# GRADE EIGHT

Length of the examination: 40 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 8 Practical Certificate.
***THEORY 4***

## Requirements & Marking

| *Requirement* | *Total Marks* |
|---|---|
| FOUR LIST PIECES<br>One from each of<br>List A (Concerto)<br>List B (Sonata)<br>List C (Piece)<br>List D (Unaccompanied) | <br><br>13<br>10<br>10<br>10 |
| **EITHER** TWO STUDIES (6 marks each)<br>**OR** ONE STUDY AND ORCHESTRAL EXCERPTS | 12 |
| ONE SUPPLEMENTARY PIECE | 8 |
| TECHNICAL TESTS<br>Scales & Arpeggios | <br>14 |
| SIGHT READING<br>Rhythm Pattern<br>Playing | <br>2<br>6 |
| AURAL TESTS | 8 |
| VIVA VOCE (List Pieces only) | 4 |
| MARKS FOR MEMORY<br>List A, List C, and List D pieces only (1 mark each) | 3 |
| 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

**ACCOLAY, J-B**
- Concertino No. 1 in A minor (complete) — Kalmus
- Concertino No. 3 in E minor (complete) — Kalmus

**BACH, J. S.**
- Concerto in A minor, BWV 1041 (1st mov't) — Any Edition

**HAYDN, F. J.**
- Concerto in G, Hob.VIIa/4* (1st mov't with cadenza) — Any Edition

**NARDINI, P.**
- Concerto in E minor — International
  - Choose EITHER 1st AND 2nd movements
  - OR 2nd AND 3rd movements

**RIEDING, O.**
- Concerto in E minor, Op. 7 — Bosworth
  - play from beginning to end of cadenza then cut and play 14th measure after Meno mosso to end

## LIST B

**BACH, J. S.**
- Sonata No. 4 in C minor, BWV 1017 (*6 Sonatas*) — Any Edition
  - Choose ANY TWO contrasting movements
- Sonata No. 5 in F minor, BWV 1018 (*6 Sonatas*) — Any Edition
  - Choose ANY TWO contrasting movements
- Sonata No. 6 in G, BWV 1019 (*6 Sonatas*) — Any Edition
  - Choose ANY TWO contrasting movements

**CORELLI, A.**
- Sonatas for Violin and Piano, Op. 5 — Peters
  - Choose ANY ONE of
    - Sonata No. 1 (Choose ANY TWO contrasting movements)
    - Sonata No. 2 (Choose ANY TWO contrasting movements)
    - Sonata No. 3 (Choose ANY TWO contrasting movements)
    - Sonata No. 4 (Choose ANY TWO contrasting movements)
    - Sonata No. 5 (Choose ANY TWO contrasting movements)
    - Sonata No. 6 (Choose ANY TWO contrasting movements)

## LIST C

**BACH, J. S. (ARR. WILHELMJ)**
- Celebrated Air on the G String — Fischer

***CHAMPAGNE, C.**
- Danse Villageoise (Country Dance) — Berandol

**DANCLA, J. B. C.**
- ***Three Concert Solos for Violin and Piano, Op. 77*** — Peters
  - Choose ANY ONE of
    - Deuxième Solo
    - Troisième Solo

**DVORÁK, A.**
- Ballad, Op. 15 (*Three Pieces for Violin*) — Schirmer

***FODI, J.**
- 3 Pieces — CMC

***GIRON, A.**
- *Six Studies* — CMC
  - Choose ANY ONE of
    - Rodentia
    - Gypsy
    - Skedaddle

**GODOWSKI, L. (ARR. HEIFETZ)**
- Alt-Wien — Schirmer or Fischer

**GRANADOS, E. (ARR. KREISLER)**
- Spanish Dance in E minor (*The Fritz Kreisler Collection Volume 1*) — Fischer

**HUBAY, J.**
- Bolero — Bosworth

***JAQUE, R.**
- Petit Air Roumain — CMC
- Spiccato et legato — CMC

***KOLINSKI, M.**
- Little Suite for Violin and Piano — CMC
  - Choose ANY ONE movement

**KREISLER, F.**
- ***The Fritz Kreisler Collection Volume 1*** — Fischer
  - La Gitana
  - Sicilienne and Rigaudon in the style of Françoeur
- ***The Fritz Kreisler Collection Volume 2*** — Fischer
  - The Old Refrain
  - Polichinelle
  - Syncopation

***LIADOV, D.**
- Prelude — CMC

**MASSENET, J.**
- Meditation from "Thaïs" — United Music

**MONTI, V.**
- Csardas — Fischer/Ricordi

**POULENC, F. (ARR. HEIFETZ)**
- Mouvements Perpetuels — Fischer

**RAVEL, M.**
- Pièce en forme de Habanera — Leduc

**SCHUBERT, F.**
- The Bee, No. 9, Op. 13 — Fischer

**STRAVINSKY, I. (TRANSCR. DUSHKIN)**
- Chanson Russe (Russian Maiden's Song) — Boosey & Hawkes

**SVENDSEN, J. S.**
- Romanze, Op. 26 — Peters

***TELFER, N.**
- Landscapes — CMC
  - Choose EITHER I **and** II OR III **and** IV

**WIENIAWSKI, H.**
- Obertass, Op. 19 (Mazurka) — Fischer

## LIST D

**BACH, J. S.**
- ***Six Sonatas and Partitas for Solo Violin*** — Schott
  - Partita No. 2 in D minor, BWV 1004
    - Choose ANY ONE of
      - Courante
      - Gigue
  - Partita No. 3 in E, BWV 1006
    - Choose ANY ONE of
      - Bouree
      - Gigue

**PAGANINI, N. (ED. DEVICH)**
- ***60 Variations sur l'air Barucaba pour Violon (solo) Op. 14*** — EMB
  - Choose EITHER (a) OR (b)
    - (a) No. 1 AND No. 2 AND No. 3
    - (b) No. 7 AND No. 8 AND No. 9
      - 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

**TELEMANN, G. P. (ED. GINGOLD)**
- ***Twelve Fantasias for Solo Violin*** — International
  - No. 1 Largo
  - No. 2 Largo and final Allegro with repeats
  - No. 9 Siciliana and Vivace
  - No. 10 Presto OR Largo and Allegro

**WIENIAWSKI, H. (ED. GINGOLD)**
- Etudes-Caprices, Op. 18 for Solo Violin — International
  - No. 1 Allegro Moderato only

## 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 Eight 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

**MAZAS, J-F**

*75 Melodious & Progressive Studies, Op. 36, Book 1* — Schirmer
Choose ANY ONE of
Nos. 25, 26, 28, 29, 30

*75 Melodious & Progressive Studies, Op. 36, Book 2* — Schirmer
Choose ANY ONE of
Nos. 37, 38, 39, 40

### STUDY LIST B

**DONT, J.**

*Twenty-Four Etudes and Caprices, Op. 35* — Schirmer
Choose ANY ONE of
Nos. 3, 5, 6, 7, 9

**KREUTZER, R.**

*Forty-two Studies or Caprices for Violin* — International/Schirmer
Choose ANY ONE of
Nos. 1, 12, 13, 14, 15, 16, 17

## Orchestral Excerpts (Optional)

Candidates choosing **OPTION 2)** in **Studies**, above, must be prepared to play ALL 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.**

*Brandenburg Concerto No. 1 in F*

*St. Matthew Passion*

**HAYDN, F. J.**

*Symphony No. 101 in D ("Clock")*

**MOZART, W. A.**

*Symphony No. 38 in D ("Prague"), K.504*

## 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 7 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.

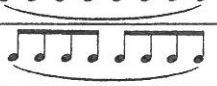
**SCALES**

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

| | Keys | Octaves | Note Values | M.M. ♩= | Bowings Comments |
|---|---|---|---|---|---|
| Major | **B♭, D, E♭** | 3 |  | 66 | 8 or 12 slurred |
| Melodic Minor | **b♭, d, e♭** | 3 |  | 66 | 8 or 12 slurred |
| Harmonic Minor | **b♭, d, e♭** | 3 |  | 66 | 8 or 12 slurred |
| Chromatic | **E♭** | 2 |  | 66 | 12 slurred; 1 8$^{ve}$ per bow |
| Double Stops in 3$^{rds}$ | **B♭, C**<br>**b♭, c melodic** | 2 |  | 66 | detaché |
| Double Stops in 6$^{ths}$ | **B♭, C**<br>**b♭, c melodic** | 2 |  | 66 | detaché |
| Double Stops in 8$^{ves}$ | **B♭, C**<br>**b♭, c melodic** | 2 |  | 66 | detaché |
| Artificial Harmonics | **B♭, C**<br>**b♭, c melodic** | 1 |  | 66 | detaché<br>quads only |

**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♭, D, E♭** | 3 | | 72 | 3 8$^{ve}$ per bow |
| Minor | **b♭, d, e♭** | 3 | | 72 | 3 8$^{ve}$ per bow |
| Dominant 7ths | In the keys of E♭, F | 2 | | 84 | |
| Diminished 7ths | In the keys of e ,g | 2 | | 84 | |

## 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 or play on one note (at the candidate's choice) a rhythm in simple or compound time. May include syncopated rhythms. | | To play at sight a melody, about equal in difficulty to pieces of Grade 6 level. | |
| Length | 4-8 bars | Keys | Major & Minor up to and including 5 sharps or flats |
| Time signature | any simple OR compound time | Length | 8-16 bars |
| Note values | variety of values including triplets and 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 eight to twelve notes, in 2/4, 3/4, 4/4 or 6/8 time, in a *major* or *minor* key, within the range of one octave, after the Examiner has:
- ✓ named the key [up to three sharps or flats]
- ✓ played the 4-note chord on the tonic [broken form]
- ✓ played the melody twice.

The melody may begin on ANY note of the tonic chord. 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 the Examiner has played each one once in broken form:

| **ABOVE a note** | **BELOW a note** |
|---|---|
| *major and minor 2nd* | *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* |
| *major and minor 7th* | *major and minor 7th* |
| *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)
*augmented* triads (3-note)
*diminished* 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 both the final AND one internal cadence are ***Perfect*** (V-I), ***Imperfect*** (I-V, II-V, and 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 the internal cadence point for the candidate to identify it.

## Viva Voce

Candidates must be prepared to give verbal answers to questions on the FOUR 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 four 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 FOUR List Pieces;*

*ii) provide music for ALL FOUR List Pieces.*

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