

# LEVEL 4 VIOLIN

## Complete Requirements

### Repertoire

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





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

Anthologies	
Publisher	
Harris	Royal Conservatory of Music: <i>Violin Series, Repertoire 4</i>
Summy-Birchard	Suzuki: <i>Violin School, Vol. 3</i> <i>Gavotte in G Minor</i> – Bach; <i>Gavotte</i> - Thomas
Summy-Birchard	Suzuki: <i>Violin School, Vol. 4</i>
Faber	De Keyser and Waterman: <i>The Young Violinists Repertoire, Bk. 4</i>
Additional Examples	
Willis	Herfurth: <i>Collection of 43 Famous Compositions</i>
Harris	Coulthard/Duke/Etheridge: <i>The Encore Series, Bk. 4</i>
Summy-Birchard	Barber, Barbara: <i>Solos for Young Violinists, Vol. 1</i> <i>Mosquito Dance</i> - Mendelssohn

### 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 binary or ternary forms are represented in the student's repertoire, the student may be asked to identify the form of the piece.

## Technique

<b>Major Scales</b>	<b>Bb, Eb Major</b>	<b>2 octaves</b>	<b>Bowing pattern</b> 	$\text{♩} = 80$
<b>Minor Scales</b>	<b>Bb, eb harmonic and melodic minor</b>	<b>2 octaves</b>		$\text{♩} = 76$
<b>Arpeggios</b>	<b>Bb, Eb Major bb, eb minor</b>	<b>2 octaves</b>		$\text{♩} = 96$
<b>Major Scales</b>	<b>Bb, Eb Major</b>	<b>2 octaves</b>	<b>Bowing pattern</b> 	$\text{♩} = 80$

## Sight Reading

Sight read a short musical example equal in difficulty to a Level 2 piece.

## Terms and Signs

chord inversions	simile	presto	D. S. al fine	⌘
sixteenth notes	triplet	syncopation	common time (C)	
supertonic	mediant	submediant	leading tone	
cantabile	espressivo	maestoso	morendo	
arpeggiated chords	leggiero	subito	imitation	
ternary form	loco			

## **Music Literacy**

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

- Write scales in whole notes.  
Keys: C, G, D, A, F, Bb, Eb Major; c, e, g natural and harmonic minor.
- Write or identify key signatures and name the relative minor:  
Keys: C, G, D, A, F, Bb, Eb, Major
- Write all seven sharps or flats in key signature order on either staff.
- Write root position primary triads in the following keys (key signature given):  
C, G, D, A, F, Bb, Eb Major; a, d [harmonic] minor
- Write triads in root position and inversions. C, G, D, F Major
- Write or identify half, plagal, or authentic cadences in the following keys: C, F, G, D, Bb major
- Write or identify above the staff notes A, D, or G:  
a Major 3<sup>rd</sup>, minor 3<sup>rd</sup> or Perfect 5<sup>th</sup>
- Match time signatures with rhythm patterns. 2/4, 3/4, 4/4, 3/8, 6/8
- Match terms and signs to their definitions.
- Identify binary or ternary form in a musical example.
- Score analysis: Questions will involve concepts from this and earlier levels.

## **Aural Training/Listening Skills**

- Interval identification: M2, M3, m3, P4, P5, M6, m6, M7, P8. Each will be played broken and solid.
- Identify a cadence at the end of a short musical example as authentic, plagal, or half. The root will be played by the left hand with chords in the right hand.
- Identify the form of a short musical example as binary or ternary.
- Identify the notation of a 4 – bar rhythm example from several choices. Note values will include 16<sup>th</sup> notes. Time signature: 2/4 or 3/4.

# LEVEL 4

## Sample Written Test

### Scales and Chords

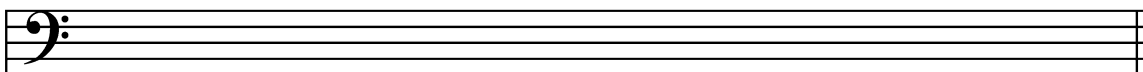
Write each scale using whole notes.

\_\_\_ (6 pts.)

Eb major



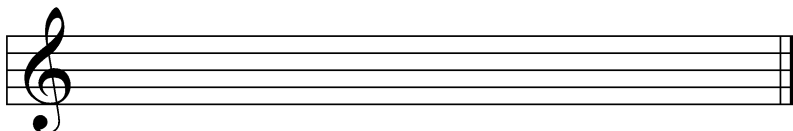
g harmonic minor



### Key Signatures

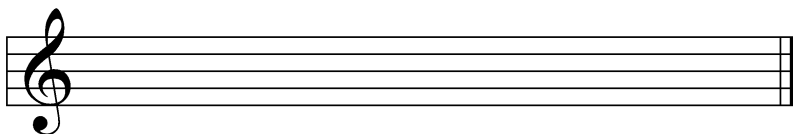
Write all seven sharps in key signature order.

\_\_\_ (1pt.)



Write all seven flats in key signature order.

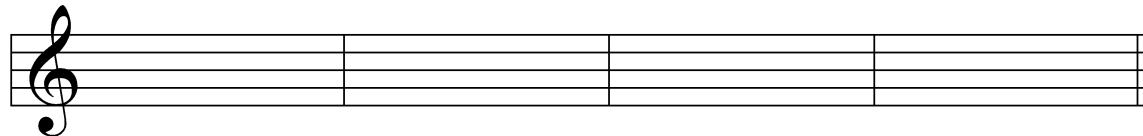
\_\_\_ (1pt.)



### Triads

Write the chords in the positions indicated.

\_\_\_ (4 pts.)



G Major  
1<sup>st</sup> inversion

C Major  
2<sup>nd</sup> inversion

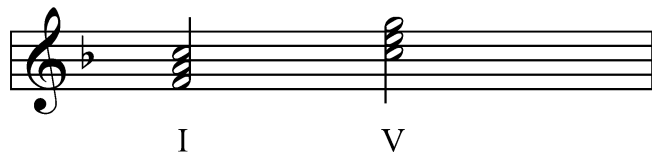
F Major  
1<sup>st</sup> inversion

G Major  
root position

**Cadences**

\_\_\_ (3 pts.)

Choose the correct cadence for each example.

1. 

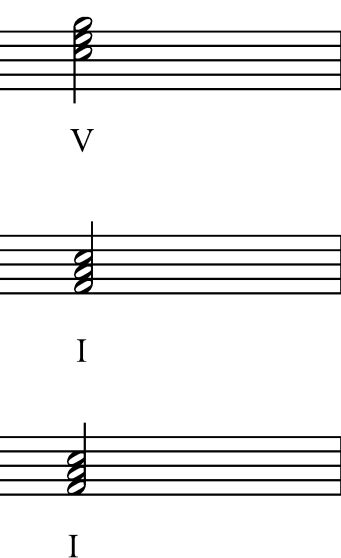
I                      V

- Half Cadence  
 Authentic Cadence

2. 

IV                      I

- Half Cadence  
 Plagal Cadence

3. 


V                      I

- Plagal Cadence  
 Authentic Cadence

**Intervals**

\_\_\_ (5 pts.)

Identify each interval as a Major 3<sup>rd</sup> (M3), minor 3<sup>rd</sup> (m3) or a perfect 5<sup>th</sup> (P5).







\_\_\_                  \_\_\_                  \_\_\_                  \_\_\_                  \_\_\_

**Time Signatures**

\_\_\_ (3 pts.)

Match each rhythm with the correct time signature.

a.                    \_\_\_

b.                    \_\_\_

c.                    \_\_\_

**Matching**

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

- |                  |   |
|------------------|---|
| ___ mediant      | a. suddenly   |
| ___ loco         | b. the seventh note (degree) of the scale or key  |
| ___ leggiero     | c. the third note (degree) of the scale or key  |
| ___ leading tone | d. in a singing style   |
| ___ subito       | e. the shifting of an accent from a strong beat to a weak beat or weaker part of a beat |
| ___ cantabile    | f. play with feeling (expressively)   |
| ___ espressivo   | g. lightly  |
| ___ submediant   | h. very fast  |
| ___ imitation    | i. the sixth note (degree) of a scale or key  |
| ___ syncopation  | j. play as written  |
| ___ presto       | k. the immediate restatement of a melody or motive in another voice.                    |

**Score Analysis**

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

Answer the following questions about the music on the next page.

1. What is a Minuet? \_\_\_\_\_
2. In which key and mode is the music written? \_\_\_\_\_
3. Name the root of the boxed triad in measure 2. \_\_\_\_
4. Is this chord:  
\_\_\_ a tonic chord      \_\_\_ a subdominant chord      \_\_\_ a dominant chord
5. Measures 5 – 8 are an example of:  
\_\_\_ repetition    \_\_\_ a sequence    \_\_\_
6. Name the root of the boxed triad in measure 12. \_\_\_\_
7. Is this chord:    \_\_\_ a tonic chord      \_\_\_ a dominant chord
8. The form of this piece is:      \_\_\_ binary      \_\_\_ ternary
9. The circled note in measure 9 is: \_\_\_ tonic      \_\_\_ subdominant    \_\_\_ dominant
10. The *D.C. al Fine* found in measure 20 means \_\_\_\_\_.
11. In which measure does the piece end? \_\_\_\_\_

45 Possible points

\_\_\_\_ Student points

# Minuet

1 2 3 4 5 L. Mozart

6 7 8 9 10

11 12 13 14 15

*Fine*

16 17 18 19 20

*D.C.al Fine*