GRADE TWO

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 2 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*

***ARCHER, V.**
Twelve Miniatures — Waterloo
Choose ANY ONE of
No. 1 Jig
No. 9 Lullaby

BACH, J. S.
Minuet No. 2 (*Suzuki Violin School, Vol. 1*) — Summy Birchard
Minuet No. 3 (*Suzuki Violin School, Vol. 1*) — Summy Birchard
Musette from *English Suite in G minor*, BWV808 (*Suzuki Violin School, Vol. 2*) — Summy Birchard

***BECKWITH, J.**
Reel 1 (***Eight Miniatures***) — Harris

***BARNES, M.**
Folk Dance (*Three Folk Dances, No. 2*) — CMC

BRAHMS, J.
Folk Song (*First Solo Pieces for Violin & Piano*) — Schott
The Hunter (*First Solo Pieces for Violin & Piano*) — Schott
Waltz (*Suzuki Violin School, Vol. 2*) — Summy Birchard

CHEDERVILLE, E.-P.
Gavotte in A (*The Young Violinist's Repertoire Book II*) — Faber

***COULTHARD, J.**
A Little Sorrow *(Encore Series, Book II)* — Harris
A Quiet Moment *(Encore Series, Book I)* — Harris

ELGAR, E.
Six Easy Pieces, Op. 22 — Any edition
Choose ANY ONE of
Nos. 1, 2, 4
Allegretto (*The Young Violinist's Repertoire Book II*) — Faber

***ETHRIDGE, J.**
Morris Dance *(Encore Series, Book I)* — Harris
The Subway Train *(Encore Series, Book I)* — Harris

***FLEMING, R.**
Singer Man — Harris

***FOLK, CANADIAN (ARR. DUKE)**
Un canadien errant (*Encore Series, Book II*) — Harris

***FOLK, CANADIAN (ARR. MCLEAN)**
Vive la canadienne — Harris

GABRIELI, D.
Ploughman's Song (*First Solo Pieces for Violin & Piano*) — Schott

GRETCHANINOFF, A.
Morning Stroll (*First Solo Pieces for Violin & Piano*) — Schott
The Jester (*First Solo Pieces for Violin & Piano*) — Schott

HÄNDEL, G. F.
Bourée (*Suzuki Violin School, Vol. 2*) — Summy Birchard
Classical Album of Early Grade Pieces — Boston
Choose ANY ONE of
Minuet No. 7 in D minor
Minuet No. 8 in F

***HYSLOP, R.**
Reverie *(Music Stands)* — Harris
Violin valentine *(Music Stands)* — Harris

KABALEVSKY, D.
Twenty Pieces for Violin & Piano, Op. 80 — Leeds (Can.)
Choose ANY ONE of
No. 6 A Song
No. 8 Skipping and Hopping

***MCDOUGALL, B.**
Tall Ships — Harris

MOZART, W. A.
Lied (*The Young Violinist's Repertoire Book II*) — Faber
Allegro (*Classical Album of Early Grade Pieces*) — Boston

NELSON, S.
Piece by Piece 2 — Boosey & Hawkes
Choose ANY TWO of
Henry's Hornpipe
Willow Water
Hurry on Down
Jingling Jimmy

RAICHEV, A.
Shepherd's Song (*The Young Violinist's Repertoire Book I*) — Faber

REINECKE, C.
Ländler (*The Young Violinist's Repertoire Book I*) — Faber

SCHUBERT, F.
Landler (*Classical Album of Early Grade Pieces*) — Boston
Waltz (*Classical Album of Early Grade Pieces*) — Boston

SCHUMANN, R.
Happy Farmer (*Suzuki Violin School, Vol. 1*) — Summy Birchard

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 — Faber
Choose ANY ONE of
Nos. 17, 21, 22, 23

KINSEY, H.
Elem. & Progressive Studies for Violin — Assoc. Board of RSM
Choose ANY ONE of
Nos. 9, 10, 11, 12, 13, 14, 15, 16

SUZUKI, S.
Suzuki Violin School – Volume 2 — Summy Birchard
Long, Long Ago, with Variation

WOHLFAHRT, F.
Sixty Studies for Violin Op. 45 Book 1 — Schirmer
Choose ANY ONE of
Nos. 1, 2, 3, 4

WOOF, R.
Fifty Elementary Studies for Violin — Assoc. Board of RSM
Choose ANY ONE of
Nos. 9, 11, 12, 13, 15

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 1 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	E♭, F, C A, B♭	1 2	♩	66	detaché or ♩ ♩	Tonic may be doubled in value; see p. 3 for example
Natural Minor	a, d	1	♩	66	detaché	a from A string; d from D string
Melodic Minor	a, d	1	♩	66	detaché	a from A string; d from 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	E♭, F, C A, B♭	1 2	♩	66	detaché or ♩ ♩ ♩	
Minor	a, d	1	♩	66	detaché	a from A string d from D string

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 choose a moderate tempo, 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 range of D-E^{1}, treble clef	
Length	4 bars	Keys	C, G, D Major
Time signature	3/4, 4/4	Length	4 bars
Note values	dotted 1/2, 1/2, 1/4, 1/8, & dotted 1/4 followed by 1/8	Time signature	2/4, 3/4, 4/4
		Note values	dotted 1/2, 1/2, 1/4, 1/8
Rest values	whole, 1/2. ¼	Rest values	whole, 1/2

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 in 3/4 or 4/4 time, consisting of half, dotted half, quarter, dotted 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 and in close, root position.

iii) to identify *major* or *harmonic minor* scales played once by the Examiner, ascending and descending, at a moderately slow tempo.

iv) 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, soh, upper doh].

Viva Voce

Candidates must be prepared to 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 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.