GRADE NINE

Length of the examination: 40 minutes

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

Co-requisites: Successful completion of the following written examination is required for the awarding of the Grade 9 Practical Certificate.
THEORY 5 AND ***HISTORY 5 OR HISTORY 6***

Requirements & Marking

Requirement	*Total Marks*
FOUR LIST PIECES One from each of List A (Concerto) List B (Sonata) List C (Piece) List D (Unaccompanied)	 14 10 10 9
TWO STUDIES (5 marks each)	10
ORCHESTRAL EXCERPTS	6
ONE SUPPLEMENTARY PIECE	8
TECHNICAL TESTS Scales & Arpeggios	 14
SIGHT READING Rhythm Pattern Playing	 2 6
AURAL TESTS	8
MARKS FOR MEMORY 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

BACH, J. S.
Concerto in E — Any Edition
Choose EITHER 1st mov't OR 3rd mov't
DE BERIOT, CHARLES
Concerto No. 7 in G, Op. 76 — Fischer
Choose EITHER 1st mov't OR 3rd mov't
Concerto No. 9 in A minor, Op. 104 — Schirmer
Choose ANY ONE of
1st AND 2nd mov'ts
2nd AND 3rd mov'ts
HAYDN, F. J.
Concerto in C Hob. VII:1 — Henle
1st mov't with cadenza
Concerto in A Hob. VIIa:3 — Henle
1st mov't with cadenza
MOZART, W. A.
Concerto in D ("Adelaide") (1st mov't) — Any Edition
Concerto in G, K. 216 (1st mov't with Franko cadenza) — Schirmer
RODE, P.
Concerto No. 7 in A minor, Op. 9 — Schirmer
Choose ANY ONE of
1st AND 2nd mov'ts (Allegro molto AND Adagio)
3rd mov't (Allegro moderato)
SPOHR, L.
Concerto No. 8 in A minor, Op. 47 — Any Edition
Choose EITHER 1st AND 2nd movements
OR 3rd movement
VIVALDI, A.
Four Seasons — Any Edition
"Spring" (complete)

LIST B

BEETHOVEN, L. VAN
Sonata No. 1 in D, Op. 12 (1st mov't) — Peters
Sonata No. 2 in A, Op. 12 (1st mov't) — Peters
Sonata No. 5 in F, Op. 24 ("Spring") (1st mov't) — Peters
***BUCZYNSKI, W.**
Sonata, Op. 1979 (1st mov't) — CMC
COPLAND, A.
Sonata for Violin and Piano — Boosey & Hawkes
Choose ANY ONE of
1st mov't (Andante semplice)
3rd mov't (Allegretto giusto)
***GIRON, A.**
Sonata for Violin and Piano — CMC
Choose ANY TWO contrasting movements
HINDEMITH, P.
Sonata in E (complete) — Masters Music OR Schott
MOZART, W. A.
Sonata No. 7 in F, K. 376 (1st AND 2nd mov'ts) — Any edition
Sonata No. 8 in C, K. 296 (1st AND 2nd mov'ts) — Any edition
Sonata No. 9 in F, K. 377 (1st AND 2nd mov'ts) — Any edition
TARTINI, G.
Sonata in G minor ("Didone Abbandonata") — Any edition
Choose ANY TWO contrasting movements
VIVALDI, A.
Sonata in D major (arr. Respighi) — Ricordi
1st mov't AND 2nd mov't
***WILLAN, H.**
Sonata No. 1 in E minor (1st mov't) — Berandol/BMI

LIST C

BARTOK, B. (TRANS. SZEKELY)
Roumanian Folk Dances — Universal
BEETHOVEN, L. VAN
Romantzen für Violine und Klavier — Peters
Romanze in F, Op. 50
CORELLI, A.
La Folia — Schirmer
DE BERIOT, C.
Scene de Ballet (Fantasia), Op. 100 — Fischer
DEBUSSY, C. (ARR. HARTMANN)
La Fille aux Cheveux de Lin — Editions Durand
DVORÁK, A.
Nocturne, Op. 40 (*Three Pieces for Violin and Piano*) — Schirmer
Romance in F minor, Op. 11 (arr. Gingold) — International
GRANADOS, E.
Spanish Dances No. 5 "Andaluza" — Union Musical Española
***GRATTON, H.**
Quatrième danse canadienne — Berandol
***HEALEY, D.**
Machere — CMC
***HOLT, P.E.**
Pastorale and Finale — CMC
KREISLER, F.
Liebesfreud — Foley
***LEUDEKE, R.**
Fancy #5 *(Fancies and Interludes)* — CMC
***RAMINSH, I.**
Aria for Violin and Piano — CMC
RIES, F.
Perpetuum Mobile, No. 5, Op. 34 — International
RACHMANINOFF, S.
Vocalise, No. 14, Op. 34 — International
RIMSKY-KORSAKOV, N. (TRANS. HEIFETZ)
The Bumble Bee (*The Legend of Tsar Saltan*) — Fischer
SARASATE, P. DE
Playera, No. 1, Op. 23 — International
Habañera, No. 2, Op. 21 — International
Les Adieux, Op. 9 — Fischer
SCHUBERT, F. (TRANS. WILHELMJ)
Ave Maria for Violin and Piano (ed. Heifetz) — Fischer
TCHAIKOVSKY, P. I.
Valse Sentimentale, No. 6, Op. 51 — Schirmer
(*Two Sentimental Pieces*)
Three Pieces for Violin and Piano, Op. 42 — International
Choose ANY ONE of
No. 1 – Meditation
No. 2 – Scherzo
No. 3 – Melodie
VIEUXTEMPS, H.
Ballade and Polonaise, Op. 38 — Fischer
Legende, Op. 17 — Fischer

LIST D

BACH, J. S.
Six Sonatas and Partitas for Solo Violin — International
Choose ANY ONE of
Partita No. 1 in B minor, BWV 1002
Sarabande AND Double)
Partita No. 2 in D minor, BWV 1004
Choose EITHER Allemande OR Gigue
Sonata No. 3 in C, BWV 1005
Allegro Assai
Partita No. 3 in E, BWV 1006
Choose EITHER Gavotte en Rondeau
OR Menuet 1 AND Menuet 2

PAGANINI, N.
60 Variations sur l'air Barucaba pour Violon (solo) Op. 14 EMB
Choose EITHER (a) OR (b)
(a) No. 10 and No. 11 and No. 12 and No. 13
(b) No. 14 and No. 18 and No. 19 and No. 23
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 Fantasies for Solo Violin International
Choose ANY ONE of
Fantasie No. 4
Fantasie No. 5
Fantasie No. 6

WIENIAWSKI, H. (ED. GINGOLD)
Etudes and Caprices for Solo Violin, Op. 18 International
No. 3

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

MAZAS, J-F
75 Melodious & Progressive Studies, Op. 36 Book 2 Schirmer
Choose ANY ONE of
NOS. 55, 56, 57

STUDY LIST B

DONT, J.
Twenty-Four Etudes and Caprices, Op. 35 Schirmer
Choose ANY ONE of
Nos. ,10, 11, 12, 13, 14, 17, 18

FIORILLO, F.
Thirty-Six Etudes and Caprices for Violin International/Fischer
Choose ANY ONE of
Nos. 2, 3, 5, 15, 18, 21

KREUTZER, R.
Forty-two Studies or Caprices for Violin Intl. *or* Schirmer
Choose ANY ONE of
Nos. 18, 20, 22, 24

Orchestral Excerpts

Candidates 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.

BEETHOVEN, L. VAN
Overture "Prometheus", Op. 43
BRAHMS, J.
Symphony No, 2 in D, Op. 73
HAYDN, F. J.
Symphony No. 103
VAUGHAN WILLIAMS, R.
Fantasia on a Theme by Tallis

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 8 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	**D♭, E, F**	3	𝅘𝅥𝅯	72	8 and 12 slurred
Melodic Minor	**d♭, e, f**	3	𝅘𝅥𝅯	72	8 and 12 slurred
Harmonic Minor	**d♭, e, f**	3	𝅘𝅥𝅯	72	8 and 12 slurred
Chromatic	**A, C**	3	𝅘𝅥𝅯	72	12 slurred
Double Stops in 3rds	**A, D, E** **a, d, e harmonic & melodic**	2	♩	72	detaché
Double Stops in 6ths	**A, D, E** **a, d, e harmonic & melodic**	2 1	♩	72	detaché
Double Stops in 8ves	**A, D, E** **a, d, e harmonic & melodic**	2 1	♩	72	detaché
Artificial Harmonics	**A♭, A**	2	♩	72	detaché 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	**D♭, E, F**	3		88	3 8ve per bow
Minor	**d♭, e, f**	3		88	3 8ve per bow
Dominant 7ths	In the keys of G, A, B	2	𝅘𝅥𝅯	88	
Diminished 7ths	In the keys of a♭ ,b♭	2	𝅘𝅥𝅯	88	

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 rhythm in simple or compound time. May include syncopated rhythms, changing meters, and complex patterns, but not irregular meters.		To play at sight a melody, about equal in difficulty to pieces of Grade 7 level.	
Length	4 bars	Keys	Major & Minor up to and including 5 sharps or flats
Time signature	any simple OR compound time	Length	16-24 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, the **upper** part of a two-part phrase in a major key, after the Examiner has:

- ✓ named the key [up to three sharps or flats]
- ✓ played the 4-note chord on the tonic [solid form]
- ✓ played the passage twice.

The parts may begin on ANY note of the tonic chord. 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*
augmented 4th (diminished 5th)	*augmented 4th (diminished 5th)*
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 4-note chords, and name the position, after each has been played once by the Examiner:

major and *minor* chords: root position or first inversion [to be played solid form, close position]
dominant 7th chords: root position only [to be played in solid form, open (SATB) position]
diminished 7th chords: root position only [to be played in solid form, open (SATB) position]

iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadence and any internal cadences are ***Perfect*** (V-I), ***Imperfect*** (I-V, II-V, 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 cadence points for the candidate to identify them.