GRADE TEN

Length of the examination: 55 minutes

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

Co-requisites: Successful completion of the following written examination is required for the awarding of the Grade 10 Practical Certificate.
THEORY 6 AND ***HISTORY 5*** AND ***HISTORY 6***

Note: Completion of Grade 10 is NOT required to proceed to the Associate Diploma. However, candidates who successfully complete Grade 10 will be exempt from the Associate Diploma technique providing they obtain a minimum total of 70% in each of Technical Tests, Sight Reading and Aural Tests.

Requirements & Marking

Requirement	*Total Marks*
FOUR LIST PIECES To be performed from memory, one from each of	
List A (Concerto)	13
List B (Sonata)	12
List C (Piece)	11
List D (Unaccompanied)	10
TWO STUDIES (5 marks each)	10
ORCHESTRAL EXCERPTS	6
ONE SUPPLEMENTARY PIECE	8
TECHNICAL TESTS Scales & Arpeggios	14
SIGHT READING	
Rhythm Pattern	2
Playing	6
AURAL TESTS	8
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 must be performed from memory. 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*

LIST A

BRUCH, M.
Concerto in G minor, Op. 26 (1st AND 2nd mov'ts) — Any edition

HAYDN, F. J.
Concerto in B, Hob.VIIa:B2 (1st mov't with cadenza) — Breitkopf

KABALEVSKY, D.
Concerto in C, Op. 48 (1st AND 2nd mov'ts) — International

MOZART, W. A.
Concerto No. 4 in D, K. 218 — International
1st AND 2nd mov'ts with cadenzas

SPOHR, L.
Concerto No. 6 in G minor, Op. 28 (1st mov't) — Fischer

VIOTTI, G. B.
Concerto No. XXII in A minor (1st mov't AND cadenza) — Schirmer

VIVALDI, A.
Four Seasons — Any edition
Choose ANY ONE of
Autumn (complete)
Summer (complete)
Winter (complete)

***WEINZWEIG, J.**
Concerto Op. 22 — Carisch
(1st mov't and ANY ONE other contrasting mov't)

LIST B

BEETHOVEN, L. VAN
Sonata No. 3 in E flat, Op. 12 (1st mov't) — Any edition
Sonata No. 1 in A, Op. 30 (1st mov't) — Any edition
Sonata No. 2 in C minor, Op. 30 (1st mov't) — Any edition
Sonata No. 3 in G, Op. 30 (1st mov't) — Any edition

BRAHMS, J.
Sonata No. 1 in G, Op. 78 (1st mov't) — Henle
Sonata No. 2 in A, Op. 100 (1st mov't) — Henle

***COULTHARD, J.**
Duo Sonata — BMI Canada
Choose EITHER 1st mov't OR 3rd mov't

DELIUS, FREDERICK
Sonata No. 3 — Boosey & Hawkes
Choose EITHER 1st mov't OR 2nd mov't

FAURÉ, G.
Sonata in A, Op. 13 — Kalmus
Choose EITHER 1st mov't OR 4th mov't

GRIEG, E.
Sonata No. 1 in F, Op. 8 (1st AND 2nd mov'ts) — Schirmer
Sonata No. 3 in C minor, Op. 45 (1st AND 2nd mov'ts) — Schirmer

MOZART, W. A.
Sonata No. 10 in B flat, K. 378 (1st AND 2nd mov'ts) — Schirmer
Sonata No. 16 in E flat, K. 481 (1st AND 2nd mov'ts) — Schirmer
Sonata No. 17 in A, K. 526 (1st AND 2nd mov'ts) — Schirmer

PAGANINI, N.
Sonata No. 12 in E minor, Op. 3 (complete) — International

SCHUMANN, R.
Sonata in A minor, Op. 105 (1st AND 2nd mov'ts) — Peters

***VALLERAND, J.**
Sonata for Violin and Piano (1st AND 2nd mov'ts) — CMC

***WEINZWEIG, J.**
Sonata for Violin and Piano — CMC

LIST C

***ARCHER, V.**
Prelude and Allegro — Berandol

BEETHOVEN, L. VAN
Romanze in G, Op. 40 (*Romantzen für Violon und Klavier*) — Peters

DEBUSSY, C. (TRANS. HEIFETZ)
Golliwogg's Cake-Walk — Fischer

DVORÁK, A.
Mazurka, Op. 49 (*Three Pieces for Violin and Piano*) — Schirmer
Slavonic Dance in E minor, No. 2, Op. 46 (ed. Kreisler) — Fischer
(*The Fritz Kreisler Collection, Volume 1*)

***ECKHARDT-GRAMMATÉ, S.-C.**
10 Caprices for Solo Violin — CMC
Choose ANY ONE of Nos. 1. 2. 3

HUBAY, J.
Hejre Kati (Czardas Scene), No. 4, Op. 32 — Fischer OR Schirmer

***HYSLOP, R.**
L'Amour de la jeune fille *(Bow Ties)* — Harris

KROLL, W.
Banjo and Fiddle — Schirmer

KREISLER, F.
The Fritz Kreisler Collection, Volume 1 — Fischer
Praeludium and Allegro in the style of Pugnani
The Fritz Kreisler Collection, Volume 2 — Fischer
Choose ANY ONE of
Songs My Mother Taught Me
La Chasse in the style of Cartier

***KULESHA, G.**
Dark TIme — CMC

MOZART, W. A. (ARR. KREISLER)
Rondo from Serenade in D major, K. 250 ("Haffner") — Fischer
(*The Fritz Kreisler Collection, Volume 1*)

NOVACEK, O.
Moto Perpetuo — International OR Fischer

PAGANINI, N.
Cantabile in D (ed. Ricci) — International

***PARKER, M.**
In Memoriam — CMC

RACHMANINOV, S.
Vocalise, Op. 34, No. 14 — Schirmer
(*Two Sentimental Pieces for Violin and Piano*)

RIES, F.
La Capricciosa for Violin and Piano — Ries&Erler

SCARLATTI, A. (ARR. GODOWSKY)
Gigue – "La Chasse" (*Suite No. 3 in D*) — Bosworth

SCHUMANN, R. (TRANS. KREISLER)
Fantasy in C, Op. 131 — Fischer

SUK, J.
Four Pieces for Violin and Piano, Op. 17, Volume 1 — Lengnick
Choose ANY ONE of
Quassi Ballata
Appassionata

WIENIAWSKI, H.
Caprice in E flat for Violin and Piano, Alla Saltarella — Foley

VIEUXTEMPS, H. (ED. HUBAY)
Lamento, Op. 48, No. 18 — EMB

VITALI, T.
Ciaccona in G minor for Violin and Piano — Fischer

LIST D

BACH, J. S.
Sonata No. 1 in G minor, BWV 1001 — Any edition
Choose ANY ONE of
Adagio
Presto
Sonata No. 2 in A minor, BWV 1003 — Any edition
Choose ANY ONE of

Andante
Allegro
Sonata No. 3 in C, BWV 1005 — Any edition
Choose ANY ONE of
Adagio
Largo
Partita No. 1 in B minor, BWV 1002 — Any edition
Allemande AND Double
Partita No. 3 in E — Any edition
Choose ANY ONE of
Preludio
Loure

***JOACHIM, O.**
Requiem for Solo Violin — CMC

***KYMLICKA, M.**
Partissima for Solo Violin — CMC

PAGANINI, N.
60 Variations sur l'air Barucaba pour Violon (solo) Op. 14 — EMB
Choose EITHER (a) OR (b)
(a) No. 24 AND No. 25 AND No. 26 AND No. 29
(b) No. 27 AND No. 28 AND No. 30 AND No. 32
The theme before No. 1 and the "finis" after No. 60 should be played at the beginning and end of each group of Variations, in the appropriate keys

WIENIAWSKI, H. (ED. GINGOLD)
Etudes-Caprices for Violin (solo), Op. 18 — International
No. 4

Studies

Candidates must be prepared to play TWO contrasting studies in different keys, ONE from Study List A and ONE from Study List B, below. Memorization is recommended although NOT required.

LIST A

DONT, J.
Twenty-Four Etudes and Caprices, Op. 35 — Schirmer
Choose ANY ONE of
Nos. 19, 20, 21, 22, 23, 24

LIST B

GAVINIES, P.
Twenty-Four Etudes for the Violin — Schirmer
Choose ANY ONE Etude

Orchestral Excerpts

Candidates must be prepared to play ANY of the following orchestral excerpts, one or more of which will be chosen by the Examiner. Candidates should note that for each excerpt, they may be asked to start or stop in the middle of the excerpt passage. All excerpts can be found starting on page 56 of this syllabus. For those candidates who wish to prepare their excerpts from complete orchestral parts, please use the material at the back of this syllabus for reference.

BEETHOVEN, L. VAN
Leonore Overture No. 3, Op. 72a
ROSSINI, G.
Barber of Seville Overture
SAINT-SAËNS, C.
Danse Macabre, Op. 40
SCHUBERT, F.
Symphony No. 5

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 below the equivalent of Grade 9 level are not 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 on 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	all keys	3	𝅘𝅥𝅯	88	12 slurred
Melodic Minor	all keys	3	𝅘𝅥𝅯	88	12 slurred
Harmonic Minor	all keys	3	𝅘𝅥𝅯	88	12 slurred
Chromatic	Start on B♭, D	3	𝅘𝅥𝅯	88	12 slurred
Double Stops in 3rds	E♭, F, F♯ e♭, f, f♯ harmonic & melodic	2	♩	88	
Double Stops in 6ths	E♭, F, F♯ e♭, f, f♯ harmonic & melodic	2	♩	88	
Double Stops in 8ves	E♭, F, F♯ e♭, f, f♯ harmonic & melodic	2	♩	88	
Double Stops in 10ths	A	1	𝅗𝅥	104	detaché Start on A and E strings
Artificial Harmonics	B♭, B, g harmonic	2	♩	88	

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	all keys	3	♪	96	3 8ve per bow
Minor	all keys	3	♪	96	3 8ve per bow
Dominant 7ths	all keys	3	𝅘𝅥𝅯	80	3 8ve per bow
Diminished 7ths	all keys	3	𝅘𝅥𝅯	80	3 8ve per bow

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 rhythm in simple or compound time. May include syncopated rhythms, changing meters, irregular meters, and complex patterns. Length 4-8 bars Time signature any simple or compound time Note values variety of values including ties Rest values variety of values	To play at sight a melody, about equal in difficulty to pieces of Grade 7 level. Keys ALL KEYS, Major & Minor Length 16-32 bars

Example a) Rhythm

Aural Tests

The candidate will be required:

i) at the candidate's choice, to play back OR sing back to any vowel, the **lower** part of a two-part phrase in a major key, after the Examiner has:

- ✓ named the key [up to three sharps or flats]
- ✓ played the 4-note chord on the tonic [solid form]
- ✓ played the passage twice.

The parts may begin on ANY note of the tonic chord. Following is the approximate level of difficulty:

ii) to identify any of the following intervals after each one has been played once by the Examiner in broken form:

ABOVE a note
major and minor 2nd
major and minor 3rd
perfect 4th
augmented 4th (diminished 5th)
perfect 5th
major and minor 6th
major and minor 7th
perfect octave

BELOW a note
major and minor 2nd
major and minor 3rd
perfect 4th
augmented 4th (diminished 5th)
perfect 5th
major and minor 6th
major and minor 7th
perfect octave

iii) to identify any of the following chords when played once by the Examiner in solid form, and in close position:

major and *minor* chords: root position and first or second inversion [to be played in solid form, close position]
dominant 7th chords: root position or any inversion [to be played in solid form, close position]
diminished 7th chords: root position only [to be played in solid form, open (SATB) position]

iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadences and all internal cadences are ***Perfect*** (V-I), ***Imperfect*** (I-V, II-V, IV-V), ***Plagal*** (IV-I), or ***Interrupted/Deceptive*** (V-VI). The Examiner will play the passage TWICE; the first time straight through without interruption, the second time stopping at cadence points for the candidate to identify them.