GRADE SIX

Length of the examination: 30 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 6 Practical Certificate.
THEORY 2

Requirements & Marking

Requirement	*Total Marks*
THREE LIST PIECES One from each of List A (Concerto) List B (Sonata) List C (Piece)	 13 12 11
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	6
MARKS FOR MEMORY List A and List C 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

HUBER, A.
Student Concertino in G, Op. 6, No. 2 (complete) — Any edition

PERLMAN, G.
Israeli Concertino — Boosey & Hawkes
Choose ANY ONE movement

RIEDING, O.
Concerto in A minor, Op. 21 (1st mov't) — Boswell

SEITZ, F.
Concerto in G minor, Op. 12, No. 3 (1st mov't) — Any edition

VIVALDI, A.
Concerto in A minor, Op. 3, No. 6 — Any edition
Choose EITHER 1st movement OR 3rd movement
Concerto in G, Op. 3, No. 3 (1st mov't)

LIST B

BACH, J. C.
Sonata in G (*Sonatas by Old Masters*) — Universal

HANDEL, G. F.
Sonata No. 3 in F (Suzuki Violin School, Vol. 6) — Summy Birchard
Choose ANY TWO contrasting movements

HASLINGER, T.
Two Sonatinas, Op. 12 — Editio Musica Budapest
(*Easy Classical Sonatas)*
Choose EITHER Sonatina I OR Sonatina II (complete)

HAYDN, F. J.
Sonata in G, Hob. XVI:43bis. (complete) — Editio Musica Budapest
(*Easy Classical Sonatas*)

LECLAIR, J. M.
Sonata in E minor (*Sonatas by Old Masters*) — Universal
Choose ANY TWO contrasting movements

MATTHESON, J.
Sonata in E minor (complete) (*Sonatas by Old Masters*) — Universal

TARTINI, G.
Sonata in B flat (*Sonatas by Old Masters*) — Universal
Allegro AND Largo

VERACINI, F. M.
Gigue from Sonata in D minor — Summy Birchard
(*Suzuki Violin School, Vol. 5*)
Sonata, Op. 1, No. 1 in G minor — Associated Music Publishers
(*3 Sonatas for Violin and Piano*)
Choose ANY TWO contrasting movements

WANHAL, J. B.
Three Sonatas (*Easy Classical Sonatas*) — Edition Musica Budapest
Choose ANY TWO (Complete) of
Sonata I
Sonata II
Sonata III

LIST C

ALBINONI, T.
Allegro from *Sonata Op. VI, No. 7* — Presser
(*Baroque Music for Violin*)

BACH, J. S.
Gigue (*Suzuki Violin School, Vol. 6*) — Summy Birchard

BACH, J. S./GOUNOD, C. (ARR. AMBROSIO)
Ave Maria/Meditation on the First Prelude — Fischer

BIRKENSTOCK, J. A.
Siciliano, Op. 1, No. 5 (*Baroque Music for Violin*) — Presser

BOHM, C.
Spanish Dance — Lengnick

BRAHMS, J.
Wiegenlied, Op. 49, No. 4 — Schirmer
(*All Time Favorite Violin Solos*)

CORELLI, A.
Courante in F (*Suzuki Violin School, Vol. 6*) — Summy Birchard
Corrente in F, Op. 5, No. 7 (*Baroque Music for Violin*) — Presser
Introduzione and Giga da Camara (arr. Moffat) — Any Edition

***COULTHARD, J.**
Little French Suite (*Encore Series 6*) — Harris
Choose ANY TWO contrasting movements

DANCLA, C.
Air Variés, Op. 89 — Any edition
Choose ANY ONE of
Nos. IV, V, VI

DEBERIOT, C. (ARR. BARBER)
Air Varié — Praeludio

DEBUSSY, C.
La fille aux cheveux de lin (*Universal Geigen Album III*) — Universal

ELMAN, M.
Canto Amoroso — Schott

***ETHRIDGE, J.**
Elegy (*Encore Series 6*) — Harris
Fairy Tale (*Encore Series 6*) — Harris

GRIEG, E.
Waltz (***Lyric Pieces, Op. 12***) (*Solos for the Violin Player*) — Schirmer

***HYSLOP, R.**
Copycat — CMC
Les Gars de Chicoutimi (*Bow Ties*) — Harris
Sausilito *(Bow Ties)* — Harris
Will o' Wisp — CMC

***KYMLICKA, M.**
Andante *(Simple Music for Violin & Piano, Book 1)* — CMC
Allegretto *(Simple Music for Violin & Piano, Book 1)* — CMC

MENDELSSOHN, L.
Mosquito Dance (*L. Mendelssohn Miniatures*) — Bosworth

MOZART, W. A. (ARR. BURMESTER)
Menuet in D (*Selected Pieces of Old Masters*) — Harris

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

***PEPA, M.**
Danses Concertantes #1 — CMC

***POLSON, A.**
A Dream (*Violin Series 6*) — Harris

RAMEAU, J. P.
Gavotte in D (*Suzuki Violin School, Vol. 6*) — Summy Birchard

REBEL, J. F.
The Bells (*Solos for the Violin Player*) — Schirmer

SENAILLÉ, J. B.
Allegro Spiritoso (*Solos for the Violin Player*) — Schirmer

SCHUBERT, F. (ARR. SITT)
Serenade "Leise flehen meine Lieder" — Schirmer
(*All Time Favorite Violin Solos*)

SHOSTAKOVICH, D.
Dance (*Violin Series 5*) — Harris

SMITH, L.
Tambourin (*Violin Series 5*) — Harris

WAGNER, R.
O Star of Eve from "Tannhauser" — Universal
(*Universal Geigen Album III*)

VON WEBER, C. M.
Country Dance (*Suzuki Violin School, Vol. 5*) — Summy Birchard

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
Nos. 13, 14, 15, 16, 17, 18, 19, 20

STUDY LIST B

MAZAS
75 Melodious & Progressive Studies, Op. 36, Book 1 — Schirmer
Nos. 2, 3, 5, 6

WOHLFAHRT, F.
Sixty Studies for Violin, Op. 45, Book 2 — Schirmer
Nos. 50, 51, 52, 53, 54, 55

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 5 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 bowing, ascending and descending.

SCALES

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

	Keys	Octaves	Note Values	M.M. ♩=	Bowings
Major	A♭, A, B♭	3	♪	84	
Harmonic Minor	a♭, a, b♭	3	♪	84	
Melodic Minor	a♭, a, b♭	3	♪	84	
Chromatic	B♭, B	2	♪	84	
Broken Intervals/ Double Stops in 3rds	A♭, B♭	1	♩	72	
Broken Intervals/ Double Stops in 6ths	A♭, B♭	1	♩	72	
Broken Intervals/ Double Stops in 8ves	A♭, B♭	1	♩	72	

(see page 20 for examples of 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 Comments
Major	A♭, A, B♭	3		72	
Minor	a♭, a, b♭	3		72	
Dominant 7ths	In the keys of D, E	2		72	
Diminished 7ths	In the keys of d, e	1		72	

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, about equal in difficulty to pieces of Grade 4 level.	
Length	4 bars	Keys	Major & Minor up to and including 3 sharps or flats
Time signature	3/4, 4/4	Length	8-16 bars
Note values	variety of values including triplets and ties		
Rest values	whole, 1/2, 1/4, 1/8		

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 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 in a *major* **or** *minor* key, after the Examiner has:
- ✓ named the key [up to and including two sharps or flats]
- ✓ played the 4-note chord on the tonic in 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 the Examiner has played each one once in broken form:

ABOVE a note	**BELOW a note**
major and minor 2nd	*major and minor 3rd*
major and minor 3rd	*perfect 4th*
perfect 4th	*perfect 5th*
perfect 5th	*minor 6th*
major and minor 6th	*perfect octave*
perfect octave	

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

major and *minor* triads (3-note)
dominant 7th chords (4-note)
diminished 7th chords (4-note)

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), ***Plagal*** (IV-I), or ***Interrupted/Deceptive*** (V-VI).

Viva Voce

Candidates must be prepared to give verbal answers to questions on the THREE 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 three 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 the form of the piece (for example, binary or ternary form, dance piece, sonata, etc.)

vi) with direct reference to the score, to explain briefly the key structure, including any modulations.