

LEVEL 8 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 8</i>
Summy-Birchard	Suzuki: <i>Violin School</i> , Bk. 8
Additional Examples	
any	Bach, J. S.: <i>Sonatas Nos. 1, 2, 3 (one movement)</i>
Peters	Haydn: <i>Concerto No. 1</i> in C Major
International	Mozart: <i>Sonata No. 1 in A Major</i> , K. 305
International	Rachmaninoff: <i>Vocalise</i>
Foley	Kreisler: <i>Liebesfreud</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.


Sight Reading

Sight read a short musical example, equal in difficulty to a Level 6 piece.

Technique

Major Scales	Ab, Db Major	3 octaves	Bowing pattern  <i>(Galamian Pattern)</i>	$\text{♩} = 132$
Minor Scales	g#, c# harmonic and melodic minor	3 octaves		$\text{♩} = 132$
Chromatic Scale	A, Bb	3 octaves		$\text{♩} = 116$
Double Stops: <i>In 3rds 6ths, 8ths</i>	G major	1 octave		$\text{♩} = 69$
Tonic Arpeggios	Ab, Db Major g#, c# minor	3 octaves		$\text{♩} = 80$
Dominant 7th Arpeggios	Db Major <i>(starting on Ab)</i>	3 octaves		$\text{♩} = 100$
Diminished 7th Arpeggios	c# minor <i>(starting on B)</i>	3 octaves		$\text{♩} = 100$

Terms and Signs


ornament with upper prefix 

contrapuntal texture *robusto*

m.d. (mano destra) m.s. (mano sinistra)

augmentation diminution

portato *scherzo*

ornament with lower prefix 

pedal point/organ point

pivot chord whole-tone scale

stretto *hemiola*

scherzando *stringendo*

Musical Style Periods

Although some of the characteristics listed below may be found in more than one style period, the listings generally indicate the earliest widespread usage and/or a contrast with the previous style period.

CHARACTERISTICS OF BAROQUE MUSIC

- Extensive use of ornamentation.
- Polyphonic texture including Fugues
- Binary dance forms
- Harpsichord and clavichord widely used

CHARACTERISTICS OF CLASSICAL MUSIC

- Homophonic texture
- Phrases easily defined
- Multi-movement Sonata / Sonata Allegro form
- Piano replaces the harpsichord
- Use of Alberti bass

CHARACTERISTICS OF ROMANTIC MUSIC

- Wider range of expression indicated by the composer
- More fluctuation in tempo, including rubato
- Programmatic music with descriptive titles
- Increased use of chromaticism
- Formal structures become less important

CHARACTERISTICS OF IMPRESSIONISTIC MUSIC

- Use of modes, whole tone scales, and pentatonic scales
- Pedal used for coloristic effect
- Gliding chords in parallel motion (planing)
- Departure from functional harmony
- Harmony often based on fourths and fifths rather than triads

CHARACTERISTICS OF TWENTIETH CENTURY MUSIC

- May include bitonality, polytonality, atonality
- A variety of textures, including clusters
- Use of changing meters and asymmetrical rhythms
- Influence of jazz, ragtime and blues
- Piano often used percussively

Music Literacy

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

- Write a whole-tone scale beginning on any note.
- Write or identify secondary dominants: $V(7)/V$, $V(7)/IV$
- Harmonically analyze a musical example written in chorale style, using Roman numerals and figured bass. No modulation will be involved.
- Match ornaments to their realizations.
- Match characteristics to musical style periods.
- Identify the style period of musical excerpts.
- Write counts, add bar lines or time signatures to rhythm examples including 32nd notes and rests.
- Match terms and signs to their definitions.
- Demonstrate an understanding of the tonal structure of Sonata Allegro form.
- Score analysis: Questions will involve concepts from this and earlier levels.

Aural Training/Listening Skills

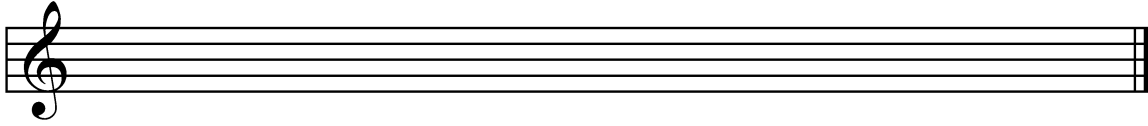
- Interval identification: All major and minor intervals plus the tritone. Each will be played broken and solid.
- Identification of the position (root, 1st inversion, or 2nd inversion) and quality of a major or minor triad.
- Identification of the position of a dominant 7th chord:
Root position, 1st inversion, 2nd inversion, or 3rd inversion
- Identify the style period (Baroque, Classical, Romantic, or 20th Century) of a musical example.

LEVEL 8

Sample Written Test

Scales

Write a whole tone scale beginning on D. ___ (4 pts.)



Harmonic Analysis

___ (5 pts.)

Give the Roman numerals and figured bass for each underscored chord. The first one has been done as an example.

Tchaikovsky

I5/3

Secondary Dominants

___ (4 pts.)

Write the following secondary dominants:

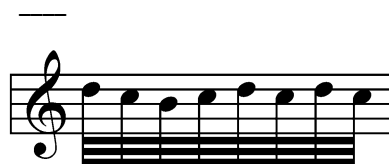
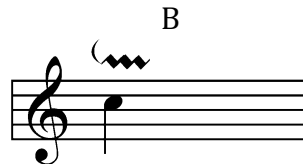


F major: V7/V C major: V7/IV G major: V7/V D major: V7/IV

Ornaments

___ (2 pts.)

Match each ornament to the correct realization.



Musical Style Periods

___ (12 pts.)

Match each characteristic with the appropriate style period. Write “B” for Baroque, “C” for Classical, “R” for Romantic, “I” for Impressionistic or “T” for Twentieth Century.

- ___ More fluctuation in tempo, including rubato
- ___ Influence of jazz, ragtime and blues
- ___ Harpsichord and clavichord widely used
- ___ Harmony often based on fourths and fifths rather than triads
- ___ A variety of textures, including clusters
- ___ Homophonic texture
- ___ Pedal used for coloristic effect
- ___ Extensive use of ornamentation.
- ___ Use of Alberti bass
- ___ Polyphonic texture including Fugues
- ___ Multi-movement Sonata / Sonata Allegro form
- ___ Wider range of expression indicated by the composer

Matching

___ (8 pts.)

- | | |
|--------------------------|--|
| ___ scherzo | a. right hand |
| ___ portato | b. 2 or more voices sounding at the same time |
| ___ m.s. (mano sinistra) | c. a chord which precedes a modulation, and is common to both the original key and the new key |
| ___ m.d. (mano destra) | d. a playful or humorous piece, a joke. |
| ___ hemiola | e. halfway between legato and staccato |
| ___ contrapuntal texture | f. quickening, accelerando |
| ___ pivot chord | g. left hand |
| ___ stringendo | h. a rhythmic device superimposing 2 beats in the time of 3, or 3 beats in the time of 2 |

Rhythm

___ (4 pts.)

Write counts for the rhythm example below.



Score Analysis

___ (18 pts.)

The first movement of Sonata Op. 13, No. 3 by Heinrich Joseph Riegel is written in Sonata Allegro form. Answer the following questions:

1. Identify the key and mode of the Sonata. _____
2. Which term best describes the bass clef notes in measures 1 – 3 and 9 – 11?
Repetition ___ Pedal point ___ Sempre ___
3. Identify the ornaments found in the following measures:
Measure 13 _____
Measure 16 _____
Measure 37 _____
4. Name the three main sections of Sonata Allegro form and give the inclusive measure numbers for each.

First section: _____ measures ___ to ___
Second section: _____ measures ___ to ___
Third section: _____ measures ___ to ___
5. In the first section, the second theme begins in measure 17. Locate the first measure of the same theme in the third section of the Sonata. ____
6. Identify the key and mode of measures 17 - 36. _____
7. What is the term for the accompaniment pattern found in the bass clef of measure 17? _____
8. Identify the key and mode of measures 37 to 42. _____
9. Identify the circled interval in measure 56. _____
10. Identify the circled non-harmonic tones in the following measures:

Measure 15 _____

Measure 17 _____

57 Possible points

___ Student points

Sonata, Op. 3 No. 3

Heinrich Joseph Riegel

The image displays a musical score for a piano sonata, Op. 3 No. 3 by Heinrich Joseph Riegel. The score is written in G major and 2/4 time, spanning 31 measures. It is presented in a grand staff format with a treble and bass clef. The notation includes various rhythmic values, chords, and articulation marks. Measures 15 and 17 feature circled notes, and measure 16 includes a trill (tr). The score is divided into six systems, each with a measure number above the first staff of the system.

This musical score is for a piece in D major, 2/4 time. It consists of six systems of music, each with a treble and bass staff. The measures are numbered 32 through 61. Measure 32 features a trill (tr) on the first note. Measures 37, 38, 39, and 40 contain slurs. Measure 43 has a fermata. Measures 51 and 53 include trills. Measure 57 has a circled chord. The piece concludes with a double bar line at the end of measure 61.

Musical score for measures 62-66. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical score for measures 67-71. The right hand continues the melodic development with some triplet-like patterns, and the left hand maintains the eighth-note accompaniment.

Musical score for measures 72-76. Measure 75 includes a fermata. The right hand has a more active melodic line, and the left hand continues with eighth-note accompaniment.

Musical score for measures 77-80. The right hand features a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

Musical score for measures 81-85. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.