

# Grade 4 Stage 2

C minor  
Hooked bowing

## Rhythmic exercises

Remember to count two bars before you begin each exercise – one out loud and one silently.

1

2

3

## Melodic exercises

Plan your bow speed carefully, especially when approaching hooked bows.

1

2

3

## Prepared pieces

- 1 What is the key of this piece? Play the scale and arpeggio in a sustained style.
- 2 Can you spot any patterns based on the scale or arpeggio?
- 3 Think through the bowing of the whole piece.
- 4 What will you count? Tap the pulse and think the rhythm, then tap the rhythm and think the pulse.
- 5 Play the first note then hear the piece in your head, including dynamics.

### Sostenuto

 1

- 1 In which key is this piece? Which version of the scale is being used?
- 2 Are any bars not based on scale or arpeggio patterns?
- 3 Notice the tied note and think the rhythm of the bars in which it appears.
- 4 Think the rhythm of the whole piece, tapping the pulse with your foot.
- 5 How will you put character into your performance?

### Andante

 2

## Improvising

Make up your own piece (it can be as long or short as you like), beginning with this pattern. Make sure you keep the pulse steady. Decide on a mood or character before you begin.

# Grade 4 Stage 3

**6**  
**8** rhythm  
patterns  
Shifting to 4th  
position

## Rhythmic exercises

Always remember to count two bars in.

1

2

3

## Melodic exercises

Set 1: Introducing  $\frac{6}{8}$

1

2

3

## Set 2: Shifting to 4th position

4

Exercise 4, first system. Bass clef, 6/8 time signature, one flat. The first staff contains two measures of eighth-note pairs with slurs and a first-finger fingering '1' above the notes. The second staff contains two measures of eighth-note pairs with slurs and a first-finger fingering '1' above the notes, followed by a whole note and a quarter rest.

5

Exercise 5, first system. Bass clef, 6/8 time signature, two sharps. The first staff contains two measures of eighth-note pairs with slurs and a first-finger fingering '1' above the notes, followed by a whole note and a quarter rest. The second staff contains two measures of eighth-note pairs with slurs and a first-finger fingering '1' above the notes, followed by a whole note and a quarter rest, with the instruction 'pizz.' written above the final note.

6

Exercise 6, first system. Bass clef, 6/8 time signature, one flat and one sharp. The first staff contains two measures of eighth-note pairs with slurs and a first-finger fingering '1' above the notes, followed by a whole note and a quarter rest. The second staff contains two measures of eighth-note pairs with slurs and a first-finger fingering '1' above the notes, followed by a whole note and a quarter rest.

7

Exercise 7, first system. Bass clef, 6/8 time signature, one flat. The first staff contains two measures of eighth-note pairs with slurs and a first-finger fingering '1' above the notes, followed by a whole note and a quarter rest. The second staff contains two measures of eighth-note pairs with slurs and a first-finger fingering '1' above the notes, followed by a whole note and a quarter rest, with the instruction 'x2' written above the final note.

8

Exercise 8, first system. Bass clef, 6/8 time signature, one flat. The first staff contains two measures of eighth-note pairs with slurs and a first-finger fingering '1' above the notes, followed by a whole note and a quarter rest. The second staff contains two measures of eighth-note pairs with slurs and a first-finger fingering '1' above the notes, followed by a whole note and a quarter rest.

# Grade 4 Stage 4

More  $\frac{6}{8}$  rhythm patterns

## Rhythmic exercises

1

2

3

## Melodic exercises

### Set 1

1

2

3