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

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

Major Scales	**F#, E Major**	**3 octaves**	**Bowing pattern** *(Galamian Pattern)*	♩ = 92
Minor Scales	**f#, e harmonic and melodic minor**	**3 octaves**		♩ = 92
Double Stops: *in 3rds, 6ths, 8ths*	**F#, E Major**	**2 octaves**		♩ = 100
Scale in Harmonics	**Bb Major**	**2 octaves**		♩ = 80
Chromatic Scale	**E, F Major**	**3 octaves**		♩ = 80
Tonic Arpeggios	**F#, E Major** **f#, e minor**	**3 octaves**		♩. = 100
Dominant 7th Arpeggios	**E Major** *(start on B)*	**3 octaves**		♩ = 69
Diminished 7th Arpeggios	**E minor** *(start on D#)*	**3 octaves**		♩ = 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 7th chords: Major 7th , Dominant 7th, minor 7th, half-diminished 7th, fully diminished 7th.
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, 20th 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

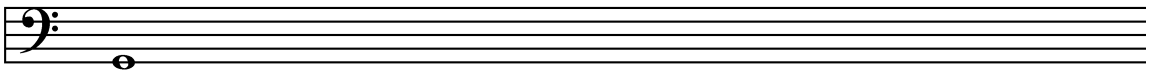
____ (11 pts.)

___ 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.)

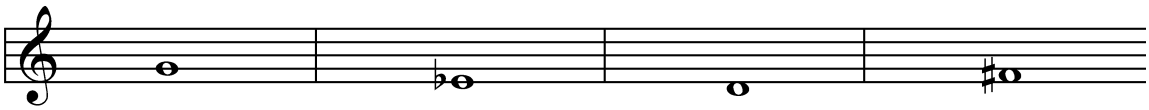
Write a scale in Dorian mode beginning on the given note.



Seventh Chords

____ (4 pts.)

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



minor 7th major 7th half diminished 7th fully diminished 7th

Musical Excerpt

____ (15 pts.)

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

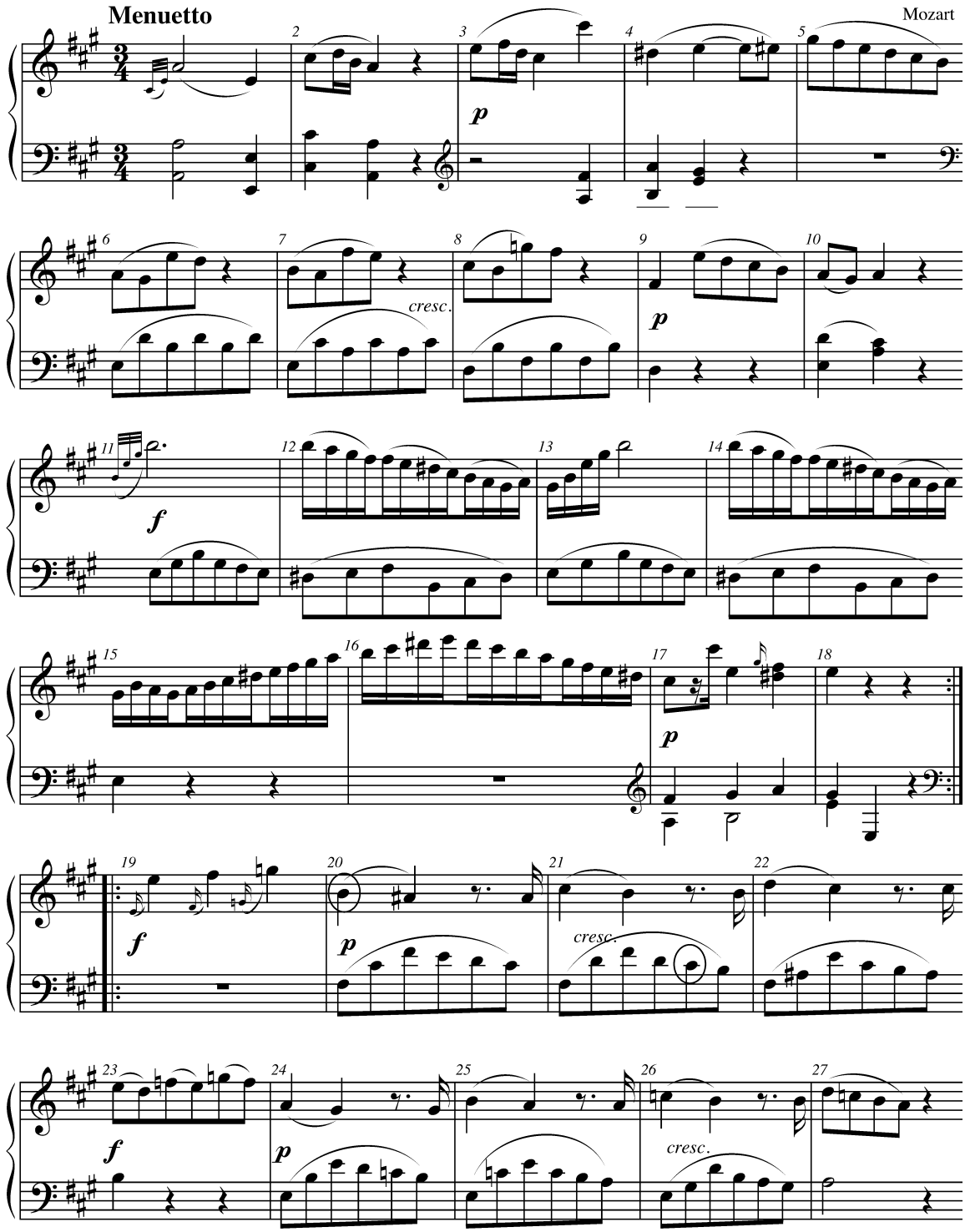
1. The music was written during the _____ Period
2. Identify the circled non-harmonic tones in the following measures:

   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
cresc.
cresc.
cresc.

The Baroque Dance Suite

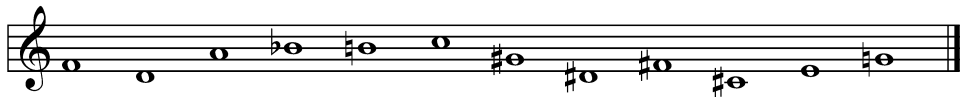
Name two optional dances from the Baroque dance suite and list the characteristics of each. ____ (4 pts.)

_____ _____

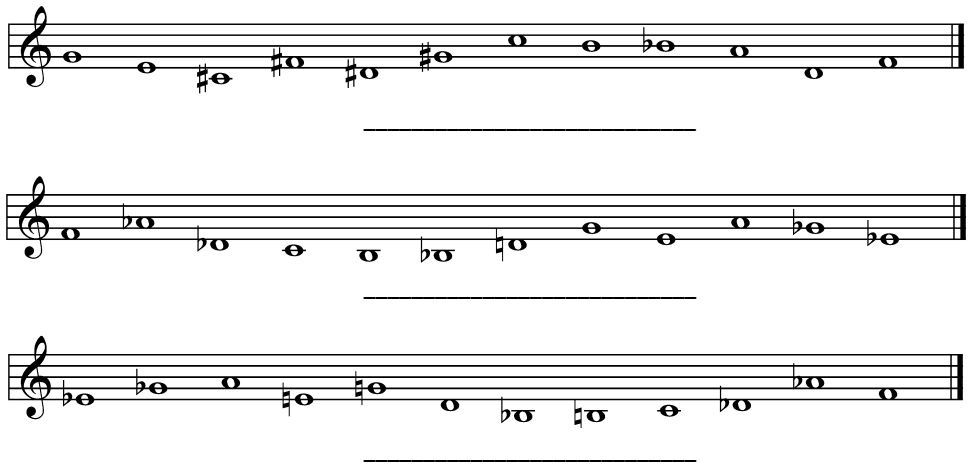
_____ _____

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: _____

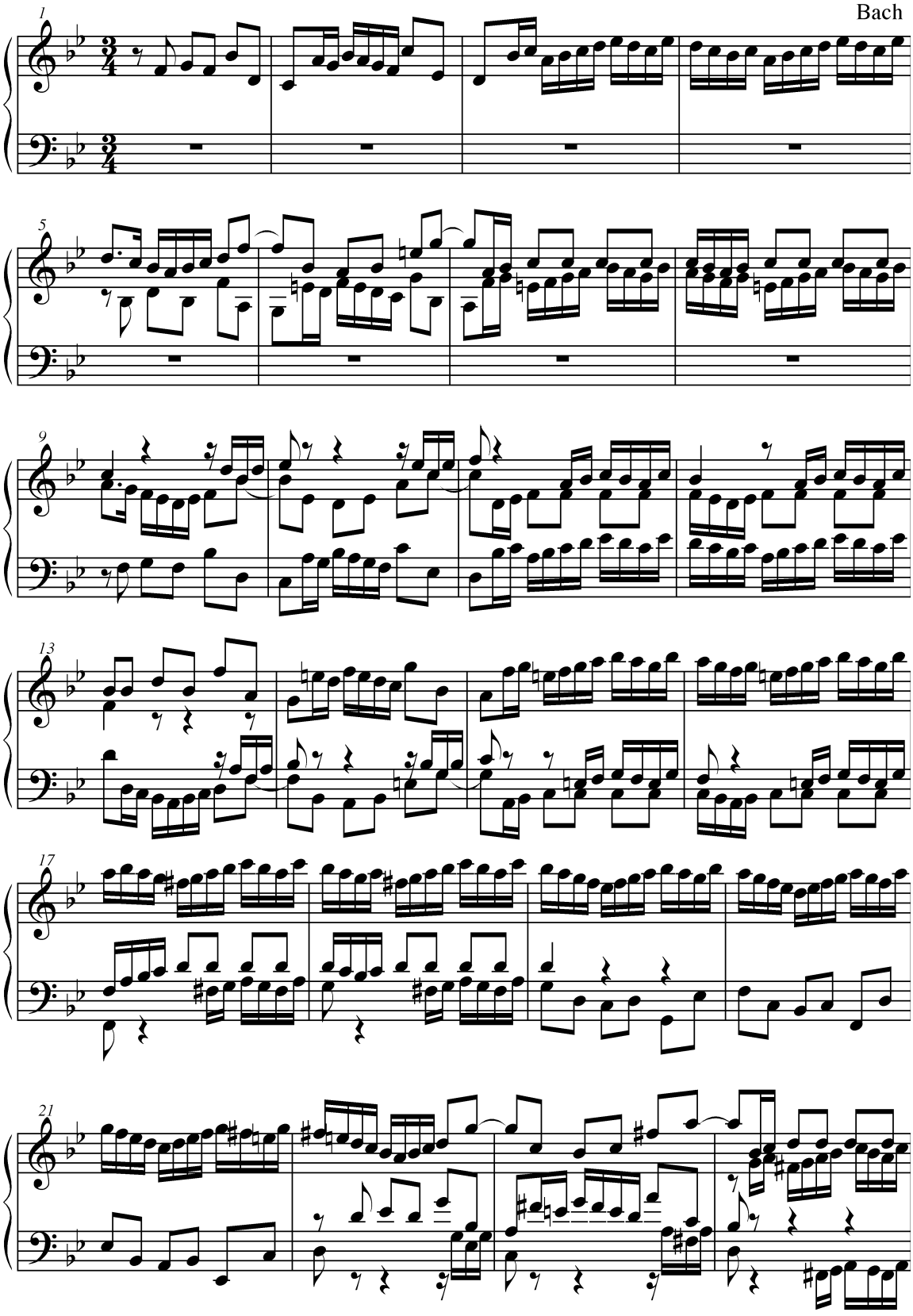
Eb major: _____

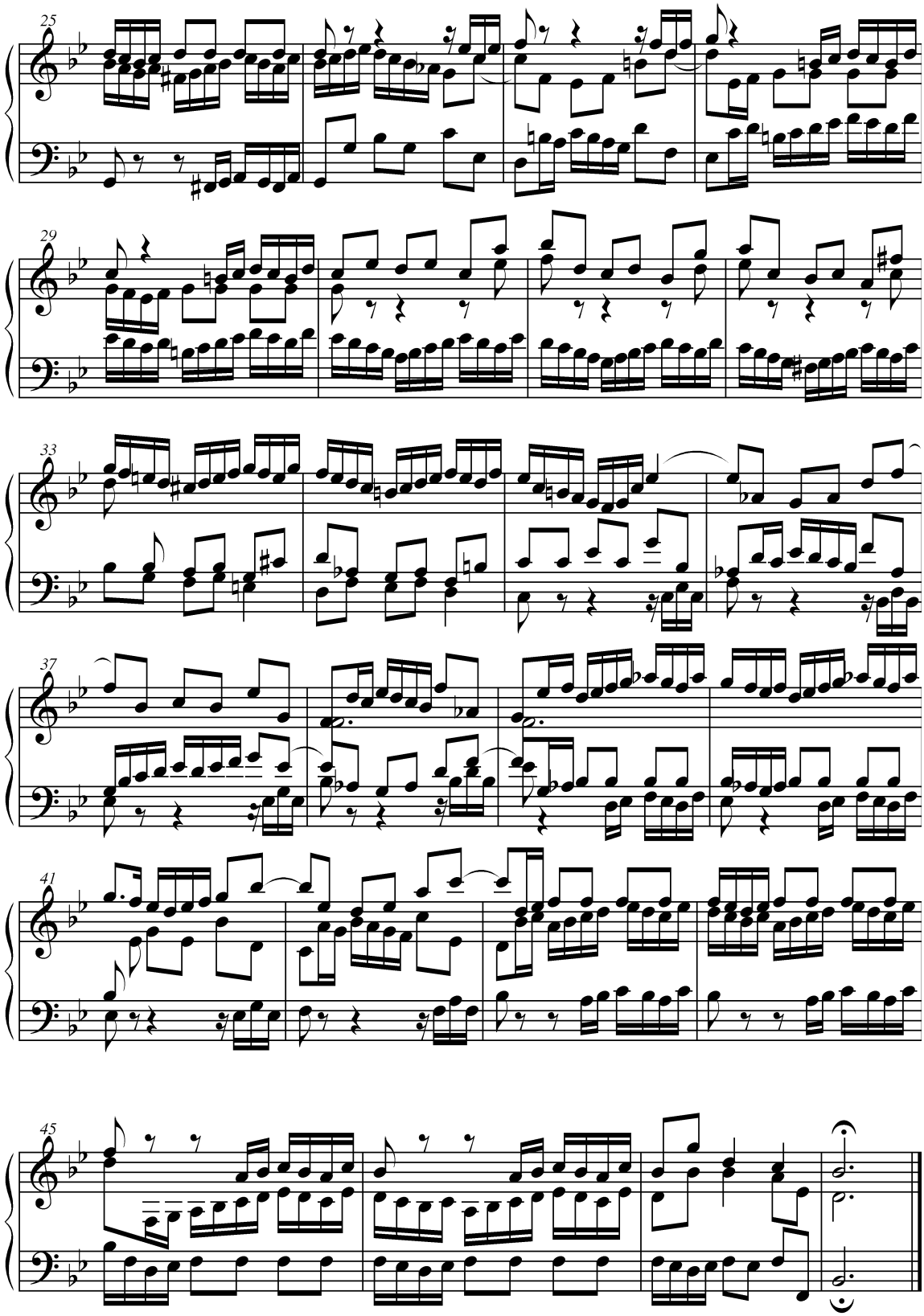
C minor: _____

<u>45</u> Possible points **____ Student points**

Fugue XXI, WTC. I

Bach

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