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THE SECOND CENTURY ................................................................. 80
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, The Royal Conservatory of Music has achieved this dream. The Royal Conservatory of Music is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Students and teachers benefit from a curriculum based on more than a hundred 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 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 of Music 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.

Dr. Peter C. Simon
President
The 2006 edition of the Violin Syllabus represents the work of dedicated teachers, performers, and examiners, whose assistance is gratefully acknowledged. This Syllabus replaces all previous violin syllabi, and forms the official curriculum of The Royal Conservatory of Music for violin examinations conducted by RCM Examinations.

The RCM Examinations Certificate Program for violin consists of twelve levels: an introductory level, ten graded levels (Grades 1 through 10), and an Associate of The Royal Conservatory of Music (ARCT) diploma.

Five levels of theory examinations described in the current RCM Theory Syllabus are designed to complement practical studies and to ensure a comprehensive knowledge and understanding of various aspects of theory. Required theory examinations begin at the Grade 5 practical level and include the following subjects: rudiments, harmony, history, counterpoint, and analysis.

RCM Examinations welcomes examination applications from all interested individuals. Applications are accepted by RCM Examinations on the understanding that candidates comply with the procedures and requirements outlined in this Syllabus.

For more information, please visit our website at www.rcmexaminations.org or contact:

RCM Examinations
5865 McLaughlin Road, Unit 4
Mississauga, Ontario
Canada L5R 1B8

Visit the RCM Examinations website for up-to-date information on the following topics:
✓ fees and dates for practical and theory examinations
✓ examination centres
✓ secondary school credit for music examinations
✓ RCM-authored publications
✓ the members of the RCM Examinations College of Examiners, with biographies
✓ the Music Matters newsletter for teachers

A number of services are also available on-line, allowing examination candidates to:
✓ complete and submit Examination Application Forms
✓ verify the receipt of examination applications
✓ verify the time, date, and location of examinations
✓ look up current examination session results
✓ review scans of examiners’ comments for current examinations

In addition, teachers can monitor key information about their studios, including:
✓ daily updates on students’ examination registrations
✓ exact dates and times of students’ examinations
✓ convenient one-page summaries of students’ results
✓ scanned copies of students’ practical examination marking forms
✓ unofficial transcripts of students’ complete examination histories
Section 1 – General Information

APPLICATIONS

Examination applications may be submitted or downloaded at www.rcmexaminations.org.

- Examination dates and fees for the current academic year (September 1 to August 31) are listed on the website.
- Application deadlines generally fall in early November for the winter session, in early March for the spring session, and in early June for the summer session.

Please note that an application may not be withdrawn once it has been submitted to RCM Examinations.

EXAMINATION SCHEDULES

Examinations are typically held according to the following approximate schedule:

**Practical Examinations**
- Winter: two weeks mid-January
- Spring: first three weeks of June
- Summer: two weeks mid-August

**Theory Examinations**
- Winter: the second Friday and following Saturday in December
- Spring: the second Friday and following Saturday in May
- Summer: a Friday and following Saturday in mid-August

Individual examination schedules are available at www.rcmexaminations.org.

- Candidates who are unable to attend their examination must contact the local RCM Examinations Centre Representative immediately. The name of the RCM Examinations Centre Representative can be found on the candidate’s examination schedule. Please note that candidates may not exchange examination times with other candidates.

EXAMINATION CENTRES

RCM Examinations establishes and maintains local examination centres across Canada. The location of these centres depends both on demand and on the availability of appropriate facilities. A list of examination centres is available at www.rcmexaminations.org.

A senior-level examiner will be assigned for Grade 10 and ARCT examinations. If there are insufficient senior candidates in a particular centre to warrant sending a senior-level examiner, senior candidates who have applied to be examined at that centre will be notified. Such candidates may choose to take their examination at the nearest centre where a senior-level examiner is available.

FEE EXTENSIONS AND REFUNDS

Once received by RCM Examinations, an application may not be withdrawn. No fee extensions (i.e., credit notes) or refunds are granted for candidates who fail to appear for their examinations. Fee extensions will not be granted if RCM Examinations is unable to accommodate a special request. There are no academic penalties for missed examinations.

Fee extensions or refunds will not be granted except under two specific conditions. Candidates who are unable to take an examination for medical reasons or because of a direct time conflict with a school examination are eligible to request either a fee extension for the full amount of the examination fee or a refund of 50 percent of their examination fee.
Candidates must apply in writing for fee extensions or refunds within two weeks following the examination date and submit the following documentation:

- Candidates who are unable to take an examination for medical reasons must submit a physician’s letter along with a written request.
- Candidates who are unable to take an examination because of a direct conflict with a school examination must submit a letter from a school official on official letterhead along with a written request.

**Fee Extensions**

Fee extensions for the full amount of the examination fee are valid for one year from the date of the missed examination. Candidates must use their fee extension within this period. To redeem a fee extension, candidates may apply on-line at www.rcmexaminations.org to have the credit automatically applied to a new application. Please note that fee extensions are not transferable and may not be further extended.

**Fee Refunds**

Candidates who know at the time that they apply for a fee extension that they will not be able to make use of the credit within the one-year period may instead apply for a refund of 50 percent of the examination fee. Please note that fee refunds must be requested within two weeks following the date of the missed examination.

**EXAMINATION RESULTS**

Individual examination results are available at www.rcmexaminations.org.

Please note that results will not be given by telephone.

- Candidates may review a scan of the original examiner’s report on-line in the “Examination Results” section of the RCM Examinations website. (Please see p. 15 for details on the grading of violin examinations.)

- Duplicate marks and transcripts are available upon written request and payment of the requisite fee.

- Teachers may review unofficial transcripts and scans of the examiners’ reports for all their students on-line in the “Teacher Services” section of the RCM Examinations website.

**THE EXAMINER’S EVALUATION**

The examiner’s written evaluation of a practical examination is intended to explain, in general terms, how the final grade was calculated and to assist the candidate in subsequent music studies.

- Examination marks reflect the examiner’s evaluation of the candidate’s performance during the examination.

- Examination marks do not reflect previously demonstrated abilities and skills, nor do they reflect the examiner’s estimation of the candidate’s potential for future development.

- Results of one examination do not in any way prejudice the candidate’s results in subsequent examinations.

- Appeals on practical examinations will not be considered.

**THEORY EXAMINATIONS: PREREQUISITES AND CO-REQUISITES**

In order to receive a certificate or diploma for a practical examination for Grades 5 to ARCT, candidates must also complete specific RCM Examinations theory examinations.

- Theory co-requisites must be completed before or within five years after the respective session of the practical examination. Candidates are strongly advised to complete their theoretical work before, or at the same time as, their practical examination.

- For Grade 10 and ARCT, the five-year time limit for completion of theory co-requisites is computed from the date of the original practical examination, not from the date of any subsequent supplemental examinations.

- Candidates must complete ARCT prerequisites before applying for an ARCT practical examination. Candidates may not complete ARCT prerequisites in the same session in which they take the ARCT
practical examination. Teachers may review the examination histories of candidates who have taken an examination in the current academic year in the “Teacher’s Services” section at www.rcmexaminations.org. This service allows teachers to confirm the completion of prerequisites and co-requisites.

- There are no prerequisite or co-requisite theory examinations for candidates applying for practical examinations for the Introductory Level and Grades 1 to 4.

- There are no prerequisite theory examinations for candidates applying for practical examinations in Grades 5 to 10.

- For more information regarding RCM Examinations theory examinations, please refer to “Theory Examinations” on p. 73 of this Syllabus and the current RCM Theory Syllabus.

<table>
<thead>
<tr>
<th>Practical Certificates and Diplomas</th>
<th>Theory Prerequisites</th>
<th>Theory Co-requisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introductory</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>Grades 1 to 4</td>
<td>none</td>
<td>none</td>
</tr>
<tr>
<td>Grade 5</td>
<td>none</td>
<td>Preliminary Rudiments</td>
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<tr>
<td>Grade 6</td>
<td>none</td>
<td>Grade 1 Rudiments</td>
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<tr>
<td>Grade 7</td>
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<td>Grade 2 Rudiments</td>
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<td>Grade 8</td>
<td>none</td>
<td>Grade 2 Rudiments</td>
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<tr>
<td></td>
<td></td>
<td>Introductory Harmony (optional)</td>
</tr>
<tr>
<td>Grade 9</td>
<td>none</td>
<td>Grade 2 Rudiments</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grade 3 Harmony or Grade 3 Keyboard Harmony</td>
</tr>
<tr>
<td>Grade 10</td>
<td>none</td>
<td>Grade 2 Rudiments</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grade 3 History</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grade 4 Harmony or Grade 4 Keyboard Harmony</td>
</tr>
<tr>
<td>ARCT</td>
<td>Grade 2 Rudiments</td>
<td>Grade 4 Counterpoint</td>
</tr>
<tr>
<td></td>
<td>Grade 3 History</td>
<td>Grade 5 Harmony and Counterpoint</td>
</tr>
<tr>
<td></td>
<td>Grade 4 Harmony or</td>
<td>or Grade 5 Keyboard Harmony</td>
</tr>
<tr>
<td></td>
<td>Grade 4 Keyboard</td>
<td>Grade 5 History</td>
</tr>
<tr>
<td></td>
<td>Harmony</td>
<td>Grade 5 Analysis</td>
</tr>
<tr>
<td></td>
<td>Grade 4 History</td>
<td></td>
</tr>
</tbody>
</table>

**ARCT EXAMINATIONS**

Candidates applying for Performer’s or Teacher’s ARCT examinations must have completed a Grade 10 practical examination with either a total mark of at least 75 or a minimum of 70 percent in each section of the practical examination. Candidates must also have completed all Grade 10 theory co-requisites with a total mark of at least 60 percent on each theory examination.

For more information regarding the Performer’s ARCT examination, please refer to p. 66 of this Syllabus.

**Teacher’s ARCT Examinations**

Candidates applying for the Teacher’s ARCT examination are strongly advised to have at least one year of practical teaching experience.

The Teacher’s ARCT Diploma will be awarded only to candidates eighteen years of age or older.

The ARCT Teacher’s examination consists of three parts:

- Part 2: Viva Voce Examination
- Part 3: Written Examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.
Candidates may choose to take all three parts of the Teacher's ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

**Second ARCT Diplomas**
The Teacher's and Performer's ARCT examinations may not be attempted at the same session.
- Candidates who have passed the Teacher's ARCT examination may obtain a Performer's diploma by taking the entire Performer's ARCT examination.
- Candidates for the Teacher's ARCT who have passed the Performer's examination will be exempt from the Repertoire and Orchestral Excerpts sections of the Teacher's ARCT practical examination. The remaining sections of the Teacher's ARCT practical examination (the Technical Requirements, Ear Tests, and Sight Reading sections of Part 1 and all of Part 2) must be taken in a single session, within five years of the date of the Performer's ARCT practical examination.

**CREDITS FOR MUSICIANSHIP**
Examinations in Musicianship have been developed to test a student's ability in sight singing and recognition of scales, chords, and intervals. (For more information on these examinations, please see p. 74 and the current RCM *Theory Syllabus.*) Candidates may choose to substitute their Musicianship examination mark for the Ear Test section of the Grades 8, 9, and 10, and Teacher's ARCT practical examinations. The marks will be assigned on a pro rata basis.

<table>
<thead>
<tr>
<th>Musicianship</th>
<th>Practical Grade</th>
<th>Minimum Passing Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior</td>
<td>Grade 8</td>
<td>60</td>
</tr>
<tr>
<td>Intermediate</td>
<td>Grade 9</td>
<td>60</td>
</tr>
<tr>
<td>Senior</td>
<td>Grade 10 and</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>Teacher's ARCT</td>
<td></td>
</tr>
</tbody>
</table>

- Candidates must have passed the relevant Musicianship examination at least one examination session before the graded practical examination.
- Candidates who wish to be exempted from the Ear Test section of their practical examination must submit both a request in writing and a photocopy of their Musicianship examination results to RCM Examinations. Such requests must be included with the examination application.

**CERTIFICATES AND DIPLOMAS**
Certificates are awarded to successful candidates in the spring and fall.
- Certificates for practical examinations in Grades 5 to 9 will be awarded once the candidate has successfully completed the theory co-requisites for the respective grade.
- Certificates for theory examinations will be awarded for each theory grade upon successful completion of all examinations for that theory grade.
- Grade 10 practical certificates are awarded when minimum requirements have been completed, whether or not prerequisite marks for an ARCT examination have been obtained.
- ARCT diplomas will be awarded to candidates at the annual Convocation ceremony or forwarded immediately following Convocation. Candidates may not use the designation “ARCT” before Convocation.
### Practical Certificates and Diplomas

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<thead>
<tr>
<th>Practical Certificates and Diplomas</th>
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<tbody>
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<td>Introductory Violin</td>
<td>Introductory Violin</td>
</tr>
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<td>Grade 1 Violin</td>
<td>Grade 1 Violin</td>
</tr>
<tr>
<td>Grade 2 Violin</td>
<td>Grade 2 Violin</td>
</tr>
<tr>
<td>Grade 3 Violin</td>
<td>Grade 3 Violin</td>
</tr>
<tr>
<td>Grade 4 Violin</td>
<td>Grade 4 Violin</td>
</tr>
<tr>
<td>Grade 5 Violin</td>
<td>Grade 5 Violin, Preliminary Rudiments</td>
</tr>
<tr>
<td>Grade 6 Violin</td>
<td>Grade 6 Violin, Grade 1 Rudiments</td>
</tr>
<tr>
<td>Grade 7 Violin</td>
<td>Grade 7 Violin, Grade 2 Rudiments</td>
</tr>
<tr>
<td>Grade 8 Violin</td>
<td>Grade 8 Violin, Grade 2 Rudiments</td>
</tr>
<tr>
<td>Grade 9 Violin</td>
<td>Grade 9 Violin, Grade 2 Rudiments, Grade 3 Harmony or Grade 3 Keyboard Harmony, Grade 3 History</td>
</tr>
<tr>
<td>Grade 10 Violin</td>
<td>Grade 10 Violin, Grade 2 Rudiments, Grade 3 History, Grade 4 Harmony or Grade 4 Keyboard Harmony, Grade 4 History</td>
</tr>
<tr>
<td>Performer’s ARCT</td>
<td>Performer’s ARCT, Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 6 Piano</td>
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<tr>
<td>Teacher’s ARCT</td>
<td>Teacher’s ARCT (Parts 1, 2, and 3), Grade 2 Rudiments, Grade 3 History, Grade 4 History, Grade 4 Counterpoint, Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis, Grade 8 Piano</td>
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<table>
<thead>
<tr>
<th>Theory Certificates</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preliminary Rudiments</td>
<td>Preliminary Rudiments</td>
</tr>
<tr>
<td>Grade 1 Theory</td>
<td>Grade 1 Rudiments</td>
</tr>
<tr>
<td>Grade 2 Theory</td>
<td>Grade 2 Rudiments</td>
</tr>
<tr>
<td>Grade 3 Theory</td>
<td>Grade 3 Harmony or Grade 3 Keyboard Harmony, Grade 3 History</td>
</tr>
<tr>
<td>Grade 4 Theory</td>
<td>Grade 4 Harmony or Grade 4 Keyboard Harmony, Grade 4 History, Grade 4 Counterpoint</td>
</tr>
<tr>
<td>Grade 5 Theory</td>
<td>Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony, Grade 5 History, Grade 5 Analysis</td>
</tr>
</tbody>
</table>

### SECONDARY SCHOOL MUSIC CREDITS

In many school systems, examinations from RCM Examinations are accepted as credits toward secondary school graduation diplomas. A province-by-province list of secondary school accreditation for music examinations can be found at www.rcmexaminations.org. Candidates are also advised to consult their school principal or guidance counselor about the eligibility of examinations from RCM Examinations for secondary school credit and university entrance.

### REGISTERED EDUCATION SAVINGS PLAN (RESP) ELIGIBILITY

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 ARCT levels. Please consult your RESP provider for more information.
GOLD AND SILVER MEDALS

Practical Disciplines
RCM Examinations awards Gold Medals and Silver Medals for every practical discipline. Medals are awarded on the basis of examination results. No application is required.

Gold Medals
Gold Medals are awarded for each academic year (September 1 to August 31) to both the Teacher's ARCT and the Performer's ARCT candidates who obtain the highest marks in each of the following disciplines: accordion, brass, guitar, harp, organ, percussion, piano, speech arts and drama, strings, voice, and woodwinds.

Eligibility for Gold Medals
Performer's ARCT
• Candidates must obtain a minimum of 85 percent in the practical examination, a minimum of 70 percent in each of the co-requisite theory examinations, and a minimum of 60 percent in the co-requisite piano examination.
Teacher's ARCT
• Candidates must obtain a minimum of 85 percent in the practical examination (Parts 1 and 2 combined), a minimum of 70 percent in the written examination (Part 3), a minimum of 70 percent in each of the co-requisite theory examinations, and a minimum of 60 percent in the co-requisite piano examination.
• Candidates taking the complete practical examination in one session (Parts 1 and 2 combined) and candidates taking the practical examination in two sessions (Parts 1 and 2 separately) are both eligible for the Gold Medal.
• Candidates who use the Performer's ARCT in place of the Performance of Repertoire section of the Teacher's ARCT are still eligible for the Gold Medal.

Silver Medals
Silver Medals are awarded for each academic year (September 1 to August 31) in each province or designated region to the candidates in Grades 1 to 10 who have obtained the highest marks in each grade and discipline.
• To qualify for these awards, candidates must have obtained at least 80 percent in the practical examination and have completed the co-requisite theory examinations for their respective grades.

Theory
A Gold Medal for Excellence in Theory will be awarded each academic year (September 1 to August 31) to the candidate who has achieved the highest average mark from completing all the following examinations:

- Grade 3 History
- Grade 4 History
- Grade 5 History
- Grade 3 Harmony (or Grade 3 Keyboard Harmony)
- Grade 4 Harmony (or Grade 4 Keyboard Harmony)
- Grade 4 Counterpoint
- Grade 5 Harmony and Counterpoint (or Grade 5 Keyboard Harmony)
- Grade 5 Analysis

Candidates will be considered for the Gold Medal for Excellence in Theory in the academic year in which they are eligible to graduate with an ARCT diploma. Candidates must obtain an overall average of at least 80 percent for the eight examinations.
EXAMINATION REPERTOIRE

The Violin Syllabus lists the repertoire for violin examinations. Information given for each item includes:

✔ the composer
✔ the larger work of which the selection is a part (where applicable)
✔ the title of the selection
✔ an anthology or collection in which the selection can be found (where applicable)
✔ performance directions (where applicable)
  indicating the section(s) or movement(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. 17 for a list of publishers with their abbreviations.

Da Capo Signs and Repeats

• When performing repertoire at an examination, candidates should observe da capo signs.
• Repeat signs should ordinarily be ignored.

Memory

• In Grades 1 to 6, six marks are awarded for memorization of repertoire. Full marks will be given for each repertoire selection that is completely memorized.
• In Grades 5 to 10 and ARCT, repertoire from List B (sonatas) need not be memorized.
• Candidates for Grades 7 to 10 and ARCT examinations are expected to perform repertoire from Lists A, C, and D from memory. Up to two marks per repertoire selection will be deducted if music is used.
• Studies/etudes and orchestral excerpts need not be memorized and no extra marks will be awarded for memory.
• Technical tests (scales, arpeggios, and double stops) must be played from memory.

Syllabus Repertoire Lists

The repertoire for each grade is divided into several lists, according to genre or style. Candidates are encouraged to choose a program that includes a variety of musical styles, periods, and keys.
• In the Introductory Grade and Grades 1 and 2, there are two lists:
  List A includes works in a slower tempo
  List B includes works in a faster tempo
• The repertoire for Grades 3 to 7 is divided into three lists according to genre or stylistic period. (An explanation of the lists is given at the beginning of the repertoire for each grade.)
• In Grades 8 to 10 and ARCT, there are four lists:
  List A consists of concertos
  List B consists of sonatas
  List C consists of concert pieces
  List D consists of unaccompanied works

Editions

For many repertoire items, the Violin Syllabus listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. Where no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer’s intentions.

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

RCM Examinations has made every effort to ensure that most of the materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining violin music in your community, consult the Sources of Violin Music section on p. 78 or contact:

Royal Conservatory Music and Book Stores
273 Bloor Street West
Toronto, ON M5W 1W2
telephone: 1-866-585-2225
telephone: 416-585-7801

However, please note that the publishing industry changes rapidly. Works go out of print, and copyrights move from one firm to another. In addition, the repertoire lists contain a few works that are no longer in print but that teachers or candidates may have in their personal collections. Out-of-print items are indicated in the lists as “[OP].” Candidates may use an out-of-print work for examination purposes provided they can obtain the published work. (Please see “Copyright and Photocopying” below.)
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 Violin Syllabus listing. Individual selections may also be found in other sources.
- In order to save space, the titles of some anthologies have been shortened. For example, The Encore Series for Violin and Piano appears in syllabus listings as Encore.
- The words “vol.” and “book” have been omitted from the shortened titles. The number following the title (for example, Encore, 2) indicates the volume, book, or set number in which the selection can be found.
- The list of anthologies, collections, and studies in the “Bibliography” (see p. 75) provides full bibliographic information for most of the publications identified in the repertoire lists.

Violin Series, Third Edition
In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published Violin Series, Third Edition. This series includes nine Repertoire Albums (Introductory Grade through Grade 8), two books of Violin Technique (Introductory to Grade 4 and Grades 5 to 8), and one book of Orchestral Excerpts (Grades 7 to 10 and ARCT).

REPERTOIRE SUBSTITUTIONS

Candidates in Grades 1 to 10 and ARCT who wish to expand their choice of examination repertoire may replace one selection from the repertoire listed for their grade with a substitute selection.

For candidates in Grades 1 to 10, the substitute selection may come from one of two sources:
- the repertoire list of the next higher grade in the Syllabus
- other selections not listed in the Syllabus.

For ARCT candidates, the substitute selection must come from other selections not listed in the Syllabus.

Please note that the substitute selection must replace a repertoire selection. Substitutions for studies/etudes and orchestral excerpts are not permitted.

There are three types of substitute selections:
- Syllabus Substitutions
- Non-Syllabus Substitutions
- Own Choice Substitutions

<table>
<thead>
<tr>
<th>Substitution Type</th>
<th>Grades</th>
<th>Description of Substitute Selection</th>
<th>Prior Approval Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syllabus Substitutions</td>
<td>Grades 1–10</td>
<td>Must be chosen from the corresponding list of the next higher grade in the Syllabus</td>
<td>No</td>
</tr>
<tr>
<td>Non-Syllabus Substitutions</td>
<td>Grades 1–10, ARCT</td>
<td>Must be of equal difficulty and musical quality to works listed in the Syllabus for that grade</td>
<td>Yes</td>
</tr>
<tr>
<td>Own Choice Substitutions</td>
<td>Grades 9, 10, ARCT</td>
<td>Replaces a selection from List D only. Must be of equal difficulty and musical quality to works listed in the Syllabus for that grade</td>
<td>No</td>
</tr>
</tbody>
</table>
REPERTOIRE SUBSTITUTIONS

Syllabus Substitutions
• Prior approval is not required.
• Replacement selections must be chosen from the corresponding list of the next higher grade in the Syllabus. (For example, a candidate for Grade 7 might choose a selection from List B of Grade 8 to replace a selection from List B of Grade 7.)
• The replacement selection must be performed exactly as listed in the Syllabus.

Non-Syllabus Substitutions
• Prior approval is required.
• The replacement selection must be of equal difficulty and musical quality to works listed in the Syllabus for that grade.
• Candidates wishing to include a Non-Syllabus Substitution on their examination programs should complete a Non-Syllabus Substitution form (available at www.rcmexaminations.org). Send the form, together with the appropriate fee and a copy of the substitute piece, to RCM Examinations. (Photocopies used for this purpose should be marked “For Approval Only”; these photocopies will be destroyed once a decision has been made.) Published music will be returned along with the approved form.

EXAMINATION PROCEDURES

Candidates must be ready to perform at least fifteen minutes before their scheduled time. Please note that candidate examination times cannot be exchanged.
• The availability of tune-up rooms cannot be guaranteed.
• The availability of music stands cannot be guaranteed.
• The candidate’s performance may be interrupted at the examiner’s discretion when an assessment has been reached.
• 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.
• Page-turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.

Music
• Candidates should list all repertoire to be performed on their examination schedule and bring it to the examination.
• Candidates should bring all music to be performed to the examination, whether or not selections are memorized. For works requiring accompaniment, bring two copies: one for the examiner and one for the accompanist. Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher. (Please see “Copyright and Photocopying” on p. 13.)

Accompanists
• Candidates must provide their own accompanists. Taped accompaniments are not permitted.
• Candidates who do not provide an accompanist will not be examined.
• All selections requiring accompaniment must be performed with piano accompaniment only. No other instruments are permitted.
• Accompanists are permitted in the examination room only while they are playing accompaniments for the candidate.

Candidates with Special Needs
• Candidates with special needs are asked to apply in writing to RCM Examinations prior to the examination application deadline and give details concerning their needs. Each case will be dealt with individually.
• Candidates with special needs may receive assistance in and out of the examination room, but helpers must remain in the waiting area during the actual examination.
TABLE OF MARKS

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Grades 1–2</th>
<th>Grades 3–4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grades 8–9</th>
<th>Grade 10</th>
<th>Teacher's ARCT</th>
<th>Performer's ARCT</th>
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<tr>
<td>List A</td>
<td>54</td>
<td>54</td>
<td>54</td>
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<td>List B</td>
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<td>List D</td>
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<td>Orchestral Excerpts</td>
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<td>Technical Requirements</td>
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<td>Ear Tests</td>
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<td>7</td>
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<td>7</td>
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<td>4 + 4</td>
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<td>3</td>
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<td>Viva Voce</td>
<td>(a) Pedagogical Principles</td>
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<td>(b) Applied Pedagogy</td>
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<td>–</td>
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<td>10 (7)</td>
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<td>100</td>
</tr>
</tbody>
</table>

- No marks are given for the Introductory examination. The examiner will prepare a written critique and all candidates will receive a certificate of accomplishment.
- In Grades 1 through 4, the mark for Technical Tests covers the performance of scales and arpeggios. In Grades 5 through ARCT, the mark for Technical Tests covers the performance of scales, arpeggios, and double stops.
- 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.)
- Performer's ARCT candidates must achieve an overall mark of 70 in order to pass.
- Teacher's ARCT candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher's ARCT examination.

CLASSIFICATION OF MARKS

**Grades 1 to 10**

| First Class Honours with Distinction | 90–100 |
| First Class Honours | 80–89 |
| Honours | 70–79 |
| Pass | 60–69 |
| Grade 10 ARCT prerequisite | 75 overall or 70% in each section |

**Performer's and Teacher's ARCT**

| First Class Honours with Distinction | 90–100 |
| First Class Honours | 80–89 |
| Honours | 70–79 |
| Pass (Performer's) | 70 |
| Pass (Teacher's) | 75 overall or 70% in each section |
Supplemental examinations are offered for any section, except Repertoire, of a Grade 10 or Teacher's ARCT practical examination for candidates who wish to improve their mark in a particular section of an examination, according to the following conditions:

- Supplemental examinations are not available for the Repertoire section of an examination.
- Supplemental examinations are taken during regularly scheduled examination sessions.
- A supplemental examination comprises only one section of an examination.
- Candidates may take a maximum of two supplemental examinations per complete examination.
- Any supplemental examinations must be completed within two years of the date of the original examination.

**Grade 10**

In order to be eligible to take a supplemental examination in Grade 10, candidates must have attempted the complete examination within the last two years, achieved a minimum total mark of 65, and obtained at least 70 percent in the Repertoire section of the examination.

**Teacher's ARCT**

In order to be eligible to take a supplemental examination at the ARCT level, candidates must achieve the minimum marks specified in the following table.

*Please note that supplemental examinations are not offered for the Performer's ARCT in Violin.*

### Summary of Supplemental Examination Policies

<table>
<thead>
<tr>
<th></th>
<th>Grade 10</th>
<th>Teacher's ARCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>To achieve pass standing</td>
<td>60% in order to receive certificate once theory co-requisites are complete</td>
<td>70% in each section of Part 1 and 70% in each section of Part 2 and 70% in Part 3 within a two-year time period or overall mark of 75 in Parts 1 and 2 combined and 70% in Part 3 within a two-year time period</td>
</tr>
<tr>
<td>To achieve standing to proceed to ARCT</td>
<td>70% in each section or overall mark of 75%</td>
<td>—</td>
</tr>
<tr>
<td>Reasons for taking supplemental examination</td>
<td>to reach 70% standing in each section or to upgrade mark in one section that is already at 70%</td>
<td>to reach 70% standing in each section or to upgrade mark on one section that is already at 70%</td>
</tr>
<tr>
<td>Eligibility for taking a supplemental examination for Grade 10</td>
<td>overall mark of 65% and 70% in Repertoire section</td>
<td>—</td>
</tr>
<tr>
<td>Eligibility for taking a supplemental examination for Teacher's ARCT, Part 1</td>
<td>—</td>
<td>70% in Repertoire section</td>
</tr>
<tr>
<td>Eligibility for taking a supplemental examination for Teacher's ARCT, Part 2</td>
<td>—</td>
<td>70% in either Viva Voce A or Viva Voce B</td>
</tr>
<tr>
<td>Number of supplemental examinations allowed</td>
<td>two</td>
<td>one in Part 1 one in Part 2</td>
</tr>
<tr>
<td>Time limit to complete supplemental examinations</td>
<td>two years from the date of the original examination</td>
<td>two years from the date of the original examination</td>
</tr>
</tbody>
</table>
ABBREVIATIONS

Names of Publishers
The following abbreviations identify publishers listed throughout the Violin Syllabus. 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 pp. 12–13.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABR</td>
<td>Associated Board of the Royal Schools of Music (London)</td>
</tr>
<tr>
<td>AEN</td>
<td>Aeneas Press (Toronto)</td>
</tr>
<tr>
<td>AUG</td>
<td>Augener &amp; Co. (London)</td>
</tr>
<tr>
<td>B&amp;H</td>
<td>Boosey &amp; Hawkes (London, New York) [<a href="http://www.boosey.com">www.boosey.com</a>]</td>
</tr>
<tr>
<td>BAR</td>
<td>Barenreiter [<a href="http://www.barenreiter.com">www.barenreiter.com</a>]</td>
</tr>
<tr>
<td>BER</td>
<td>Berandol Music</td>
</tr>
<tr>
<td>BMC</td>
<td>Boston Music Co.</td>
</tr>
<tr>
<td>BOS</td>
<td>Bosworth &amp; Co. Ltd. (UK)</td>
</tr>
<tr>
<td>BRD</td>
<td>Broude International Editions, Inc.</td>
</tr>
<tr>
<td>BRH</td>
<td>Breitkopf &amp; Hartel (Wiesbaden) [<a href="http://www.breitkopf.com">www.breitkopf.com</a>]</td>
</tr>
<tr>
<td>CAN</td>
<td>Cantus Music</td>
</tr>
<tr>
<td>CHS</td>
<td>J &amp; W Chester Ltd.</td>
</tr>
<tr>
<td>CMC</td>
<td>available from Canadian Music Centre (Toronto, Calgary, Vancouver, Montreal) [<a href="http://www.musiccentre.ca">www.musiccentre.ca</a>]</td>
</tr>
<tr>
<td>CMS</td>
<td>Children's Music Series (Ann Arbor, Michigan)</td>
</tr>
<tr>
<td>DOB</td>
<td>Doblinger Musikverlag (Vienna) [<a href="http://www.doblinger.at">www.doblinger.at</a>]</td>
</tr>
<tr>
<td>DOM</td>
<td>Les Editions Doberman-Yppan (St. Nicolas, Quebec) [<a href="http://www.dobermaneditions.com">www.dobermaneditions.com</a>]</td>
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<tr>
<td>DUR</td>
<td>Durand et Cie (Paris)</td>
</tr>
<tr>
<td>ECK</td>
<td>EC Kirby (Toronto)</td>
</tr>
<tr>
<td>ELK</td>
<td>Elkin Co. Music Publishers (London)</td>
</tr>
<tr>
<td>EMB</td>
<td>Editio Musica Budapest</td>
</tr>
<tr>
<td>EVO</td>
<td>Elkan-Vogel Co., Inc.</td>
</tr>
<tr>
<td>FAB</td>
<td>Faber Music Ltc. (London) [<a href="http://www.fabermusic.com">www.fabermusic.com</a>]</td>
</tr>
<tr>
<td>FHM</td>
<td>The Frederick Harris Music Co., Ltd. (Mississauga, Ontario) [<a href="http://www.frederickharrismusic.com">www.frederickharrismusic.com</a>]</td>
</tr>
<tr>
<td>FIS</td>
<td>Carl Fischer Music (New York) [<a href="http://www.carlfischer.com">www.carlfischer.com</a>]</td>
</tr>
<tr>
<td>FOL</td>
<td>Charles Foley Publications (New York)</td>
</tr>
<tr>
<td>GVT</td>
<td>Gordon V. Thompson Music (Alfred Publishing)</td>
</tr>
<tr>
<td>HAL</td>
<td>Hal Leonard Corporation (Milwaukee, Wisconsin) [<a href="http://www.halleonard.com">www.halleonard.com</a>]</td>
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<tr>
<td>HEN</td>
<td>G. Henle Verlag (Munich)</td>
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<td>HMP</td>
<td>Haydn-Mozart Presse (Salzburg)</td>
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<tr>
<td>INT</td>
<td>International Music Co.</td>
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<tr>
<td>KAL</td>
<td>Edwin F. Kalms (Opa Locka, Florida) [<a href="http://www.kalms-music.com">www.kalms-music.com</a>]</td>
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<tr>
<td>KJO</td>
<td>Neil A. Kjos Music Co. (San Diego, California) [<a href="http://www.kjosc.com">www.kjosc.com</a>]</td>
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<td>KUN</td>
<td>Edition Kunzelman</td>
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<td>LEE</td>
<td>Leeds Music (Canada)</td>
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<td>MAS</td>
<td>Masters Music Publications (Boca Raton, Florida)</td>
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<tr>
<td>MAY</td>
<td>Kevin Mayhew Publishers (Suffolk) [<a href="http://www.kevinmayhewltd.com">www.kevinmayhewltd.com</a>]</td>
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<td>MCA</td>
<td>MCA Canada Ltd.</td>
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<td>NAG</td>
<td>Nagels Music Verlag</td>
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<td>NOV</td>
<td>Novello &amp; Co. Ltd.</td>
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<tr>
<td>NWW</td>
<td>New World</td>
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<tr>
<td>OME</td>
<td>Omega Music Company</td>
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<tr>
<td>OTT</td>
<td>Schott Music International [<a href="http://www.schott-music.com">www.schott-music.com</a>]</td>
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<td>OUP</td>
<td>Oxford University Press (London, New York)</td>
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<tr>
<td>PER</td>
<td>Peer International</td>
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<td>PET</td>
<td>Edition Peters</td>
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<td>PRE</td>
<td>Theodore Presser Company (Bryn Mawr, Pennsylvania)</td>
</tr>
<tr>
<td>PWM</td>
<td>Polskie Wydawnictwo Muzyczne (Krakow)</td>
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<td>RCM</td>
<td>available from Royal Conservatory Music and Book Store</td>
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<tr>
<td>RIC</td>
<td>G. Ricordi &amp; Co. (Milan) [<a href="http://www.ricordi.com">www.ricordi.com</a>]</td>
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<tr>
<td>S&amp;B</td>
<td>Stainer &amp; Bell</td>
</tr>
<tr>
<td>SCH</td>
<td>G. Schirmer Inc. (New York)</td>
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<tr>
<td>SIM</td>
<td>N. Simrock Publishers (London-Hamburg)</td>
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<tr>
<td>SUM</td>
<td>Summy-Birchard Inc. (Alfred Publishing)</td>
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<tr>
<td>UMM</td>
<td>United Music Publishers</td>
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<tr>
<td>UNI</td>
<td>Universal Edition Inc. (Vienna, London, New York)</td>
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<tr>
<td>WAR</td>
<td>Warner Bros. Publications (Alfred Publishing)</td>
</tr>
<tr>
<td>WAT</td>
<td>Waterloo Music Publications (Waterloo, Ontario) [<a href="http://www.waterloomusic.com">www.waterloomusic.com</a>]</td>
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Other Abbreviations and Symbols
- arr. arranged by
- attr. attributed to
- bk book
- ed. edited by
- m., mm. measure(s)
- mvt movement
- no. number
- [OP] out of print
- op. opus
- p., pp. page(s)
- rev. revised
- trans. translated by
- transc. transcribed by
- vol. volume

• represents one selection for examination purposes
→ parts or sections of works to be performed at examinations
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. Certain genres, such as operas and other vocal works, 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. Some of the more important thematic catalogues are listed below.

Anhang

Some catalogue numbers include the prefix “Anh.” (for example, BWV Anh.121). “Anh.” is an abbreviation for Anhang, a German word meaning appendix or supplement.

WoO

Some catalogue numbers include the prefix “WoO” (for example, WoO 63). “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.

Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Major, BWV 836). “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, Gavotte in G Major, HWV 491). “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, Sonata in D Major, Hob. XVI:37). 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, Sonata in C Major, K 545). “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.

Henry Purcell

Works by Henry Purcell are identified by Z numbers (for example, Minuet in G major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalogue of Purcell’s works, Henry Purcell: An Analytical Catalogue of His Music (London: MacMillan, 1963).

Franz Schubert

Works by Franz Schubert are identified by “Deutsch” numbers (for example, Waltz in A flat, op. 9, no. 12, D 365). 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 Georg Philipp Telemann are identified by “TWV” numbers (for example, Fantasia in D Minor, TWV 33:2). “TWV” is an abbreviation for Telemann Werkverzeichnis. This thematic catalogue—Thematischer-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis (Kassel: Bärenreiter, 1984)—was compiled by Martin Runke.

Antonio Vivaldi

Works by Antonio Vivaldi are identified by “RV” numbers and/or by “F” numbers. “RV” is an abbreviation for Ryom Verzeichnis. This thematic catalogue of Vivaldi’s works—Verzeichnis der Werke Antonio Vivaldis (RV): 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).
Section 3 – Practical Examinations

TECHNICAL REQUIREMENTS

Studies/Etudes
A selection of studies/etudes for the Introductory Grade examination and Grades 1 through 8 is published in Violin Series, Third Edition: Violin Technique Introductory–4 and Violin Technique 5–8 (Mississauga, Ontario: Frederick Harris Music, 2006). In all grades, studies/etudes need not be memorized and no extra marks will be awarded for memory. For complete details on examination requirements for studies/etudes, please consult the listings for each grade.

Technical Tests
For complete information regarding technical tests, please refer to the charts for each grade. Complete technical tests are published in Violin Series, Third Edition: Violin Technique Introductory–4 and Violin Technique 5–8 (Mississauga, Ontario: Frederick Harris Music, 2006).

General Instructions
- All scales, arpeggios, and broken and solid double stops are to be played from memory, ascending and descending, in the stated keys, with the required bowings. Candidates may use either the suggested fingering or another logical pattern.
- Metronome markings given in the chart for each grade indicate minimum speed.
- Intonation, tone quality, and fluency are important factors in the evaluation of a candidate’s performance.

Three-Octave Scales
Please note that candidates must use the correct three-octave scale patterns for their grade.

- Candidates for Grade 6 must use the following three-octave pattern.

- Candidates for Grades 7, 8, 9, 10, and Teacher’s ARCT must use the Galamian pattern.
Introductory Grade

The Introductory Violin Examination is intended to give beginning violin students the experience of playing for an examiner in a non-competitive, friendly atmosphere. No marks are given, but the examiner will prepare an encouraging, positive written critique. All candidates will receive a certificate of accomplishment.

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections: one from List A and one from List B.

- List A includes pieces in a slower tempo.
- List B includes pieces in a faster tempo.

Each bulleted item (•) represents one selection for examination purposes. Compositions marked with an asterisk (*) are included in Violin Series, Third Edition: Introductory (Mississauga, Ontario: Frederick Harris Music, 2006).

LIST A

Bayly, Thomas H.
  • Long, Long Ago (in Suzuki Violin School, 1 SUM)

Bennett, Richard Rodney
  • Serenade (in Up Bow, Down Bow NOV)

Blachford, Frank
  Three Rhythmical Pieces
  • Berceuse FHM

Colledge, Katherine, and Hugh Colledge
  Wagon Wheels B&H
  • Full Moon

Coulthard, Jean
  • A Quiet Moment (in Encore, 1 FHM)

de Keyser, Paul
  • Poème (in Violin Playtime, 1 FAB)

Duke, David
  • All Alone (in Encore, 1 FHM)

Hayes, Philip
  • Canon (arr. Paul de Keyser, in Young Violinist’s Repertoire, 1 FAB)

Huws Jones, Edward
  • Dinosaur Plod
  • Spaceman
  • Andante cantabile EMB

Kadosa, Pal
  • Morris Dance

Rose, Michael
  • Revery
  • Song
  • Time for a Nap

Telfer, Nancy
  • Leading a Dog’s Life

Traditionally
  • Go Tell Aunt Rhody (in Suzuki Violin School, 1 SUM)
  • J’ai du bon tabac (arr. Hugh J. McLean FHM)
  • May Song (in Suzuki Violin School, 1 SUM)
  • O Come, Little Children (in Suzuki Violin School, 1 SUM)
  • Playing Ball (arr. Stephen Chatman FHM)
  • Song of the Wind (in Suzuki Violin School, 1 SUM)

LIST B

Carse, Adam
  The Fiddler’s Nursery S&B
  • Dance Steps
  • Minuet

Colledge, Katherine, and Hugh Colledge
  Wagon Wheels B&H
  • Bell Ringers
  • Chinese Lanterns
  • Knickerbocker Glory

Ethridge, Jean
  • Morris Dance (in Encore, 1 FHM)
  • The Subway Train (in Encore, 1 FHM)

Huws Jones, Edward
  • The Really Easy Violin Book FAB
  • Boogie
LIST B continued

Kabalevsky, Dmitry
- *Peter* (in Kabalevsky: Albumstucke PET)
Twenty Pieces for Violin and Piano, op. 80 MCA
- *A Stroll*
Krasev, A.
- *Pony Trot* (in Young Violinist’s Repertoire, 1 FAB)
Nelson, Sheila M.
Piece by Piece, 2 B&H
- *Merry-Go-Round*

Rose, Michael
Fiddler’s Ten NOV
- *March*
Susato, Tylman
- *Ronde* (arr. FHM)
Suzuki, Shin’ichi
- *Allegro* (in Suzuki Violin School, 1 SUM)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

Studies/Etudes

Candidates should be prepared to play one selection from the following list. Compositions marked with an asterisk (*) are included in Violin Series, Third Edition: Violin Technique Introductory–4 (Mississauga, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for examination purposes.

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 CMS
- *one of nos. 1, 6, 7*

Technical Tests

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.

Scales

Please note that all scales must be played from memory. Please refer to Violin Series, Third Edition: Violin Technique Introductory–4 for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D, A</td>
<td>1 octave</td>
<td>♩ = 60</td>
<td></td>
</tr>
</tbody>
</table>
EAR TESTS

Rhythm

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.

- time signatures: $\frac{2}{4}$ or $\frac{3}{4}$

\[ \begin{array}{c}
\frac{2}{4} \quad \frac{3}{4} \\
\frac{2}{4} \quad \frac{3}{4} \\
\frac{2}{4} \quad \frac{3}{4} \\
\frac{2}{4} \quad \frac{3}{4} \\
\end{array} \]

Melody Playback

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

- beginning note: tonic (open string)
- keys: D or A major

\[ \begin{array}{c}
\begin{array}{c}
\text{D major} \\
\text{A major} \\
\end{array} \\
\begin{array}{c}
\text{D major} \\
\text{A major} \\
\end{array} \\
\begin{array}{c}
\text{D major} \\
\text{A major} \\
\end{array} \\
\begin{array}{c}
\text{D major} \\
\text{A major} \\
\end{array} \\
\end{array} \]

SIGHT READING

Sight reading is not required in the Introductory Grade.

THEORY CO-REQUISITES

None
## Grade 1

### REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections: one from List A and one from List B.

- List A includes pieces in a slower tempo.
- List B includes pieces in a faster tempo.

Each bulleted item (*) represents one selection for examination purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 1* (Mississauga, Ontario: Frederick Harris Music, 2006).

### LIST A

<table>
<thead>
<tr>
<th>Traditional</th>
<th>Kabalevsky, Dmitri</th>
</tr>
</thead>
<tbody>
<tr>
<td>• All Through the Night (arr. Barbara Barber, in <em>Solos for Young Violinists SUM</em>)</td>
<td>• Traurige Erzählung, op. 39, no. 16 (in <em>Kabalevsky: Albumstücker PET</em>)</td>
</tr>
</tbody>
</table>
| • Evening Song (*Der lieben Sonnen, Licht und Pracht*, BWV 466, arr. FHM) | • Unser Land (in *Kabalevsky: Albumstücker PET*)

*Twenty Pieces for Violin and Piano*, op. 80 MCA

- **A Song**

  Lawes, Henry

- • A Canzonet (arr. Thomas Dunhill ABR)

  Mozart, Wolfgang Amadeus

- • Lied (in *Young Violinist’s Repertoire, 2 FAB*)

  Rose, Michael

  *Fiddler’s Ten NOV*

- • On the Swing

  Schumann, Robert

- • Cradle Song, op. 124, no. 6 (arr. FHM)

  Sugár, Rezső

- • Song and Dance (in *Violin Music for Beginners EMB*)

  → complete

  Suzuki, Shin’ichi

- • Andantino (in *Suzuki Violin School, 1 SUM*)

### LIST B

<table>
<thead>
<tr>
<th>Anonymous</th>
<th>Colledge, Katherine, and Hugh Colledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Contredanse (in <em>Violin Playtime, 2 FAB</em>)</td>
<td><em>Fast Forward B&amp;H</em></td>
</tr>
<tr>
<td>Archer, Violet</td>
<td>• Singapore Sunset</td>
</tr>
</tbody>
</table>

*Twelve Miniatures WAT* |

- **Jig**

  Elgar, Edward

  *Six Easy Pieces*, op. 22 FAB; BOS

  - no. 1
  - no. 3
  - no. 4

  Handel, George Frideric

- • Air from *Rinaldo*, (arr. Eric Thiman ABR)

  Hyslop, Ricky

  *Music Stands FHM*

- • Roumanian Dance

  • T.V. Theme

<table>
<thead>
<tr>
<th>Bach, Johann Sebastian</th>
<th>Carse, Adam</th>
</tr>
</thead>
</table>
| • Minuet 1, (arr. from Suite in G Minor, BWV 822 in *Suzuki Violin School, 1 SUM*) | *The Fiddler’s Nursery S&B*

- **A Bumpkin’s Dance**

  - At Dawn

- • Homage to Bartók (in *Encore, 1 FHM*)

  Fleming, Robert

- • Scotty Lad FHM
LIST B continued

Gardner, Samuel
* • Cuckoo Serenade

Handel, George Frideric
• Chorus, from Judas Maccabaeus (in Suzuki Violin School, 2 SUM)
* • March, from Scipione (arr. Paul Jenkins FHM)

Hyslop, Ricky
Music Stands FHM
• Autumn Parade
• Rapido

Kabalevsky, Dmitri
Twenty Pieces for Violin and Piano, op. 80 MCA
• Games
• March

Mackay, Neil
Four Modern Dance Pieces S&B
• Cha-Cha

Murray, Eleanor
* • The Gypsy Fiddler (in Tunes for My Violin B&H)

Nelson, Sheila M.
Piece by Piece, 1 B&H
• Flag Dance
* • Whirlpool Waltz

Norton, Christopher
Microjazz for Starters B&H
* • Snooker Table

Pracht, Robert
• Scherzo (in Twelve Easy Pieces, op. 12 BMC)

Prelleur, Peter
• March in A (in Piece by Piece, 2 B&H)

Rose, Michael
Fiddler’s Ten NOV
• Pony Ride

Suzuki, Shin’ichi
• Allegretto (in Suzuki Violin School, 1 SUM)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

Studies/Etudes

Candidates should be prepared to play two contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in Violin Series, Third Edition: Violin Technique Introductory–4 (Mississauga, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for examination purposes.

Anonymous
• Bow Control
* • Finger Action
• Tone Control

Cohen, Mary
Superstudies, 1 FAB
* • Space Walk

de Keyser, Paul
Violin Playtime Studies FAB
• one of nos. *8 (Puppet on Two Strings), 14, 17, 25

Kinsey, Herbert
Elementary and Progressive Studies ABR
• one of nos. 1, 2, 5, 7

Romberg, Bernhard Heinrich
* • Andante (arr. A. Baird Knechtel, in 27 Etudes for Strings GVT)

Suzuki, Shin’ichi
• Étude (in Suzuki Violin School, 1 SUM)
→ with variation
• Perpetual Motion (in Suzuki Violin School, 1 SUM)
→ with variation
Technical Tests

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.

Scales and Arpeggios

Please note that all scales and arpeggios must be played from memory. Please refer to Violin Series, Third Edition: Violin Technique Introductory–4 for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G, A</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>G, A</td>
<td>1 octave start on open string</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
</tr>
<tr>
<td>Minor</td>
</tr>
</tbody>
</table>

EAR TESTS

Rhythm

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.

- time signatures: \( \frac{3}{4} \) or \( \frac{3}{4} \)

Melody Playback

Candidates will be asked to play back a four-note melody, either on the violin or on the piano. The melody will be based on the first three notes of the major scale and 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.

- beginning note: tonic
- keys: D or A major

SIGHT READING

Sight reading is not required in Grade 1.

THEORY CO-REQUISITES

None
Grade 2

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play two contrasting selections: one from List A and one from List B.

- List A includes pieces in a slower tempo.
- List B includes pieces in a faster tempo.

Each bulleted item (*) represents one selection for examination purposes. Compositions marked with an asterisk (*) are included in Violin Series, Third Edition: Repertoire 2 (Mississauga, Ontario: Frederick Harris Music, 2006).

LIST A

Anonymous
- **Passamezzo antico** (in Young Violinist's Repertoire, 3 FAB)

Archer, Violet
Twelve Miniatures WAT
- **In Church**

Bach, Johann Sebastian
- **Musette** (arr. from English Suite no. 3, BWV 808 in Suzuki Violin School, 2 SUM)

Barnes, Milton
- **Three Folk Dances** CMC
  → no. 2

Bennett, Richard Rodney
- **A Little Elegy** (in Up Bow, Down Bow) NOV

Coulthard, Jean
- **A Little Sorrow** (in Encore, 2 FHM)

Ethridge, Jean
- **Cradle Song** (in Encore, 2 FHM)

Fesca, Alexander
- **Abendlied** (in Young Violinist's Repertoire, 1 FAB)

Halvorsen, Johan
- **Melodie** (arr. Warren Mould FHM)

Heins, Donald
- **The Bell Boy Suite** FHM
  → Prelude OR Aria and Bourrée

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

Hyslop, Ricky
Music Stands FHM
- **Violin Valentine**

Kabalevsky, Dmitri
Twenty Pieces for Violin and Piano, op. 80 MCA
- **Melody**

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**

Negely, I.
- **Pastorale** (in Young Violinist's Repertoire, 2 FAB)

Pracht, Robert
- **Romance** (from Twelve Easy Pieces, op. 12 BMC)

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

Rose, Michael
Fiddler's Ten NOV
- **The Old Castle**
- **Sad Story**

LIST B

Anonymous
- **Untitled Reel 1** (arr. John Beckwith, in Eight Miniatures from the Allen Ash Manuscript FHM)

Traditional
- **Vive la canadienne!** (arr. Hugh McLean FHM)

Archer, Violet
Twelve Miniatures WAT
- **Waltzing**

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

Bach, Carl Philipp Emanuel
- **Marche**, BWV Anh. 122 (arr. Constance Seely-Brown FIS)

Bach, Johann Sebastian
- **Minuet 2** (anon.: arr. from the Anna Magdalena Bach Notebook BWV 116; attr. to J.S. Bach, in Suzuki Violin School, 1 SUM)

- **Minuet 3** (Christian Petzold: arr. from the Anna Magdalena Bach Notebook BWV 114; attr. to J.S. Bach, in Suzuki Violin School, 1 SUM)


Bayly, Thomas H.  
- **Long, Long Ago** (in *Suzuki Violin School*, 2 SUM)  
  → with variation

Boismortier, Joseph Bodin de  
- **Allemande** (in *Young Violinist's Repertoire*, 2 FAB)

Colledge, Katherine, and Hugh Colledge  
*Shooting Stars* B&H  
- **Cakewalk**  
- **Coconuts and Mangoes**  
- **Five a Side**  
- **Look Lively**

Coutts, George  
* • **A Pirate Bold** WAR

Duke, David  
• **Motorcycles** (in *Encore*, 2 FHM)

Ethridge, Jean  
* • **“Wrong Note” Caprice** (in *Encore*, 2 FHM)

Fleming, Robert  
* • **Singer Man** FHM

Grechaninov, Alexandr T.  
• **The Jester** OTT

Handel, George Frideric  
- **Bourrée** (arr. from Sonata in F Major for oboe and basso continuo, HWV 363, in *Suzuki Violin School*, 2 SUM)

Haydn, Franz Joseph  
* • **Menuet alla Zingarese** (arr. Stephen Chatman from String Quartet in D Major, op. 20, no. 4 Hob. III:34 FHM)  
* • **Minuet and Trio** (arr. Sheila M. Nelson from Baryton Trio in D Major, Hob. XI:34, in *Piece by Piece*, 1 B&H)

Kabalevsky, Dmitri  
* Twenty Pieces for Violin and Piano*, op. 80 MCA  
- **Dance Song**  
- **Polka**  
- **Skipping and Hopping**

Nelson, Sheila M.  
*Moving Up* B&H  
* • **Roger’s Reel**

Pracht, Robert  
* • **Hongrois** (from *Twelve Easy Pieces*, op. 12 BMC)

Rose, Michael  
*Fiddler’s Ten NOV*  
- **Hide and Seek**

Shostakovich, Dmitri  
• **Kleiner Marsch** (arr. Konstantin Fortunatow, in *Shostakovich: Albumstücke* PET)

Steibelt, Daniel  
• **Divertimento** (in *Young Violinist’s Repertoire*, 2 FAB)

Weber, Carl Maria von  
• **Gypsy Dance** (in *Young Violinist’s Repertoire*, 3 FAB)  
• **Hunters’ Chorus**, from *Der Freischütz* (in *Suzuki Violin School*, 2 SUM)

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

**Studies/Etudes**

Candidates should be prepared to play two contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique Introductory–4* (Mississauga, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for examination purposes.

Alard, Jean-Delphin  
• **The Swinger** (arr. A. Baird Knechtel, in *27 Etudes for Strings* GVT)

de Keyser, Paul  
*Violin Playtime Studies* FAB  
• one of nos. 26, 27, 29

Kinsey, Herbert  
*Elementary and Progressive Studies* ABR  
• one of nos. 9–16

Rapoport, Katharine  
• **Kites** FHM  
  → in second position

Romberg, Bernhard Heinrich  
• **Sailing** (arr. A. Baird Knechtel, in *27 Etudes for Strings* GVT)

Sitt, Hans  
*Studies for the Violin*, op. 32, 1 FIS  
• no. 2  
• no. 5

Suzuki, Shin’ichi  
*Position Etudes* SUM  
• **Perpetual Motion**  
  → in second position; choose C major or F major

Wohlfahrt, Franz  
*60 Studies*, op. 43, 1 SCH  
• one of nos. 1, 2, *8, 9*
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.

Scales and Arpeggios

Please note that all scales and arpeggios must be played from memory. Please refer to Violin Series, Third Edition: Violin Technique Introductory–4 for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G, A, B♭</td>
<td>2 octaves</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>G, A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>G, A</td>
<td>1 octave</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>F</td>
<td>1 octave</td>
<td>♩ = 100</td>
<td></td>
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Arpeggios

<table>
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<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
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</thead>
<tbody>
<tr>
<td>Major</td>
<td>G, A, B♭</td>
<td>2 octaves</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>G, A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>F</td>
<td>1 octave</td>
<td>♩ = 100</td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS

Rhythm

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.

- time signatures: $\frac{2}{4}$ or $\frac{3}{4}$

Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.

- above a given note: major 3rd, perfect 5th
**EAR TESTS** continued

**Melody Playback**

Candidates will be asked to play back a melody of approximately five notes, either on the violin or on the piano. The melody will be based on the first five notes of a major scale and 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*.

- **beginning notes**: tonic or dominant
- **keys**: D or A major

Score details and notes.

**SIGHT READING**

Sight reading is not required in Grade 2.

**THEORY CO-REQUISITES**

None
Grade 3

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three contrasting selections: one from List A, one from List B, and one from List C.

- List A includes music composed during the Baroque and Classical periods.
- List B includes music composed during the Romantic period and traditional pieces.
- List C includes music composed after ca 1930.

Each bulleted item (•) represents one selection for examination purposes. Compositions marked with an asterisk (*) are included in Violin Series, Third Edition: Repertoire 3 (Mississauga, Ontario: Frederick Harris Music, 2006).

LIST A

Albrechtsberger, Johann G.
• Minueto 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
• Minuet (Christian Petzold: arr. from the Anna Magdalena Bach Notebook BWV 114; attr. to J.S. Bach, in Suzuki Violin School, 3 SUM)

Beethoven, Ludwig van
• Minuet in G major (arr. from Sechs Menuette, WoO 10, no. 2, in Suzuki Violin School, 2 SUM)

Diabelli, Anton
• Andante cantabile, from op. 163, no. 4 (arr. Walter Bergmann OTT)

Gluck, Christoph Willibald
• Gavotte in A major, from Don Juan (arr. FHM)

Gossec, François-Joseph
• Gavotte (in Suzuki Violin School, 1 SUM)

Handel, George Frideric
• Andante larghetto, from Berenice (arr. Paul Jenkins FHM)

Hasse, Johann Adolph
• Two Dances (in Old Masters for Young Players, 1 OTT)
  → Bourrée and Menuett

Kuchler, Ferdinand
• Concertino in G major, op. 11 BOS
  → 1st movement

Lully, Jean-Baptiste
• Gavotte (in Suzuki Violin School, 2 SUM)

Martini, Giovanni Battista
• Gavotte (in Suzuki Violin School, 3 SUM)

Mozart, Wolfgang Amadeus
• Pantomime, from Les petits riens, K 10 (arr. Paul de Keyser and Fanny Waterman, in Young Violinist’s Repertoire, 4 FAB)

Purcell, Henry
• Hornpipe, from The Old Bachelor, Z 607 (arr. FHM)

Steibelt, Daniel
• Divertimento (arr. Alfred Moffat, in Old Fiddle Pieces, OTT)

LIST B

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

Traditional
• Jeune fillette (arr. Jean-Baptiste Weckerlin)
• Maytime (arr. in Young Violinist’s Repertoire, 3 FAB)
• Skye Boat Song (arr. Hugh J. McLean)

Baklanova, Nathalia
• Mazurka (in The Young Violinist’s Repertoire, 3 FAB)

Blachford, Frank
• Minor Mode FHM

Brahms, Johannes
• Waltz (arr. from Walzer, op. 39, no.15, in Suzuki Violin School, 2 SUM)

Colledge, Katherine, and Hugh Colledge
Shooting Stars B&H
• Cossacks
• Moto perpetuo
LIST B continued

Paganini, Niccolò
  • Theme, from Witches' Dance (arr. in Suzuki Violin School, 2 SUM)

Rieding, Oskar
  • Rondo, op. 22, no. 3 BOS

Schumann, Robert
  • The Two Grenadiers, op. 49, no. 1 (arr. in Suzuki Violin School, 2 SUM)

Whitaker, John
  • Darby O'Kelly (arr. John Beckwith, in Eight Miniatures from the Allen Ash Manuscript FHM)

LIST C

Archer, Violet
  Twelve Miniatures WAT
    • Joyous

Blake, Howard
  The Snow Man NOV
    • Music Box Dance

Chase, Bruce
  Fiddling and Fun in First Position HAL
    • Gabby Ghost

Coulthard, Jean
  • Friend Squirrel (in Encore, 3 FHM)
  • A Sad Waltz (in Encore, 3 FHM)
  • Under the Sea (in Encore, 4 FHM)

Duke, David
  • Pibroch (in Encore, 2 FHM)

Fiala, George
  • Wallaby's Lullaby, op. 5 BER

Fleming, Robert
  • Berceuse CMC
  • Whistler's Tune FHM

Kabalevsky, Dmitri
  • Fairy Story (in Kabalevsky: Albumstücke PET)
  • Thirty Children's Pieces, op. 27 PET
  • Sad Story (arr. K. Sorokin, in Kabalevsky: Albumstücke PET)
  • Twenty Pieces for Violin and Piano, op. 80 MCA
  • On Holiday

Kroll, William
  • Donkey Doodle SCH

Mackay, Neil
  Four Modern Dance Pieces S&B
    • Rebecca

Nelson, Sheila M.
  Moving Up Again B&H
    • Eagle's Flight

Norton, Christopher
  Microjazz for Violin B&H
    • Becalmmed
    • A Dramatic Episode
    • Fly Away
    • Swan Song

Persichetti, Vincent
  Masques, op. 99 EVO
    • Masque no. 1

Severn, Edmund
  • Perpetuum mobile FIS

Shostakovich, Dmitri
  • The Clockwork Doll, from Children's Notebook, op. 69 (arr. K. Fortunatow, in Shostakovich: Albumstücke PET)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

Studies/Etudes

Candidates should be prepared to play two contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in Violin Series, Third Edition: Violin Technique Introductory—4 (Mississauga, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for examination purposes.

Cohen, Mary
  Superstudies, 2 FAB
  • Fivepenny Waltz

Geringas, Yaakov
  Shifting: Thirty Studies for Young Violinists FHM
    • one of nos. 1–17 (*4: Hide and Seek)
**TECHNICAL REQUIREMENTS continued**

Kayser, Heinrich Ernst  
*Elementary and Progressive Studies for the Violin, op. 20 SCH; FIS*  
- **no. 2**  
  → omit articulations  
- **no. 3**

Sitt, Hans  
*Studies for the Violin, op. 32, 1 FIS*  
- **no. 3 or no. 4**

Wohlfahrt, Franz  
*60 Studies, op. 43, 1 SCH*  
- **one of nos. 4, 5, 6, 14, *17 (Grace-note Study)**, 20

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**Technical Tests**

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.

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**Scales and Arpeggios**

Please note that all scales and arpeggios must be played from memory. Please refer to *Violin Series, Third Edition: Violin Technique Introductory–4* for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B, C, D</td>
<td>2 octaves</td>
<td>≈100</td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>G</td>
<td>1 octave in 3rd position</td>
<td>≈60</td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic on</td>
<td>D</td>
<td>1 octave start on open D string</td>
<td>≈66</td>
<td></td>
</tr>
<tr>
<td>Arpeggios</td>
<td>Major</td>
<td>B, C, D</td>
<td>≈88</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td></td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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**EAR TESTS**

**Rhythm**

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.  
- *time signatures: $\frac{2}{4}$ or $\frac{3}{4}$*
**Intervals**

Candidates may choose to:
- (a) sing or hum any of the following intervals after the examiner has played the first note *once*, OR
- (b) identify any of the following intervals after the examiner has played the interval *once* in broken form.
  - above a given note: major 3rd, perfect 5th, perfect octave
  - below a given note: minor 3rd, perfect 5th

**Melody Playback**

Candidates will be asked to play back a melody of approximately five notes, either on the violin or on the piano. The melody will be based on the first five notes of a major scale and 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*.
- beginning notes: tonic or mediant
- keys: G, D, or A major

**SIGHT READING**

1. Candidates will be asked to play a simple short melody in first position, approximately equal in difficulty to repertoire of a Grade 1 level.
2. Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.

**THEORY CO-REQUISITES**

None
REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three contrasting selections: one from List A, one from List B, and one from List C.

- List A includes concertos, sonatas, and fantasias.
- List B includes music composed during the Baroque period.
- List C includes concert pieces.


LIST A

Dancla, Charles
- 12 Fantasies, op. 86 FIS
  • 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 → 3rd movement
Millies, Hans Mollenhauer
- Concertino in the Style of W. A. Mozart BOS → 1st movement
Mollenhauer, Eduard
- The Infant Paganini: Fantasia FIS

LIST B

Aubert, Jacques
- Two Minuets (arr. OTT)
Bach, Johann Sebastian
- Gavotte in G minor (Gavotte en rondeau, arr. from Suite in G Minor for harpsichord, BWV 822, in Suzuki Violin School, 3 SUM)
Corelli, Arcangelo
- Allegro in G minor (arr. FHM)
Handel, George Frideric
- Sarabande, from Concerto in G Minor for oboe, strings, and basso continuo, HWV 287 (arr. Harold Edwin Darke ABR)

Perlman, George
- Concertino in A (in Fun with Solos CMS) → 3rd movement
Portnoff, Leo
- Russian Fantasias BOS
  • Russian Fantasia no. 3 in A minor
Rieding, Oskar
- Concertino in G major, op. 34 BOS → 1st movement
- Concerto in B minor, op. 35 BOS → 1st movement
- Concerto in D major, op. 36 BOS → 3rd movement
Ruegger, Charlotte
- Concertante FIS
Steibelt, Daniel
- Sonatine, op. 33, no. 1 → 1st movement

Lully, Jean-Baptiste
- Gavotte and Musette (arr. Alfred Moffat, in Old Masters for Young Players, 1 OTT)
Nicolai, Valentin
- Minuet (arr. Adam Carse AUG)
Purcell, Henry
- Two Airs, from Bonduca, Z574 and The Double Dealer, Z592 (arr. FHM)
Rameau, Jean-Philippe
- Tambourin, from Pièces de clavecin, (arr. FHM)
Thomas, Ambrose
- Gavotte, from Mignon (arr. in Suzuki Violin School, 3 SUM)
**LIST C**

Baklanova, Nathalia  
• **Fast Dance** (in *The Young Violinist’s Repertoire*, 3 FAB)

Boccherini, Luigi 
• **Minuet** (in *Suzuki Violin School*, 2 SUM)

Bouchard, Rémi 
• **Suite for Violin and Piano** BMC  
  → String Along

Dvořák, Antonín 
• **Humoresque** (arr. from *Humoresques for Piano*, op. 101, no. 7, in *Suzuki Violin School*, 3 SUM)

Dvorták, Antonín 

Ethridge, Jean  
• **Two Blues** (in *Encore*, 3 FHM)

Green, W.  
• **Playful Rondo** (in Violinists’ *First Solo Album* FIS)

Henry, J. Harold 
• **Dance de village** BOS

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

Hyslop, Ricky  
• **Canzonetta**

Kabalevsky, Dmitri  
• **Clowns**, op. 39, no. 6 (arr. Yaakov Geringas FHM)  
  *Twenty Pieces for Violin and Piano*, op. 80 MCA  
  • **Ping Pong**  
  • **Summer Song**

Mendelssohn, Ludwig  
• **Conte sérieux**, op. 62, no. 6 BOS  
• **Mosquito Dance**, op. 62, no. 5 BOS

Nelson, Sheila M.  
• **Moving Up Again** B&H  
  • **Caprice**  
  • **Moto Perpetuo**

Palaschko, Johannes  
• **March of the Pirates**, op. 65, no. 5

Rowley, Alex  
• **Canzona** ELK

Schumann, Robert  
• **Knight Rupert**, arr. from *Album for the Young*, op. 68, FHM

Somervell, Arthur  
• **Autumn Song** MAY

Tchaikovsky, Pyotr Il’yich  
• **Danser napolitaine**, arr. from *Swan Lake*, FHM

Thornton, Gerry  
• **Bohemian Dance** RCM

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

**Studies/Etudes**

Candidates should be prepared to play two contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique Introductory–4* (Mississauga, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for examination purposes.

Cohen, Mary  
*Technique Takes Off*, 2 FAB  
• **The Mill Wheel**

Geringas, Yaakov  
*Shifting: Thirty Studies for Young Violinists* FHM  
• one of nos. 18–30

Kayser, Heinrich Ernst  
*Elementary and Progressive Studies for the Violin*, op. 20 SCH; FIS  
• no. 4

Kinsey, Herbert  
*Elementary Progressive Studies*, 2 ABR  
• **Preparatory Exercise for Chromatic Scales**

Sitt, Hans  
*Studies for the Violin*, op. 32, bk 1 FIS  
• no. 6 or no. 7

Trott, Josephine  
*Melodious Double Stops*, 1 SCH  
• one of nos. 1–9 (*5)

Wohlfahrt, Franz  
60 Studies, op. 45, 2 SCH  
• one of nos. 31–37 (*34)  
  → omit articulations
Technical Tests

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.

Scales and Arpeggios

Please note that all scales and arpeggios must be played from memory. Please refer to Violin Series, Third Edition: Violin Technique Introductory–4 for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major A♭, D, E♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>G♯, D, E♭</td>
<td>2 octaves</td>
<td>4/8=60</td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major A</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td></td>
<td>1 octave</td>
<td>4/8=84</td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
<td>in 4th position</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>start on A string</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic on E</td>
<td>1 octave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>start on D string</td>
<td></td>
<td></td>
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<thead>
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<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
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<tbody>
<tr>
<td>Major A♭, D, E♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor G♯, D, E♭</td>
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<td></td>
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<tr>
<td>Major A</td>
<td>1 octave</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
<td>in 4th position</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B♭ minor</td>
<td>(starting on A)</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C minor</td>
<td>(starting on B)</td>
<td>start on A string</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G major</td>
<td>(starting on D)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A major</td>
<td>(starting on E)</td>
<td></td>
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<table>
<thead>
<tr>
<th>EAR TESTS</th>
<th></th>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Rhythm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.

- time signatures: $\frac{3}{4}$ or $\frac{6}{8}$
**Intervals**

Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note *once*, OR
(b) identify any of the following intervals after the examiner has played the interval *once* in broken form.
   - *above a given note*: major and minor 3rds, perfect 4th, 5th, and octave
   - *below a given note*: minor 3rd, perfect 5th, and octave

**Melody Playback**

Candidates will be asked to play back a melody of approximately six notes, either on the violin or on the piano. The melody will be based on the first five notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.
   - *beginning notes*: tonic, mediant, or dominant
   - *keys*: G, D, or A major

**SIGHT READING**

1. Candidates will be asked to play a simple short melody in first position, approximately equal in difficulty to repertoire of a Grade 2 level.
2. Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.

**THEORY CO-REQUISITES**

None
# Grade 5

## Repertoire

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three contrasting selections: one from List A, one from List B, and one from List C.

- List A includes concertos, airs variés, and fantasias.
- List B includes sonatas and suites.
- List C includes concert pieces.

Each bulleted item (•) represents one selection for examination purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 5* (Mississauga, Ontario: Frederick Harris Music, 2006). Please note that the selections in List B need not be memorized.

### List A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bacewicz, Grazyna</td>
<td>• Concertino OTT</td>
<td>→ *1st movement</td>
</tr>
<tr>
<td>Dancla, Charles</td>
<td>• Austrian Hymn–Don Juan</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• La Cenerentola</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Le cor des alpes–Valse du Freischütz</td>
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</tr>
<tr>
<td></td>
<td>• Derrière pensée de Weber</td>
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</tr>
<tr>
<td></td>
<td>• Donna del Lago–Air suisse</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Les noces de Figaro–Le crociato</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Plaisir d’amour</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Les Puritains</td>
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</tr>
<tr>
<td></td>
<td>Airs variés, op. 89 OTT; FIS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• no. 1 on a theme by Pacini</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• no. 2 on a theme by Rossini</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huber, Adolf</td>
<td>• Concertino in G major, op. 6, no. 2 FIS</td>
<td>→ 1st movement (to end of p. 1 of violin part)</td>
</tr>
<tr>
<td></td>
<td>• Concertino in G major, op. 8, no. 4 FIS</td>
<td>→ 1st movement (to D major cadence, end of p. 1 of violin part)</td>
</tr>
<tr>
<td>Járddányi, Pál</td>
<td>• Concertino EMB</td>
<td></td>
</tr>
<tr>
<td>Rieding, Oskar</td>
<td>• Air varié, op. 23, no. 3 BOS</td>
<td></td>
</tr>
<tr>
<td>Seitz, Friedrich</td>
<td>• Concerto no. 5 in D major, op. 22 (in Suzuki Violin School, 4 SUM)</td>
<td>→ 1st movement</td>
</tr>
<tr>
<td></td>
<td>• Concerto no. 2 in G major, op. 13 (in Suzuki Violin School, 4 SUM)</td>
<td>→ 3rd movement</td>
</tr>
</tbody>
</table>

### List B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selection</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corelli, Arcangelo</td>
<td>• Sonata no. 7 in D minor (arr. István Homolya AUG)</td>
<td>→ 1st and 2nd movements OR *3rd and *4th movements</td>
</tr>
<tr>
<td></td>
<td>• Sonata no. 8 in E minor</td>
<td>→ 1st and 2nd movements OR 3rd and 4th movements</td>
</tr>
<tr>
<td></td>
<td>• Sonata no. 9 in A major</td>
<td>→ 3rd and 4th movements</td>
</tr>
<tr>
<td></td>
<td>• Sonata no. 10 in F major</td>
<td>→ 1st and 2nd movements OR 3rd and 4th movements</td>
</tr>
<tr>
<td></td>
<td>• Sonata no. 11 in E major</td>
<td>→ 1st and 2nd movements OR 3rd and 4th movements</td>
</tr>
<tr>
<td>Dolin, Samuel</td>
<td>• 2 x 3 CMC</td>
<td></td>
</tr>
<tr>
<td>Pepusch, Johann Christoph</td>
<td>• Sonata no. 3 in G major (arr. Siegfried Pritsche)</td>
<td>→ *1st and *2nd movements</td>
</tr>
<tr>
<td></td>
<td>• Sonata in G major OTT</td>
<td>→ 1st and 2nd movements OR 3rd and 4th movements</td>
</tr>
<tr>
<td>Telemann, Georg Philipp</td>
<td>• Sonata no. 5, TWV 41: E1 EMB</td>
<td>→ 1st (Affettuoso-Siciliano) and 4th (Allegro) movements</td>
</tr>
<tr>
<td>Willan, Healey</td>
<td>• Sonata no. 2 BOS</td>
<td>→ Adagio and Gavotte</td>
</tr>
</tbody>
</table>
LIST C

Adaskin, Murray
  • Quiet Song CMC

Bach, Johann Sebastian
  • Bourrée (arr. from Suite for cello no. 3 in C major, BWV 1009, in Suzuki Violin School, 3 SUM)

Blachford, Frank
  • Mazurka FHM

Bohm, Carl
  • Perpetuum mobile (from Third Suite BMC)

Coulthard, Jean
  • On the March BER
  • Music on a Hebridean Folk Song (in Encore, 5 FHM)

Ethridge, Jean
  • Jig (in Encore, 5 FHM)
  • Rêverie (in Encore, 4 FHM)

Gluck, Christoph Willibald
  • Musette and Air de ballet, from Armide (arr. Kathleen Wood FHM)

Haydn, Franz Joseph
  • The Oxen Minuet, Hob. IX:27 (arr. FHM)

Heins, Donald
  • Country Dance PRE

Hyslop, Ricky
  Bow Ties FHM
  • Broken Baroque
  • Coastin’
  • The River

Jaque, Rhéné
  • Daussila BER

Jenkinson, Ezra
  • Efflemtanz (Danse des sylphes) BOS

Kabalevsky, Dmitri
  Thirty Children’s Pieces, op. 27 PET
  • Scherzo (arr. K. Sorokin, in Kabalevsky: Albumstüecke PET)

Kreisler, Fritz
  Four Pieces for Violin and Piano MAS
  • Toy Soldiers’ March

Kymlicka, Milan
  • Two Dances CAN
  → no. 2

Massenet, Jules
  • Invocation (Mélodie), from Les Erinnyes FIS

Norton, Christopher
  Microjazz for Violin B&H
  • Snow Dance

Rameau, Jean-Philippe
  • Two Rigaudons (arr. from Pièces de clavecin FHM)

Shostakovich, Dmitri
  • Dance (arr. Konstantin Fortunatow in Shostakovich: Albumstücke PET)

Warner, H.E.
  • Perpetuum mobile, op. 60, no. 3 AUG

Woof, Rowsby
  • Hornpipe ABR

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

Studies/Etudes

Candidates should be prepared to play two contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in Violin Séries, Third Edition: Violin Technique 5–8 (Mississauga, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for examination purposes.

Cohen, Mary
  Technique Takes Off FAB
  • Looping the Loop

Kayser, Heinrich Ernst
  Elementary and Progressive Studies for the Violin, op. 20 SCH; FIS
  • one of nos. *5, 6, 8

Sitt, Hans
  Studies for the Violin, op. 32, 1 FIS
  • one of nos. 8–12

Trott, Josephine
  Melodious Double Stops, 1 SCH
  • one of nos. 10–18 (+10)

Wohlfahrt, Franz
  60 Studies, op. 45, 2 SCH
  • one of nos. *42, 44, 45
Technical Tests

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.

Scales, Arpeggios, Broken Intervals, and Double Stops

Please note that all scales, arpeggios, and double stops must be played from memory. Please refer to Violin Series, Third Edition: Violin Technique 5–8 for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D, E, F</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>C, E, F</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td>C, E, F</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>on A string</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>G, A</td>
<td>2 octaves</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
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</thead>
<tbody>
<tr>
<td>Major</td>
<td>D, E, F</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>C, E, F</td>
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<td></td>
<td></td>
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<tr>
<td>Major</td>
<td>C</td>
<td>1 octave</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>on A string</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of</td>
<td>(starting on G)</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C major</td>
<td>(starting on G)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D major</td>
<td>(starting on A)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>(starting on G)</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A minor</td>
<td>(starting on A)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B minor</td>
<td>(starting on A)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Broken Intervals and Double Stops</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>in 3rds, 6ths, 8ves</td>
<td>G, A</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EAR TESTS

Rhythm

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.

- time signatures: \( \frac{3}{4} \) or \( \frac{6}{8} \)
Intervals

Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – above a given note: major and minor 3rds and 6ths, perfect 4th, 5th, and octave
   – below a given note: major and minor 3rds, perfect 5th, and octave

Melody Playback

Candidates will be asked to play back a melody of approximately seven notes, either on the violin or on the piano. The melody will be 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.
   – beginning notes: tonic, mediant, or dominant
   – keys: G, D, A, or E major

SIGHT READING

1. Candidates will be asked to play a short melody which may contain easy changes of position, approximately equal in difficulty to repertoire of a Grade 3 level.

2. Candidates will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.

THEORY CO-REQUISITES

Preliminary Rudiments
Grade 6

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three contrasting selections: one from List A, one from List B, and one from List C.

- List A includes concertos and airs variés.
- List B includes sonatas and sonatinas.
- List C includes concert pieces.

Each bulleted item (•) represents one selection for examination purposes. Compositions marked with an asterisk (*) are included in Violin Series, Third Edition: Repertoire 6 (Mississauga, Ontario: Frederick Harris Music, 2006). Please note that the selections in List B need not be memorized.

LIST A

Dancla, Charles
Air variés, op. 89 FIS; SCH
• no. 4 on a theme by Danzetti
• no. 6 on a theme by Mercadante

Kymlicka, Milan
• Concertino Grosso CAN
  → *1st and *3rd movements

Portnoff, Leo
• Concertino in A minor, op. 14 BOS
  → 1st movement

Rieding, Oskar
• Concertino in A minor, op. 14 BOS
  → 1st movement to Andante sostenuto
• Concerto in G major, op. 24 BOS
  → *3rd movement

LIST B

Arne, Thomas A.
• • Sonata no. 5 in B flat major (transc. Harold Craxton OUP)

Handel, George Frideric
• Sonata no. 3 in F major, HWV 370 HEN; PET
  (in Suzuki Violin School, 6 SUM)
  → two contrasting movements

Martínů, Bohuslav
• Sonatina BAR
  → *2nd and *3rd movements

Pepusch, Johann Christoph
Six Kammersonaten LEE; OTT
• Sonata no. 1 in B minor
  → two contrasting movements
• Sonata no. 4 in D minor
  → two contrasting movements
• Sonata no. 6 in F minor
  → two contrasting 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:b1
  → two contrasting movements
• Sonata no. 4 in G major, TWV 41:G1
  → two contrasting movements
• Sonata no. 5 in A minor, TWV 41:a1
  → two contrasting movements
• Sonata no. 6 in B minor, TWV 41:b1
  → two contrasting movements

Willan, Healey
• Sonata no. 2 BOS
  → Largo and Courante

Seitz, Friedrich
• Concerto in D major, op. 7 BOS
  → 1st or 3rd movement
• Concerto no. 5 in D major, op. 22 (in Suzuki Violin School, 4 SUM)
  → 3rd movement

Telemann, Georg Philipp
• Concerto in G major, op. 3, no. 3
  (Schroeder/Kuebart) PET
  → 1st movement

Vivaldi, Antonio
• Concerto in A minor, op. 3, no. 6 RV 356/F1:176
  (in Suzuki Violin School, 4 SUM)
  → 1st or 3rd movement
LIST C

Baxter, Timothy  
* • Jota ABR

Bohm, Carl  
* • Perpetuum mobile, from Little Suite FIS

Bonporti, Francesco Antonio  
Invenzioni da camera, op. 10  
* • Invention in B flat major, op. 10, no. 5  
(arr. Kathleen Wood FHM)

Borowski, Felix  
* • Adoration PRE

Coulthard, Jean  
* • Rustic Dance, from Little French Suite (in Encore, 6 FHM)

Coutts, George  
* • Hornpipe FHM

Cui, César  
Kaleidoscope, op. 50  
* • Musette (no. 3)

Dolin, Samuel  
• Little Sombrero BER

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 Encore, 4 FHM)

Fauré, Gabriel  
• Berceuse, op. 16 (in Solos for the Violin Player SCH)

Grainger, Percy  
• Molly on the Shore MAS

Hyslop, Ricky  
Bow Ties FHM

• Sausalito  
String Knots FHM  
* • España

Kreisler, Fritz  
• Andantino in the Style of Martini FOL

Raff, Joseph J.  
• Cavatina, op. 85, no. 3 EMB

Reger, Max  
* • Romance

Thornton, Gerry  
• Evening Song RCM

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

Studies/Etudes

Candidates should be prepared to play two contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in Violin Series, Third Edition: Violin Technique 5–8 (Mississauga, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for examination purposes.

Kreutzer, Rodolphe  
42 Études ou caprices INT  
• one of nos. *2, 3, 5, 6

Mazas, Jacques-Féréol  
75 Melodious and Progressive Studies / Études spéciales, op. 36, 2 SCH; INT  
• one of nos. *2 (The Sweeping Stroke), 3, 5, 6, 10

Trott, Josephine  
Melodious Double Stops, 1 SCH  
• one of nos. 19–30 (*23)

Wohlfahrt, Franz  
* • Study in G major, op. 45, no. 50 (in 60 Studies SCH)
TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.

Scales, Arpeggios, and Double Stops

Please note that all scales, arpeggios, and double stops must be played from memory. Please refer to Violin Series, Third Edition: Violin Technique 5–8 for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Melodic minor Harmonic minor</td>
<td>G, A</td>
<td>3 octaves</td>
<td>( \dot{\text{=}} 100 )</td>
<td></td>
</tr>
<tr>
<td>Major Melodic minor Harmonic minor</td>
<td>D</td>
<td>1 octave on A string</td>
<td>( \dot{\text{=}} 88 )</td>
<td></td>
</tr>
<tr>
<td>Chromatic on</td>
<td>B♭, B</td>
<td>2 octaves</td>
<td>( \dot{\text{=}} 88 )</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Minor</td>
<td>G, A</td>
<td>3 octaves</td>
<td>( \dot{\text{=}} 54 )</td>
<td></td>
</tr>
<tr>
<td>Major Minor</td>
<td>D</td>
<td>1 octave on A string</td>
<td>( \dot{\text{=}} 88 )</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of F major G major (starting on C) (starting on D)</td>
<td></td>
<td>2 octaves</td>
<td>( \dot{\text{=}} 88 )</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of C↓ minor E♭ minor (starting on B♭) (starting on D)</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Double Stops</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>in 3rds, 6ths, 8ves Major Melodic minor</td>
<td>G, A</td>
<td>1 octave</td>
<td>( \dot{\text{=}} 76 )</td>
<td></td>
</tr>
</tbody>
</table>

**EAR TESTS**

**Rhythm**

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.

– time signatures: \( \frac{2}{4}, \frac{3}{4}, \text{or} \frac{6}{8} \)
Intervals

Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – above a given note: major 2nd, major and minor 3rds and 6ths, perfect 4th, 5th, and octave
   – below a given note: major and minor 3rds, minor 6th, perfect 4th, 5th, and octave

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord once in solid form, close position:
   – major and minor triads in root position.

Melody Playback

Candidates will be asked to play back a melody of approximately nine notes, either on the violin or on the piano. The melody will be based on a complete major scale from tonic to tonic, mediant to mediant, or from dominant to dominant. The examiner will name the key, play the tonic triad once, and play the melody twice.
   – beginning notes: tonic, mediant, or dominant
   – keys: G, D, A, or E major

SIGHT READING

1. Candidates will be asked to play a melody not beyond the third position, approximately equal in difficulty to repertoire of a Grade 4 level.
2. Candidates will be asked to clap or tap the rhythm of a short melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.

THEORY CO-REQUISITES

Grade 1 Rudiments
Grade 7

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play three contrasting selections: one from List A, one from List B, and one from List C.

- List A includes concertos and airs variés.
- List B includes sonatas and sonatinas.
- List C includes concert pieces.

Each bulleted item (•) represents one selection for examination purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 7* (Mississauga, Ontario: Frederick Harris Music, 2006). Please note that the selections in List B need not be memorized.

### LIST A

Dancla, Charles  
*Airs variés*, op. 89 OTT  
- no. 3 on a theme by Bellini  
- no. 5 on a theme by Weigl  
Marcello, Benedetto  
- *Concerto in D major* OTT  
  → 1st movement  
Nardini, Pietro  
- *Concerto in E minor* AUG; INT  
  → 1st movement  
Seitz, Friedrich  
- *Concerto in D major*, op. 15 KAL; BOS  
  → 1st movement  
- *Concerto in G minor*, op. 12 KAL; BOS  
  → *1st movement

### LIST B

Anonymous  
  → two contrasting movements  
Bach, Johann Christian  
- *Sonata in D major*, op. 16, no. 1 BRE  
  → two contrasting movements  
Corelli, Arcangelo  
- *12 Sonate*, op. 5  
  - *Sonata no. 1 in D major*  
    → two contrasting movements  
  - *Sonata no. 2 in B flat major*  
    → two contrasting movements  
  - *Sonata no. 3 in C major*  
    → two contrasting movements  
  - *Sonata no. 4 in F major*  
    → two contrasting movements  
  - *Sonata no. 5 in G minor*  
    → two contrasting movements  
  - *Sonata no. 6 in A major*  
    → two contrasting movements  
Eccles, Henry  
- *Sonata in G minor* INT  
  → two contrasting movements  

### LIST C

Sitt, Hans  
- *Concertino in A minor*, op. 70 BOS  
  → to Allegretto  
Stamitz, Anton  
- *Concerto in G major* OTT  
  → *1st movement  
Vivaldi, Antonio  
- *Concerto in G major*, op. 3, no. 3, RV 310 / F: 1173 PET  
  → 1st movement  
- *Concerto in G minor*, op. 12, no. 1 RV 317 / F: 1211 OTT; INT (in *Suzuki Violin School*, 5 SUM)  
  → 1st movement  
Handel, George Frideric  
- *Sonata no. 2 in G minor*, HWV 368 HEN; PET  
  → two contrasting movements  
- *Sonata no. 4 in D major*, HWV 371 HEN; PET  
  → two contrasting movements  
- *Sonata no. 6 in E major*, HWV 373 HEN; PET  
  → two contrasting movements  
Haydn, Franz Joseph  
- *Sonata no. 6 in C major* (arr. by Haydn from Divertimento in C major, Hob. II:11 SCH; PET)  
Mozart, Wolfgang Amadeus  
- *Sonata in E minor*, K 304 HEN  
  → *1st movement  
Schubert, Franz  
- *Sonatina in D major*, op. posth. 137, no. 1, D 384 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  
- *Sonatas*, op. 10b HEN  
  → two contrasting movements from one sonata
LIST C

Bach, Johann Sebastian
* • Adagio in G major (arr. Kathleen Wood from Cantata no. 156, BWV 1056 FHM)

Barnes, Milton
• Three Folk Dances CMC
  → *no. 3

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

Beethoven, Ludwig van
* • Variations on a Theme by Paisiello (arr. Yaakov Geringas from WoO 70)

Bohm, Carl
• Introduction and Polonaise FIS

Brahms, Johannes
• Hungarian Dance no. 2 (arr. Paul Klengel, from Hungarian Dances, WoO1, in Solos for the Violin Player SCH)

Corelli, Arcangelo
• Sarabande and Allegretto (arr. Fritz Kreisler FOL)

Cui, César
Kaleidoscope, op. 50
• Perpetuum mobile
• Scherzetto (no. 22)

Ernst, Heinrich W.
• Gypsy Dance FIS

Farmer, Henry
• Hope Told a Flattering Tale (in Romantic Violinist Bérh)

Fiocco, Joseph Hector
• Allegro [in G major] OTT; INT

Gluck, Christoph Willibald
• Mélodie (Dance of the Blessed Spirits), from Orfeo ed Euridice (arr. Fritz Kreisler OTT)

Gratton, Hector
• Première danse canadienne CMC

Heuberger, Richard
• Midnight Bells (arr. Fritz Kreisler from Opera Ball FOL)

Hubay, Jenő
• Bolero BOS

Hyslop, Ricky
Bow Ties FHM
• Haifa

Järnefeldt, Armas
• Berceuse CHS

Kreisler, Fritz
• Liebesleid FOL
• Menuet in the Style of Porpora FOL

Kreisler, Fritz (continued)
• Rondino on a Theme by Beethoven FOL

Kunits, Luigi von
• Scotch Lullaby

Mascagni, Pietro
• Intermezzo sinfonico, from Cavalleria rusticana (arr. FIS; SCH)

Massenet, Jules
• Méditation, from Thais UMU

Mlynarski, Emil
• Mazurka (in Solos for Young Violinists SUM)

Mondorville, Jean-Joseph Cassanéa de
• Sonata no. 3 in G major (in Solos for the Violin Player SCH)
  → *Tambourin (4th movement)

Paradis, Maria Theresia von
• Sicilienne OTT

Prokofiev, Sergei
• Evening, from Children's Suite, op. 65

• Gavotte (arr. from Symphony No. 1 in D major, “Classical,” op. 25 FHM)

Rebel, Jean-Féry
• The Bells (in Solos for the Violin Player SCH)

Severn, Edmund
• Polish Dance FIS

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

Tchaikovsky, Pyotr Ilyich
• Valse sentimentale (arr. David Grunes from Six morceaux, op. 51 OME)

Toselli, Enrico
• Serenade, op. 6 (arr. Fredric Fradkin BMC)

Valdez, Charles Robert
• Sérénade du tzigan FIS

Vaughan Williams, Ralph
• Fantasia on Greensleeves (arr. Michael Mullinar from Sir John in Love OUP)

Veracini, Francesco Maria
• Gigue from Sonata in D minor (in Suzuki Violin School, 5 SUM)

Weber, Carl Maria von
• Country Dance (in Suzuki Violin School, 5 SUM)

Weisgarber, Elliott
• The Surface of the Water at Misaka, from Six Miniatures after Hokusai CMC

Wieniawski, Henryk
• Kujawiak (Mazurka) EMB

Mazurka “Le ménétrier,” op. 19, no. 2 EMB
**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play one excerpt from the following list. Candidates should prepare the first violin part. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are included in *Violin Series, Third Edition: Orchestral Excerpts* (Mississauga, Ontario: Frederick Harris Music, 2006).
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The listings below include measure numbers and a suggested publisher for each excerpt.

**Bach, Johann Sebastian**
- *Brandenburg Concerto No. 3 in G major*, BWV 1048 BRD; KAL
  → 1st movement: mm. 1–8; 39 (beat 4)–54; 78–97 (beat 3)

**Beethoven, Ludwig van**
- *Symphony No. 7 in A major*, op. 92 BAR
  → 1st movement: mm. 7–23
  → 2nd movement (Allegretto): mm. 51–100

**Bizet, George**
- *Carmen Suite No. 1* BRD
  → no. 5, *Les toréadors*: mm. 1–101 (first eighth note)

**Haydn, Franz Joseph**
- *Symphony No. 49 in F minor* (“La passione”) DBL
  → 2nd movement: mm. 1–51

**Mendelssohn, Felix**
- *Symphony No. 4 in A major* (“Italian”) BRE
  → 3rd movement: mm. 1–40; 63–82

**Mozart, Wolfgang Amadeus**
- *Symphony No. 29 in A major*, K 201 BAR; BRD
  → 1st movement: mm. 1–77 (beat 2)

**Wagner, Richard**
- *Die Meistersinger von Nürnberg* BRE
  Overture: mm. 1–27; 97–108; 196–197

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

**Studies/Etudes**

Candidates should be prepared to play two contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique 5–8* (Mississauga, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for examination purposes.

**Dont, Jacob**
- *24 Exercises*, op. 37 INT; SCH
  • one of nos. 1–7 (*3)

**Kreutzer, Rodolphe**
- *42 Études ou caprices* INT
  • one of nos. 4, *7, 8, 9, 11, 13

**Mazas, Jacques-Féréol**
- *75 Melodious and Progressive Studies / Études spéciales*, op. 36, 2 SCH; INT
  • one of nos. *8* (Division of the Bow in the *Cantilena*), 9, 17, 21

**Polo, Enrico**
- *30 Studi a corde doppie* RIC
  • no. 23

**Technical Tests**

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.

**Scales, Arpeggios, and Double Stops**

Please note that all scales, arpeggios, and double stops must be played from memory. Please refer to *Violin Series, Third Edition: Violin Technique 5–8* for required patterns.
### TECHNICAL REQUIREMENTS continued

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<td>Harmonic minor</td>
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<td>Double Stops</td>
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#### Rhythm

Candidates will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the examiner.

- **time signatures**: \( \frac{2}{4}, \frac{3}{4}, \text{or} \ \frac{6}{8} \)

  \[ \frac{2}{4} \quad \frac{3}{4} \quad \frac{6}{8} \]

#### Intervals

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note once, OR

(b) identify any of the following intervals after the examiner has played the interval once in broken form.

- **above a given note**: major and minor 2nds, 3rds, and 6ths, perfect 4th, 5th, and octave
- **below a given note**: major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave
Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord once in solid form, close position:
- major and minor triads in root position.
- dominant 7th chords in root position.

Melody Playback

Candidates will be asked to play back a melody of approximately nine notes, either on the violin or on the piano. The melody will be based on a complete major scale from tonic to tonic, mediant to mediant, or from dominant to dominant. The examiner will name the key, play the tonic triad once, and play the melody twice.
- beginning notes: tonic, mediant, dominant, or upper tonic
- keys: C, G, D, A, or E major

SIGHT READING

1. Candidates will be asked to play a short composition equal in difficulty to repertoire of a Grade 5 level.
2. Candidates will be asked to clap or tap the rhythm of a short melody in \( \frac{2}{4} \) or \( \frac{6}{8} \) time. A steady pace and rhythmic accentuation are expected.

THEORY CO-REQUISITES

Grade 2 Rudiments
Grade 8

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play four contrasting selections: one from List A, one from List B, one from List C, and one from List D.

• List A includes concertos and airs variés.
• List B includes sonatas and sonatinas.
• List C includes concert pieces.
• List D includes unaccompanied works.

Each bulleted item (•) represents one selection for examination purposes. Compositions marked with an asterisk (*) are included in Violin Series, Third Edition: Repertoire 8 (Mississauga, Ontario: Frederick Harris Music, 2006). Please note that the selections in List B need not be memorized.

LIST A

Accolay, Jean-Baptiste
• **Concerto in A minor**, op. 12 FIS; INT

Bach, Johann Sebastian
• **Concerto in A minor**, BWV 1041 INT
  → 1st movement

Benda, Johann
• **Concerto in G major** (arr. Samuel Dushkin OTT)
  → 1st movement

Dancla, Charles
Airs variés, op. 118 FIS
• no. 1: I Montecchi e I Capuletti
• no. 2: La Straniera
• no. 3: Norma
• no. 4: La Sonnambula
• no. 5: Les Puritains
• no. 6: Le Carnaval de Venise

de Bériot, Charles-Auguste
• **Concerto in B minor**, op. 32 PET
  → 1st movement

Haydn, Franz Joseph
• **Concerto in G major**, Hob. VIIa: 4 HEN; PET
  → *1st movement with cadenza

Komarowski, Anatoli
• **Concerto no. 1 in E minor** PET
  → *1st movement

Kreisler, Fritz
• **Concerto in C major**, in the style of Vivaldi FOL
  → 1st and 2nd movements

Rieding, Oskar
• **Concerto in E minor**, op. 7 BOS
  → 1st movement to page 3, line 3

LIST B

Albinoni, Tomaso
• **Sonata in A major**, op. 6, no. 11 NAG
  → two contrasting movements

• **Sonata in D major**, op. 6, no. 7
  → two contrasting movements

• **Sonata in G minor**, op. 6, no. 2 OTT
  → two contrasting movements

Bartók, Béla
• **Sonatina** (transc. André Gertler EMB)
  → *I. Bagpipers and *II. Bear Dance

Dvořák, Antonín
• **Sonatina in G major**, op. 100 FIS
  → two contrasting movements

Handel, George Frideric
• **Sonata no. 1 in A major**, HWV 361 HEN; PET
  → two contrasting movements

• **Sonata no. 5 in A major**, HWV 372 HEN; PET
  → two contrasting movements

Mozart, Wolfgang Amadeus
• **Sonata in G major**, K 293a (301) HEN
  → 1st or 2nd movement

Schubert, Franz
• **Sonatina in A minor**, op. posth. 137, no. 2, D 385 HEN
  → *1st and *2nd movements

• **Sonatina in G minor**, op. posth. 137, no. 3, D 408 HEN
  → two contrasting movements

Tartini, Giuseppe
Sonatas, op. 1
• **one sonata** (except Sonata no. 9 or Sonata no. 10)
  → two contrasting movements

Sonatas, op. 2
• **one sonata**
  → two contrasting movements

Vivaldi, Antonio
• **Sonata in D minor**, op. 2, no. 3, RV 14/F XII 31 INT
  → two contrasting movements
LIST C

Albeniz, Isaac
• Tango (arr. Fritz Kreisler FOL)

Bach, Johann Sebastian
• Air on the G String (arr. August Wilhelm from Orchestral Suite no. 3 in D major, BWV 1068 FIS; RIC)

Boulanger, Lili
Deux morceaux SCH
• Cortège
• Nocturne (in Frauen Komponieren OTT)

Champagne, Claude
• Danse villageoise BER; CMC

Dahlgren, David
• Scherzo
d’Ambrosio, Alfredo
• Canzonetta (in Romantic Violinist B&H)

Debussy, Claude
• La fille aux cheveux de lin (transc. Arthur Hartmann DUR)

Have, Willem ten
• Allegro brillant, op. 19 FIS

Healey, Derek E.
Six Epigrams ECK
• nos. 2, 5, and 6

Hyslop, Ricky
Bow Ties FHM
• The Red Shoes
• Released

Jaque, René
• Petit air roumain CMC
• Spiccato e legato

Kolinski, Mieczyslaw
• Little Suite CMC
  → two contrasting movements

LIST D

Bach, Johann Sebastian
• Partita no. 2 in D minor, BWV 1004 BAR; HEN
  → Giga
• Partita no. 3 in E major, BWV 1006 BAR; HEN
  → *V. Bourrée or *VI. Gigue

Kreisler, Fritz
• La gitana FOL
• Liebesfreud FOL
• Schön Rosmarin FOL
• Sicilienne and Rigaudon in the Style of Francoeur FOL; OTT

Kulesha, Gary
• Song and Dance CMC
  → *Dance

Monti, Vittorio
• Csárda RIC; FIS

Mozart, Wolfgang Amadeus
• Minuet (arr. from String Quartet in D minor, K 421, in Suzuki Violin School, 7 SUM)
• Rondo in D major, K 485 (in Solos for the Violin Player SCH)

Mussorgsky, Modest
• Hopak (arr. Sergei Rachmaninoff)

Perrault, Michel Brunet
• Solitude

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, Franz
• Die Biene/The Bee, op. 13, no. 9

Senaillé, Jean-Baptiste
• Les polichinelles (arr. Alfred Moffat OTT)

Shostakovich, Dmitri
• Romance in C major (in Shostakovich: Albumstücke PET)

Wieniawski, Henryk
• Mazurka “Obertass,” op. 19, no. 1 MAS
**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play two contrasting excerpts from the following list. Candidates should prepare the first violin part. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are included in *Violin Series, Third Edition: Orchestral Excerpts* (Mississauga, Ontario: Frederick Harris Music, 2006).
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The listings below include measure numbers and a suggested publisher for each excerpt.

**Bach, Johann Sebastian**
- **Brandenburg Concerto No. 3 in G major**, BWV 1048 BRD
  → 3rd movement: mm. 1–18 (second eighth note); 24–35 (beat 1)

**Beethoven, Ludwig van**
- **Symphony No. 2 in D major**, op. 36 BAR
  → 3rd movement: complete

**Gershwin, George**
- **An American in Paris** NWW
  → mm. 1–59

**Haydn, Franz Joseph**
- **Symphony No. 94 in G major** (“Surprise”), Hob. 1:94 BAR; BRH
  → 2nd movement: mm. 1–24; 49–74; 107–114

**Mozart, Wolfgang Amadeus**
- **Symphony No. 25 in G minor**, K 183 BAR
  → 1st movement: (Allegro con brio): mm. 1–12 (beat 2); 29–83; 192 to end

**Saint-Saëns, Camille**
- **Symphony No. 3 in C minor**, op. 78 KAL; DUR
  → 1st movement: mm. 12–50; 180–208

**Schubert, Franz**
- **Symphony No. 5 in B flat major**, D 485 BRH
  → 1st movement: mm. 3–23; 41–64; 120–134

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

**Studies/Etudes**

Candidates should be prepared to play one selection from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique 5–8* (Mississauga, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for examination purposes.

- **Campagnoli, Bartolomeo**
  - 7 Divertimenti op. 18 RIC; MAY
  - • **Divertimento** no. 2
    → Polonaise and Trio

- **Dont, Jacob**
  - 24 Studies/Twenty-four Exercises, op. 37 INT; SCH
  - • one of nos. 9–12 (*9)

- **Fiorillo, Federigo**
  - 34 Études ou Caprices INT; SCH
  - • one of nos. *3, 6, 14, 16

- **Kreutzer, Rodolphe**
  - 42 Études ou caprices INT
  - • one of nos. 10, 12, 14, *15, 16, 17

- **Mazas, Jacques-Féréol**
  - 75 Melodious and Progressive Studies/Études spéciales, op. 36, 2 SCH; INT
  - • one of nos. 33, 34, 35, 36, 39
TECHNICAL REQUIREMENTS

Technical Tests

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.

Scales, Arpeggios, and Double Stops

Please note that all scales, arpeggios, and double stops must be played from memory. Please refer to Violin Series, Third Edition: Violin Technique 5–8 for required patterns.

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EAR TESTS

Intervals

Candidates may choose to:
(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   – above a given note: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
   – below a given note: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave
**EAR TESTS continued**

**Chords**

Candidates will be asked to identify any of the following chords after the examiner has played the chord *once* in solid form, close position:
- major and minor triads in root position.
- dominant 7th and diminished 7th chords in root position.

**Cadences**

Candidates will be asked to identify, by name or symbols, any of the following cadences in major or minor keys. The examiner will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.
- perfect (authentic, V–I)
- plagal (IV–I)

**Melody Playback**

Candidates will be asked to play back a melody of approximately nine notes, either on the violin or on the piano. The melody will be about an octave in range and will contain rhythmic figures that are slightly more difficult than those used for the rhythmic test for Grade 6. The examiner will name the key, play the tonic triad *once*, and play the melody *twice*.
- keys: C, G, D, A, or E major

**Sight Reading**

1. Candidates will be asked to play a short composition equal in difficulty to repertoire of a Grade 6 level.
2. Candidates will be asked to sing, clap, or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.

**THEORY CO-REQUISITES**

Grade 2 Rudiments
Introductory Harmony (optional)
Grade 9

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play four contrasting selections: one from List A, one from List B, one from List C, and one from List D.

- List A includes concertos.
- List B includes sonatas and sonatinas.
- List C includes concert pieces.
- List D consists of unaccompanied works by Johann Sebastian Bach.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. Please note that the selections in List B need not be memorized.

LIST A

Bach, Johann Sebastian
- **Concerto in E major**, BWV 1042 INT
  → 1st and 2nd movements

Bériot, Charles-Auguste de
- **Concerto in D major**, op. 16 PET
  → 1st movement (to first tutti)
- **Concerto in G major**, op. 76, no. 7 FIS
  → 1st movement and 2nd movement (to Allegro moderato)
- **Concerto in A minor**, op. 104 PET
  → 1st and 2nd movements

Haydn, Franz Joseph
- **Concerto in C major**, Hob. VIIa: 1 HEN; PET
  → 1st and 2nd movements, with cadenzas

Kreutzer, Rodolphe
- **Concerto in D major**, no. 13 FIS
  → 1st and 2nd movements

LIST B

Adaskin, Murray
- **Sonatine baroque** for solo violin RIC
  → 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

Hindemith, Paul
- **Sonata in E flat**, op. 11, no. 1 OTT
  → 1st movement

Leclair, Jean Marie
- **Sonata in D major**, op. 9 SCH
  → two contrasting movements

Mozart, Wolfgang Amadeus
- **Sonata in C major**, K 296 HEN
  → 1st movement

Mozart, Wolfgang Amadeus (continued)
- **Sonata in F major**, K 374d (376) HEN
  → 1st movement
- **Sonata in F major**, K 374e (377) HEN
  → 1st movement

Tartini, Giuseppe
- **Sonata in G minor** (“Didone Abbandonata”) SCH; RIC
  → 1st and 2nd movements

Veracini, Francesco Maria
- **Sonata in E minor** INT; RIC
  → 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
  → 1st movement
LIST C

Albeniz, Isaac
• Malagueña (arr. Fritz Kreisler FOL)
• Mallorca, from Three Spanish Dances MAS
• Tango in D major, op. 165, no. 2 (arr. Samuel Dushkin OTT)

Bacewicz, Grazina
• Humoreska (in Frauen Komponieren OTT)
• Polish Caprice for violin solo PWM

Barber, Samuel
• Canzone, op. 38 SCH

Beethoven, Ludwig van
• Romance in F major, op. 50 SCH

Debussy, Claude
• La plus que lent (arr. Leon Rocques DUR)

Dvořák, Antonín
• Romantic Pieces, op. 75 HEN
  → two pieces
• Slavonic Dance no. 2 in E minor (arr. Fritz Kreisler FOL)
• Slavonic Dance no. 3 in G major (arr. Fritz Kreisler FOL)

Eckhardt-Gramatté, Sophie-Carmen
Ten Caprices CMC
• Caprice no. 1

Gratton, Hector
• Quatrième danse canadienne BER [OP]

Holt, Patricia Blomfield
• Suite no. 2 BER
  → two contrasting movements

Hubay, Jenő
• Hejre Kati, op. 32 SCH; FIS

Kodály, Zoltán
• Adagio EMB; B&H

Kreisler, Fritz
• The Old Refrain FOL

Moszkowski, Moritz
Five Spanish Dances, op. 12 PET
• no. 1
• no. 5

Mozart, Wolfgang Amadeus
• Rondo in C major, K 373 INT

Prokofiev, Sergei
• Gavotta, op. 32, no. 3 (arr. Jascha Heifetz FIS)

Rachmaninoff, Sergei
• Vocalise, op. 34, no. 14 INT

Raminsh, Imant
• Aria CMC

Sarasate, Pablo de
• Malagueña (Spanish Dance, op. 21, no. 1) INT

Schubert, Franz
• Ave Maria (arr. August Wilhelmj FIS)

Suk, Joseph
• Four Pieces, op. 17 SIM
  → one piece

Svendsen, Johan
• Romance, op. 26 PET; FIS

Tchaikovsky, Pyotr Il’yich
• Mélodie, op. 42, no. 3 FIS; INT

LIST D

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 or Corrente or Sarabanda
• Partita no. 3 in E major, BWV 1006 BAR; HEN
  → Gavotte en rondeau
• Sonata no. 3 in C major, BWV 1005 BAR; HEN
  → Allegro assai
• Sonata no. 1 in G minor, BWV 1001 BAR; HEN
  → Adagio
ORCHESTRAL EXCERPTS

Candidates should be prepared to play two contrasting excerpts from the following list. Candidates should prepare the first violin part. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are included in Violin Series, Third Edition: Orchestral Excerpts (Mississauga, Ontario: Frederick Harris Music, 2006).
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The listings below include measure numbers and a suggested publisher for each excerpt.

**Beethoven, Ludwig van**
- Symphony No. 1 in C major, op. 21 BAR
  - 3rd movement (Minuet and Trio): complete
  - 4th movement (Finale): mm. 1–86

**Brahms, Johannes**
- Symphony No. 1 in C minor, op. 68 BRH; FIS
  - 1st movement: mm. 1–29; 41–70

**Britten, Benjamin**
- The Young Person’s Guide to the Orchestra, Variations and Fugue on a theme of Henry Purcell B&H
  - variation M: mm. 1–54; 64

**Dukas, Paul**
- The Sorcerer’s Apprentice KAL
  - mm. 135–198; pickup to 221–293

**Haydn, Franz Joseph**
- Symphony No. 104 in D major (“London”) HMP
  - 1st movement: mm. 17–64; 166–192
  - 2nd movement: mm. 1–8; 42–56; pickup to 146–152

**Mozart, Wolfgang Amadeus**
- Symphony No. 40 in G minor, K 550 BRH
  - 1st movement: mm. 1–42; 103–126; 191–225; pickup to 288–299

**Rossini, Gioachino**
- La gazza ladra BRH
  - Overture: mm. 3–11; pickup to 42–49; 62–114

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

**Studies/Etudes**

Candidates should be prepared to play one selection from the following list. Each bulleted item (•) represents one selection for examination purposes.

**Dont, Jacob**
- 24 Studies, op. 37 INT; SCH
  - one of nos. 13–24

**Fiorillo, Federigo**
- 34 Etudes or Caprices INT; SCH
  - one of nos. 5, 7, 21, 22, 31

**Kreutzer, Rodolphe**
- 42 Études ou caprices INT
  - one of nos. 18–26

**Rode, Pierre**
- 24 Caprices FIS; INT
  - one of nos. 1, 2, 3, 5, 8, 10

Technical Tests

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.

**Scales, Arpeggios, and Double Stops**

Please note that all scales, arpeggios, and double stops must be played from memory.
### TECHNICAL REQUIREMENTS

#### EAR TESTS

**Intervals**

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.
   - above a given note: any interval within the octave
   - below a given note: any interval within the octave except a diminished 5th (augmented 4th)

**Chords**

Candidates will be asked to identify any of the following chords after the examiner has played the chord once in solid form, close position:

- major and minor triads in root position and first inversion. Candidates must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position.

### Scales

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>Eb, E, F</td>
<td>3 octaves</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
<td></td>
<td></td>
<td>(Galmian Pattern)</td>
</tr>
<tr>
<td>Artificial Harmonics</td>
<td>G, A</td>
<td>2 octaves</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chords</td>
<td>B, C, D</td>
<td>3 octaves</td>
<td>72</td>
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### Arpeggios

<table>
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<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
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<tbody>
<tr>
<td>Major</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>Eb, E, F</td>
<td>3 octaves</td>
<td>92</td>
<td></td>
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<tr>
<td>Dominant 7th of G#</td>
<td>(starting on D)</td>
<td>(starting on Db)</td>
<td>60</td>
<td></td>
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<tr>
<td>G major</td>
<td>(starting on D)</td>
<td>(starting on G#)</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>A# major</td>
<td>(starting on Eb)</td>
<td></td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of D</td>
<td>(starting on G)</td>
<td>(starting on D)</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>D minor</td>
<td>(starting on Db)</td>
<td>(starting on D#)</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>E flat minor</td>
<td>(starting on Eb)</td>
<td></td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>E minor</td>
<td>(starting on E)</td>
<td></td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>Double Stops</td>
<td>B, C, D</td>
<td>2 octaves</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>in 3rds, 6ths, 8ves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>B, C, D</td>
<td>1 octave</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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*Violin Syllabus*  

*Grade 9*
**Cadences**

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

- perfect (authentic, V–I)
- plagal (IV–I)
- imperfect (I–V)

**Melody Playback**

Candidates will be asked to play back the *upper* part of a two-part phrase in any major key, either on the violin or on the piano. The examiner will name the key, play the tonic triad once, and play the phrase twice.

**SIGHT READING**

1. Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 7 level.
2. Candidates will be asked to clap or tap the rhythm of a melody in 3/4 or 4/4 time. A steady pace and rhythmic accentuation are expected.

**THEORY CO-REQUISITES**

Grade 2 Rudiments  
Grade 3 Harmony or Grade 3 Keyboard Harmony  
Grade 3 History
# Grade 10

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 7, “ARCT Examinations” on p. 8, “Classification of Marks” on p. 15, and “Supplemental Examinations” on p. 16 for important details regarding Grade 10 standing for an ARCT examination application.

## REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play four contrasting selections: one from List A, one from List B, one from List C, and one from List D.

- **List A** includes concertos.
- **List B** includes sonatas.
- **List C** includes concert pieces.
- **List D** consists of unaccompanied works by Johann Sebastian Bach.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. Please note that the selections in List B need not be memorized.

### LIST A

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
<th>Movements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruch, Max</td>
<td>Concierto in G minor, op. 26 PET; SCH; INT</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td>Kabalevsky, Dmitri</td>
<td>Concierto in C, op. 48 INT</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td>Concierto in D major, K 218 INT</td>
<td>1st and 2nd movements, with Joachim's cadenzas</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
<th>Movements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spohr, Louis</td>
<td>Concierto in D minor, op. 2 PET</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td></td>
<td>Concierto in A major, op. 47 PET</td>
<td>opening to Allegro moderato OR Allegro moderato to end</td>
</tr>
<tr>
<td></td>
<td>Concierto in D minor, op. 55 PET</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td>Viotti, Giovanni Battista</td>
<td>Concierto in A minor, no. 22 SCH</td>
<td>1st and 2nd movements</td>
</tr>
</tbody>
</table>

### LIST B

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
<th>Movements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven, Ludwig van</td>
<td>Sonata in E flat major, op. 12, no. 3 HEN</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td></td>
<td>Sonata in A minor, op. 23 HEN</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td></td>
<td>Sonata in A major, op. 30, no. 1 HEN</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td></td>
<td>Sonata in G major, op. 30, no. 3 HEN</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td></td>
<td>Sonata in G major, op. 96 HEN</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td>Brahms, Johannes</td>
<td>Sonata in G major, op. 78 HEN; INT</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td></td>
<td>Sonata in A major, op. 100 HEN; INT</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td>Buczynski, Walter</td>
<td>Sonata 1979 CMC</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Composers</th>
<th>Works</th>
<th>Movements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Girón, Arsenio</td>
<td>Sonata breve CMC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sonata in C (1939) OTT</td>
<td></td>
</tr>
<tr>
<td>Grieg, Edvard</td>
<td>Sonata in F major, op. 8, no. 1 PET; SCH</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td></td>
<td>Sonata in C minor, op. 45, no. 3 PET; SCH</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td>Hindemith, Paul</td>
<td>Sonata in C, (1939) OTT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sonata in A major, K 526 HEN</td>
<td>1st and 2nd movements</td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td>Sonata in E flat major, K 481 HEN</td>
<td>1st and 2nd movements</td>
</tr>
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</table>
### LIST B continued

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prokofiev, Sergei</td>
<td>• Sonata, op. 115 PET</td>
<td></td>
</tr>
<tr>
<td>Schubert, Franz</td>
<td>• Sonata in A major, op. posth. 162, D 574 HEN; OTT → 1st and 2nd movements</td>
<td></td>
</tr>
<tr>
<td>Schumann, Robert</td>
<td>• Sonata in A minor, op. 105 PET → 1st and 2nd movements</td>
<td></td>
</tr>
<tr>
<td>Valérand, Jean</td>
<td>• Sonata (1950) DOM → two contrasting movements</td>
<td></td>
</tr>
</tbody>
</table>

### LIST C

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
<td>• Ciaccona in G minor (erroneously attr. Tomaso Antonio Vitali; arr. Léopold Charlier and Leopold Auer FIS)</td>
<td></td>
</tr>
<tr>
<td>Archer, Violet</td>
<td>• Prelude and Allegro BER</td>
<td></td>
</tr>
<tr>
<td>Bartók, Béla</td>
<td>• Roumanian Folk Dances UNI</td>
<td></td>
</tr>
<tr>
<td>Beethoven, Ludwig van</td>
<td>• Romance in G major, op. 40 HEN</td>
<td></td>
</tr>
<tr>
<td>Bloch, Ernest</td>
<td>• Nigun, from Baal Shem FIS</td>
<td></td>
</tr>
<tr>
<td>Brahms, Johannes</td>
<td>• Hungarian Dances, nos. 1–5 (arr. Joseph Joachim from Hungarian Dances WoO1 FIS) → one dance</td>
<td></td>
</tr>
<tr>
<td>Copland, Aaron</td>
<td>• Hoe-down, from Rodeo B&amp;H</td>
<td></td>
</tr>
<tr>
<td>Debussy, Claude</td>
<td>• Gollwog's Cake-walk (arr. Jascha Heifetz FIS)</td>
<td></td>
</tr>
<tr>
<td>Eckhardt-Gramatté, Sophie-Carmen</td>
<td>Ten Caprices CMC</td>
<td></td>
</tr>
<tr>
<td>Elgar, Edward</td>
<td>• La capricieuse, op. 17 FIS; BRH</td>
<td></td>
</tr>
<tr>
<td>Giró, Arsenio</td>
<td>• Five Episodes CMC → three contrasting movements</td>
<td></td>
</tr>
<tr>
<td>Glazunov, Alexander</td>
<td>• Meditation, op. 32 SCH</td>
<td></td>
</tr>
<tr>
<td>Hyslop, Ricky</td>
<td>• L’amour de la jeune fille</td>
<td></td>
</tr>
<tr>
<td>Kreisler, Fritz</td>
<td>• Praeclium and Allegro in the Style of Pugnani OTT</td>
<td></td>
</tr>
<tr>
<td>Mozart, Wolfgang Amadeus</td>
<td>• Rondo in G major (arr. Fritz Kreisler from Haffner Serenade, K 250 FOL )</td>
<td></td>
</tr>
<tr>
<td>Nováček, Ottokar</td>
<td>• Moto perpetuo INT</td>
<td></td>
</tr>
<tr>
<td>Prokofiev, Sergei</td>
<td>• Five Melodies, op. 35 bis B&amp;H</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• March (arr. Jascha Heifetz from Love for Three Oranges FIS)</td>
<td></td>
</tr>
<tr>
<td>Sarasate, Pablo de</td>
<td>• Jota de Pablo, op. 52 SCH</td>
<td></td>
</tr>
<tr>
<td>Tchaikovsky, Pyotr Illyich</td>
<td>• Scherzo, op. 42, no. 2 PET</td>
<td></td>
</tr>
<tr>
<td>Weber, Anton von</td>
<td>• Four Pieces, op. 7 UNI</td>
<td></td>
</tr>
<tr>
<td>Wieniawski, Henryk</td>
<td>• Légende, op. 17 FIS</td>
<td></td>
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### LIST D

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach, Johann Sebastian</td>
<td>• Sonata no. 1 in G minor, BWV 1001 BAR; HEN → Siciliana or Presto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Partita no. 1 in B minor, BWV 1002 BAR; HEN → Allemande and Double OR Sarabande and Double OR Tempo di bourrée and Double</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Sonata no. 2 in A minor, BWV 1003 BAR; HEN → Andante or Allegro</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Sonata no. 3 in C major, BWV 1005 BAR; HEN → Adagio or Largo</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Partita no. 3 in E major, BWV 1006 BAR; HEN → Preludio or Loure</td>
<td></td>
</tr>
</tbody>
</table>
**ORCHESTRAL EXCERPTS**

Candidates should be prepared to play two contrasting excerpts from the following list. Candidates should prepare the first violin part. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are included in *Violin Series, Third Edition: Orchestral Excerpts* (Mississauga, Ontario: Frederick Harris Music, 2006).
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The listings below include measure numbers and a suggested publisher for each excerpt.

Beethoven, Ludwig van

- **Symphony No. 8 in F major**, op. 93 BAR
  - 2nd movement: pickup to 41–81
  - 4th movement: mm. 1–90

Berlioz, Hector

- **Symphonie fantastique; épisode de la vie d’un artiste** BRH
  - 1st movement (Rêveries, passions): mm. 3–25
  - 2nd movement (Un bal): pickup to mm. 39–94; pickup to 257–300, pickup to 346–368

Brahms, Johannes

- **Symphony No. 4 in E minor** BRD; BRH
  - 4th movement: mm. 41–79; 153–177

Debussy, Claude

- **La mer** KAL
  - 2nd movement (Jeux de vagues): mm. 163–218

Mendelssohn, Felix

- **Symphony No. 4 in A major** (“Italian”) BRH
  - 1st movement: mm. 1–110; 187–284

Mozart, Wolfgang Amadeus

- **Die Zauberflöte** (The Magic Flute) BAR; BRH
  - Overture: mm. 20–96; 216 to end

Tchaikovsky, Pyotr Il’yich

- **Symphony No. 4 in F minor**, op. 36 BRH; KAL
  - 1st movement: pickup to 70–103; pickup to 237–262
  - 2nd movement: 85–117

Weber, Carl Maria von

- **Oberon** BRH; KAL
  - Overture: mm. 11–16; pickup to 23–55; 117–145

**TECHNICAL REQUIREMENTS**

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

**Studies/Etudes**

Candidates should be prepared to play one selection from the following list. Each bulleted item (•) represents one selection for examination purposes.

Dont, Jacob

- *Etudes and Caprices*, op. 35 SCH; INT
  - **any one**

Gaviniès, Pierre

- *24 Études (Matinées)* PET; INT
  - **any one**

Kreutzer, Rodolphe

- *42 Études ou caprices* INT
  - **one of nos. 27–42**

Rode, Pierre

- *24 Caprices* FIS; INT
  - **one of nos. 4, 6, 7, 9, 11–24**

**Technical Tests**

Please see “Technical Tests” on p. 19 for important information regarding this section of the examination.
Scales, Arpeggios, and Double Stops

Please note that all scales, arpeggios, and double stops must be played from memory.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
<td>all keys</td>
<td>3 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artificial Harmonics</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>A, B♭</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic minor</td>
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<td></td>
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<tr>
<td>Harmonic minor</td>
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<tr>
<td>Chromatic</td>
<td>any note</td>
<td>3 octaves</td>
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Arpeggios

<table>
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<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>3 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of</td>
<td>all major keys</td>
<td>3 octaves</td>
<td></td>
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<tr>
<td>Diminished 7th of</td>
<td>all minor keys</td>
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Double Stops

<table>
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<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
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<tbody>
<tr>
<td>in 3rds, 6ths, 8ves</td>
<td></td>
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<tr>
<td>Major</td>
<td>E♭, E, F, F♯</td>
<td>2 octaves</td>
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<tr>
<td>Melodic minor</td>
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<tr>
<td>Harmonic minor</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>in 8ves</td>
<td>E♭</td>
<td>1 octave</td>
<td></td>
<td></td>
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<tr>
<td>Major</td>
<td></td>
<td>solid fingered octaves alternate 1–3 and 2–4 fingerings on A and E strings</td>
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<tr>
<td>in 10ths</td>
<td>A</td>
<td>1 octave</td>
<td></td>
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<tr>
<td>Major</td>
<td></td>
<td>solid double stops on A and E strings</td>
<td></td>
<td></td>
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</tbody>
</table>

**EAR TESTS**

**Intervals**

Candidates may choose to:

(a) sing or hum any of the following intervals after the examiner has played the first note once, OR
(b) identify any of the following intervals after the examiner has played the interval once in broken form.

– *above a given note*: any interval within the octave
– *below a given note*: any interval within the octave
**Ear Tests continued**

**Chords**

Candidates will be asked to identify any of the following four-note chords after the examiner has played the chord once in solid form, close position:
- major and minor four-note chords in root position, first inversion, and second inversion. Candidates must identify the quality of the chord (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position.

**Cadences**

Candidates will be asked to identify, by name or by symbols, any of the following cadences when played in a simple phrase. The examiner will play the tonic chord once and then play the phrase twice. The phrase may be in a major or minor key and contain up to three cadences.
- perfect (authentic, V–I)
- plagal (IV–I)
- imperfect (I–V)
- deceptive (V–VI)

**Melody Playback**

Candidates will be asked to play back the lower part of a two-part phrase in any major key, either on the violin or on the piano. The examiner will name the key, play the tonic triad once, and play the phrase twice.

**Sight Reading**

1. Candidates will be asked to play a composition approximately equal in difficulty to repertoire of a Grade 8 level.
2. Candidates will be asked to clap or tap the rhythm of a melody in \(\frac{2}{4}\) or \(\frac{3}{4}\) time. A steady pace and rhythmic accentuation is expected.

**Theory Co-Requisites**

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History
THE ARCT EXAMINATION

Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 7, “ARCT Examinations” on p. 8, “Classification of Marks” on p. 15, and “Supplemental Examinations” on p. 16 for important details regarding the application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination.

The ARCT diploma is the culmination of the RCM Examinations Certificate Program. The Performer’s ARCT examination will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve an Honours standing (70 percent) in order to be awarded an ARCT diploma.

Policy Regarding Pass and Failure

If a candidate is able to preserve the continuity of a performance of a work despite a small break in concentration, a passing mark will not be precluded.

The candidate’s performance of a work may receive a failing grade for any of the following reasons:

• lack of stylistic awareness
• repeated interruptions in the continuity
• substantial omissions
• textual inaccuracies
• complete breakdown of the performance

Marking Criteria

First Class Honours with Distinction: 90–100

Only truly exceptional candidates achieve this category. Candidates must demonstrate complete technical command and perform with a confident, masterful style. These candidates clearly demonstrate an authentic personal performance spark.

First Class Honours: 85–89

Candidates present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honours: 80–84

Candidates are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the examination requirements thoughtfully and confidently.

Honours: 70–79

Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should be prepared to play four contrasting selections: one from List A, one from List B, one from List C, and one from List D.

• List A includes concertos.
• List B includes sonatas.
• List C includes concert pieces.
• List D includes unaccompanied works.

Each bulleted item (•) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. Please 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.
LIST A

Barber, Samuel
• **Concerto**, op. 14 SCH
  → 1st and 2nd movements, with cadenza

Beethoven, Ludwig van
• **Concerto in D major**, op. 61 HEN; PET; INT
  → 1st and 2nd movements, with cadenza

Bruch, Max
• **Concerto in D minor**, op. 44 FIS
  → 1st and 2nd movements, with cadenza

• **Scottish Fantasy**, op. 46 SCH; INT
  → 1st and 2nd movements OR 3rd and 4th movements

Conus, Jules
• **Concerto in E minor** FIS; MAS; INT
  → 1st and 2nd movements

Elgar, Edward
• **Concerto in B minor** MAS
  → 1st and 2nd movements

Glazunov, Alexander
• **Concerto in A minor**, op. 82 INT
  → 1st movement and 2nd movement to the Allegro

Lalo, Édouard
• **Symphonie espagnole**, op. 21 SCH
  → 1st and 4th movements OR 4th and 5th movements

LIST B

Adaskin, Murray
• **Sonata** (1946) CMC
  → 1st and 2nd movements

Beethoven, Ludwig van
• **Sonata in C minor**, op. 30, no. 2 HEN
  → two contrasting movements

• **Sonata in A major** ("Kreutzer"), op. 47 HEN
  → two contrasting movements

Brahms, Johannes
• **Sonata in D minor**, op. 108 BAR; INT
  → two contrasting movements

Coulthard, Jean
• **Duo Sonata** BER

Debussy, Claude
• **Sonata in G minor** DUR; PET
  → two contrasting movements

Dolin, Samuel
• **Sonata** BER
  → two contrasting movements

Fauré, Gabriel
• **Sonata in A major** HEN; SCH; INT
  → two contrasting movements

Franck, César
• **Sonata in A major** HEN, SCH
  → two contrasting movements

Grieg, Edvard
• **Sonata in G major**, op. 13 PET; FIS
  → 1st and 2nd movements

Hindemith, Paul
• **Sonata in D major**, op. 11, no. 2 OTT
  → 1st and 2nd movements

Morawetz, Oskar
• **Duo** RIC

• **Sonata no. 1** (1956) AEN; CMC

Mozart, Wolfgang Amadeus
• **Sonata in B flat major**, K 454 HEN

Prokofiev, Sergei
• **Sonata in D**, op. 94a INT
  → two contrasting movements
LIST B continued

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher/Editor</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Raum, Elizabeth</td>
<td>Sonata</td>
<td>CMC</td>
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<tr>
<td>Respighi, Ottorino</td>
<td>Sonata in B minor</td>
<td>RIC</td>
<td>two contrasting movements</td>
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<tr>
<td>Somers, Harry</td>
<td>Sonata no. 2</td>
<td>BER</td>
<td>two contrasting movements</td>
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<tr>
<td>Strauss, Richard</td>
<td>Sonata in E flat major, op. 18</td>
<td>UNI</td>
<td>two contrasting movements</td>
</tr>
<tr>
<td>Stravinsky, Igor</td>
<td>Duo concertante</td>
<td>B&amp;H</td>
<td>two contrasting movements</td>
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<tr>
<td>Tartini, Giuseppe</td>
<td>Sonata in G minor, op. 1, no. 10 (“Devil’s Trill”)</td>
<td>FOL; INT</td>
<td>two contrasting movements, with cadenza</td>
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<tr>
<td>Weinzierg, John</td>
<td>Sonata</td>
<td>OUP</td>
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LIST C

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<th>Title</th>
<th>Publisher/Editor</th>
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<tr>
<td>Andrzejowski, Uminska</td>
<td>Burleska</td>
<td>PWM</td>
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<tr>
<td>Bartók, Béla</td>
<td>Rhapsody no. 1</td>
<td>B&amp;H</td>
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<tr>
<td>Bazzini, Antonio</td>
<td>Ronde des lutins, op. 25</td>
<td>INT</td>
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<td>Chausson, Ernest</td>
<td>Poème, op. 25</td>
<td>INT; PET</td>
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<tr>
<td>Eckhardt-Gramaté, Sophie-Carmen</td>
<td>Ten Caprices</td>
<td>CMC</td>
<td>one of nos. 5–10</td>
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<td>Falla, Manuel de</td>
<td>Dance espagnole (arr. Fritz Kreisler from La vida breve FIS)</td>
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<td>Hétu, Jacques</td>
<td>Rondo varié pour violon seul, op. 25</td>
<td>DOM</td>
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<td>Kreisler, Fritz</td>
<td>Caprice viennois</td>
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<td>Recitative and Scherzo caprice</td>
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<td>Tambourin chinois</td>
<td>FOL</td>
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<td>Paganini, Niccolò</td>
<td>Twenty-Four Caprices, op. 1</td>
<td>EMB</td>
<td>one caprice</td>
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<td>Papineau-Couture, Jean</td>
<td>Trois caprices</td>
<td>PER</td>
<td>two contrasting movements</td>
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<td>Pentland, Barbara</td>
<td>Vista</td>
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<td>Prévost, André</td>
<td>Improvisation I pour violon seul</td>
<td>DOM</td>
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<td>Raum, Elizabeth</td>
<td>Les ombres</td>
<td>CMC</td>
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<td>Ravel, Maurice</td>
<td>Tzigane</td>
<td>DUR</td>
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<td>Saint-Saëns, Camille</td>
<td>Havanais, op. 83</td>
<td>FIS; SCH; INT</td>
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<td>Introduction and Rondo capriccioso, op. 28</td>
<td>FIS; SCH; INT</td>
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<td>Sarasate, Pablo de</td>
<td>Habanera (Spanish Dance, op. 21, no. 2)</td>
<td>INT</td>
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<td>Introduction and Tarantelle, op. 43</td>
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<td>Zapateado (Spanish Dance, op. 23, no. 2)</td>
<td>INT; EMB</td>
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<td>Zigeunerweisen, op. 20</td>
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<td>Suite italienne</td>
<td>B&amp;H</td>
<td>1st, 3rd, and 6th movements</td>
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<td>Szymanowski, Karol</td>
<td>La fontaine d’Aréthuse, op. 30, no. 1</td>
<td>PWM</td>
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<td>Waltz-Scherzo, op. 34</td>
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<td>Vaughan Williams, Ralph</td>
<td>The Lark Ascending</td>
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<td>Wieniawski, Henryk</td>
<td>Polonaise brillante in A major, op. 21</td>
<td>INT; SCH</td>
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<td>Polonaise in D major, op. 4</td>
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<td>Scherzo tarantella in G minor, op. 16</td>
<td>PET; FIS</td>
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<td>Souvenir de Moscou (“Airs russes”), op. 6</td>
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<td>Ysaÿe, Eugène</td>
<td>Six Sonatas, op. 27</td>
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<td>Sonata no. 1</td>
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<td>Sonata no. 2</td>
<td>two contrasting movements</td>
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<td>Sonata no. 3</td>
<td>complete</td>
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<td>Sonata no. 4</td>
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<td>Sonata no. 5</td>
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<td>Sonata no. 6</td>
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<td>Zarzycki, Aleksander</td>
<td>Mazurka in G major, op. 26</td>
<td>PWM</td>
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<td></td>
<td>Mazurka in E major, op. 39</td>
<td>PWM</td>
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LIST D

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

Bach, Johann Sebastian (continued)
• Sonata no. 2 in A minor, BWV 1003 BAR; HEN
  → Fugue
• Sonata no. 3 in C major, BWV 1005 BAR; HEN
  → Fugue

ORCHESTRAL EXCERPTS

Candidates should be prepared to play two excerpts: one from List 1 (orchestral tutti parts), and one from List 2 (excerpts that include a concertmaster solo). Candidates should prepare the first violin part. In addition, candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken.

• All orchestral excerpts are included in Violin Series, Third Edition: Orchestral Excerpts (Mississauga, Ontario: Frederick Harris Music, 2006).
• Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The listings below include measure numbers and a suggested publisher for each excerpt.

LIST 1: Orchestral Tutti Parts

Mendelssohn, Felix
• Incidental Music to A Midsummer Night’s Dream
  → 1. Scherzo: mm. 17–99; 115–135; 237–250; 274 to end

Prokofiev, Sergei
• Symphony No. 1 (‘Classical’)
  → 1st movement: mm. 1–32 (beat 1)
  → 4th movement: mm. 1–41; 129–169 (beat 1); 213 to end

LIST 2: Excerpts that include a Concertmaster Solo

Beethoven, Ludwig van
• Missa solemnis, op. 123
  → Sanctus (Benedictus): mm. 110–234

Rimsky-Korsakov, Nicolai Andreyevich
• Capriccio espagnol, op. 34
  → 1st movement (Alborada): mm. 55–72
  → 3rd movement (Alborada): mm. 14–27; 41–63
  → 4th movement (Scena e canto gitano): solo cadenza
  → 5th movement (Fandango asturiano): mm. 25–36; 51–61

Schumann, Robert
• Symphony No. 1 in C major, op. 61
  → 2nd movement (Scherzo): mm. 1–96; 360 to end

Smetana, Bedřich
• The Bartered Bride
  → Overture: mm. 1–14; 31–66; 128–170; 401–421

Strauss, Richard
• Don Juan, op. 20
  → mm. 1–62; 165–195; 367–424

• Schehrazade, op. 35
  → 1st movement: mm. 14–18; 94–102 (beat 1)
  → 2nd movement: mm. 14–18
  → 3rd movement: mm. 142–165
  → 4th movement: mm. 8–9; 29–30 (cadenza), 641–665

Strauss, Richard
• Ein Heldenleben
  → mm. 191–284; 311–335

Tchaikovsky, Pyotr Il’ich
• Swan Lake Suite
  → 4th movement (Scène): mm. 10–34; 42–57; pickup to 66–72; pickup to 79–107

THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 6 Piano
Teacher’s ARCT

The Teacher’s ARCT will be awarded only to candidates eighteen years of age or older. Please see “Theory Examinations: Prerequisites and Co-requisites” on p. 7, “ARCT Examinations” on p. 8, “Classification of Marks” on p. 15, and “Supplemental Examinations” on p. 16 for important details regarding the application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination and to have at least one year of teaching experience.

TEACHER’S ARCT PART 1:
Performance of Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, and Sight Reading

REPERTOIRE

Please see “Examination Repertoire” on pp. 12–13 for important information regarding this section of the examination.

Candidates should prepare three selections:
– one from the repertoire listed for Grade 9
– one from the repertoire listed for Grade 10
– one from the repertoire listed for the Performer’s ARCT

The program must include:
– a concerto (first movement only)
– a sonata (two contrasting movements)
– a concert piece

Candidates are encouraged to choose a program that includes contrasting musical styles, periods, and keys.

Orchestral Excerpts

Candidates should be prepared to play two excerpts from those listed for the Performer’s ARCT examination: one from List 1 (orchestral tutti parts), and one from List 2 (excerpts which include a concertmaster solo). Please note that orchestral excerpts need not be memorized. All orchestral excerpts are included in Violin Series, Third Edition: Orchestral Excerpts (Mississauga, Ontario: Frederick Harris Music, 2006).

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 19 for important information regarding this section of the examination.

Studies/Etudes

No studies/etudes are required for the Teacher’s ARCT.

Scales, Arpeggios, and Double Stops

Candidates should be prepared to play the scales, arpeggios, and double stops as listed for the Grade 10 examination. Please note that scales, arpeggios, and double stops must be memorized.
EAR TESTS

Metre

Candidates will be asked to identify the time signatures of four-measure passages. The examiner will play each passage once.

- time signatures: \( \frac{2}{4}, \frac{3}{4}, \frac{6}{8}, \frac{9}{8} \)

Intervals

Candidates may choose to:
(a) sing or hum the intervals listed below after the examiner has played the first note once, OR
(b) identify the intervals listed below after the examiner has played the interval once in broken form.
- above a given note: any interval within a major 9th
- below a given note: any interval within an octave

Chords

Candidates will be asked to identify, by chord symbols or names (I, tonic, V, dominant, etc.), the chords used in a four-measure phrase in a major key. The phrase will begin with a tonic chord and may include chords on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

The examiner will play the tonic chord once and then play the phrase twice in a slow to moderate tempo. During the second playing, the candidate will name each chord after it has been played by the examiner.

Melody Playback

Candidates will be asked to play back both parts of a two-part phrase in a major key together, either on the violin or on the piano. The examiner will name the key, play the tonic triad once, and play the phrase twice.

SIGHT READING

1. Candidates will be asked to play a given passage approximately equal in difficulty to repertoire of a Grade 9 level.
2. Candidates will be asked to play a passage equal in difficulty to repertoire of a Grade 5 level, demonstrating the musical features and characteristics of the piece.
3. Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.
TEACHER’S ARCT PART 2: Viva Voce Examination

A: Pedagogical Principles

This part of the examination will test the candidate's knowledge of the principles of violin playing including:

– the construction of the violin
– the position and action of the fingers, hands, and arms
– the production of tone
– technical tools (such as exercises, studies/etudes, scales, and arpeggios) necessary for the development of intonation, shifting, bowings, and tone quality

B: Applied Pedagogy

Teaching Repertoire
Candidates should select a group of eighteen pieces from Violin Syllabus, 2006 edition repertoire lists (three pieces for each of Grades 3 through 8). The works chosen from each grade should constitute a well-balanced group.

A list of the repertoire must be given to the examiner.

Candidates will be asked to perform a selection of these works and discuss teaching problems that may be encountered, including details of style and interpretation. (Please note that these pieces need not be memorized, but the performance should be at an honours level for the grade.)

Demonstration Lesson
The examiner will select and perform one work from the candidate's list of teaching repertoire. The candidate will be expected to detect errors in the examiner's performance (notation, time values, rhythm, phrasing, interpretation, etc.), demonstrate corrections, and suggest practice strategies to address the problems.

TEACHER’S ARCT PART 3: Teacher’s ARCT Written Examination

Examination length: 3 hours
Passing mark: 70 percent
Candidates should be prepared to discuss the following topics:

– issues likely to arise in teaching intonation, rhythm, tone, shifting, bowing, articulations, phrasing, style and interpretation, memorization, sight reading, and ear training
– knowledge of the history of the violin and performance practice for music of the Baroque, Classical, and Romantic eras
– solutions for common technical problems
– suitable teaching material for all levels, from beginner up to and including Grade 8
– ways in which a teacher may help a student to develop confidence and concentration

Candidates may be asked to add editorial markings to a short passage of violin music, including articulations, dynamics, phrasing, expression marks, Italian terms, and fingerings. The title and tempo of the composition will be given. Candidates may also be asked to write several short exercises designed to correct common technical problems encountered by violin students.

For a reading list and reference material, please see “Bibliography” on pp. 75–78.

THEORY PREREQUISITES

Grade 2 Rudiments
Grade 3 History
Grade 4 Harmony or Grade 4 Keyboard Harmony
Grade 4 History

THEORY CO-REQUISITES

Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint or Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

PIANO CO-REQUISITE

Grade 8 Piano
# Section 4 – Theory Examinations

Theory examinations are given in the subjects listed below. Please refer to the current RCM Theory Syllabus for detailed information on theory examinations and recommended textbooks.

All theory co-requisites must be completed before or within five years after the respective session of the practical examination to which they apply. Extensions will not be granted. Candidates are strongly advised to complete their theoretical work before, or at the same time as, their practical examination. (Please see p. 8 for a list of theory prerequisites and co-requisites.)

## RUDIMENTS

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
<th>Exam Duration</th>
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<tbody>
<tr>
<td>Preliminary Rudiments</td>
<td>Elements of music for the beginner.</td>
<td>One-hour examination</td>
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<tr>
<td>Grade 1 Rudiments</td>
<td>A continuation of Preliminary Rudiments for students with more music reading experience.</td>
<td>Two-hour examination</td>
</tr>
<tr>
<td>Grade 2 Rudiments</td>
<td>Preliminary and Grade 1 Rudiments with the addition of foundation material necessary to the study of harmony.</td>
<td>Two-hour examination</td>
</tr>
</tbody>
</table>

## HARMONY, KEYBOARD HARMONY, COUNTERPOINT, AND ANALYSIS

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
<th>Exam Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introductory Harmony</td>
<td>A continuation of Grade 2 Rudiments with the introduction of elementary four-part writing and melodic composition in major keys, chord symbols, and non-chord tones.</td>
<td>Three-hour examination</td>
</tr>
<tr>
<td>Grade 3 Harmony</td>
<td>The fundamentals of four-part writing in major keys; melodic composition; harmonic and structural analysis in major and minor keys.</td>
<td>Three-hour examination</td>
</tr>
<tr>
<td>Grade 3 Keyboard Harmony</td>
<td>The material of Grade 3 Harmony at the keyboard.</td>
<td></td>
</tr>
<tr>
<td>Grade 4 Harmony</td>
<td>Intermediate four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis; musical forms.</td>
<td>Three-hour examination</td>
</tr>
<tr>
<td>Grade 4 Counterpoint</td>
<td>Simple two-part counterpoint in Baroque style; invertible counterpoint at the octave and the 15th. Completion of Grades 3 and 4 Harmony is strongly advised.</td>
<td>Three-hour examination</td>
</tr>
<tr>
<td>Grade 5 Harmony and Counterpoint</td>
<td>Advanced harmonic and intermediate contrapuntal techniques (for two voices). Completion of Grades 3 and 4 Harmony and Grade 4 Counterpoint is strongly advised.</td>
<td>Three-hour examination</td>
</tr>
<tr>
<td>Grade 5 Keyboard Harmony</td>
<td>The material of Grade 5 Harmony and Counterpoint at the keyboard. This examination may be substituted for Grade 5 Harmony and Counterpoint in fulfillment of certificate requirements.</td>
<td></td>
</tr>
<tr>
<td>Grade 4 Keyboard Harmony</td>
<td>The material of Grade 4 Harmony at the keyboard.</td>
<td>Three-hour examination</td>
</tr>
<tr>
<td>Grade 5 Analysis</td>
<td>Advanced harmonic and structural analysis of musical forms based on the material of Grades 3 and 4 Harmony, and Grade 5 Harmony and Counterpoint, as well as short post-1900 compositions.</td>
<td>Three-hour examination</td>
</tr>
</tbody>
</table>
MUSIC HISTORY

Grade 3 History
– Three-hour examination.

Grade 4 History
Music of the Medieval, Renaissance, Baroque, and Classical periods, with emphasis on the development of musical genres and forms.
– Three-hour examination.

Grade 5 History
Styles, composers, and music of the 19th, 20th, and 21st centuries, including Canadian music.
– Three-hour examination.

MUSICIANSHIP

At the option of candidates, these examinations may be substituted for the Ear Tests requirements for Grades 8 to 10 and ARCT practical examinations.

Junior Musicianship
Singing and/or identification of scales, intervals, and chords; aural analysis of simple harmonic progressions; singing back and sight singing of simple rhythms and melodies. To be used with Grade 8 practical examinations.

Intermediate Musicianship
Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions; singing back and sight singing of rhythms and melodies. To be used with Grade 9 practical examinations.

Senior Musicianship
Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions to the Grade 4 Harmony level; singing back and sight singing of rhythms and melodies. To be used with Grade 10 practical examinations and/or ARCT; the minimum acceptable mark is 70 percent.

CLASSIFICATION OF THEORY MARKS

<table>
<thead>
<tr>
<th>Classification</th>
<th>Mark Range</th>
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<tbody>
<tr>
<td>First Class Honours with Distinction</td>
<td>90–100</td>
</tr>
<tr>
<td>First Class Honours</td>
<td>80–89</td>
</tr>
<tr>
<td>Honours</td>
<td>70–79</td>
</tr>
<tr>
<td>Pass</td>
<td>60–69</td>
</tr>
</tbody>
</table>
Section 5 – Bibliography

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes.

GENERAL RESOURCES

Sight Reading and Ear Training


Official Examination Papers


- Preliminary Rudiments
- Grade 1 Rudiments
- Grade 2 Rudiments
- Introductory Harmony
- Grade 3 Harmony
- Grade 3 Keyboard Harmony
- Grade 3 History
- Grade 4 Harmony

Grade 4 Keyboard Harmony
Grade 4 History
Grade 4 Counterpoint
Grade 5 Harmony and Counterpoint
Grade 5 Keyboard Harmony
Grade 5 History
Grade 5 Analysis

Individual ARCT Teacher's Written Examination papers are also available upon request.

General Reference Works


VIOLIN RESOURCES

Anthologies

Perlman, George, ed. Violinists’ First Solo Album. New York: Carl Fischer, 1905.

Collections

### Violin Resources

#### Studies and Technique

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Editions/Comments</th>
</tr>
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</table>

#### Orchestral Excerpts

<table>
<thead>
<tr>
<th>Title</th>
<th>Editions/Comments</th>
</tr>
</thead>
</table>

### Violin Reference Material

#### Books

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Editions/Comments</th>
</tr>
</thead>
</table>

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**Bibliography**
VIOLIN REFERENCE MATERIAL continued

Books continued


Periodicals

*American String Teacher*  
www.astaweb.com  
American String Teachers Association  
4153 Chain Bridge Road  
Fairfax, Virginia USA 22030

*American Suzuki Journal*  
Suzuki Association of the Americas  
www.suzukiassociation.org  
P.O. Box 17310  
Boulder, Colorado USA 80308

*Strad Magazine*  
www.thestrad.com  
Orpheus Subscriptions Department  
c/o WDIS Ltd.  
Units 12 & 13 Cranleigh Gardens Industrial Estate  
Southall, United Kingdom UB1 2DB

*Strings Magazine*  
www.stringsmagazine.com  
Strings  
Box 469120  
Escondido, California USA 92046

Associations and Websites

*American String Teachers Association*  
www.astaweb.com

*Suzuki Association of the Americas*  
www.suzukiassociation.org  
P.O. Box 17310  
Boulder, Colorado USA 80308

Sources of Violin Music

*Royal Conservatory Music and Book Store*  
273 Bloor Street West  
Toronto, Ontario M5S 1W2  
tel: 416-585-2225  
fax: 416-585-7801  
toll-free: 1-866-585-2225

*Canadian Music Centre*  
www.musiccentre.ca  
20 St. Joseph Street  
Toronto, Ontario M4Y 1J9  
tel: 416-961-6601  
fax: 416-961-7198

*The Leading Note*  
www.leadingnote.com  
370 Elgin St. Suite 2  
Ottawa, Ontario K2P 1N1  
tel: 613-569-7888

*Shar Products Company*  
www.sharmusic.com  
P.O. Box 1411  
Ann Arbor, Michigan USA 48106  
tel: 1-800-248-SHAR

*The Soundpost*  
www.thesoundpost.com  
93 Grenville Street  
Toronto, Ontario M5S 1B4  
tel: 416-971-6990  
fax: 416-597-9923  
toll-free: 1-800-363-1512

*Steve Weiss Music*  
www.steveweissmusic.com  
2324 Wyandotte Road  
Willow Grove, Pennsylvania USA 19090  
tel: 215-659-0100  
fax: 215-659-1170  
toll-free fax: 1-877-582-2494  
(This on-line music service stocks more than 10,000 violin titles, including many items not available from general music stores.)
The Second Century

The curriculum and the examination system of The Royal Conservatory of Music are built on more than a century of commitment to the highest quality in the teaching and performing of music. Through the professional training program, the national examination system, and faculty of distinguished musicians, The Royal Conservatory of Music is recognized as the leading music-training force in Canada, and one of the most significant musical institutions in the Commonwealth.

The Royal Conservatory of Music (originally called the Toronto Conservatory of Music and incorporated in 1886) opened with an enrolment of 200 students and a staff of fifty teachers led by Edward Fisher. A decade later, when enrolment had grown to more than 1,000 students, the school moved to newly built facilities with a reception hall, offices, studios, classrooms, a lecture hall, and a concert hall. Additional studios, classrooms, and residences for out-of-town students were added over the next fifteen years. In 1898, the Conservatory established its first examination centres in several Ontario towns and opened branches in Toronto.

In 1913, following the death of Edward Fisher, Augustus Vogt, conductor of the Toronto Mendelssohn Choir, became Principal. Under Vogt’s leadership, new programs were developed. The number of examination centres was increased, and enrolment continued to grow. By 1926 there were nearly 7,500 students and over 16,000 examination candidates. In association with Sir Edmund Walker, President of the Conservatory, Vogt established closer ties with the University of Toronto. In 1921, administration of operations passed to a Board of Trustees responsible to the University.

Ernest MacMillan (later Sir Ernest MacMillan) was named Principal in 1926. He implemented professional performance training programs, including the Artist Diploma Program and The Royal Conservatory Opera School. When MacMillan resigned in 1942, the leadership of the Conservatory passed briefly in turn to Norman Wilks and Charles Peaker. Ettore Mazzoleni served as Principal from 1945 to 1968.

In 1947, a Royal Charter was granted to the Conservatory by King George VI in recognition of its wide influence. The institution was renamed The Royal Conservatory of Music. During the four postwar decades, the Royal Conservatory of Music continued to develop under the leadership of distinguished musicians such as Boyd Neel, David Ouchterlony, Ezra Schabas, Gordon Kushner, and Robert Dodson.

In 1991, The Royal Conservatory of Music re-established its independence from the University of Toronto, and Dr. Peter Simon was named President of the newly independent school. Over the next few years with the strengthening of teaching programs, RCM Examinations was expanded and the range of RCM materials published by The Frederick Harris Music Co., Limited increased. In addition, two new areas of development were established. The first, a research arm called the RCM Centre for Learning, has as its objective the exploration of new ways to teach music. The second, the RCM Teacher Services, is an association designed to support and assist independent music teachers with services and educational opportunities.

Now in its second century, and in association with thousands of dedicated teachers across the country, The Royal Conservatory of Music assists in the education of more than a quarter of a million students annually. With a renewed commitment to excellence in music education and performance, with strengthened ties to its communities, and with the development of new teaching methods and materials, The Royal Conservatory of Music welcomes the opportunity to serve the needs of society in the 21st century.