GRADE SEVEN

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 7 Practical Certificate.
THEORY 3

Requirements & Marking

Requirement	*Total Marks*
THREE LIST PIECES One from each of List A (Concerto) List B (Sonata) List C (Piece)	 14 12 12
EITHER TWO STUDIES (6 marks each) **OR** ONE STUDY AND ORCHESTRAL EXCERPTS	12
ONE SUPPLEMENTARY PIECE	8
TECHNICAL TESTS Scales & Arpeggios	 16
SIGHT READING Rhythm Pattern Playing	 2 6
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

RIEDING, O.
Concertino in D, Op. 25 (1st mov't) — Bosworth

SEITZ, F.
Concerto No. 1 in D, Op. 7 — Any Edition
CHOOSE EITHER 1st mov't to the Adagio section
OR 3rd mov't, Allegretto in 6/8 to end
Concerto No. 3 in G minor, Op. 12 (1st mov't)

SITT, H.
Concerto in A minor, Opus 70 — Bosworth
Play from beginning and end at the Animato (20 bars before Andante in 9/8)

STAMITZ, J.
Concerto in A minor (1st mov't) — Schott

TELEMANN, G.P.
Concerto in A minor (1st mov't) — Bosworth

VIVALDI, A.
Concerto in G minor, Op. 12 — Any Edition
CHOOSE EITHER 1st OR 3rd movement

LIST B

ALBINONI, T.
Sonata in A minor — Peters
Choose ANY TWO contrasting movements

CORELLI, A.
Sonata in E, No. 11, Op. 5 — Peters
Choose EITHER Preludio AND Allegro
OR Preludio AND Vivace

ECCLES, H.
Sonata in G minor [orig. for Viola & Keyboard] — International
Choose ANY TWO contrasting movements

HÄNDEL, G. F.
Sonata No. 6 in E — Peters
Choose ANY TWO contrasting movements

SENAILLE, J.-B.
Sonata in D minor No. 4, Book IV — Any Edition
1st mov't (Largo) AND final mov't (Allegro)

TELEMANN, G. P.
6 Sonatas for Violin and Piano — Schott
Choose ANY ONE of
Sonata 1 (Choose ANY TWO contrasting movements)
Sonata 2 (Choose ANY TWO contrasting movements)
Sonata 3 (Choose ANY TWO contrasting movements)
Sonata 4 (Choose ANY TWO contrasting movements)
Sonata 5 (Choose ANY TWO contrasting movements)
Sonata 6 (Choose ANY TWO contrasting movements)

VERACINI, F. M.
Sonata in D minor — Fischer
Choose ANY TWO contrasting movements

***WILLAN, H.**
Sonata No. 2 — Bosworth
Largo AND Courante

LIST C

BÖHM, C.
Perpetuum Mobile (*Little Suite*) — Fischer
Introduction and Polonaise — Fischer

BOROWSKI, F.
Adoration — Presser

***COUTTS, G.**
Hornpipe — Harris

CUI, C.
Orientale (*Kaleidoscope*), Op. 50, No. 9 — Schirmer

DANCLA, J. B. C.
Premier Solo — Peters
(*Three Concert Solos for Violin and Piano, Op. 77*)

DRDLA, F.
Souvenir for Violin and Piano — Bosworth

ELGAR, E.
Salut d'amour Op. 12 (*Liebesgruss*) — Masters Music
(*Three Pieces for Violin and Piano*)

FIOCCO, G. H.
La Legere — Schott
Allegro — Schott

***GRATTON, H.**
Chanson Ecossaise — Harris
Première dance canadienne — Harris

GLUCK, C.W. (ARR. KREISLER)
Melodie (*Orfeo et Euridice*) — Fischer
(*The Fritz Kreisler Collection, Vol. 1*)

***HYSLOP, R.**
Haifa *(Bow Ties)* — Harris
Released *(Bow Ties)* — Harris
Red Shoes *(Bow Ties)* — Harris

KREISLER, F.
The Fritz Kreisler Collection, Volume 1 — Fischer
Choose ANY ONE of:
Schon Rosmarin
Liebeslied
The Fritz Kreisler Collection, Volume 2 — Fischer
Choose ANY ONE of:
Andantino in the style of Martini
Scherzo in the style of Dittersdorf
March Miniature Viennoise
Tempo di Minuetto in the style of Pugnani
Menuet in the style of Porpora — Foley/Fischer

MENDELSSOHN, F. (ARR. KREISLER)
Song without words, No. 1, Op. 62 — Fischer
(*The Fritz Kreisler Collection, Vol. 1*)

MOLLENHAUER, E.
The Boy Paganini — Carl Fischer

MLYNARSKI, E.
Mazurka (*37 Pieces You Like to Play*) — Schirmer

***ROBINOVITCH, S.**
Adieu Babylon — CMC

SCHUMANN, R.
Fantasiestücke, Op. 73 — Schirmer
No. 3 (in C)

SEVERN, E.
Polish Dance — Carl Fischer

***SHARMAN, R.**
Parahelia — CMC

TOSELLI, E. (ARR. FRADKIN)
Serenade, Op. 6 — Boston Music

WIENIAWSKI, H.
Kuiawiak (2nd Mazurka) — Carl Fischer

Studies

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

Studies must be chosen as follows:

EITHER 1) Choose TWO Studies, one each from Study List A and Study List B, below.

OR 2) Choose ONE Study from either Study List A or Study List B, **AND** Orchestral Excerpts for Grade Seven Violin (see **Orchestral Excerpts**, below). This option is recommended for candidates who plan to continue working toward a professional music diploma or degree.

STUDY LIST A

TROTT, J.
Melodious Double Stops, Book 1 — Schirmer
Choose ANY ONE of
Nos. 21, 22, 23, 24, 25, 26, 27, 28, 29, 30

STUDY LIST B

MAZAS, J-F
75 Melodious & Progressive Studies, Op. 36, Book 1 — Schirmer
Choose ANY ONE of
Nos. 13, 15, 16, 17

KREUTZER, R.
Forty-two Studies or Caprices for Violin — Intl. *or* Schirmer
Choose ANY ONE of
Nos. 2, 3, 4, 5, 6

Orchestral Excerpts (Optional)

Candidates choosing **OPTION 2)** in **Studies**, above, 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.

BACH, J. S.
Mass in B minor
Brandenburg Concerto No. 5 in D

HAYDN, F. J.
Symphony No. 31

SCHUBERT, F.
Symphony No. 8 in B minor ("Unfinished")

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 6 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
Major	**B, C**	3		60	
Harmonic Minor	**b, c**	3		60	
Melodic Minor	**b, c**	3		60	
Chromatic	**C, D**	2		92	
Double Stops in 3rds, 6ths, and 8ves	**B, C**	1		84	detaché – solid form (see example (a) below)
Broken Intervals/ Double Stops in 3rds, 6ths, 8ves	**g melodic**	1		84	(see note below)

Example: a) double stops in 3rds, 6ths, and 8ves

(see page 20 for examples of broken intervals / double stops in 3rds, 6ths, and 8ves)

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	**B, C**	3		80	
Minor	**b, c**	3		80	
Dominant 7ths	In the keys of D, E♭	2		80	
Diminished 7ths	In the keys of d, e♭	2		80	

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 5 level.	
Length	4 bars	Keys	Major & Minor up to and including 3 sharps or flats
Time signature	2/4, 3/4, 6/8	Length	8-16 bars
Note values	variety of values including ties		
Rest values	variety of values		

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, 4/4, or 6/8 time, based on the first six notes and the lower leading tone in a *major* or *minor* key, after the Examiner has:

- ✓ named the key [up to and including three 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. Only the harmonic form of the minor will be used. 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 and minor 2nd	*major and minor 3rd*
major and minor 3rd	*perfect 4th*
perfect 4th	*perfect 5th*
perfect 5th	*major and minor 6th*
major and minor 6th	*perfect octave*
minor 7th	
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)
augmented 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 ***Perfec***t (V-I), ***Imperfect*** (I-V only), ***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.

NOTE: Candidates taking a Partial Examination MUST include Viva Voce on the partial that includes the LAST List Piece, and

i) be prepared to answer questions on ALL THREE List Pieces;

ii) provide music for ALL THREE List Pieces.