

# LEVEL 10 VIOLIN

## Complete Requirements

### Repertoire

Three pieces: one from the Baroque Period, one from the Classical Period, one from the Romantic Period or Twentieth Century. Two pieces must be memorized.








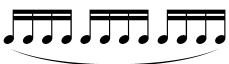
*The listings below are for reference only. Other repertoire of similar difficulty may be used.*

Examples	
Publisher	
International	Bach: <i>Sonata No. 1, Adagio, Fugue</i>
Any	Bruch: <i>Concerto in G Minor, Op. 26</i>
International	Mozart: <i>Concerto No. 4</i>
Henle	Beethoven: <i>Sonata In A Major, Op.30, No. 1</i>
International	Kabalevsky: <i>Concerto in C, Op. 48</i>
Any	Grieg: <i>Sonata in C Minor, Op. 45, No. 3</i>
Boosey and Hawkes	Prokofiev: <i>Five Melodies, Op. 35</i>
Any	Sarasate: <i>Romanza andaluza (Spanish Dance) Op. 22</i>

### Oral Questions

Questions may be asked about musical terms and signs found in the student's repertoire. In addition, the student should know the style period represented by each piece, as well as one or more facts about the composer. If the repertoire includes pieces in binary, rounded binary, ternary, or Sonata Allegro form, the student may be asked to identify the form.

## Technique

<b>Major Scales</b>	<b>F#, E Major</b>	<b>3 octaves</b>	<b>Bowing pattern</b>  <i>(Galamian Pattern)</i>	♩ = 92
<b>Minor Scales</b>	<b>f#, e harmonic and melodic minor</b>	<b>3 octaves</b>		♩ = 92
<b>Double Stops: in 3rds, 6ths, 8ths</b>	<b>F#, E Major</b>	<b>2 octaves</b>		♩ = 100
<b>Scale in Harmonics</b>	<b>Bb Major</b>	<b>2 octaves</b>		♩ = 80
<b>Chromatic Scale</b>	<b>E, F Major</b>	<b>3 octaves</b>		♩ = 80
<b>Tonic Arpeggios</b>	<b>F#, E Major f#, e minor</b>	<b>3 octaves</b>		♩ = 100
<b>Dominant 7<sup>th</sup> Arpeggios</b>	<b>E Major (start on B)</b>	<b>3 octaves</b>		♩ = 69
<b>Diminished 7<sup>th</sup> Arpeggios</b>	<b>E minor (start on D#)</b>	<b>3 octaves</b>		♩ = 69

## Sight Reading

Sight read a short musical example, equal in difficulty to a Level 8 piece.

## Terms and Signs

fugue	subject	countersubject	answer (tonal and real)
exposition	episode	melodic inversion	retrograde inversion
anticipation	suspension	serialism	12-tone row
atonality	bitonality	polytonality	tonal center
tertian harmony		quartal harmony	

## Music Literacy

*The student is responsible for all terms, signs, and concepts from previous levels.*

1. Write Dorian, Phrygian, Lydian, or Mixolydian modes beginning on D, E, F or G.
2. Write or identify 5 qualities of 7<sup>th</sup> chords: Major 7<sup>th</sup>, Dominant 7<sup>th</sup>, minor 7<sup>th</sup>, half-diminished 7<sup>th</sup>, fully diminished 7<sup>th</sup>.
3. Harmonically analyze a musical example involving modulation and a pivot chord. Use Roman numerals and figured bass.
4. Identify non-harmonic tones in a given musical example: passing tones, upper and lower neighboring tones, suspensions, anticipations, appoggiaturas.
5. Briefly explain the form of the first movement of a Classical period concerto.
6. Name two or more of the optional dances of a Baroque Suite, listing their characteristics.
7. Analyze a Bach Fugue: Locate subject, countersubject and answer entries, episodes, cadences and key areas, as well as concepts covered in previous levels.
8. Identify retrograde, inversion, or retrograde inversion of a given tone row.
9. Match terms and signs to their definitions.
10. Identify the style period of musical excerpts.
11. Score analysis: Questions will involve concepts from this and earlier levels.

## Aural Training/Listening Skills

1. Interval identification: All major and minor intervals plus the tritone. Each will be played broken only.
2. Identify a mode as Ionian, Dorian, Phrygian, Lydian, Mixolydian, or Aeolian.
3. Identify the style period (Baroque, Classical, Romantic, 20<sup>th</sup> Century or Impressionistic) of a musical example.
4. Write the bass line of a 2 part musical example (4 measures). The treble line will be given.

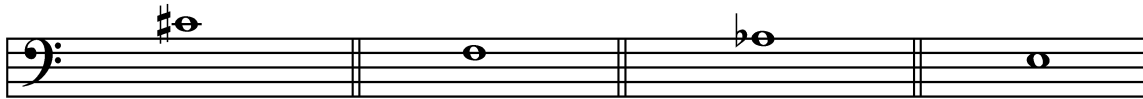
# Level 10

## Sample Written Test

### Intervals

\_\_\_\_ (4 pts.)

Write the intervals below each note as indicated.



M3 below

m6 below

m2 below

aug. 4 below

### Matching

\_\_\_\_ (11 pts.)

\_\_\_ quartal harmony

a. A pitch around which the music centers.

\_\_\_ anticipation

b. A contrapuntal form in which the subject appears consecutively in each voice. Appearances of the subject alternate with episodes.

\_\_\_ tonal center

c. A non-harmonic tone carried over from a previous chord where it was harmonic

\_\_\_ diminution

d. Refers to music which has no tonal center

\_\_\_ tertian harmony

e. Harmony built on the interval of a fourth.

\_\_\_ bitonality

f. Sections of a fugue in which the subject is not present.

\_\_\_ episode

g. Harmony built on the interval of a third.

\_\_\_ suspension

h. A form of repetition in which note values are doubled.

\_\_\_ augmentation

i. Refers to music having two tonal centers.

\_\_\_ atonality

j. A form of repetition in which note values are halved.

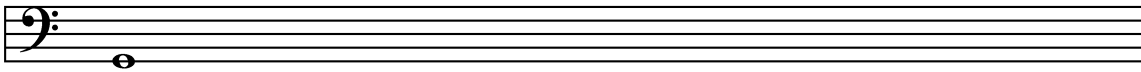
\_\_\_ fugue

k. A note between two chords, dissonant to the first and consonant to the second.

**Modes**

\_\_\_\_ (6 pts.)

Write a scale in Dorian mode beginning on the given note.



**Seventh Chords**

\_\_\_\_ (4 pts.)

Write the chords indicated, using the given note as the root.

minor 7<sup>th</sup>                      major 7<sup>th</sup>                      half diminished 7<sup>th</sup>      fully diminished 7<sup>th</sup>

**Musical Excerpt**

\_\_\_\_ (15 pts.)

The following questions refer to the musical example *Sonata*, KV 331 by Mozart, second movement.

1. The music was written during the \_\_\_\_\_ Period
2. Identify the circled non-harmonic tones in the following measures:  
20 \_\_\_\_\_ 21 \_\_\_\_\_
3. Write the Roman numerals and figured bass for the underlined chords in measure 4 on the lines provided below.  
\_\_\_\_\_
4. Identify the type of cadence in measure 10. \_\_\_\_\_
5. A new key begins in measure 11. Identify the key. \_\_\_\_\_
6. What is its relationship to the original key? \_\_\_\_\_
7. Measure 11 contains a pivot chord. Give the Roman numerals for this chord:  
In the original key \_\_\_\_ In the new key \_\_\_\_
8. A new key begins in measure 19. Identify the key. \_\_\_\_\_
9. What is its relationship to the original key? \_\_\_\_\_
10. A new key begins in measure 23. Identify the key. \_\_\_\_\_
11. What is its relationship to the original key? \_\_\_\_\_
12. What is the most likely tempo indication for the *first* movement of this Sonata?

\_\_ Adagio                      \_\_ Allegro                      \_\_ Lento

# Menuetto

Mozart

The musical score is written for piano in G major and 3/4 time. It consists of six systems of two staves each. The first system (measures 1-5) begins with a treble clef and a key signature of two sharps. The bass line starts with a C4 octave. Measures 1-5 are marked with a piano (*p*) dynamic. The second system (measures 6-10) features a bass line with a steady eighth-note accompaniment. Measures 7-8 include a crescendo (*cresc.*) and a piano (*p*) dynamic. The third system (measures 11-14) has a forte (*f*) dynamic in the treble clef. The fourth system (measures 15-18) includes a piano (*p*) dynamic. The fifth system (measures 19-22) features a forte (*f*) dynamic in the treble clef and a piano (*p*) dynamic in the bass line, with a crescendo (*cresc.*) in measure 21. The sixth system (measures 23-27) includes a forte (*f*) dynamic in the treble clef and a piano (*p*) dynamic in the bass line, with a crescendo (*cresc.*) in measure 26. The piece concludes with a repeat sign at the end of measure 18.

## The Baroque Dance Suite

Name two optional dances from the Baroque dance suite and list the characteristics of each.

\_\_\_\_\_ (4 pts.)  
 \_\_\_\_\_

## Tone Rows

\_\_\_\_\_ (3 pts.)

The following 12-tone row is used in the first piece of Ernst Krenek's *12 Short Piano Pieces, Op. 83*.



Identify the form of the row that is used in the following examples on the line beneath the example: inversion, retrograde, or retrograde inversion. (Note: *An accidental applies only to the note that immediately follows.*)



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_

## Score Analysis

\_\_\_\_\_ (15 pts.)

The following questions refer to Fugue XXI, WTC book 1, by Bach

1. Label each appearance of the subject (**S**), countersubject (**CS**), or answer (**A**) wherever they occur throughout the fugue.
2. Find and label two or more examples of sequences (**seq.**).
3. By measure numbers, locate areas of the fugue which have modulated to the following keys:

F major: \_\_\_\_\_

G minor: \_\_\_\_\_

E<sub>b</sub> major: \_\_\_\_\_

C minor: \_\_\_\_\_

**45 Possible points**

\_\_\_\_\_ **Student points**

# Fugue XXI, WTC. I

Bach

Measures 1-4 of the fugue. The treble clef staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B-flat4, and a quarter note C5. The bass clef staff contains whole rests for all four measures.

Measures 5-8 of the fugue. The treble clef staff continues the melody with eighth and sixteenth notes. The bass clef staff remains empty with whole rests.

Measures 9-12 of the fugue. The treble clef staff features a complex rhythmic pattern with eighth and sixteenth notes. The bass clef staff begins with a bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes.

Measures 13-16 of the fugue. The treble clef staff continues with sixteenth-note passages. The bass clef staff provides a steady accompaniment with eighth notes.

Measures 17-20 of the fugue. The treble clef staff features a dense sixteenth-note texture. The bass clef staff continues with eighth-note accompaniment.

Measures 21-24 of the fugue. The treble clef staff continues with sixteenth-note passages. The bass clef staff features a more active accompaniment with eighth and sixteenth notes.



25

Musical notation for measures 25-28. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a complex melodic line with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

29

Musical notation for measures 29-32. The right hand continues with a melodic line of eighth notes, and the left hand has a more active accompaniment with beamed eighth notes.

33

Musical notation for measures 33-36. The right hand has a melodic line with some slurs, and the left hand continues with eighth-note accompaniment.

37

Musical notation for measures 37-40. The right hand features a melodic line with many beamed eighth notes, and the left hand has a steady eighth-note accompaniment.

41

Musical notation for measures 41-44. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

45

Musical notation for measures 45-48. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment. The piece concludes with a final chord in the right hand.