

# LEVEL 5

## 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 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 5</i>
Summy-Birchard	Suzuki: <i>Violin School, Vol. 4</i> <i>Concertos Nos. 2 and 5 - Seitz</i>
Summy-Birchard	Suzuki: <i>Violin School, Vol. 5</i>
Additional Examples	
Carl Fischer	Kreisler: <i>Fritz Kreisler Collection, Vol. 3</i>
Summy-Birchard	Barber, Barbara: <i>Solos for Young Violinists, Vol. 2</i>
International	Handel: <i>Sonata No. 3 in F Major</i>
Harris	Coulthard/Duke/Etheridge: <i>The Encore Series, Bk. 5</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 or ternary form, the student may be asked to identify the form.

## Technique

<b>Major Scales</b>	F, E Major	2 octaves	<b>Bowing pattern</b> 	♩ = 88
<b>Minor Scales</b>	f, e harmonic and melodic minor	2 octaves		♩ = 88
<b>Chromatic Scale</b>	G, A	2 octaves		♩ = 72

## Sight Reading

Sight read a short musical example, equal in difficulty to a Level 3 piece.

## Terms and Signs

rondo form	con	con brio	con moto	con spirito
largo	tranquillo	vivo	enharmonic	meter
articulation	ostinato	double flat ( $\flat\flat$ )	double sharp ( $\sharp\sharp$ )	trill ( $\text{tr}$ , $\text{tr}$ )
mordent ( $\text{tr}$ )	turn ( $\infty$ )	appoggiatura ( $\text{♪}$ )		rounded binary

## Music Literacy

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

- Write scales in whole notes using accidentals *or* a key signature. Add triads plus a dominant seventh chord above the appropriate degrees of major scales and label them with Roman numerals (I, ii, iii, IV, V7, vi, vii<sup>o</sup>)  
Keys: C, G, D, A, E, F, Bb, Eb, Ab Major; c, a, d, e, g, b harmonic minor.
- Write or identify key signatures. Keys: C, G, D, A, E, F, Bb, Eb, Ab Major; a, d, e, g, b harmonic minor.
- Write all seven sharps or flats in key signature order on either staff.
- Match Roman numerals with names of primary and secondary triads.
- Write tonic triads in 3 positions, labeling them with the appropriate figured bass.  
Keys: C, G, D, A, F, Bb, Eb, Major

<i>root position</i>	<i>first inversion</i>	<i>second inversion</i>
I or I <sub>3</sub> <sup>5</sup>	I <sup>6</sup> or I <sub>3</sub> <sup>6</sup>	I <sub>4</sub> <sup>6</sup>

- Write major, minor, augmented, or diminished triads in root position on C, B, or Eb .
- Write or identify major, minor or perfect intervals above a given note.
- Write counts for rhythms involving 16<sup>th</sup> notes, syncopations and triplets.
- List the four musical style periods in chronological order.
- Match terms and signs to their definitions.
- Match an ornament (trill, turn, mordent, appoggiatura) to the correct realization.
- Identify binary, ternary, or rounded binary forms in a musical example.
- Score analysis: Questions will involve concepts from this and earlier levels.

## Aural Training/Listening Skills

- Interval identification: M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8. Each will be played broken and solid.
- Identify the quality of root position triads as major, minor, augmented, or diminished.
- Identify the meter of a piece as 5/4, 3/4, or 4/4.
- Identify an ornament in a short musical example as a mordent, or short trill.

# LEVEL 5

## Sample Written Test

### Scales and Chords

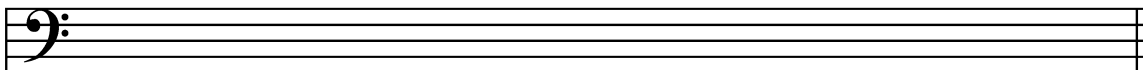
Write each scale using whole notes.

1. c harmonic minor \_\_\_\_\_ (2 pts.)



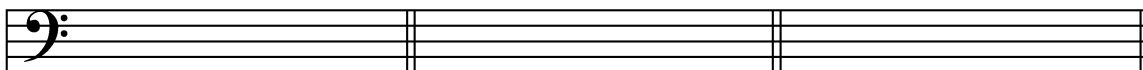
2. Ab major \_\_\_\_\_ (4 pts.)

Add triads plus a dominant 7<sup>th</sup> above the appropriate scale degrees.  
Label them with Roman numerals.



### Key Signatures \_\_\_\_\_ (6 pts.)

Write the key signatures for the major keys given and name the relative minor keys.



Major: Bb

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

Major: D

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

Major: F

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

### Musical Style Periods \_\_\_\_\_ (4 pts.)

Name the four basic musical style periods in chronological order.

\_\_\_\_\_

### Rhythm

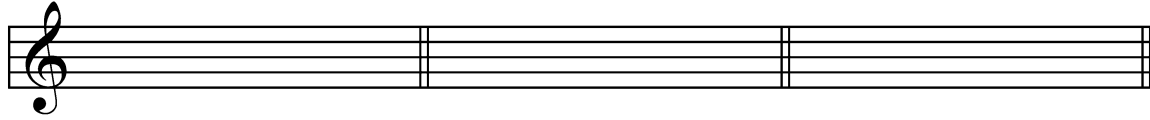
Write counts for the example below. \_\_\_\_\_ (3 pts.)



**Triads**

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

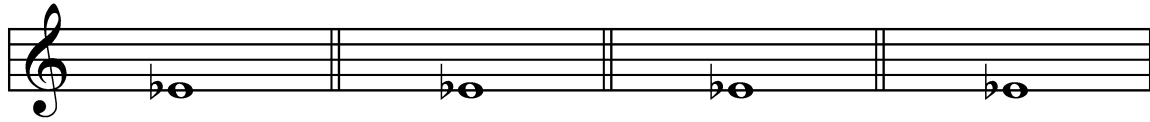
1. Write a tonic triad in all three positions in the key of D major. Label each one with Roman numerals and figured bass.



\_\_\_\_\_

2. Write the indicated triads above the given note.

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



major

minor

diminished

augmented


**Ornaments**

Match each ornament with its correct realization.

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

a. 

b. 

c. 

d. 

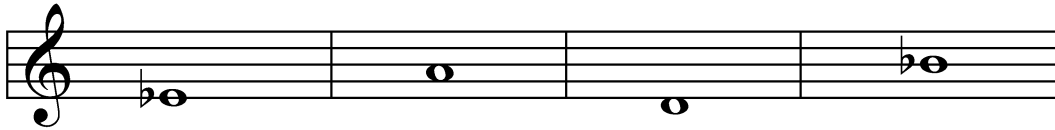


\_\_\_\_\_

**Intervals**

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

Write the correct interval above each given note.



minor 7th

Major 6<sup>th</sup>

minor 3rd

Perfect 5<sup>th</sup>**Matching**

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

\_\_\_ con brio

a. very slow

\_\_\_ con moto

b. a pattern that is continuously repeated, often in the bass

\_\_\_ largo

c. brisk, lively

\_\_\_ ostinato

d. lowers the pitch a whole step

\_\_\_ tranquillo.

e. with brilliance

\_\_\_ rondo

f. in a calm, quiet manner

\_\_\_ enharmonic

g. raises the pitch a whole step

\_\_\_ articulation

h. with motion

\_\_\_ double flat

i. refers to 2 notes sounding the same, but written differently

\_\_\_ double sharp

j. the various ways in which notes are executed, such as legato or staccato

\_\_\_ vivo

k. a form in music using a recurring theme alternating with one or more other themes (i.e. ABACA...)

**Score Analysis**

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

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

1. Name the key and mode (major or minor). \_\_\_\_\_
2. The cadence in measure 4 is an example of which type of cadence?  
\_\_\_ authentic      \_\_\_ half      \_\_\_ plagal
3. What is the name of the ornament in measure 2? \_\_\_\_\_
4. What is the name of the ornament in measure 4? \_\_\_\_\_
5. What is the *root* of the circled chord in measure 5? \_\_\_\_\_
6. Identify the chord function of the circled chord in measure 5:  
\_\_\_ tonic      \_\_\_ subdominant      \_\_\_ dominant
7. The phrases in measures 1 - 4 and 5 - 8 are:  
\_\_\_ parallel      \_\_\_ contrasting
8. The cadence in measures 7-8 is an example of which type of cadence?  
\_\_\_ authentic      \_\_\_ half      \_\_\_ plagal
9. Identify the circled interval in measure 24 by size and quality  
(major/minor/Perfect). \_\_\_\_\_
10. Locate measures where measures 1 - 4 are repeated. \_\_\_\_\_
11. The form of this piece is:  
\_\_\_ ternary      \_\_\_ binary      \_\_\_ rounded binary      \_\_\_ rondo

59 Possible points

\_\_\_\_ Student points

# Menuet

Haydn

Measures 1-4 of the Minuet. The piece is in 3/4 time. Measure 1 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble clef consists of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5. The bass clef accompaniment consists of quarter notes: B3, C4, D4, E4, F#4, G4, A4, B4. Measure 2 continues the melody: C5, D5, E5, F#5, G5, A5, B5, C6. Measure 3 continues: D5, E5, F#5, G5, A5, B5, C6, B5. Measure 4 ends with a whole note B5 and a fermata. A trill (tr) is indicated above the final note.

Measures 5-8 of the Minuet. Measure 5 starts with a repeat sign. The melody in the treble clef: B4, C5, D5, E5, F#5, G5, A5, B5. The bass clef accompaniment: B3, C4, D4, E4, F#4, G4, A4, B4. Measure 6: C5, D5, E5, F#5, G5, A5, B5, C6. Measure 7: D5, E5, F#5, G5, A5, B5, C6, B5. Measure 8 ends with a whole note B5 and a fermata. A trill (tr) is indicated above the final note.

Measures 9-12 of the Minuet. Measure 9 starts with a repeat sign. The melody in the treble clef: B4, C5, D5, E5, F#5, G5, A5, B5. The bass clef accompaniment: B3, C4, D4, E4, F#4, G4, A4, B4. Measure 10: C5, D5, E5, F#5, G5, A5, B5, C6. Measure 11: D5, E5, F#5, G5, A5, B5, C6, B5. Measure 12 ends with a whole note B5 and a fermata. A trill (tr) is indicated above the final note.

Measures 13-16 of the Minuet. Measure 13 starts with a repeat sign. The melody in the treble clef: B4, C5, D5, E5, F#5, G5, A5, B5. The bass clef accompaniment: B3, C4, D4, E4, F#4, G4, A4, B4. Measure 14: C5, D5, E5, F#5, G5, A5, B5, C6. Measure 15: D5, E5, F#5, G5, A5, B5, C6, B5. Measure 16 ends with a whole note B5 and a fermata. A trill (tr) is indicated above the final note.

Measures 17-21 of the Minuet. Measure 17 starts with a repeat sign. The melody in the treble clef: B4, C5, D5, E5, F#5, G5, A5, B5. The bass clef accompaniment: B3, C4, D4, E4, F#4, G4, A4, B4. Measure 18: C5, D5, E5, F#5, G5, A5, B5, C6. Measure 19: D5, E5, F#5, G5, A5, B5, C6, B5. Measure 20 ends with a whole note B5 and a fermata. A trill (tr) is indicated above the final note. Measure 21 starts with a repeat sign. The melody in the treble clef: B4, C5, D5, E5, F#5, G5, A5, B5. The bass clef accompaniment: B3, C4, D4, E4, F#4, G4, A4, B4.

Measures 22-26 of the Minuet. Measure 22 starts with a repeat sign. The melody in the treble clef: B4, C5, D5, E5, F#5, G5, A5, B5. The bass clef accompaniment: B3, C4, D4, E4, F#4, G4, A4, B4. Measure 23: C5, D5, E5, F#5, G5, A5, B5, C6. Measure 24: D5, E5, F#5, G5, A5, B5, C6, B5. Measure 25 ends with a whole note B5 and a fermata. A trill (tr) is indicated above the final note. Measure 26 starts with a repeat sign. The melody in the treble clef: B4, C5, D5, E5, F#5, G5, A5, B5. The bass clef accompaniment: B3, C4, D4, E4, F#4, G4, A4, B4.