

# LEVEL 6 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 6</i>
Summy-Birchard	Suzuki: <i>Violin School, Vol. 6</i>
Harris	Coulthard/Duke/Etheridge: <i>The Encore Series, Bk. 6</i>
Additional Examples	
Summy-Birchard	Barber, Barbara: <i>Solos for Young Violinists, Vol. 3</i>
Schirmer	Bach: <i>Concerto No. 1 in A Minor</i> (1 <sup>st</sup> or 2 <sup>nd</sup> movement)
International	Mozart: <i>Sonata No. 4 in E Minor, K. 304</i>
Schirmer	Schubert: <i>Sonatina in D Major, Op. 137, No. 1</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>	G. A Major	3 octaves	<b>Bowing pattern</b> 	♩ = 96
<b>Minor Scales</b>	g, a harmonic and melodic minor	3 octaves		♩ = 96
<b>Double Stops in 6ths</b>	G Major	1 octave		♩ = 76
<b>Chromatic Scale</b>	Bb, B	2 octaves		♩ = 84
<b>Arpeggios</b>	D Major, d minor <i>Starting on A string</i>	1 octave		♩ = 84

## Sight Reading

Sight read a short musical example, equal in difficulty to a Level 4 piece.

## Terms and Signs

morendo	animato	marcato	allargando
ritenuto	meno	meno mosso	piu
piu mosso	doloroso	opus	sostenuto
modulation	<i>fp</i> (forte piano)	deceptive cadence	irregular meter
Alberti bass	Sonatina	exposition	development
recapitulation	Sonata Allegro form	ma non troppo	alla breve (cut time)

## Composers

<b>Baroque</b>	<b>Classical</b>	<b>Romantic</b>	<b>20<sup>th</sup> Century</b>
Bach	Mozart	Chopin	Bartok
Handel	Beethoven	Schumann	Kabalevsky

## **Music Literacy**

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

1. Write scales in whole notes using accidentals *or* a key signature. Add triads plus a dominant seventh chord above the appropriate degrees of harmonic minor scales and label them with Roman numerals (i, ii<sup>o</sup>, III+, iv, V7, VI, vii<sup>o</sup>)  
Keys: C, G, D, A, E, B, F, Bb, Eb, Ab, Db Major; c, a, d, e, g, b harmonic minor.
2. Write or identify key signatures. Keys: C, G, D, A, E, F, Bb, Eb, Ab, Db Major and name the relative minor.
3. Match Roman numerals with names of primary and secondary triads.
4. Write primary triads in 3 positions, labeling them with the appropriate figured bass.  
Keys: C, G, D, A, F, Bb, Eb, Major
5. Write dominant seventh chords in root position.  
Key signature will be given. C, G, D, F, Bb, Eb Major
6. Write or identify Major, minor or Perfect intervals above a given note.
7. Add barlines or time signatures for rhythms involving 16<sup>th</sup> notes and triplets.
8. Write the four musical style periods in chronological order. List dates for each.
9. Match composers with musical style periods
10. Match terms and signs to their definitions.
11. Name the three main sections of Sonata [Sonata Allegro] form. Locate them in a musical example.
12. 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 and solid.
2. Identify a cadence at the end of a short musical example as authentic, plagal, half, or deceptive. The root will be played by the left hand with chords in the right hand.
3. Identify the meter of a short musical example as 6/8 or 9/8.
4. Dictation: Write the rhythm of a two measure melody in 4/4 time.  
Note values: Eighth notes, quarter notes, half notes.

# LEVEL 6

## Sample Written Test

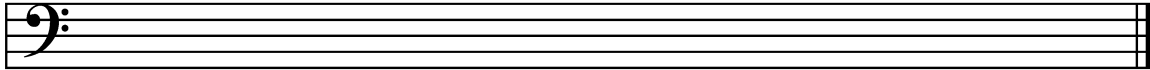
### Scales and Chords

\_\_\_ (28 pts.)

Write the following scales in whole notes.

- Add triads plus a dominant seventh chord above the notes of the scale.
- Label them with Roman numerals.

Db major



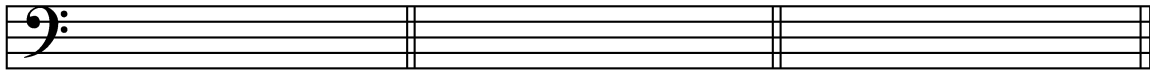
d harmonic minor



### Key Signatures

\_\_\_ (6 pts.)

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



Major: Ab  
minor: \_\_\_

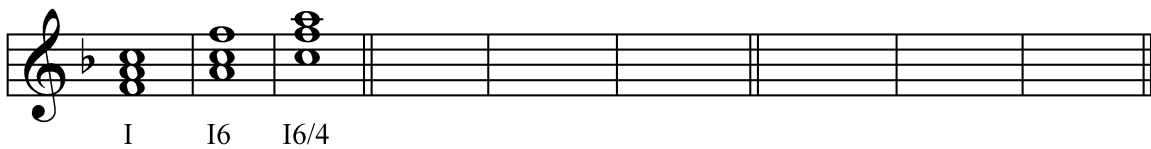
Major: E  
minor: \_\_\_

Major: Db  
minor: \_\_\_

### Primary Triads

\_\_\_ (6 pts.)

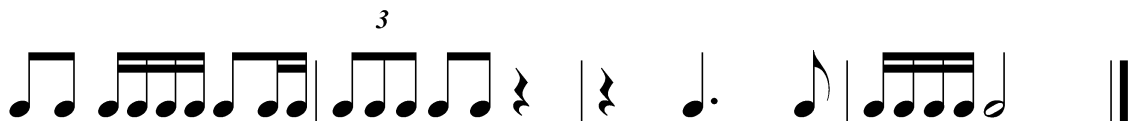
In the key of F major, write each of the primary triads in 3 positions (root, 1<sup>st</sup> inversion, and 2<sup>nd</sup> inversion). Label each triad with Roman numerals and figured bass. The tonic chord has been done for you as an example.



### Rhythm

\_\_\_ (1 pt.)

Add the correct time signature to the example below.



**Matching**

\_\_\_ (16 pts.)

- |                       |   |
|-----------------------|---|
| ___ deceptive cadence | a. becoming slower and often louder, usually at a climax                                    |
| ___ Alberti bass      | b. the first section of Sonata-Allegro form   |
| ___ piu               | c. but not too much   |
| ___ authentic cadence | d. the third section of Sonata-Allegro form   |
| ___ plagal cadence    | e. V - vi(VI) or V7 - vi(VI)  |
| ___ meno              | f. IV - I (iv - i)  |
| ___ allargando        | g. the 6 <sup>th</sup> note of a scale or key   |
| ___ development       | h. less   |
| ___ exposition        | i. V - I(i) or V7 - I(i)  |
| ___ recapitulation    | j. more   |
| ___ modulation        | k. the second section of Sonata-Allegro form  |
| ___ ma non troppo     | l. a key change within a composition  |
| ___ mediant           | m. the 4 <sup>th</sup> note of a scale or key   |
| ___ subdominant       | n. the 2 <sup>nd</sup> note of a scale or key   |
| ___ submediant        | o. the 3 <sup>rd</sup> note of a scale or key   |
| ___ supertonic        | p. an accompaniment pattern using a broken three-note chord played bottom, top, middle, top |

**Musical Style Periods**

\_\_\_ (8 pts.)

List the four musical style periods in chronological order. Give approximate dates for each one.

\_\_\_\_\_ to \_\_\_\_\_    \_\_\_\_\_ to \_\_\_\_\_    \_\_\_\_\_ to \_\_\_\_\_    \_\_\_\_\_ to \_\_\_\_\_

**Composers**

\_\_\_ (8 pts.)

Match the composer with the appropriate musical period. Write "B" for Baroque, "C" for Classical, "R" for Romantic or "T" for Twentieth Century.

- |              |               |            |                |
|--------------|---------------|------------|----------------|
| ___ Bartok   | ___ Beethoven | ___ Handel | ___ Kabalevsky |
| ___ Schumann | ___ Bach      | ___ Chopin | ___ Mozart     |

**Intervals**

Write the designated interval above each note

\_\_\_ (4 pts.)

A musical staff in treble clef with four measures. The first measure shows a perfect fifth interval between G4 and D5. The second measure shows a major seventh interval between G4 and F#5. The third measure shows a major sixth interval between G4 and E5. The fourth measure shows a major second interval between G4 and A4.

Perfect 5th                      Major 7th                      Major 6th                      Major 2<sup>nd</sup>

**Score Analysis**

\_\_\_ (11 pts.)

1. What does the title, *Sonatina*, mean? \_\_\_\_\_
2. This piece is in sonata-allegro form. Name the three main sections in this piece.
  - a. First section \_\_\_\_\_
  - b. Second section \_\_\_\_\_
  - c. Third section \_\_\_\_\_
3. In the first section:
  - a. The first theme begins in the key of \_\_\_\_\_.
  - b. The second theme begins in measure 11 and is in the key of \_\_\_\_\_.
  - c. Is this a modulation? \_\_\_\_\_
4. Measures 30 - 37 are related to the \_\_\_ first theme \_\_\_ second theme.
5. Which term best describes the bass in measures 2 through 9?  
\_\_\_ figured bass \_\_\_ Alberti bass \_\_\_ ostinato
6. The cadence in measures 63-64 is:  
\_\_\_ plagal \_\_\_ half \_\_\_ authentic \_\_\_ deceptive
7. Which term best describes the compositional technique used in measures 37 - 41 and in measures 41 - 44? \_\_\_ repetition \_\_\_ sequence \_\_\_ imitation

88 Possible points

\_\_\_ Student points

**Sonatina**

Camidge

*f* *p*

*legato*

6 *f* *p* *mf*

11

*p*

16

*mf*

21

*f*

26

30

35

41

41

46

46

51

51

56

56

61

61

66

66