

# Violin

SYLLABUS / 2013 EDITION



**The Royal  
Conservatory**<sup>®</sup>  
The finest instrument is the mind.



# *Message from the President*

The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory is recognized in communities across North America for outstanding service to students, teachers, and parents, as well as strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than 125 years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers who have been carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Royal Conservatory will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.



Dr. Peter C. Simon  
President

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# Getting Started

## What's New?

- Preparatory examinations are now graded.
- Only one etude is required for Grade 7.
- Technical Requirements have been revised.
- The marking scheme for Technical Requirements has been revised for Grades 7 to 10.
- There is a specific memory mark deduction for Lists A, C, and D repertoire in Grades 7 to 10.
- Orchestral Excerpts now include chamber music repertoire.
- Candidates in Grade 10 have the opportunity to split the examination into two separate segments.

**Visit [www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca) to register for an examination or for further information concerning official Royal Conservatory programs.**

## Contact Us

- Phone: 416-408-5019 or toll-free 1-800-461-6058
- Fax: 416-408-3151

273 Bloor Street West  
Toronto, ON Canada M5S 1W2

## Examinations Offered

### Practical Examinations

Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, French Horn, Guitar, Harp, Harpsichord, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

### Theory Examinations

Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

### Musicianship Examinations

Junior, Intermediate, Senior

# About Us

## The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in music education through its curricula, examinations, performances, and teacher education programs, The Royal Conservatory has had a substantial impact on the lives of millions of people globally.

- Notable alumni include:**
- Randy Bachman
  - Isabel Bayrakdarian
  - Russell Braun
  - Martin Beaver
  - Measha Brueggergosman
  - Adrienne Clarkson
  - Bruce Cockburn
  - Naida Cole
  - David Foster
  - Glenn Gould
  - Angela Hewitt
  - Norman Jewison
  - Diana Krall
  - Gordon Lightfoot
  - Lois Marshall
  - Sarah McLachlan
  - Jon Kimura Parker
  - Oscar Peterson
  - Adrienne Pieczonka
  - Paul Shaffer
  - St. Lawrence String Quartet
  - Teresa Stratas
  - Shania Twain
  - Jon Vickers

## The Royal Conservatory Examinations

The Royal Conservatory provides a recognized standard of musical success through an effectively sequenced course of study and individual student examinations, from preparatory to advanced grades. Over 100,000 examinations are conducted annually in 260 communities across Canada.

## The College of Examiners

Examiners are highly trained professional musicians and theorists from across North America. All examiners complete an Examiner Apprenticeship Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner's career to ensure consistent examination standards across North America.

## The Frederick Harris Music Co., Limited

As The Royal Conservatory's publishing division, The Frederick Harris Music Co., Limited produces The Royal Conservatory's renowned Syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

Additional programs of The Royal Conservatory are delivered through the following divisions:

- **The Glenn Gould School** provides professional training in music for gifted young artists at the undergraduate and graduate levels.
- **The Young Artists Performance Academy** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- **The Royal Conservatory School** provides acclaimed early childhood music education programs, music classes, and private lessons for people of all ages and stages of musical literacy.
- **Learning Through the Arts®** supports excellence in public education programs by using the arts to enhance learning.
- The **Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues: Koerner Hall, Mazzoleni Concert Hall in historic Ilnatowycz Hall, and the Conservatory Theatre.
- **The Royal Conservatory Music Development Program** promotes and expands musical activity in the United States and makes the study of music a central part of the lives of all Americans.

Visit [rcmusic.ca](http://rcmusic.ca) to learn more about the history of The Royal Conservatory.

Read about the College of Examiners, including examiner biographies, at [www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca)

# Examination Requirements

## Certificate Program Overview

### *A progressive assessment program for every examination candidate*

Internationally recognized certificates are awarded for successful completion of each practical grade and the required co-requisite theory examination(s). Internationally recognized diplomas are awarded for successful completion of the ARCT practical examination and the required co-requisite examinations in theory and piano.

Candidates may enter the Certificate Program at any practical grade from Preparatory to Grade 10. The following table summarizes the examinations required for each certificate.

Certificates	Examinations Required
Preparatory Violin	Preparatory Violin
Grade 1 Violin	Grade 1 Violin
Grade 2 Violin	Grade 2 Violin
Grade 3 Violin	Grade 3 Violin
Grade 4 Violin	Grade 4 Violin
Grade 5 Violin	Grade 5 Violin; Basic Rudiments
Grade 6 Violin	Grade 6 Violin; Intermediate Rudiments
Grade 7 Violin	Grade 7 Violin; Advanced Rudiments
Grade 8 Violin	Grade 8 Violin; Advanced Rudiments
Grade 9 Violin	Grade 9 Violin; Advanced Rudiments; Basic Harmony/Basic Keyboard Harmony; History 1: An Overview
Grade 10 Violin	Grade 10 Violin; Advanced Rudiments; Intermediate Harmony/Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical

Diploma	Examinations Required
ARCT in Violin Performance	ARCT in Violin Performance; History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Grade 6 Piano
Teacher's ARCT	Teacher's ARCT (Parts 1, 2, and 3); History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Grade 8 Piano <i>For current information concerning Teacher's ARCT requirements, please visit <a href="http://www.rcmusic.ca">www.rcmusic.ca</a>.</i>

# Theory Examinations

## Essential Tools for Musical Development

- Violin candidates are encouraged to begin theory and piano studies as early as possible.
- Beginning at Grade 5, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

See the current edition of the *Theory Syllabus* for detailed theory examination requirements.

## Overview of Theoretical Subjects

The following table lists all of the written theory examinations in the Certificate Program with brief details, including the length of the examination and a summary description of the content.

Subject	Theory Examination Title
Rudiments	Preparatory Rudiments (1 hour) – Building blocks of music notation
	Basic Rudiments (1 hour) – Elements of music for the beginner
	Intermediate Rudiments (2 hours) – Continuation of basic rudiments
	Advanced Rudiments (2 hours) – Continuation of intermediate rudiments and preparation for harmony
Harmony and Counterpoint	Introductory Harmony (2 hours) – Chord symbols; non-chord tones; elementary four-part and melodic writing
	Basic Harmony (3 hours) – Four-part writing; melodic composition; harmonic and structural analysis in major and minor keys <i>or</i> Basic Keyboard Harmony (20 minutes) – Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis
	Intermediate Harmony (3 hours) – Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms <i>or</i> Intermediate Keyboard Harmony (25 minutes) – Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading
	Counterpoint (3 hours) – Composition and analysis of simple counterpoint in Baroque style
	Advanced Harmony (3 hours) – Advanced harmonic and contrapuntal techniques <i>or</i> Advanced Keyboard Harmony (30 minutes) – Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading
	Analysis (3 hours) – Advanced harmonic and structural analysis of musical forms
	History
	History 2: Middle Ages to Classical (3 hours) – Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods
	History 3: 19th Century to Present (3 hours) – Styles, composers, and music of the Romantic era to the present

## Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal classroom setting, generally with a written examination.
- *Official Examination Papers*, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

## Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 5 to 10 and diplomas for the ARCT in Violin Performance or the Teacher's ARCT. There are no prerequisite or co-requisite theory examinations for Preparatory to Grade 4. However, it is recommended that students complete Preparatory Rudiments prior to Basic Rudiments. Similarly, it is recommended that students complete Introductory Harmony prior to Basic Harmony.

Candidates for the ARCT in Violin Performance or the Teacher's ARCT will be required to complete the following theory examinations: History 3: 19th Century to Present, and *two* of the following three examinations: Advanced Harmony/Advanced Keyboard Harmony, *or* Counterpoint, *or* Analysis. The selection of these examinations and the order in which they are taken is at the discretion of the candidate.

Candidates for the ARCT in Violin Performance must complete co-requisite theory examinations and the Grade 6 Piano examination before or within five years of the original practical examination to be eligible for the Diploma.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Violin Performance. For up-to-date information on the Teacher's ARCT please consult [www.rcmusic.ca](http://www.rcmusic.ca).

Grade	5	6	7	8	9	10	ARCT in Performance	Teacher's ARCT
Required Examinations (C = Co-requisite P = Prerequisite)								
Basic Rudiments	C							
Intermediate Rudiments		C						
Advanced Rudiments			C	C	C	C	P	P
Basic Harmony					C			
Intermediate Harmony						C	P	P
Any <i>two</i> of: Advanced Harmony, <i>or</i> Counterpoint, <i>or</i> Analysis							C	C
History 1: An Overview					C	C	P	P
History 2: Middle Ages to Classical						C	P	P
History 3: 19th Century to Present							C	C
Grade 10 Practical							P	P
Grade 6 Piano							C	
Grade 8 Piano								C
Alternative Examinations								
Basic Keyboard Harmony (can be substituted for Basic Harmony)					C			
Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)						C	P	P
Advanced Keyboard Harmony (can be substituted for Advanced Harmony)							C	C
Junior Musicianship (can be substituted for Grade 8 Ear Tests)				C				
Intermediate Musicianship (can be substituted for Grade 9 Ear Tests)					C			
Senior Musicianship (can be substituted for Grade 10 and Teacher's ARCT Ear Tests)						C		C



## Examination Repertoire

The *Violin Syllabus, 2013 Edition* lists the repertoire for violin examinations.

Information given for each item includes:

- the composer
- the title of the selection
- the larger work of which the selection is a part (where applicable)
- an anthology or collection in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 86 for a list of publishers with their abbreviations.

### Syllabus Repertoire Lists

At each grade, candidates are encouraged to choose a balanced and varied examination program that includes a variety of musical styles and keys. The repertoire for each grade is divided into lists, according to genre or stylistic period.

#### Preparatory, Grade 1, and Grade 2

List A: Pieces in a Slower Tempo

List B: Pieces in a Faster Tempo

#### Grade 3

List A: Repertoire in Baroque and Classical Styles

List B: Traditional and Romantic Repertoire

List C: Repertoire Composed After 1930

#### Grade 4

List A: Concertos, Sonatinas, and Fantasias

List B: Repertoire in Baroque Style

List C: Concert Repertoire

#### Grade 5, Grade 6, and Grade 7

List A: Concertos, *Airs variés*, and Fantasias

List B: Sonatas and Sonatinas

List C: Concert Repertoire

#### Grade 8

List A: Concertos, *Airs variés*, and Fantasias

List B: Sonatas and Sonatinas

List C: Concert Repertoire

List D: Unaccompanied Repertoire

#### Grade 9

List A: Concertos and *Airs variés*

List B: Sonatas and Sonatinas

List C: Concert Repertoire

List D: Unaccompanied Repertoire of Johann Sebastian Bach

#### Grade 10

List A: Concertos

List B: Sonatas

List C: Concert Repertoire

List D: Unaccompanied Repertoire of Johann Sebastian Bach

## **ARCT in Violin Performance**

List A: Concertos

List B: Sonatas

List C: Concert Repertoire

List D: Unaccompanied Repertoire

## **Da Capo Signs and Repeats**

- When performing repertoire in an examination, candidates should observe *da capo* and *dal segno* signs, unless stated otherwise in the *Violin Syllabus, 2013 Edition*.
- Repeat signs should be observed *only* if indicated in the *Violin Syllabus, 2013 Edition* or in *Violin Series, 2013 Edition*.

## **Memory**

At Preparatory through Grade 6, six marks are awarded for the memorization of repertoire.

- Three marks are awarded for each repertoire selection performed by memory in Preparatory and Grades 1 and 2.
- Two marks are awarded for each repertoire selection performed by memory in Grades 3 and 4.
- In Grades 5 and 6, three marks are awarded for each repertoire selection from Lists A and C performed by memory. List B selections need not be performed by memory, and no extra marks will be awarded for memorization.

At Grade 7 through ARCT, candidates are expected to perform all repertoire by memory, with the exception of List B selections, which do not need to be memorized.

- A memory mark deduction of 10% per repertoire selection will be made for pieces from Lists A, C, and D that are performed with music.
- List B selections need not be performed by memory, and no extra marks will be awarded for memorization.

Candidates must provide their own collaborative pianist in order for the examination to proceed.

## **Accompaniment**

All selections requiring accompaniment must be performed with piano accompaniment only. No other instruments are permitted. Recorded accompaniment is not permitted.

Candidates must provide their own collaborative pianist. Collaborative pianists are permitted in the examination room only while they are playing accompaniments for the candidate.

## **Repertoire Substitutions**

Violin candidates at Grades 1 through ARCT have the option of substituting *one* repertoire selection at each examination with a selection of their own choice. Repertoire substitutions for Violin fall under the following categories.

### **Syllabus Substitutions**

Candidates in Grade 1 through 10 may substitute *one* repertoire selection from the grade immediately above without prior approval. The repertoire substitution must normally be chosen from the corresponding List of the grade immediately above the candidate's official grade. For example, a Grade 5 List A selection may be performed in place of a Grade 4 List A selection.

Please note that the performance of repertoire substitutions chosen from a higher grade will be evaluated at the standard of the higher grade. **NOTE: No Syllabus substitution is allowed for Grade 10 List D repertoire.**

## **Non-Syllabus Substitutions Requiring Approval**

Violin candidates may apply to substitute one repertoire selection not listed in the *Violin Syllabus, 2013 Edition* with a work that is comparable in style and difficulty. The substitute repertoire selection must be of comparable length and musical quality to selections in the specified List. Approval of such selections is based on the suitability of the style and the level of difficulty of the substitute composition.

Candidates wishing to include a substitute selection on their examination programs must complete an Examination Substitute Piece Request Form (available at [www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca)) by the examination registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

- Send the completed form together with the appropriate fee and a copy of the substitute piece to The Royal Conservatory Examinations. (Photocopies used for this purpose should be marked “For Approval Only”; these copies will be destroyed once a decision has been made.) Any published music submitted will be returned to the candidate along with the approval form.
- Bring the approved Examination Substitute Piece Request Form to your examination and give it to the examiner.
- Please note that marks will be deducted from the final examination mark for any unapproved *Non-Syllabus* substitution or for any *Syllabus* substitution that does not follow the guidelines provided above.

**NOTE: In Grades 8, 9, 10, and ARCT, *Non-Syllabus* substitutions are not permitted for List D selections.**

## **Orchestral Excerpts**

All orchestral excerpts listed in the *Violin Syllabus, 2013 Edition* are included in *Violin Series, 2013 Edition: Orchestral Excerpts*. Alternatively, candidates may select the specified passages from standard violin orchestral parts.

Candidates are expected to play chords as they would in an orchestral setting. Unless specifically marked “non divisi,” candidates should play the upper note only, or the upper two notes of three- or four-note chords.

Orchestral excerpts need not be memorized, and no extra marks will be awarded for memorization. For further details on examination requirements for orchestral excerpts, please consult the listings for each grade.

## **Technical Requirements**

### **Etudes**

A selection of etudes for Preparatory through Grade 8 is published in *Violin Series, 2013 Edition: Violin Technique and Etudes* (Preparatory–4 and 5–8). Etudes need not be memorized and no extra marks will be awarded for memorization. For further details on examination requirements for etudes, please consult the listings for each grade.

### **Technical Tests**

Complete technical tests for levels Preparatory through Grade 8 are published in *Violin Series, 2013 Edition: Violin Technique and Etudes* (Preparatory–4 and 5–8). Technical tests (scales, arpeggios, and double stops) must be played from memory. No marks will be awarded for technical tests that are not performed from memory. For further details on examination requirements for technical tests, please consult the listings for each grade.

## General Instructions

- The examiner will choose a representative sampling of items on the technical requirements list.
- Metronome speeds are intended as a guideline. The tempo should be compatible with the required number of notes per bow, a clear and sonorous tone, controlled rhythm, and precise intonation.
- Vibrato is not recommended. If used, it should be limited to final tonic notes.
- The fingering shown in *Violin Series, 2013 Edition: Violin Technique and Etudes* is recommended but not compulsory. Any logical fingering pattern is acceptable.
- One- and two-octave scales must be played with the patterns shown in the *Violin Syllabus, 2013 Edition*.
- Three-octave scales from Grades 5 through 8 may be played with either of the following patterns, provided they are played with the required number of notes per bow as stipulated in the *Violin Syllabus, 2013 Edition*. Candidates in Grades 9 and 10 may use either of the following patterns, or the Carl Flesch patterns.

### Pattern A–Galamian Pattern



### Pattern B



# Grade-by-Grade Requirements

## Preparatory

Candidates at the Preparatory level are expected to exhibit developing bow control and some understanding of bow division. There should be evidence of a steady, rhythmic pulse. Whole steps and half steps should be well defined. Good posture and hand set-up are important factors.

Preparatory Requirements	Marks
<b>Repertoire</b>	<b>60</b>
one selection from List A	27
one selection from List B	27
<b>Memory</b> (3 marks per repertoire selection)	6
<b>Technical Requirements</b>	<b>30</b>
Etudes: one etude from the <i>Syllabus</i> list	15
Technical Tests	15
– scales	
– arpeggios	
<b>Ear Tests</b>	<b>10</b>
Clapback	5
Playback	5
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisite</b>	
None	

## Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Preparatory Violin Repertoire* FHM

### List A

#### Pieces in a Slower Tempo

##### Traditional

- Go Tell Aunt Rhody (in *Suzuki Violin School, Revised Edition*, 1 ALF)

##### Archer, Violet

*Three Little Studies for Violin and Piano* CMC

- Waltz (no. 3)
- Twelve Miniatures* WAT; CMC
- ▶ On Tiptoe

##### Bayly, Thomas H.

- Long, Long Ago (in *Suzuki Violin School, Revised Edition*, 1 ALF)

##### Bennett, Richard Rodney

*Up Bow, Down Bow* NOV

- Serenade

##### Birston, Harold

*Excursions for Violin* FHM

- ▶ In Ancient Times

##### Blachford, Frank

- ▶ Berceuse FHM

##### Colledge, Katherine, and Hugh Colledge

*Waggon Wheels* B&H

- Goldfish Bowl
- ▶ Nightingale
- Waterfall

##### Coulthard, Jean

- ▶ The Climb Up Mount Royal (in *A La Jeunesse* CMC)

##### de Keyser, Paul

*Violin Playtime*, 1 FAB

- The Bells of St. Basil's
- ▶ Poème

##### Hayes, Philip

- ▶ Canon (arr. Paul de Keyser in *The Young Violinist's Repertoire*, 1 FAB)

##### Huws Jones, Edward

*The Really Easy Violin Book* FAB

- Dinosaur Plod

##### Norton, Christopher

*Microjazz Violin Collection*, 1 B&H)

- Up the Scale

**Rose, Michael**

- ▶ Song

**Telfer, Nancy**

*Leading a Dog's Life* CMC

- Time for a Nap

## List B

### Pieces in a Faster Tempo

**Traditional**

- May Song (in *Suzuki Violin School, Revised Edition*, 1 ALF)
- O Come, Little Children (in *Suzuki Violin School, Revised Edition*, 1 ALF)
- ▶ The Old Woman and The Peddler (arr. Akiko Kinney FHM)
- ▶ Playing Ball (arr. Stephen Chatman FHM)
- Song of the Wind (in *Suzuki Violin School, Revised Edition*, 1 ALF)

**Barratt, Carol**

*Bravo! Violin* B&H

- Round Dance
- ▶ Quirk

**Birston, Harold**

*Excursions for Violin* FHM

- I'm Crazybusy, I'm Tired
- ▶ The Old Jalopy  
→ with repeat

**Colledge, Katherine, and Hugh Colledge**

*Waggon Wheels* B&H

- Bell-ringers
- ▶ Knickerbocker Glory
- Polka Dots

**Coulthard, Jean**

- Let's Play (in *The Encore Series for Violin & Piano*, 2 FHM)

**Ethridge, Jean**

- ▶ The Subway Train FHM

**Huws Jones, Edward**

*The Really Easy Violin Book* FAB

- Spine Chiller
- ▶ Tap Dance

**Janáček, Leoš, arr.**

- ▶ Konopě (The Old City) (transc. Leoš Faltus in *Mährische Tänze für Violine und Klavier* UNI)

**Kabalevsky, Dmitri**

- ▶ Peter (transc. Konstantin Fortunatov in *Kabalevsky: Albumstücke* PET)

**Krasev, A.**

- ▶ Pony Trot (in *The Young Violinist's Repertoire*, 1 FAB)

**Nelson, Sheila M.**

*Piece by Piece*, 1 B&H

- ▶ Flag Dance
- Over the Moon

**Rose, Michael**

- ▶ March

**Suzuki, Shin'ichi**

- Allegro (in *Suzuki Violin School, Revised Edition*, 1 ALF)

## Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

### Etudes

Candidates must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory—4* FHM

**Anderson, Gerald E. and Robert S. Frost**

*All for Strings: A Comprehensive String Method*, 1 KJO

- ▶ D Scale Waltz

**Avsharian, Evelyn**

*Fun with Basics: Children's Music Series* CHD

- one of nos. 1, 3, 7

**Cohen, Mary**

*Superstudies for Violin* 1 FAB

- ▶ Blast Off! (no. 1)
- Robots Rocking at the Microchip Ball (no. 5)

**de Keyser, Paul**

*Violin Playtime Studies* FAB

- Birdsong (no. 5)
- The Bouncing Ball (no. 12)
- Galloping Arpeggios (no. 11)
- G String Ländler (no. 9)
- The Little Jester (no. 13)
- Tick Tock Quavers (no. 7)

**Donkin, Christine**

*Get Fiddlin'!* FHM

- Beaver Mines (no. 1)

**Givens, Shirley**

*Adventures in Violinland*, 1F GIV

- ▶ Aren't You Glad?
- ▶ Marching Notes

### *Adventures in Violinland*, 2B GIV

- The Laughing Fit
- Lovely Melody
- The Mountain Train
- On My Toes
- The Riveter
- Two of Us

### **Harris, Paul**

#### *Improve Your Scales!*, 1–2 FAB

- Acrobatic Armadillos
- Delicate Dance
- ▶ Dragon Drama!

### **RT, Zav, arr.**

#### *Fiddleworks*, 1 FHM

- ▶ Cripple Creek

## Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory.

Scales	Keys	Range	Tempo	Bowing
Major	D, A	1 octave start on open string	♩ = 60	♩ ♩
Arpeggios				
Major	D, A	1 octave start on open string	♩ = 60	♩ ♩ ♩

## Ear Tests

### Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	two to four measures

Example only



### Playback

Candidates will be asked to play back a melody on the violin, based on the first three notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic	D, A major	four notes

Example only



# Grade 1

Candidates in Grade 1 should be able to play whole bows, slurs, *legato*, and *staccato* strokes. There should be evidence of a steady, rhythmic pulse. Tone should be clear and some variety in dynamic levels should be present. Tonality should be well centered.

Grade 1 Requirements	Marks
<b>Repertoire</b> one selection from List A one selection from List B <b>Memory</b> (3 marks per repertoire selection)	<b>60</b> 27 27 6
<b>Technical Requirements</b> Etudes: two etudes from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – double stops	<b>30</b> 15 15
<b>Ear Tests</b> Clapback Playback	<b>10</b> 5 5
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisite</b> None	

## Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *two* contrasting selections by two different composers, *one* from List A and *one* from List B.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Repertoire 1* FHM

### List A

#### Pieces in a Slower Tempo

##### Traditional

- All Through the Night (arr. Barbara Barber in *Solos for Young Violinists*, 1 ALF)
- ▶ Un Canadien errant (*The Wandering Canadian*) (arr. David Duke in *The Encore Series for Violin & Piano*, 2 FHM)
- On the Wing (arr. Carol Barratt in *Bravo! Violin* B&H)

##### Bartók Béla

- Andante (arr. Ede Zathureczky, no. 8 in *For Children (Gyermekeknek)* EMB)

##### Birston, Harold

*Excursions for Violin* FHM

- ▶ March of the Elephants

##### Carse, Adam

*Fiddle Fancies* S&B

- Bluebell Chimes
- ▶ Sweet Sorrow

##### Cofalik, Antoni, and Romuald Twardowski

*At the Zoo* BAR

- The Bear (Der Bär)

##### Colledge, Katherine, and Hugh Colledge

*Waggon Wheels* B&H

- Bow Ties!
- Full Moon

##### Coulthard, Jean

- ▶ Grandfather Tells a Witch Story
- ▶ A Song for Bedtime (in *A La Jeunesse* CMC)

##### Cui, César

- ▶ From My Homeland (arr. Paul de Keyser and Fanny Waterman in *The Young Violinist's Repertoire*, 3 FAB)

##### Donkin, Christine

*Costume Party* FHM

- The Sasquatch
- ▶ The Tooth Fairy

##### Elgar, Edward

*Six Very Easy Pieces in the First Position*, op. 22 FAB; BOS

- ▶ Andante in C Major (no. 1)

##### Handel, George Frideric

- ▶ Air from *Rinaldo* (arr. Kathleen Wood FHM)
- Chorus from *Judas Maccabaeus* (in *Suzuki Violin School, Revised Edition*, 2 ALF)

##### Huws Jones, Edward

*The Really Easy Violin Book* FAB

- Skye

##### Kabalevsky, Dmitri

*Twenty Pieces for Violin and Piano*, op. 80 SCH; SIK

- ▶ A Song (no. 6)

##### Lawes, Henry

- A Canzonet (arr. Thomas Dunhill in *Fiddler's Choice*, 1 ABR)

##### Popp, Paulette, arr. Christine Gale

- ▶ The Plucky Snake

##### Sugár, Rezso

*Song and Dance* (in *Violin Music for Beginners*, 1 EMB)

- complete



**Suzuki, Shin'ichi**

- Andantino (in *Suzuki Violin School, Revised Edition*, 1 ALF)

**Telfer, Nancy**

- If Flowers Could Speak* CMC
- The Lonely Sunflower

## List B

### Pieces in a Faster Tempo

---

**Anonymous**

- ▶ Caterpillar! Caterpillar! (arr. Akiko Kinney FHM)
- Contredanse (in *Violin Playtime*, 2 FAB)
- Minuet (attr. William Duncombe, arr. Carol Barratt, in *Bravo! Violin* B&H)
- Untitled Reel 1 (arr. John Beckwith, in *Eight Miniatures from the Allen Ash Manuscript* FHM)

**Archer, Violet**

- Twelve Miniatures* WAT; CMC
- Jig

**Bach, Johann Sebastian**

- Minuet 1 from Suite in G Minor, BWV 822 (arr. in *Suzuki Violin School, Revised Edition*, 1 ALF)

**Bartók Béla**

- Allegro non troppo (arr. Ede Zathureczky, no. 1 in *For Children (Gyermekeknek)* EMB)
- ▶ Dance (Táncdal) (arr. Ede Zathureczky, no. 5 in *For Children (Gyermekeknek)* EMB)

**Carse, Adam**

- The Fiddler's Nursery* S&B
- A Bumpkin's Dance
  - At Dawn
  - Dance Steps
  - Minuet

**Cofalik, Antoni, and Romuald Twardowski**

- At the Zoo* BAR
- The Kangaroo (Das Känguru)
  - Two Little Donkeys (Zwei kleine Esel)

**Colledge, Katherine, and Hugh Colledge**

- Fast Forward* B&H
- Hallowe'en
  - Singapore Sunset
- Waggon Wheels* B&H
- ▶ Lollipop Man

**Donkin, Christine**

- Costume Party* FHM
- ▶ The Cowboy
  - The Magician
  - The Pirate

**Elgar, Edward**

- Six Very Easy Pieces in the First Position*, op. 22 FAB; BOS
- Allegretto in C Major (no. 2)

**Fleming, Robert**

- Scotty Lad CMC

**Huws Jones, Edward**

- The Really Easy Violin Book* FAB
- Boogie
  - ▶ Pipe and Tabor

**Janáček, Leoš, arr.**

- ▶ Moravian Dance (Dymák) (transc. Leoš Faltus in *Mährische Tänze für Violine und Klavier* UNI)

**Kabalevsky, Dmitri**

- Twenty Pieces for Violin and Piano*, op. 80 SCH; SIK
- Dance Song (no. 10)
  - Games (no. 3)
  - ▶ March (no. 5)

**Lumsden, Caroline, and Ben Attwood**

- Wizard's Potion* PET
- ▶ Dizzy Lizzy Lightweight
  - Jump Slimy Toad

**Mackay, Neil**

- Four Modern Dance Tunes* S&B
- ▶ Cha-Cha
  - omit repeat

**Matz, Rudolph**

- A Spring Day – Seven Short Pieces*
- With Friends UMP

**Murray, Eleanor, and Phyllis Tate**

- Tunes for My Violin* B&H
- The Gypsy Fiddler

**Nelson, Sheila M.**

- Piece by Piece*, 1 B&H
- ▶ Whirlpool Waltz
- Piece by Piece*, 2 B&H
- Dance of the Minor Thirds
  - Merry Go Round

**Norton, Christopher**

- Microjazz Violin Collection*, 1 B&H
- ▶ Snooker Table

**Schumann, Robert**

- The Happy Farmer (arr. in *Suzuki Violin School, Revised Edition*, 1 ALF)
- ▶ Soldier's March, op. 68, no. 2 (arr. FHM)
- with repeat

**Suzuki, Shin'ichi**

- Allegretto (in *Suzuki Violin School, Revised Edition*, 1 ALF)

## Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

## Etudes

Candidates must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory—4 FHM*

### Anonymous

- ▶ Bow Division FHM

### Cohen, Mary

*Superstudies for Violin*, 1 FAB

- Rocking Rowboats (no. 6)
- Space Walk (no. 4)

*Superstudies for Violin*, 2 FAB

- ▶ Gliding Along at the Octopus Ball (no. 9)

### de Keyser, Paul

*Violin Playtime Studies* FAB

- Chugging Along (no. 25)
- Courageous Crotchets (no. 10)
- Legato Leaps (no. 14)
- Puppet on Two Strings (no. 8)
- The See-Saw (no. 2)

### Donkin, Christine

*Get Fiddlin'!* FHM

- Athabasca (no. 5)
- Crowsnest Pass (no. 2)
- ▶ Nojack (no. 14)

### Entezami, Ramin

*Melodious Etudes in First Position* FIS

- ▶ The Little Eel (no. 9)

### Gale, Christine

- ▶ The Sulky Sailor

### Givens, Shirley

*Adventures in Violinland*, 2B GIV

- ▶ Tuning Up!

### Harris, Paul

*Improve Your Scales!*, 1–2 FAB

- Amusement Arcade
- Apish Antics
- Gentle Genie

### Kinsey, Herbert

*Elementary Progressive Studies*, set 1 ABR

- one of nos. 1, 2, 7

### Metz, Louis

*Vioolmethode*, 2 B&V

- no. 48

### Romberg, Bernhard Heinrich

- ▶ Andante (arr. A. Baird Knechtel)

### Suzuki, Shin'ichi

*Suzuki Violin School, Revised Edition*, 1 ALF

- Etude (with sixteenth-note variation)
- Perpetual Motion in A Major (with sixteenth-note variation)
- Perpetual Motion in D Major (with sixteenth-note variation)

### Telfer, Nancy

*Ready to Go?* CMC

- ▶ Little Red Sportscar

## Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory—4 FHM* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	G	2 octaves	♩ = 69	♪♪
	C	1 octave		
Harmonic Minor	A, D	1 octave start on open string		
<b>Arpeggios</b>				
Major Major	G	2 octaves	♩ = 69	♪♪♪
	C	1 octave		
Minor	A, D	1 octave start on open string		
<b>Double Stops*</b>				
Exercise on Open Strings			♩ = 69	♪

\*See *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory—4 FHM*.

## Ear Tests

### Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example only

1



2



### Playback

Candidates will be asked to play back a melody on the violin, based on the first three notes of a major scale. The melody may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic	D, A major	four notes

Example only

1



2



# Grade 2

Candidates in Grade 2 should be able to play in all parts of the bow with good control and should be able to execute slurs, *legato*, and *staccato* strokes. Tone should be clear and some variety in dynamic levels should be present. Whole steps and half steps should be clearly defined in 1st and 3rd positions and tonality should be well centred in both major and minor keys.

Grade 2 Requirements	Marks
<b>Repertoire</b>	<b>60</b>
one selection from List A	27
one selection from List B	27
<b>Memory</b> (3 marks per repertoire selection)	6
<b>Technical Requirements</b>	<b>30</b>
Etudes: two etudes from the <i>Syllabus</i> list	15
Technical Tests	15
– scales	
– arpeggios	
– double stops	
<b>Ear Tests</b>	<b>10</b>
Clapback	3
Intervals	3
Playback	4
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisite</b>	
None	

## Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *two* contrasting selections by two different composers, *one* from List A and *one* from List B.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Repertoire 2* FHM

### List A

#### Pieces in a Slower Tempo

#### Archer, Violet

*Twelve Miniatures* WAT; CMC

- In Church

#### Bach, Johann Sebastian

- Musette from English Suite No. 3, BWV 808 (arr. in *Suzuki Violin School, Revised Edition, 2* ALF)

#### Barnes, Milton

*Three Folk Dances* CMC

- ▶ Folk Dance No. 2

#### Bartók, Béla

- Chanson du Vagabond (Betyár Nóta) (arr. Ede Zathureczky, no. 4 in *For Children (Gyermekeknek)* EMB)

#### Bayly, Thomas H.

- Long, Long Ago (with variation) (in *Suzuki Violin School, Revised Edition, 2* ALF)

#### Beethoven, Ludwig van

- Abschied (arr. Alfred Moffat in *Old Fiddle Pieces*, OTT)

#### Bennett, Richard Rodney

*Up Bow, Down Bow* NOV

- A Little Elegy
- ▶ A Quiet Conversation

#### Colledge, Katherine, and Hugh Colledge

*Fast Forward* B&H

- Snake Charmer
- ▶ Wondering

*Shooting Stars* B&H

- ▶ The Misty Isle

#### Coulthard, Jean

- A Little Sorrow (in *The Encore Series for Violin & Piano, 2* FHM)

#### Donkin, Christine

*Costume Party* FHM

- The Acrobat

#### Elgar, Edward

*Six Very Easy Pieces in the First Position*, op. 22 FAB; BOS

- Andante in A Minor (no. 3)
- ▶ Andantino in G Major (no. 4)

#### Ethridge, Jean

- ▶ Cradle Song (in *The Encore Series for Violin & Piano, 2* FHM)

#### Halvorsen, Johan

- ▶ Mélodie (arr. Warren Mould FHM)

#### Heins, Donald

*The Bell Boy Suite* FHM

- ▶ Prelude: “Calling Mr. Eccles”
- ▶ Aria and Bourrée

#### Hook, James

- Tempo di menuetto (arr. Alfred Moffat in *Old Masters for Young Players, 3* OTT)

#### Kabalevsky, Dmitri

*Twenty Pieces for Violin and Piano*, op. 80 SCH; SIK

- ▶ Dreamers (no. 19)
- Melody (no. 14)

**Laoureux, Nicolas**

- Petite Berceuse FRB

**McDougall, Barbara**

- ▶ Tall Ships (arr. Judith McIvor FHM)

**Murray, Eleanor, and Phyllis Tate**

*Tunes for My Violin* B&H

- Song of the Roads
- The Swan

**Pracht, Robert**

*Twelve Easy Pieces*, op. 12 BMC

- Romance

**Rameau, Jean-Philippe**

- Two Sarabandes from *Premier livre de pièces de clavecin* (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

**Tchaikovsky, Pyotr Il'yich**

- ▶ Mélodie antique française (Old French Song) from *Album pour enfants* (arr. FHM)

**Telfer, Nancy**

*If Flowers Could Speak* CMC

- Dance of the Peonies

## List B

### Pieces in a Faster Tempo

**Traditional**

- Maytime (arr. Paul de Keyser and Fanny Waterman, in *The Young Violinist's Repertoire*, 3 FAB)

**Archer, Violet**

*Twelve Miniatures* WAT; CMC

- Waltzing

**Babell, William**

- Two Matelottes (arr. Alfred Moffat in *Old Masters for Young Players*, 3 OTT)

**Bach, Carl Philipp Emanuel**

- Marche, BWV Anh. 122 (arr. Constance Seely-Brown, in *Ten Little Classics* FIS)

**Bach, Johann Sebastian, attr.**

- Minuet 2 (Minuet in G Major), from *Notenbuch der Anna Magdalena Bach*, BWV Anh. 116 (arr. in *Suzuki Violin School, Revised Edition*, 1 ALF)
- Minuet 3 (Minuet in G Major) from *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114 (Christian Petzold: attr. J.S. Bach and arr. in *Suzuki Violin School, Revised Edition*, 1 ALF)

**Clarke, Jeremiah**

- ▶ Minuet from *Choice Lessons for the Harpsichord or Spinnet* (arr. Christine Donkin FHM)

**Cofalik, Antoni, and Romuald Twardowski**

*At the Zoo* BAR

- The Beavers (Die Biber)

**Colledge, Katherine, and Hugh Colledge**

*Fast Forward* B&H

- ▶ The Ceilidh
- Hornpipe

*Shooting Stars* B&H

- ▶ Five-a-Side
- Look Lively

**De Fesch, Willem**

- Esperanza (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

**Donkin, Christine**

*Costume Party* FHM

- ▶ The Dancer

*Fall Fair* FHM

- ▶ Fall Fair

**Duke, David**

- ▶ Motorcycles (in *The Encore Series for Violin & Piano*, 2 FHM)

**Elgar, Edward**

*Six Very Easy Pieces in the First Position*, op. 22 FAB; BOS

- Allegretto in G Major (no. 5)
- ▶ Allegro in C Major (no. 6)

**Fleming, Robert**

- Singer Man CMC

**Girard, Anthony**

- Le soleil luit pour tout le monde BIL

**Handel, George Frideric**

- Bourrée, from Sonata in F Major for Oboe and Basso Continuo, HWV 363 (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

**Haydn, Franz Joseph**

- ▶ Minuet and Trio, from Divertimento in D Major for Baryton, Viola, and Cello, Hob. XI:34 (arr. FHM)

**Kabalevsky, Dmitri**

*Twenty Pieces for Violin and Piano*, op. 80 SCH; SIK

- Polka (no. 13)
- ▶ Skipping and Hopping (no. 8)

**Losy, Johann Anton [Jan Antonín]**

- Bourrée (arr. Ferenc Brodzsky in *Old Music for Violin* EMB)

**Lumsden, Caroline, and Ben Attwood**

*Wizard's Potion* PET

- ▶ Flash of Light'ning
- Strike It Lucky!

**Mackay, Neil**

*Four Modern Dance Tunes* S&B

- Rebecca
- ▶ Tango

### **Mozart, Wolfgang Amadeus**

- Pantomime, from *Les petits riens*, K 10 (arr. Paul de Keyser and Fanny Waterman in *The Young Violinist's Repertoire*, 4 FAB)

### **Pracht, Robert**

*Twelve Easy Pieces*, op. 12 BMC

- ▶ Hongrois (Hungarian)  
→ observe repeat in Trio only
- Wandering

### **Schubert, Franz**

- ▶ Waltz in D Major, D 420, no. 1 (arr. Kathleen Wood FHM)

### **Shostakovich, Dmitri**

- Kleiner Marsch (arr. Konstantin Fortunatov in *Shostakovich: Albumstücke* PET)
- ▶ Hurdy-Gurdy (arr. Konstantin Fortunatov in *Shostakovich: Albumstücke* PET)

### **Weber, Carl Maria von**

- Gypsy Dance (in *The Young Violinist's Repertoire*, 3 FAB)
- Hunters' Chorus, from *Der Freischütz* (in *Suzuki Violin School, Revised Edition*, 2 ALF)

## **Technical Requirements**

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

### **Etudes**

Candidates must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4* FHM

### **Traditional**

- ▶ Charlie Is My Darling FHM

### **Cohen, Mary**

*Scaley Monsters for Violin* FAB

- Donkey Riding

*Superstudies for Violin*, 2 FAB

- ▶ Saturday Night Stomp

### **de Keyser, Paul**

*Violin Playtime Studies* FAB

- German Folk-Song (no. 26)
- March (no. 29)
- ▶ Rowing on the Lake (no. 27)
- Trumpet Tune (no. 18)

### **Donkin, Christine**

*Get Fiddlin'!* FHM

- Osoyoos (no. 12)
- ▶ Pancake Peak (no. 8)  
→ play in 3rd position

### **Geringas, Yaakov**

*Shifting: Thirty Progressive Studies for Violinists* FHM

- Country Dance (no. 17)
- ▶ Gym (no. 2)  
→ play with given fingering
- Hide and Seek (no. 4)

### **Givens, Shirley**

*Adventures in Violinland*, 3D GIV

- Spend Your Bow Wisely

### **Harris, Paul**

*Improve your Scales!*, 1–2 FAB

- Arietta
- Greyhound

*Improve your Scales!*, 4 FAB

- Drifting
- Flamingo

### **Kinsey, Herbert**

*Elementary Progressive Studies*, set 1 ABR

- one of nos. 9, 10, 12, 14, 16

### **Metz, Louis**

*Vioolmethode 2* B&V

- one of nos. 13, 21, 40

### **Milburn, Richard**

- ▶ Listen to the Mockingbird (arr. Shirley Givens in *Adventures in Violinland*, 3D GIV)  
→ play in 3rd position

### **Rhoda, Janice Tucker**

*The ABCs of Violin for The Absolute Beginner* FIS

- Bobbing for Apples Jig (no. 77)

### **Romberg, Bernhard Heinrich**

*Twenty-seven Etudes for Strings* GVT

- ▶ Sailing (arr. A. Baird Knechtel)

### **RT, Zav, arr.**

*Fiddleworks*, 1 FHM

- Road to Lisdoonvarna

### **Sitt, Hans**

*Studies for Violin*, op. 32, 1 FIS

- no. 2 or no. 5

### **Suzuki, Shin'ichi**

*Position Etudes, Revised Edition* ALF

- Perpetual Motion in G Major, 3rd Position (with sixteenth-note variation, unaccompanied)

### **Wohlfahrt, Franz**

*Sixty Studies for Violin*, op. 45, 1 SCH

- ▶ Study in F Major (no. 5)
- one of nos. 1, 2, 8, 9

## Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	G, A	2 octaves	♩ = 80	
Harmonic Minor	G, A			
Melodic Minor	G, A	1 octave start on open string	♩ = 88	
Major	F	1 octave	♩ = 80	
	D	1 octave in 3rd position start on A string	♩ = 100	
<b>Arpeggios</b>				
Major	G, A	2 octaves	♩ = 80	
Minor	G, A			
Major	F	1 octave	♩ = 80	
	D	1 octave in 3rd position start on A string	♩ = 60	
<b>Double Stops*</b>				
Exercise on A and E Strings			♩ = 80	

\*See *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM*.

## Ear Tests

### Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	four measures

Example only

1



2



## Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

*or*

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note
major 3rd
perfect 5th

## Playback

Candidates will be asked to play back a melody on the violin, based on the first five notes of a major scale. The melody may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic or dominant	G, D, A major	five notes

Example only





# Grade 3

Candidates in Grade 3 should be able to use a variety of bow strokes appropriately, including *staccato*, *martelé*, and *detaché*. Secure intonation in 1st, 2nd, and 3rd positions is required, including the ability to shift between positions with accuracy and fluency. The development of vibrato is encouraged at this level.

Grade 3 Requirements	Marks
<b>Repertoire</b>	<b>60</b>
one selection from List A	18
one selection from List B	18
one selection from List C	18
<b>Memory</b> (2 marks per repertoire selection)	6
<b>Technical Requirements</b>	<b>20</b>
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
– double stops	
<b>Ear Tests</b>	<b>10</b>
Clapback	3
Intervals	3
Playback	4
<b>Sight Reading</b>	<b>10</b>
Playing	7
Clapping	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisite</b>	
None	

## Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Repertoire 3* FHM

## List A

### Repertoire in Baroque and Classical Styles

#### Albrechtsberger, Johann Georg

- ▶ Minuetto and Trio in D Major, from Symphony No. 3 in D Major (arr. Paul Jenkins FHM)

#### Arne, Thomas A.

- Melodie in G Major (arr. Alfred Moffat in *Old Masters for Young Players*, 1 OTT)

#### Bach, Johann Sebastian, attr.

- Minuet, from *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114 (Christian Petzold: attr. J.S. Bach and arr. in *Suzuki Violin School, Revised Edition*, 3 ALF)
- ▶ Musette, from *Notenbuch der Anna Magdalena Bach*, BWV Anh. 126 (arr. Kathleen Wood FHM)

#### Becker, Jean

- Gavotte (in *Suzuki Violin School, Revised Edition*, 3 ALF)

#### Beethoven, Ludwig van

- Minuet in G Major, from *Sechs Menuette*, WoO 10, no. 2 (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

#### Diabelli, Anton

Sonatina, op. 163, no. 4

- ▶ 2nd movement: Andante cantabile (arr. Kathleen Wood FHM)

#### Gossec, François-Joseph

- Gavotte (in *Suzuki Violin School, Revised Edition*, 1 ALF)

#### Hasse, Johann Adolph

Two Dances (arr. Alfred Moffat, in *Old Masters for Young Players*, 1 OTT)

- Bourrée and Menuett

#### Köchler, Ferdinand

Concertino in G Major, op. 11 BOS

- ▶ 1st movement

#### Lully, Jean-Baptiste

- Gavotte (in *Suzuki Violin School, Revised Edition*, 2 ALF)

#### Martini, Giovanni Battista

- Gavotte (in *Suzuki Violin School, Revised Edition*, 3 ALF)

#### Montéclair, Michel Pignolet de

- Two Minuets (in *Position Pieces for Violin and Piano*, 2 FAB)

**Pepusch, Johann Christoph**

- Theatermusik (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

**Sammartini, Giuseppe**

- Mouvement d'une Sérénade (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

**Steibelt, Daniel**

- Divertimento (arr. Alfred Moffat, in *Old Fiddle Pieces* OTT; *The Young Violinist's Repertoire*, 2 FAB)

**Telemann, Georg Philipp**

Sonatina in F Major, TWV 41:F1

- ▶ 3rd movement: Presto (arr. Kathleen Wood FHM)

## List B

### Traditional and Romantic Repertoire

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**Anonymous**

- Untitled Reel 2 (arr. John Beckwith, in *Eight Miniatures from the Allen Ash Manuscript* FHM)

**Traditional**

- ▶ Nouvelle agréable (arr. Christine Donkin FHM)  
→ play with fingering indicated
- ▶ Skye Boat Song (arr. Hugh J. McLean FHM)  
→ play in 3rd position

**Alard, Jean-Delphin**

- ▶ Nocturne (In the Second Position) FHM  
→ play in 2nd position

**Baklanova, Nathalia**

*Acht leichte Stücke für Violine und Klavier* PET

- ▶ Mazurka (no. 4) (in *The Young Violinist's Repertoire*, 3 FAB)  
→ observe repeat mm. 33 to 40
- Romance (no. 3)

**Blachford, Frank**

- ▶ Minor Mode FHM

**Brahms, Johannes**

- Waltz, from *Walzer*, op. 39, no. 15 (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

**Carse, Adam**

*Fiddle Fancies* S&B

- Waltz Steps

**Dvořák, Antonín**

- From "Songs My Mother Taught Me," op. 55, no. 4 (in *The Young Violinist's Repertoire*, 2 FAB)

**Grieg, Edvard**

- ▶ Wedding Tune, op. 17, no. 24 (arr. Kathleen Wood FHM)  
→ play in 2nd position

**Méhul, Etienne**

- Romance (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

**Mendelssohn, Ludwig**

*Miniatures: Fifteen Pieces for Violin*, op. 62 BOS

- Cavatina (no. 4)
- Little Waltz (no. 2)

**Paganini, Niccolò**

- Theme, from *Witches' Dance* (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

**Schumann, Robert**

- The Two Grenadiers, op. 49, no. 1 (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

**Tchaikovsky, Pyotr Il'yich**

- Sharmanka (in *The Young Violinist's Repertoire*, 2 FAB)

## List C

### Repertoire Composed After 1930

---

**Archer, Violet**

*Twelve Miniatures* WAT; CMC

- Joyous

**Chase, Bruce**

*Fiddle & Fun in First Position* HAL

- ▶ Gabby Ghost

**Colledge, Katherine, and Hugh Colledge**

*Shooting Stars* B&H

- ▶ Cossacks
- ▶ Moto perpetuo

**Coulthard, Jean**

- ▶ A Sad Waltz (in *The Encore Series for Violin & Piano*, 3 FHM)
- Under the Sea (in *The Encore Series for Violin & Piano*, 4 FHM)

**Donkin, Christine**

*Fall Fair* FHM

- ▶ The Farmers' Market
- Midway Ride

**Duke, David**

- Pibroch (in *The Encore Series for Violin & Piano*, 2 FHM)

**Fiala, George**

- ▶ Wallaby's Lullaby, op. 5 BER

**Fleming, Robert**

- Berceuse CMC
- Whistler's Tune CMC

**Kabalevsky, Dmitri**

*Twenty Pieces for Violin and Piano*, op. 80 SCH; SIK

- ▶ On Holiday (no. 15)

**Khachaturian, Aram**

- The Little Horse (in *Position Pieces for Violin and Piano*, 3 FAB)

**Kroll, William***Three Violin Pieces in the First Position* SCH

- ▶ Donkey Doodle (in *Solos for Young Violinists*, 1 ALF)

**Lumsden, Caroline, and Ben Atwood***Wizard's Potion* PET

- Grab the Slippery Toad!

**Norton, Christopher***Microjazz Violin Collection*, 2 B&H

- A Dramatic Episode
- Fly Away

**Persichetti, Vincent***Masques*, op. 99 EVO

- Masque No. 1

**Pracht, Robert***Twelve Easy Pieces*, op. 12 BMC

- Perpetuum Mobile
- Tarantella

**Shostakovich, Dmitri**

- ▶ The Clockwork Doll, from *Children's Notebook*, op. 69 (arr. Konstantin Fortunatov, in *Shostakovich: Albumstücke* PET)

**Wilson, Peter***Space Stringpops* FAB

- Space Walk

## Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

### Etudes

Candidates must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory—4* FHM

**Cohen, Mary***Superstudies for Violin*, 2 FAB

- Fivepenny Waltz (no. 8)
- Hot Chocolate Treat (no. 3)
- The Snake-Charmer's Lament (no. 7)
- ▶ The Whirly Bird and the Hen (no. 9)

**de Keyser, Paul***Violin Playtime Studies* FAB

- Allegro Brillante (no. 30)

**Donkin, Christine***Get Fiddlin'!* FHM

- Kananaskis (no. 22)
- Mosquito Creek (no. 20)
- Simonette River (no. 16)
- Wild Horse (no. 10)

**Entezami, Ramin***Melodious Etudes in First Position* FIS

- ▶ The Fellow (no. 31)

**Geringas, Yaakov***Shifting: Thirty Progressive Studies for Violinists* FHM

- Aim and Shoot (no. 8)
- Cradle Song (no. 6)
- ▶ The First Skating Lesson (no. 5)
- King Counter (no. 7)
- Round Dance (no. 3)
- Sadness (no. 18)
- Tag (no. 11)
- Up and Down the Ladder (no. 1)

**Givens, Shirley***Adventures in Violinland*, 3D GIV

- ▶ Who Has Seen the Wind?
- play in 3rd position

**Kayser, Heinrich Ernst***Elementary and Progressive Studies for the Violin*, op. 20 SCH; FIS

- one of nos. 1, 2, 3

**Kinsey, Herbert***Elementary Progressive Studies*, set 1 ABR

- no. 11 or no. 18

**Mackay, Neil***Position Changing for the Violin* OUP

- ▶ The Fair Isle (no. 2)
- Tyrolean Air (no. 18)

**Metz, Louis***Vioolmethode*, 3 B&V

- no. 8

**Rapoport, Katharine**

▶ Kites FHM

→ play in 2nd position

**Sitt, Hans***Studies for the Violin*, op. 32, 1 FIS

- no. 3 or no. 4

**Trott, Josephine***Melodious Double Stops*, 1 SCH

- one of nos. 1, 2, 4, 6, 7, 8

**Wohlfahrt, Franz***Forty Elementary Studies*, op. 54 FIS; SCH; PET

- no. 9 or no. 35

*Sixty Studies for Violin*, op. 45, 1 SCH

- ▶ Study in G Major (no. 4)

- one of nos. 6, 14, 16, 20







*Sixty Studies for Violin*, op. 45, 2 SCH

- ▶ Study in B flat Major (no. 37)

## Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	B♭, C, D	2 octaves	♩ = 100	
Harmonic and Melodic Minor	C, D			
Major	F	1 octave in 2nd position	♩ = 60	
Harmonic and Melodic Minor	F			
Chromatic	on D	1 octave start on open string	♩ = 66	
<b>Arpeggios</b>				
Major	B♭, C, D	2 octaves	♩ = 88	
Minor	C, D			
Major	F	1 octave in 2nd position	♩ = 60	
Minor	F			
<b>Double Stops*</b>				
Exercise on D and A Strings			♩ = 60	

\*See *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM*.

## Ear Tests

### Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
2/4 3/4 4/4	four measures

Example only

1



2



## Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major 3rd	minor 3rd
perfect 5th	perfect 5th
perfect octave	

## Playback

Candidates will be asked to play back a melody on the violin, based on the first five notes of a major scale. The melody may contain leaps of a 3rd and/or a 5th. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	G, D, A major	five to eight notes

Example only

1



2



## Sight Reading

### Playing

Candidates will be asked to play a short melody at sight. This may contain dynamics (*p*, *mp*, *mf*, *f*, *dim.*, *cresc.*), symbols (♩), articulation, and bowing indications (two-note *legato* or *staccato* slurs).

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 1 repertoire	$\frac{3}{4}$ $\frac{4}{4}$	G, D, A major	1st	eight to twelve measures

### Clapping

Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$	four measures

Example only



# Grade 4

Candidates in Grade 4 should be able to use a variety of bow strokes appropriately, including brush strokes, *staccato*, *martelé*, and *detaché*. Secure intonation in 1st to 4th positions is expected, including the ability to shift between positions with accuracy and fluency. Some vibrato is expected at this level.

Grade 4 Requirements	Marks
<b>Repertoire</b>	<b>60</b>
one selection from List A	18
one selection from List B	18
one selection from List C	18
<b>Memory</b> (2 marks per repertoire selection)	6
<b>Technical Requirements</b>	<b>20</b>
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
– double stops	
<b>Ear Tests</b>	<b>10</b>
Clapback	3
Intervals	3
Playback	4
<b>Sight Reading</b>	<b>10</b>
Playing	7
Clapping	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisite</b>	
None	

## Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Repertoire 4 FHM*

## List A

### Concertos, Sonatinas, and Fantasias

#### Baklanova, Natalya Vladimirovna

*Acht leichte Stücke für Violine und Klavier* PET

- Concertino (no. 8)

#### Dancla, Charles

*Douze fantasies sur motifs favoris*, op. 86 FIS

- Le cor des Alpes–Valse du Freischütz (no. 11)
- Fleuve du Tage (no. 8)
- Rédowa de Wallerstein (no. 3)

#### Küchler, Ferdinand

Concertino in D Major, op. 12 BOS

- 1st or 3rd movement

Concertino in the Style of Antonio Vivaldi, op. 15 BOS; (in *Solos for Young Violinists*, 1 ALF)

- 1st movement
- ▶ 3rd movement

#### Millies, Hans Mollenhauer

Concertino in the Style of W.A. Mozart (abridged) NOV

- ▶ 1st movement

#### Mollenhauer, Eduard

- ▶ The Infant Paganini: Fantasia FIS

#### Perlman, George

Concertino in A Minor (in *Fun with Solos* CHD)

- 3rd movement

#### Portnoff, Leo

*Russian Fantasias* BOS

- Russian Fantasia No. 2 in D Minor
- Russian Fantasia No. 3 in A Minor

#### Rieding, Oskar

Concerto in B Minor, op. 35 BAR; BOS

- 1st movement
- ▶ 3rd movement

Concerto in D Major, op. 36 BOS

- 3rd movement

Concerto in G Major, op. 34 BOS

- 1st movement

#### Ruegger, Charlotte

- Concertante in G Major FIS

#### Steibelt, Daniel

Sonatine, op. 33, no. 1

- ▶ 1st movement

## List B

### Repertoire in Baroque Style

#### Anonymous

- ▶ Bourrée, from Leopold Mozart, *Notenbuch für Wolfgang* (arr. Kathleen Wood FHM)

#### Aubert, Jacques

- Two Minuets (arr. Elma Doflein and Erich Doflein in *Musik für Violine und Klavier*, 2 OTT)

#### Bach, Johann Sebastian

- Gavotte in G Minor (Gavotte en rondeau) from Suite in G Minor for Harpsichord, BWV 822, arr. in *Suzuki Violin School, Revised Edition*, 3 ALF)
- ▶ Giguette from *Sarabande con Partite*, BWV 990, XVI: L'ultima Partita o Giguette (arr. Constance Seely-Brown in *Ten Little Classics FIS and Solos for Young Violinists*, 1 ALF)

#### Corelli, Arcangelo

Sonata in F Major, op. 5, no. 10

- ▶ 4th movement: Gavotta (arr. Kathleen Wood FHM)

#### Handel, George Frideric

- Sarabande from Concerto in G Minor for oboe, strings, and basso continuo, HWV 287 (arr. Harold Edwin Darke ABR)
- ▶ Sarabande from Keyboard Suite in D Minor, HWV 447 (arr. Christine Gale FHM)

#### Lully, Jean-Baptiste

- Gavotte and Musette (arr. Alfred Moffat, in *Old Masters for Young Players*, 1 OTT)

#### Telemann, Georg Philipp

Sonatina No. 2 in B flat Major, TWV 41:B2

- Presto (in *Baroque Violin Pieces*, 2 ABR)

#### Thomas, Ambroise

- Gavotte from *Mignon* (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

## List C

### Concert Repertoire

#### Traditional

- Bán Chnoic Eireann O (arr. T.C. Kelly in *Irish Tunes*, 2 OSS)
- The Lark in the Clear Air (arr. T.C. Kelly in *Irish Tunes*, 2 OSS)

#### Baklanova, Natalya Vladimirovna

*Acht leichte Stücke für Violine und Klavier* PET

- Allegro (no. 6)
- ▶ Fast Dance (Reigen) (no. 2) (in *The Young Violinist's Repertoire*, 3 FAB)

#### Barns, Ethel

- ▶ Le faun (in *Music for Strings* LEE)

#### Bennett, Richard Rodney

*Up Bow, Down Bow* NOV

- ▶ Merry-Go-Round

#### Bloch, József

*Vier leichte Stücke*, op. 36 SDM

- Historiette (no. 4)

#### Boccherini, Luigi

- Minuet (in *Suzuki Violin School, Revised Edition*, 2 ALF)

#### Bouchard, Rémi

Suite for Violin and Piano BMC

- String Along

#### Dancla, Charles

*Petite école de la mélodie*, op. 123, 1 OTT

- Polka (no. 6)

#### Dvořák, Antonín

- Humoresque (from *Humoresques for Piano*, op. 101, no. 7, arr. in *Suzuki Violin School, Revised Edition*, 3 ALF)

#### Ethridge, Jean

- Two Blues (in *The Encore Series for Violin & Piano*, 3 FHM)

#### Hook, James

- My Heart Is Devoted, Dear Mary, to Thee (arr. John Beckwith, in *Eight Miniatures from the Allen Ash Manuscript* FHM)

#### Kabalevsky, Dmitri

*Twenty Pieces for Violin and Piano*, op. 80 SCH; SIK

- Ping Pong (no. 18)
- ▶ Summer Song (no. 16)

#### Mendelssohn, Felix

- Allegro non troppo, from *Sechs Kinderstücke*, op. 72, no. 1 (arr. István Nagy in *Leichte Stücke für Violine und Klavier* UNI)

#### Mendelssohn, Ludwig

*Miniatures: Fifteen Pieces for Violin*, op. 62 BOS

- Conte sérieux (no. 6)
- Mosquito Dance (no. 5) (in *Solos for Young Violinists*, 1 ALF)
- ▶ Soldatenmarsch (Soldier's March) (no. 3)

#### Nakada, Yoshinao

*Japanese Festival*

- ▶ The Song of Twilight (in *Position Pieces for Violin and Piano* PRE)
- play in 4th position

#### Nelson, Sheila M.

*Moving Up Again* B&H

- Caprice
- Moto Perpetuo

#### Palaschko, Johannes

*Ten Easy Pieces*, op. 65

- March of the Pirates (no. 5)

### Schumann, Robert

- ▶ Knecht Ruprecht (Knight Rupert) from *Album für die Jugend*, op. 68 (arr. FHM)

### Spies, Ernst

*Sechs Stücke*, op. 45 OTT

- Menuetto (no. 5) FIS

### Rieding, Oskar

*Vier Leichte Vortragsstücke*, op. 23 BUT

- Ziguernermarsch (no. 2) BOS

### Tchaikovsky, Pyotr Il'yich

- ▶ Danse napolitaine (Neapolitan Dance) from *Swan Lake*, op. 20 (arr. FHM)

### Trott, Josephine

- The Puppet Show, op. 5, no. 1 (in *Solos for Young Violinists*, 1 ALF)

### Vaughan Williams, Ralph

*Six Studies in English Folk-Song* S&B

- Andante Tranquillo (no. 6)

## Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

### Etudes

Candidates must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory—4* FHM

### Cohen, Mary

*Technique Takes Off!*, 2 FAB

- Magic Carpet Ride (no. 11)
- ▶ The Mill Wheel (no. 4)

### Entezami, Ramin

*Melodious Etudes in First Position* FIS

- ▶ The Happy Wire-Haired Dachshund (no. 60)  
→ with repeat
- Little Boat on the Sea (no. 59)

### Geringas, Yaakov

*Shifting: Thirty Progressive Studies for Violinists* FHM

- Agitation (no. 19)
- At the Skating Rink (no. 28)
- Barcarolle (no. 30)
- ▶ Grasshopper (no. 10)
- Hop Scotch (no. 15)
- Lost in the Woods (no. 22)
- March (no. 20)
- Old Dance (no. 12)
- ▶ Playing Ball (no. 9)
- A Pleasant Day (no. 21)
- Scherzino (no. 25)
- Tongue Twister (no. 29)

### Grissen, Carl

*Learn With Tunes*, 3 WIL

- Lesson 17 (no. 3)
- Lesson 19 (no. 4)

### Kayser, Heinrich Ernst

*Elementary and Progressive Studies for the Violin*, op. 20 SCH; FIS

- no. 4 or no. 13

### Kinnard, Kathryn Bird

*Easy Songs for Shifting in the First Five Positions* ALF

- Gypsy Dance
- ▶ Inch Worm  
→ play with given fingering
- Popsicles

### Kinsey, Herbert

*Elementary Progressive Studies*, 2 ABR

- Set 1, no. 19
- Set 2, no. 7

### Panofka, Heinrich

- no. 10 or no. 26 (in *Studies in Lyricism for Violin* FIS)

### RT, Zav, arr.

*Fiddleworks*, 3 FHM

- ▶ Ostinelli's Reel

### Sitt, Hans

*Studies for the Violin*, op. 32, 1 FIS

- no. 6 or no. 7

### Trott, Josephine

*Melodious Double Stops*, 1 SCH

- ▶ Melodious Double Stops (no. 9)
- no. 5

### Wohlfahrt, Franz

*Forty Elementary Studies*, op. 54 FIS; SCH; PET

- no. 8
- Sixty Studies for Violin*, op. 45, 1 SCH
- ▶ Study in F Major (no. 6)
- Sixty Studies for Violin*, op. 45, 2 SCH
- one of nos. 18, 31–37 (omit articulations)



## Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	A $\flat$ , B, E $\flat$	2 octaves	♩ = 60	
Harmonic and Melodic Minor	B, E $\flat$			
Major	E	1 octave in 4th position	♩ = 84	
Harmonic and Melodic Minor	E			
Major	B	1 octave on A string	♩ = 84	
Chromatic	on E	1 octave start on D string	♩ = 84	
<b>Arpeggios</b>				
Major	A $\flat$ , B, E $\flat$	2 octaves	♩ = 96	
Minor	B, E $\flat$			
Major	E	1 octave in 4th position	♩ = 84	
Minor	E			
Dominant 7th of Major Keys	G (starting on D), D (starting on A)	1 octave start on open string	♩ = 84	
Diminished 7th of Minor Keys	B $\flat$ (starting on A $\flat$ ), E $\flat$ (starting on D $\flat$ )	1 octave start on open string	♩ = 84	
<b>Double Stops</b>				
Major in Broken 6ths	E $\flat$	1 octave	♩ = 60	

## Ear Tests

### Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{6}{8}$	three to four measures

Example only

1



2



## Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 3rds	minor 3rd
perfect 4th	
perfect 5th	perfect 5th
perfect octave	perfect octave

## Playback

Candidates will be asked to play back a melody, based on the first five notes of a major scale, on the violin. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, A major	six notes

Example only



## Sight Reading

### Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 4 may include accidentals, *tenuto* markings, and dynamic indications from *pp* to *ff*.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 2 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	C, F, G, D major	1st	eight to twelve measures

### Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$	four measures

Example only



# Grade 5

Candidates in Grade 5 should have a well-developed brush stroke and beginning *collé* and *spiccato* strokes. Secure intonation in 1st to 5th positions is expected, including the ability to shift between positions with accuracy and fluency. Candidates should be able to produce vibrato consistently with all fingers.

Grade 5 Requirements	Marks
<b>Repertoire</b>	<b>60</b>
one selection from List A	17
one selection from List B	20
one selection from List C	17
<b>Memory</b> (3 marks each for List A and List C)	6
<b>Technical Requirements</b>	<b>20</b>
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
<b>Ear Tests</b>	<b>10</b>
Clapback	3
Intervals	3
Playback	4
<b>Sight Reading</b>	<b>10</b>
Playing	7
Clapping	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisite</b>	
Basic Rudiments	

## Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Repertoire 5 FHM*

## List A

### Concertos, *Airs variés*, and Fantasias

#### Bacewicz, Grażyna

Concertino PWM

- ▶ 1st movement

#### Bériot, Charles-Auguste de

- Air varié No. 14 in G Major (in *Solos for Young Violinists*, 2 ALF)

#### Dancla, Charles

*Airs variés*, op. 89 OTT; FIS; SCH

- Air varié on a Theme by Pacini (no. 1)
- Douze fantasies sur motifs favoris*, op. 86 FIS
  - La Cenerentola (no. 7)
  - Donna del Lago–Air suisse (no. 4)
  - Les noces de Figaro–Le crociato (no. 10)
  - ▶ Plaisir d’amour (no. 12)
  - Les Puritains (no. 9)

#### Huber, Adolf

Concertino in G Major, op. 6, no. 2 FIS

- 1st movement (to end of p. 1 of violin part)
- Concertino in G Major, op. 8, no. 4 FIS
- complete

#### Járdányi, Pál

- Concertino EMB

#### Portnoff, Leo

*Russian Fantasias* BOS

- Russian Fantasia No. 1 in A Minor BOS

#### Rieding, Oskar

- ▶ Air varié, op. 23, no. 3 BOS

#### Seitz, Friedrich

Concerto No. 2 in G Major, op. 13 BOS; SCH (in *Suzuki Violin School, Revised Edition*, 4 ALF)

- 3rd movement

Concerto No. 5 in D Major, op. 22 BOS; SCH (in *Suzuki Violin School, Revised Edition*, 4 ALF)

- 1st movement

## List B

## Sonatas and Sonatinas

**Corelli, Arcangelo**

12 Sonate, op. 5 BAR; OTT

Sonata No. 7 in D Minor (arr. István Homolya EMB)

- 1st movement: Preludio *and* 2nd movement: Corrente

- 3rd movement: Sarabanda *and* 4th movement: Giga

Sonata No. 8 in E Minor

- 1st movement: Preludio *and* 2nd movement: Allemanda

- 3rd movement: Sarabanda *and* 4th movement: Giga

Sonata No. 9 in A Major

- 1st movement: Preludio *and* 2nd movement: Giga

Sonata No. 11 in E Major

- 1st movement: Preludio *and* 2nd movement: Allegro

**De Fesch, William**

Sonata in G Major, op. 8, no. 4

- Largo *and* Allemanda (in *Baroque Violin Pieces*, 2 ABR)

**Pepusch, Johann Christoph**

Six Sonatas, op. 1 OTT

Sonata No. 3 in G Major (arr. René Colwell OTT)

- 1st movement: Adagio *and* 2nd movement: Allegro

- 3rd movement: Adagio *and* 4th movement: Allegro

Sonata No. 5 in G Major (arr. Siegfried Pritsche PET; arr. René Colwell OTT)

- 1st movement: Adagio *and* 2nd movement: Allegro

- 3rd movement: Adagio *and* 4th movement: Allegro

**Scarlatti, Domenico**

Sonata No. 2 in E Minor, K 81 (in *5 Sonate per violino e basso continuo* EMB)

- 3rd movement: Grave *and* 4th movement: Allegro

Sonata No. 5 in G Major, K 91 (in *5 Sonate per violino e basso continuo* EMB)

- 3rd movement: Grave *and* 4th movement: Allegro

**Telemann, Georg Philipp**

Sei Sonatine per Violino e Cembalo EMB

Sonata in E Major, TWV 41: E1

- ▶ 1st movement: Affettuoso–Siciliano *and* 4th movement: Allegro (arr. Kathleen Wood FHM)  
→ with all repeats

**Vanhal, Johann Baptist**

Kurz und leichte Klavierstücke begleitet mit einer Violine

Sonata No. 1 (in *Easy Classical Sonatas for Violin and Piano* EMB)

- ▶ 1st movement: Cadenza-Siciliano *and* 2nd movement: Allegretto

**Weber, Carl Maria von**

Six sonates progressives pour le pianoforte avec violon obligé, op. 10b HEN

Sonata No. 2

- ▶ 3rd movement: Air Polonais

## List C

## Concert Repertoire

**Traditional**

- ▶ Ukrainian Folk Song (arr. Michael Conway Baker)

**Adaskin, Murray**

- Quiet Song CMC

**Bach, Johann Sebastian**

- Bourrée from Suite for Cello No. 3 in C Major, BWV 1009 (arr. in *Suzuki Violin School, Revised Edition*, 3 ALF)

**Blachford, Frank**

- ▶ Mazurka FHM

**Bohm, Carl**

- Moto Perpetuo (from the “Third Suite” BMC)

**Coulthard, Jean**

- On the March BER; CMC

- Music on a Hebridean Folk Song (in *The Encore Series for Violin & Piano*, 5 FHM)

**Dolin, Samuel**

- ▶ Little Sombrero BER; CMC

**Donkin, Christine**

Fall Fair FHM

- Barn Dance

**Duke, David**

- ▶ Abracadabra (for Kathy Rapoport) (in *The Encore Series for Violin & Piano*, 4 FHM)

**Ethridge, Jean**

- ▶ Fairy Tale (in *The Encore Series for Violin & Piano*, 6 FHM)

- Gig (in *The Encore Series for Violin & Piano*, 5 FHM)

- Reverie (in *The Encore Series for Violin & Piano*, 4 FHM)

**Gluck, Christoph Willibald**

- ▶ Musette and Air de ballet, from *Armide* (arr. Kathleen Wood FHM)

**Grieg, Edvard**

- ▶ Waltz from *Lyric Pieces* op. 12, no. 2 (arr. Hans Sitt) (in *Solos for the Violin Player* HAL; SCH)

→ with repeat

**Hadjiev, Parashkev**

- ▶ Rondino (in *The Young Violinist's Repertoire*, 4 FAB)

**Heins, Donald**

- Country Dance PRE

**Jaque, Rhené**

- Daussila BER

- Mouvement perpétuel IND

**Jenkinson, Ezra**

- Elfentanz (Danse des sylphes) BOS; (in *Solos for Young Violinists*, 1 ALF)

**Kreisler, Fritz**

*Four Pieces for Violin and Piano* FIS; MAS

- ▶ Toy Soldiers' March

**Mendelssohn, Ludwig**

*Miniatures: Fifteen Pieces for Violin*, op. 62 BOS

- Polonaise (no. 1)

**Norton, Christopher**

*Microjazz Violin Collection*, 2 B&H

- Snow Dance

**Shostakovich, Dmitri**

- ▶ Dance from *Dances of the Dolls* (arr. Konstantin Fortunatov, in *Shostakovich: Albumstücke* PET)

**Vaughan Williams, Ralph**

*Six Studies in English Folk-Song* S&B

- ▶ Allegro Vivace (no. 6)

**Woof, Rowsby**

- Hornpipe (in *Fiddler's Choice*, 6 ABR)

## Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

### Etudes

Candidates must prepare two technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Etudes and Technique 5–8* FHM

**Cohen, Mary**

*Technique Takes Off!*, FAB

- ▶ The Bee's Knees! (no. 12)  
→ omit all repeats
- Dragon Dance (no. 7)
- Looping the Loop (no. 4)

**Concone, Giuseppe**

- Andante Cantabile (no. 13) (in *Studies in Lyricism for Violin* FIS)

**Geringas, Yaakov**

*Shifting: Thirty Progressive Studies for Violinists* FHM

- ▶ Ballet Variation (no. 23)
- Love My Mum (no. 26)

**Griesdale, Susan**

*Soundplay: Eight Character Pieces* GRI

- ▶ Jolly Rondo

**Grissen, Carl**

*Learn With Tunes*, 3 WIL

- Lesson 21 (no. 6)

**Kayser, Heinrich Ernst**

*Elementary and Progressive Studies for the Violin*, op. 20 SCH; FIS

- ▶ Study in G Major (no. 13)
- one of nos. 5, 6, 8, 19

**Sitt, Hans**

*Studies for the Violin*, op. 32, 1 FIS

- ▶ Study in C Major (no. 12)
- one of nos. 8–11

**Trott, Josephine**

*Melodious Double Stops*, 1 SCH

- ▶ Melodious Double Stops (no. 11)
- one of nos. 10, 12, 13, 15, 16, 18

**Wohlfahrt, Franz**

*Fifty Easy Melodic Studies*, op. 74, 1 FIS

- no. 21

*Fifty Easy Melodic Studies*, op. 74, 2 FIS

- ▶ no. 29

*Forty Elementary Studies*, op. 54 SCH; PET

- no. 18



















*Sixty Studies for Violin*, op. 45, 2 SCH; FIS

- ▶ Study in C Major (no. 42)
- no. 44 or no. 45

## Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	G	3 octaves		
Major	A $\flat$ , E, F	2 octaves		or 
Harmonic and Melodic Minor	G $\sharp$ , E, F			
Major	C	1 octave on A string		
Chromatic	on G, on A	2 octaves		
<b>Arpeggios</b>				
Major	A $\flat$ , E, F	2 octaves		
Minor	G $\sharp$ , E, F			
Major	C	1 octave on A string		
Dominant 7th of Major Keys	C (starting on G), D (starting on A)	2 octaves		
Diminished 7th of Minor Keys	A $\flat$ (starting on G $\sharp$ ), B $\flat$ (starting on A $\sharp$ )	2 octaves		
<b>Double Stops</b>				
Major in 6ths	G, B $\flat$	1 octave		

## Ear Tests

### Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{6}{8}$	two to four measures

Example

1



2



## Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 3rds	major and minor 3rds
perfect 4th	
perfect 5th	perfect 5th
major and minor 6ths	
perfect octave	perfect octave

## Playback

Candidates will be asked to play back a melody on the violin, based on the first five notes and the upper tonic of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, A major	seven notes

Example only



## Sight Reading

### Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 5 may include *pizzicato* and *arco* markings.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 3 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$	C, F, G, D, A, E major	1st, 3rd	sixteen measures

### Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$	four measures

Example only



# Grade 6

Candidates in Grade 6 should have a well-developed brush stroke and be able to execute *collé* and *spiccato* strokes. Secure intonation in 1st to 5th positions is expected, including the ability to shift between positions with accuracy and fluency. Vibrato should be firmly established and used consistently where appropriate. A variety of dynamic levels should be evident.

Grade 6 Requirements	Marks
<b>Repertoire</b>	<b>60</b>
one selection from List A	17
one selection from List B	20
one selection from List C	17
<b>Memory</b> (3 marks each for List A and List C)	6
<b>Technical Requirements</b>	<b>20</b>
Etudes: <i>two</i> etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
– double stops	
<b>Ear Tests</b>	<b>10</b>
Clapback	2
Intervals	3
Chords	2
Playback	3
<b>Sight Reading</b>	<b>10</b>
Playing	7
Clapping	3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisite</b>	
Intermediate Rudiments	

## Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Repertoire 6 FHM*

## List A

### Concertos, *Airs variés*, and Fantasias

#### Dancla, Charles

*Airs variés*, op. 89 OTT; FIS; SCH

- ▶ Air varié on a Theme by Rossini (no. 2)
- Air varié on a Theme by Donizetti (no. 4)
- Air varié on a Theme by Mercadante (no. 6)

#### Huber, Adolph

Student Concertino in G Major, op. 6, no. 2 FIS

- 3rd movement

#### Komorowski, Anatoli

Concerto No. 2 in A Major PET

- 3rd movement: Allegro molto

#### Kymlicka, Milan

Concertino Grosso CAN

- 1st and 3rd movements

#### Mollenhauer, Eduard

- ▶ The Boy Paganini: Fantasia FIS (in *Solos for Young Violinists*, 2 ALF)

#### Portnoff, Leo

Concertino in A Minor, op. 14 BOS

- 1st movement

#### Rieding, Oskar

Concertino in A Minor (In Hungarian Style), op. 21 BAR; BOS

- 1st movement to *Andante sostenuto*
- Concerto in G Major, op. 24 BOS
- 3rd movement

#### Seitz, Friedrich

Concerto No. 1 in D Major, op. 7 BOS; SCH

- 3rd movement

Concerto No. 2 in G Major, op. 13 BAR; BOS; SCH

- 1st movement

Concerto No. 5 in D Major, op. 22 BOS; SCH (in *Suzuki Violin School, Revised Edition*, 4 ALF; BAR)

- 3rd movement

#### Telemann, Georg Philipp

Concerto in G Major, op. 3, no. 3 PET

- 1st movement

#### Tessarini, Carlo

Concerto in G Major, op. 1, no. 3 (arr. Hermann Muller B&H)

- 1st movement

#### Vivaldi, Antonio

Concerto in G Major, op. 3, no. 3, RV 310 BAR; PET

- ▶ 1st movement (arr. Kathleen Wood FHM)

Concerto in A Minor, op. 3, no. 6, RV 356/F I:176 PET; (in *Suzuki Violin School, Revised Edition*, 4 ALF; BAR)

- 1st or 3rd movement



## List B

### Sonatas and Sonatinas

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#### Handel, George Frideric

Sonata no. 3 in F Major, HWV 370 BAR; HEN; PET (in *Suzuki Violin School*, 6 ALF)

- two contrasting movements

#### Martinů, Bohuslav

Sonatina BAR

- ▶ 2nd and 3rd movements

#### Pepusch, Johann Christoph

6 *Sonate da camera* (transc. Walter Kolneder OTT)

Sonata No. 1 in B Minor

- two contrasting movements

Sonata No. 4 in D Minor

- ▶ 1st and 2nd movements

- 3rd and 4th movements

Sonata No. 6 in F Minor

- 1st and 4th movements

#### Telemann, Georg Philipp

Six *Sonatas* (1715) OTT

Sonata No. 1 in G Minor, TWV 41:g1

- two contrasting movements

Sonata No. 2 in D Major, TWV 41:D1

- two contrasting movements

Sonata No. 3 in B Minor, TWV 41:h1

- 3rd movement: Andante and 4th movement: Vivace

Sonata No. 4 in G Major, TWV 41:G1

- two contrasting movements

Sonata No. 6 in A Major, TWV 41:A1

- two contrasting movements

#### Veracini, Francesco

Twelve *Sonatas for Recorder (Flute/Violin) and Basso Continuo 2*

Sonata No. 6 in A Minor

- 1st movement: Largo and 3rd movement: Allegro

#### Willan, Healey

Sonata No. 2 in E Major CMC

- Largo and Courante

## List C

### Concert Repertoire

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#### Adaskin, Murray

- ▶ Daydreams CMC

#### Arnold, Malcolm

Four *Scottish Dances*, op. 59

- Scottish Dance No. 3 (arr. David Gedge, in *The Violin: A Collection* CHS)

#### Baxter, Timothy

- Jota (in *The Well-Tuned Fiddle*, Book II ABR)

#### Bennett, Richard Rodney

Six *Country Dances*

- Buskin (no. 2) (in *The Violin: A Collection* CHS)

#### Bohm, Carl

- Perpetuo mobile, from *Little Suite No. 6* FIS; (in *Solos for Young Violinists*, 3 ALF; in *Suzuki Violin School, Revised Edition*, 4 ALF)
- Sarabande in G Minor (in *Solos for Young Violinists*, 2 ALF)

#### Borowski, Felix

- ▶ Adoration PRE

#### Bridge, Frank

Three *Pieces for Violin and Piano* FAB

- ▶ Berceuse (no. 1)

#### Coulthard, Jean

- Rustic Dance, from *Little French Suite* (in *The Encore Series for Violin & Piano*, 6 FHM)

#### Coutts, George

- ▶ Hornpipe FHM

#### Cui, César

*Kaleidoscope*, op. 50 SIM

- Musette (no. 3)

#### Donkin, Christine

*Fall Fair* FHM

- ▶ Catch Me if You Can!

#### Donizetti, Gaetano

- Non giova il sospirar (arr. Charles-Auguste de Bériot, in *Romantic Violinist* B&H)

#### Drdla, František

- Tarantella, op. 27, no. 2 BOS

#### Ethridge, Jean

- Rondo brillante (in *The Encore Series for Violin & Piano*, 4 FHM)

#### Fauré, Gabriel

- Berceuse, op. 16 (in *The Violin Collection: Intermediate* SCH)

#### Fleming, Robert

- Something for Margot CMC

#### Gossec, François-Joseph

- Tambourin (arr. Sheila Nelson, in *Classical Violinist* B&H)

#### Grainger, Percy

- Molly on the Shore MAS

#### Kreisler, Fritz

- ▶ Andantino in the Style of Martini FIS

- Chanson Louis XIII et Pavane

Four *Pieces for Violin and Piano* FIS; MAS

- Aucassin und Nicolette

#### Massenet, Jules

- ▶ Invocation (Mélodie) from *Les Erinnyes*

#### Perlman, George

*Israeli Concertino* B&H

- Nocturne

**Piazzolla, Astor**

- ▶ Duo 1 (arr. Hywel Davies LIM)

**Pishny-Floyd, Monte Keene**

- Gavotte and Musette CMC

**Rameau, Jean-Philippe**

- Gavotte (in *Suzuki Violin School*, 6 ALF)

**Reger, Max**

- Romance BRH

**Rieding, Oskar**

- Petite Ballade BOS

**Szelényi, István**

*Twenty-four Easy Little Concert Pieces*

- ▶ Youngsters' Dance (no. 19) EMB; ABR

## Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

### Etudes

Candidates must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM*

**Cohen, Mary**

*Technique Takes Off!*, FAB

- Skater's Waltz (no. 11)

**Dezaire, Nico**

*Violin Positions 4 & 5* DHM

- The Hunter
- Rock 'n' Roll

**Kreutzer, Rodolphe**

*Quarante-deux études ou caprices* INT

- ▶ Étude No. 4 in C Major
- ▶ Étude No. 2 in C Major
- one of nos. 3, 5, 6

**Kayser, Heinrich Ernst**

*Elementary and Progressive Studies for the Violin*, op. 20 SCH; FIS

- no. 14 or no. 17

**Mazas, Jacques-Féréol**

*Études mélodiques et progressives*, op. 36, book 1: *Études spéciales* SCH; INT

- ▶ Étude spéciale (no. 3: Fermeté d'archet)
- one of nos. 2, 5, 6, 10

**Panofka, Heinrich**

- no. 38 (in *Studies in Lyricism for Violin* FIS)

**Trott, Josephine**

*Melodious Double Stops*, 1 SCH

- one of nos. 17, 19–30

*Melodious Double Stops*, 2 SCH

- ▶ Melodious Double Stops No. 1
- no. 9 or no. 11

**Wohlfahrt, Franz**

*Fifty Easy Melodic Studies*, op. 74, 2 FIS

- ▶ Study in D Major (no. 44)
- no. 37 or no. 42

*Sixty Studies for Violin*, op. 45, 2 SCH

- ▶ Study in A Minor (no. 47)
- no. 43 or no. 50

## Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	G, A	3 octaves	♩ = 100	
Harmonic and Melodic Minor	G, A			
Major	D $\flat$	2 octaves	♩ = 100	
Harmonic and Melodic Minor	C $\sharp$			
Major	D	1 octave on A string	♩ = 88	
Harmonic and Melodic Minor	D			
Chromatic	on B $\flat$ , on B	2 octaves	♩ = 88	
<b>Arpeggios</b>				
Major	G, A	3 octaves	♩. = 54	
Minor	G, A			
Major	D $\flat$	2 octaves	♩. = 54	
Minor	C $\sharp$			
Major	D	1 octave on A string	♩ = 88	
Minor	D			
Dominant 7th of Major Keys	F (starting on C), G (starting on D)	2 octaves	♩ = 88	
Diminished 7th of Minor Keys	C $\sharp$ (starting on B $\sharp$ ), E $\flat$ (starting on D $\flat$ )	2 octaves	♩ = 88	
<b>Double Stops</b>				
Major in 3rds, 6ths, 8ves	G, A	1 octave	♩ = 76	
Harmonic Minor in 3rds, 6ths, 8ves	G, A			

## Ear Tests

### Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	two to four measures

Example only

1



2



### Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major 2nd	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
perfect octave	perfect octave

### Chords

Candidates will be asked to identify the following chords after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position

### Playback

Candidates will be asked to play back a melody on the violin, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, A, E major	nine notes

Example only



## Sight Reading

### Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 6 may include natural harmonics, left- and right-hand *pizzicato*, *appoggiaturas*, and double stops.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 4 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\text{C}$	C, F, G, D, A, E major A, E, D minor	1st, 2nd, 3rd	sixteen to twenty measures

### Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



# Grade 7

Candidates in Grade 7 should have a well-developed *spiccato* stroke and be able to play with a wide dynamic range. Playing should show stylistic awareness. Fluency and accuracy up to 7th position is expected. Vibrato should pass from finger to finger and be used consistently to support repertoire where appropriate.

Grade 7 Requirements	Marks
<b>Repertoire</b> one selection from List A one selection from List B one selection from List C (The figures in parentheses for Lists A and C indicate the marks that will be deducted for selections that are not memorized.)	<b>50</b> 15 (1.5) 20 15 (1.5)
<b>Orchestral Excerpts</b> one excerpt from the <i>Syllabus</i> list	<b>10</b>
<b>Technical Requirements</b> Etudes: one etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – double stops	<b>20</b> 8 12
<b>Ear Tests</b> Clapback Intervals Chords Playback	<b>10</b> 2 3 2 3
<b>Sight Reading</b> Playing Clapping	<b>10</b> 7 3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisite</b> Advanced Rudiments	

## Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Repertoire 7 FHM*

## List A

### Concertos, *Airs variés*, and Fantasias

#### Corelli, Arcangelo

- La Folia (arr. Shin'ichi Suzuki, in *Suzuki Violin School*, 6 ALF)

#### Dancla, Charles

*Airs variés*, op. 89 OTT; FIS; SCH

- Air varié on a Theme by Bellini (no. 3)
- Air varié on a Theme by Weigl (no. 5) (in *Solos for Young Violinists*, 3 ALF)

#### Farmer, Henry

- ▶ Hope Told a Flattering Tale (in *Romantic Violinist B&H*)

#### Marcello, Benedetto

Concerto in D Major OTT

- 1st movement

#### Nardini, Pietro

Concerto in E Minor AUG; INT

- 1st movement

#### Perlman, George

*Israeli Concertino* B&H

- 3rd movement: Fantasie-Recitative

#### Rieding, Oskar

Concerto in G Major, op. 24 BOS

- 1st movement (in *Solos for Young Violinists*, 2 ALF)

#### Seitz, Friedrich

Concerto No. 1 in D Major, op. 7 BOS; SCH

- 1st movement

Concerto No. 3 in G Minor, op. 12 BAR; BOS; SCH

- ▶ 1st movement (abridged) (in *Solos for Young Violinists*, 2 ALF)

#### Stamitz, Anton

Concerto in G Major HUG

- 1st movement

#### Vivaldi, Antonio

Concerto in G Minor, op. 12, no. 1, RV 317/F I:221 OTT; INT (in *Suzuki Violin School, Revised Edition*, 5 ALF)

- 1st movement

## List B

### Sonatas and Sonatinas

#### Anonymous

Sonata in D Minor (arr. Hugh J. McLean, in *Musica da Camera*, no. 103 OUP)

- 1st movement: *Preludio* and 7th movement: *Giga*
- ▶ 2nd movement: *Fugato* or 3rd movement: *Allemanda* (arr. Kathleen Wood)

#### Bach, Johann Christian

Sonata in D Major, op. 16, no. 1 ZIM

- ▶ 1st movement: *Allegro assai* and 2nd movement: *Andante grazioso*

#### Benda, František

Sonata in A Minor

- Tempo di Minuetto (in *Classical Violinist B&H*)

#### Corelli, Arcangelo

12 Sonate, op. 5 BAR; OTT

Sonata No. 1 in D Major

- 4th movement: *Adagio* and 5th movement: *Allegro*

Sonata No. 3 in C Major

- 1st movement: *Adagio* and 2nd movement: *Allegro*

Sonata No. 4 in F Major

- 1st movement: *Adagio* and 2nd movement: *Allegro*

Sonata No. 5 in G Minor

- 3rd movement: *Adagio* and 4th movement: *Vivace*

#### Eccles, Henry

Sonata in G Minor INT (in *Suzuki Violin School*, 8 ALF)

- two contrasting movements

#### Handel, George Frideric

Sonata No. 2 in G Minor, HWV 368 BAR; HEN; PET

- 1st and 2nd movements

- 1st and 4th movements

Sonata No. 4 in D Major, HWV 371 BAR; HEN; PET (in *Suzuki Violin School*, 6 ALF)

- two contrasting movements

Sonata No. 6 in E Major, HWV 373 BAR; HEN; PET

- two contrasting movements

#### Mendelssohn, Felix

Sonata in F Major (1820) BAR

- ▶ 1st movement: *Allegro*

#### Mozart, Wolfgang Amadeus

Sonata in E Minor, K 304 BAR; HEN

- 1st movement

#### Schubert, Franz

Sonatina in D Major, op. posth. 137, no. 1, D 384 BAR; HEN

- two contrasting movements

#### Vivaldi, Antonio

Sonata in F Major, op. 2, no. 4, RV 20/F XIII:32

- 1st and 2nd movements

#### Weber, Carl Maria von

Six sonates progressives pour le pianoforte avec violon obligé, op. 10b HEN

Sonata No. 1 in F Major

- two contrasting movements

Sonata No. 3 in D Major

- 1st and 2nd movements

Sonata No. 6 in C Major

- 1st and 3rd movements

## List C

### Concert Repertoire

#### Barnes, Milton

Three Folk Dances CMC

- Folk Dance No. 3

#### Bartók, Béla

- Evening in the Country, from *Ten Easy Pieces* (transc. Tibor Fülep EMB)

#### Bohm, Carl

Arabesken

- ▶ Introduction and Polonaise (no. 12) FIS (in *Solos for Young Violinists*, 2 ALF)

#### Bridge, Frank

Three Pieces for Violin and Piano FAB

- ▶ Cradle Song (no. 3)

- Serenade (no. 2)

#### Copland, Aaron

Old American Songs, 2

- Ching-a-Ring Chaw (Minstrel Song) (in *Copland for Violin B&H*)

- The Little Horses (Lullaby) (in *Copland for Violin B&H*)

#### Cui, César

Kaleidoscope, op. 50 SIM

- Perpetuum mobile (no. 12)

- ▶ Scherzetto (no. 22)

#### Elgar, Edward

- Chanson du matin NOV

- ▶ Chanson de nuit NOV

#### Fiocco, Joseph Hector

- Allegro (in G Major) BAR; INT; OTT (in *Suzuki Violin School*, 6 ALF)

#### Fleming, Robert

- Recollections CMC

#### Gluck, Christoph Willibald

- Mélodie (*Dance of the Blessed Spirits*), from *Orfeo ed Euridice* (arr. Fritz Kreisler OTT and in *Solos for Young Violinists*, 4 ALF)

#### Gratton, Hector

- Première Danse Canadienne CMC

**Heuberger, Richard**

- Midnight Bells, from *Der Opernball*, op. 40 (arr. Fritz Kreisler, in *The Fritz Kreisler Collection*, 2 FIS; *Music from the Romantic Era* BOS)

**Järnefelt, Armas**

- ▶ Berceuse CHS

**Kreisler, Fritz**

- Liebesleid FIS
- Menuet in the Style of Porpora OTT
- Rondino on a Theme by Beethoven FIS (in *Solos for Young Violinists*, 4 ALF)
- ▶ Syncopation OTT (in *The Fritz Kreisler Collection*, 2 FIS)
- Tempo di Minuetto in the Style of Pugnani OTT (in *Solos for Young Violinists*, 3 ALF)

**Mascagni, Pietro**

- Intermezzo sinfonico, from *Cavalleria rusticana* (arr. FIS; SCH)

**Młynarski, Emil**

- Mazurka (arr. Barbara Barber, in *Solos for Young Violinists*, 3 ALF)

**Mondonville, Jean-Joseph Cassanéa de**

Sonata No. 3 in G Major (in *Solos for the Violin Player* SCH)

- 4th movement: Tambourin

**Moszkowski, Moritz**

*Spanische Tänze*, op. 12, PET

- ▶ Spanischer Tanz No. 1

**Paradis, Maria Theresia von**

- Sicilienne OTT (in *Solos for Young Violinists*, 6 ALF)

**Piazzolla, Astor**

- ▶ Ausencias (arr. Hywel Davies LIM)

**Polson, Arthur**

- A Dream CMC

**Potstock, William H.**

- Souvenir de Sarasate FIS (in *Solos for Young Violinists*, 3 ALF)

**Raff, Joachim**

*Six Morceaux*, op. 85

- Cavatina (no. 3) EMB

**Ravel, Maurice**

- Pavane pour une infante défunte OTT

**Severn, Edmund**

- Polish Dance FIS (in *Solos for Young Violinists*, 4 ALF)

**Sheng, Bright**

*Three Fantasies for Violin and Piano* SCH

- Dream Song (no. 1)

**Shostakovich, Dmitri**

- Spring Waltz, op. 27, no. 6 (arr. Konstantin Fortunatov in *Shostakovich: Albumstücke* PET)

**Toselli, Enrico**

- Serenade, op. 6 (arr. Fredric Fradkin BMC)

**Valdez, Charles Robert**

- Sérénade du tzigane (Gypsy Serenade) (arr. Fritz Kreisler in *Favourite Encore Folio* FIS)

**Vaughan Williams, Ralph**

- Fantasia on Greensleeves, from *Sir John in Love* (arr. Michael Mullinar OUP)

**Veracini, Francesco Maria**

Sonata in D Minor

- Gigue (in *Suzuki Violin School, Revised Edition*, 5 ALF)

**Wachs, Paul**

- ▶ Air de Ballet (in *The Violinist's Contest Album* FIS)

**Weber, Carl Maria von**

- Country Dance (in *Suzuki Violin School, Revised Edition*, 5 ALF)

**Wieniawski, Henryk**

- Kujawiak (Mazurka) (COM)

## Orchestral Excerpts

Candidates should be prepared to play the first violin part of *one* excerpt from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords, please see p. 11.

- All orchestral excerpts are included in *Violin Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (▶) represents one selection for examination purposes.

**Beethoven, Ludwig van**

Symphony No. 5 in C Minor, op. 67

- ▶ 2nd movement: mm. 15–48, 77–86, 106–114

**Bizet, George**

*Carmen* Suite No. 1

- ▶ Les Toréadors (no. 5): mm. 1–101 (first eighth note)

**Elgar, Edward**

Serenade for String Orchestra, op. 20

- ▶ 1st movement: mm. 92–137 and 2nd movement: mm. 1–32

**Handel, George Frideric**

*Messiah*, HWV 56

- ▶ Overture ("Symphony"): complete (mm. 1–97)



**Haydn, Franz Joseph**

String Quartet in C Major (“The Bird”), Hob. III:39

- ▶ 1st movement: mm. 1–59

Symphony No. 49 in F Minor (“La passione”), Hob. I:49

- ▶ 2nd movement: mm. 1–51

**Mendelssohn, Felix**

String Quartet in E flat Major, op. 12

- ▶ 2nd movement (Canzonetta): mm. 1–49

**Mozart, Wolfgang Amadeus**

Symphony No. 29 in A Major, K 201

- ▶ 1st movement: mm. 1–77 (beat 2)

## Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

## Etudes

Candidates must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM*

**Barlowe, Amy**

*Twelve Etude-Caprices in the Styles of the Great Composers*

ALF

- ▶ In the Style of Beethoven (no. 6)

**Cohen, Mary**

*Technique Flies High!* FAB

- ▶ Wild Fire

**Dont, Jacob**

*Twenty-four Exercises*, op. 37 INT; SCH

- one of nos. 1–7

**Kayser, Heinrich Ernst**

*Elementary and Progressive Studies for the Violin*, op. 20  
SCH; FIS

- no. 33

**Kreutzer, Rodolphe**

*Quarante-deux études ou caprices* INT

- ▶ Étude No. 11 in E Major
- one of nos. 7–9, 13

**Mazas, Jacques-Féréol**

*Études mélodiques et progressives*, op. 36, book 1: *Études spéciales* SCH; INT

- ▶ Division of the Bow in the *Cantilena* (no. 8)
- ▶ The Mordant (no. 15)
- one of nos. 9, 17, 21, 28

**Polo, Enrico**

*30 Studi a Corde Doppie* RIC

- no. 10

**Trott, Josephine**








*Melodious Double Stops*, 2 SCH

- ▶ Melodious Double Stops (no. 17)
- no. 14 or no. 16

## Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	A $\flat$ , B $\flat$ , C	3 octaves	♩ = 120	
Harmonic and Melodic Minor	G $\sharp$ , B $\flat$ , C			
Major Artificial Harmonics	G	1 octave	♩ = 80	
Chromatic	on C, on D	2 octaves	♩ = 108	
Arpeggios				
Major	A $\flat$ , B $\flat$ , C	3 octaves	♩. = 72	
Minor	G $\sharp$ , B $\flat$ , C			
Dominant 7th of Major Keys	D (starting on A), E $\flat$ (starting on B $\flat$ )	3 octaves	♩ = 100	
Diminished 7th of Minor Keys	B $\flat$ (starting on A $\sharp$ ), B (starting on A $\sharp$ )	3 octaves	♩ = 100	
Double Stops				
Major in 3rds, 6ths, and 8ves	B $\flat$ , C	1 octave	♩ = 92	
Harmonic Minor in 3rds, 6ths, and 8ves	B $\flat$ , C			

## Ear Tests

### Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	four measures

Example only

1



2



## Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

*or*

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 2nds	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
	major 7th
perfect octave	perfect octave

## Chords

Candidates will be asked to identify the following chords after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position
dominant 7th	root position

## Playback

Candidates will be asked to play back a melody on the violin, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	C, G, D, A, E major	nine notes

Example only



## Sight Reading

### Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 7 may include trills, grace notes, triple stops, and *spiccato*.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 5 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\text{♩}$	C, F, B $\flat$ , G, D, A major A, D, E, B minor	1st to 4th	sixteen to twenty measures

## Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



# Grade 8

Candidates in Grade 8 should have well developed *spiccato*, *sautillé*, and *ricochet* strokes. Playing should show stylistic awareness. Fluency and accuracy up to 7th position are expected. Vibrato should pass from finger to finger and be used consistently to support repertoire where appropriate.

Grade 8 Requirements	Marks
<b>Repertoire</b> <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	50 15 (1.5) 15 10 (1) 10 (1)
<b>Orchestral Excerpts</b> <i>two</i> contrasting excerpts from the <i>Syllabus</i> list	10
<b>Technical Requirements</b> Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – double stops	20 8 12
<b>Ear Tests</b> Intervals Chords Cadences Playback	10 3 2 2 3
<b>Sight Reading</b> Playing Clapping	10 7 3
<b>Total possible marks (pass = 60)</b>	100
<b>Theory Co-requisites</b> Advanced Rudiments Introductory Harmony (recommended)	

## Repertoire

Candidates must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era).

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Repertoire 8 FHM*

Please note that *cadenzas* are required where indicated. Unless otherwise noted, any *cadenza* is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard *cadenza* for that work.

## List A

### Concertos, *Airs variés*, and Fantasias

#### Accolay, Jean-Baptiste

- Concerto in A Minor, op. 12 BAR; FIS; INT (in *Solos for Young Violinists*, 3 ALF)

#### Bach, Johann Sebastian

Concerto in A Minor, BWV 1041 BAR; INT (in *Suzuki Violin School*, 7 ALF)

- 1st movement

#### Benda, Johann

Concerto in G major (arr. Samuel Dushkin OTT)

- 1st movement

#### Dancla, Charles

*Airs variés*, op. 118 FIS

- I Montecchi e I Capuletti (no. 1)
- Norma (no. 3)
- La Somnambula (no. 4)
- ▶ La Straniera (no. 2)

#### Bériot, Charles-Auguste de

Concerto in B Minor, op. 32 PET

- 1st movement
- 3rd movement: Rondo Russe

#### Haydn, Franz Joseph

Concerto in G Major, Hob. VIIa:4 (ed. Ferdinand Kächler HEN)

- ▶ 1st movement (with *cadenza* by Franz Beyer)  
→ begin at m. 20

#### Komarowski, Anatoli

Concerto No. 1 in E Minor PET

- ▶ 1st movement (with *cadenza*)

#### Seitz, Friedrich

Concerto No. 4 in D Major, op. 15 BOS; SCH

- 1st movement

## List B

### Sonatas and Sonatinas

#### Adaskin, Murray

Sonata No. 1 (for solo violin) CMC

- 1st movement: Andante
- 2nd movement: Adagio

#### Albinoni, Tomaso

Sonata in D Major, op. 6, no. 7 EMA

- *two* contrasting movements

Sonata in G Minor, op. 6, no. 2 OTT; EMA

- 1st and 2nd movements

### **Bartók, Béla**

Sonatina (transc. André Gertler EMB)

- 1st movement: Bagpipers and 2nd movement: Bear Dance

### **Corelli, Arcangelo**

12 Sonate, op. 5 BAR; OTT

Sonata No. 6 in A Major

- 1st movement: Grave and 5th movement: Allegro

### **Dvořák, Antonín**

Sonatina in G Major, op. 100 BAR; FIS

- 1st movement: Allegro risoluto and 2nd movement: Larghetto
- ▶ 2nd movement: Larghetto and 3rd movement: Molto vivace

### **Elsner, Józef**

Sonata in F Major, op. 10, no. 1 PWM

- ▶ 1st movement: Allegro

### **Handel, George Frideric**

Sonata No. 1 in A Major, HWV 361 BAR; HEN; PET (in *Suzuki Violin School*, 7 ALF)

- 1st and 2nd movements
- 1st and 4th movements

Sonata No. 5 in A Major, HWV 372 BAR; HEN; PET

- 1st and 2nd movements
- 1st and 4th movements

### **Mozart, Wolfgang Amadeus**

Sonata in G Major, K 293a (301) BAR; HEN

- 1st or 2nd movement

### **Schubert, Franz**

Sonatina in G Minor, op. posth. 137, no. 3, D 408

BAR; HEN

- 1st and 2nd movements

### **Tartini, Giuseppe**

12 Sonate e una pastorale, op. 1

Sonata No. 1 in A Major, BA14 MAS

- 1st movement: Grave and 3rd movement: Presto

Sonata No. 4 in G Major, BG17 PET; KAL

- 1st movement: Grave and 2nd movement: Fuga

12 Sonate, op. 2 ZAN

Sonata No. 1 in D Major, BD13

- 3rd movement: Affettuoso and 4th movement: Allegro assai

Sonata No. 2 in G Major, BG18

- 1st movement: Andante affettuoso and 3rd movement: Allegro

Sonata No. 6 in C Major, BC12

- 1st movement: Largo andante and 3rd movement: Presto assai

### **Vivaldi, Antonio**

Sonata op. 2, no. 7 (Realizzazione di Federico Mompellio) ZAN

- 1st movement: Preludio and 2nd movement: Allemanda

## List C

### Concert Repertoire

#### **Boulanger, Lili**

Deux Morceaux SCH (in *Violinmusik von Komponistinnen* OTT)

- Cortège (no. 2)
- Nocturne (no. 1)

#### **Champagne, Claude**

- Danse villageoise BER; CMC

#### **d'Ambrosio, Alfredo**

- Canzonetta (in *Romantic Violinist B&H*)

#### **Daquin, Lous-Claude**

- Le coucou from *Premier livre de pièces de clavecin* (arr. Györgyi Répássy EMB)

#### **Debussy, Claude**

- La fille aux cheveux de lin (transc. Arthur Hartmann DUR)

#### **Elgar, Edward**

- Salut D'Amour OTT

#### **Glazunov, Aleksandr**

- ▶ Albumblatt (transc. Jean-François Gonzales MPB)

#### **Have, Willem ten**

- ▶ Allegro brillante, op. 19 FIS

#### **Healey, Derek E.**

*Six Epigrams* CMC

- nos. 2, 5, and 6

#### **Korngold, Erich Wolfgang**

- Gartenszene from *Viel Lärmen um nichts*, op. 11 (in *Vier Stücke* OTT)

#### **Kreisler, Fritz**

- La gitana FIS
- Liebesfreud FIS
- ▶ Schön Rosmarin FIS
- Sicilienne and Rigaudon in the Style of Francoeur FIS; OTT (in *Solos for Young Violinists*, 5 ALF)

#### **Kulesha, Gary**

*Song and Dance*

- ▶ Dance CMC

#### **Levkovich, Alexander**

- Lullaby CMC

#### **Martinů, Bohuslav**

*Intermezzo* BAR

- Andante (no. 3)
- Poco allegro (no. 4)

#### **Massenet, Jules**

- Méditation, from *Thaïs* PET (transc. M.P. Marsick UMP; in *Solos for Young Violinists*, 5 ALF)

#### **Monti, Vittorio**

- Csárdás RIC; FIS; (in *Solos for Young Violinists*, 5 ALF; BAR)

**Morley, Angela**

- Rêverie for Violin and Piano NOV

**Morlock, Jocelyn**

- Dervish CMC

**Moszkowski, Moritz**

*Spanische Tänze*, op. 12 PET

- Spanischer Tanz (no. 2)

**Perrault, Michel Brunet**

- ▶ Solitude BER

**Ries, Franz Anton**

- Perpetuum mobile, op. 34, no. 5 FIS

**Sarasate, Pablo de**

- Playera (Spanish Dance, op. 23, no. 5) (in *Romantic Violinist* B&H)

**Schubert, François**

*Bagatelles*, op. 13

- ▶ Die Biene (no. 9) EMB

**Schumann, Robert**

- Vogel als Prophet, from *Waldscenen*, op. 82, no. 7 (transc. Leopold Auer ZIM)

*Drei Romanzen*, op. 94 PET

- Romance No. 2 (arr. Fritz Kreisler OTT)
- Romance No. 3

**Senailé, Jean-Baptiste**

- Les polichinelles (arr. Alfred Moffat OTT)

**Shostakovich, Dmitri**

- ▶ Romance, from *Ovod (The Gadfly)*, op. 97 (arr. Konstantin Fortunatov, in *Shostakovich: Albumstücke* PET)

**Sibelius, Jean**

*Five Pieces*, op. 81

- Rondino (no. 2) B&H

**Smetana, Bedřich**

From the Homeland (Z domoviny) BAR

- ▶ 1st movement: Moderato

**Wieniawski, Henryk**

*Two Mazurkas*, op. 19 PWM; MAS; PET

- ▶ Mazurka (Obertass) (no. 1)
- Mazurka (Le ménétrier) (no. 2) EMB

**Willeke, Willem**

- Chant sans paroles (arr. Fritz Kreisler in *Favorite Encore Folio* FIS)

**List D****Unaccompanied Repertoire****Bach, Johann Sebastian**

Partita No. 2 in D Minor, BWV 1004 BAR; HEN

- ▶ 4th movement: Giga

Partita No. 3 in E Major, BWV 1006 BAR; HEN

- ▶ 6th movement: Bourrée
- 7th movement: Gigue

**Telemann, Georg Philipp**

*Twelve Fantasias for Violin* BAR; INT

Fantasia No. 1 in B flat Major, TWV 40:14

- 1st movement: Largo

Fantasia No. 7 in E flat Major, TWV 40:20

- ▶ 1st movement: Dolce
- 2nd movement: Allegro

Fantasia No. 8 in E Major, TWV 40:21

- 2nd movement: Spirituoso

Fantasia No. 12 in A Minor, TWV 40:25

- 1st movement: Moderato
- 2nd movement: Vivace

## Orchestral Excerpts

Candidates should be prepared to play the first violin part of two contrasting excerpts by two different composers from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords please see p. 11.

- All orchestral excerpts are included in *Violin Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (▶) represents one selection for examination purposes.

### Bach, Johann Sebastian

Brandenburg Concerto No. 3 in G Major, BWV 1048

- ▶ 3rd movement: mm. 1–18 (second eighth note), mm. 24–35 (beat 1)

### Beethoven, Ludwig van

Symphony No. 2 in D Major, op. 36

- ▶ 3rd movement: mm. 1–84 and 4th movement: mm. 1–25

### Grieg, Edvard

*Holberg Suite*, op. 40

- ▶ 1st movement (Prelude): mm. 1–30 and 4th movement (Air): mm. 1–29

### Haydn, Franz Joseph

Symphony No. 94 in G Major (“Surprise”), Hob. I:94

- ▶ 2nd movement: mm. 1–24, 49–74, 107–114

### Mozart, Wolfgang Amadeus

String Quartet in D Minor, K 421

- ▶ 1st movement: mm. 1–41 and 3rd movement: Menuetto and Trio (complete)

Symphony No. 25 in G Minor, K 183

- ▶ 1st movement: mm. 1–12, 29–83 (beat 1)

### Saint-Saëns, Camille

*Le carnaval des animaux*

- ▶ 14th movement (*Final*): mm. 53–92

## Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

### Etudes

Candidates must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes 5–8* FHM

### Barlowe, Amy

*Twelve Etude-Caprices in the Styles of the Great Composers* ALF

- ▶ In the Style of Bach (no. 2)

### Campagnoli, Bartolomeo

*7 Divertimenti*, op. 18 RIC; KMA

Divertimento No. 2

- ▶ Polonaise and Trio  
→ play in 2nd position

### Dont, Jacob

*Twenty-four Exercises*, op. 37 INT; SCH

- one of nos. 8–12

### Fiorillo, Federigo

*Étude de violon formant 36 caprices*, op. 3 INT; SCH

- ▶ Caprice in B flat Major (no. 5)
- ▶ Caprice in E flat Major (no. 6)
- one of nos. 3, 16, 28

### Kreutzer, Rodolphe

*Quarante-deux études ou caprices* INT

- ▶ Étude No. 12 in A Minor
- one of nos. 10, 14–17

### Mazas, Jacques-Féréol

*Études mélodiques et progressives*, op. 36, book 1: *Études spéciales* SCH; INT

- ▶ Étude spéciale (no. 30: Ronde Villageoise)

*Études mélodiques et progressives*, op. 36, book 2: *Études brillantes* SCH; INT

- ▶ Étude brillante (no. 34: Staccato)
- one of nos. 33, 35, 39

### Polo, Enrico

*30 Studi a Corde Doppie* RIC









- no. 15 or no. 23



## Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	B, D $\flat$ , D	3 octaves	♩ = 138	
Harmonic and Melodic Minor	B, C $\sharp$ , D			
Major Artificial Harmonics	A, B $\flat$	1 octave	♩ = 108	
Chromatic	on G, on A, on B $\flat$	3 octaves	♩ = 120	
<b>Arpeggios</b>				
Major	B, D $\flat$ , D	3 octaves	♩. = 84	
Minor	B, C $\sharp$ , D			
Dominant 7th of Major Keys	D $\flat$ (starting on A $\flat$ ), E (starting on B), F (starting on C)	3 octaves	♩ = 108	
Diminished 7th of Minor Keys	A (starting on G $\sharp$ ), C (starting on B $\natural$ ), C $\sharp$ (starting on B $\sharp$ )	3 octaves	♩ = 108	
<b>Double Stops</b>				
Major in 3rds, 6ths, 8ves	G, A	2 octaves	♩ = 72	
Harmonic Minor in 3rds, 6ths, 8ves	G, A			
Melodic Minor in 3rds, 6ths, 8ves	G, A	1 octave	♩ = 72	

# Ear Tests

## Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

*or*

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 2nds	major 2nd
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
minor 7th	major 7th
perfect octave	perfect octave

## Chords

Candidates will be asked to identify the following chords after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position
dominant 7th	root position
diminished 7th	root position

## Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then *twice* play a short phrase ending in a cadence.

Name of Cadence	Symbols
perfect or authentic	V-I
plagal	IV-I

Example only

V      i  
Perfect (Authentic)

## Playback

Candidates will be asked to play back a melody on the violin, approximately one octave in range. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	C, G, D, A, E major	nine notes

Example only



## Sight Reading

### Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 8 may include chromatic passages, mordants, and artificial harmonics.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 6 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\text{♩}$	C, F, B $\flat$ , G, D, A, E major A, D, G, E, B, C $\sharp$ minor	1st to 5th	sixteen to twenty measures

### Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



# Grade 9

Candidates in Grade 9 should be able to execute all bow strokes and maintain control and security in any position. A mature, singing tone with an expressive and varied vibrato is expected. Playing should exhibit stylistic awareness.

Grade 9 Requirements	Marks
<b>Repertoire</b> <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	<b>50</b> 15 (1.5) 15 10 (1) 10 (1)
<b>Orchestral Excerpts</b> <i>two</i> contrasting excerpts from the <i>Syllabus</i> list	<b>10</b>
<b>Technical Requirements</b> Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – double stops	<b>20</b> 8 12
<b>Ear Tests</b> Intervals Chords Cadences Playback	<b>10</b> 3 2 2 3
<b>Sight Reading</b> Playing Clapping	<b>10</b> 7 3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b> Advanced Rudiments Basic Harmony <i>or</i> Basic Keyboard Harmony History 1: An Overview	

## Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era).

Each bulleted item (●) represents one selection for examination purposes.

Please note that *cadenzas* are required where indicated. Unless otherwise indicated, any *cadenza* is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard *cadenza* for that work.

## List A

### Concertos

#### Bériot, Charles-Auguste de

Concerto No. 1 in D Major, op. 16 PET

- 1st movement (to first *tutti*)

Concerto No. 7 in G Major, op. 76 FIS

- 1st movement

Concerto No. 9 in A Minor, op. 104 PET

- 1st and 2nd movements
- 2nd and 3rd movements

#### Haydn, Franz Joseph

Concerto No. 1 in C Major Hob. VIIa:1 HEN; PET

- 1st movement (with *cadenza*) and 2nd movement (with *cadenza*)

#### Kreutzer, Rodolphe

Concerto No. 13 in D Major FIS

- 1st and 2nd movements

#### Mozart, Wolfgang Amadeus

Concerto in B flat Major, K 207 BAR; PET; INT

- 1st movement (with *cadenza*) and 2nd movement (with *cadenza*)

Concerto in D Major, K 211 BAR; PET; INT

- 1st movement (with *cadenza*) and 2nd movement (with *cadenza*)

Concerto in G Major, K 216 BAR; PET; INT

- 1st movement (with *cadenza*) and 2nd movement (with *cadenza*)

#### Rieding, Oskar

Concerto in D Major, op. 5 BUT

- complete

Concerto in E Minor, op. 7 BOS

- complete

#### Rode, Pierre

- Air varié (in *Classical Violinist B&H*)

Concerto No. 7 in A Minor, op. 9 SCH; INT

- 1st movement (with *cadenza*) and 2nd movement
- 2nd and 3rd movement

Concerto No. 8 in E Minor, op. 13 SCH; PET

- 1st and 2nd movements

#### Viotti, Giovanni Battista

Concerto No. 23 in G Major PET

- 1st movement (with *cadenza*) and 2nd movement (with *cadenza*)

**Vivaldi, Antonio**

*Il cimento dell'armonia e dell'invenzione*, op. 8 BAR

- Concerto No. 1 in E Major (La primavera), RV 269
- Concerto No. 2 in G Minor (L'estate), RV 315
- Concerto No. 3 in F Major (L'autunno), RV 293
- Concerto No. 4 in F Minor (L'inverno), RV 297

**List B****Sonatas and Sonatinas****Adaskin, Murray**

Sonatine baroque for solo violin RIC; CMC

- 3rd movement

**Beethoven, Ludwig van**

Sonata in D Major, op. 12, no. 1 HEN

- 1st movement

Sonata in A Major, op. 12, no. 2 HEN

- 1st movement

Sonata in F Major ("Spring"), op. 24 HEN

- 1st movement

**Elsner, Józef**

Sonata in F Major, op. 10, no. 1 PWM

- 2nd and 3rd movements

**Girón, Arsenio**

Sonata IV for Violin and Piano CMC

- complete

**Hindemith, Paul**

Sonata in E flat Major, op. 11, no. 1 OTT

- 1st movement

**Leclair, Jean Marie**

Sonata in D Major, op. 9 SCH

- two contrasting movements

**McIntyre David**

Sonata No. 1 for Violin and Piano (1993) CMC

- two contrasting movements

**Mozart, Wolfgang Amadeus**

Sonata in C Major, K 296 BAR; HEN

- 1st movement

Sonata in F Major, K 374d (376) BAR; HEN

- 1st movement

Sonata in F Major, K 374e (377) BAR; HEN

- 1st movement

Sonata in F Major, K376 BAR; HEN

- 3rd movement

**Paganini, Nicolo**

- Sonata in E Minor, op. 3, no. 12 INT

**Schubert, Franz**

Sonatina in A Minor, op. posth. 137, no. 2, D 385  
BAR; HEN

- 1st and 2nd movements

**Tartini, Giuseppe**

Sonata in G Minor ("Didone Abbandonata"), op. 1, no. 10,  
Bg10 OTT; RIC

- 1st and 2nd movements

**Veracini, Francesco Maria**

Sonata in E Minor, op. 2, no. 8 INT; RIC (in *Suzuki Violin School*, 8 ALF)

- 1st and 2nd movements

**Vivaldi, Antonio**

Sonata in D Major, RV 10/F XII: 6 (transc. Ottorino  
Respighi RIC)

- two contrasting movements

**Willan, Healey**

Sonata No. 1 in E Minor BER; CMC

- 1st movement

**List C****Concert Repertoire****Achron, Joseph**

- Hebrew Melody, op. 33 FIS

**Albeniz, Isaac**

- Malagueña (arr. Fritz Kreisler FIS) MAS
- Mallorca, from *Three Spanish Dances* MAS
- Tango in D Major, op. 165, no. 2 INT (arr. Samuel Dushkin OTT)

**Bacewicz, Grażyna**

- Humoreska (in *Violinmusik von Komponistinnen* OTT)
- Polish Caprice for Violin Solo PWM

**Barber, Samuel**

- Canzone, op. 38 (in *Samuel Barber: Music for Violin and Piano* SCH)

**Beethoven, Ludwig van**

- Romance in F Major, op. 50 BAR; SCH

**Bridge, Frank**

- Moto Perpetuo B&H

**Brahms, Johannes**

- Hungarian Dance No. 5 from *Hungarian Dances* WoO 1 (arr. Joseph Joachim FIS)

**Bruch, Max**

- Kol Nidre, op. 47 FIS

**Copland, Aaron**

- Vieux Poème (Old Poem) (in *Copland for Violin B&H*)

**Debussy, Claude**

- La plus que lent (arr. Leon Rocques DUR)

## Dvořák, Antonín

- Slavonic Dance No. 1 in G Minor, arr. from op. 46, no. 2 and op. 72, no. 1 (arr. Fritz Kreisler, in *The Fritz Kreisler Collection*, 2 FIS)
- Slavonic Dance No. 3 in G Major, from op. 72, no. 8 (arr. Fritz Kreisler in *The Fritz Kreisler Collection*, 2 FIS)

*Romantic Pieces*, op. 75 BAR; HEN

- two pieces

## Eckhardt-Gramatté, Sophie-Carmen

*Ten Caprices* CMC

- Caprice No. 1

## Godowsky, Leopold

- Alt-Wien, from *Triakontameron* (arr. Jascha Heifetz FIS)

## Gratton, Hector

- Quatrième danse canadienne BER; CMC

## Holt, Patricia Blomfield

Suite No. 2 BER; CMC

- two contrasting movements

## Hubay, Jenő

- Hejre Kati (Scènes de la Csárda no. 4), op. 32 SCH; FIS

## Kreisler, Fritz

- Romance, op. 4 MAS

## Moszkowski, Moritz

*Spanische Tänze*, op. 12

- Spanischer Tanz (no. 5)

## Mozart, Wolfgang Amadeus

- Rondo in C Major, K 373 BAR; INT

## Rachmaninoff, Sergei

- Vocalise, op. 34, no. 14 INT (in *Solos for Young Violinists*, 6 ALF)

## Sarasate, Pablo de

- Malagueña (*Danse espagnole*, op. 21, no. 1) INT

## Shostakovich, Dmitri

*Nine Preludes*, op. 34

- two contrasting nos. 1, 2, 5, 6, 8, 9

## Stravinsky, Igor

- Ballad, from *The Fairy's Kiss* B&H

## Suk, Joseph

*Four Pieces*, op. 17 ALF; SIM

- one piece

## Svendsen, Johan

- Romance, op. 26 PET; FIS

## Tchaikovsky, Pyotr Il'yich

- Mélodie, op. 42, no. 3 FIS; INT

## List D

### Unaccompanied Repertoire of Johann Sebastian Bach

#### Bach, Johann Sebastian

Partita No. 1 in B Minor, BWV 1002 BAR; HEN

- Courante

Partita No. 2 in D Minor, BWV 1004 BAR; HEN

- Allemande
- Corrente
- Sarabanda

Partita No. 3 in E Major, BWV 1006 BAR; HEN

- Gavotte en rondeau
- Loure

Sonata No. 1 in G Minor, BWV 1001 BAR; HEN

- Siciliana

Sonata No. 3 in C Major, BWV 1005 BAR; HEN

- Allegro assai

#### Orchestral Excerpts

Candidates should be prepared to play the first violin part of two contrasting excerpts by two different composers from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords please see p. 11.

- All orchestral excerpts are included in *Violin Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

#### Beethoven, Ludwig van

String Quartet No. 4 in C Minor, op. 18

- 4th movement: pickup to mm. 41–86

Symphony No. 1 in C Major, op. 21

- 3rd movement: mm. 1–103 and 4th movement: mm. 1–47 (first sixteenth note)

#### Britten, Benjamin

*The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Henry Purcell*, op. 34

- Variation M: mm. 1–54

#### Dvořák, Antonín

Serenade for Strings in E Major, op. 22

- 2nd movement: pickup to mm. 1–46, pickup to mm. 80–158

**Haydn, Franz Joseph**

Symphony No. 104 in D Major, Hob. I:104 (“London”)

- ▶ 1st movement: mm. 17–64 and 2nd movement: mm. 1–8, 42–56

**Mozart, Wolfgang Amadeus**

Symphony No. 40 in G Minor, K 550

- ▶ 1st movement: mm. 1–42 and 4th movement: mm. 1–48

**Rossini, Gioachino***La gazza ladra*

- ▶ Overture: pickup to mm. 4–11, pickup to mm. 42–49, 62–114

**Technical Requirements**

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

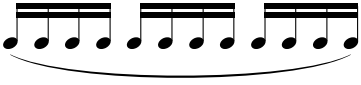

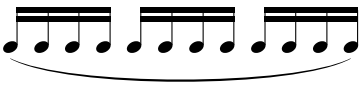


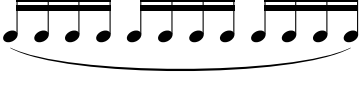

**Etudes**

Candidates must prepare *one* etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

**Technical Tests**

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory.

Scales	Keys	Range	Tempo	Bowing
Major	E♭, E, F	3 octaves	♩ = 84	
Harmonic and Melodic Minor	E♭, E, F			
Major Artificial Harmonics	G, A	2 octaves	♩ = 84	
Chromatic	on B, on C, on D	3 octaves	♩ = 72	
<b>Arpeggios</b>				
Major	E♭, E, F	3 octaves	♩ = 92	
Minor	E♭, E, F			
Dominant 7th of Major Keys	G♭ (starting on D♭), G (starting on D), A♭ (starting on E♭)	3 octaves	♩ = 60	
Diminished 7th of Minor Keys	D (starting on C♯), E♭ (starting on D♯), E (starting on D♯)	3 octaves	♩ = 60	
<b>Double Stops</b>				
Major in 3rds, 6ths, 8ves	B♭, C	2 octaves	♩ = 84	
Harmonic and Melodic Minor in 3rds, 6ths, 8ves	B♭, C			

**Campagnoli, Bartolomeo**7 *Divertimenti*, op. 18 RIC; KMA

Divertimento No. 1

- Siciliano
- Menuetto and Trio

Divertimento No. 3

- Allemande

**Dont, Jacob***Twenty-four Exercises*, op. 37 INT; SCH

- one of nos. 13–24

**Dancla, Charles**20 *Études brillantes et caractéristiques*, op. 73 EMB

- no. 4 or no. 8

**Fiorillo, Federigo**36 *Etudes or Caprices* INT; SCH

- one of nos. 7, 21, 22, 31

**Kreutzer, Rodolphe***Quarante-deux études ou caprices* INT

- one of nos. 18–26

**Rode, Pierre**24 *Caprices* FIS; INT

- one of nos. 1–3, 5, 8, 10

# Ear Tests

## Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

*or*

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave <i>except</i> the augmented 4th/diminished 5th

## Chords

Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position, 1st inversion
dominant 7th	root position
diminished 7th	root position

## Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then *twice* play a short phrase ending in a cadence.

Name of Cadence	Symbols
perfect or authentic	V-I
plagal	IV-I
imperfect	I-V

Example only

i V  
Imperfect

## Playback

Candidates will be asked to play back the upper part of a two-part phrase on the violin. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	any major key	two or three measures

Example only



# Sight Reading

## Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 9 may include turns, thirty-second notes, and *restez* position indications.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 7 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\text{C}$	C, F, B $\flat$ , E $\flat$ , G, D, A, E major A, D, G, E, B, C $\sharp$ minor	1st to 6th	sixteen to twenty measures

## Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Example only



# Grade 10

Candidates in Grade 10 should be able to execute all bow strokes and maintain control and security in any position. Intonation should be precise. Tone should be mature and soloistic, with an expressive and varied vibrato. Playing should be sophisticated, nuanced, and stylistically aware.

Grade 10 candidates who wish to pursue an ARCT in Violin Performance or a Teacher's ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive the equivalent of 70 percent.

Grade 10 Requirements	Marks
<b>Repertoire</b> <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	<b>50 (35)</b> 15 (1.5) 15 10 (1) 10 (1)
<b>Orchestral Excerpts</b> <i>two</i> contrasting excerpts from the <i>Syllabus</i> list	<b>10 (7)</b>
<b>Technical Requirements</b> Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – double stops	<b>20 (14)</b> 8 12
<b>Ear Tests</b> Intervals Chords Cadences Playback	<b>10 (7)</b> 2 2 3 3
<b>Sight Reading</b> Playing Clapping	<b>10 (7)</b> 7 3
<b>Total possible marks (pass = 60)</b>	<b>100</b>
<b>Theory Co-requisites</b> Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Marks” on p. 81, and “Supplemental Examinations” on p. 83 for important details regarding Grade 10 standing for an ARCT examination application.

## Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era).

Each bulleted item (●) represents one selection for examination purposes.

Please note that *cadenzas* are required where indicated. Unless otherwise indicated, any *cadenza* is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard *cadenza* for that work.

### List A

#### Concertos

##### Barber, Samuel

Concerto, op. 14 SCH

- 1st movement (with *cadenza*) and 2nd movement

##### Bruch, Max

Concerto in G Minor, op. 26 PET; SCH; INT

- 1st and 2nd movements
- 2nd and 3rd movements

##### Kabalevsky, Dmitri

Concerto in C Major, op. 48 INT

- 1st and 2nd movements
- 2nd movement and 3rd movement (complete)

##### Khachaturian, Aram

Concerto in D Minor B&H

- 1st and 2nd movements
- 2nd and 3rd movements

##### Lalo, Edouard

*Symphonie espagnole*, op. 21 SCH

- 2nd and 3rd movements

**Mozart, Wolfgang Amadeus**

Concerto in D Major, K 218 BAR; INT

- 1st movement (with *cadenza*) and 2nd movement (with *cadenza*)

**Spoehr, Louis**

Concerto No. 2 in D Minor, op. 2 PET

- 1st and 2nd movements

Concerto No. 9 in D Minor, op. 55 PET

- 1st and 2nd movements

**Viotti, Giovanni Battista**

Concerto No. 22 in A Minor SCH

- 1st movement (with *cadenza*) and 2nd movement (with *cadenza*)

**List B****Sonatas****Beethoven, Ludwig van**

Sonata in A Minor, op. 23 HEN

- 1st and 2nd movements

Sonata in A Major, op. 30, no. 1 HEN

- 1st and 2nd movements

Sonata in G Major, op. 30, no. 3 HEN

- 1st and 2nd movements

Sonata in G Major, op. 96 HEN

- 1st and 2nd movements

**Brahms, Johannes**

Sonata in A Major, op. 100 HEN; INT

- 1st and 2nd movements

Sonata in G Major, op. 78 HEN; INT

- 1st and 2nd movements

**Buczynski, Walter**

Sonata (1979) CMC

- complete

**Girón, Arsenio**

Sonata breve CMC

- 1st and 2nd movements
- 3rd and 4th movements

**Grieg, Edvard**

Sonata in F Major, op. 8, no. 1 PET; SCH

- 1st and 2nd movements

Sonata in C Minor, op. 45, no. 3 PET; SCH

- 1st and 2nd movements

**Hindemith, Paul**

Sonata in C Major (1939) OTT

- 1st and 2nd movements

**Mozart, Wolfgang Amadeus**

Sonata in E flat Major, K 481 BAR; HEN

- 1st movement

Sonata in A Major, K 526 BAR; HEN

- 1st and 2nd movements

**Prokofiev, Sergei**

Sonata, op. 115 PET

- 1st and 2nd movements
- 2nd and 3rd movements

**Schubert, Franz**

Sonata in A Major, op. posth. 162, D 574 BAR; HEN; OTT

- 1st and 2nd movements

**Schumann, Robert**

Sonata in A Minor, op. 105, no. 1 PET

- 1st and 2nd movements

**Vallerand, Jean**

Sonata (1950) DOM; CMC

- two contrasting movements

**List C****Concert Repertoire****Anonymous**

- Ciaccona in G Minor (attr. Tomaso Antonio Vitali) (ed. Diethard Hellmann BAR; arr. Léopold Charlier FIS; arr. Leopold Auer FIS)

**Adaskin, Murray**

- Canzona and Rondo CMC

**Archer, Violet**

- Prelude and Allegro BER; CMC

**Baker, Michael Conway**

- The Flight of Aphrodite, op. 99 CMC

**Bartók, Béla**

- Hungarian Folk Songs (transc. Tivadar Országh EMB)
- Roumanian Folk Dances UNI (in *Solos for Young Violinists*, 6 ALF)

**Bax, Arnold**

- Legend MAS

**Beethoven, Ludwig van**

- Romance in G Major, op. 40 BAR; HEN

**Bériot, Charles-Auguste de**

- Scène de Ballet, op. 100 SCH; FIS

**Bloch, Ernest**

- Nigun, from *Baal Shem* FIS

**Boulanger, Lili**

- D'un matin de printemps FAB, SCH

**Brahms, Johannes***Hungarian Dances* WoO 1 (arr. Joseph Joachim FIS)

- one of nos. 1, 2, 3

**Chan, Ka Nin**

- Soulmate for Solo Violin CMC

**Copland, Aaron**

- Hoe-down, from *Rodeo* B&H

## Debussy, Claude

- Golliwogg's Cake-walk (arr. Jascha Heifetz, in *The Heifetz Collection*, 1 FIS)

## Dvořák, Antonín

- Romance in F Minor, op. 11 INT, SCH
- Slavonic Dance in E Minor, op. 46, no. 2 (arr. Fritz Kreisler FIS)

## Eckhardt-Gramatté, Sophie-Carmen

### *Ten Caprices* CMC

- Caprice No. 2
- Caprice No. 3

## Girón, Arsenio

### *Five Episodes* CMC

- *three* contrasting movements

## Kreisler, Fritz

- Praeludium and Allegro (in the Style of Pugnani) OTT; FIS
- Variations on a Theme of Corelli (in the Style of Giuseppe Tartini) OTT; FIS

## Kroll, William

- Banjo and Fiddle SCH

## Lau, Kevin

- Joy CMC

## Moszkowski, Moritz

- Guitarre, op. 45, no. 2 FIS; PET

## Mozart, Wolfgang Amadeus

- Rondo in G Major, from *Haffner Serenade*, K 250 (arr. Fritz Kreisler OTT; FIS)

## Nováček, Ottokar

- Moto perpetuo INT

## Prokofiev, Sergei

- Five Melodies, op. 35 bis B&H
- March from *Love for Three Oranges* (arr. Jascha Heifetz FIS)

## Sarasate, Pablo de

- Romanza Andaluza (*Danse espagnole*, op. 22, no. 1) INT

## Schumann, Robert

- Dedication (in *Auer Selected Pieces* MUZ)

## Sinding, Christian

### Suite in A Minor, op. 10 INT

- 1st and 2nd movements
- 3rd and 4th movements

## Tchaikovsky, Pyotr Il'yich

- Scherzo, op. 42, no. 2 PET
- Sérénade mélancolique, op. 26 PET

## Webern, Anton von

- Four Pieces, op. 7 UNI

## Wieniawski, Henryk

- Légende, op. 17 FIS

## List D

## Unaccompanied Repertoire of Johann Sebastian Bach

### Bach, Johann Sebastian

#### Partita No. 1 in B Minor, BWV 1002 BAR; HEN

- Allemande *and* Double
- Sarabande *and* Double
- Tempo di bourrée *and* Double

#### Partita No. 3 in E Major, BWV 1006 BAR; HEN

- Preludio

#### Sonata No. 1 in G Minor, BWV 1001 BAR; HEN

- Adagio
- Presto

#### Sonata No. 2 in A Minor, BWV 1003 BAR; HEN; INT

- Andante
- Allegro

#### Sonata No. 3 in C Major, BWV 1005 BAR; HEN; INT

- Adagio
- Largo

## Orchestral Excerpts

Candidates should be prepared to play the first violin part of *two* contrasting excerpts by two different composers from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords please see p. 11.

- All orchestral excerpts are included in *Violin Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

### Beethoven, Ludwig van

#### Symphony No. 9 in D Minor, op. 125

- 2nd movement: mm. 21–93 (beat 1) *and* 3rd movement: mm. 99–114

### Berlioz, Hector

#### Symphonie fantastique, op. 14

- 1st movement (*Rêveries, passions*): mm. 3–24 *and* 2nd movement (*Un bal*): pickup to mm. 39–94 (first sixteenth note), pickup to mm. 257–302

### Brahms, Johannes

#### Symphony No. 1 in C Minor, op. 68

- 1st movement: mm. 1–29, 41–70

**Dvořák, Antonín**

String Quartet No. 12 in F Major (“American”), op. 96

- ▶ 1st movement: pickup to mm. 112–152 (beat 1)

**Mendelssohn, Felix**

Symphony No. 4 in A Major (“Italian”), op. 90

- ▶ 1st movement: mm. 1–110

**Mozart, Wolfgang Amadeus**

*Die Zauberflöte*, K 620

- ▶ Overture: mm. 20–96, 216–end

**Tchaikovsky, Pyotr Il'yich**

Serenade for Strings, op. 48

- ▶ 1st movement: mm. 1–36, 91–138

Symphony No. 4 in F Minor, op. 36

- ▶ 1st movement: pickup to mm. 70–103 *and* 2nd movement: mm. 85–117 *and* 4th movement: mm. 30–59

**Weber, Carl Maria von**

*Oberon*, J 306

- ▶ Overture: mm. 11–16, pickup to mm. 23–55, 117–145

## Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

### Etudes

Candidates must prepare *one* etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

**Campagnoli, Bartolomeo**

*7 Divertimenti*, op 18 RIC; KMH

Divertimento No. 4

- Bolero
- Finale

Divertimento No. 5

- Allegro

Divertimento No. 6

- Finale

**Dont, Jacob**

*Etudes and Caprices*, op. 35 SCH; INT

- any one

**Dancla, Charles**

*20 Études brillantes et caractéristiques*, op. 73 EMB

- no. 6 or no. 16

**Gaviniès, Pierre**

*24 Études (Matinées)* PET; INT

- any one

**Kreutzer, Rodolphe**

*Quarante-deux études ou caprices* INT

- one of nos. 27–42

**Locatelli, Pietro**

*The Art of the Violin: 24 Caprices for Solo Violin*, op. 3 RIC

- any one

**Rode, Pierre**

*24 Caprices* FIS; INT

- one of nos. 4, 6, 7, 9, 11–24

**Rovelli, Pietro**

*12 Caprices*, op. 3 IMS

- any one

## Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory.

Scales	Keys	Range	Tempo	Bowing
Major	all keys	3 octaves	♩ = 90	
Harmonic and Melodic Minor	all keys			
Major Artificial Harmonics	B♭	2 octaves	♩ = 84	
Harmonic and Melodic Minor Artificial Harmonics	B♭			
Chromatic	on any note	3 octaves	♩ = 84	
<b>Arpeggios</b>				
Major	all keys	3 octaves	♩. = 108	
Minor	all keys			
Dominant 7th of Major Keys	all keys	3 octaves	♩ = 72	
Diminished 7th of Minor Keys	all keys	3 octaves	♩ = 72	
<b>Double Stops</b>				
Major in 3rds, 6ths, 8ves	D, E, F	2 octaves	♩ = 104	
Harmonic and Melodic Minor in 3rds, 6ths, 8ves	D, E, F			
Major in Solid Fingered 8ves	one key (student's choice)	1 octave alternate 1-3 and 2-4 fingering	♩ = 104	
Major in Solid 10ths	one key (student's choice)	1 octave on A and E strings	♩ = 104	

## Ear Tests

### Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave

## Chords

Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor four-note chords	root position, 1st inversion, 2nd inversion
dominant 7th	root position
diminished 7th	root position

## Cadences

Candidates will be asked to identify by name or symbols the following cadences played within a single phrase. The phrase may be in a major or minor key and may contain up to three cadences. The examiner will play the tonic chord *once*, then play the phrase *twice*.

Name of Cadence	Symbols
perfect or authentic	V <sup>(7)</sup> -I
plagal	IV-I
imperfect	I-V
deceptive (interrupted)	V <sup>(7)</sup> -VI

Example only

The musical notation shows three cadences in a 4/4 time signature. The first cadence is Deceptive (Interrupted), with chords V<sup>7</sup> and VI. The second cadence is Plagal, with chords iv and i. The third cadence is Perfect (Authentic), with chords V and i.

## Playback

Candidates will be asked to play back the lower part of a two-part phrase on the violin. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

Beginning Note	Keys	Approximate Length
Tonic, mediant, dominant, or upper tonic	any major key	two to four measures

Example only

The musical notation shows a two-part phrase in 6/8 time. The first part is a tonic triad, and the second part is a phrase of two measures.

# Sight Reading

## Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 10 may include *cadenza*-like passages, double sharps, double flats, and changes of meter.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 8 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\text{C}$	any major or minor key	any position, including <i>sul</i> string option	sixteen to twenty measures

## Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Example only





# ARCT in Violin Performance

The ARCT in Violin Performance is the culmination of The Royal Conservatory Examinations Certificate Program, and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A detailed understanding of the stylistic and structural elements of each repertoire selection is expected. Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT in Violin Performance Diploma.

For descriptions of performance marks, please see “Marking Criteria for Performance of Repertoire” on p. 81. An ARCT candidate’s performance of a work may receive a failing grade for any of the following reasons:

- repeated breaks in continuity
- substantial omissions
- lack of technical control
- textual inaccuracies
- inappropriate tempo, character, or style

## The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Marks” on p. 81, and “Supplemental Examinations” on p. 83 for important details regarding the ARCT in Violin Performance examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination.

ARCT in Violin Performance Requirements	Marks
<b>Repertoire</b> <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	<b>80</b> 20 (2) 20 20 (2) 20 (2)
<b>Orchestral Excerpts</b> <i>two</i> excerpts from the <i>Syllabus</i> list – <i>one</i> from List 1 (Orchestral <i>Tutti</i> Parts) – <i>one</i> from List 2 (Concertmaster Solos and Chamber Music Repertoire)	<b>20</b> 10 10
<b>Total possible marks (pass = 70)</b>	<b>100</b>
<b>Theory Prerequisites</b> Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
<b>Theory Co-requisites</b> History 3: 19th Century to Present And any <i>two</i> of: Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis	
<b>Piano Co-requisite</b> Grade 6 Piano	

# Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections by four different composers: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are expected to select repertoire in a variety of keys and tempos, representing at least three different historical eras.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. *Note that the selections in List B need not be memorized.*

The length of the performance must be between 40 and 50 minutes. The examiner may stop the performance if it exceeds the allotted time.

Please note that *cadenzas* are required where indicated in the score. In general, any *cadenza* is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard *cadenza* for that work.

## List A

### Concertos and Fantasias

#### Bruch, Max

Concerto in D Minor, op. 44, no. 2 FIS

- 1st and 2nd movements

Scottish Fantasy in E flat Major, op. 46 SCH; INT

- 1st and 2nd movements
- 3rd and 4th movements

#### Conus, Jules

Concerto in E Minor FIS; MAS; INT

- 1st and 2nd movements

#### Dvořák, Antonín

Concerto in A Minor, op. 53 BAR; INT

- 1st and 2nd movements
- 2nd and 3rd movements

#### He Zhanhao and Chen Gang

- Butterfly Lovers Concerto SMPH

#### Lalo, Édouard

*Symphonie espagnole*, op. 21 HEN; SCH

- 1st and 4th movements
- 4th and 5th movements

#### Mendelssohn, Felix

Concerto in E Minor, op. 64 BAR; FIS; PET

- 1st and 2nd movements
- 2nd and 3rd movements

#### Mozart, Wolfgang Amadeus

Concerto in A Major, K 219 INT; BAR

- 1st and 2nd movements

#### Paganini, Niccolò

Concerto No. 1 in D Major, op. 6 SIM; INT

- 1st and 2nd movements

#### Mozetich, Marjan

- Affairs of the Heart CMC

#### Prokofiev, Sergei

Concerto No. 1 in D Major, op. 19 INT

- 1st and 2nd movements

Concerto No. 2 in G Minor, op. 63 INT

- 1st and 2nd movements

#### Saint-Saëns, Camille

Concerto in B Minor, op. 61 SCH; INT

- 1st and 2nd movements
- 2nd and 3rd movements

#### Tchaikovsky, Pyotr Ilyich

Concerto in D Major, op. 35 HEN; INT; OTT; BOS; KAL

- 1st movement (with *cadenza*)
- 2nd and 3rd movements

#### Vieuxtemps, Henri

Concerto No. 4 in D Minor, op. 31 FIS; INT

- 1st and 2nd movements

Concerto No. 5 in A Minor, op. 37 PET; INT

- 1st and 2nd movements

#### Weinzweig, John

Concerto CMC

- 1st and 2nd movements

#### Wieniawski, Henryk

Concerto in D Minor, op. 22 PET; INT

- 1st and 2nd movements
- 2nd and 3rd movements

## List B

### Sonatas

#### Adaskin, Murray

Sonata No. 1 (1946) CMC

- 1st and 2nd movements

#### Beethoven, Ludwig van

Sonata in C Minor, op. 30, no. 2 HEN

- *two* contrasting movements

Sonata in E flat Major, op. 12, no. 3 HEN

- 1st and 2nd movements

#### Brahms, Johannes

Sonata in D Minor, op. 108 INT

- *two* contrasting movements

#### Coulthard, Jean

- Duo Sonata BER; CMC

#### Debussy, Claude

Sonata in G Minor DUR; PET

- *two* contrasting movements

**Dolin, Samuel**

Sonata BER; CMC

- *two* contrasting movements

**Dvořák, Antonín**

Sonata in F Major, op. 57 BAR

- *two* contrasting movements

**Fauré, Gabriel**

Sonata in A Major, op. 13 HEN; SCH; INT

- *two* contrasting movements

**Franck, César**

Sonata in A Major HEN; SCH

- *two* contrasting movements

**Girón, Arsenio**

- Violin Sonata II (Three Invitations) CMC

**Grieg, Edvard**

Sonata in G Major, op. 13 (1867) PET; FIS

- 1st *and* 2nd movements

**Hindemith, Paul**

Sonata in D Major, op. 11, no. 2 OTT

- 1st *and* 2nd movements

**MacDonald, Andrew P.**

Violin Sonata No. 2 (“The Phoenix”) CMC

- 1st movement
- 2nd movement

**Morawetz, Oskar**

- Duo RIC; CMC
- Sonata no. 1 (1956) AEN; CMC

**Mozart, Wolfgang Amadeus**

Sonata in B flat Major, K 454 BAR; HEN

- *two* contrasting movements

**Prokofiev, Sergei**

Sonata in D Major, op. 94a INT

- *two* contrasting movements

**Raum, Elizabeth**

- Sonata CMC

**Respighi, Ottorino**

Sonata in B Minor RIC

- *two* contrasting movements

**Somers, Harry**

Sonata No. 2 BER; CMC

- *two* contrasting movements

**Strauss, Richard**

Sonata in E flat Major, op. 18 UNI

- *two* contrasting movements

**Stravinsky, Igor**

Duo concertante B&amp;H

- *two* contrasting movements

**Tartini, Giuseppe**

Sonata G Minor (“Devil’s Trill”) Bg5 OTT; RIC

- *two* contrasting movements (with *cadenza*)

**Weinzweig, John**

- Sonata OUP; CMC

## List C

### Concert Repertoire

**Andrzejowski, Umińska**

- Burleska PWM

**Bartók, Béla**

- Rhapsody No. 1 B&H

**Berlioz, Hector**

- Rêverie et caprice (Romance) BAR

**Brott, Alexander**

- Invocation and Dance CMC

**Dinicu, Grigora**

- Hora Staccato (Roumanian) (arr. Jascha Heifetz FIS)

**Elgar, Edward**

- La capricieuse, op. 17 FIS; BRH

**Falla, Manuel de**

- Danse espagnole, from *La vida breve* (arr. Fritz Kreisler FIS)

**Kabalevsky, Dmitri**

- Rondo, op. 69 MAS

**Kreisler, Fritz**

- Caprice viennois, op. 2 FIS
- Recitative and Scherzo caprice FIS
- Tambourin chinois, op. 3 FIS

**Mozetich, Marjan**

- L’esprit chantant CMC

**Paganini, Niccolò**

- Moto Perpetuo INT

**Papineau-Couture, Jean***Trois caprices* PER; CMC

- *two* contrasting movements

**Pentland, Barbara**

- Vista BER; CMC

**Piazzolla, Astor**

- Le Grand Tango BEB

**Raum, Elizabeth**

- Les ombres CMC
- Prayer and Dance of Praise CMC

**Ravel, Maurice**

- Tzigane BAR; DUR

**Robinovitch, Sid**

- Meditation CMC

**Saint-Saëns, Camille**

- Havanaise, op. 83 BAR; FIS; SCH; INT
- Introduction and Rondo capriccioso, op. 28 FIS; SCH; INT

**Sarasate, Pablo de**

- Habañera (*Danse espagnole*, op. 21, no. 2) INT
- Introduction and Tarantelle, op. 43 INT
- Zapateado (*Danse espagnole*, op. 23, no. 2) INT; EMB
- Zigeunerweisen, op. 20 FIS; INT

**Stravinsky, Igor***Suite Italienne* B&H

- 1st, 3rd, and 6th movements

**Szymanowski, Karol**

- La fontaine d'Aréthuse, op. 30, no. 1 PWM
- Nocturne and Tarentella, op. 28, no. 1 UNI; INT

**Tchaikovsky, Pyotr Il'yich**

- Meditation, op. 42, no. 1 FIS; INT
- Waltz-Scherzo, op. 34 INT

**Vaughan Williams, Ralph**

- The Lark Ascending OUP

**Vieuxtemps, Henri**

- Rondino op. 32, no. 2 (in *Masterpieces for Violin* FIS)

**Wieniawski, Henryk**

- Polonaise brillante in A Major, op. 21 INT; SCH
- Polonaise in D Major, op. 4 INT
- Scherzo tarantella in G Minor, op. 16 PET; FIS

**Zarzycki, Aleksander**

- Mazurka in G Major, op. 26 PWM

**Hétu, Jacques**

- Rondo varié pour violon seul, op. 25 DOM; CMC
- Variations, op. 11 DOM; CMC

**Ledroit, Christien**

- Wandering the Threshold of Delirium CMC (to be performed without audio track)

**Paganini, Niccolò***Twenty-Four Caprices*, op. 1 EMB

- one of nos. 9, 13, 14, 16, 18, 20

**Prévost, André**

- Improvisations I pour Violine Seul DOM; CMC

**Ysaÿe, Eugène***Six Sonatas*, op. 27 SCH*Sonata No. 1*

- two contrasting movements

*Sonata No. 3*

- complete

*Sonata No. 6*

- complete

**Zarzycki, Aleksander**

- Mazurka in G Major, op. 26 PWM

**Orchestral Excerpts**

Candidates should be prepared to play *two* excerpts by different composers: *one* from Group 1 and *one* from Group 2. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords please see p. 11.

- All orchestral excerpts are included in *Violin Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

**Group 1****Orchestral Tutti Parts (First Violin)****Brahms, Johannes***Symphony No. 4* in E Minor, op. 98

- 4th movement: mm. 41–80, 153–177

**Mendelssohn, Felix***Incidental Music to A Midsummer Night's Dream*, op. 21

- 1st movement (Scherzo): mm. 17–99, 115–135

**List D****Unaccompanied Repertoire****Bach, Johann Sebastian***Partita No. 2* in D Minor, BWV 1004 BAR; HEN

- Chaconne

*Sonata No. 1* in G Minor, BWV 1001 BAR; HEN

- Fugue

*Sonata No. 2* in A Minor, BWV 1003 BAR; HEN

- Fugue

*Sonata No. 3* in C Major, BWV 1005 BAR; HEN

- Fugue

**Eckhardt-Gramatté, Sophie-Carmen***Ten Caprices* CMC

- one of nos. 5–10

**Gruber, H.K.**

- Four Pieces for Solo Violin B&H

**Mozart, Wolfgang Amadeus**

Symphony No. 39 in E flat Major, K 54

- ▶ 1st movement: mm. 1–16, 26–90 *and* 4th movement: pickup to mm. 1–78

**Prokofiev, Sergei**

Symphony No. 1 (“Classical”), op. 25

- ▶ 1st movement: mm. 1–32 *and* 2nd movement: mm. 1–20 (beat 1) *and* 4th movement: mm. 1–41, 129–162

**Schumann, Robert**

Symphony No. 2 in C Major, op. 61

- ▶ 2nd movement (Scherzo): pickup to mm. 1–97

**Shostakovich, Dmitri**

Symphony No. 5, op. 47

- ▶ 1st movement: mm. 254–277 (beat 1)

**Smetana, Bedřich**

*The Bartered Bride*

- ▶ Overture: mm. 1–14, 31–66 (beat 2), 401–421 (beat 1)

**Strauss, Richard**

*Don Juan*, op. 20

- ▶ mm. 1–62

**Group 2****Concertmaster Solos and Chamber Music Repertoire****Beethoven, Ludwig van**

*Missa solemnis*, op. 123

- ▶ Sanctus (Benedictus): mm. 110–134, 140–184

**Rimsky-Korsakov, Nicolai**

*Capriccio espagnol*, op. 34

- ▶ 1st movement (Alborada): mm. 55–72 *and* 3rd movement (Alborada): mm. 14–27, 41–63 *and* 4th movement (Scena e canto gitano): solo *cadenza and* 5th movement (Fandano asturiano): mm. 25–36, 51–61

*Schéhêrazade*, op. 35

- ▶ 1st movement: mm. 14–18, 94–102 (beat 1) *and* 3rd movement: mm. 142–165 *and* 4th movement: mm. 8–9, 29–30 (*cadenza*)

**Schoenberg, Arnold**

*Verklärte Nacht*, op. 4

- ▶ mm. 278–294, 300–318

**Schubert, Franz**

String Quartet No. 14 in D Minor (“Death and the Maiden”), D 810

- ▶ 1st movement: mm. 1–14, 61–114 (beat 1) *and* 4th movement: mm. 687–end

**Strauss, Richard**

*Le Bourgeois Gentilhomme* Suite, op. 60

- ▶ 4th movement (Auftritt und Tanz der Schneider): pickup to mm. 35–56, pickup to mm. 81–119

**Tchaikovsky, Pyotr Il'yich**

*Swan Lake Suite*

- ▶ 4th movement (Scène): mm. 10–34, 42–57, 65–72

# Teacher's ARCT

For current information on the Teacher's ARCT requirements, please visit [www.rcmusic.ca](http://www.rcmusic.ca).

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## Examination Sessions and Registration Deadlines

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

**Winter Session**—register by early November

- practical examinations take place in January
- theory examinations take place in December

**Spring Session**—register by early March

- practical examinations take place in June
- theory examinations take place in May

**Summer Session**—register by early June

- practical examinations take place in August
- theory examinations take place in August

## Online Registration

All registrations should be submitted using the online registration process. Visit [www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca) to register.

## Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examinations fees may be found at [www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca).

## Examination Centres

Examinations are conducted in more than 300 communities across North America. Each examination centre has a local Examination Centre Representative who ensures that students and teachers have a successful examination experience.

Teachers may verify their students' examination schedules by visiting [www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca).

## Examination Scheduling

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline.

Candidates are asked to print the "Examination Program Form" using the "Examination Scheduling" feature. The program form must be filled out by the candidate and/or teacher, and brought to the examination centre for presentation to the examiner.

Candidates who, for any reason, are unable to attend an examination should contact the Centre Representative listed on their Examination Schedule. The Centre Representative may be able to provide an alternate appointment time.

All candidates may verify their examination schedules online three to four weeks after the registration deadline. Examination schedules will not be mailed.

# Examination Regulations

## Examination Procedures

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that examination times cannot be exchanged among candidates.* Please contact the The Royal Conservatory Examinations Centre Representative if you are unable to attend the examination at the assigned time.

- Although most examination centres have a tune-up room, the availability of a tune-up room cannot be guaranteed. Examination centres do not provide facilities for rehearsal with piano.
- Candidates must provide their own collaborative pianist in order for an examination to proceed. Recorded accompaniments are not permitted.
- Candidates are advised to bring an electronic tuner to the examination. The piano provided for the examination will be tuned to A440.
- Examiners are not permitted to assist candidates in tuning their instruments. A teacher or assistant should be on hand to assist candidates who cannot tune accurately.
- A music stand is available in most centres, but the availability of a music stand cannot be guaranteed.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates are asked to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.
- If the candidate is performing with music, he or she should bring two original copies to the examination, one to play from and one to give to the examiner. Collaborative pianists should play from an original, published copy of the score.
- Photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 88).
- Recording devices and cell phones are strictly prohibited in the examination room. Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The candidate’s performance of a repertoire selection or an etude may be interrupted at the examiner’s discretion once an assessment has been made.
- The examiner will choose a representative sampling of items on the technical requirements list.

## Credits and Refunds for Missed Examinations

Credits (formerly called “fee extensions”) and refunds are only granted in two specific situations. Candidates who are unable to attend an examination for medical reasons or because of a scheduling conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a fifty percent refund of the examination fee.

Candidates must provide their own collaborative pianist in order for an examination to proceed.

Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.

Recording devices and cell phones are strictly prohibited in the examination room.

All requests must be submitted by mail or fax within two weeks following the examination. Requests received after this time will be denied.

The Special Needs Request Form is available online at [www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca).

Please note that results will neither be mailed nor provided by telephone.

Requests for examination credits or refunds must be made to The Royal Conservatory Examinations *in writing* and be accompanied by the following documentation:

- for medical reasons: a physician's letter and the candidate's examination schedule
- for direct time conflicts with school examinations: a letter from a school official on school letterhead and the candidate's Examination Schedule

Candidates who, for any reason, are unable to attend an examination should contact the Centre Representative listed on their Examination Schedule immediately.

### **Examination Credit**

An examination credit (formerly called a "fee extension") may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination. Examination credits can be redeemed when the candidate registers for his or her next examination. The credit will be automatically applied during the online registration process. *Please note that credits are not transferable and may not be extended beyond one year.*

### **Fee Refund**

Candidates who know at the time they are applying for a fee extension that they will not be able to make use of a credit within the one-year time period may instead apply for a refund of fifty percent of the examination fee.

Requests for examination refunds or credits must be made to The Royal Conservatory Examinations *in writing* and be accompanied by the necessary documentation (see above). *All requests must be submitted by mail or by fax within two weeks following the scheduled examination date.*

## **Candidates with Special Needs**

Candidates with special needs should submit a Special Needs Request Form, by mail or by fax, to The Royal Conservatory Examinations before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

## **Examination Results**

Candidates and teachers can access examination marks online within approximately four weeks of the examination date. Access to complete examination results, with comments and marks, will be available no later than eight weeks after the examination date.

Teachers may access their students' examination results by visiting [www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca).

Official transcripts are available upon written request to The Royal Conservatory Examinations and payment of the requisite fee. (The Official Transcript Request Form may be downloaded from the website.)



## Interpreting Examination Results

All candidates may access their complete, official results (including examiners' comments) online no later than eight weeks after the examination has taken place. The examiner's report explains how the final mark was calculated, and provides information to support candidates in their future musical development. The mark reflects the examiner's evaluation of the candidate's performance during the examination, which being a live performance, cannot be reconstructed. Appeals are considered only in the event of a serious procedural irregularity, and only upon completion of the official Appeals Process.

### Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Preparatory and Grades 1–10)	60

### Marking Criteria for Performance of Repertoire

*First Class Honors with Distinction: 90–100*

This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

*First Class Honors: 80–89*

This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

*Honors: 70–79*

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

*Pass: 60–69*

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner's report will identify areas that require further study and exploration.

*Fail: 50–59*

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

*Marks Below 50*

The performance is not yet ready for assessment due to insufficient preparation.

Login at [rcmusic.ca](http://rcmusic.ca) to  
view online results

## Table of Marks

	Prep– Grade 1	Grade 2	Grades 3–4	Grade 5	Grade 6	Grade 7	Grades 8–9	Grade 10	ARCT in Violin Performance
<b>Repertoire</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>50</b>	<b>50</b>	<b>50 (35)</b>	<b>80</b>
List A	27	27	18	17	17	15 (1.5)	15 (1.5)	15 (1.5)	20 (2)
List B	27	27	18	20	20	20	15	15	20
List C		–	18	17	17	15 (1.5)	10 (1)	10 (1)	20 (2)
List D		–	–	–	–	–	10 (1)	10 (1)	20 (2)
Memory	6 (3+3)	6 (3+3)	6 (2+2+2)	6 (3+3)	6 (3+3)	–	–	–	–
<b>Orchestral Excerpts</b>	–	–	–	–	–	<b>10</b>	<b>10</b>	<b>10 (7)</b>	<b>20</b>
<b>Technical Requirements</b>	<b>30</b>	<b>30</b>	<b>20</b>	<b>20</b>	<b>20</b>	<b>20</b>	<b>20</b>	<b>20 (14)</b>	–
Etudes	15	15	10	10	10	8	8	8	–
Technical Tests	15	15	10	10	10	12	12	12	–
<b>Ear Tests</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10 (7)</b>	
Clapback	5	3	3	3	2	2	–	–	–
Intervals	–	3	3	3	3	3	3	2	–
Chords	–	–	–	–	2	2	2	2	–
Cadences	–	–	–	–	–	–	2	3	–
Playback	5	4	4	4	3	3	3	3	–
<b>Sight Reading</b>	–	–	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10 (7)</b>	–
Playing	–	–	7	7	7	7	7	7	–
Clapping	–	–	3	3	3	3	3	3	–
<b>TOTALS</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>

- The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.
- Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.
- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in *each* section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- Candidates for the ARCT in Violin Performance must achieve an overall mark of 70 in order to pass.

## Supplemental Examinations

### *Improve an Examination Mark*

Candidates seeking to improve their overall mark at the Grade 10 level may take one or more Supplemental Examinations.

- Supplemental Examinations must be taken within two years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat any *two* sections of a practical examination: Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, or Sight Reading.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall.

## Split Grade 10 Practical Examinations

Beginning in the 2013–2014 academic year, candidates may choose to take the Grade 10 Violin examination in two separate segments: one consisting entirely of Repertoire; the other consisting of Technical Requirements, including Etudes and Technical Tests, as well as Ear Tests, Sight Reading, and Orchestral Excerpts. The division of material in the split Grade 10 examination cannot be altered. However, candidates may choose which segment to take first.

Candidates for the split Grade 10 examination must complete all practical examination requirements within two years of the initial examination segment. Candidates for the split Grade 10 examination may schedule their examinations within the same session or in different sessions; however, both segments of the split Grade 10 examination and any supplemental examinations must be completed within the two-year period. Candidates who choose the split format must complete both segments before registering for any supplemental examinations. All theoretical co-requisites for the Grade 10 examination must be completed within five years of the initial Grade 10 practical examination segment. Only candidates who take the complete Grade 10 examination (without the split) will be eligible to receive a Regional Gold Medal.

## Practical Examination Certificates

Certificates are awarded to candidates who successfully complete the requirements for their Grade.

Beginning in Grade 5, certificates are awarded *after* the theory co-requisites for that Grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

## Medals

The academic year runs from September to August. Each academic year, gold medals are awarded to the candidates who achieve exceptional examination results. No application is required.

## Gold Medals

Gold medals are awarded by province or region to candidates in Preparatory and Grades 1 to 10 who receive the highest marks for their respective practical examination. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all theory co-requisites for the respective Grade.

Candidates in Grade 10 must complete the Grade 10 theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the official designation “ARCT” before Convocation.

## ARCT Gold Medals

A gold medal is awarded to the graduating ARCT in Violin Performance candidate who receives the highest mark across Canada for the practical examination. To be eligible, a candidate must receive:

- A minimum of 85 percent in the practical examination
- A minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony *or* Basic Keyboard Harmony  
Intermediate Harmony *or* Intermediate Keyboard Harmony  
Advanced Harmony *or* Advanced Keyboard Harmony  
Counterpoint  
Analysis  
History 1: An Overview  
History 2: Middle Ages to Classical  
History 3: 19th Century to Present

## School Credits

The Royal Conservatory Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Candidate Recognition, Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counsellor.

## Musicianship Examinations

A musicianship examination may replace the Ear Tests section of a Grade 8, 9, 10, or ARCT in Violin Pedagogy examination. Please consult the current *Musicianship Syllabus* at [www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca) for examination requirements. The musicianship examination must be taken at least one session *before* the practical examination.

Musicianship Grade	Practical Examination Grade
Junior Musicianship	Grade 8
Intermediate Musicianship	Grade 9
Senior Musicianship	Grade 10 and Teacher’s ARCT

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:

- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests section of the upcoming practical examination

## RESPs

### Use of Education Funds for Music Studies

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and/or ARCT levels. Candidates should consult their RESP providers for more information.

## Editions

For many repertoire items, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. However, if a student has purchased an online edition or downloaded a free edition which is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

Fingering, bowing, and other editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

## Availability

The Royal Conservatory Examinations has made every effort to ensure that the materials listed in the *Violin Syllabus, 2013 Edition* are in print and available at leading music retailers throughout North America. If you experience difficulty in obtaining violin music in your community, you may visit [www.frederickharrismusic.com](http://www.frederickharrismusic.com) to find a listing of additional music retailers near you.

## Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Syllabus* listing. Individual selections may also be found in other sources. In order to save space, the words "volume" and "book" have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *Suzuki Violin School, Revised Edition, 2*).

## The Violin Series, 2013 Edition

In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published the *Violin Series, 2013 Edition*. This series includes nine volumes of *Violin Repertoire* (Preparatory through Grade 8) with compact discs; two volumes of *Violin Technique and Etudes* (Preparatory–4; Grades 5–8), and one volume of *Orchestral Excerpts* (Grades 7–ARCT).

## Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher or website. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about federal copyright law is available online through the Copyright Board of Canada at [www.cb-cda.gc.ca](http://www.cb-cda.gc.ca).

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection to facilitate a page turn must do so with permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from its publications to facilitate a page turn.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to the examination will not be examined.

# Abbreviations

## Names of Publishers

The following abbreviations identify publishers listed throughout the *Violin Syllabus, 2013 Edition*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 9.

ABR	Associated Board of the Royal Schools of Music	LEE	Leeds Music (Canada)
AEN	Aeneas Press	LIM	Lime Green Music
ALF	Alfred Publishing Co., Inc.	MAS	Masters Music Publications
AUG	Augener & Co.	MPB	M.P. Belaieff
B&H	Boosey & Hawkes	MUZ	Muzyka Moscow
B&V	Broekmans & Van Poppel	NOV	Novello
BAR	Bärenreiter	OSS	Ossian
BEB	Bèrben Edizioni Musicali	OTT	Schott Music GmbH
BER	Berandol Music	OUP	Oxford University Press
BIL	G. Billaudot	PER	Peer International
BMC	Boston Music Company (Music Sales)	PET	Edition Peters
BOS	Bosworth (Music Sales)	PRE	Theodore Presser Company
BRH	Breitkopf & Härtel	PWM	Polskie Wydawnictwo Muzyczne
BUT	Edition Butorac	RIC	G. Ricordi
CAN	Cantus Music	S&B	Stainer & Bell
CHA	Chappell & Co., Inc. (Alfred)	SCH	G. Schirmer Inc.
CHD	Children’s Music Series	SIK	Sikorski
CHS	Chester Music Ltd.	SIM	N. Simrock Publishers
CMC	Canadian Music Centre Library	SMPH	Shanghai Music Publishing House
COM	Éditions Combre	UMP	United Music Publishers
DHM	DeHaske Music Publishing	UNI	Universal Edition Inc.
DOM	Les Éditions Doberman-Yppan	WAR	Warner Bros. Publications
DUR	Durand et Cie	WAT	Waterloo Music Co. (Mayfair)
ELK	Elkin Co. Music Publishers	WIL	Willis Music
EMA	European Music Archive (Spartan Press)	ZAN	Zanibon
EMB	Editio Musica Budapest	ZIM	Musikverlag Zimmerman Frankfurt
EVO	Evocation Publishing		
FAB	Faber Music Ltd.		
FHM	The Frederick Harris Music Co., Limited		
FIS	Carl Fischer Music		
FRB	Francesco Bongiovanni		
GIV	Givens Violinland		
GVT	Gordon V. Thompson Music (Alfred)		
HAL	Hal Leonard Corporation		
HEN	G. Henle Verlag		
IMS	IMSLP Petrucci Music Library		
IND	École Vincent d’Indy		
INT	International Music		
KAL	Edwin F. Kalmus		
KJO	Neil A. Kjos Music Company		
KMA	Kevin Mayhew		

## Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
ed.	edited by
m., mm.	measure (s)
no.	number
op.	opus
p., pp.	page(s)
rev.	revised
trans.	translated by
transc.	transcribed by
vol.	volume
●	represents one selection for examination purposes
▶	selection is published in <i>Violin Series, 2013 Edition</i> FHM

# Thematic Catalogues

## Opus Numbers and Catalogue Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Works in certain genres, such as operas, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogues. A number of the more important thematic catalogues are listed below.

### Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, Partita No. 2 in D Minor, BWV 1004). “BWV” is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalogue of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

### George Frideric Handel

Works by George Frideric Handel are identified by “HWV” numbers (for example, Sonata No. 2 in G Minor, HWV 368). “HWV” is an abbreviation for *Handel Werke Verzeichnis*. The full title for this thematic catalogue, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

### Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, String Quartet in C Major (“The Bird”), Hob. III:39). Anthony van Hoboken was a Dutch musicologist. His thematic catalogue, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

### Wolfgang Amadeus Mozart

Works by Mozart are identified by “K” numbers (for example, Symphony No. 25 in G Minor, K 183). “K” stands for Köchel Verzeichnis, first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalogue in which these works are listed and numbered.

### Franz Schubert

Works by Schubert are identified by “Deutsch” numbers (for example, String Quartet No. 14 in D Minor (“Death and the Maiden”), D 810). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalogue of Schubert’s works, *Thematisches Verzeichnis seiner Werke in chronologischer Folge (Neue Schubert Ausgabe Serie VIII, Bd. 4, Kassell, 1978)*.

### Georg Philipp Telemann

Works by Telemann are identified by “TWV” numbers (for example, Sonata in F Major, TWV 41:F1). “TWV” is an abbreviation for *Telemann Werkverzeichnis*. This thematic catalogue—*Thematischer-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis* (Kassel: Barenreiter, 1984)—was compiled by Martin Runke.

## **Antonio Vivaldi**

Works by Vivaldi are identified by “RV” numbers and/or by “F” numbers (for example, Concerto in A Minor, op. 3, no. 6, RV 356/F I:176). RV is an abbreviation for *Ryom Verzeichnis*. This thematic catalogue of Vivaldi’s works—*Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe* (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The F numbers were assigned by Antonio Fanna in *Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna* (Milan, 1986).

## **Anhang**

Some catalogue numbers include the prefix “Anh.” (for example, *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114). “Anh.” is an abbreviation for Anhang, a German word meaning appendix or supplement.

## **WoO**

Some catalogue numbers include the prefix “WoO” (for example, *Sechs Menuette*, WoO 10 by Ludwig van Beethoven). “WoO” is an abbreviation for Werk ohne Opuszahl (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.



# Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching tips for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight reading
- advice on fostering talent in young people
- supplemental teaching material to support and enhance the *Violin Syllabus*, 2013 Edition

## General Resources

### *Violin Series*, 2013 Edition

*Violin Series*, 2013 Edition: *Violin Repertoire*. 9 vols. (Preparatory–Level 8) with compact discs. Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

*Violin Series*, 2013 Edition: *Violin Technique and Etudes*. 2 vols. (Preparatory–4; 5–8). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

*Violin Series*, 2013 Edition: *Orchestral Excerpts* (Levels 7–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

## Sight Reading and Ear Training

Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 1986–1988.

———. *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1–7). Toronto, ON: The Frederick Harris Music Co., Limited, 1989–1991.

Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (Online audio tracks at [www.soundadvisedirect.com](http://www.soundadvisedirect.com)). Toronto, ON: The Frederick Harris Music Co., Limited, 2005–2006.

Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber, 1994.

Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott, 1974.

Kember, John, Roger Smith, and Marguerite Wilkinson. *Violin Sight-Reading*. 2 vols. Mainz, Schott, 2006–2007.

Martin, Joanne. *I Can Read Music: A Note-reading Book for Violin Students*. 2 vols. Van Nuys, CA: Alfred Publishing Co., Inc. First published Miami, FL: Summy-Birchard, 1991, 1997.

Nelson, Sheila. *Flip-A-Rhythm*. 2 vols. London: Boosey & Hawkes, 1995.

Schlosar, Carol. *Comprehensive Ear Training, Professional Series* 11 vols. (Levels 1–ARCT) (Book with CD). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.

———. *Comprehensive Ear Training: Student Series*. 11 compact discs (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.

## Official Examination Papers

*The Royal Conservatory Examinations Official Examination Papers*. 15 vols. Toronto, ON: The Frederick Harris Music Co., Limited, published annually.

Basic Rudiments	Intermediate Harmony
Intermediate Rudiments	Intermediate Keyboard Harmony
Advanced Rudiments	History 2: Middle Ages to Classical
Introductory Harmony	Counterpoint
Basic Harmony	Advanced Harmony
Basic Keyboard Harmony	Advanced Keyboard Harmony
History 1: An Overview	History 3: 19th Century to Present
	Analysis

## General Reference Works

- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music*. 8th ed. New York: Norton, 2009.
- Freytmuth, Malva. *Mental Practice and Imagery for Musicians*. Boulder, CO: Integrated Musician's Press, 1999.
- Green, Barry and W. Timothy Gallwey. *The Inner Game of Music*. New York: Doubleday, 1986.
- Horvath, Janet. *Playing (Less) Hurt: An Injury Prevention Guide for Musicians*. Milwaukee, WI: Hal Leonard, 2010.
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## Web Resources

- Alliance for Canadian New Music Projects (ACNMP): [www.acnmp.ca](http://www.acnmp.ca)
- American String Teachers Association (ASTA): [www.astaweb.com](http://www.astaweb.com)
- Canadian Federation of Music Teachers' Associations (CFMTA): [www.cfmta.org](http://www.cfmta.org)
- Canadian Music Centre (CMC): [www.musiccentre.ca](http://www.musiccentre.ca)
- Mimi Zweig String Pedagogy: [www.stringpedagogy.com](http://www.stringpedagogy.com)
- Music Teachers National Association (MTNA): [www.mtna.org](http://www.mtna.org)
- National Association for Music Education (NAfME): [www.nafme.org](http://www.nafme.org)
- The Sassmannshaus Tradition for Violin Playing: [www.violinmasterclass.com](http://www.violinmasterclass.com)
- Suzuki Association of the Americas: [www.suzukiassociation.org](http://www.suzukiassociation.org)
- The Violin Community: [www.violinist.com](http://www.violinist.com)
- Violin Excerpts: [www.violinexcerpts.com](http://www.violinexcerpts.com)
- The Violin Lab: [www.violinlab.com](http://www.violinlab.com)
- Violin Online: [www.violinonline.com](http://www.violinonline.com)
- Violinist in Balance: [www.violinistinbalance.nl](http://www.violinistinbalance.nl)

# Frequently Asked Questions

## Practical Examinations

### What is a practical examination?

A practical examination is an assessment of repertoire, etudes, technique, ear training, and sight reading for a musical instrument, voice, or speech arts and drama.

### How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

### Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

### How do I choose the best edition for a piece?

The best editions often have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

### Should candidates follow repeat signs? *Da capo* markings?

Candidates should observe *da capo* markings at an examination performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music in the *Violin Series, 2013 Edition* or if indicated in the *Violin Syllabus, 2013 Edition*.

### Why are teachers and parents not allowed in the room during practical examinations?

Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

### Where can I find recordings of examination repertoire?

*Violin Series, 2013 Edition* includes compact discs containing piano accompaniments for *Violin Repertoire* from Preparatory to Grade 8. A compact disc is included with the purchase of each *Violin Repertoire* book.

## **What do I do if I have an emergency situation on the day of my examination and I need to cancel?**

Contact the Examination Centre Representative listed on your Examination Schedule by phone *as soon as possible*.

## **Theory Co-requisites**

### **What is a theory co-requisite?**

A theory co-requisite is a theory examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

### **Do I have to take theory examinations if I don't need a violin examination certificate?**

You may take a violin examination at any grade except ARCT without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the violin examination to fulfill the theory requirements. Candidates must complete prerequisite examinations in theory at least one session prior to attempting the ARCT in Violin Performance or the Teacher's ARCT.

### **Where can I find sample theory examination papers?**

*Official Examination Papers* are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

# *Practical Examination Day Checklist for Candidates*

## **Before You Leave Home**

- \_\_\_ Plan to arrive 15 minutes early.
- \_\_\_ Complete your Examination Program Form.
- \_\_\_ Bring original copies of all the music being performed in the examination.
- \_\_\_ Mark the pieces being performed with a paper clip or a “sticky note.”
- \_\_\_ Bring an additional copy of any repertoire you are not performing from memory.

## **Points to Remember**

- Photo ID may be requested before a candidate is admitted to the examination room.
- Photocopied music is prohibited unless authorized by the publisher.
- Recording devices are strictly prohibited in the examination room.
- Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- The performance of repertoire may be interrupted by the examiner when an assessment has been made.

## **What to Expect from a Violin Examination**

- A friendly, professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, etudes, technique, ear tests, and sight reading.
- The examiner’s written evaluation online within eight weeks of the examination.

## **After the Examination**

Access your examination marks and examiner comments through the “Examination Results” link on the Royal Conservatory Examinations website ([www.examinations.rcmusic.ca](http://www.examinations.rcmusic.ca)) approximately eight weeks after the examination.