

Violin

Royal Conservatory
MUSIC DEVELOPMENT
PROGRAM™

SYLLABUS / 2006 EDITION



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About Us



Inspire the desire to aspire.

Music has the power to change lives, build strong communities, and enrich societies. Ultimately, people turn to music to form a deep connection with others and to satisfy their abiding need for meaning.

The Royal Conservatory Music Development Program provides a recognized national standard of success in music study through an effectively sequenced course from beginner to advanced levels. The program inspires excellence through individual student assessments and allows students to track their progress with others across the country. All students in the United States deserve the opportunity to celebrate their musical achievements nationally. Join the growing community of teachers, students, and families who are discovering the benefits of the Music Development Program as it enriches their lives!

The Music Development Program offers a flexible program with comprehensive assessments that include:

- Preparatory Levels
- Levels 1–10
- Associate diplomas in performance and pedagogy
- Licentiate diploma in performance for piano

Student Certificates are awarded for the successful completion of each level. Certificates of Excellence are also awarded for outstanding achievement.

The Music Development Program provides comprehensive publications and tools for music and arts educators and their students, including detailed syllabi, repertoire lists, and innovative teaching resources. These resources, published by Frederick Harris Music, support teachers and students in the study of piano, flute, guitar, violin, and voice, as well as the academic subjects of theory, harmony, analysis, history, and pedagogy. In addition, Frederick Harris Music publishes related resources for musicianship including aural skills, sight reading, and technique. With more than 100 years of experience in the industry, their publications are of the highest quality. Frederick Harris Music's award-winning materials such as *Celebration Series Perspectives*® have earned a reputation as an internationally proven standard of excellence.

Find out more at www.MusicDevelopmentProgram.org.

Why Choose the Music Development Program?

A Comprehensive Program of Musical Development

The Music Development Program encompasses four main areas:

Repertoire

- Each level includes a broad selection of pieces representing a variety of styles and periods.
- Repertoire selections are leveled progressively by difficulty.
- Periodic reviews of the repertoire keep the selections fresh and innovative.
- Teachers and students can add favorite pieces through the Student's Choice selections.

Technique

- Each level of technique is designed to support the demands of the repertoire for that level.
- Technique includes scales, chords, arpeggios, patterns, and etudes.

Musicianship

- A thoughtful and consistent approach to the development of reading and aural skills.
- Musicianship skills are developed in conjunction with repertoire goals and requirements.
- Musicianship skills give students a solid foundation for independent creative musical explorations.

Musical Literacy

- The Music Development Program's academic subjects support students in acquiring the theoretical and historical knowledge necessary for music literacy.
- Academic levels are tied to performance levels, reinforcing concepts encountered in repertoire, technique, and musicianship studies.
- At-the-keyboard assessments of keyboard harmony and musicianship present students with an opportunity to develop skills in improvisation and composition.

Getting Started in the Music Development Program

How Do I Submit Students For Assessment?

Online Assessment Registration

You can submit students for assessment by registering at www.MusicDevelopmentProgram.org.

Online Assessment Results

Students and teachers can access assessment results online within six weeks of the assessment at www.MusicDevelopmentProgram.org.

Entering the Music Development Program

How Do I Know What Level is Appropriate For My Student?

Students can enter the Music Development Program at any level. They can move from level to level at their own pace. Students and teachers should consult the syllabus guide to determine the appropriate level.

- Many students and teachers start with the repertoire selections. The wide range of selections in the Music Development Program repertoire lists makes it easy to match each student to a level.
- Review the scale, chord, and arpeggio patterns required at that level, noticing keys, tempos, and formats. You may find that your student is ahead in some areas, but requires further development in others. Consider those elements that are already firmly in your student's grasp and decide which ones need additional review.
- Finally, look at the musicianship requirements.

What if My Student's Repertoire Level is Higher Than Their Technical and Musicianship Levels?

- If your student's abilities in the areas of technique, aural skills, or reading skills are behind his or her current repertoire level, we generally advise that you opt for a lower level.
- At each level there is a range of challenge in the repertoire lists. Your student has the option of substituting a piece from the next higher level for one assessment selection.
- Planning your students' progress in this way allows them to focus on the higher levels of music making, the finesse of their performance, and the pleasure of accomplishment.
- Your students will enjoy a high level of performance success while also securing necessary musicianship skills that will provide them with a stronger foundation.

Who Will Assess My Students?

- The Music Development Program is adjudicated by a professional body of distinguished teachers and performers from across North America, each of whom is a specialist in one or more areas represented in the program.
- Adjudicators undergo a competitive admissions process and must meet a minimum qualifying standard before being accepted as apprentice adjudicators.
- Apprentices complete an intensive series of lectures, demonstrations, and a practicum, coupled with a full year of observation in the field before promotion to full adjudicator.
- All adjudicators engage in yearly professional development and are subject to annual performance reviews.

Recognition of Achievement

The Assessment Experience

The Music Development Program includes two different types of assessments: performance and academic. Both create an opportunity to recognize achievement and receive meaningful feedback.

Performance Assessments

- are a comprehensive evaluation of a student's current abilities on a chosen instrument, including voice
- are designed to be a warm and welcoming experience, one-on-one with a professional, program-certified adjudicator
- include a report from the adjudicator providing a breakdown of the numerical grade and constructive written comments
- are held twice a year, with all scheduling and location arrangements made by the Music Development Program

What Can My Student Expect in a Performance Assessment?

Performance Assessments evaluate the following areas of your student's musical development:

- performance of three to five pieces of repertoire depending on level
- performance of one or two etudes that focus on an aspect of performance skill appropriate for the level
- performance of technical skills such as scales, chords, and arpeggios, which progress in difficulty from level to level in a manner consistent with the technical demands of the repertoire. An assessment includes a representative sampling from the published list of requirements.
- an evaluation of musicianship skills, appropriate for the level, through aural identification of intervals, chord qualities, cadences, and ear-to-hand playbacks of rhythms and melodies. A demonstration of rhythmic reading and sight playing ability further supports music literacy.

Academic Assessments

- Students complete a written assessment of their academic and/or historical knowledge in a classroom setting.
- Academic assessments are held twice a year, with all scheduling and location arrangements made by the Music Development Program.

Certificates of Achievement

Certificates of Achievement are awarded to all students upon successful completion of any assessment.

The Comprehensive Achievement Certificate is awarded to students who have completed both the performance and academic assessments for a specific level, beginning in Level 5. No application is necessary for the Comprehensive Achievement Certificate.

Certificates of Excellence

These certificates are awarded to students who earn the highest marks for their performance assessment level. No application is necessary.

Section 1 – General Information

APPLICATIONS

Assessment applications may be submitted or downloaded at www.MusicDevelopmentProgram.org.

- Assessment dates and fees for the current academic year (September 1 to August 31) are listed on the website.
- Application deadlines generally fall in mid October for the winter session, in mid February for the spring session.

- Payment for assessment fees can be made by MasterCard or VISA.
- Students who wish to submit an application by fax or mail may download the application from the website. Payment may be made by MasterCard, VISA, check, or money order.

Please note that an application may not be withdrawn once it has been submitted to the Music Development Program.

ASSESSMENT SCHEDULES

Assessments are typically held according to the following approximate schedule:

Performance Assessments

Winter: November/December

Spring: May/June

Academic Assessments

Winter: the second Saturday and following Sunday in December

Spring: the second Saturday and following Sunday in May

Individual assessment schedules are available at www.MusicDevelopmentProgram.org.

- Students who are unable to attend their assessment must contact their the Music Development Program Assessment Center Representative immediately. The name of the the Music Development Program Assessment Center Representative can be found on the student's assessment schedule. *Please note that students may not exchange assessment times with other students.*

ASSESSMENT CENTERS

The Music Development Program establishes and maintains local assessment centers across North America. The location of these centers depends both on demand and on the availability of appropriate facilities. A list of assessment centers is available at www.MusicDevelopmentProgram.org.

A senior-level adjudicator will be assigned for Level 10 and Associate Diploma assessments. If there are insufficient senior students in a particular center to warrant sending a senior-level adjudicator, senior students who have applied to be assessed at that center will be notified. Such students may choose to take their assessment at the nearest center where a senior-level adjudicator is available.

CREDITS AND REFUNDS

Once received by the Music Development Program, an application may not be withdrawn. No credits or refunds are granted for students who fail to appear for their assessments. Credits will not be granted if the Music Development Program is unable to accommodate a special request. There are no academic penalties for missed assessments.

Credits or refunds will *not* be granted except under two specific conditions. Students who are unable to take an assessment for medical reasons or because of a direct time conflict with a school examination are eligible to request *either* a credit for the full amount of the assessment fee *or* a refund of 50 percent of their assessment fee.

CREDITS AND REFUNDS continued

Students must apply in writing for credits or refunds within two weeks following the assessment date. At least one of the following documents should accompany the Credits and Refunds form.

- A doctor's letter
- A letter from a school official
- A letter from a parent explaining the request for a credit or a refund

Credits

Credits for the full amount of the assessment fee are valid for *one year* from the date of the missed assessment. Students must use their credits within

this period. To redeem a credit, students may apply on-line at www.MusicDevelopmentProgram.org to have the credit automatically applied to a new application. *Please note that credits are not transferable and may not be extended beyond one year.*

Fee Refunds

Students who know at the time that they apply for a fee extension that they will not be able to make use of the credit within the one-year period may instead apply for a refund of 50 percent of the assessment fee. *Please note that fee refunds must be requested within two weeks following the date of the missed assessment.*

ASSESSMENT RESULTS

Individual assessment results are available at www.MusicDevelopmentProgram.org.

Please note that results will not be given by telephone.

- Students may review a scan of the original adjudicator's report on-line in the "Assessment Results" section of the Music Development Program website. (Please see p. 17 for details on the grading of violin assessments.)
- Duplicate marks and transcripts are available upon written request and payment of the requisite fee.
- Teachers may review unofficial transcripts and scans of the adjudicators' reports for all their students on-line in the "Teacher Services" section of the Music Development Program website.

THE ADJUDICATOR'S EVALUATION

The adjudicator's written evaluation of a performance assessment is intended to explain, in general terms, how the final grade was calculated and to assist the student in subsequent music studies.

- Assessment marks reflect the adjudicator's evaluation of the student's performance during the assessment.
- Assessment marks do not reflect previously demonstrated abilities and skills, nor do they reflect the adjudicator's estimation of the student's potential for future development.
- Results of one assessment do not in any way prejudice the student's results in subsequent assessments.
- Appeals on performance assessments will not be considered.

ACADEMIC ASSESSMENTS: PREREQUISITES AND CO-REQUISITES

In order to receive a certificate or diploma for a performance assessment for Levels 5 to Associate Diploma, students must also complete specific the Music Development Program academic assessments.

- Theory co-requisites must be completed before or within five years after the respective session of the performance assessment. *Students are strongly advised to complete their theoretical work before, or at the same time as, their performance assessment.*
- For Level 10 and Associate Diploma, the five-year time limit for completion of academic co-requisites is computed from the date of the original performance assessment, not from the date of any subsequent supplemental assessments.
- Students must complete Associate Diploma prerequisites *before* applying for an Associate Diploma performance assessment. Students may not complete Associate Diploma prerequisites in the

ACADEMIC ASSESSMENTS: PREREQUISITES AND CO-REQUISITES continued

same session in which they take the Associate Diploma performance assessment.

- There are no *prerequisite or co-requisite* academic assessments for students applying for performance assessments for the Introductory Level and Levels 1 to 4.
- There are no *prerequisite* academic assessments for students applying for performance assessments in Levels 5 to 10.

- For more information regarding the Music Development Program academic assessments, please refer to “Academic Assessments” on pp. 75–76 of this *Syllabus* and the current the Music Development Program *Theory Syllabus*.

Performance Certificates and Diplomas	Academic Prerequisites	Academic Co-requisites
Introductory	none	none
Levels 1 to 4	none	none
Level 5	none	Basic Rudiments
Level 6	none	Intermediate Rudiments
Level 7	none	Advanced Rudiments
Level 8	none	Advanced Rudiments Introductory Harmony (optional)
Level 9	none	Advanced Rudiments Basic Harmony <i>or</i> Basic Keyboard Harmony History 1: An Overview
Level 10	none	Advanced Rudiments History 1: An Overview Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 2: Middle Ages to Classical
Associate Diplomas	Advanced Rudiments History 1: An Overview Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 2: Middle Ages to Classical	History 3: 19th Century to Present And any <i>two</i> of: Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis

ASSOCIATE DIPLOMA ASSESSMENTS

Students applying for the Associate Diploma in Violin Performance or the Teacher's Associate Diploma in Violin must have completed a Level 10 performance assessment with either a total mark of at least 75 *or* a minimum of 70 percent in each section of the performance assessment. Students must also have completed all Level 10 academic co-requisites with a total mark of at least 60 percent on each academic assessment.

For more information regarding the Associate Diploma in Violin Performance assessment, please refer to p. 64 of this *Syllabus*.

Teacher's Associate Diploma in Violin Assessments
Students applying for the Teacher's Associate Diploma

in Violin assessment are strongly advised to have at least one year of practical teaching experience. The Teacher's Associate Diploma in Violin will be awarded only to students eighteen years of age or older.

The Teacher's Associate Diploma in Violin assessment consists of three parts:

- Part 1: Performance of Repertoire, Orchestral Excerpts, Technical Requirements, Musicianship
- Part 2: *Viva Voce* Assessment
- Part 3: Written Assessment

Parts 1 and 2 constitute the performance portion of the Associate Diploma assessment and are therefore

ASSOCIATE DIPLOMA ASSESSMENTS continued

taken during a performance assessment session. Part 3, a written assessment, is taken during an academic assessment session.

Students may choose to take all three parts of the Teacher's Associate Diploma in Violin assessment at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

Second Associate Diplomas

The Teacher's Associate Diploma in Violin and the Associate Diploma in Violin Performance may not be attempted in the same session.

- Students who have passed the Teacher's Associate Diploma in Violin assessment may obtain an

Associate Diploma in Violin Performance by taking the entire Associate Diploma in Violin Performance assessment.

- Students for the Teacher's Associate Diploma in Violin who have passed the Associate Diploma in Violin Performance assessment will be exempt from the Repertoire and Orchestral Excerpts sections of the Teacher's Associate Diploma in Violin performance assessment. The remaining sections of the Teacher's Associate Diploma in Violin performance assessment (the Technical Requirements and Musicianship sections of Part 1 and all of Part 2) must be taken in a single session, within five years of the date of the Associate Diploma in Violin Performance assessment.

CREDITS FOR MUSICIANSHIP

Assessments in Musicianship have been developed to test a student's ability in sight singing and recognition of scales, chords, and intervals. (For more information on these assessments, please see p. 76 and the current the Music Development Program *Theory Syllabus*.) Students may choose to substitute their Musicianship assessment mark for the Aural Skills section of the Level 8, 9, and 10, and Teacher's Associate Diploma in Violin performance assessments. The marks will be assigned on a pro rata basis.

- Students must have passed the relevant Musicianship assessment at least one assessment session *before* the graded performance assessment.
- Students who wish to be exempted from the Aural Skills section of their performance assessment must submit both a request in writing and a photocopy of their Musicianship assessment results to the Music Development Program. *Such requests must be included with the assessment application.*

Musicianship	Level	Minimum Passing Mark
Junior	Level 8	60
Intermediate	Level 9	60
Senior	Level 10 and Teacher's Associate Diploma in Violin	70

CERTIFICATES AND DIPLOMAS

Certificates are awarded to successful students in the spring and fall.

- Certificates for performance assessments in Levels 5 to 9 will be awarded once the student has successfully completed the academic co-requisites for the respective level.
- Certificates for academic assessments will be awarded for each academic level upon successful completion of *all* assessments for that academic level.
- Level 10 performance certificates are awarded when minimum requirements have been completed, whether or not prerequisite marks for an Associate Diploma assessment have been obtained.
- Associate Diplomas will be awarded to students at the annual Convocation ceremony or forwarded immediately following Convocation. Students may not use the designation "Associate" before Convocation.

CERTIFICATES AND DIPLOMAS continued

Certificates	Assessments Required
Introductory Violin	Introductory Violin
Level 1 Violin	Level 1 Violin
Level 2 Violin	Level 2 Violin
Level 3 Violin	Level 3 Violin
Level 4 Violin	Level 4 Violin
Level 5 Violin	Level 5 Violin, Basic Rudiments
Level 6 Violin	Level 6 Violin, Intermediate Rudiments
Level 7 Violin	Level 7 Violin, Advanced Rudiments
Level 8 Violin	Level 8 Violin, Advanced Rudiments
Level 9 Violin	Level 9 Violin, Advanced Rudiments, Basic Harmony <i>or</i> Basic Keyboard Harmony, History 1: An Overview
Level 10 Violin	Level 10 Violin, Advanced Rudiments, History 1: An Overview, Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony, History 2: Middle Ages to Classical
Diplomas	Assessments Required
Associate Diploma in Violin Performance	Associate Diploma in Violin Performance, Advanced Rudiments, History 1: An Overview, History 2: Middle Ages to Classical, History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Counterpoint, <i>or</i> Analysis; Level 6 Piano
Teacher's Associate Diploma in Violin	Teacher's Associate Diploma in Violin (Parts 1, 2, and 3), Advanced Rudiments, History 1: An Overview, History 2: Middle Ages to Classical, History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Counterpoint, <i>or</i> Analysis; Level 8 Piano

ACADEMIC ASSESSMENTS

Essential Tools for Musical Development

- Students are encouraged to begin academic studies as early as possible.
- Beginning in Level 5, students must complete the required academic assessments in order to receive Comprehensive Certificates.
- See the current Theory Syllabus for detailed academic assessment requirements.

SECONDARY SCHOOL MUSIC CREDITS

In many school systems, assessments from the Music Development Program are accepted as credits toward secondary school graduation diplomas. A state-by-state list of secondary school accreditation for music assessments can be found at

www.MusicDevelopmentProgram.org. Students are also advised to consult their school principal or guidance counselor about the eligibility of assessments from the Music Development Program for secondary school credit and college entrance.

MEDALS

Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.

Section 2 – Assessment Requirements

ASSESSMENT REPERTOIRE

The *Violin Syllabus* lists the repertoire for violin assessments. Information given for each item includes:

- the composer
- the larger work of which the selection is a part (where applicable)
- the title of the selection
- an anthology or collection in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) or movement(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 19 for a list of publishers with their abbreviations.

Da Capo Signs and Repeats

- When performing repertoire at an assessment, students should observe *da capo* signs.
- Repeat signs should ordinarily be ignored.

Memory

- In Levels 1 to 6, six marks are awarded for memorization of repertoire. Full marks will be given for each repertoire selection that is completely memorized.
- In Levels 5 to 10 and Associate Diploma, repertoire from List B (sonatas) need not be memorized.
- Students for Levels 7 to 10 and Associate Diploma assessments are expected to perform repertoire from Lists A, C, and D from memory. Up to *two* marks per repertoire selection will be deducted if music is used.
- Etudes and orchestral excerpts need not be memorized and no extra marks will be awarded for memory.
- Technical tests (scales, arpeggios, and double stops) *must* be played from memory.

Syllabus Repertoire Lists

The repertoire for each level is divided into several lists, according to genre or style. Students are encouraged to choose a program that includes a variety of musical styles, periods, and keys.

- In the Introductory Level and Levels 1 and 2, there are two lists:
 - List A includes works in a slower tempo
 - List B includes works in a faster tempo
- The repertoire for Levels 3 to 7 is divided into three lists according to genre or stylistic period. (An explanation of the lists is given at the beginning of the repertoire for each grade.)
- In Levels 8 to 10 and Associate Diploma, there are four lists:
 - List A consists of concertos
 - List B consists of sonatas
 - List C consists of concert pieces
 - List D consists of unaccompanied works

Editions

For many repertoire items, the *Violin Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality or for their availability in North America. Where no publisher is indicated, students are encouraged to use the best edition available—the edition that most accurately reflects the composer's intentions.

Fingering, bowing, and other editorial markings vary from edition to edition. Assessment marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

Availability

The Music Development Program has made every effort to ensure that most of the materials listed are in print and easily available at leading music retailers throughout North America. If you experience difficulty in obtaining violin music in your community, consult the Sources of Violin Music section on p. 80. However, please note that the publishing industry changes rapidly. Works go out of print, and copyrights move from one firm to another. In addition, the repertoire lists contain a few works that are no longer in print but that teachers or students may have in their personal collections. Out-of-print items are indicated in the lists as “[OP].” Students may use an out-of-print work for assessment purposes provided they can obtain the published work. (Please see “Copyright and Photocopying” below.)

Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Violin Syllabus* listing. Individual selections may also be found in other sources.

- In order to save space, the titles of some anthologies have been shortened. For example, *The Encore Series for Violin and Piano* appears in syllabus listings as *Encore*.
- The words "vol." and "book" have been omitted from the shortened titles. The number following the title (for example, *Encore*, 2) indicates the volume, book, or set number in which the selection can be found.
- The list of anthologies, collections, and etudes in the "Resources" (see pp. 77–80) provides full bibliographic information for most of the publications identified in the repertoire lists.

Violin Series, Third Edition

In order to ensure the ready availability of high-quality assessment materials, Frederick Harris Music has published *Violin Series, Third Edition*. This series includes nine *Repertoire Albums* (Introductory Level through Level 8), two books of *Violin Technique* (Introductory to Level 4 and Levels 5 to 8), and one book of *Orchestral Excerpts* (Levels 7 to 10 and Associate Diploma).

REPERTOIRE SUBSTITUTIONS

Students have the option of substituting ONE repertoire selection at each assessment with a selection of their choice. Repertoire substitutions fall under the following categories:

Syllabus Substitutions

(Official approval of the substitute selection is not required prior to the assessment.)

Students in Levels 1 through 10 may perform one repertoire selection from the level immediately above in place of a selection at the student's assessment level. The repertoire substitution must be chosen from the corresponding List of the next higher assessment level in the appropriate syllabus.

Non-Syllabus Substitutions—"Student's Choice"
(Official approval of the substitute selection is not required prior to the assessment.)

Students in Levels 1 through 10 and Associate Diploma may perform one repertoire selection of their own choice in place of a selection listed in the current *Syllabus*. Students are asked to mark such replacement selections as "Student's Choice" on the list of repertoire they submit to the adjudicator. The repertoire substitution must be comparable in difficulty, length,

The *Violin Syllabus* lists a varied selection of etudes for each grade. For the convenience of students and teachers, *Violin Series, Third Edition: Violin Technique* books include a number of the etudes listed for each grade. These books also include all the scales and arpeggios required for assessments.

Orchestral Excerpts

All orchestral excerpts listed in the *Violin Syllabus* are included in *Violin Series, Third Edition: Orchestral Excerpts*. Students may select the specified passages from standard violin orchestral parts.

Copyright and Photocopying

Composers, artists, editors, and publishers rely on sales revenues to contribute to their livelihood. Photocopying music deprives the creators of due compensation.

Please note that photocopied music will not be permitted in the assessment room. Students who bring photocopies to the assessment will not be assessed.

Students should bring all music to be performed to the assessment. Students who wish to photocopy one page of a selection for the purpose of facilitating a page turn may do so with permission from the publisher. The Frederick Harris Music Co., Limited is pleased to grant permission to festival, recital, and assessment participants to photocopy one page from Frederick Harris Music publications for the purpose of facilitating a page turn.

style, and musical quality to works on the corresponding Syllabus List for the student's level.

Please note that the substitute selection must replace a repertoire selection and that piano accompaniment is required where provided by the composer. Substitutions are not permitted for Etudes and Orchestral Excerpts.

The mark for the performance of the substitute selection will include an assessment of the appropriateness of the choice. A substantial mark deduction may be applied if a substitution is considered inappropriate. Students performing a Student's Choice selection that exceeds the expected length of a repertoire selection for the student's level may be stopped by the adjudicator, who will provide an assessment of the performance to that point.

It is the responsibility of the teacher to provide advice regarding the appropriateness of Student's Choice Substitutions.

NOTE: In Levels 8, 9 and 10, and at the Associate Diploma level, substitutions are not permitted for List D (unaccompanied Bach) selections.

ASSESSMENT PROCEDURES

Students must be ready to perform at least fifteen minutes before their scheduled time. *Please note that student assessment times cannot be exchanged.*

- The availability of tune-up rooms cannot be guaranteed.
- The availability of music stands cannot be guaranteed.
- The student's performance may be interrupted at the adjudicator's discretion when an assessment has been reached.
- Adjudicators are not permitted to assist students in tuning their instruments. A teacher or assistant should be on hand to assist students who cannot tune accurately.
- Page-turners and other assistants are not permitted in the assessment room. Waiting areas are provided for parents, teachers, and assistants.

Music

- Students should list all repertoire to be performed on their assessment schedule and bring it to the assessment.
- Students should bring all music to be performed to the assessment, whether or not selections are memorized. For works requiring accompaniment, bring two copies: one for the adjudicator and one

for the accompanist. *Please note that photocopied music is not permitted in the assessment room unless the student has a letter of permission from the publisher.* (Please see "Copyright and Photocopying" on p. 15.)

Accompanists

- Students must provide their own accompanists. Taped accompaniments are not permitted. *Students who do not provide an accompanist will not be assessed.*
- All selections requiring accompaniment must be performed with piano accompaniment only. No other instruments are permitted.
- Accompanists are permitted in the assessment room only while they are playing accompaniments for the student.

Students with Special Needs

- Students with special needs are asked to apply in writing to the The Music Development Program prior to the assessment application deadline and give details concerning their needs. Each case will be dealt with individually.
- Students with special needs may receive assistance in and out of the assessment room, but helpers must remain in the waiting area during the actual assessment.

TABLE OF MARKS

	Levels 1–2	Levels 3–4	Level 5	Level 6	Level 7	Levels 8–9	Level 10	Teacher's Associate Diploma in Violin	Associate Diploma in Violin Performance
Repertoire	54	54	54	54	50	50	50 (35)	20 (14)	80
List A	27	18	17	17	15	15	16		20
List B	27	18	20	20	20	15	14	(no mark breakdown)	20
List C	–	18	17	17	15	10	10		20
List D	–	–	–	–	–	10	10		20
Memory	6	6	6	6	–	–	–	–	–
Orchestral Excerpts	–	–	–	–	10	10	10 (7)	10 (7)	20
Technical Requirements	30	20	20	20	20	20	20 (14)	10 (7)	–
Etudes	15	10	10	10	10	10	10	–	–
Technical Tests	15	10	10	10	10	10	10	10	–
Aural Skills	10	10	10	10	10	10	10 (7)	10 (7)	–
Metre	–	–	–	–	–	–	–	2	–
Rhythm	5	3	3	2	2	–	–	–	–
Intervals	–	3	3	3	3	3	2	2	–
Chords	–	–	–	2	2	2	2	3	–
Cadences	–	–	–	–	–	2	3	–	–
Playback	5	4	4	3	3	3	3	3	–
Reading Skills	–	10	10	10	10	10	10 (7)	10 (7)	–
Sight Reading	–	7	7	7	7	7	7	4 + 4	–
Sight Clapping	–	3	3	3	3	3	3	2	–
Viva Voce	–	–	–	–	–	–	–	40	–
(a) Pedagogical Principles	–	–	–	–	–	–	–	10 (7)	–
(b) Applied Pedagogy	–	–	–	–	–	–	–	30 (21)	–
TOTALS	100	100	100	100	100	100	100	100	100

- No marks are given for the Introductory assessment. The adjudicator will prepare a written critique and all students will receive a certificate of accomplishment.
- In Levels 1 through 4, the mark for Technical Tests covers the performance of scales and arpeggios. In Levels 5 through Associate Diploma, the mark for Technical Tests covers the performance of scales, arpeggios, and double stops.
- To qualify for the Associate Diploma assessment, Level 10 students must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* section of the assessment. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- Associate Diploma in Violin Performance students must achieve an overall mark of 70 in order to pass.
- Teacher's Associate Diploma in Violin students must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* section of the assessment in order to pass. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- There is no mark breakdown for the Repertoire section of the Teacher's Associate Diploma in Violin assessment.

CLASSIFICATION OF MARKS

Levels 1 to 10

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	60–69
Level 10, Associate Diploma prerequisite	75 overall or 70% in each section

Associate Diploma in Violin Performance and Teacher's Associate Diploma in Violin

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Performance)	70
Pass (Teaching)	75 overall or 70% in each section

SUPPLEMENTAL ASSESSMENTS

Supplemental assessments are offered for any section, except Repertoire, of a Level 10 or Teacher's Associate Diploma in Violin performance assessment for students who wish to improve their mark in a particular section of an assessment, according to the following conditions:

- Supplemental assessments are not available for the Repertoire section of an assessment.
- Supplemental assessments are taken during regularly scheduled assessment sessions.
- A supplemental assessment comprises only *one section* of an assessment.
- Students may take a maximum of *two* supplemental assessments per complete assessment.
- Any supplemental assessments must be completed within *two years* of the date of the original assessment.

Level 10

In order to be eligible to take a supplemental assessment in Level 10, students must have attempted the complete assessment within the last two years, achieved a *minimum total mark of 65*, and obtained at *least 70 percent* in the Repertoire section of the assessment.

Teacher's Associate Diploma in Violin

In order to be eligible to take a supplemental assessment at the Associate Diploma level, students must achieve the minimum marks specified in the following table.

Please note that supplemental assessments are not offered for the Associate Diploma in Violin Performance.

Summary of Supplemental Assessment Policies

	Level 10	Teacher's Associate Diploma in Violin
To achieve pass standing	60% in order to receive certificate once academic co-requisites are complete	70% in each section of Part 1 <i>and</i> 70% in each section of Part 2 <i>and</i> 70% in Part 3 within a <i>two-year</i> time period <i>or</i> overall mark of 75 in Parts 1 and 2 combined <i>and</i> 70% in Part 3 within a <i>two-year</i> time period
To achieve standing to proceed to Associate Diploma	70% in each section <i>or</i> overall mark of 75%	—
Reasons for taking supplemental assessment	to reach 70% standing in each section <i>or</i> to upgrade mark in one section that is already at 70%	to reach 70% standing in each section <i>or</i> to upgrade mark on one section that is already at 70%
Eligibility for taking a supplemental assessment for Level 10	overall mark of 65% <i>and</i> 70% in Repertoire section	—
Eligibility for taking a supplemental assessment for Teacher's Associate Diploma in Violin, Part 1	—	70% in Repertoire section
Eligibility for taking a supplemental assessment for Teacher's Associate Diploma in Violin, Part 2	—	70% in either <i>Viva Voce A</i> or <i>Viva Voce B</i>
Number of supplemental assessments allowed	two	one in Part 1 one in Part 2
Time limit to complete supplemental assessments	<i>two years</i> from the date of the original assessment	<i>two years</i> from the date of the original assessment

ABBREVIATIONS

Names of Publishers

The following abbreviations identify publishers listed throughout the *Violin Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Assessment Repertoire” on pp. 14–15.

ABR	Associated Board of the Royal Schools of Music (London)	MAS	Masters Music Publications (Boca Raton, Florida)
AEN	Aeneas Press (Toronto)	MAY	Kevin Mayhew Publishers (Suffolk) <i>www.kevinmayhew.com</i>
AUG	Augener & Co. (London)	MCA	MCA Canada Ltd.
B&H	Boosey & Hawkes (London, New York) <i>www.boosey.com</i>	NAG	Nagels Music Verlag
BAR	Bärenreiter <i>www.barenreiter.com</i>	NOV	Novello & Co. Ltd.
BER	Berandol Music	NWW	New World
BMC	Boston Music Co.	OME	Omega Music Company
BOS	Bosworth & Co. Ltd. (UK)	OTT	Schott Music International <i>www.schott-music.com</i>
BRD	Broude International Editions, Inc.	OUP	Oxford University Press (London, New York)
BRH	Breitkopf & Härtel (Wiesbaden) <i>www.breitkopf.com</i>	PER	Peer International
CAN	Cantus Music	PET	Edition Peters
CHS	J & W Chester Ltd.	PRE	Theodore Presser Company (Bryn Mawr, Pennsylvania)
CMC	available from Canadian Music Centre (Toronto, Calgary, Vancouver, Montreal) <i>www.musiccentre.ca</i>	PWM	Polskie Wydawnictwo Muzyczne (Krakow)
CMS	Children’s Music Series (Ann Arbor, Michigan)	RCM	available from Royal Conservatory Music and Book Store
DOB	Doblinger Musikverlag (Vienna) <i>www.doblinger.at</i>	RIC	G. Ricordi & Co. (Milan) <i>www.ricordi.com</i>
DOM	Les Éditions Doberman-Yppan (St. Nicolas, Quebec) <i>www.dobermaneditions.com</i>	S&B	Stainer & Bell
DUR	Durand et Cie (Paris)	SCH	G. Schirmer Inc. (New York)
ECK	EC Kirby (Toronto)	SIM	N. Simrock Publishers (London-Hamburg)
ELK	Elkin Co. Music Publishers (London)	SUM	Summy-Birchard Inc. (Alfred Publishing)
EMB	Editio Musica Budapest	UMU	United Music Publishers
EVO	Elkan-Vogel Co., Inc.	UNI	Universal Edition Inc. (Vienna, London, New York)
FAB	Faber Music Lt. (London) <i>www.fabermusic.com</i>	WAR	Warner Bros. Publications (Alfred Publishing)
FHM	The Frederick Harris Music Co., Ltd. (Toronto, Ontario) <i>www.frederickharrismusic.com</i>	WAT	Waterloo Music Publications (Waterloo, Ontario)
FIS	Carl Fischer Music (New York) <i>www.carlfischer.com</i>		
FOL	Charles Foley Publications (New York)		
GVT	Gordon V. Thompson Music (Alfred Publishing)		
HAL	Hal Leonard Corporation (Milwaukee, Wisconsin) <i>www.halleonard.com</i>		
HEN	G. Henle Verlag (Munich)		
HMP	Haydn-Mozart Presse (Salzburg)		
INT	International Music Co.		
KAL	Edwin F. Kalmus (Opa Locka, Florida) <i>www.efkalmus.com</i>		
KJO	Neil A. Kjos Music Co. (San Diego, California) <i>www.kjos.com</i>		
KUN	Edition Kunzelman		
LEE	Leeds Music (Canada)		

Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
bk	book
ed.	edited by
m., mm.	measure(s)
mvt	movement
no.	number
[OP]	out of print
op.	opus
p., pp.	page(s)
rev.	revised
trans.	translated by
transc.	transcribed by
vol.	volume
•	represents one selection for assessment purposes
→	parts or sections of works to be performed at assessments

THEMATIC CATALOGS

Opus numbers and Catalog Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogs. Some of the more important thematic catalogs are listed below.

Anhang

Some catalogs numbers include the prefix “Anh.” (for example, BWV Anh.121). “Anh.” is an abbreviation for *Anhang*, a German word meaning appendix or supplement.

WoO

Some catalog numbers include the prefix “WoO” (for example, WoO 63). “WoO” is an abbreviation for *Werk ohne Opuszahl* (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.

Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, Allemande in G Minor, BWV 836). “BWV” is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

George Frideric Handel

Works by George Frideric Handel are identified by “HWV” numbers (for example, Gavotte in G Major, HWV 491). “HWV” is an abbreviation for *Handel Werke Verzeichnis*. The full title for this thematic catalog, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, Sonata in D Major, Hob. XVI:37). Anthony van Hoboken was a Dutch musicologist. His thematic catalog, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart

Works by Mozart are identified by “K” numbers (for example, Sonata in C Major, K 545). “K” stands for *Köchel Verzeichnis* first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalog in which these works are listed and numbered.

Henry Purcell

Works by Henry Purcell are identified by Z numbers (for example, Minuet in G major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalog of Purcell’s works, *Henry Purcell: An Analytical Catalogue of his Music* (London: MacMillan, 1963).

Franz Schubert

Works by Franz Schubert are identified by “Deutsch” numbers (for example, Waltz in A flat, op. 9, no. 12, D 365). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalog of Schubert’s works, *Thematisches Verzeichnis seiner Werke in chronologischer Folge (Neue Schubert Ausgabe Serie VIII, Bd. 4, Kassel, 1978)*.

Georg Philipp Telemann

Works by Georg Philipp Telemann are identified by “TWV” numbers (for example, Fantasia in D Minor, TWV 33:2). “TWV” is an abbreviation for *Telemann Werkverzeichnis*. This thematic catalog—*Thematisches-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis* (Kassel: Bärenreiter, 1984)—was compiled by Martin Runke.

Antonio Vivaldi

Works by Antonio Vivaldi are identified by “RV” numbers and/or by “F” numbers. “RV” is an abbreviation for *Ryom Verzeichnis*. This thematic catalog of Vivaldi’s works—*Verzeichnis der Werke Antonio Vivaldis (RV): kleine Ausgabe* (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The F numbers were assigned by Antonio Fanna in *Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna* (Milan, 1986).

Section 3 – Performance Assessments

TECHNICAL REQUIREMENTS

Etudes

A selection of etudes for the Introductory Level assessment and Levels 1 through 8 is published in *Violin Series, Third Edition: Violin Technique Introductory–4* and *Violin Technique 5–8* (Toronto, Ontario: Frederick Harris Music, 2006). In all levels, etudes need not be memorized and no extra marks will be awarded for memory. For complete details on assessment requirements for etudes, please consult the listings for each level.

Technical Tests

For complete information regarding technical tests, please refer to the charts for each level. Complete technical tests are published in *Violin Series, Third*

Edition: Violin Technique Introductory–4 and *Violin Technique 5–8* (Toronto, Ontario: Frederick Harris Music, 2006).

General Instructions

- All scales, arpeggios, and broken and solid double stops are to be played from memory, ascending and descending, in the stated keys, with the required bowings. Students may use either the suggested fingering or another logical pattern.
- Metronome markings given in the chart for each level indicate minimum speed.
- Intonation, tone quality, and fluency are important factors in the evaluation of a student's performance.

Three-Octave Scales

Please note that students must use the correct three-octave scale patterns for their level.

- Students for Level 6 must use the following three-octave pattern.



- Students for Levels 7, 8, 9, 10, and Teacher's Associate Diploma in Violin must use the Galamian pattern.



Introductory Level

The Introductory Violin Assessment is intended to give beginning violin students the experience of playing for an adjudicator in a non-competitive, friendly atmosphere. No marks are given, but the adjudicator will prepare an encouraging, positive written critique. All students will receive a certificate of accomplishment.

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A includes pieces in a slower tempo.
- List B includes pieces in a faster tempo.

Each bulleted item (•) represents one selection for assessment purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Introductory* (Toronto, Ontario: Frederick Harris Music, 2006).

LIST A

- | | |
|---|---|
| Bayly, Thomas H.
• Long, Long Ago (in <i>Suzuki Violin School</i> , 1 SUM) | Hayes, Philip
* • Canon (arr. Paul de Keyser, in <i>Young Violinist's Repertoire</i> , 1 FAB) |
| Bennett, Richard Rodney
• Serenade (in <i>Up Bow, Down Bow</i> NOV) | Huws Jones, Edward
<i>Really Easy Violin Book</i> FAB |
| Blachford, Frank
<i>Three Rhythmical Pieces</i>
* • Berceuse FHM | * • Dinosaur Plod |
| Colledge, Katherine, and Hugh Colledge
<i>Wagon Wheels</i> B&H
• Full Moon | Hyslop, Ricky
<i>Music Stands</i> FHM |
| Coulthard, Jean
• A Quiet Moment (in <i>Encore</i> , 1 FHM) | * • Spaceman |
| de Keyser, Paul
* • Poème (in <i>Violin Playtime</i> , 1 FAB) | Kadosa, Pál
* • Andante cantabile EMB |
| Duke, David
* • All Alone (in <i>Encore</i> , 1 FHM) | Rose, Michael
<i>Fiddler's Ten</i> NOV |
| | * • Reverie
• Song |
| | Telfer, Nancy
<i>Leading a Dog's Life</i>
* • Time for a Nap |

LIST B

- | | |
|---|---|
| Traditional
• Go Tell Aunt Rhody (in <i>Suzuki Violin School</i> , 1 SUM) | Colledge, Katherine, and Hugh Colledge
<i>Wagon Wheels</i> B&H |
| * • J'ai du bon tabac (arr. Hugh J. McLean FHM) | • Bell Ringers |
| • May Song (in <i>Suzuki Violin School</i> , 1 SUM) | • Chinese Lanterns |
| • O Come, Little Children (in <i>Suzuki Violin School</i> , 1 SUM) | • Knickerbocker Glory |
| * • Playing Ball (arr. Stephen Chatman FHM) | Ethridge, Jean |
| • Song of the Wind (in <i>Suzuki Violin School</i> , 1 SUM) | • Morris Dance (in <i>Encore</i> , 1 FHM) |
| Carse, Adam
<i>The Fiddler's Nursery</i> S&B | * • The Subway Train (in <i>Encore</i> , 1 FHM) |
| * • Dance Steps | Huws Jones, Edward
<i>The Really Easy Violin Book</i> FAB |
| * • Minuet | * • Boogie |

LIST B continued

- Kabalevsky, Dmitri
• **Peter** (in *Kabalevsky: Albumstücke* PET)
Twenty Pieces for Violin and Piano, op. 80 MCA
- * • **A Stroll**
- Krasev, A.
* • **Pony Trot** (in *Young Violinist's Repertoire*, 1 FAB)
- Nelson, Sheila M.
Piece by Piece, 2 B&H
- * • **Merry-Go-Round**

- Rose, Michael
Fiddler's Ten NOV
• **March**
- Susato, Tylman
* • **Ronde** (arr. FHM)
- Suzuki, Shin'ichi
• **Allegro** (in *Suzuki Violin School*, 1 SUM)

TECHNICAL REQUIREMENTS

Please see "Technical Requirements" on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *one* selection from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique Introductory-4* (Toronto, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for assessment purposes.



- Anderson, Gerald E. and Robert S. Frost
All for Strings: A Comprehensive String Method, 1 KJO
- * • **D Scale Waltz**
- Avsharian, Evelyn
Fun with Basics: Children's Music Series CMS
• **one of nos. 1, 6, 7**
- de Keyser, Paul
Violin Playtime Studies FAB
• **one of nos. 3, 5, *7** (Tick-Tock Quavers), **8, 11, 13**

Technical Tests

Please see "Technical Tests" on p. 21 for important information regarding this section of the assessment.

Scales

Please note that all scales must be played from memory. Please refer to *Violin Series, Third Edition: Violin Technique Introductory-4* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	D, A	1 octave	 = 60	

AURAL SKILLS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the adjudicator.

- *time signatures:* $\frac{2}{4}$ or $\frac{3}{4}$



Melody Playback

Students will be asked to play back a four-note melody, either on the violin or on the piano. The melody will be based on the first three notes of the major scale. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice*.

- *beginning note:* tonic (open string)
- *keys:* D or A major



READING SKILLS

Reading skills are not assessed in the Introductory Level.

ACADEMIC CO-REQUISITES

None

Level 1

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A includes pieces in a slower tempo.
- List B includes pieces in a faster tempo.

Each bulleted item (•) represents one selection for assessment purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 1* (Toronto, Ontario: Frederick Harris Music, 2006).

LIST A

- Traditional
- * • **All Through the Night** (arr. Barbara Barber, in *Solos for Young Violinists* SUM)
 - * • **Evening Song** (*Der lieben Sonnen, Licht und Pracht*, BWV 466, arr. FHM)
- Archer, Violet
- Twelve Miniatures* WAT
- * • **On Tiptoe**
- Carse, Adam
- Fiddle Fancies* S&B
- * • **Bluebell Chimes**
- Coulthard, Jean
- * • **The Sailboat on the Lake** (in *Encore*, 1 FHM)
- Elgar, Edward
- Six Easy Pieces*, op. 22 FAB; BOS
- **no. 1**
 - **no. 3**
 - **no. 4**
- Handel, George Frideric
- * • **Air from *Rinaldo***, (arr. Eric Thiman ABR)
- Hyslop, Ricky
- Music Stands* FHM
- * • **Roumanian Dance**
 - **T.V. Theme**
- Kabalevsky, Dmitri
- **Traurige Erzählung**, op. 39, no. 16 (in *Kabalevsky: Albumstücke* PET)
 - **Unser Land** (in *Kabalevsky: Albumstücke* PET)
 - Twenty Pieces for Violin and Piano*, op. 80 MCA
 - **A Song**
- Lawes, Henry
- * • **A Canzonet** (arr. Thomas Dunhill ABR)
- Mozart, Wolfgang Amadeus
- **Lied** (in *Young Violinist's Repertoire*, 2 FAB)
- Rose, Michael
- Fiddler's Ten* NOV
- **On the Swing**
- Schumann, Robert
- * • **Cradle Song**, op. 124, no. 6 (arr. FHM)
- Sugár, Rezsó
- * • **Song and Dance** (in *Violin Music for Beginners* EMB)
 - complete
- Suzuki, Shin'ichi
- **Andantino** (in *Suzuki Violin School*, 1 SUM)

LIST B

- Anonymous
- **Contredanse** (in *Violin Playtime*, 2 FAB)
- Archer, Violet
- Twelve Miniatures* WAT
- **Jig**
- Bach, Johann Sebastian
- **Minuet 1**, (arr. from Suite in G Minor, BWV 822 in *Suzuki Violin School*, 1 SUM)
- Carse, Adam
- The Fiddler's Nursery* S&B
- **A Bumpkin's Dance**
 - **At Dawn**
- Colledge, Katherine, and Hugh Colledge
- Fast Forward* B&H
- **Singapore Sunset**
- Elgar, Edward
- Six Easy Pieces*, op. 22 FAB; BOS
- **no. 2**
 - **no. 5**
 - **no. 6**
- Ethridge, Jean
- * • **Homage to Bartók** (in *Encore*, 1 FHM)
- Fleming, Robert
- * • **Scotty Lad** FHM

LIST B continued

- Gardner, Samuel
Journey through the Forest BMC
* • **Cuckoo Serenade**
- Handel, George Frideric
• **Chorus**, from *Judas Maccabaeus* (in *Suzuki Violin School*, 2 SUM)
* • **March**, from *Scipione* (arr. Paul Jenkins FHM)
- Hyslop, Ricky
Music Stands FHM
• **Autumn Parade**
• **Rapido**
- Kabalevsky, Dmitri
Twenty Pieces for Violin and Piano, op. 80 MCA
• **Games**
• **March**
- Mackay, Neil
Four Modern Dance Pieces S&B
• **Cha-Cha**
- Murray, Eleanor
* • **The Gypsy Fiddler** (in *Tunes for My Violin* B&H)
- Nelson, Sheila M.
Piece by Piece, 1 B&H
• **Flag Dance**
* • **Whirlpool Waltz**
- Norton, Christopher
Microjazz for Starters B&H
* • **Snooker Table**
- Pracht, Robert
• **Scherzo** (in *Twelve Easy Pieces*, op. 12 BMC)
- Prellieur, Peter
• **March in A** (in *Piece by Piece*, 2 B&H)
- Rose, Michael
Fiddler's Ten NOV
• **Pony Ride**
- Suzuki, Shin'ichi
• **Allegretto** (in *Suzuki Violin School*, 1 SUM)

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *two* contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique Introductory–4* (Toronto, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for assessment purposes.

- Anonymous
• **Bow Control**
* • **Finger Action**
• **Tone Control**
- Cohen, Mary
Superstudies, 1 FAB
* • **Space Walk**
- de Keyser, Paul
Violin Playtime Studies FAB
• **one of nos. *8** (Puppet on Two Strings), **14, 17, 25**
- Kinsey, Herbert
Elementary and Progressive Studies ABR
• **one of nos. 1, 2, 5, 7**
- Romberg, Bernhard Heinrich
* • **Andante** (arr. A. Baird Knechtel, in *27 Etudes for Strings* GVT)
- Suzuki, Shin'ichi
• **Étude** (in *Suzuki Violin School*, 1 SUM)
→ with variation
• **Perpetual Motion** (in *Suzuki Violin School*, 1 SUM)
→ with variation



TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 21 for important information regarding this section of the assessment.

Scales and Arpeggios

Please note that all scales and arpeggios must be played from memory. Please refer to *Violin Series, Third Edition: Violin Technique Introductory–4* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	G, A	2 octaves	♩ = 69	
Melodic minor	G, A	1 octave <i>start on open string</i>		
Arpeggios				
Major	G, A	2 octaves	♩ = 69	
Minor	G, A	1 octave <i>start on open string</i>		

AURAL SKILLS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the adjudicator.

– time signatures: $\frac{2}{4}$ or $\frac{3}{4}$



Melody Playback

Students will be asked to play back a four-note melody, either on the violin or on the piano. The melody will be based on the first three notes of the major scale and may contain repeated notes and a leap of a 3rd. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice*.

– *beginning note*: tonic
– *keys*: D or A major



READING SKILLS

Reading skills are not assessed in Level 1.

ACADEMIC CO-REQUISITES

None

Level 2

REPERTOIRE

Please see “Assessment Repertoire” on pp. 16–17 for important information regarding this section of the assessment.

Students should be prepared to play *two* contrasting selections: one from List A and one from List B.

- List A includes pieces in a slower tempo.
- List B includes pieces in a faster tempo.

Each bulleted item (•) represents one selection for assessment purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 2* (Toronto, Ontario: Frederick Harris Music, 2006).

LIST A

- Anonymous
- **Passamezzo antico** (in *Young Violinist's Repertoire*, 3 FAB)
- Archer, Violet
- Twelve Miniatures* WAT
- * • **In Church**
- Bach, Johann Sebastian
- **Musette** (arr. from English Suite no. 3, BWV 808 in *Suzuki Violin School*, 2 SUM)
- Barnes, Milton
- **Three Folk Dances** CMC
→ no. 2
- Bennett, Richard Rodney
- * • **A Little Elegy** (in *Up Bow, Down Bow*) NOV
- Coulthard, Jean
- * • **A Little Sorrow** (in *Encore*, 2 FHM)
- Ethridge, Jean
- **Cradle Song** (in *Encore*, 2 FHM)
- Fesca, Alexander
- **Abendlied** (in *Young Violinist's Repertoire*, 1 FAB)
- Halvorsen, Johan
- * • **Mélodie** (arr. Warren Mould FHM)
- Heins, Donald
- * • **The Bell Boy Suite** FHM
→ Prelude *OR* Aria and Bourrée
- Hook, James
- **Tempo di menuetto** (arr. Alfred Moffat, in *Old Masters for Young Players* OTT)
- Hyslop, Ricky
- Music Stands* FHM
- **Violin Valentine**
- Kabalevsky, Dmitri
- Twenty Pieces for Violin and Piano*, op. 80 MCA
- **Melody**
- McDougall, Barbara
- * • **Tall Ships** (arr. Judith McIvor FHM)
- Murray, Eleanor, and Phyllis Tate
- Tunes for My Violin* B&H
- **Song of the Roads**
 - * • **The Swan**
- Negely, I.
- **Pastorale** (in *Young Violinist's Repertoire*, 2 FAB)
- Pracht, Robert
- * • **Romance** (from *Twelve Easy Pieces*, op. 12 BMC)
- Rameau, Jean-Philippe
- * • **Two Sarabandes**, from *Premier livre de pièces de clavecin* (arr. Alfred Moffat, in *Old Fiddle Pieces* OTT)
- Rose, Michael
- Fiddler's Ten* NOV
- **The Old Castle**
 - **Sad Story**

LIST B

- Anonymous
- **Untitled Reel 1** (arr. John Beckwith, in *Eight Miniatures from the Allen Ash Manuscript* FHM)
- Traditional
- * • **Vive la canadienne!** (arr. Hugh McLean FHM)
- Archer, Violet
- Twelve Miniatures* WAT
- **Waltzing**
- Babell, William
- **Two Matelottes** (arr. Alfred Moffat, in *Old Masters for Young Players* OTT)
- Bach, Carl Philipp Emanuel
- * • **Marche**, BWV Anh. 122 (arr. Constance Seely-Brown FIS)
- Bach, Johann Sebastian
- **Minuet 2** (anon.: arr. from the Anna Magdalena Bach Notebook BWV 116; attr. to J.S. Bach, in *Suzuki Violin School*, 1 SUM)
 - **Minuet 3** (Christian Petzold: arr. from the Anna Magdalena Bach Notebook BWV 114; attr. to J.S. Bach, in *Suzuki Violin School*, 1 SUM)

LIST B continued

- Bayly, Thomas H.
• **Long, Long Ago** (in *Suzuki Violin School*, 2 SUM)
→ with variation
- Boismortier, Joseph Bodin de
• **Allemande** (in *Young Violinist's Repertoire*, 2 FAB)
- Colledge, Katherine, and Hugh Colledge
Shooting Stars B&H
• **Cakewalk**
• **Coconuts and Mangoes**
• **Five a Side**
• **Look Lively**
- Coutts, George
* • **A Pirate Bold** WAR
- Duke, David
• **Motorcycles** (in *Encore*, 2 FHM)
- Ethridge, Jean
* • **"Wrong Note" Caprice** (in *Encore*, 2 FHM)
- Fleming, Robert
* • **Singer Man** FHM
- Grechaninov, Alexandr T.
• **The Jester** OTT
- Handel, George Frideric
• **Bourrée** (arr. from Sonata in F Major for oboe and basso continuo, HWV 363, in *Suzuki Violin School*, 2 SUM)
- Haydn, Franz Joseph
* • **Menuet alla Zingarese** (arr. Stephen Chatman from String Quartet in D Major, op. 20, no.4 Hob. III:34 FHM)
• **Minuet and Trio** (arr. Sheila M. Nelson from Baryton Trio in D Major, Hob. XI:34, in *Piece by Piece*, 1 B&H)
- Kabalevsky, Dmitri
Twenty Pieces for Violin and Piano, op. 80 MCA
• **Dance Song**
* • **Polka**
• **Skipping and Hopping**
- Nelson, Sheila M.
Moving Up B&H
* • **Roger's Reel**
- Pracht, Robert
* • **Hongrois** (from *Twelve Easy Pieces*, op. 12 BMC)
- Rose, Michael
Fiddler's Ten NOV
• **Hide and Seek**
- Shostakovich, Dmitri
• **Kleiner Marsch** (arr. Konstantin Fortunatow, in *Shostakovich: Albumstücke* PET)
- Steibelt, Daniel
• **Divertimento** (in *Young Violinist's Repertoire*, 2 FAB)
- Weber, Carl Maria von
• **Gypsy Dance** (in *Young Violinist's Repertoire*, 3 FAB)
• **Hunters' Chorus**, from *Der Freischütz* (in *Suzuki Violin School*, 2 SUM)

TECHNICAL REQUIREMENTS

Please see "Technical Requirements" on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *two* contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique Introductory-4* (Toronto, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for assessment purposes.

- Alard, Jean-Delphin
* • **The Swinger** (arr. A. Baird Knechtel, in *27 Etudes for Strings* GVT)
- de Keyser, Paul
Violin Playtime Studies FAB
• **one of nos. 26, 27, 29**
- Kinsey, Herbert
Elementary and Progressive Studies ABR
• **one of nos. 9-16**
- Rapoport, Katharine
* • **Kites** FHM
→ in second position
- Romberg, Bernhard Heinrich
* • **Sailing** (arr. A. Baird Knechtel, in *27 Etudes for Strings* GVT)
- Sitt, Hans
Studies for the Violin, op. 32, 1 FIS
• **no. 2**
• **no. 5**
- Suzuki, Shin'ichi
Position Études SUM
• **Perpetual Motion**
→ in second position; choose C major or F major
- Wohlfahrt, Franz
60 Studies, op. 45, 1 SCH
• **one of nos. 1, 2, *8, 9**

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 21 for important information regarding this section of the assessment.

Scales and Arpeggios

Please note that all scales and arpeggios must be played from memory. Please refer to *Violin Series, Third Edition: Violin Technique Introductory-4* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	G, A, B \flat	2 octaves		
Melodic minor	G, A			
Harmonic minor	G, A	1 octave <i>start on open string</i>		
Major	F	1 octave <i>in 2nd position</i>		
Arpeggios				
Major Minor	G, A, B \flat G, A	2 octaves		
Major	F	1 octave <i>in 2nd position</i>		

AURAL SKILLS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the adjudicator.

– time signatures: $\frac{2}{4}$ or $\frac{3}{4}$



Intervals

Students may choose to:

- sing or hum any of the following intervals after the adjudicator has played the first note *once*, OR
- identify any of the following intervals after the adjudicator has played the interval *once* in broken form.
 - above a given note: major 3rd, perfect 5th

AURAL SKILLS continued

Melody Playback

Students will be asked to play back a melody of approximately five notes, either on the violin or on the piano. The melody will be based on the first five notes of a major scale and may contain one or more leaps of a 3rd. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice*.

– *beginning notes*: tonic or dominant

– *keys*: D or A major



READING SKILLS

Reading skills are not assessed in Level 2.

ACADEMIC CO-REQUISITES

None

Level 3

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *three* contrasting selections: one from List A, one from List B, and one from List C.

- List A includes music composed during the Baroque and Classical periods.
- List B includes music composed during the Romantic period and traditional pieces.
- List C includes music composed after ca 1930.

Each bulleted item (•) represents one selection for assessment purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 3* (Toronto, Ontario: Frederick Harris Music, 2006).

LIST A

- Albrechtsberger, Johann G.
* • **Minuetto in D major**, from Symphony No. 3 in D major (arr. Paul Jenkins FHM)
- Arne, Thomas A.
• **Melodie in G major** (arr. Alfred Moffat, in *Old Masters for Young Players*, 1 OTT)
- Bach, Johann Sebastian
• **Minuet** (Christian Petzold: arr. from the Anna Magdalena Bach Notebook BWV 114; attr. to J.S. Bach, in *Suzuki Violin School*, 3 SUM)
- Beethoven, Ludwig van
• **Minuet in G major** (arr. from *Sechs Menuette*, WoO 10, no. 2, in *Suzuki Violin School*, 2 SUM)
- Diabelli, Anton
• **Andante cantabile**, from op. 163, no. 4 (arr. Walter Bergmann OTT)
- Gluck, Christoph Willibald
* • **Gavotte in A major**, from *Don Juan* (arr. FHM)
- Gossec, François-Joseph
• **Gavotte** (in *Suzuki Violin School*, 1 SUM)
- Handel, George Frideric
* • **Andante larghetto**, from *Berenice* (arr. Paul Jenkins FHM)
- Hasse, Johann Adolph
• **Two Dances** (in *Old Masters for Young Players*, 1 OTT)
→ Bourrée and Menuett
- Köchler, Ferdinand
• **Concertino in G major**, op. 11 BOS
→ *1st movement
- Lully, Jean-Baptiste
• **Gavotte** (in *Suzuki Violin School*, 2 SUM)
- Martini, Giovanni Battista
• **Gavotte** (in *Suzuki Violin School*, 3 SUM)
- Mozart, Wolfgang Amadeus
• **Pantomime**, from *Les petits riens*, K 10 (arr. Paul de Keyser and Fanny Waterman, in *Young Violinist's Repertoire*, 4 FAB)
- Purcell, Henry
* • **Hornpipe**, from *The Old Bachelor*, Z 607 (arr. FHM)
- Steibelt, Daniel
• **Divertimento** (arr. Alfred Moffat, in *Old Fiddle Pieces*, OTT)

LIST B

- Anonymous
• **Untitled Reel 2** (arr. John Beckwith, in *Eight Miniatures from the Allen Ash Manuscript* FHM)
- Traditional
* • **Jeune fille** (arr. Jean-Baptiste Weckerlin)
• **Maytime** (arr. in *Young Violinist's Repertoire*, 3 FAB)
* • **Skye Boat Song** (arr. Hugh J. McLean)
- Baklanova, Nathalia
* • **Mazurka** (in *The Young Violinist's Repertoire*, 3 FAB)
- Blachford, Frank
* • **Minor Mode** FHM
- Brahms, Johannes
• **Waltz** (arr. from *Walzer*, op. 39, no. 15, in *Suzuki Violin School*, 2 SUM)
- Colledge, Katherine, and Hugh Colledge
Shooting Stars B&H
• **Cossacks**
• **Moto perpetuo**

LIST B continued

Paganini, Niccolò

- **Theme**, from *Witches' Dance* (arr. in *Suzuki Violin School*, 2 SUM)

Rieding, Oskar

- **Rondo**, op. 22, no. 3 BOS

Schumann, Robert

- **The Two Grenadiers**, op. 49, no. 1 (arr. in *Suzuki Violin School*, 2 SUM)

Whitaker, John

- **Darby O'Kelly** (arr. John Beckwith, in *Eight Miniatures from the Allen Ash Manuscript* FHM)

LIST C

Archer, Violet

Twelve Miniatures WAT

- **Joyous**

Blake, Howard

The Snow Man NOV

- **Music Box Dance**

Chase, Bruce

Fiddling and Fun in First Position HAL

- * • **Gabby Ghost**

Coulthard, Jean

- **Friend Squirrel** (in *Encore*, 3 FHM)

- **A Sad Waltz** (in *Encore*, 3 FHM)

- **Under the Sea** (in *Encore*, 4 FHM)

Duke, David

- * • **Pibroch** (in *Encore*, 2 FHM)

Fiala, George

- * • **Wallaby's Lullaby**, op. 5 BER

Fleming, Robert

- **Berceuse** CMC

- * • **Whistler's Tune** FHM

Kabalevsky, Dmitri

- **Fairy Story** (in *Kabalevsky: Albumstücke* PET)

Thirty Children's Pieces, op. 27 PET

- * • **Sad Story** (arr. K. Sorokin, in *Kabalevsky: Albumstücke* PET)

Twenty Pieces for Violin and Piano, op. 80 MCA

- **On Holiday**

Kroll, William

- * • **Donkey Doodle** SCH

Mackay, Neil

Four Modern Dance Pieces S&B

- **Rebecca**

Nelson, Sheila M.

Moving Up Again B&H

- **Eagle's Flight**

Norton, Christopher

Microjazz for Violin B&H

- **Becalméd**

- **A Dramatic Episode**

- **Fly Away**

- **Swan Song**

Persichetti, Vincent

Masques, op. 99 EVO

- * • **Masque no. 1**

Severn, Edmund

- **Perpetuum mobile** FIS

Shostakovich, Dmitri

- * • **The Clockwork Doll**, from *Children's Notebook*, op. 69 (arr. K. Fortunatow, in *Shostakovich: Albumstücke* PET)

TECHNICAL REQUIREMENTS

Please see "Technical Requirements" on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *two* contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique Introductory–4* (Toronto, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for assessment purposes.

Cohen, Mary

Superstudies, 2 FAB

- * • **Fivepenny Waltz**

Geringas, Yaakov

Shifting: Thirty Studies for Young Violinists FHM

- **one of nos. 1–17** (*4: Hide and Seek)

AURAL SKILLS continued

Intervals

Students may choose to:

- (a) sing or hum any of the following intervals after the adjudicator has played the first note *once*, OR
- (b) identify any of the following intervals after the adjudicator has played the interval *once* in broken form.
 - *above a given note*: major 3rd, perfect 5th, perfect octave
 - *below a given note*: minor 3rd, perfect 5th

Melody Playback

Students will be asked to play back a melody of approximately five notes, either on the violin or on the piano. The melody will be based on the first five notes of a major scale and may contain leaps of a 3rd and/or a 5th. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice*.

- *beginning notes*: tonic or mediant
- *keys*: G, D, or A major



READING SKILLS

1. Students will be asked to play a simple short melody in first position, approximately equal in difficulty to the repertoire of Level 1.
2. Students will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



THEORY CO-REQUISITES

None

Level 4

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *three* contrasting selections: one from List A, one from List B, and one from List C.

- List A includes concertos, sonatas, and fantasias.
- List B includes music composed during the Baroque period.
- List C includes concert pieces.

Each bulleted item (•) represents one selection for assessment purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 4* (Toronto, Ontario: Frederick Harris Music, 2006).

LIST A

- | | |
|---|--|
| Dancla, Charles
<i>12 Fantasies</i> , op. 86 FIS | Perlman, George |
| • Fleuve du Tage (no. 8) | • Concertino in A (in <i>Fun with Solos CMS</i>)
→ 3rd movement |
| • Rédowa de Wallerstein (no. 3) | |
| Küchler, Ferdinand | Portnoff, Leo |
| • Concertino in D major , op. 12 BOS
→ 1st or 3rd movement | <i>Russian Fantasias</i> BOS |
| • Concertino in the Style of Antonio Vivaldi , op. 15 BOS
→ *3rd movement | • Russian Fantasia no. 3 in A minor |
| Millies, Hans Mollenhauer | Rieding, Oskar |
| • Concertino in the Style of W.A. Mozart BOS
→ *1st movement | • Concertino in G major , op. 34 BOS
→ 1st movement |
| Mollenhauer, Eduard | • Concerto in B minor , op. 35 BOS
→ 1st movement |
| * • The Infant Paganini: Fantasia FIS | • Concerto in D major , op. 36 BOS
→ 3rd movement |
| | Ruegger, Charlotte |
| | * • Concertante FIS |
| | Steibelt, Daniel |
| | • Sonatine , op. 33, no. 1
→ *1st movement |

LIST B

- | | |
|--|--|
| Aubert, Jacques | Lully, Jean-Baptiste |
| * • Two Minuets (arr. OTT) | • Gavotte and Musette (arr. Alfred Moffat, in <i>Old Masters for Young Players</i> , 1 OTT) |
| Bach, Johann Sebastian | Nicolai, Valentin |
| • Gavotte in G minor (<i>Gavotte en rondeau</i> , arr. from Suite in G Minor for harpsichord, BWV 822, in <i>Suzuki Violin School</i> , 3 SUM) | • Minuet (arr. Adam Carse AUG) |
| Corelli, Arcangelo | Purcell, Henry |
| * • Allegro in G minor (arr. FHM) | * • Two Airs , from <i>Bonduca</i> , Z574 and <i>The Double Dealer</i> , Z592 (arr. FHM) |
| Handel, George Frideric | Rameau, Jean-Philippe |
| * • Sarabande , from Concerto in G Minor for oboe, strings, and basso continuo, HWV 287 (arr. Harold Edwin Darke ABR) | * • Tambourin , from <i>Pièces de clavecin</i> , (arr. FHM) |
| | Thomas, Ambroise |
| | • Gavotte , from <i>Mignon</i> (arr. in <i>Suzuki Violin School</i> , 3 SUM) |

LIST C

- Baklanova, Nathalia
* • **Fast Dance** (in *The Young Violinist's Repertoire*, 3 FAB)
- Boccherini, Luigi
• **Minuet** (in *Suzuki Violin School*, 2 SUM)
- Bouchard, Rémi
• **Suite for Violin and Piano** BMC
→ String Along
- Dvořák, Antonín
• **Humoresque** (arr. from Humoresques for Piano, op. 101, no. 7, in *Suzuki Violin School*, 3 SUM)
- Ethridge, Jean
* • **Two Blues** (in *Encore*, 3 FHM)
- Green, W.
• **Playful Rondo** (in *Violinists' First Solo Album* FIS)
- Henry, J. Harold
• **Dance de village** BOS
- Hook, James
• **My Heart Is Devoted, Dear Mary, to Thee** (arr. John Beckwith, in *Eight Miniatures from the Allen Ash Manuscript* FHM)
- Hyslop, Ricky
String Knots FHM
• **Canzonetta**
- Kabalevsky, Dmitri
* • **Clowns**, op. 39, no. 6 (arr. Yaakov Geringas FHM)
Twenty Pieces for Violin and Piano, op. 80 MCA
• **Ping Pong**
• **Summer Song**
- Mendelssohn, Ludwig
* • **Conte sérieux**, op. 62, no. 6 BOS
• **Mosquito Dance**, op. 62, no. 5 BOS
- Nelson, Sheila M.
Moving Up Again B&H
* • **Caprice**
• **Moto Perpetuo**
- Palaschko, Johannes
* • **March of the Pirates**, op. 65, no. 5
- Rowley, Alex
• **Canzona** ELK
- Schumann, Robert
* • **Knight Rupert**, arr. from *Album for the Young*, op. 68, FHM
- Somervell, Arthur
• **Autumn Song** MAY
- Tchaikovsky, Pyotr Il'yich
* • **Danse napolitaine**, arr. from *Swan Lake*, FHM
- Thornton, Gerry
• **Bohemian Dance** RCM

TECHNICAL REQUIREMENTS

Please see "Technical Requirements" on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *two* contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique Introductory–4* (Toronto, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for assessment purposes.

- Cohen, Mary
Technique Takes Off, 2 FAB
* • **The Mill Wheel**
- Geringas, Yaakov
Shifting: Thirty Studies for Young Violinists FHM
• **one of nos. 18–30**
- Kayser, Heinrich Ernst
Elementary and Progressive Studies for the Violin, op. 20 SCH; FIS
• **no. 4**
- Kinsey, Herbert
Elementary Progressive Studies, 2 ABR
* • **Preparatory Exercise for Chromatic Scales**
- Sitt, Hans
Studies for the Violin, op. 32, bk 1 FIS
• **no. 6 or no. 7**
- Trott, Josephine
Melodious Double Stops, 1 SCH
• **one of nos. 1–9** (*5)
- Wohlfahrt, Franz
60 Studies, op. 45, 2 SCH
• **one of nos. 31–37** (*34)
→ omit articulations





TECHNICAL REQUIREMENTS continued

Technical Tests

Please see "Technical Tests" on p. 21 for important information regarding this section of the assessment.

Scales and Arpeggios

Please note that all scales and arpeggios must be played from memory. Please refer to *Violin Series, Third Edition: Violin Technique Introductory–4* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	A \flat , D, E \flat	2 octaves	♩ = 60	
Melodic minor Harmonic minor	G \sharp , D, E \flat			
Major Melodic minor Harmonic minor	A	1 octave <i>in 4th position</i>	♩ = 84	
Major	B	1 octave <i>start on A string</i>		
Chromatic on	E	1 octave <i>start on D string</i>		
Arpeggios				
Major	A \flat , D, E \flat	2 octaves	♩ = 96	
Minor	G \sharp , D, E \flat			
Major Minor	A	1 octave <i>in 4th position</i>	♩ = 84	
Dominant 7th of G major A major	(starting on D) (starting on E)	1 octave <i>start on D string</i>	♩ = 84	
Diminished 7th of B \flat minor C minor	(starting on A) (starting on B)	1 octave <i>start on A string</i>		

AURAL SKILLS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played twice by the adjudicator.

– time signatures: $\frac{2}{4}$ or $\frac{6}{8}$



AURAL SKILLS continued

Intervals

Students may choose to:

- (a) sing or hum any of the following intervals after the adjudicator has played the first note *once*, OR
- (b) identify any of the following intervals after the adjudicator has played the interval *once* in broken form.
 - *above a given note*: major and minor 3rds, perfect 4th, 5th, and octave
 - *below a given note*: minor 3rd, perfect 5th, and octave

Melody Playback

Students will be asked to play back a melody of approximately six notes, either on the violin or on the piano. The melody will be based on the first five notes of a major scale. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice*.

- *beginning notes*: tonic, mediant, or dominant
- *keys*: G, D, or A major



READING SKILLS

1. Students will be asked to play a simple short melody in first position, approximately equal in difficulty to the repertoire of Level 2.
2. Students will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



ACADEMIC CO-REQUISITES

None

Level 5

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *three* contrasting selections: one from List A, one from List B, and one from List C.

- List A includes concertos, *airs variés*, and fantasias.
- List B includes sonatas and suites.
- List C includes concert pieces.

Each bulleted item (•) represents one selection for assessment purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 5* (Toronto, Ontario: Frederick Harris Music, 2006). Please note that the selections in List B need not be memorized.

LIST A

- | | |
|---|---|
| Bacewicz, Grazyna <ul style="list-style-type: none">• Concertino OTT<ul style="list-style-type: none">→ *1st movement | Huber, Adolf <ul style="list-style-type: none">• Concertino in G major, op. 6, no. 2 FIS<ul style="list-style-type: none">→ 1st movement (to end of p. 1 of violin part)• Concertino in G major, op. 8, no. 4 FIS<ul style="list-style-type: none">→ 1st movement (to D major cadence, end of p. 1 of violin part) |
| Dancla, Charles
<i>12 Fantasies</i> , op. 86 FIS <ul style="list-style-type: none">• Austrian Hymn–Don Juan* • La Cenerentola• Le cor des alpes–Valse du Freischütz• Dernière pensée de Weber• Donna del Lago–Air suisse• Les noces de Figaro–Le crociato• Plaisir d’amour• Les Puritains <i>Airs variés</i> , op. 89 OTT; FIS <ul style="list-style-type: none">• no. 1 on a theme by Pacini• no. 2 on a theme by Rossini | Járdányi, Pál <ul style="list-style-type: none">• Concertino EMB |
| | Rieding, Oskar <ul style="list-style-type: none">• Air varié, op. 23, no. 3 BOS |
| | Seitz, Friedrich <ul style="list-style-type: none">• Concerto no. 5 in D major, op. 22 (in <i>Suzuki Violin School</i>, 4 SUM)<ul style="list-style-type: none">→ 1st movement• Concerto no. 2 in G major, op. 13 (in <i>Suzuki Violin School</i>, 4 SUM)<ul style="list-style-type: none">→ 3rd movement |

LIST B

- | | |
|--|---|
| Corelli, Arcangelo
<i>12 Sonate</i> , op. 5 AUG <ul style="list-style-type: none">• Sonata no. 7 in D minor (arr. István Homolya AUG)<ul style="list-style-type: none">→ 1st and 2nd movements OR *3rd and *4th movements• Sonata no. 8 in E minor<ul style="list-style-type: none">→ 1st and 2nd movements OR 3rd and 4th movements• Sonata no. 9 in A major<ul style="list-style-type: none">→ 3rd and 4th movements• Sonata no. 10 in F major<ul style="list-style-type: none">→ 1st and 2nd movements OR 3rd and 4th movements• Sonata no. 11 in E major<ul style="list-style-type: none">→ 1st and 2nd movements OR 3rd and 4th movements | Dolin, Samuel <ul style="list-style-type: none">• 2 x 3 CMC |
| | Pepusch, Johann Christoph
<i>Six Sonatas</i> , op. 1 LEE; OTT <ul style="list-style-type: none">• Sonata no. 3 in G major (arr. Siegfried Pritsche)<ul style="list-style-type: none">→ *1st and *2nd movements• Sonata in G major OTT<ul style="list-style-type: none">→ 1st and 2nd movements OR 3rd and 4th movements |
| | Telemann, Georg Philipp <ul style="list-style-type: none">• Sonata no. 5, TWV 41: E1 EMB<ul style="list-style-type: none">→ 1st (<i>Affetuoso-Siciliano</i>) and 4th (<i>Allegro</i>) movements |
| | Willan, Healey <ul style="list-style-type: none">• Sonata no. 2 BOS<ul style="list-style-type: none">→ <i>Adagio and Gavotte</i> |

LIST C

- Adaskin, Murray
• **Quiet Song** CMC
- Bach, Johann Sebastian
• **Bourrée** (arr. from Suite for cello no. 3 in C major, BWV 1009, in *Suzuki Violin School*, 3 SUM)
- Blachford, Frank
* • **Mazurka** FHM
- Bohm, Carl
• **Perpetuum mobile** (from *Third Suite* BMC)
- Coulthard, Jean
• **On the March** BER
* • **Music on a Hebridean Folk Song** (in *Encore*, 5 FHM)
- Ethridge, Jean
* • **Jig** (in *Encore*, 5 FHM)
• **Réverie** (in *Encore*, 4 FHM)
- Gluck, Christoph Willibald
* • **Musette and Air de ballet**, from *Armide* (arr. Kathleen Wood FHM)
- Haydn, Franz Joseph
* • **The Oxen Minuet**, Hob. IX:27 (arr. FHM)
- Heins, Donald
* • **Country Dance** PRE
- Hyslop, Ricky
Bow Ties FHM
* • **Broken Baroque**
• **Coastin'**
• **The River**
- Jaques, Rhené
• **Daussila** BER
- Jenkinson, Ezra
• **Elfentanz (Danse des sylphes)** BOS
- Kabalevsky, Dmitri
Thirty Children's Pieces, op. 27 PET
• **Scherzo** (arr. K. Sorokin, in *Kabalevsky: Albumstücke* PET)
- Kreisler, Fritz
Four Pieces for Violin and Piano MAS
* • **Toy Soldiers' March**
- Kymlicka, Milan
• **Two Dances** CAN
→ no. 2
- Massenet, Jules
* • **Invocation (Mélodie)**, from *Les Erinnyes* FIS
- Norton, Christopher
Microjazz for Violin B&H
* • **Snow Dance**
- Rameau, Jean-Philippe
* • **Two Rigaudons** (arr. from *Pièces de clavecin* FHM)
- Shostakovich, Dmitri
* • **Dance** (arr. Konstantin Fortunatow in *Shostakovich: Albumstücke* PET)
- Warner, H.E.
• **Perpetuum mobile**, op. 60, no. 3 AUG
- Woof, Rowsby
• **Hornpipe** ABR

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *two* contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique 5–8* (Toronto, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for assessment purposes.

- Cohen, Mary
Technique Takes Off FAB
* • **Looping the Loop**
- Kayser, Heinrich Ernst
Elementary and Progressive Studies for the Violin, op. 20 SCH; FIS
• **one of nos. *5, 6, 8**
- Sitt, Hans
Studies for the Violin, op. 32, 1 FIS
• **one of nos. 8–12**
- Trott, Josephine
Melodious Double Stops, 1 SCH
• **one of nos. 10–18** (*10)
- Wohlfahrt, Franz
60 Studies, op. 45, 2 SCH
• **one of nos. *42, 44, 45**







TECHNICAL REQUIREMENTS continued

Technical Tests

Please see “Technical Tests” on p. 21 for important information regarding this section of the assessment.

Scales, Arpeggios, Broken Intervals, and Double Stops

Please note that all scales, arpeggios, and double stops must be played from memory. Please refer to *Violin Series, Third Edition: Violin Technique 5–8* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	D \flat , E, F	2 octaves	♩ = 88	
Melodic minor Harmonic minor	C \sharp , E, F			
Major	C	1 octave <i>on A string</i>	♩ = 84	
Chromatic on	G, A	2 octaves	♩ = 76	
Arpeggios				
Major	D \flat , E, F	2 octaves	♩ = 120	
Minor	C \sharp , E, F			
Major	C	1 octave <i>on A string</i>	♩ = 84	
Dominant 7th of C major D major	(starting on G) (starting on A)	2 octaves	♩ = 104	
Diminished 7th of A \flat minor B \flat minor	(starting on G) (starting on A)			
Broken Intervals and Double Stops				
<i>in 3rds, 6ths, 8ves</i> Major	G, A	1 octave	♩ = 72	

AURAL SKILLS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the adjudicator.

– time signatures: $\frac{3}{4}$ or $\frac{6}{8}$



AURAL SKILLS continued

Intervals

Students may choose to:

- (a) sing or hum any of the following intervals after the adjudicator has played the first note *once*, OR
- (b) identify any of the following intervals after the adjudicator has played the interval *once* in broken form.
 - *above a given note*: major and minor 3rds and 6ths, perfect 4th, 5th, and octave
 - *below a given note*: major and minor 3rds, perfect 5th, and octave

Melody Playback

Students will be asked to play back a melody of approximately seven notes, either on the violin or on the piano. The melody will be based on the first five notes and the upper tonic of a major scale. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice*.

- *beginning notes*: tonic, mediant, or dominant
- *keys*: G, D, A, or E major



READING SKILLS

1. Students will be asked to play a short melody which may contain easy changes of position, approximately equal in difficulty to the repertoire of Level 3.
2. Students will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



ACADEMIC CO-REQUISITES

Basic Rudiments

Level 6

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *three* contrasting selections: one from List A, one from List B, and one from List C.

- List A includes concertos and *airs variés*.
- List B includes sonatas and sonatinas.
- List C includes concert pieces.

Each bulleted item (•) represents one selection for assessment purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 6* (Toronto, Ontario: Frederick Harris Music, 2006). Please note that the selections in List B need not be memorized.

LIST A

Dancla, Charles

Airs variés, op. 89 FIS; SCH

- **no. 4 on a theme by Danzetti**
- **no. 6 on a theme by Mercadante**

Kymlicka, Milan

- **Concertino Grosso** CAN
→ *1st and *3rd movements

Portnoff, Leo

- **Concertino in A minor**, op. 14 BOS
→ 1st movement

Rieding, Oskar

- **Concertino in A minor**, op. 14 BOS
→ 1st movement to *Andante sostenuto*
- **Concerto in G major**, op. 24 BOS
→ *3rd movement

Seitz, Friedrich

- **Concerto in D major**, op. 7 BOS
→ 1st or 3rd movement
- **Concerto no. 5 in D major**, op. 22 (in *Suzuki Violin School*, 4 SUM)
→ 3rd movement

Telemann, Georg Philipp

- **Concerto in G major**, op. 3, no. 3 (Schroeder/Kuebart) PET
→ 1st movement

Vivaldi, Antonio

- **Concerto in A minor**, op. 3, no. 6 RV 356/F1:176 (in *Suzuki Violin School*, 4 SUM)
→ 1st or 3rd movement

LIST B

Arne, Thomas A.

- * • **Sonata no. 5 in B flat major** (transc. Harold Craxton OUP)

Handel, George Frideric

- **Sonata no. 3 in F major**, HWV 370 HEN; PET (in *Suzuki Violin School*, 6 SUM)
→ *two* contrasting movements

Martinů, Bohuslav

- **Sonatina** BAR
→ *2nd and *3rd movements

Pepusch, Johann Christoph

Six Kammeresonaten LEE; OTT

- **Sonata no. 1 in B minor**
→ *two* contrasting movements
- **Sonata no. 4 in D minor**
→ *two* contrasting movements
- **Sonata no. 6 in F minor**
→ *two* contrasting movements

Telemann, Georg Philipp

Six Sonatas (1715) OTT

- **Sonata no. 1 in G minor**, TWV 41:g1
→ *two* contrasting movements
- **Sonata no. 2 in D major**, TWV 41:D1
→ *two* contrasting movements
- **Sonata no. 3 in B minor**, TWV 41:b1
→ *two* contrasting movements
- **Sonata no. 4 in G major**, TWV 41:G1
→ *two* contrasting movements
- **Sonata no. 5 in A minor**, TWV 41:a1
→ *two* contrasting movements
- **Sonata no. 6 in B minor**, TWV 41:b1
→ *two* contrasting movements

Willan, Healey

- **Sonata no. 2** BOS
→ Largo and Courante

LIST C

- Baxter, Timothy
* • **Jota** ABR
- Bohm, Carl
• **Perpetuum mobile**, from *Little Suite* FIS
- Bonporti, Francesco Antonio
Invenzioni da camera, op. 10
* • **Invention in B flat major**, op. 10, no. 5
(arr. Kathleen Wood FHM)
- Borowski, Felix
* • **Adoration** PRE
- Coulthard, Jean
* • **Rustic Dance**, from *Little French Suite* (in *Encore*, 6 FHM)
- Coutts, George
* • **Hornpipe** FHM
- Cui, César
Kaleidoscope, op. 50
* • **Musette** (no. 3)
- Dolin, Samuel
• **Little Sombrero** BER
- Donizetti, Gaetano
• **Non giova il sospirar** (arr. Charles-Auguste de Bériot, in *Romantic Violinist* B&H)
- Drdla, František
• **Tarantella**, op. 27, no. 2 BOS
- Ethridge, Jean
• **Rondo brillante** (in *Encore*, 4 FHM)
- Fauré, Gabriel
• **Berceuse**, op. 16 (in *Solos for the Violin Player* SCH)
- Grainger, Percy
• **Molly on the Shore** MAS
- Hyslop, Ricky
Bow Ties FHM
• **Sausalito**
String Knots FHM
* • **España**
- Kreisler, Fritz
• **Andantino in the Style of Martini** FOL
• **Chanson Louis XIII et Pavane** FOL
Four Pieces for Violin and Piano
* • **Aucassin und Nicolette** MAS
- Mollenhauer, Eduard
• **The Boy Paganini** FIS
- Oyer, Kathryn
• **Paganini Variations** (in *What's New*, 3 OUP)
- Polson, Arthur
• **A Dream** CMC
- Potstock, William H.
* • **Souvenir de Sarasate** FIS
- Raff, Joseph J.
• **Cavatina**, op. 85, no. 3 EMB
- Reger, Max
* • **Romance**
- Thornton, Gerry
• **Evening Song** RCM

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *two* contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique 5–8* (Toronto, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for assessment purposes.

- Kreutzer, Rodolphe
42 Études ou caprices INT
• **one of nos. *2, 3, 5, 6**
- Mazas, Jacques-Féréol
75 Melodious and Progressive Studies / Études spéciales,
op. 36, 2 SCH; INT
• **one of nos. *2** (The Sweeping Stroke), **3, 5, 6, 10**
- Trott, Josephine
Melodious Double Stops, 1 SCH
• **one of nos. 19–30** (*23)
- Wohlfahrt, Franz
* • **Study in G major**, op. 45, no. 50 (in *60 Studies* SCH)

TECHNICAL REQUIREMENTS continued

Technical Tests

Please see "Technical Tests" on p. 21 for important information regarding this section of the assessment.

Scales, Arpeggios, and Double Stops

Please note that all scales, arpeggios, and double stops must be played from memory. Please refer to *Violin Series, Third Edition: Violin Technique 5–8* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major Melodic minor Harmonic minor	G, A	3 octaves	= 100	
Major Melodic minor Harmonic minor	D	1 octave <i>on A string</i>	= 88	
Chromatic on	B \flat , B	2 octaves	= 88	
Arpeggios				
Major Minor	G, A	3 octaves	= 54	
Major Minor	D	1 octave <i>on A string</i>	= 88	
Dominant 7th of F major G major	<i>(starting on C)</i> <i>(starting on D)</i>	2 octaves	= 88	
Diminished 7th of C \sharp minor E \flat minor	<i>(starting on B\sharp)</i> <i>(starting on D)</i>			
Double Stops				
<i>in 3rds, 6ths, 8ves</i> Major Melodic minor	G, A	1 octave	= 76	

AURAL SKILLS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the adjudicator.

– time signatures: $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{6}{8}$



Level 7

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *three* contrasting selections: one from List A, one from List B, and one from List C.

- List A includes concertos and *airs variés*.
- List B includes sonatas and sonatinas.
- List C includes concert pieces.

Each bulleted item (•) represents one selection for assessment purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 7* (Toronto, Ontario: Frederick Harris Music, 2006).

Please note that the selections in List B need not be memorized.

LIST A

Dancla, Charles

Airs variés, op. 89 OTT

- **no. 3 on a theme by Bellini**
- **no. 5 on a theme by Weigl**

Marcello, Benedetto

• **Concerto in D major** OTT

→ 1st movement

Nardini, Pietro

• **Concerto in E minor** AUG; INT

→ 1st movement

Seitz, Friedrich

• **Concerto in D major**, op. 15 KAL; BOS

→ 1st movement

• **Concerto in G minor**, op. 12 KAL; BOS

→ *1st movement

Sitt, Hans

• **Concertino in A minor**, op. 70 BOS

→ to *Allegretto*

Stamitz, Anton

• **Concerto in G major** OTT

→ *1st movement

Vivaldi, Antonio

• **Concerto in G major**, op. 3, no. 3, RV 310 / F: 1173 PET

→ 1st movement

• **Concerto in G minor**, op. 12, no. 1 RV 317 / F: 1211 OTT; INT (in *Suzuki Violin School*, 5 SUM)

→ 1st movement

LIST B

Anonymous

• **Sonata in D minor** (arr. Hugh J. McLean, in *Musica da Camera*, no. 103 OUP)

→ two contrasting movements

Bach, Johann Christian

• **Sonata in D major**, op. 16, no. 1 BRE

→ two contrasting movements

Corelli, Arcangelo

12 Sonate, op. 5

• **Sonata no. 1 in D major**

→ two contrasting movements

• **Sonata no. 2 in B flat major**

→ two contrasting movements

• **Sonata no. 3 in C major**

→ two contrasting movements

• **Sonata no. 4 in F major**

→ two contrasting movements

• **Sonata no. 5 in G minor**

→ two contrasting movements

• **Sonata no. 6 in A major**

→ two contrasting movements

Eccles, Henry

• **Sonata in G minor** INT

→ two contrasting movements

Handel, George Frideric

• **Sonata no. 2 in G minor**, HWV 368 HEN; PET

→ two contrasting movements

• **Sonata no. 4 in D major**, HWV 371 HEN; PET

→ two contrasting movements

• **Sonata no. 6 in E major**, HWV 373 HEN; PET

→ two contrasting movements

Haydn, Franz Joseph

• **Sonata no. 6 in C major** (arr. by Haydn from *Divertimento in C major*, Hob. II:11 SCH; PET)

Mozart, Wolfgang Amadeus

• **Sonata in E minor**, K 304 HEN

→ *1st movement

Schubert, Franz

• **Sonatina in D major**, op. posth. 137, no. 1, D 384 HEN

→ two contrasting movements

Vivaldi, Antonio

• **Sonata in F major**, op. 2, no. 4, RV 20; F XIII 32

→ *1st and *2nd movements

Weber, Carl Maria von

• **Sonatas**, op. 10b HEN

→ two contrasting movements from one sonata

LIST C

- Bach, Johann Sebastian
* • **Adagio in G major** (arr. Kathleen Wood from Cantata no. 156, BWV 1056 FHM)
- Barnes, Milton
• **Three Folk Dances** CMC
→ *no. 3
- Bartók, Béla
* • **Evening in the Country**, from *Ten Easy Pieces* (transc. Tibor Fülep EMB)
- Beethoven, Ludwig van
* • **Variations on a Theme by Paisiello** (arr. Yaakov Geringas from WoO 70)
- Bohm, Carl
• **Introduction and Polonaise** FIS
- Brahms, Johannes
• **Hungarian Dance no. 2** (arr. Paul Klengel, from Hungarian Dances, WoO1, in *Solos for the Violin Player* SCH)
- Corelli, Arcangelo
• **Sarabande and Allegretto** (arr. Fritz Kreisler FOL)
- Cui, César
Kaleidoscope, op. 50
• **Perpetuum mobile**
* • **Scherzetto** (no. 22)
- Ernst, Heinrich W.
• **Gypsy Dance** FIS
- Farmer, Henry
• **Hope Told a Flattering Tale** (in *Romantic Violinist* B&H)
- Fiocco, Joseph Hector
• **Allegro** [in G major] OTT; INT
- Gluck, Christoph Willibald
• **Mélodie** (*Dance of the Blessed Spirits*), from *Orfeo ed Euridice* (arr. Fritz Kreisler OTT)
- Gratton, Hector
• **Première danse canadienne** CMC
- Heuberger, Richard
• **Midnight Bells** (arr. Fritz Kreisler from *Opera Ball* FOL)
- Hubay, Jenő
• **Bolero** BOS
- Hyslop, Ricky
Bow Ties FHM
• **Haifa**
- Järnefeldt, Armas
• **Berceuse** CHS
- Kreisler, Fritz
• **Liebesleid** FOL
• **Menuet in the Style of Porpora** FOL
- Kreisler, Fritz (continued)
• **Rondino on a Theme by Beethoven** FOL
- Kunits, Luigi von
• **Scotch Lullaby**
- Mascagni, Pietro
• **Intermezzo sinfonico**, from *Cavalleria rusticana* (arr. FIS; SCH)
- Massenet, Jules
• **Méditation**, from *Thaïs* UMU
- Mlynarski, Emil
• **Mazurka** (in *Solos for Young Violinists* SUM)
- Mondonville, Jean-Joseph Cassanéa de
• **Sonata no. 3 in G major** (in *Solos for the Violin Player* SCH)
→ *Tambourin (4th movement)
- Paradis, Maria Theresia von
• **Sicilienne** OTT
- Prokofiev, Sergei
• **Evening**, from *Children's Suite*, op. 65
* • **Gavotte** (arr. from Symphony No. 1 in D major, "Classical," op. 25 FHM)
- Rebel, Jean-Féry
• **The Bells** (in *Solos for the Violin Player* SCH)
- Severn, Edmund
• **Polish Dance** FIS
- Shostakovich, Dmitri
* • **Spring Waltz**, op. 27, no. 6 (arr. Konstantin Fortunatov, in *Shostakovich: Albumstücke* PET)
- Tchaikovsky, Pyotr Il'yich
• **Valse sentimentale** (arr. David Grunes from *Six morceaux*, op. 51 OME)
- Toselli, Enrico
• **Serenade**, op. 6 (arr. Fredric Fradkin BMC)
- Valdez, Charles Robert
• **Sérénade du tzigane** FIS
- Vaughan Williams, Ralph
• **Fantasia on Greensleeves** (arr. Michael Mullinar from *Sir John in Love* OUP)
- Veracini, Francesco Maria
• **Gigue from Sonata in D minor** (in *Suzuki Violin School*, 5 SUM)
- Weber, Carl Maria von
• **Country Dance** (in *Suzuki Violin School*, 5 SUM)
- Weisgarber, Elliott
• **The Surface of the Water at Misaka**, from *Six Miniatures after Hokusai* CMC
- Wieniawski, Henryk
• **Kujawiak (Mazurka)** EMB
• **Mazurka "Le ménétrier"**, op. 19, no. 2 EMB

ORCHESTRAL EXCERPTS

Students should be prepared to play *one* excerpt from the following list. Students should prepare the first violin part. In addition, students are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are included in *Violin Series, Third Edition: Orchestral Excerpts* (Toronto, Ontario: Frederick Harris Music, 2006).
- Alternatively, students may use standard published orchestral parts for the specific excerpts. The listings below include measure numbers and a suggested publisher for each excerpt.

Bach, Johann Sebastian

- **Brandenburg Concerto No. 3 in G major**, BWV 1048 BRD; KAL
 - 1st movement: mm. 1–8; 39 (beat 4)–54; 78–97 (beat 3)

Beethoven, Ludwig van

- **Symphony No. 7 in A major**, op. 92 BAR
 - 1st movement: mm. 7–23
 - 2nd movement (*Allegretto*): mm. 51–100

Bizet, George

- **Carmen Suite No. 1** BRD
 - no. 5, *Les toréadors*: mm. 1–101 (first eighth note)

Haydn, Franz Joseph

- **Symphony No. 49 in F minor** (“La passione”) DBL
 - 2nd movement: mm. 1–51

Mendelssohn, Felix

- **Symphony No. 4 in A major** (“Italian”) BRE
 - 3rd movement: mm. 1–40; 63–82

Mozart, Wolfgang Amadeus

- **Symphony No. 29 in A major**, K 201 BAR; BRD
 - 1st movement: mm. 1–77 (beat 2)

Wagner, Richard

- **Die Meistersinger von Nürnberg** BRE
 - Overture: mm. 1–27; 97–108; 196–197

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *two* contrasting selections by different composers from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique 5–8* (Toronto, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for assessment purposes.

Dont, Jacob

- 24 *Exercices*, op. 37 INT; SCH
- **one of nos. 1–7** (*3)

Kreutzer, Rodolphe

- 42 *Études ou caprices* INT
- **one of nos. 4, *7, 8, 9, 11, 13**

Mazas, Jacques-Féréol

- 75 *Melodious and Progressive Studies / Études spéciales*, op. 36, 2 SCH; INT
- **one of nos. *8** (Division of the Bow in the *Cantilena*), **9, 17, 21**

Polo, Enrico

- 30 *Studi a corde doppia* RIC
- * • **no. 23**







Technical Tests

Please see “Technical Tests” on p. 21 for important information regarding this section of the assessment.

Scales, Arpeggios, and Double Stops

Please note that all scales, arpeggios, and double stops must be played from memory. Please refer to *Violin Series, Third Edition: Violin Technique 5–8* for required patterns.

TECHNICAL REQUIREMENTS continued

Scales	Keys	Range	Tempo	Bowing
Major	A \flat , B \flat , C	3 octaves	$\bullet = 120$	 (Galamian Pattern)
Melodic minor Harmonic minor	G \sharp , B \flat , C			
Artificial Harmonics Major	G	1 octave	$\bullet = 80$	
Chromatic on	C, D	2 octaves	$\bullet = 108$	
Arpeggios				
Major	A \flat , B \flat , C	3 octaves	$\bullet = 72$	
Minor	G \sharp , B \flat , C			
Dominant 7th of C major D major E \flat major	(starting on G) (starting on A) (starting on B \flat)	3 octaves	$\bullet = 100$	
Diminished 7th of A \flat minor B \flat minor B minor	(starting on G) (starting on A) (starting on A \sharp)			
Double Stops				
<i>in 3rds, 6ths, 8ves</i> Major Minor	B \flat , C	1 octave	$\bullet = 92$	

AURAL SKILLS

Rhythm

Students will be asked to sing, clap, or tap the rhythm of a short melody after it has been played *twice* by the adjudicator.

– time signatures: $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{6}{8}$



Intervals

Students may choose to:

- sing or hum any of the following intervals after the adjudicator has played the first note *once*, OR
- identify any of the following intervals after the adjudicator has played the interval *once* in broken form.
 - *above a given note*: major and minor 2nds, 3rds, and 6ths, perfect 4th, 5th, and octave
 - *below a given note*: major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

AURAL SKILLS continued

Chords

Students will be asked to identify any of the following chords after the adjudicator has played the chord *once* in solid form, close position:

- major and minor triads in root position.
- dominant 7th chords in root position.

Melody Playback

Students will be asked to play back a melody of approximately nine notes, either on the violin or on the piano. The melody will be based on a complete major scale from tonic to tonic, mediant to mediant, or from dominant to dominant. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice*.

- *beginning notes*: tonic, mediant, dominant, or upper tonic
- *keys*: C, G, D, A, or E major



READING SKILLS

1. Students will be asked to play a short composition equal in difficulty to the repertoire of Level 5.
2. Students will be asked to clap or tap the rhythm of a short melody in $\frac{2}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



ACADEMIC CO-REQUISITES

Advanced Rudiments

Level 8

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *four* contrasting selections: one from List A, one from List B, one from List C, and one from List D.

- List A includes concertos and *airs variés*.
- List B includes sonatas and sonatinas.
- List C includes concert pieces.
- List D includes unaccompanied works.

Each bulleted item (•) represents one selection for assessment purposes. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Repertoire 8* (Toronto, Ontario: Frederick Harris Music, 2006). Please note that the selections in List B need not be memorized.

LIST A

Accolay, Jean-Baptiste

- **Concerto in A minor**, op. 12 FIS; INT

Bach, Johann Sebastian

- **Concerto in A minor**, BWV 1041 INT
→ 1st movement

Benda, Johann

- **Concerto in G major** (arr. Samuel Dushkin OTT)
→ 1st movement

Dancla, Charles

Airs variés, op. 118 FIS

- **no. 1: I Montecchi e I Capuletti**
- **no. 2: La Straniera**
- **no. 3: Norma**
- **no. 4: La Sonnambula**
- **no. 5: Les Puritains**
- **no. 6: Le Carnaval de Venise**

de Bériot, Charles-Auguste

- **Concerto in B minor**, op. 32 PET
→ 1st movement

Haydn, Franz Joseph

- **Concerto in G major**, Hob. VIIa: 4 HEN; PET
→ *1st movement with cadenza

Komarowski, Anatoli

- **Concerto no. 1 in E minor** PET
→ *1st movement

Kreisler, Fritz

- **Concerto in C major**, in the style of Vivaldi FOL
→ 1st and 2nd movements

Rieding, Oskar

- **Concerto in E minor**, op. 7 BOS
→ 1st movement to page 3, line 3

LIST B

Albinoni, Tomaso

- **Sonata in A major**, op. 6, no. 11 NAG
→ two contrasting movements
- **Sonata in D major**, op. 6, no. 7
→ two contrasting movements
- **Sonata in G minor**, op. 6, no. 2 OTT
→ two contrasting movements

Bartók, Béla

- **Sonatina** (transc. André Gertler EMB)
→ *I. Bagpipers and *II. Bear Dance

Dvořák, Antonín

- **Sonatina in G major**, op. 100 FIS
→ two contrasting movements

Handel, George Frideric

- **Sonata no. 1 in A major**, HWV 361 HEN; PET
→ two contrasting movements
- **Sonata no. 5 in A major**, HWV 372 HEN; PET
→ two contrasting movements

Mozart, Wolfgang Amadeus

- **Sonata in G major**, K 293a (301) HEN
→ 1st or 2nd movement

Schubert, Franz

- **Sonatina in A minor**, op. posth. 137, no. 2, D 385 HEN
→ *1st and *2nd movements
- **Sonatina in G minor**, op. posth. 137, no. 3, D 408 HEN
→ two contrasting movements

Tartini, Giuseppe

Sonatas, op. 1

- **one sonata** (except Sonata no. 9 or Sonata no. 10)
→ two contrasting movements

Sonatas, op. 2

- **one sonata**
→ two contrasting movements

Vivaldi, Antonio

- **Sonata in D minor**, op. 2, no. 3, RV 14/F XII 31 INT
→ two contrasting movements

LIST C

- Albeniz, Isaac
• **Tango** (arr. Fritz Kreisler FOL)
- Bach, Johann Sebastian
• **Air on the G String** (arr. August Wilhelmj from Orchestral Suite no. 3 in D major, BWV 1068 FIS; RIC)
- Boulanger, Lili
Deux morceaux SCH
• **Cortège**
• **Nocturne** (in *Frauen Komponieren* OTT)
- Champagne, Claude
• **Danse villageoise** BER; CMC
- Dahlgren, David
* • **Scherzo**
- d'Ambrosio, Alfredo
• **Canzonetta** (in *Romantic Violinist B&H*)
- Debussy, Claude
• **La fille aux cheveux de lin** (transc. Arthur Hartmann DUR)
- Have, Willem ten
* • **Allegro brillante**, op. 19 FIS
- Healey, Derek E.
Six Epigrams ECK
* • **nos. 2, 5, and 6**
- Hyslop, Ricky
Bow Ties FHM
• **The Red Shoes**
• **Released**
- Jaque, Rhené
• **Petit air roumain** CMC
• **Spiccato e legato**
- Kolinski, Mieczyslaw
• **Little Suite** CMC
→ two contrasting movements
- Kreisler, Fritz
• **La gitana** FOL
• **Liebesfreud** FOL
• **Schön Rosmarin** FOL
• **Sicilienne and Rigaudon in the Style of Francoeur** FOL; OTT
- Kulesha, Gary
• **Song and Dance** CMC
→ *Dance
- Monti, Vittorio
• **Csárdás** RIC; FIS
- Mozart, Wolfgang Amadeus
• **Minuet** (arr. from String Quartet in D minor, K 421, in *Suzuki Violin School*, 7 SUM)
• **Rondo in D major**, K 485 (in *Solos for the Violin Player* SCH)
- Mussorgsky, Modest
* • **Hopak** (arr. Sergei Rachmaninoff)
- Perrault, Michel Brunet
* • **Solitude**
- Ries, Franz Anton
• **Perpetuum mobile**, op. 34, no. 5 FIS
- Sarasate, Pablo de
• **Playera** (*Spanish Dance*, op. 23, no. 5, in *Romantic Violinist B&H*)
- Schubert, Franz
• **Die Biene/The Bee**, op. 13, no. 9
- Senaillé, Jean-Baptiste
* • **Les polichinelles** (arr. Alfred Moffat OTT)
- Shostakovich, Dmitri
• **Romance in C major** (in *Shostakovich: Albumstücke* PET)
- Wieniawski, Henryk
• **Mazurka "Obertass,"** op. 19, no. 1 MAS

LIST D

- Bach, Johann Sebastian
• **Partita no. 2 in D minor**, BWV 1004 BAR; HEN
→ Giga
• **Partita no. 3 in E major**, BWV 1006 BAR; HEN
→ *V. Bourrée or *VI. Gigue
- Telemann, Georg Philipp
Twelve Fantasias for Violin BAR; INT
• **Fantasia no. 1 in B flat major**, TWV 40:14
→ Largo or Allegro
• **Fantasia no. 7 in E flat major**, TWV 40:20
→ Allegro
• **Fantasia no. 8 in E major**, TWV 40:21
→ Spirituoso
• **Fantasia no. 12 in A minor**, TWV 40:25
→ *Moderato or Vivace

ORCHESTRAL EXCERPTS

Students should be prepared to play *two* contrasting excerpts from the following list. Students should prepare the first violin part. In addition, students are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are included in *Violin Series, Third Edition: Orchestral Excerpts* (Toronto, Ontario: Frederick Harris Music, 2006).
- Alternatively, students may use standard published orchestral parts for the specific excerpts. The listings below include measure numbers and a suggested publisher for each excerpt.

Bach, Johann Sebastian

- **Brandenburg Concerto No. 3 in G major**, BWV 1048 BRD
→ 3rd movement: mm. 1–18 (second eighth note); 24–35 (beat 1)

Beethoven, Ludwig van

- **Symphony No. 2 in D major**, op. 36 BAR
→ 3rd movement: complete

Gershwin, George

- **An American in Paris** NWW
→ mm. 1–59

Haydn, Franz Joseph

- **Symphony No. 94 in G major** (“Surprise”), Hob. I:94 BAR; BRH
→ 2nd movement: mm. 1–24; 49–74; 107–114

Mozart, Wolfgang Amadeus

- **Symphony No. 25 in G minor**, K 183 BAR
→ 1st movement: (*Allegro con brio*): mm. 1–12 (beat 2); 29–83; 192 to end

Saint-Saëns, Camille

- **Symphony No. 3 in C minor**, op. 78 KAL; DUR
→ 1st movement: mm. 12–50; 180–208

Schubert, Franz

- **Symphony No. 5 in B flat major**, D 485 BRH
→ 1st movement: mm. 3–23; 41–64; 120–134

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *one* selection from the following list. Compositions marked with an asterisk (*) are included in *Violin Series, Third Edition: Violin Technique 5–8* (Toronto, Ontario: Frederick Harris Music, 2006). Each bulleted item (•) represents one selection for assessment purposes.

Campagnoli, Bartolomeo

7 *Divertimenti* op. 18 RIC; MAY

- * • **Divertimento** no. 2
→ Polonaise and Trio

Dont, Jacob

24 *Studies/Twenty-four Exercises*, op. 37 INT; SCH

- **one of nos. 9–12** (*9)

Fiorillo, Federigo

34 *Etudes ou Caprices* INT; SCH

- **one of nos. *3, 6, 14, 16**

Kreutzer, Rodolphe

42 *Études ou caprices* INT

- **one of nos. 10, 12, 14, *15, 16, 17**

Mazas, Jacques-Féréol

75 *Melodious and Progressive Studies/Études spéciales*, op. 36, 2 SCH; INT

- **one of nos. 33, 34, 35, 36, 39**













TECHNICAL REQUIREMENTS

Technical Tests

Please see "Technical Tests" on p. 21 for important information regarding this section of the assessment.

Scales, Arpeggios, and Double Stops

Please note that all scales, arpeggios, and double stops must be played from memory. Please refer to *Violin Series, Third Edition: Violin Technique 5–8* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	B, D \flat , D	3 octaves		 (Galamian Pattern)
Melodic minor Harmonic minor	B, C \sharp , D			
Artificial Harmonics Major	A, B \flat	1 octave		
Chromatic on	G, A, B \flat	3 octaves		
Arpeggios				
Major	B, D \flat , D	3 octaves		
Minor	B, C \sharp , D			
Dominant 7th of D \flat major E major F major	(starting on A \flat) (starting on B) (starting on C)	3 octaves		
Diminished 7th of A minor C minor C \sharp minor	(starting on C \sharp) (starting on B) (starting on B \sharp)			
Double Stops				
<i>in 3rds, 6ths, 8ves</i> Major Melodic minor	G, A	2 octaves		
<i>in 3rds, 6ths, 8ves</i> Harmonic minor	G, A	1 octave		

AURAL SKILLS

Intervals

Students may choose to:

- sing or hum any of the following intervals after the adjudicator has played the first note *once*, OR
- identify any of the following intervals after the adjudicator has played the interval *once* in broken form.
 - *above a given note*: major and minor 2nds, 3rds, and 6ths, minor 7th, perfect 4th, 5th, and octave
 - *below a given note*: major 2nd, major and minor 3rds, minor 6th, major 7th, perfect 4th, 5th, and octave

AURAL SKILLS TESTS continued

Chords

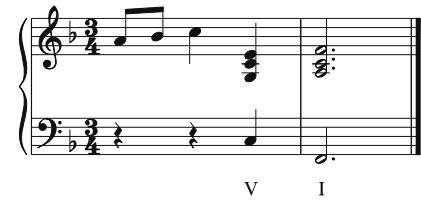
Students will be asked to identify any of the following chords after the adjudicator has played the chord *once* in solid form, close position:

- major and minor triads in root position.
- dominant 7th and diminished 7th chords in root position.

Cadences

Students will be asked to identify, by name or symbols, any of the following cadences in major or minor keys. The adjudicator will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

- perfect (authentic, V–I)
- plagal (IV–I)



Melody Playback

Students will be asked to play back a melody of approximately nine notes, either on the violin or on the piano. The melody will be about an octave in range and will contain rhythmic figures that are slightly more difficult than those used for the rhythmic test for Level 6. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice*.

- keys: C, G, D, A, or E major



READING SKILLS

1. Students will be asked to play a short composition equal in difficulty to the repertoire of Level 6.
2. Students will be asked to sing, clap, or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{6}{8}$ time. A steady pace and rhythmic accentuation are expected.



ACADEMIC CO-REQUISITES

Advanced Rudiments
Introductory Harmony (optional)

Level 9

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *four* contrasting selections: one from List A, one from List B, one from List C, and one from List D.

- List A includes concertos.
- List B includes sonatas and sonatinas.
- List C includes concert pieces.
- List D consists of unaccompanied works by Johann Sebastian Bach.

Each bulleted item (•) represents one selection for assessment purposes. Unless otherwise indicated, students should prepare the complete work. Please note that the selections in List B need not be memorized.

LIST A

Bach, Johann Sebastian

- **Concerto in E major**, BWV 1042 INT
→ 1st and 2nd movements

Bériot, Charles-Auguste de

- **Concerto in D major**, op. 16 PET
→ 1st movement (to first *tutti*)
- **Concerto in G major**, op. 76, no. 7 FIS
→ 1st movement and 2nd movement (to *Allegro moderato*)
- **Concerto in A minor**, op. 104 PET
→ 1st and 2nd movements

Haydn, Franz Joseph

- **Concerto in C major**, Hob. VIIa: 1 HEN; PET
→ 1st and 2nd movements, with cadenzas

Kreutzer, Rodolphe

- **Concerto in D major**, no. 13 FIS
→ 1st and 2nd movements

Mozart, Wolfgang Amadeus

- **Concerto in B flat major**, K 207 BAR; PET; INT
→ 1st and 2nd movements, with cadenzas
- **Concerto in D major**, K 211 BAR; PET; INT
→ 1st and 2nd movements, with cadenzas
- **Concerto in G major**, K 216 BAR; PET; INT
→ 1st and 2nd movements, with cadenzas

Rode, Pierre

- **Concerto no. 7 in A minor**, op. 9 SCH; INT
→ 1st and 2nd movements, with cadenza
- **Concerto no. 8 in E minor**, op. 13 SCH
→ 1st and 2nd movements

Viotti, Giovanni Battista

- **Concerto in G major**, no. 23 PET
→ 1st and 2nd movements, with cadenza

LIST B

Adaskin, Murray

- **Sonatine baroque** for solo violin RIC
→ 3rd movement

Beethoven, Ludwig van

- **Sonata in D major**, op. 12, no. 1 HEN
→ 1st movement
- **Sonata in A major**, op. 12, no. 2 HEN
→ 1st movement
- **Sonata in F major** (“Spring”), op. 24 HEN
→ 1st movement

Hindemith, Paul

- **Sonata in E flat**, op. 11, no. 1 OTT
→ 1st movement

Leclair, Jean Marie

- **Sonata in D major**, op. 9 SCH
→ two contrasting movements

Mozart, Wolfgang Amadeus

- **Sonata in C major**, K 296 HEN
→ 1st movement

Mozart, Wolfgang Amadeus (continued)

- **Sonata in F major**, K 374d (376) HEN
→ 1st movement
- **Sonata in F major**, K 374e (377) HEN
→ 1st movement

Tartini, Giuseppe

- **Sonata in G minor** (“Didone Abbandonata”) SCH; RIC
→ 1st and 2nd movements

Veracini, Francesco Maria

- **Sonata in E minor** INT; RIC
→ 1st and 2nd movements

Vivaldi, Antonio

- **Sonata in D major**, RV 10/F XII 6 (transc. Ottorino Respighi RIC)
→ two contrasting movements

Willan, Healey

- **Sonata no. 1 in E minor** BER
→ 1st movement

LIST C

Albeniz, Isaac

- **Malagueña** (arr. Fritz Kreisler FOL)
- **Mallorca**, from *Three Spanish Dances* MAS
- **Tango in D major**, op. 165, no. 2 (arr. Samuel Dushkin OTT)

Bacewicz, Grazina

- **Humoreska** (in *Frauen Komponieren* OTT)
- **Polish Caprice** for violin solo PWM

Barber, Samuel

- **Canzone**, op. 38 SCH

Beethoven, Ludwig van

- **Romance in F major**, op. 50 SCH

Debussy, Claude

- **La plus que lent** (arr. Leon Rocques DUR)

Dvořák, Antonín

- **Romantic Pieces**, op. 75 HEN
→ two pieces
- **Slavonic Dance no. 2 in E minor** (arr. Fritz Kreisler FOL)
- **Slavonic Dance no. 3 in G major** (arr. Fritz Kreisler FOL)

Eckhardt-Gramatté, Sophie-Carmen

Ten Caprices CMC

- **Caprice no. 1**

Gratton, Hector

- **Quatrième danse canadienne** BER [OP]

Holt, Patricia Blomfield

- **Suite no. 2** BER
→ two contrasting movements

Hubay, Jenő

- **Hejre Kati**, op. 32 SCH; FIS

Kodály, Zoltán

- **Adagio** EMB; B&H

Kreisler, Fritz

- **The Old Refrain** FOL

Moszkowski, Moritz

Five Spanish Dances, op. 12 PET

- **no. 1**
- **no. 5**

Mozart, Wolfgang Amadeus

- **Rondo in C major**, K 373 INT

Prokofiev, Sergei

- **Gavotta**, op. 32, no. 3 (arr. Jascha Heifetz FIS)

Rachmaninoff, Sergei

- **Vocalise**, op. 34, no. 14 INT

Raminsh, Imant

- **Aria** CMC

Sarasate, Pablo de

- **Malagueña** (*Spanish Dance*, op. 21, no. 1) INT

Schubert, Franz

- **Ave Maria** (arr. August Wilhelmj FIS)

Suk, Joseph

- **Four Pieces**, op. 17 SIM
→ one piece

Svendsen, Johan

- **Romance**, op. 26 PET; FIS

Tchaikovsky, Pyotr Il'yich

- **Mélodie**, op. 42, no. 3 FIS; INT

LIST D

Bach, Johann Sebastian

- **Partita no. 1 in B minor**, BWV 1002 BAR; HEN
→ Courante
- **Partita no. 2 in D minor**, BWV 1004 BAR; HEN
→ Allemande or Corrente or Sarabanda
- **Partita no. 3 in E major**, BWV 1006 BAR; HEN
→ Gavotte en rondeau
- **Sonata no. 3 in C major**, BWV 1005 BAR; HEN
→ Allegro assai
- **Sonata no. 1 in G minor**, BWV 1001 BAR; HEN
→ Adagio

ORCHESTRAL EXCERPTS

Students should be prepared to play *two* contrasting excerpts from the following list. Students should prepare the first violin part. In addition, students are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are included in *Violin Series, Third Edition: Orchestral Excerpts* (Toronto, Ontario: Frederick Harris Music, 2006).
- Alternatively, students may use standard published orchestral parts for the specific excerpts. The listings below include measure numbers and a suggested publisher for each excerpt.

Beethoven, Ludwig van

- **Symphony No. 1 in C major**, op. 21 BAR
 - 3rd movement (*Minuet and Trio*): complete
 - 4th movement (*Finale*): mm. 1–86

Brahms, Johannes

- **Symphony No. 1 in C minor**, op. 68 BRH; FIS
 - 1st movement: mm. 1–29; 41–70

Britten, Benjamin

- **The Young Person's Guide to the Orchestra, Variations and Fugue on a theme of Henry Purcell** B&H
 - variation M: mm. 1–54; 64

Dukas, Paul

- **The Sorcerer's Apprentice** KAL
 - mm. 135–198; pickup to 221–293

Haydn, Franz Joseph

- **Symphony No. 104 in D major** ("London") HMP
 - 1st movement: mm. 17–64; 166–192
 - 2nd movement: mm. 1–8; 42–56; pickup to 146–152

Mozart, Wolfgang Amadeus

- **Symphony No. 40 in G minor**, K 550 BRH
 - 1st movement: mm. 1–42; 103–126; 191–225; pickup to 288–299

Rossini, Gioachino

- **La gazza ladra** BRH
 - Overture: mm. 3–11; pickup to 42–49; 62–114

TECHNICAL REQUIREMENTS

Please see "Technical Requirements" on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *one* selection from the following list. Each bulleted item (•) represents one selection for assessment purposes.

Dont, Jacob

- 24 *Studies*, op. 37 INT; SCH
- **one of nos. 13–24**

Fiorillo, Federigo

- 34 *Etudes or Caprices* INT; SCH
- **one of nos. 5, 7, 21, 22, 31**

Kreutzer, Rodolphe

- 42 *Études ou caprices* INT
- **one of nos. 18–26**

Rode, Pierre

- 24 *Caprices* FIS; INT
- **one of nos. 1, 2, 3, 5, 8, 10**








Technical Tests

Please see "Technical Tests" on p. 21 for important information regarding this section of the assessment.

Scales, Arpeggios, and Double Stops

Please note that all scales, arpeggios, and double stops must be played from memory.

TECHNICAL REQUIREMENTS continued

Scales	Keys	Range	Tempo	Bowing
Major Melodic minor Harmonic minor	E♭, E, F	3 octaves	♩ = 84	 (Galamian Pattern)
Artificial Harmonics Major	G, A	2 octaves	♩ = 84	
Chromatic on	B, C, D	3 octaves	♩ = 72	
Arpeggios				
Major Minor	E♭, E, F	3 octaves	♩ = 92	
Dominant 7th of G♭ major G major A♭ major	(starting on D♭) (starting on D) (starting on E♭)	3 octaves	♩ = 60	
Diminished 7th of D minor E♭ minor E minor	(starting on C♯) (starting on D) (starting on D♯)			
Double Stops				
<i>in 3rds, 6ths, 8ves</i> Major Melodic minor	B, C, D	2 octaves	♩ = 84	
<i>in 3rds, 6ths, 8ves</i> Harmonic minor	B, C, D	1 octave	♩ = 84	

AURAL SKILLS

Intervals

Students may choose to:

- sing or hum any of the following intervals after the adjudicator has played the first note *once*, OR
- identify any of the following intervals after the adjudicator has played the interval *once* in broken form.
 - *above a given note*: any interval within the octave
 - *below a given note*: any interval within the octave except a diminished 5th (augmented 4th)

Chords

Students will be asked to identify any of the following chords after the adjudicator has played the chord *once* in solid form, close position:

- major and minor triads in root position and first inversion. Students must identify the quality of the triad (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position.

AURAL SKILLS continued

Cadences

Students will be asked to identify, by name or by symbols, any of the following cadences in major or minor keys. The adjudicator will play the tonic chord *once*, and then play a short phrase ending with a cadence *twice*.

- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)



Melody Playback

Students will be asked to play back the *upper* part of a two-part phrase in any major key, either on the violin or on the piano. The adjudicator will name the key, play the tonic triad *once*, and play the phrase *twice*.



READING SKILLS

1. Students will be asked to play a composition approximately equal in difficulty to the repertoire of Level 7.
2. Students will be asked to clap or tap the rhythm of a melody in $\frac{3}{4}$ or $\frac{4}{4}$ time. A steady pace and rhythmic accentuation are expected.



ACADEMIC CO-REQUISITES

Advanced Rudiments
Basic Harmony or Basic Keyboard Harmony
History 1: An Overview

Level 10

Please see “Academic Assessments: Prerequisites and Co-requisites” on p. 9, “Associate Diploma Assessments” on p. 10, “Classification of Marks” on p. 17, and “Supplemental Assessments” on p. 18 for important details regarding Level 10 standing for an Associate Diploma assessment application.

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *four* contrasting selections: one from List A, one from List B, one from List C, and one from List D.

- List A includes concertos.
- List B includes sonatas.
- List C includes concert pieces.
- List D consists of unaccompanied works by Johann Sebastian Bach.

Each bulleted item (•) represents one selection for assessment purposes. Unless otherwise indicated, students should prepare the complete work. Please note that the selections in List B need not be memorized.

LIST A

Bruch, Max

- **Concerto in G minor**, op. 26 PET; SCH; INT
→ 1st and 2nd movements

Kabalevsky, Dmitri

- **Concerto in C**, op. 48 INT
→ 1st and 2nd movements

Mozart, Wolfgang Amadeus

- **Concerto in D major**, K 218 INT
→ 1st and 2nd movements, with Joachim’s cadenzas

Spohr, Louis

- **Concerto in D minor**, op. 2 PET
→ 1st and 2nd movements
- **Concerto in A minor**, op. 47 PET
→ opening to *Allegro moderato* OR *Allegro moderato* to end
- **Concerto in D minor**, op. 55 PET
→ 1st and 2nd movements

Viotti, Giovanni Battista

- **Concerto in A minor**, no. 22 SCH
→ 1st and 2nd movements

LIST B

Beethoven, Ludwig van

- **Sonata in E flat major**, op. 12, no. 3 HEN
→ 1st and 2nd movements
- **Sonata in A minor**, op. 23 HEN
→ 1st and 2nd movements
- **Sonata in A major**, op. 30, no. 1 HEN
→ 1st and 2nd movements
- **Sonata in G major**, op. 30, no. 3 HEN
→ 1st and 2nd movements
- **Sonata in G major**, op. 96 HEN
→ 1st and 2nd movements

Brahms, Johannes

- **Sonata in G major**, op. 78 HEN; INT
→ 1st and 2nd movements
- **Sonata in A major**, op. 100 HEN; INT
→ 1st and 2nd movements

Buczynski, Walter

- **Sonata 1979** CMC

Girón, Arsenio

- **Sonata breve** CMC
→ 1st and 2nd movements OR 3rd and 4th movements

Grieg, Edvard

- **Sonata in F major**, op. 8, no. 1 PET; SCH
→ 1st and 2nd movements
- **Sonata in C minor**, op. 45, no. 3 PET; SCH
→ 1st and 2nd movements

Hindemith, Paul

- **Sonata in C** (1939) OTT
→ 1st and 2nd movements

Mozart, Wolfgang Amadeus

- **Sonata in E flat major**, K 481 HEN
→ 1st and 2nd movements
- **Sonata in A major**, K 526 HEN
→ 1st and 2nd movements

LIST B continued

Prokofiev, Sergei

- **Sonata**, op. 115 PET

Schubert, Franz

- **Sonata in A major**, op. posth. 162, D 574 HEN; OTT
→ 1st and 2nd movements

Schumann, Robert

- **Sonata in A minor**, op. 105 PET
→ 1st and 2nd movements

Vallerand, Jean

- **Sonata** (1950) DOM
→ two contrasting movements

LIST C

Anonymous

- **Ciaccona in G minor** (erroneously attr. Tomaso Antonio Vitali; arr. Léopold Charlier and Leopold Auer FIS)

Archer, Violet

- **Prelude and Allegro** BER

Bartók, Béla

- **Roumanian Folk Dances** UNI

Beethoven, Ludwig van

- **Romance in G major**, op. 40 HEN

Bloch, Ernest

- **Nigun**, from *Baal Shem* FIS

Brahms, Johannes

- **Hungarian Dances, nos. 1–5** (arr. Joseph Joachim from Hungarian Dances WoO1 FIS)
→ one dance

Copland, Aaron

- **Hoe-down**, from *Rodeo* B&H

Debussy, Claude

- **Golliwogg's Cake-walk** (arr. Jascha Heifetz FIS)

Eckhardt-Gramatté, Sophie-Carmen

Ten Caprices CMC

- **no. 2**
- **no. 3**

Elgar, Edward

- **La capricieuse**, op. 17 FIS; BRH

Girón, Arsenio

- **Five Episodes** CMC
→ three contrasting movements

Glazunov, Alexander

- **Meditation**, op. 32 SCH

Hyslop, Ricky

Bow Ties FHM

- **Lamour de la jeune fille**

Kreisler, Fritz

- **Praeludium and Allegro in the Style of Pugnani** OTT
- **Variations on a Theme of Corelli** FOL

Kroll, William

- **Banjo and Fiddle** SCH

Moszkowski, Moritz

- **Guitarre**, op. 45, no. 2 FIS; PET

Mozart, Wolfgang Amadeus

- **Rondo in G major** (arr. Fritz Kreisler from *Haffner Serenade*, K 250 FOL)

Nováček, Ottokar

- **Moto perpetuo** INT

Prokofiev, Sergei

- **Five Melodies**, op. 35 bis B&H
- **March** (arr. Jascha Heifetz from *Love for Three Oranges* FIS)

Sarasate, Pablo de

- **Jota de Pablo**, op. 52 SCH
- **Romanza andaluza** (*Spanish Dance*, op. 22) INT

Tchaikovsky, Pyotr Il'yich

- **Scherzo**, op. 42, no. 2 PET
- **Sérénade mélancolique**, op. 26 PET

Webern, Anton von

- **Four Pieces**, op. 7 UNI

Wieniawski, Henryk

- **Légende**, op. 17 FIS

LIST D

Bach, Johann Sebastian

- **Sonata no. 1 in G minor**, BWV 1001 BAR; HEN
→ *Siciliana or Presto*
- **Partita no. 1 in B minor**, BWV 1002 BAR; HEN
→ *Allemande and Double OR Sarabande and Double OR Tempo di bourrée and Double*

- **Sonata no. 2 in A minor**, BWV 1003 BAR; HEN
→ *Andante or Allegro*

- **Sonata no. 3 in C major**, BWV 1005 BAR; HEN
→ *Adagio or Largo*

- **Partita no. 3 in E major**, BWV 1006 BAR; HEN
→ *Preludio or Loure*

ORCHESTRAL EXCERPTS

Students should be prepared to play *two* contrasting excerpts from the following list. Students should prepare the first violin part. In addition, students are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are included in *Violin Series, Third Edition: Orchestral Excerpts* (Toronto, Ontario: Frederick Harris Music, 2006).
- Alternatively, students may use standard published orchestral parts for the specific excerpts. The listings below include measure numbers and a suggested publisher for each excerpt.

Beethoven, Ludwig van

- **Symphony No. 8 in F major**, op. 93 BAR
 - 2nd movement: pickup to 41–81
 - 4th movement: mm. 1–90

Berlioz, Hector

- **Symphonie fantastique; épisode de la vie d'un artiste** BRH
 - 1st movement (*Rêveries, passions*): mm. 3–25
 - 2nd movement (*Un bal*): pickup to mm. 39–94; pickup to 257–300, pickup to 346–368

Brahms, Johannes

- **Symphony No. 4 in E minor** BRD; BRH
 - 4th movement: mm. 41–79; 153–177

Debussy, Claude

- **La mer** KAL
 - 2nd movement (*Jeux de vagues*): mm. 163–218

Mendelssohn, Felix

- **Symphony No. 4 in A major** (“Italian”) BRH
 - 1st movement: mm. 1–110; 187–284

Mozart, Wolfgang Amadeus

- **Die Zauberflöte** (The Magic Flute) BAR; BRH
 - Overture: mm. 20–96; 216 to end

Tchaikovsky, Pyotr Il'yich

- **Symphony No. 4 in F minor**, op. 36 BRH; KAL
 - 1st movement: pickup to 70–103; pickup to 237–262
 - 2nd movement: 85–117

Weber, Carl Maria von

- **Oberon** BRH; KAL
 - Overture: mm. 11–16; pickup to 23–55; 117–145

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the assessment.

Etudes

Students should be prepared to play *one* selection from the following list. Each bulleted item (•) represents one selection for assessment purposes.

Dont, Jacob

Etudes and Caprices, op. 35 SCH; INT

- **any one**

Gaviniès, Pierre

24 Études (Matinéés) PET; INT

- **any one**

Kreutzer, Rodolphe

42 Études ou caprices INT

- **one of nos. 27–42**

Rode, Pierre

24 Caprices FIS; INT

- **one of nos. 4, 6, 7, 9, 11–24**















Technical Tests

Please see “Technical Tests” on p. 21 for important information regarding this section of the assessment.

TECHNICAL REQUIREMENTS continued

Scales, Arpeggios, and Double Stops

Please note that all scales, arpeggios, and double stops must be played from memory.

Scales	Keys	Range	Tempo	Bowing
Major Melodic minor Harmonic minor	all keys	3 octaves	 = 96	 (Galmian Pattern)
Artificial Harmonics Major Melodic minor Harmonic minor	A, B \flat	2 octaves	 = 84	
Chromatic on	<i>any note</i>	3 octaves	 = 84	
Arpeggios				
Major Minor	all keys	3 octaves	 = 108	
Dominant 7th of	all major keys	3 octaves	 = 72	
Diminished 7th of	all minor keys			
Double Stops				
<i>in 3rds, 6ths, 8ves</i> Major Melodic minor Harmonic minor	E \flat , E, F, F \sharp	2 octaves	 = 104	
<i>in 8ves</i> Major	E \flat	1 octave solid fingered octaves alternate 1-3 and 2-4 fingerings on A and E strings	 = 104	
<i>in 10ths</i> Major	A	1 octave solid double stops on A and E strings		

AURAL SKILLS

Intervals

Students may choose to:

- sing or hum any of the following intervals after the adjudicator has played the first note *once*, OR
- identify any of the following intervals after the adjudicator has played the interval *once* in broken form.
 - *above a given note*: any interval within the octave
 - *below a given note*: any interval within the octave

AURAL SKILLS continued

Chords

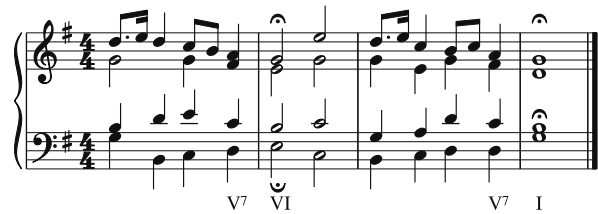
Students will be asked to identify any of the following four-note chords after the adjudicator has played the chord *once* in solid form, close position:

- major and minor four-note chords in root position, first inversion, and second inversion. Students must identify the quality of the chord (major or minor) and name the inversion.
- dominant 7th and diminished 7th chords in root position.

Cadences

Students will be asked to identify, by name or by symbols, any of the following cadences when played in a simple phrase. The adjudicator will play the tonic chord *once* and then play the phrase *twice*. The phrase may be in a major or minor key and contain up to three cadences.

- perfect (authentic, V-I)
- plagal (IV-I)
- imperfect (I-V)
- deceptive (V-VI)



Melody Playback

Students will be asked to play back the *lower* part of a two-part phrase in any major key, either on the violin or on the piano. The adjudicator will name the key, play the tonic triad *once*, and play the phrase *twice*.



READING SKILLS

1. Students will be asked to play a composition approximately equal in difficulty to the repertoire of Level 8.
2. Students will be asked to clap or tap the rhythm of a melody in $\frac{2}{4}$ or $\frac{3}{4}$ time. A steady pace and rhythmic accentuation is expected.



ACADEMIC CO-REQUISITES

Advanced Rudiments
History 1: An Overview
Intermediate Harmony or Intermediate Keyboard Harmony
History 2: Middle Ages to Classical History

Associate Diploma in Violin Performance

THE ASSOCIATE DIPLOMA ASSESSMENT

Please see “Academic Assessments: Prerequisites and Co-requisites” on p. 9, “Associate Diploma Assessments” on p. 10, “Classification of Marks” on p. 17, and “Supplemental Assessments” on p. 18 for important details regarding the application for an Associate Diploma assessment. Students are strongly recommended to study for at least two years after passing the Level 10 assessment.

The Associate Diploma is the culmination of the Music Development Program Certificate Program. The Associate Diploma in Violin Performance assessment will be evaluated as a concert performance. Excellence in every aspect of performance is expected. Students must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma.

Policy Regarding Pass and Failure

If a student is able to preserve the continuity of a performance of a work despite a small break in concentration, a passing mark will not be precluded.

The student’s performance of a work may receive a failing level for any of the following reasons:

- lack of stylistic awareness
- repeated interruptions in the continuity
- substantial omissions
- textual inaccuracies
- complete breakdown of the performance

Marking Criteria

First Class Honors with Distinction: 90–100

Only truly exceptional students achieve this category. Students must demonstrate complete technical command and perform with a confident, masterful style. These students clearly demonstrate an authentic personal performance spark.

First Class Honors: 85–89

Students present a truly engaging and intelligent performance, displaying technical polish and finesse, definite and apt characterization, and a sense of spontaneity.

First Class Honors: 80–84

Students are technically solid and demonstrate sensitivity, intelligence, and talent. They are well prepared and able to execute the assessment requirements thoughtfully and confidently.

Honors: 70–79

Students exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall command and accuracy. There is awareness and general security in technical elements.

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should be prepared to play *four* contrasting selections: one from List A, one from List B, one from List C, and one from List D.

- List A includes concertos.
- List B includes sonatas.
- List C includes concert pieces.
- List D includes unaccompanied works.

Each bulleted item (•) represents one selection for assessment purposes. Unless otherwise indicated, students should prepare the complete work. Please note that the selections in List B need not be memorized.

The length of the performance must be between 40 and 50 minutes. The adjudicator may stop the performance if it exceeds the allotted time.

LIST A

Barber, Samuel

- **Concerto**, op. 14 SCH
→ 1st and 2nd movements, with cadenza

Beethoven, Ludwig van

- **Concerto in D major**, op. 61 HEN; PET; INT
→ 1st and 2nd movements, with cadenza

Bruch, Max

- **Concerto in D minor**, op. 44 FIS
→ 1st and 2nd movements, with cadenza
- **Scottish Fantasy**, op. 46 SCH; INT
→ 1st and 2nd movements OR 3rd and 4th movements

Conus, Jules

- **Concerto in E minor** FIS; MAS; INT
→ 1st and 2nd movements

Dvořák, Antonín

- **Concerto in A minor**, op. 53 INT
→ 1st and 2nd movements OR 3rd and 4th movements

Elgar, Edward

- **Concerto in B minor** MAS
→ 1st and 2nd movements

Glazunov, Alexander

- **Concerto in A minor**, op. 82 INT
→ 1st movement and 2nd movement to the *Allegro*

Lalo, Edouard

- **Symphonie espagnole**, op. 21 SCH
→ 1st and 4th movements OR 4th and 5th movements

Mendelssohn, Felix

- **Concerto in E minor**, op. 64 FIS; PET
→ 1st and 2nd movements

Mozart, Wolfgang Amadeus

- **Concerto in A major**, K 219 INT
→ 1st and 2nd movements, with Joachim's cadenzas

Paganini, Niccolò

- **Concerto no. 1 in D major**, op. 6 SIM; INT
→ 1st and 2nd movements

Prokofiev, Sergei

- **Concerto no. 1 in D major**, op. 19 INT
→ 1st and 2nd movements
- **Concerto no. 1 in G minor**, op. 63 INT
→ 1st and 2nd movements

Saint-Saëns, Camille

- **Concerto in B minor**, op. 61 SCH; INT
→ 1st and 2nd movements

Vieuxtemps, Henri

- **Concerto no. 4 in D minor**, op. 31 FIS; INT
→ 1st and 2nd movements
- **Concerto no. 5 in A minor**, op. 37 PET; INT
→ 1st and 2nd movements

Weinzweig, John

- **Concerto** CMC
→ 1st and 2nd movements

Wieniawski, Henryk

- **Concerto in D minor**, op. 22 PET; INT
→ 1st and 2nd movements

LIST B

Adaskin, Murray

- **Sonata** (1946) CMC
→ 1st and 2nd movements

Beethoven, Ludwig van

- **Sonata in C minor**, op. 30, no. 2 HEN
→ two contrasting movements
- **Sonata in A major** ("Kreutzer"), op. 47 HEN
→ two contrasting movements

Brahms, Johannes

- **Sonata in D minor**, op. 108 BAR; INT
→ two contrasting movements

Coulthard, Jean

- **Duo Sonata** BER

Debussy, Claude

- **Sonata in G minor** DUR; PET
→ two contrasting movements

Dolin, Samuel

- **Sonata** BER
→ two contrasting movements

Fauré, Gabriel

- **Sonata in A major** HEN; SCH; INT
→ two contrasting movements

Franck, César

- **Sonata in A major** HEN, SCH
→ two contrasting movements

Grieg, Edvard

- **Sonata in G major**, op. 13 PET; FIS
→ 1st and 2nd movements

Hindemith, Paul

- **Sonata in D major**, op. 11, no. 2 OTT
→ 1st and 2nd movements

Morawetz, Oskar

- **Duo** RIC
- **Sonata no. 1** (1956) AEN; CMC

Mozart, Wolfgang Amadeus

- **Sonata in B flat major**, K 454 HEN

Prokofiev, Sergei

- **Sonata in D**, op. 94a INT
→ two contrasting movements

LIST B continued

Raum, Elizabeth

- **Sonata** CMC

Respighi, Ottorino

- **Sonata in B minor** RIC
→ two contrasting movements

Somers, Harry

- **Sonata no. 2** BER
→ two contrasting movements

Strauss, Richard

- **Sonata in E flat major**, op. 18 UNI
→ two contrasting movements

Stravinsky, Igor

- **Duo concertante** B&H
→ two contrasting movements

Tartini, Giuseppe

- **Sonata in G minor**, op. 1, no. 10 (“Devil’s Trill”) FOL; INT
→ two contrasting movements, with cadenza

Weinzweig, John

- **Sonata** OUP

LIST C

Andrzejowski, Uminska

- **Burleska** PWM

Bartók, Béla

- **Rhapsody no. 1** B&H

Bazzini, Antonio

- **Ronde des lutins**, op. 25 INT

Chausson, Ernest

- **Poème**, op. 25 INT; PET

Eckhardt-Gramatté, Sophie-Carmen

Ten Caprices CMC

- **one of nos. 5–10**

Falla, Manuel de

- **Dance espagnole** (arr. Fritz Kreisler from *La vida breve* FIS)

Hétu, Jacques

- **Rondo varié pour violon seul**, op. 25 DOM

Kreisler, Fritz

- **Caprice viennois** FOL
- **Recitativo and Scherzo caprice** FOL
- **Tambourin chinois** FOL

Paganini, Niccolò

Twenty-Four Caprices, op. 1 EMB

- **one caprice**

Papineau-Couture, Jean

- **Trois caprices** PER
→ two contrasting movements

Pentland, Barbara

- **Vista** BER

Prévost, André

- **Improvisation I pour violon seul** DOM

Raum, Elizabeth

- **Les ombres** CMC

Ravel, Maurice

- **Tzigane** DUR

Saint-Saëns, Camille

- **Havanaise**, op. 83 FIS; SCH; INT
- **Introduction and Rondo capriccioso**, op. 28 FIS; SCH; INT

Sarasate, Pablo de

- **Habañera** (*Spanish Dance*, op. 21, no. 2) INT
- **Introduction and Tarantelle**, op. 43 INT
- **Zapateado** (*Spanish Dance*, op. 23, no. 2) INT; EMB
- **Zigeunerweisen**, op. 20 FIS; INT

Stravinsky, Igor

- **Suite italienne** B&H
→ 1st, 3rd, and 6th movements

Szymanowski, Karol

- **La fontaine d’Aréthuse**, op. 30, no. 1 PWM

Tchaikovsky, Pyotr Il’yich

- **Waltz-Scherzo**, op. 34 INT

Vaughan Williams, Ralph

- **The Lark Ascending** OUP

Wieniawski, Henryk

- **Polonaise brillante in A major**, op. 21 INT; SCH
- **Polonaise in D major**, op. 4 INT
- **Scherzo tarantella in G minor**, op. 16 PET; FIS
- **Souvenir de Moscou** (“Airs russes”), op. 6 FIS

Ysaÿe, Eugène

Six Sonatas, op. 27 SCH

- **Sonata no. 1**
→ two contrasting movements
- **Sonata no. 2**
→ two contrasting movements
- **Sonata no. 3**
→ complete
- **Sonata no. 4**
→ two contrasting movements
- **Sonata no. 5**
→ complete
- **Sonata no. 6**
→ complete

Zarzycki, Aleksander

- **Mazurka in G major**, op. 26 PWM
- **Mazurka in E major**, op. 39 PWM

LIST D

Bach, Johann Sebastian

- **Partita no. 2 in D minor**, BWV 1004 BAR; HEN
→ Chaconne
- **Sonata no. 1 in G minor**, BWV 1001 BAR; HEN
→ Fugue

Bach, Johann Sebastian (continued)

- **Sonata no. 2 in A minor**, BWV 1003 BAR; HEN
→ Fugue
- **Sonata no. 3 in C major**, BWV 1005 BAR; HEN
→ Fugue

ORCHESTRAL EXCERPTS

Students should be prepared to play *two* excerpts: one from List 1 (orchestral tutti parts), and one from List 2 (excerpts that include a concertmaster solo). Students should prepare the first violin part. In addition, students are encouraged to listen to and be familiar with the works from which these excerpts are taken.

- All orchestral excerpts are included in *Violin Series, Third Edition: Orchestral Excerpts* (Toronto, Ontario: Frederick Harris Music, 2006).
- Alternatively, students may use standard published orchestral parts for the specific excerpts. The listings below include measure numbers and a suggested publisher for each excerpt.

LIST 1: Orchestral Tutti Parts

Mendelssohn, Felix

- **Incidental Music to *A Midsummer Night's Dream***
→ I. *Scherzo*: mm. 17–99; 115–135; 237–250;
274 to end

Prokofiev, Sergei

- **Symphony No. 1** (“Classical”)
→ 1st movement: mm. 1–32 (beat 1)
→ 4th movement: mm. 1–41; 129–169 (beat 1);
213 to end

Schumann, Robert

- **Symphony No. 2 in C major**, op. 61
→ 2nd movement (*Scherzo*): mm. 1–96; 360 to
end

Smetana, Bedřich

- **The Bartered Bride**
→ Overture: mm. 1–14; 31–66; 128–170;
401–421

Strauss, Richard

- **Don Juan**, op. 20
→ mm. 1–62; 165–195; 367–424

LIST 2: Excerpts that include a Concertmaster Solo

Beethoven, Ludwig van

- **Missa solemnis**, op. 123
→ Sanctus (Benedictus): mm. 110–234

Rimsky-Korsakov, Nicolai Andreyevich

- **Capriccio español**, op. 34
→ 1st movement (*Alborada*): mm. 55–72
→ 3rd movement (*Alborada*): mm. 14–27; 41–63
→ 4th movement (*Scena e canto gitano*): solo
cadenza
→ 5th movement (*Fandango asturiano*): mm. 25–36;
51–61

- **Schéhérazade**, op. 35

- 1st movement: mm. 14–18; 94–102 (beat 1)
- 2nd movement: mm. 14–18
- 3rd movement: mm. 142–165
- 4th movement: mm. 8–9; 29–30 (cadenza),
641–665

Strauss, Richard

- **Ein Heldenleben**
→ mm. 191–284; 311–335

Tchaikovsky, Pyotr Il'yich

- **Swan Lake Suite**
→ 4th movement (*Scène*): mm. 10–34; 42–57;
pickup to 66–72; pickup to 79–107

ACADEMIC PREREQUISITES

Advanced Rudiments

History 1: An Overview

Intermediate Harmony *or* Intermediate Keyboard
Harmony

History 2: Middle Ages to Classical

ACADEMIC CO-REQUISITES

History 3: 19th Century to Present

And any *two* of:

Advanced Harmony *or* Advanced Keyboard Harmony
Counterpoint
Analysis

PIANO CO-REQUISITE

Level 6 Piano

Teacher's Associate Diploma in Violin

The Teacher's Associate Diploma in Violin will be awarded only to students eighteen years of age or older.

Please see “Academic Assessments: Prerequisites and Co-requisites” on p. 9, “Associate Diploma Assessments” on p. 10, “Classification of Marks” on p. 17, and “Supplemental Assessments” on p. 18 for important details regarding the application for an Associate Diploma assessment. Students are strongly recommended to study for at least two years after passing the Level 10 assessment and to have at least one year of teaching experience.

TEACHER'S ASSOCIATE DIPLOMA IN VIOLIN PART 1: Performance of Repertoire, Orchestral Excerpts, Technical Requirements, and Musicianship

REPERTOIRE

Please see “Assessment Repertoire” on pp. 14–15 for important information regarding this section of the assessment.

Students should prepare *three* selections:

- one from the repertoire listed for Level 9
- one from the repertoire listed for Level 10
- one from the repertoire listed for the Associate Diploma in Violin Performance

The program must include:

- a concerto (first movement only)
- a sonata (two contrasting movements)
- a concert piece

Students are encouraged to choose a program that includes contrasting musical styles, periods, and keys.

Orchestral Excerpts

Students should be prepared to play *two* excerpts from those listed for the Associate Diploma in Violin Performance assessment: one from List 1 (orchestral tutti parts), and one from List 2 (excerpts which include a concertmaster solo). Please note that orchestral excerpts need not be memorized. All orchestral excerpts are included in *Violin Series, Third Edition: Orchestral Excerpts* (Toronto, Ontario: Frederick Harris Music, 2006).

TECHNICAL REQUIREMENTS

Please see “Technical Requirements” on p. 21 for important information regarding this section of the assessment.

Etudes

No etudes are required for the Teacher's Associate Diploma in Violin.

Scales, Arpeggios, and Double Stops

Students should be prepared to play the scales, arpeggios, and double stops as listed for the Level 10 assessment. Please note that scales, arpeggios, and double stops must be memorized.

AURAL SKILLS

Metre

Students will be asked to identify the time signatures of four-measure passages. The adjudicator will play each passage once.

– time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, $\frac{9}{8}$

Intervals

Students may choose to:

- sing or hum the intervals listed below after the adjudicator has played the first note *once*, OR
- identify the intervals listed below after the adjudicator has played the interval *once* in broken form.
 - above a given note: any interval within a major 9th
 - below a given note: any interval within an octave

Chords

Students will be asked to identify, by chord symbols or names (I, tonic, V, dominant, etc.), the chords used in a four-measure phrase in a major key. The phrase will begin with a tonic chord and may include chords on the first, second, fourth, fifth, and sixth degrees of the scale. The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

The adjudicator will play the tonic chord *once* and then play the phrase *twice* in a slow to moderate tempo. During the second playing, the student will name each chord after it has been played by the adjudicator.

I IV V⁷ VI II I₄⁶ V⁷ I

Melody Playback

Students will be asked to play back *both* parts of a two-part phrase in a major key together, either on the violin or on the piano. The adjudicator will name the key, play the tonic triad *once*, and play the phrase *twice*.

READING SKILLS

- Students will be asked to play a given passage approximately equal in difficulty to the repertoire of Level 9.
- Students will be asked to play a passage equal in difficulty to the repertoire of Level 5, demonstrating the musical features and characteristics of the piece.
- Students will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

TEACHER'S ASSOCIATE DIPLOMA IN VIOLIN PART 2: *Viva Voce* Assessment

A: Pedagogical Principles

This part of the assessment will test the student's knowledge of the principles of violin playing including:

- the construction of the violin
- the position and action of the fingers, hands, and arms
- the production of tone
- technical tools (such as exercises, etudes, scales, and arpeggios) necessary for the development of intonation, shifting, bowings, and tone quality

B: Applied Pedagogy

Teaching Repertoire

Students should select a group of eighteen pieces from *Violin Syllabus, 2006 edition* repertoire lists (three pieces for each of Levels 3 through 8). The works chosen from each level should constitute a well-balanced group.

A list of the repertoire must be given to the adjudicator.

Students will be asked to perform a selection of these works and discuss teaching problems that may be encountered, including details of style and interpretation. (Please note that these pieces need not be memorized, but the performance should be at an honors standard for the level.)

Demonstration Lesson

The adjudicator will select and perform one work from the student's list of teaching repertoire. The student will be expected to detect errors in the adjudicator's performance (notation, time values, rhythm, phrasing, interpretation, etc.), demonstrate corrections, and suggest practice strategies to address the problems.

TEACHER'S ASSOCIATE DIPLOMA IN VIOLIN PART 3: Written Assessment

Assessment length: 3 hours

Passing mark: 70 percent

Students should be prepared to discuss the following topics:

- issues likely to arise in teaching intonation, rhythm, tone, shifting, bowing, articulations, phrasing, style and interpretation, memorization, reading skills, and aural skills
- knowledge of the history of the violin and performance practice for music of the Baroque, Classical, and Romantic eras
- solutions for common technical problems
- suitable teaching material for all levels, from beginner up to and including Level 8
- ways in which a teacher may help a student to develop confidence and concentration

Students may be asked to add editorial markings to a short passage of violin music, including articulations, dynamics, phrasing, expression marks, Italian terms, and fingerings. The title and tempo of the composition will be given. Students may also be asked to write several short exercises designed to correct common technical problems encountered by violin students.

For a reading list and reference material, please see "Resources" on pp. 77–80.

ACADEMIC PREREQUISITES

Basic Rudiments
History 1: An Overview
Intermediate Harmony *or* Intermediate
Keyboard Harmony
History 2: Middle Ages to Classical

ACADEMIC CO-REQUISITES

History 3: 19th Century to Present
And any *two* of:
Advanced Harmony *or* Advanced Keyboard
Harmony
Counterpoint
Analysis

PIANO CO-REQUISITE

Level 8 Piano

Section 4 – Academic Assessments

Academic assessments are given in the subjects listed below. Please refer to the current the Music Development Program *Theory Syllabus* for detailed information on academic assessments and recommended textbooks.

All academic co-requisites must be completed before or within five years after the respective session of the performance assessment to which they apply. Extensions will not be granted. Students are strongly advised to complete their academic work before, or at the same time as, their performance assessment. (Please see p. 10 for a list of academic prerequisites and co-requisites.)

RUDIMENTS

Basic Rudiments

Elements of music for the beginner.
– One-hour assessment.

Intermediate Rudiments

A continuation of Basic Rudiments for students with more music reading experience.
– Two-hour assessment.

Advanced Rudiments

Basic and Intermediate Rudiments with the addition of foundation material necessary for the study of harmony.
– Two-hour assessment.

HARMONY, KEYBOARD HARMONY, COUNTERPOINT, AND ANALYSIS

Introductory Harmony

A continuation of Advanced Rudiments with the introduction of elementary four-part writing and melodic composition in major keys, chord symbols, and non-chord tones.
– Three-hour assessment.

Basic Harmony

The fundamentals of four-part writing in major keys; melodic composition; harmonic and structural analysis in major and minor keys. Familiarity with material of Advanced Rudiments is strongly advised.
– Three-hour assessment.

Basic Keyboard Harmony

The material of Basic Harmony at the keyboard. This assessment may be substituted for Basic Harmony in fulfilment of certificate requirements.

Intermediate Harmony

Intermediate four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis; musical forms. Completion of Basic Harmony is strongly advised.
– Three-hour assessment.

Intermediate Keyboard Harmony

The material of Intermediate Harmony at the keyboard. This assessment may be substituted for Intermediate Harmony in fulfilment of certificate requirements.

Counterpoint

Simple two-part counterpoint in Baroque style; invertible counterpoint at the octave and the 15th. Completion of Basic and Intermediate Harmony is strongly advised.
– Three-hour assessment.

Advanced Harmony

Advanced harmonic and intermediate contrapuntal techniques (for two voices). Completion of Basic and Intermediate Harmony and Counterpoint is strongly advised.
– Three-hour assessment.

Advanced Keyboard Harmony

The material of Advanced Harmony at the keyboard. This assessment may be substituted for Advanced Harmony in fulfilment of certificate requirements.

Analysis

Advanced harmonic and structural analysis of musical forms based on the material of Basic and Intermediate Harmony, and Advanced Harmony, as well as short post-1900 compositions.
– Three-hour assessment.

MUSIC HISTORY

History 1: An Overview

An overview of styles, composers, and music of the Baroque, Classical, and Romantic periods, and the 20th century.

– Three-hour assessment.

History 2: Middle Ages to Classical

Music of the Medieval, Renaissance, Baroque, and Classical periods, with emphasis on the development of musical genres and forms.

– Three-hour assessment.

History 3: 19th Century to Present

Styles, composers, and music of the 19th, 20th, and 21st centuries.

– Three-hour assessment.

MUSICIANSHIP

At the option of students, these assessments may be substituted for the Aural Skills requirements for Levels 8 to 10 and Associate Diploma performance assessments.

Junior Musicianship

Singing and/or identification of scales, intervals, and chords; aural analysis of simple harmonic progressions; singing back and sight singing of simple rhythms and melodies. To be used with Level 8 performance assessments.

Intermediate Musicianship

Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions; singing back and sight singing of rhythms and melodies. To be used with Level 9 performance assessments.

Senior Musicianship

Singing and/or identification of scales, intervals, and chords; aural analysis of harmonic progressions to the Intermediate Harmony level; singing back and sight singing of rhythms and melodies. To be used with Level 10 performance assessments and/or Associate Diploma; the minimum acceptable mark is 70 percent.

CLASSIFICATION OF ACADEMIC MARKS

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	60–69

Section 5 – Resources

The following texts are useful for reference, teaching, and assessment preparation. No single text is necessarily complete for assessment purposes.

GENERAL RESOURCES

Musicianship

- Bennett, Elsie, and Hilda Capp. *Sight Reading and Ear Tests*. 10 vols. Toronto, Ontario: The Frederick Harris Music Co., Limited., 1968–1970.
- Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback*. 4 vols. (Levels 1 to Associate Diploma). Toronto, Ontario: Frederick Harris Music, 1986–1988.
- . *Ear Training for Practical Examinations: Rhythm Clapback/Singback*. 3 vols. (Levels 1 to 7). Toronto, Ontario: Frederick Harris Music, 1989–1991.
- . *Four Star Sight Reading and Ear Tests*. Ed. Scott McBride Smith. 11 vols. Rev. ed. (Introductory to Level 10). Toronto, Ontario: Frederick Harris Music, 2002.
- Berlin, Boris, and Warren Mould. *Basics of Ear Training*. (Levels 8 to Associate Diploma). Miami, Florida: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1968.
- . *Rhythmic Tests for Sight Reading*. (Levels 8 to Associate Diploma). Miami, Florida: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1969.
- Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations*. London: Faber Music, 1994.
- Hindemith, Paul. *Elementary Training for Musicians*. 2nd ed. London: Schott & Co., 1974.

Official Assessment Papers

- Official Assessment Papers. 15 vols. Toronto, Ontario: Frederick Harris Music, published annually.
- Basic Rudiments*
Intermediate Rudiments
Advanced Rudiments
Introductory Harmony
Basic Harmony
History 1: An Overview
Intermediate Harmony
- History 2: Middle Ages to Classical Counterpoint*
Advanced Harmony
History 3: 19th Century to Present Analysis
- Individual Associate Diploma in Pedagogy Written Assessment papers are also available upon request.

General Reference Works

- Donington, Robert. *The Interpretation of Early Music*. New rev. ed. London; Boston: Faber and Faber, 1989.
- Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 7th ed. New York: W.W. Norton, 2005.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. 2nd ed. Toronto: University of Toronto Press, 1992 (available on-line at www.thecanadianencyclopedia.com).
- Kamien, Roger. *Music: An Appreciation*. 8th ed. Boston: McGraw-Hill, 2004.
- Latham, Alison, ed. *The Oxford Companion to Music*. Oxford: Oxford University Press, 2002.
- Machlis, Joseph and Kristine Forney. *The Enjoyment of Music*. 9th ed. New York: W.W. Norton, 2003.
- Marcuse, Sibyl. *Musical Instruments: A Comprehensive Dictionary*. New York: W.W. Norton, 1975.
- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1996.
- . *The Harvard Dictionary of Music*. 4th ed. Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2003.
- Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments*. 3 vols. London: Macmillan, 1993.
- Sadie, Stanley, and John Tyrell, eds. *The New Grove Dictionary of Music and Musicians*. 2nd ed., 29 vols. London: Macmillan, 2001.
- Slonimsky, Nicolas, and Laura Kuhn, eds. *Baker's Biographical Dictionary of Music and Musicians*. Centennial ed. 6 vols. New York: G. Schirmer, 2000.
- Stolba, K. Marie. *The Development of Western Music: A History*. 3rd ed. Boston, Massachusetts: McGraw-Hill, 1998.

VIOLIN RESOURCES

Anthologies

- Barber, Barbara, comp. and ed. *Solos for Young Violinists: Selections from the Student Repertoire*. 6 vols. Miami, Florida: Summy-Birchard, 1996.
- Beckwith, John, arr. *Eight Miniatures from the Allen Ash Manuscript*. Toronto, Ontario: Frederick Harris Music, 1993.
- de Keyser, Paul, and Fanny Waterman, eds. *The Young Violinist's Repertoire*. 4 vols. London: Faber Music; New York: G. Schirmer, 1986.
- Lenkei, Gabriella, ed. *Violin Music for Beginners*. Budapest: Editio Musica Budapest; London: Boosey & Hawkes, 1970.
- Moffat, Alfred, ed. and arr. *Old Masters for Young Players*. 3 vols. Mainz: Schott, 1911, 1931, 1933; Boca Raton, Florida: Masters Music Publications, 1991.
- Nelson, Sheila M. *Piece by Piece: Easy Graded Repertoire for Young Players* [violin and piano]. 2 vols. London; New York: Boosey & Hawkes, 1991.
- , ed. *Romantic Violinist*. London: Boosey & Hawkes, 1996.
- Perlman, George, ed. *Violinists' First Solo Album*. New York: Carl Fischer, 1905.
- Suzuki, Shin'ichi. *Suzuki Violin School*. 10 vols. Evanston, Illinois: Summy-Birchard, 1978.

Collections

- Archer, Violet. *Twelve Miniatures for Violin and Piano*. Ed. Howard Leyton-Brown. Waterloo, Ontario: Waterloo Music, 1982.
- Bach, Johann Sebastian. *Ten Little Classics for Violin and Piano*. Arr. Constance Seely-Brown. New York: Carl Fischer, 1917.
- Bennett, Richard Rodney. *Up Bow, Down Bow*. London: Novello, 1979.
- Carse, Adam. *Fiddle Fancies: Seven Short Pieces for Violin and Piano*. London: Stainer & Bell, 1921.
- . *The Fiddler's Nursery: For Violin and Piano*. London: Augener; USA: Broude Bros., 1923.
- Colledge, Katherine and Hugh. *Waggon Wheels*. London; New York: Boosey & Hawkes, 1991.
- . *Fast Forward*. London: Boosey & Hawkes, 1992, 2002.
- Coulthard, Jean, David Duke, and Jean Ethridge. *The Encore Series for Violin and Piano*. Ed. Katharine Rapoport. 6 vols. Toronto, Ontario: Frederick Harris Music, 1995–1996.
- . *The Encore Series: Teacher's Manual*. Ed. Katharine Rapoport. 2 vols. Toronto, Ontario: Frederick Harris Music, 1996.
- de Keyser, Paul. *Violin Playtime: Very First Pieces with Piano Accompaniment*. 3 vols. London: Faber Music, 1986.
- . *Violin Playtime Studies: Really Easy Studies for the Young Violinist*. London: Faber Music, 1988.
- Hyslop, Ricky. *Bow Ties: Advanced Solos for Violin*. Toronto, Ontario: Frederick Harris Music, 1989.
- . *Music Stands: Easy Solos for Violin*. Toronto, Ontario: Frederick Harris Music, 1987.
- . *String Knots: Intermediate Solos for Violin*. Toronto, Ontario: Frederick Harris Music, 1988.
- Jones, Edward Huws. *The Really Easy Violin Book: Very First Solos for Violin with Piano Accompaniment*. London: Faber Music, 1989.
- Kabalevsky, Dmitri. *Albumstücke*. Frankfurt: Peters, 1964.
- . *Twenty Pieces for Violin and Piano*, op. 80. Toronto: Leeds, 1967; New York: Leeds, 1975.
- Mackay, Neil. *Four Modern Dance Pieces*. London: Galliard, 1964.
- Murray, Eleanor, and Phyllis Tate. *Tunes for My Violin*. London: Boosey & Hawkes, 1937.
- Nelson, Sheila. *Moving Up: A First Set of Pieces in the Second Position*. London: Boosey & Hawkes, 1974.
- . *Moving Up Again: A First Set of Pieces in the Third Position*. London; New York: Boosey & Hawkes, 1987.
- Norton, Christopher. *Microjazz for Starters: Twenty Graded Pieces in Popular Styles for Violin and Piano*. London: Boosey & Hawkes, 1990.
- Pracht, Robert. *Twelve Easy Pieces*, op. 12. Boston: Boston Music, 1911.
- Rose, Michael. *Fiddler's Ten: Easy Tunes for Violin with Piano*. London: Novello, 1978.
- Shostakovich, Dmitri. *Albumstücke*. Ed. and arr. Konstantin Fortunatov. Frankfurt: Peters, 1967; Hamburg: Hans Sikorski, 2004.

VIOLIN RESOURCES continued

Etudes and Technique

- Anderson, Gerald E. and Robert S. Frost. *All for Strings: A Comprehensive String Method*. 3 vols. San Diego, California: Neil A. Kjos, 1985.
- Cohen, Mary. *Superstudies for Violin: Easy Original Studies for the Young Player*. 2 vols. London: Faber Music, 1993.
- . *Technique Flies High: 14 Advanced Studies for Solo Violin*. London: Faber Music, 1998.
- . *Technique Takes Off!: 14 Intermediate Studies for Solo Violin*. London: Faber Music, 1992.
- Dont, Jacob, arr. Louis Svecenski. *Twenty-four Exercises*, op. 37. New York: G. Schirmer.
- Geringas, Yaakov. *Shifting: Thirty Studies for Young Violinists*. Toronto, Ontario: Frederick Harris Music, 1987.
- Kayser, Heinrich Ernst. *Elementary and Progressive Studies for the Violin*, op. 20. New York: G. Schirmer, 1915.
- Kinsey, Herbert. *Elementary and Progressive Studies for Violin*. 3 vols. London: Associated Board of the Royal Schools of Music, 1932–1941.
- Kreutzer, Rodolphe, ed. Friedrich Hermann. *Forty-Two Études ou caprices*. London: Peters Edition Limited.
- Mazas, Jacques-Féréol. *Seventy-five Melodious and Progressive Studies*, op. 36. New York: G. Schirmer.
- Skelton, Robert. *The Complete Violin Technique Book*. Toronto, Ontario: Frederick Harris Music, 1998.
- Trott, Josephine. *Melodious Double-Stops*. 2 vols. New York: G. Schirmer, 1925, 1931.
- Wohlfahrt, Franz. *Sixty Studies*, op. 45. Budapest: Editio Musica Budapest, 1962.

Orchestral Excerpts

- Violin Series, Third Edition: Orchestral Excerpts*. Toronto, Ontario: Frederick Harris Music, 2006.
- Bach, Johann Sebastian. *Violin Solos from the Sacred Cantatas, Masses, Passions and Oratorios*. Ed. Martin Wolfhust. Kassel; New York: Bärenreiter, 1996.
- Gingold, Josef, ed. *Orchestral Excerpts from the Symphonic Repertoire*. 3 vols. New York: International, 1953–1962.
- Strauss, Richard. *Orchestral Excerpts from Symphonic Works: For Violin*. Ed. Prill. New York: International, 1944.

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Books

- Auer, Leopold. *Violin Playing As I Teach It*. London: Gerald Duckworth, 1921, 1960, 1980.
- Bachmann, Alberto A. *An Encyclopedia of the Violin*. New York: D. Appleton, 1929, 1937, 1975.
- Boyden, David Dodge. *History of Violin Playing from its Origins to 1761*. London: Oxford University Press, 1965, 1975; Oxford: Clarendon Press, 1990.
- Casals, Pablo. *Joys and Sorrows: Reflections of Pablo Casals as told to Albert E. Kahn*. New York: Simon & Schuster, 1970.
- Fischer, Simon. *Basics, 300 Exercises & Practice Routines for the Violin*. London: Peters Edition Limited, 1997.
- Flesch, Carl. *The Art of Violin Playing*. 2 vols. New York: Carl Fischer, 1924, 1930, 2000.
- Galamian, Ivan. *Principles of Violin Playing and Teaching*. 3rd ed. Ann Arbor, Michigan: Shar Products, 1999.
- Gerle, Robert. *The Art of Practising the Violin*. London: Stainer & Bell, Ltd., 1983, 1985.
- Havas, Kató. *A New Approach to Violin Playing*. London: Bosworth, 1961, 1970.
- . *The Twelve Lesson Course in A New Approach to Violin Playing*. London: Bosworth, 1964.
- Kolneder, Walter. *The Amadeus Book of the Violin: Construction, History, and Music*. Trans. and ed. Reinhard G. Pauly. Portland, Oregon: Amadeus Press, 1972, 1998.
- Loft, Abram. *Violin and Keyboard: the Duo Repertoire: from the 17th Century to Mozart*. 2 vols. Portland, Oregon: Amadeus Press, 2003.
- Menuhin, Yehudi. *Violin: Six Lessons with Yehudi Menuhin*. London: Faber Music, 1971, 1981.
- Mozart, Leopold. *Treatise of the Fundamental Principles of Violin Playing*. Trans. Editha Klocker. 2nd ed. Oxford: Oxford University Press, 1951, 1985.
- Pernecky, Jack M. *Teaching the Fundamentals of Violin Playing*. Ed. Lorraine Fink. Miami, Florida: Summy-Birchard Inc., 1998.
- Rolland, Paul. *The Teaching of Action in String Playing*. Urbana, Illinois: Illinois String Research Associates, 1974, 2000.
- Starr, William, ed. *The Suzuki Violinist*. Knoxville, Tennessee: Kingston Ellis Press, 1976.

VIOLIN REFERENCE MATERIAL continued

Books continued

- Stowell, Robin. *The Cambridge Companion to the Violin*. Cambridge: Cambridge University Press, 1992.
- Szende, Ottó and Mihály Nemessuri. *The Physiology of Violin Playing*. London: Collet's, 1971.
- Szigeti, Joseph. *Szigeti on the Violin*. London: Dover, 1969, 1979.
- . *A Violinist's Notebook*. London: Gerald Duckworth, 1964.
- Yampolsky, I.M. *The Principles of Violin Fingering*. London: Oxford University Press, 1967, 1984.

Periodicals

- American String Teacher*
www.astaweb.com
American String Teachers Association
4153 Chain Bridge Road
Fairfax, Virginia USA 22030
- American Suzuki Journal*
Suzuki Association of the Americas
www.suzukiassociation.org
P.O. Box 17310
Boulder, Colorado USA 80308
- Strad Magazine*
www.thestrاد.com
Trinity House
Wethersfield
Braintree
Essex, UK CM7 4AY
- Strings Magazine*
www.stringsmagazine.com
Strings
Box 469120
Escondido, California USA 92046

Associations and Websites

- American String Teachers Association
www.astaweb.com
- Suzuki Association of the Americas
www.suzukiassociation.org
P.O. Box 17310
Boulder, Colorado USA 80308

Sources of Violin Music

- The Leading Note
www.leadingnote.com
370 Elgin St. Suite 2
Ottawa, Ontario K2P 1N1
tel: 613-569-7888
- Shar Products Company
www.sharmusic.com
P.O. Box 1411
Ann Arbor, Michigan USA 48106
tel: 1-800-248-SHAR
- Steve Weiss Music
www.steveweissmusic.com
2324 Wyandotte Road
Willow Grove, Pennsylvania USA 19090
tel: 215-659-0100
fax: 215-659-1170
toll-free fax: 1-877-582-2494
(This on-line music service stocks more than 10,000 violin titles, including many items not available from general music stores.)
- The Soundpost
www.thesoundpost.com
93 Grenville Street
Toronto, Ontario M5S 1B4
tel: 416-971-6990
fax: 416-597-9923
toll-free: 1-800-363-1512