GRADE FIVE

Length of the examination: 25 minutes

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

Co-requisite: Successful completion of the following written examination is required for the awarding of the Grade 5 Practical Certificate.
THEORY 1

Requirements & Marking

Requirement	*Total Marks*
TWO LIST PIECES One from each of List A (Baroque/Classical) List B (Romantic/20th Century)	 17 17
TWO STUDIES One from Study List A One from Study List B	 6 6
ONE SUPPLEMENTARY PIECE	8
TECHNICAL TESTS Scales & Arpeggios	 16
SIGHT READING Rhythm Pattern Playing	 3 7
AURAL TESTS	8
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*

LIST A

BACH, J. S.
Gavotte in D (***Cello Suite No. 6, BWV 1012***) — Summy Birchard
(*Suzuki Violin School, Vol. 5*)
Gavotte in D (arr. Saenger) — Fischer
10 Little Classics for Violin (arr. Seely-Brown) — Fischer
Choose ANY ONE of
Giguetta in C
Sarabanda in C (No. 5)
Sarabanda in C (No. 6)

BOCCHERINI, L.
(Celebrated) Minuet from Quintet in E — Any edition

DEBOISMORTIER, J. B. (ED. DOFLEIN)
Allegretto (*Music for Violin & Piano I*) — Schott

CORELLI, A.
Allemande, Op. 5, No. 10 (*Baroque Music for Violin*) — Presser

HÄNDEL, G. F.
Gigue from Concerto Grosso No. 9 — Schirmer
(*Masterworks for the Young Violinist*)

HAYDN, F. J.
Minuetto from *Symphony No. 14* — Kendor

MOZART, W. A.
Aria in G (*The Young Violinist's Repertoire Book 4*) — Faber

PURCELL, H.
Allegro and Andante Cantabile — Lengnick

SEITZ, F.
Student's Concerto, Op. 13, No. 2 (1st mov't only) — CMS
(*Fun With Solos*)
Concerto No. 2 (3rd mov't only) — Summy Birchard
(*Suzuki Violin School, Vol. 4*)
Concerto No. 5 (*Suzuki Violin School, Vol. 4*) — Summy Birchard
Choose EITHER 1st mov't OR 3rd mov't

STEIBELT, D. (ED. DOFLEIN)
Allegro Moderato & Rondo (*Sonatine Op. 33, No. 1*) — Schott
(*Music for Violin & Piano II*)

VERACINI, F. M.
Largo e Cantabile, Op. 11, No. 7 — Presser
(*Baroque Music for Violin*)

LIST B

***ADASKIN, M.**
Dedication — CMC
Quiet Song — Leeds

BOHM, C.
Sarabande (*Fun with Solos*) — CMS

***COULTHARD, J.**
A Quiet Afternoon — CMC
On the March — Berandol

***DOLIN, S.**
Little Sombrero — Berandol
2 x 3 — Harris

***DUKE, D.**
Chaconne (*Encore Series Book V*) — Harris

ELLERTON, G.
Gavotte, Op. 21, No. 3 (*6 Morceau Mignons*) — Bosworth

***FIALA, G.**
Wallaby's Lullaby — CMC

***FLEMING, R.**
Yukon Tune — CMC

***HYSLOP, R.**
Ballade (*String Knots*) — Harris
Chants D'Inuit (*Bow Ties*) — Harris
Coastin' (*Bow Ties*) — Harris
España (*String Knots*) — Harris
The River (*Bow Ties*) — Harris

***JAQUE, R.**
Daussila — Berandol/BMI

KABALEVSKY, D.
20 Pieces for Violin and Piano — Leeds (Can.)
Choose ANY ONE of
No. 17 The Procession
No. 18 Ping Pong

***KENINS, T.**
Recitative and Duet — CMC

MOLLENHAUER, E.
The Infant Paganini — Fischer

NELSON, S.
Caprice (*Moving Up Again*) — Boosey & Hawkes

PORTNOFF, L.
Russian Fantasias — Bosworth
Choose ANY ONE of
Nos. 1, 4

SCHUBERT, F.
Moment Musical (*Universal Geigen Album I*) — Universal

SMETANA, B.
Furiante (*The Bartered Bride*) — Universal
(*Universal Geigen Album II*)

TCHAIKOVSKY, P.I.
Mazurka (***Piano Trio, Op. 50***) — Schirmer
(*Masterworks for the Young Violinist*)
Waltz of the Flowers — Universal
(*Universal Geigen Album II*)

TRADITIONAL
Hebrew Prayer (*The Young Violinist's Repertoire Book 4*) — Faber

WAGNER, R.
Prize Song (*Die Meistersinger*) — Universal
(*Universal Geigen Album I*)

WARNER, H. E.
Perpetuum Mobile, Op. 60, No. 3 — Lengnick

WEISS, J.
The Red Sarafan (Russian Folk Song), Op. 38, No. 40 — Schirmer
(*An Evening of Violin Classics*)

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.

STUDY LIST A

TROTT, J.
Melodious Double Stops, Book 1 — Schirmer
Choose ANY ONE of
Nos. 1, 2, 3, 4, 5, 6, 7, 8, 9

STUDY LIST B

SITT, H.
Studies for Violin, Op. 32, Book 2 — Carl Fischer
Choose ANY ONE of
Nos. 26, 27, 28

(continued on next page)

STUDY LIST B (CONT'D.)

WOHLFAHRT, F.
Sixty Studies for Violin, Op. 45, Book 2 Schirmer
Choose ANY ONE of
Nos. 41, 42

WOHLFAHRT, F.
Fifty Easy Melodious Studies for Violin, Op. 74, Bk 2 Schirmer
Choose ANY ONE of
Nos. 27, 28, 29, 30

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 4 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 noted.

SCALES

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

	Keys	Octaves	Note Values	M.M. ♩=	Bowings
Major	E♭, F	2	♪	80	
	G	3	♪	80	
Harmonic Minor	e♭, f	2	♪	80	
Melodic Minor	e♭, f	2	♪	80	
Chromatic	G, A	2	♪	80	detaché
Broken Intervals/ Double Stops in 3rds	G, A	1	♩	80	
Broken Intervals/ Double Stops in 6ths	G, A	1	♩	80	
Broken Intervals/ Double Stops in 8ves	G, A	1	♩	80	

Example: a) Broken Intervals / Double Stops

ARPEGGIOS

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

	Keys	Octaves	Note Values	M.M.	Bowings
Major	**E♭, F,** G	2 3		60	
Minor	**e♭, f**	2		60	
Dominant 7ths	In the keys of **D, E**	2		60	
Diminished 7ths	In the key of a	1		60	detaché

Sight Reading

Candidates are required to perform at sight a) a rhythmic exercies 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, about equal in difficulty to pieces of Grade 3 level.	
Length	4 bars	Keys	C, G, D, A, F, B♭ Major & a, e, d minor
Time signature	2/4, 3/4, 4/4	Length	8-12 bars
Note values	variety of values including triplets and ties		
Rest values	whole, 1/2, 1/4, 1/8		

Example: a) Rhythm

Example: b) Violin Passage

Aural Tests

The candidate will be required:

i) at the candidate's choice, to play back OR sing back to any vowel a short melody of six to eight notes, in 2/4, 3/4, or 4/4 time, based on the first five notes and the lower leading tone of a *major* scale, after the Examiner has:
- ✓ named the key [*C, F, G* or *D major*]
- ✓ played the 4-note chord on the tonic [broken form]
- ✓ played the melody twice.

The melody will begin on the tonic note. 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	**BELOW a note**
major 3rd	*major 3rd*
minor 3rd	*minor 3rd*
perfect 4th	*perfect 4th*
perfect 5th	*perfect 5th*
major 6th	*perfect octave*
minor 6th	
perfect octave	

iii) to identify *major* or *minor* triads and *dominant 7th* chords, solid form, in close, root position only. Each triad/chord will be played ONCE by the Examiner.

iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadence is ***Perfect*** (V-I) or ***Plagal*** (IV-I).

Viva Voce

Candidates must be prepared to give verbal answers 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.

iv) to give a few relevant details about the composer.

v) with direct reference to the score, to explain briefly simple form and key structures, including any obvious modulations.