

LEVEL 9

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.

EXAMPLES	
Publisher	
International	Bach, J. S.: <i>Concerto in E Major</i> , BWV 1042
Henle	Beethoven: <i>Sonata in A Major</i> , Op. 12, No. 2
Boosey and Hawkes	Copland: <i>Hoedown from "Rodeo"; Nocturne</i>
Durand	Debussy: <i>La fille aux cheveux de lin</i>
Henle	Dvorak: <i>Romantic Pieces</i> , Op. 75
International	Schumann: <i>Sonata in A Minor</i> , Op. 105
Schirmer	Barber: <i>Canzone</i> , Op. 38

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	E_b, F Major	3 octaves	Bowing pattern  <i>(Galamian Pattern)</i>	♩ = 80
Minor Scales	e_b, f harmonic and melodic minor	3 octaves		♩ = 80
Chromatic Scale	B, C	3 octaves		♩ = 69
Double Stops: <i>In 3rds, 6ths, 8ths</i>	B, C Major	2 octaves		♩ = 80
Scale in Harmonics	A Major	2 octaves		♩ = 72
Tonic Arpeggios	E_b, F Major e_b, f minor	3 octaves		♩ = 88
Dominant 7th Arpeggios	G Major (start on D)	3 octaves		♩ = 60
Diminished 7th Arpeggios	e_b minor (start on D)	3 octaves		♩ = 60

Sight Reading

Sight read a short musical example, equal in difficulty to a Level 7 piece.

Terms and Signs

Baroque dance suite	allemande	courante	corrente
sarabande	gigue (jig, giga)	double dotted notes	toccata
transposition	assai	attacca	rubato
sotto voce	calando	smorzando	grave
segue	tempo giusto		

Composers

<i>Baroque</i>	<i>Classical</i>	<i>Romantic</i>	<i>Impressionistic</i>	<i>20th Century</i>
Bach	Mozart	Chopin	Debussy	Bartok
Handel	Beethoven	Schumann	Ravel	Kabalevsky
Scarlatti	Haydn	Brahms		Prokofiev
Telemann	Clementi	Grieg		Shostakovich
Vivaldi		Schubert		Khachaturian
		Tchaikovsky		
		Mendelssohn		

Aural Training/Listening Skills

- Identify a scale as major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone, or pentatonic.
- Identify a chord as dominant 7th (any position) or diminished 7th.
- 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.
- Dictation: Write a 4 measure melody in 4/4 time.

Key signature, time signature and first note will be given.

Note values: sixteenth notes, eighth notes, quarter notes, half notes

Music Literacy

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

- Write a pentatonic scale beginning on Db, Eb, or F.
- Write a fully diminished seventh chord in root position on a given note.
- Write or identify any secondary dominant.
- Write the bass line and middle two voices of a musical example in four-part harmony. Soprano and figured bass will be given. Voice leading will not be evaluated.
- Write any interval below a given note.
- Transpose a given melody up a major 2nd or a perfect 5th. Write the new key signature.
- Match composers with musical style periods.
- Identify the style period of musical excerpts.
- Write counts for rhythms involving double dotted notes.
- Rewrite a rhythm using augmentation or diminution.
- Match terms and signs to their definitions.
- Demonstrate an understanding of the sonata as a whole (classical period).

Include the following:

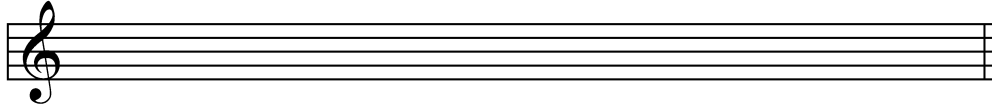
1. Number of movements
 2. Arrangement of movements according to form and tempo.
- Name the standard dances of the Baroque dance suite.
 - Score analysis: Questions will involve concepts from this and earlier levels.

LEVEL 9

Sample Written Test

Scales and Chords

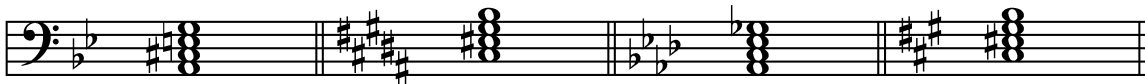
1. Write a pentatonic scale beginning on Eb. _____ (4 pts.)



2. Write a fully diminished seventh chord on each of the given notes. _____ (4 pts.)



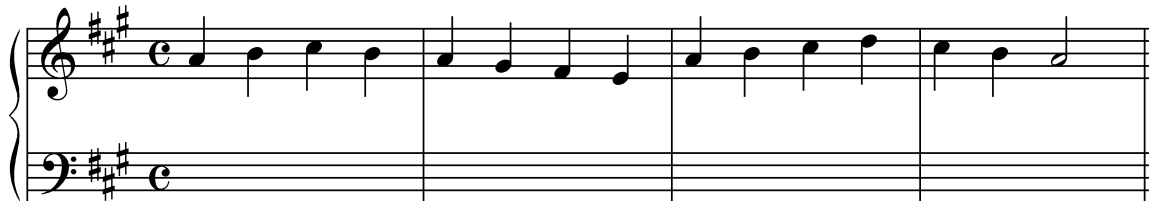
3. Identify each secondary dominant chord, using Roman numerals and figured bass. _____ (4 pts.)



Bb major: ___ of ___ B major: ___ of ___ f minor: ___ of ___ A major: ___ of ___

Harmonization _____ (12 pts.)

Write the bass line and add two middle voices to the example below. Voice leading will not be evaluated.



I V6 I V V4/3/V V6 V/V V vi V I ii I6/4 V7 I

Transposition _____ (12 pts.)

Transpose this melody up a major 2nd on the staff below. Write the new key signature and copy the time signature.



Rhythm

1. Write the counts under the notes. _____ (8 pts.)



2. Rewrite this rhythm using augmentation. _____ (8 pts.)



Composers _____ (10 pts.)

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

___ Bartok

___ Mozart

___ Tchaikovsky

___ Telemann

___ Scarlatti

___ Haydn

___ Brahms

___ Shostakovich

___ Ravel

___ Chopin

Matching _____ (10 pts.)

___ rubato

a. Start at the next movement without a break

___ sotto voce

b. A slow dance in triple time.

___ segue

c. Get slower and softer.

___ calando

d. Subdued, in an undertone.

___ sarabande

e. A rhythmic device superimposing two beats in the time of three, or three beats in the time of two.

___ courante

f. A dance in moderate time, most often in 4/4 or 2/4 meter.

___ attacca

g. Slight flexibility of tempo

___ hemiola

h. The next section follows without a break

___ gigue

i. A fast dance in triple time.

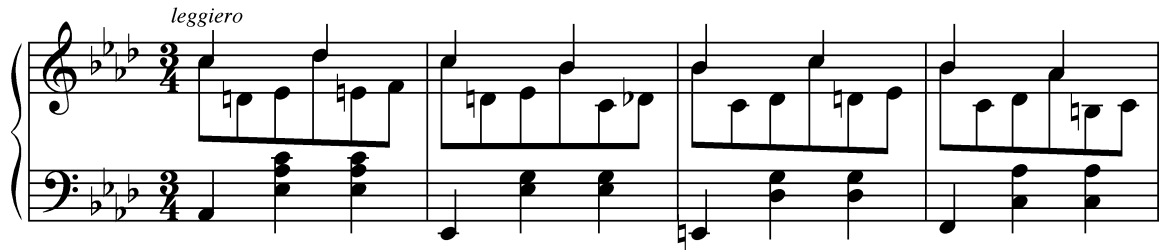
___ allemande

j. A lively dance in compound time.

Musical Excerpts

___ (9 pts)

1.



- a. This musical example was written by Chopin during the _____ period.
- b. The term, *leggiero*, means _____.
- c. The texture of the music is _____.
- d. The compositional technique illustrated is called:
___triple ___ compound meter ___ polytonality ___ hemiola

2.



- a. The example was most likely written during the _____ [period].
- b. The left hand accompaniment pattern of this example is best described as:
___ repetition ___ sequence ___ ostinato ___ sotto voce
- c. The Italian term for the time signature “cut time” is _____.
- d. The articulation marking under the last two right hand chords is called _____.
- e. The marking, *molto marcato*, means _____.

Score Analysis

___ (17 pts.)

Answer the following questions about the musical example on the next two pages.

1. The historical period represented is the _____ period.
2. An *Allemande* is _____.
3. Identify the key and mode of the piece. _____
4. The formal structure is: ___ sonata ___ binary ___ rounded binary ___ ternary
5. Circle a *passing tone* and a *lower neighboring tone* in measure one. Label them **PT** and **LN**
6. Measures 3 and 4 are examples of a(n): ___ episode ___ exposition ___ sequence
7. The ornament in measure two is called a _____
8. The ornament in measure four is called a _____
9. The ornament in measure six is called a _____
10. Identify the key and mode of the cadence in each of the following measures.
measure 6 _____
measure 8 _____
measure 10 _____
measure 12 _____
measure 14 _____
11. Identify the boxed secondary dominants in measure 15.
A V7 of _____ **B** V7 of _____

98 Possible points

___ Student points

Allemande

Handel

Musical notation for measures 1 and 2. The piece is in G major and 3/4 time. Measure 1 features a treble clef with a quarter note G4, a half note chord of A4-C5-E5, and a bass clef with a quarter note G2, a half note chord of B1-D2-F2. Measure 2 continues with a treble clef containing a quarter note G4, a half note chord of A4-C5-E5, and a bass clef with a quarter note G2, a half note chord of B1-D2-F2. A fermata is placed over the final notes of both staves.

Musical notation for measures 3 and 4. Measure 3 has a treble clef with a quarter note G4, a half note chord of A4-C5-E5, and a bass clef with a quarter note G2, a half note chord of B1-D2-F2. Measure 4 continues with a treble clef containing a quarter note G4, a half note chord of A4-C5-E5, and a bass clef with a quarter note G2, a half note chord of B1-D2-F2. A fermata is placed over the final notes of both staves.

Musical notation for measures 5 and 6. Measure 5 has a treble clef with a quarter note G4, a half note chord of A4-C5-E5, and a bass clef with a quarter note G2, a half note chord of B1-D2-F2. Measure 6 continues with a treble clef containing a quarter note G4, a half note chord of A4-C5-E5, and a bass clef with a quarter note G2, a half note chord of B1-D2-F2. A fermata is placed over the final notes of both staves.

Musical notation for measures 7 and 8. Measure 7 has a treble clef with a quarter note G4, a half note chord of A4-C5-E5, and a bass clef with a quarter note G2, a half note chord of B1-D2-F2. Measure 8 continues with a treble clef containing a quarter note G4, a half note chord of A4-C5-E5, and a bass clef with a quarter note G2, a half note chord of B1-D2-F2. A fermata is placed over the final notes of both staves.

9 10

11 12

13 14

15 16

A B

17 18