GRADE ONE

Length of the examination: 20 minutes

Examination Fee: Please consult the current examination application form for the schedule of fees.

Co-requisite: None. There is NO written examination co-requisite for the awarding of the Grade 1 Practical Certificate.

Requirements & Marking

Requirement	*Total Marks*
TWO LIST PIECES	
Piece #1	16
Piece #2	16
TWO STUDIES (6 marks each)	12
ONE SUPPLEMENTARY PIECE	8
TECHNICAL TESTS	
Scales & Arpeggios	16
SIGHT READING	
Rhythm Pattern	3
Playing	7
AURAL TESTS	10
VIVA VOCE	8
MARKS FOR MEMORY	
List pieces only (2 marks each)	4
TOTAL POSSIBLE MARKS	100

NOTE: The examination program must include at least ONE work by a Canadian composer. The Canadian work may be chosen from the List Pieces OR as the Supplementary Piece. Candidates who fail to include a Canadian work will be subject to an automatic deduction from their over-all total mark.

Pieces

Candidates must be prepared to play TWO pieces from the list below, chosen to contrast in style, key, tempo, etc. Your choice must include TWO different composers. All pieces requiring accompaniment must be played with accompaniment. All pieces were available in print at the time the syllabus was prepared. Although suggested editions have been given below to assist candidates in identifying and purchasing music, ANY STANDARD EDITION may be used for the examination.

* = *Canadian composer*

ARBEAU
Les Bouffans (***Arbeau's Orchesography***) Faber
(*The Young Violinist's Repertoire Book 1*)

***ARCHER, V.**
Twelve Miniatures Waterloo
Choose ANY ONE of
No. 2 A Quiet Song
No. 3 On Tip Toe

BACH, J. S.
March in A (***Peasant's Cantata***) Faber
(*The Young Violinist's Repertoire Book 1*)
Minuet in G, BWV Anh. 114 Any edition

BARTOK, B.
Teasing Song (*Doflein Method, Vol. 1*) Schott

BAYLY, I.	
Long, Long Ago (in A) *(Suzuki Violin School, Vol. 1)*	Summy Birchard
BLAIR, D.	
Marching Bands	CMC
CORRETTE, M.	
Fanfare (*The Young Violinist's Repertoire Book I*)	Faber
Minuet (*Doflein Method, Vol. 1*)	Schott
***COULTHARD, J.**	
The Great Elephant (*Encore Series Book I*)	Harris
Grandfather Tells a Witch Story *(Encore Series, Book 1)*	Harris
The Sailboat on the Lake *(Encore Series, Book 1)*	Harris
***DUKE, D.**	
All Alone *(Encore Series, Book 1)*	Harris
The Alligator *(Encore Series, Book 1)*	Harris
***ETHRIDGE, J.**	
Homage to Bartok *(Encore Series, Book 1)*	Harris
The Lonely Mermaid *(Encore Series, Book 1)*	Harris
***FLEMING, R.**	
Scotty Lad *(Encore Series Book I)*	Harris
FOLK	
*Alouette (*Folk Fiddle Playtime*)	Faber
Early One Morning (*Folk Fiddle Playtime*)	Faber
May Song (*Suzuki Violin School, Vol. 1*)	Summy Birchard
O Come Little Children *(Suzuki Violin School, Vol. 1)*	Summy Birchard
Wiegenlied aus Tirol (*Folk Fiddle Playtime*)	Faber
HÄNDEL, G. F.	
March from "Judas Maccabeus" *(The Young Violinist's Repertoire Book I)*	Faber
HAYDN, F. J.	
Andante (*The Young Violinist's Repertoire Book I*)	Faber
***HYSLOP, R.**	
Autumn Parade (*Music Stands)*	Harris
Rapido (*Music Stands)*	Harris
Roumanian Dance (*Music Stands)*	Harris
T.V. Theme (*Music Stands)*	Harris
KABELEVSKY, D.	
Games (*20 Pieces for Violin and Piano, Op. 80*)	MCA (Leeds)
March (*20 Pieces for Violin and Piano, Op. 80*)	MCA (Leeds)
Waltz (*20 Pieces for Violin and Piano, Op. 80*)	MCA (Leeds)
DE KEYSER, P.	
Hungarian Dance (*Violin Playtime Book I*)	Faber
Poëme (*Violin Playtime Book I*)	Faber
The Bells (*Violin Playtime Book I*)	Faber
KOMAROVSKY, I.	
The Grey Dove (*The Young Violinist's Repertoire Book I*)	Faber
KRASEV, A.	
Pony Trot (*The Young Violinist's Repertoire Book I*)	Faber
PURCELL, H.	
Rigadoon (*Classical Album of Early Grade Pieces*)	Boston
SUZUKI, S.	
Allegro in A (*Suzuki Violin School, Vol. 1*)	Summy Birchard
Allegretto in D (*Suzuki Violin School, Vol. 1*)	Summy Birchard
Andantino in D (*Suzuki Violin School, Vol. 1*)	Summy Birchard
SZELENYI, I.	
Playsong (*24 Little Concert Pieces*)	Boosey & Hawkes

Studies

Candidates must be prepared to play TWO contrasting studies in different keys from the following list. Memorization is recommended although NOT required.

DE KEYSER, P.	
Violin Playtime Studies Choose ANY ONE of Nos. 2, 3, 11	Faber
DOFLEIN, E.	
Doflein Method – Volume 1 No. 36	Schott
KINSEY, H.	
Elem. & Progressive Studies for Violin Choose ANY ONE of Nos. 2, 4, 5, 7	Assoc. Board of RSM
SANDOR, ET AL	
Violin Tutor I *No. 60*	Editio Musica Budapest
SUZUKI, S.	
Suzuki Violin School – Volume 1 Perpetual Motion in A or D ♪ "singles" and ♫ 'doubles" Etude ♪ only	Summy Birchard
WOOF, R.	
Fifty Elementary Studies for Violin Choose ANY ONE of Nos. 1, 3, 5, 6	Assoc. Board of RSM

Supplementary Piece

Candidates must be prepared to play ONE Supplementary Piece. This piece need not be from the Syllabus lists, and may be chosen entirely at the discretion of the teacher and student. It may represent a period or style of piece not already included in the examination program, but which holds special interest for the candidate. The choice must be within the following guidelines:

1) The equivalent level of difficulty of the piece may be at a higher grade level, providing it is within the technical and musical grasp of the candidate.

2) Pieces at the pre-grade 1 level are acceptable.

3) The piece must be for solo violin (with or without piano accompaniment). Duets and trios are not acceptable.

4) Candidates with exceptional talent for improvisation may wish to improvise upon a theme of their choice. In this case, items 1 and 2 (above) will apply. Marks will be given for originality, musical inventiveness, and structural unity.

Special approval is not required for the Supplementary Piece. However, poor suitability of the choice may be reflected in the mark. Memorization is encouraged, although NOT required.

Technical Tests

All technical tests must be played from memory, evenly, with good tone, secure intonation, with all of the listed bowings, ascending and descending in the keys stated.

SCALES

ALL scales to be played from memory, ascending AND descending.

	Keys	Octaves	Note Values	M.M. ♩=	Bowings	Comments
Major	**A, D**	1	𝅗𝅥	72	detaché	Tonic may be doubled in value for G scale only (see example)
	G	2	♩	60	detaché	
Natural Minor	**e**	1	𝅗𝅥	72	detaché	Start on D string

ARPEGGIOS

ALL arpeggios to be played from memory, ascending AND descending. Do NOT repeat the top note.

	Keys	Octaves	Note Values	M.M. ♩=	Bowings	Comments
Major	**A, D**	1	𝅗𝅥	72	detaché	
	G	2	♩	60	detaché	
Minor	**e**	1	𝅗𝅥	72	detaché	Start on D string

Example: G major scale (2 octaves) – either pattern may be played, at the candidate's choice.

Sight Reading

Candidates are required to perform at sight a) a rhythmic exercise and b) a passage of violin score as described below. The candidate will be given a brief period to scan the score, but not to "practise silently" before beginning to play. Candidates must perform each section without counting aloud. It is recommended that candidates maintain a steady beat, and avoid the unnecessary repetition caused by attempting to correct errors during the performance.

a) Rhythm		*b) Violin Passage*	
To tap, clap or play on one note (at the candidate's choice) a simple rhythm.		To play at sight a simple melody, within the limits of the treble staff.	
Length	4 bars	Keys	D Major
Time signature	2/4, 3/4	Length	4 bars
Note values	dotted 1/2, 1/2, 1/4, 1/8	Time signature	2/4, 3/4
Rest values	no rest values	Note values	dotted 1/2, 1/2, 1/4
		Rest values	whole rest

Example: a) Rhythm

Example: b) Violin passage

Aural Tests

The candidate will be required:

i) to clap back the rhythmic pattern of a short melody, 4 bars in length, in 2/4 or 4/4 time, consisting of half, dotted half, quarter and eighth notes, after it has been played twice by the Examiner at the keyboard. Following is the approximate level of difficulty:

ii) to identify *major* or *minor* triad chords played once by the Examiner in broken form; in close, root position

iii) the *major* common [four-note] chord of any key will be played once by the Examiner in broken form slowly, ascending and descending. The chord will be in root position. One of the four notes will then be re-sounded for the candidate to identify by saying, at the candidate's choice:

EITHER its interval number [1, 3, 5, 8]
OR its tonic sol-fa name [doh, me, sol, upper doh].

Viva Voce

Candidates must be prepared to give verbal answers to questions on the TWO List pieces selected for the examination. Candidates must ensure that all teaching notes and other written comments are removed from the score before the examination. The questions will include the following elements:

i) to find and explain all of the signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic and tempo markings, and other musical terms and signs as they may be found in the two selected pieces.

ii) without reference to the score, to give the title, key and composer of the piece.

iii) to explain the meaning of the title of the piece.