Message from the President

The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory is recognized in communities across North America for outstanding service to students, teachers, and parents, as well as strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than 125 years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers who have been carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Royal Conservatory will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.

Dr. Peter C. Simon
President
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Getting Started

What’s New?

- Preparatory examinations are now graded.
- Only one etude is required for Grade 7.
- Technical Requirements have been revised.
- The marking scheme for Technical Requirements has been revised for Grades 7 to 10.
- There is a specific memory mark deduction for Lists A, C, and D repertoire in Grades 7 to 10.
- Orchestral Excerpts now include chamber music repertoire.
- Candidates in Grade 10 have the opportunity to split the examination into two separate segments.

Visit www.examinations.rcmusic.ca to register for an examination or for further information concerning official Royal Conservatory programs.

Contact Us

- Phone: 416-408-5019 or toll-free 1-800-461-6058
- Fax: 416-408-3151

273 Bloor Street West
Toronto, ON Canada M5S 1W2

Examinations Offered

Practical Examinations
Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, French Horn, Guitar, Harp, Harpsichord, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Theory Examinations
Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

Musicianship Examinations
Junior, Intermediate, Senior
About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in music education through its curricula, examinations, performances, and teacher education programs, The Royal Conservatory has had a substantial impact on the lives of millions of people globally.

Notable alumni include:
• Randy Bachman
• Isabel Bayrakdarian
• Russell Braun
• Martin Beaver
• Measha Brueggergosman
• Adrienne Clarkson
• Bruce Cockburn
• Naida Cole
• David Foster
• Glenn Gould
• Angela Hewitt
• Norman Jewison
• Diana Krall
• Gordon Lightfoot
• Lois Marshall
• Sarah McLachlan
• Jon Kimura Parker
• Oscar Peterson
• Adrianne Pieczonka
• Paul Shaffer
• St. Lawrence String Quartet
• Teresa Stratas
• Shania Twain
• Jon Vickers

The Royal Conservatory Examinations

The Royal Conservatory provides a recognized standard of musical success through an effectively sequenced course of study and individual student examinations, from preparatory to advanced grades. Over 100,000 examinations are conducted annually in 260 communities across Canada.

The College of Examiners

Examiners are highly trained professional musicians and theorists from across North America. All examiners complete an Examiner Apprenticeship Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner’s career to ensure consistent examination standards across North America.

The Frederick Harris Music Co., Limited

As The Royal Conservatory’s publishing division, The Frederick Harris Music Co., Limited produces The Royal Conservatory’s renowned Syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

Additional programs of The Royal Conservatory are delivered through the following divisions:
• The Glenn Gould School provides professional training in music for gifted young artists at the undergraduate and graduate levels.
• The Young Artists Performance Academy provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
• The Royal Conservatory School provides acclaimed early childhood music education programs, music classes, and private lessons for people of all ages and stages of musical literacy.
• Learning Through the Arts® supports excellence in public education programs by using the arts to enhance learning.
• The Performing Arts Division programs superb performances and events in The Royal Conservatory’s three venues: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and the Conservatory Theatre.
• The Royal Conservatory Music Development Program promotes and expands musical activity in the United States and makes the study of music a central part of the lives of all Americans.

Visit rcmusic.ca to learn more about the history of The Royal Conservatory.

Read about the College of Examiners, including examiner biographies, at www.examinations.rcmusic.ca
Examination Requirements

Certificate Program Overview

*A progressive assessment program for every examination candidate*

Internationally recognized certificates are awarded for successful completion of each practical grade and the required co-requisite theory examination(s). Internationally recognized diplomas are awarded for successful completion of the ARCT practical examination and the required co-requisite examinations in theory and piano. Candidates may enter the Certificate Program at any practical grade from Preparatory to Grade 10. The following table summarizes the examinations required for each certificate.

<table>
<thead>
<tr>
<th>Certificates</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory Violin</td>
<td>Preparatory Violin</td>
</tr>
<tr>
<td>Grade 1 Violin</td>
<td>Grade 1 Violin</td>
</tr>
<tr>
<td>Grade 2 Violin</td>
<td>Grade 2 Violin</td>
</tr>
<tr>
<td>Grade 3 Violin</td>
<td>Grade 3 Violin</td>
</tr>
<tr>
<td>Grade 4 Violin</td>
<td>Grade 4 Violin</td>
</tr>
<tr>
<td>Grade 5 Violin</td>
<td>Grade 5 Violin; Basic Rudiments</td>
</tr>
<tr>
<td>Grade 6 Violin</td>
<td>Grade 6 Violin; Intermediate Rudiments</td>
</tr>
<tr>
<td>Grade 7 Violin</td>
<td>Grade 7 Violin; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 8 Violin</td>
<td>Grade 8 Violin; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 9 Violin</td>
<td>Grade 9 Violin; Advanced Rudiments; Basic Harmony/Basic Keyboard Harmony; History 1: An Overview</td>
</tr>
<tr>
<td>Grade 10 Violin</td>
<td>Grade 10 Violin; Advanced Rudiments; Intermediate Harmony/Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Diploma</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT in Violin Performance</td>
<td>ARCT in Violin Performance; History 3: 19th Century to Present; any two of: Advanced Harmony/Advanced Keyboard Harmony, or Analysis, or Counterpoint; Grade 6 Piano</td>
</tr>
<tr>
<td>Teacher's ARCT</td>
<td>Teacher's ARCT (Parts 1, 2, and 3); History 3: 19th Century to Present; any two of: Advanced Harmony/Advanced Keyboard Harmony, or Analysis, or Counterpoint; Grade 8 Piano</td>
</tr>
</tbody>
</table>

For current information concerning Teacher’s ARCT requirements, please visit www.rcmusic.ca.
Theory Examinations

Essential Tools for Musical Development

- Violin candidates are encouraged to begin theory and piano studies as early as possible.
- Beginning at Grade 5, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

Overview of Theoretical Subjects

The following table lists all of the written theory examinations in the Certificate Program with brief details, including the length of the examination and a summary description of the content.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Theory Examination Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rudiments</td>
<td>Preparatory Rudiments (1 hour)</td>
</tr>
<tr>
<td></td>
<td>– Building blocks of music notation</td>
</tr>
<tr>
<td></td>
<td>Basic Rudiments (1 hour)</td>
</tr>
<tr>
<td></td>
<td>– Elements of music for the beginner</td>
</tr>
<tr>
<td></td>
<td>Intermediate Rudiments (2 hours)</td>
</tr>
<tr>
<td></td>
<td>– Continuation of basic rudiments</td>
</tr>
<tr>
<td></td>
<td>Advanced Rudiments (2 hours)</td>
</tr>
<tr>
<td></td>
<td>– Continuation of intermediate rudiments and preparation for harmony</td>
</tr>
<tr>
<td>Harmony and Counterpoint</td>
<td>Introductory Harmony (2 hours)</td>
</tr>
<tr>
<td></td>
<td>– Chord symbols; non-chord tones; elementary four-part and melodic writing</td>
</tr>
<tr>
<td></td>
<td>Basic Harmony (3 hours)</td>
</tr>
</tbody>
</table>
|                       | – Four-part writing; melodic composition; harmonic and structural analysis in major and minor keys or
|                       | Basic Keyboard Harmony (20 minutes)                                                      |
|                       | – Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis |
|                       | Intermediate Harmony (3 hours)                                                           |
|                       | – Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms or
|                       | Intermediate Keyboard Harmony (25 minutes)                                               |
|                       | – Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading |
|                       | Counterpoint (3 hours)                                                                  |
|                       | – Composition and analysis of simple counterpoint in Baroque style                        |
|                       | Advanced Harmony (3 hours)                                                               |
|                       | – Advanced harmonic and contrapuntal techniques                                          |
|                       | Advanced Keyboard Harmony (30 minutes)                                                   |
|                       | – Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading |
| Analysis              | Analysis (3 hours)                                                                       |
|                       | – Advanced harmonic and structural analysis of musical forms                              |
| History               | History 1: An Overview (3 hours)                                                          |
|                       | – Introduction to styles, composers, and music from 1600 to the present                   |
|                       | History 2: Middle Ages to Classical (3 hours)                                             |
|                       | – Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods |
|                       | History 3: 19th Century to Present (3 hours)                                              |
|                       | – Styles, composers, and music of the Romantic era to the present                         |
Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal classroom setting, generally with a written examination.
- Official Examination Papers, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 5 to 10 and diplomas for the ARCT in Violin Performance or the Teacher’s ARCT. There are no prerequisite or co-requisite theory examinations for Preparatory to Grade 4. However, it is recommended that students complete Preparatory Rudiments prior to Basic Rudiments. Similarly, it is recommended that students complete Introductory Harmony prior to Basic Harmony.

Candidates for the ARCT in Violin Performance or the Teacher’s ARCT will be required to complete the following theory examinations: History 3: 19th Century to Present, and two of the following three examinations: Advanced Harmony/Advanced Keyboard Harmony, or Counterpoint, or Analysis. The selection of these examinations and the order in which they are taken is at the discretion of the candidate.

Candidates for the ARCT in Violin Performance must complete co-requisite theory examinations and the Grade 6 Piano examination before or within five years of the original practical examination to be eligible for the Diploma.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Violin Performance. For up-to-date information on the Teacher’s ARCT please consult www.rcmusic.ca.

<table>
<thead>
<tr>
<th>Grade</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>ARCT in Performance</th>
<th>Teacher’s ARCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required Examinations (C = Co-requisite, P = Prerequisite)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Rudiments</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Rudiments</td>
<td>C</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Harmony</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Any two of: Advanced Harmony, or Counterpoint, or Analysis</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td>C</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
<td>C</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Grade 10 Practical</td>
<td>P</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Grade 6 Piano</td>
<td></td>
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<td></td>
<td></td>
<td>P</td>
<td></td>
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<tr>
<td>Grade 8 Piano</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>C</td>
<td></td>
</tr>
</tbody>
</table>

Alternative Examinations

| Basic Keyboard Harmony (can be substituted for Basic Harmony) | C |
| Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony) | C | P | P |
| Advanced Keyboard Harmony (can be substituted for Advanced Harmony) | C | C |
| Junior Musicianship (can be substituted for Grade 8 Ear Tests) | C |
| Intermediate Musicianship (can be substituted for Grade 9 Ear Tests) | C |
| Senior Musicianship (can be substituted for Grade 10 and Teacher’s ARCT Ear Tests) | C | C |
Examination Repertoire

The *Violin Syllabus, 2013 Edition* lists the repertoire for violin examinations. Information given for each item includes:

- the composer
- the title of the selection
- the larger work of which the selection is a part (where applicable)
- an anthology or collection in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(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. 86 for a list of publishers with their abbreviations.

**Syllabus Repertoire Lists**

At each grade, candidates are encouraged to choose a balanced and varied examination program that includes a variety of musical styles and keys. The repertoire for each grade is divided into lists, according to genre or stylistic period.

**Preparatory, Grade 1, and Grade 2**
List A: Pieces in a Slower Tempo
List B: Pieces in a Faster Tempo

**Grade 3**
List A: Repertoire in Baroque and Classical Styles
List B: Traditional and Romantic Repertoire
List C: Repertoire Composed After 1930

**Grade 4**
List A: Concertos, Sonatinas, and Fantasias
List B: Repertoire in Baroque Style
List C: Concert Repertoire

**Grade 5, Grade 6, and Grade 7**
List A: Concertos, *Airs variés*, and Fantasias
List B: Sonatas and Sonatinas
List C: Concert Repertoire

**Grade 8**
List A: Concertos, *Airs variés*, and Fantasias
List B: Sonatas and Sonatinas
List C: Concert Repertoire
List D: Unaccompanied Repertoire

**Grade 9**
List A: Concertos and *Airs variés*
List B: Sonatas and Sonatinas
List C: Concert Repertoire
List D: Unaccompanied Repertoire of Johann Sebastian Bach

**Grade 10**
List A: Concertos
List B: Sonatas
List C: Concert Repertoire
List D: Unaccompanied Repertoire of Johann Sebastian Bach
**Examination Requirements**

*ARCT in Violin Performance*
- List A: Concertos
- List B: Sonatas
- List C: Concert Repertoire
- List D: Unaccompanied Repertoire

**Da Capo Signs and Repeats**
- When performing repertoire in an examination, candidates should observe *da capo* and *dal segno* signs, unless stated otherwise in the *Violin Syllabus, 2013 Edition*.
- Repeat signs should be observed *only* if indicated in the *Violin Syllabus, 2013 Edition* or in *Violin Series, 2013 Edition*.

**Memory**
At Preparatory through Grade 6, six marks are awarded for the memorization of repertoire.
- Three marks are awarded for each repertoire selection performed by memory in Preparatory and Grades 1 and 2.
- Two marks are awarded for each repertoire selection performed by memory in Grades 3 and 4.
- In Grades 5 and 6, three marks are awarded for each repertoire selection from Lists A and C performed by memory. List B selections need not be performed by memory, and no extra marks will be awarded for memorization.

At Grade 7 through ARCT, candidates are expected to perform all repertoire by memory, with the exception of List B selections, which do not need to be memorized.
- A memory mark deduction of 10% per repertoire selection will be made for pieces from Lists A, C, and D that are performed with music.
- List B selections need not be performed by memory, and no extra marks will be awarded for memorization.

**Accompaniment**
All selections requiring accompaniment must be performed with piano accompaniment only. No other instruments are permitted. Recorded accompaniment is not permitted.
Candidates must provide their own collaborative pianist. Collaborative pianists are permitted in the examination room only while they are playing accompaniments for the candidate.

**Repertoire Substitutions**
Violin candidates at Grades 1 through ARCT have the option of substituting one repertoire selection at each examination with a selection of their own choice. Repertoire substitutions for Violin fall under the following categories.

**Syllabus Substitutions**
Candidates in Grade 1 through 10 may substitute one repertoire selection from the grade immediately above without prior approval. The repertoire substitution must normally be chosen from the corresponding List of the grade immediately above the candidate’s official grade. For example, a Grade 5 List A selection may be performed in place of a Grade 4 List A selection.

Please note that the performance of repertoire substitutions chosen from a higher grade will be evaluated at the standard of the higher grade. **NOTE: No Syllabus substitution is allowed for Grade 10 List D repertoire.**
Non-Syllabus Substitutions Requiring Approval
Violin candidates may apply to substitute one repertoire selection not listed in the Violin Syllabus, 2013 Edition with a work that is comparable in style and difficulty. The substitute repertoire selection must be of comparable length and musical quality to selections in the specified List. Approval of such selections is based on the suitability of the style and the level of difficulty of the substitute composition.

Candidates wishing to include a substitute selection on their examination programs must complete an Examination Substitute Piece Request Form (available at www.examinations.rcmusic.ca) by the examination registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

- Send the completed form together with the appropriate fee and a copy of the substitute piece to The Royal Conservatory Examinations. (Photocopies used for this purpose should be marked “For Approval Only”; these copies will be destroyed once a decision has been made.) Any published music submitted will be returned to the candidate along with the approval form.
- Bring the approved Examination Substitute Piece Request Form to your examination and give it to the examiner.
- Please note that marks will be deducted from the final examination mark for any unapproved Non-Syllabus substitution or for any Syllabus substitution that does not follow the guidelines provided above.

NOTE: In Grades 8, 9, 10, and ARCT, Non-Syllabus substitutions are not permitted for List D selections.

Orchestral Excerpts

Candidates are expected to play chords as they would in an orchestral setting. Unless specifically marked “non divisi,” candidates should play the upper note only, or the upper two notes of three- or four-note chords.

Orchestral excerpts need not be memorized, and no extra marks will be awarded for memorization. For further details on examination requirements for orchestral excerpts, please consult the listings for each grade.

Technical Requirements
Etudes
A selection of etudes for Preparatory though Grade 8 is published in Violin Series, 2013 Edition: Violin Technique and Etudes (Preparatory–4 and 5–8). Etudes need not be memorized and no extra marks will be awarded for memorization. For further details on examination requirements for etudes, please consult the listings for each grade.

Technical Tests
Complete technical tests for levels Preparatory through Grade 8 are published in Violin Series, 2013 Edition: Violin Technique and Etudes (Preparatory–4 and 5–8). Technical tests (scales, arpeggios, and double stops) must be played from memory. No marks will be awarded for technical tests that are not performed from memory. For further details on examination requirements for technical tests, please consult the listings for each grade.
General Instructions

• The examiner will choose a representative sampling of items on the technical requirements list.
• Metronome speeds are intended as a guideline. The tempo should be compatible with the required number of notes per bow, a clear and sonorous tone, controlled rhythm, and precise intonation.
• Vibrato is not recommended. If used, it should be limited to final tonic notes.
• The fingering shown in Violin Series, 2013 Edition: Violin Technique and Etudes is recommended but not compulsory. Any logical fingering pattern is acceptable.
• One- and two-octave scales must be played with the patterns shown in the Violin Syllabus, 2013 Edition.
• Three-octave scales from Grades 5 through 8 may be played with either of the following patterns, provided they are played with the required number of notes per bow as stipulated in the Violin Syllabus, 2013 Edition. Candidates in Grades 9 and 10 may use either of the following patterns, or the Carl Flesch patterns.

Pattern A–Galamian Pattern

Pattern B
Grade-by-Grade Requirements

Preparatory

Candidates at the Preparatory level are expected to exhibit developing bow control and some understanding of bow division. There should be evidence of a steady, rhythmic pulse. Whole steps and half steps should be well defined. Good posture and hand set-up are important factors.

Preparatory Requirements

<table>
<thead>
<tr>
<th>Preparatory Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>27</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>27</td>
</tr>
<tr>
<td>Memory (3 marks per repertoire selection)</td>
<td>6</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>30</td>
</tr>
<tr>
<td>Etudes: one etude from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>15</td>
</tr>
<tr>
<td>– arpeggios</td>
<td>15</td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>5</td>
</tr>
<tr>
<td>Playback</td>
<td>5</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
</tbody>
</table>

Theory Co-requisite

None

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections by two different composers: one from List A and one from List B.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Violin Series, 2013 Edition: Preparatory Violin Repertoire FHM

List A

Pieces in a Slower Tempo

Traditional

- Go Tell Aunt Rhody (in Suzuki Violin School, Revised Edition, 1 ALF)

Archer, Violet

Three Little Studies for Violin and Piano CMC

- Waltz (no. 3)

Twelve Miniatures WAT; CMC

- On Tiptoe

Bayly, Thomas H.


Bennett, Richard Rodney

Up Bow, Down Bow NOV

- Serenade

Birston, Harold

Excursions for Violin FHM

- In Ancient Times

Blachford, Frank

- Berceuse FHM

Colledge, Katherine, and Hugh Colledge

Waggon Wheels B&H

- Goldfish Bowl
- Nightingale
- Waterfall

Coulthard, Jean

- The Climb Up Mount Royal (in A La Jeunesse CMC)

de Keyser, Paul

Violin Playtime, 1 FAB

- The Bells of St. Basil’s
- Poème

Hayes, Philip

- Canon (arr. Paul de Keyser in The Young Violinist’s Repertoire, 1 FAB)

Huws Jones, Edward

The Really Easy Violin Book FAB

- Dinosaur Plod

Norton, Christopher

Microjazz Violin Collection, 1 B&H

- Up the Scale
List B

Pieces in a Faster Tempo

Traditional
- May Song (in Suzuki Violin School, Revised Edition, 1 ALF)
- The Old Woman and The Peddler (arr. Akiko Kinney FHM)
- Playing Ball (arr. Stephen Chatman FHM)
- Song of the Wind (in Suzuki Violin School, Revised Edition, 1 ALF)

Barratt, Carol
Bravo! Violin B&H
- Round Dance
- Quirk

Birston, Harold
Excursions for Violin FHM
- I’m Crazybusy, I’m Tired
- The Old Jalopy
  → with repeat

Colledge, Katherine, and Hugh Colledge
Waggon Wheels B&H
- Bell-ringers
- Knickerbocker Glory
- Polka Dots

Coulthard, Jean
- Let’s Play (in The Encore Series for Violin & Piano, 2 FHM)

Ethridge, Jean
- The Subway Train FHM

Huws Jones, Edward
The Really Easy Violin Book FAB
- Spine Chiller
- Tap Dance

Janáček, Leos, arr.
- Konopě (The Old City) (transc. Leos Faltus in Mährische Tänze für Violine und Klavier UNI)

Kabalevsky, Dmitri
- Peter (transc. Konstantin Fortunatov in Kabalevsky: Albumstücke PET)

Krasev, A.
- Pony Trot (in The Young Violinist’s Repertoire, 1 FAB)

Nelson, Sheila M.
Piece by Piece, 1 B&H
- Flag Dance
- Over the Moon

Rose, Michael
- March

Suzuki, Shin’ichi
- Allegro (in Suzuki Violin School, Revised Edition, 1 ALF)

Technical Requirements
Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes
Candidates must prepare one etude from the following list.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM

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 CHD
- one of nos. 1, 3, 7

Cohen, Mary
Superstudies for Violin 1 FAB
- Blast Off! (no. 1)
- Robots Rocking at the Microchip Ball (no. 5)

de Keyser, Paul
Violin Playtime Studies FAB
- Birdsong (no. 5)
- The Bouncing Ball (no. 12)
- Galloping Arpeggios (no. 11)
- G String Ländler (no. 9)
- The Little Jester (no. 13)
- Tick Tock Quavers (no. 7)

Donkin, Christine
Get Fiddlin’! FHM
- Beaver Mines (no. 1)

Givens, Shirley
Adventures in Violinland, 1F GIV
- Aren’t You Glad?
- Marching Notes
Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play scales and arpeggios from memory.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D, A</td>
<td>1 octave start on open string</td>
<td>( \updownarrow ) 60</td>
<td>( \updownarrow \downarrow )</td>
</tr>
<tr>
<td>Arpeggios</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>D, A</td>
<td>1 octave start on open string</td>
<td>( \updownarrow ) 60</td>
<td>( \updownarrow \downarrow \downarrow )</td>
</tr>
</tbody>
</table>

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{4}{4} )</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only

\[
\begin{array}{cccccc}
\text{C} & \text{C} & \text{C} & \text{D} & \text{D} & \text{D} \\
\end{array}
\]

Playback

Candidates will be asked to play back a melody on the violin, based on the first three notes of a major scale. The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic</td>
<td>D, A major</td>
<td>four notes</td>
</tr>
</tbody>
</table>

Example only

\[
\begin{array}{cccccc}
\text{D} & \text{D} & \text{D} & \text{D} & \text{D} & \text{D} \\
\end{array}
\]
Grade 1

Candidates in Grade 1 should be able to play whole bows, slurs, legato, and staccato strokes. There should be evidence of a steady, rhythmic pulse. Tone should be clear and some variety in dynamic levels should be present. Tonality should be well centered.

<table>
<thead>
<tr>
<th>Grade 1 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>27</td>
</tr>
<tr>
<td>Memory (3 marks per repertoire selection)</td>
<td>27</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>15</td>
</tr>
<tr>
<td>– scales</td>
<td>15</td>
</tr>
<tr>
<td>– arpeggios</td>
<td>15</td>
</tr>
<tr>
<td>– double stops</td>
<td>10</td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>5</td>
</tr>
<tr>
<td>Playback</td>
<td>5</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisite</td>
<td>None</td>
</tr>
</tbody>
</table>

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections by two different composers, one from List A and one from List B.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Violin Series, 2013 Edition: Violin Repertoire 1 FHM

List A

Pieces in a Slower Tempo

Traditional

- All Through the Night (arr. Barbara Barber in Solos for Young Violinists, 1 ALF)
- On the Wing (arr. Carol Barratt in Bravo! Violin B&H)

Bartók Béla

- Andante (arr. Ede Zathureczky, no. 8 in For Children (Gyermekéknek) EMB)

Birston, Harold

Excursions for Violin FHM

- March of the Elephants

Carse, Adam

Fiddle Fancies S&B

- Bluebell Chimes
- Sweet Sorrow

Cofalik, Antoni, and Romuald Twardowski

At the Zoo BAR

- The Bear (Der Bär)

Colledge, Katherine, and Hugh Colledge

Waggon Wheels B&H

- Bow Ties!
- Full Moon

Coulthard, Jean

- Grandfather Tells a Witch Story
- A Song for Bedtime (in A La Jeunesse CMC)

Cui, César

- From My Homeland (arr. Paul de Keyser and Fanny Waterman in The Young Violinist’s Repertoire, 3 FAB)

Donkin, Christine

Costume Party FHM

- The Sasquatch
- The Tooth Fairy

Elgar, Edward

Six Very Easy Pieces in the First Position, op. 22 FAB; BOS

- Andante in C Major (no. 1)

Handel, George Frideric

- Air from Rinaldo (arr. Kathleen Wood FHM)
- Chorus from Judas Maccabaeus (in Suzuki Violin School, Revised Edition, 2 ALF)

Huws Jones, Edward

The Really Easy Violin Book FAB

- Skye

Kabalevsky, Dmitri

Twenty Pieces for Violin and Piano, op. 80 SCH; SIK

- A Song (no. 6)

Lawes, Henry

- A Canzonet (arr. Thomas Dunhill in Fiddler’s Choice, 1 ABR)

Popp, Paulette, arr. Christine Gale

- The Plucky Snake

Sugár, Rezso

Song and Dance (in Violin Music for Beginners, 1 EMB)

- complete
Suzuki, Shin’ichi
- Andantino (in Suzuki Violin School, Revised Edition, 1 ALF)

Telfer, Nancy
If Flowers Could Speak CMC
- The Lonely Sunflower

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**List B**

**Pieces in a Faster Tempo**

Anonymous
- Caterpillar! Caterpillar! (arr. Akiko Kinney FHM)
- Contredanse (in Violin Playtime, 2 FAB)
- Minuet (attr. William Duncombe, arr. Carol Barratt, in Bravo! Violin B&H)
- Untitled Reel 1 (arr. John Beckwith, in Eight Miniatures from the Allen Ash Manuscript FHM)

Archer, Violet
Twelve Miniatures WAT; CMC
- Jig

Bach, Johann Sebastian
- Minuet 1 from Suite in G Minor, BWV 822 (arr. in Suzuki Violin School, Revised Edition, 1 ALF)

Bartók Bela
- Allegro non troppo (arr. Ede Zathureczky, no. 1 in For Children (Gyermekknek) EMB)
- Dance (Tánccdal) (arr. Ede Zathureczky, no. 5 in For Children (Gyermekknek) EMB)

Carse, Adam
The Fiddler's Nursery S&B
- A Bumpkin's Dance
- At Dawn
- Dance Steps
- Minuet

Cofalik, Antoni, and Romuald Twardowski
At the Zoo BAR
- The Kangaroo (Das Känguru)
- Two Little Donkeys (Zwei kleine Esel)

Colledge, Katherine, and Hugh Colledge
Fast Forward B&H
- Hallowe'en
- Singapore Sunset
Waggon Wheels B&H
- Lollipop Man

Donkin, Christine
Costume Party FHM
- The Cowboy
- The Magician
- The Pirate

Elgar, Edward
Six Very Easy Pieces in the First Position, op. 22 FAB; BOS
- Allegretto in C Major (no. 2)

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Fleming, Robert
- Scotty Lad CMC

Huws Jones, Edward
The Really Easy Violin Book FAB
- Boogie
- Pipe and Tabor

Janáček, Leoš, arr.
- Moravian Dance (Dymák) (transc. Leoš Faltus in Mährische Tänze für Violine und Klavier UNI)

Kabalevsky, Dmitri
Twenty Pieces for Violin and Piano, op. 80 SCH; SIK
- Dance Song (no. 10)
- Games (no. 3)
- March (no. 5)

Lumsden, Caroline, and Ben Attwood
Wizard's Potion PET
- Dizzy Lizzy Lightweight
- Jump Slimy Toad

Mackay, Neil
Four Modern Dance Tunes S&B
- Cha-Cha
  → omit repeat

Matz, Rudolph
A Spring Day – Seven Short Pieces
- With Friends UMP

Murray, Eleanor, and Phyllis Tate
Tunes for My Violin B&H
- The Gypsy Fiddler

Nelson, Sheila M.
Piece by Piece, 1 B&H
- Whirlpool Waltz
Piece by Piece, 2 B&H
- Dance of the Minor Thirds
- Merry Go Round

Norton, Christopher
Microjazz Violin Collection, 1 B&H
- Snooker Table

Schumann, Robert
- The Happy Farmer (arr. in Suzuki Violin School, Revised Edition, 1 ALF)
- Soldier's March, op. 68, no. 2 (arr. FHM)
  → with repeat

Suzuki, Shin'ichi
- Allegretto (in Suzuki Violin School, Revised Edition, 1 ALF)

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**Technical Requirements**

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.
Etudes
Candidates must prepare two technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:
● one selection
▶ selection is found in Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory—4 FHM

Anonymous
▶ Bow Division FHM

Cohen, Mary
Superstudies for Violin, 1 FAB
● Rocking Rowboats (no. 6)
● Space Walk (no. 4)
Superstudies for Violin, 2 FAB
▶ Gliding Along at the Octopus Ball (no. 9)

de Keyser, Paul
Violin Playtime Studies FAB
● Chugging Along (no. 25)
● Courageous Crotchets (no. 10)
● Legato Leaps (no. 14)
● Puppet on Two Strings (no. 8)
● The See-Saw (no. 2)

Donkin, Christine
Get Fiddlin'? FHM
● Athabasca (no. 5)
● Crowsnest Pass (no. 2)
▶ Nojack (no. 14)

Entezami, Ramin
Melodious Etudes in First Position FIS
▶ The Little Eel (no. 9)

Gale, Christine
▶ The Sulky Sailor

Givens, Shirley
Adventures in Violinland, 2B GIV
▶ Tuning Up!

Harris, Paul
Improve Your Scales!, 1–2 FAB
● Amusement Arcade
● Apish Antics
● Gentle Genie

Kinsey, Herbert
Elementary Progressive Studies, set 1 ABR
● one of nos. 1, 2, 7

Metz, Louis
Vioolmethode, 2 B&V
● no. 48

Romberg, Bernhard Heinrich
▶ Andante (arr. A. Baird Knechtel)

Suzuki, Shin'ichi
Suzuki Violin School, Revised Edition, 1 ALF
● Etude (with sixteenth-note variation)
● Perpetual Motion in A Major (with sixteenth-note variation)
● Perpetual Motion in D Major (with sixteenth-note variation)

Telfer, Nancy
Ready to Go? CMC
▶ Little Red Sportscar

Technical Tests
Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory—4 FHM for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>A, D</td>
<td>1 octave start on open string</td>
<td>⏥️ = 69</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>A, D</td>
<td>1 octave start on open string</td>
<td>⏥️ = 69</td>
<td></td>
</tr>
</tbody>
</table>

| Double Stops* |       |              |       |        |
| Exercise on Open Strings |       |              | ⏥️ = 69 |        |

*See Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory—4 FHM.
Ear Tests

Clapback
Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

Example only
1
\[\text{\includegraphics{clapback_example1.png}}\]

2
\[\text{\includegraphics{clapback_example2.png}}\]

Playback
Candidates will be asked to play back a melody on the violin, based on the first three notes of a major scale. The melody may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic</td>
<td>D, A major</td>
<td>four notes</td>
</tr>
</tbody>
</table>

Example only
1
\[\text{\includegraphics{playback_example1.png}}\]

2
\[\text{\includegraphics{playback_example2.png}}\]
Grade 2

Candidates in Grade 2 should be able to play in all parts of the bow with good control and should be able to execute slurs, legato, and staccato strokes. Tone should be clear and some variety in dynamic levels should be present. Whole steps and half steps should be clearly defined in 1st and 3rd positions and tonality should be well centred in both major and minor keys.

<table>
<thead>
<tr>
<th>Grade 2 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>27</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>27</td>
</tr>
<tr>
<td>Memory (3 marks per repertoire selection)</td>
<td>6</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>30</td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>15</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>15</td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>– double stops</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>3</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>4</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisite</td>
<td>None</td>
</tr>
</tbody>
</table>

Reertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections by two different composers, one from List A and one from List B.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Violin Series, 2013 Edition: Violin Repertoire 2 FHM

List A

Pieces in a Slower Tempo

Archer, Violet

Twelve Miniatures WAT; CMC

- In Church

Bach, Johann Sebastian

- Musette from English Suite No. 3, BWV 808 (arr. in Suzuki Violin School, Revised Edition, 2 ALF)

Barnes, Milton

Three Folk Dances CMC

- Folk Dance No. 2

Bartók, Béla

- Chanson du Vagabond (Betyár Nőta) (arr. Ede Zathureczky, no. 4 in For Children (Gyermekeknél) EMB)

Bayly, Thomas H.


Beethoven, Ludwig van

- Abschied (arr. Alfred Moffat in Old Fiddle Pieces, OTT)

Bennett, Richard Rodney

Up Bow, Down Bow NOV

- A Little Elegy
- A Quiet Conversation

Colledge, Katherine, and Hugh Colledge

Fast Forward B&H

- Snake Charmer
- Wondering

Shooting Stars B&H

- The Misty Isle

Coulthard, Jean

- A Little Sorrow (in The Encore Series for Violin & Piano, 2 FHM)

Donkin, Christine

Costume Party FHM

- The Acrobat

Elgar, Edward

Six Very Easy Pieces in the First Position, op. 22 FAB; BOS

- Andante in A Minor (no. 3)
- Andantino in G Major (no. 4)

Ethridge, Jean

- Cradle Song (in The Encore Series for Violin & Piano, 2 FHM)

Halvorsen, Johan

- Mélodie (arr. Warren Mould FHM)

Heins, Donald

The Bell Boy Suite FHM

- Prelude: “Calling Mr. Eccles”
- Aria and Bourrée

Hook, James

- Tempo di menuetto (arr. Alfred Moffat in Old Masters for Young Players, 3 OTT)

Kabalevsky, Dmitri

Twenty Pieces for Violin and Piano, op. 80 SCH; SIK

- Dreamers (no. 19)
- Melody (no. 14)
Laoureux, Nicolas  
- Petite Berceuse FRB

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

Pracht, Robert  
Twelve Easy Pieces, op. 12 BMC  
- Romance

Rameau, Jean-Philippe  
- Two Sarabandes from *Premier livre de pièces de clavecin* (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

Tchaikovsky, Pyotr Il'ych  
- Mélodie antique française (Old French Song) from *Album pour enfants* (arr. FHM)

Telfer, Nancy  
*If Flowers Could Speak* CMC  
- Dance of the Peonies

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**List B**  
**Pieces in a Faster Tempo**

**Traditional**  
- Maytime (arr. Paul de Keyser and Fanny Waterman, in *The Young Violinist’s Repertoire*, 3 FAB)

Archer, Violet  
*Twelve Miniatures* WAT; CMC  
- Waltzing

Babell, William  
- Two Matelottes (arr. Alfred Moffat in *Old Masters for Young Players*, 3 OTT)

Bach, Carl Philipp Emanuel  
- Marche, BWV Anh. 122 (arr. Constance Seely-Brown, in *Ten Little Classics* FIS)

Bach, Johann Sebastian, attr.  
- Minuet 2 (Minuet in G Major), from *Notenbuch der Anna Magdalena Bach*, BWV Anh. 116 (arr. in *Suzuki Violin School, Revised Edition*, 1 ALF)  
- Minuet 3 (Minuet in G Major) from *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114 (Christian Petzold: attr. J.S. Bach and arr. in *Suzuki Violin School, Revised Edition*, 1 ALF)

Clarke, Jeremiah  
- Minuet from *Choice Lessons for the Harpsichord or Spinet* (arr. Christine Donkin FHM)

Cofalik, Antoni, and Romuald Twardowski  
*At the Zoo* BAR  
- The Beavers (Die Biber)

Colledge, Katherine, and Hugh Colledge  
*Fast Forward* B&H  
- The Ceilidh
- Hornpipe

Shooting Stars B&H  
- Five-a-Side
- Look Lively

De Fesch, Willem  
- Esperanza (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

Donkin, Christine  
*C Costume Party FHM*  
- The Dancer

Fall Fair FHM  
- Fall Fair

Duke, David  
- Motorcycles (in *The Encore Series for Violin & Piano*, 2 FHM)

Elgar, Edward  
*Six Very Easy Pieces in the First Position*, op. 22 FAB; BOS  
- Allegretto in G Major (no. 5)  
- Allegro in C Major (no. 6)

Fleming, Robert  
- Singer Man CMC

Girard, Anthony  
- Le soleil luit pour tout le monde BIL

Handel, George Frideric  
- Bourrée, from Sonata in F Major for Oboe and Basso Continuo, HWV 363 (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

Haydn, Franz Joseph  
- Minuet and Trio, from Divertimento in D Major for Baryton, Viola, and Cello, Hob. XI:34 (arr. FHM)

Kabalevsky, Dmitri  
*Twenty Pieces for Violin and Piano*, op. 80 SCH; SIK  
- Polka (no. 13)  
- Skipping and Hopping (no. 8)

Losy, Johann Anton [Jan Antonin]  
- Bourrée (arr. Ferenc Brodzsky in *Old Music for Violin* EMB)

Lumsden, Caroline, and Ben Attwood  
*Wizard’s Potion* PET  
- Flash of Light’ning  
- Strike It Lucky!

Mackay, Neil  
*Four Modern Dance Tunes* S&b  
- Rebecca  
- Tango
Mozart, Wolfgang Amadeus
- Pantomime, from Les petits riens, K 10 (arr. Paul de Keyser and Fanny Waterman in The Young Violinist’s Repertoire, 4 FAB)

Pracht, Robert
Twelve Easy Pieces, op. 12 BMC
- Hongrois (Hungarian)  
  → observe repeat in Trio only
- Wandering

Schubert, Franz
- Waltz in D Major, D 420, no. 1 (arr. Kathleen Wood FHM)

Shostakovich, Dmitri
- Kleiner Marsch (arr. Konstantin Fortunatov in Shostakovich: Albumstücke PET)
- Hurdy-Gurdy (arr. Konstantin Fortunatov in Shostakovich: Albumstücke PET)

Weber, Carl Maria von
- Gypsy Dance (in The Young Violinist’s Repertoire, 3 FAB)
- Hunters’ Chorus, from Der Freischütz (in Suzuki Violin School, Revised Edition, 2 ALF)

Technical Requirements
Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes
Candidates must prepare two technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM

Traditional
- Charlie Is My Darling FHM

Cohen, Mary
Scaley Monsters for Violin FAB
- Donkey Riding
Superstudies for Violin, 2 FAB
  → Saturday Night Stomp

de Keyser, Paul
Violin Playtime Studies FAB
- German Folk-Song (no. 26)
- March (no. 29)
  → Rowing on the Lake (no. 27)
- Trumpet Tune (no. 18)

Donkin, Christine
Get Fiddlin’! FHM
- Osoyoos (no. 12)
  → Pancake Peak (no. 8)
  → play in 3rd position

Geringas, Yaakov
Shifting: Thirty Progressive Studies for Violinists FHM
- Country Dance (no. 17)
  → Gym (no. 2)
  → play with given fingering
- Hide and Seek (no. 4)

Givens, Shirley
Adventures in Violinland, 3D GIV
- Spend Your Bow Wisely

Harris, Paul
Improve your Scales!, 1–2 FAB
- Arietta
- Greyhound
Improve your Scales!, 4 FAB
- Drifting
- Flamingo

Kinsey, Herbert
Elementary Progressive Studies, set 1 ABR
- one of nos. 9, 10, 12, 14, 16

Metz, Louis
Vioolmethode 2 B&V
- one of nos. 13, 21, 40

Milburn, Richard
- Listen to the Mockingbird (arr. Shirley Givens in Adventures in Violinland, 3D GIV)
  → play in 3rd position

Rhoda, Janice Tucker
The ABCs of Violin for The Absolute Beginner FIS
- Bobbing for Apples Jig (no. 77)

Romberg, Bernhard Heinrich
Twenty-seven Etudes for Strings GVT
  → Sailing (arr. A. Baird Knechtel)

RT, Zav, arr.
Fiddleworks, 1 FHM
- Road to Lisdoonvarna

Sitt, Hans
Studies for Violin, op. 32, 1 FIS
- no. 2 or no. 5

Suzuki, Shin’ichi
Position Etudes, Revised Edition ALF
- Perpetual Motion in G Major, 3rd Position (with sixteenth-note variation, unaccompanied)

Wohlfahrt, Franz
Sixty Studies for Violin, op. 45, 1 SCH
  → Study in F Major (no. 5)
  → one of nos. 1, 2, 8, 9
### Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4* FHM for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G, A</td>
<td>2 octaves</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>G, A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic Minor</td>
<td>G, A</td>
<td>1 octave start on open string</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>F</td>
<td>1 octave</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>1 octave in 3rd position start on A string</td>
<td>♩ = 100</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major G, A</td>
<td>2 octaves</td>
<td>♩ = 80</td>
</tr>
<tr>
<td>Minor G, A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major F</td>
<td>1 octave</td>
<td>♩ = 80</td>
</tr>
<tr>
<td>D</td>
<td>1 octave in 3rd position start on A string</td>
<td>♩ = 60</td>
</tr>
</tbody>
</table>

| Double Stops* | |
|---------------|--|---|
| Exercise on A and E Strings |       | ♩ = 80 |

*See *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4* FHM.

### Ear Tests

#### Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>½ ½</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

1

2

*Grade 2*
Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

or
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic or dominant</td>
<td>G, D, A major</td>
<td>five notes</td>
</tr>
</tbody>
</table>

Example only

1

2
Grade 3

Candidates in Grade 3 should be able to use a variety of bow strokes appropriately, including *staccato*, *martelé*, and *detache*. Secure intonation in 1st, 2nd, and 3rd positions is required, including the ability to shift between positions with accuracy and fluency. The development of vibrato is encouraged at this level.

<table>
<thead>
<tr>
<th>Grade 3 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>18</td>
</tr>
<tr>
<td>Memory (2 marks per repertoire selection)</td>
<td>6</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>20</td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>10</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>– double stops</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>3</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>4</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisite</td>
<td>None</td>
</tr>
</tbody>
</table>

**Repetoire**

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare three contrasting selections by three different composers, one from List A, one from List B, and one from List C.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in *Violin Series, 2013 Edition: Violin Repertoire 3* FHM

<table>
<thead>
<tr>
<th>List A Repertoire in Baroque and Classical Styles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albrechtsberger, Johann Georg</td>
</tr>
<tr>
<td>► Minueto and Trio in D Major, from Symphony No. 3 in D Major (arr. Paul Jenkins FHM)</td>
</tr>
<tr>
<td>Arne, Thomas A.</td>
</tr>
<tr>
<td>● Melodie in G Major (arr. Alfred Moffat in <em>Old Masters for Young Players, 1 OTT</em>)</td>
</tr>
<tr>
<td>Bach, Johann Sebastian, attr.</td>
</tr>
<tr>
<td>► Musette, from <em>Notenbuch der Anna Magdalena Bach</em>, BWV Anh. 126 (arr. Kathleen Wood FHM)</td>
</tr>
<tr>
<td>Becker, Jean</td>
</tr>
<tr>
<td>● Gavotte (in <em>Suzuki Violin School, Revised Edition, 3 ALF</em>)</td>
</tr>
<tr>
<td>Beethoven, Ludwig van</td>
</tr>
<tr>
<td>● Minuet in G Major, from <em>Sechs Menuette</em>, WoO 10, no. 2 (arr. in <em>Suzuki Violin School, Revised Edition, 2 ALF</em>)</td>
</tr>
<tr>
<td>Diabelli, Anton</td>
</tr>
<tr>
<td>Sonatina, op. 163, no. 4</td>
</tr>
<tr>
<td>► 2nd movement: Andante cantabile (arr. Kathleen Wood FHM)</td>
</tr>
<tr>
<td>Gossec, François-Joseph</td>
</tr>
<tr>
<td>● Gavotte (in <em>Suzuki Violin School, Revised Edition, 1 ALF</em>)</td>
</tr>
<tr>
<td>Hasse, Johann Adolph</td>
</tr>
<tr>
<td>Two Dances (arr. Alfred Moffat, in <em>Old Masters for Young Players, 1 OTT</em>)</td>
</tr>
<tr>
<td>● Bourrée and Menuett</td>
</tr>
<tr>
<td>Küchler, Ferdinand</td>
</tr>
<tr>
<td>Concertino in G Major, op. 11 BOS</td>
</tr>
<tr>
<td>► 1st movement</td>
</tr>
<tr>
<td>Lully, Jean-Baptiste</td>
</tr>
<tr>
<td>● Gavotte (in <em>Suzuki Violin School, Revised Edition, 2 ALF</em>)</td>
</tr>
<tr>
<td>Martini, Giovanni Battista</td>
</tr>
<tr>
<td>● Gavotte (in <em>Suzuki Violin School, Revised Edition, 3 ALF</em>)</td>
</tr>
<tr>
<td>Montéclair, Michel Pignolet de</td>
</tr>
<tr>
<td>● Two Minuets (in <em>Position Pieces for Violin and Piano, 2 FAB</em>)</td>
</tr>
</tbody>
</table>
### List B

**Traditional and Romantic Repertoire**

**Anonymous**
- Untitled Reel 2 (arr. John Beckwith, in *Eight Miniatures from the Allen Ash Manuscript* FHM)

**Traditional**
- Nouvelle agréable (arr. Christine Donkin FHM)
  - play with fingering indicated
- Skye Boat Song (arr. Hugh J. McLean FHM)
  - play in 3rd position

**Alard, Jean-Delphin**
- Nocturne (In the Second Position) FHM
  - play in 2nd position

**Baklanova, Nathalia**
*acht leichte stücke für violine und klavier* PET
- Mazurka (no. 4) (in *The Young Violinist's Repertoire*, 3 FAB)
  - observe repeat mm. 33 to 40
- Romance (no. 3)

**Blachford, Frank**
- Minor Mode FHM

**Brahms, Johannes**
- Waltz, from *Wälzer*, op. 39, no. 15 (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

**Carse, Adam**
*Fiddle Fancies* S&B
- Waltz Steps

**Dvořák, Antonín**
- From "Songs My Mother Taught Me," op. 55, no. 4 (in *The Young Violinist's Repertoire*, 2 FAB)

**Grieg, Edvard**
- Wedding Tune, op. 17, no. 24 (arr. Kathleen Wood FHM)
  - play in 2nd position

**Méhul, Etienne**
- Romance (arr. Alfred Moffat in *Old Fiddle Pieces* OTT)

### List C

**Repertoire Composed After 1930**

**Archer, Violet**
*Twelve Miniatures* WAT; CMC
- Joyous

**Chase, Bruce**
*Fiddle & Fun in First Position* HAL
- Gabby Ghost

**Colledge, Katherine, and Hugh Colledge**
*Shooting Stars* B&H
- Cossacks
- Moto perpetuo

**Coulthard, Jean**
- A Sad Waltz (in *The Encore Series for Violin & Piano*, 3 FHM)
- Under the Sea (in *The Encore Series for Violin & Piano*, 4 FHM)

**Donkin, Christine**
*Fall Fair* FHM
- The Farmers' Market
- Midway Ride

**Duke, David**
- Pibroch (in *The Encore Series for Violin & Piano*, 2 FHM)

**Fiala, George**
- Wallaby's Lullaby, op. 5 BER

**Fleming, Robert**
- Berceuse CMC
- Whistler's Tune CMC

**Kabalevsky, Dmitri**
*Twenty Pieces for Violin and Piano*, op. 80 SCH; SIK
- On Holiday (no. 15)

**Khachaturian, Aram**
- The Little Horse (in *Position Pieces for Violin and Piano*, 3 FAB)
Kroll, William
*Three Violin Pieces in the First Position* SCH
- Donkey Doodle (in *Solos for Young Violinists*, 1 ALF)

Lumsden, Caroline, and Ben Atwood
*Wizard’s Potion* PET
- Grab the Slippery Toad!

Norton, Christopher
*Microjazz Violin Collection*, 2 B&H
- A Dramatic Episode
- Fly Away

Persichetti, Vincent
*Masques*, op. 99 EVO
- Masque No. 1

Pracht, Robert
*Twelve Easy Pieces*, op. 12 BMC
- Perpetuum Mobile
- Tarantella

Shostakovich, Dmitri
- The Clockwork Doll, from *Children’s Notebook*, op. 69 (arr. Konstantin Fortunatov, in *Shostakovich: Albumstücke* PET)

Wilson, Peter
*Space Stringpops* FAB
- Space Walk

**Technical Requirements**

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

**Etudes**

Candidates must prepare two technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4* FHM

Cohen, Mary
*Superstudies for Violin*, 2 FAB
- Fivepenny Waltz (no. 8)
- Hot Chocolate Treat (no. 3)
- The Snake-Charmer’s Lament (no. 7)
- The Whirly Bird and the Hen (no. 9)

de Keyser, Paul
*Violin Playtime Studies* FAB
- Allegro Brillante (no. 30)

Donkin, Christine
*Get Fiddlin’* FHM
- Kananaskis (no. 22)
- Mosquito Creek (no. 20)
- Simonette River (no. 16)
- Wild Horse (no. 10)

Entezami, Ramin
*Melodious Etudes in First Position* FIS
- The Fellow (no. 31)

Geringas, Yaakov
*Shifting: Thirty Progressive Studies for Violinists* FHM
- Aim and Shoot (no. 8)
- Cradle Song (no. 6)
- The First Skating Lesson (no. 5)
- King Counter (no. 7)
- Round Dance (no. 3)
- Sadness (no. 18)
- Tag (no. 11)
- Up and Down the Ladder (no. 1)

Givens, Shirley
*Adventures in Violinland*, 3D GIV
- Who Has Seen the Wind? → play in 3rd position

Kayser, Heinrich Ernst
*Elementary and Progressive Studies for the Violin*, op. 20 SCH; FIS
- one of nos. 1, 2, 3

Kinsey, Herbert
*Elementary Progressive Studies*, set 1 ABR
- no. 11 or no. 18

Mackay, Neil
*Position Changing for the Violin* OUP
- The Fair Isle (no. 2)
- Tyrolean Air (no. 18)

Metz, Louis
*Vioolmethode*, 3 B&V
- no. 8

Rapoport, Katharine
- Kites FHM → play in 2nd position

Sitt, Hans
*Studies for the Violin*, op. 32, 1 FIS
- no. 3 or no. 4

Trott, Josephine
*Melodious Double Stops*, 1 SCH
- one of nos. 1, 2, 4, 6, 7, 8

Wohlfahrt, Franz
*Forty Elementary Studies*, op. 54 FIS; SCH; PET
- no. 9 or no. 35
*Sixty Studies for Violin*, op. 45, 1 SCH
- Study in G Major (no. 4)
- one of nos. 6, 14, 16, 20
*Sixty Studies for Violin*, op. 45, 2 SCH
- Study in B flat Major (no. 37)
Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B♭, C, D</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>C, D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>F</td>
<td>1 octave in 2nd position</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>F</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on D</td>
<td>1 octave start on open string</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Arpeggios                      |              |                |       |        |
| Major                           | B♭, C, D     | 2 octaves      |       |        |
| Minor                           | C, D         |                |       |        |
| Major                           | F            | 1 octave in 2nd position |       |        |
| Minor                           | F            |                |       |        |

| Double Stops*                  |              |                |       |        |
| Exercise on D and A Strings    |              |                |       |        |

*See Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM.

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 3 4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

1

2
Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

*or*
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 3rd</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>G, D, A major</td>
<td>five to eight notes</td>
</tr>
</tbody>
</table>

Example only
1
\[
\begin{array}{cccc}
\text{G} & \text{D} & \text{A} & \text{B} \\
\end{array}
\]

2
\[
\begin{array}{cccc}
\text{G} & \text{D} & \text{A} & \text{B} \\
\end{array}
\]

Sight Reading
Playing
Candidates will be asked to play a short melody at sight. This may contain dynamics (p, mp, mf, f, dim., cresc.), symbols (\(\text{c} \)), articulation, and bowing indications (two-note legato or staccato slurs).

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1 repertoire</td>
<td>(\frac{3}{4})</td>
<td>G, D, A major</td>
<td>1st</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>(\frac{3}{4})</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
\[
\begin{array}{cccc}
\text{G} & \text{D} & \text{D} & \text{D} \\
\text{G} & \text{D} & \text{D} & \text{D} \\
\end{array}
\]
Candidates in Grade 4 should be able to use a variety of bow strokes appropriately, including brush strokes, staccato, martelé, and detaché. Secure intonation in 1st to 4th positions is expected, including the ability to shift between positions with accuracy and fluency. Some vibrato is expected at this level.

<table>
<thead>
<tr>
<th>Grade 4 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>18</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>18</td>
</tr>
<tr>
<td>Memory (2 marks per repertoire selection)</td>
<td>6</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>– scales</td>
<td>10</td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>– double stops</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
</tbody>
</table>

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare three contrasting selections by three different composers: one from List A, one from List B, and one from List C.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Violin Series, 2013 Edition: Violin Repertoire 4 FHM

List A

Concertos, Sonatinas, and Fantasias

Baklanova, Natalya Vladimirovna

*Acht leichte Stücke für Violine und Klavier* PET
- Concertino (no. 8)

Dancla, Charles

*Douze fantasies sur motifs favoris*, op. 86 FIS
- Le cor des Alpes–Valse du Freischütz (no. 11)
- Fleuve du Tage (no. 8)
- Rédowa de Wallerstein (no. 3)

Küchler, Ferdinand

Concertino in D Major, op. 12 BOS
- 1st or 3rd movement
Concertino in the Style of Antonio Vivaldi, op. 15 BOS; (in *Solos for Young Violinists*, 1 ALF)
- 1st movement
- 3rd movement

Millies, Hans Mollenhauer

Concertino in the Style of W.A. Mozart (abridged) NOV
- 1st movement

Mollenhauer, Eduard

- The Infant Paganini: Fantasia FIS

Perlman, George

Concertino in A Minor (in *Fun with Solos* CHD)
- 3rd movement

Portnoff, Leo

Russian Fantasias BOS
- Russian Fantasia No. 2 in D Minor
- Russian Fantasia No. 3 in A Minor

Rieding, Oskar

Concerto in B Minor, op. 35 BAR; BOS
- 1st movement
- 3rd movement
Concerto in D Major, op. 36 BOS
- 3rd movement
Concerto in G Major, op. 34 BOS
- 1st movement

Ruegger, Charlotte

- Concertante in G Major FIS

Steibelt, Daniel

Sonatine, op. 33, no. 1
- 1st movement
List B

**Repertoire in Baroque Style**

**Anonymous**

**Aubert, Jacques**
- Two Minuets (arr. Elma Doflein and Erich Doflein in *Musik für Violine und Klavier*, 2 OTT)

**Bach, Johann Sebastian**
- Gavotte in G Minor (Gavotte en rondeau) from Suite in G Minor for Harpsichord, BWV 822, arr. in *Suzuki Violin School, Revised Edition*, 3 ALF
- Giguetta from *Sarabande con Partite*, BWV 990, XVI: L'ultima Partita o Giguetta (arr. Constance Seely-Brown in *Ten Little Classics* FIS and *Solos for Young Violinists*, 1 ALF)

**Corelli, Arcangelo**
- Sonata in F Major, op. 5, no. 10
  - 4th movement: Gavotta (arr. Kathleen Wood FHM)

**Handel, George Frideric**
- Sarabande from Concerto in G Minor for oboe, strings, and basso continuo, HWV 287 (arr. Harold Edwin Darke ABR)
- Sarabande from Keyboard Suite in D Minor, HWV 447 (arr. Christine Gale FHM)

**Lully, Jean-Baptiste**
- Gavotte and Musette (arr. Alfred Moffat, in *Old Masters for Young Players*, 1 OTT)

**Telemann, Georg Philipp**
- Sonatina No. 2 in B flat Major, TWV 41:B2
  - Presto (in *Baroque Violin Pieces*, 2 ABR)

**Thomas, Ambroise**
- Gavotte from *Mignon* (arr. in *Suzuki Violin School, Revised Edition*, 2 ALF)

List C

**Concert Repertoire**

**Traditional**
- Bán Chnoic Eireann O (arr. T.C. Kelly in *Irish Tunes*, 2 OSS)
- The Lark in the Clear Air (arr. T.C. Kelly in *Irish Tunes*, 2 OSS)

**Baklanova, Natalya Vladimirovna**
*Acht leichte Stücke für Violine und Klavier* PET
- Allegro (no. 6)
- Fast Dance (Reigen) (no. 2) (in *The Young Violinist’s Repertoire*, 3 FAB)

**Bennett, Richard Rodney**
*Up Bow, Down Bow* NOV
  - Merry-Go-Round

**Bloch, József**
*Vier leichte Stücke*, op. 36 SDM
  - Historiette (no. 4)

**Boccherini, Luigi**
- Minuet (in *Suzuki Violin School, Revised Edition*, 2 ALF)

**Bouchard, Rémi**
- Suite for Violin and Piano BMC
  - String Along

**Dancla, Charles**
- *Petite école de la mélodie*, op. 123, 1 OTT
  - Polka (no. 6)

**Dvořák, Antonín**
- Humoresque (from *Humoresques for Piano*, op. 101, no. 7, arr. in *Suzuki Violin School, Revised Edition*, 3 ALF)

**Ethridge, Jean**
- Two Blues (in *The Encore Series for Violin & Piano*, 3 FHM)

**Hook, James**
- My Heart Is Devoted, Dear Mary, to Thee (arr. John Beckwith, in *Eight Miniatures from the Allen Ash Manuscript FHM*)

**Kabalevsky, Dmitri**
- *Twenty Pieces for Violin and Piano*, op. 80 SCH; SIK
  - Ping Pong (no. 18)
  - Summer Song (no. 16)

**Mendelssohn, Felix**
- Allegro non troppo, from *Sechs Kinderstücke*, op. 72, no. 1 (arr. István Nagy in *Leichte Stücke für Violine und Klavier* UNI)
- Allegro non troppo, from *Sechs Kinderstücke*, op. 72, no. 5 (in *Solos for Young Violinists*, 1 ALF)
- Soldier’s March (no. 3)

**Mendelssohn, Ludwig**
- *Miniatures: Fifteen Pieces for Violin*, op. 62 BOS
  - Conte sérieux (no. 6)
  - Mosquito Dance (no. 5) (in *Solos for Young Violinists*, 1 ALF)
  - Soldatenmarsch (Soldier’s March) (no. 3)

**Nakada, Yoshinao**
- *Japanese Festival*
  - The Song of Twilight (in *Position Pieces for Violin and Piano* PRE)
  - play in 4th position

**Nelson, Sheila M.**
- *Moving Up Again* B&H
  - Caprice
  - Moto Perpetuo

**Palaschko, Johannes**
- *Ten Easy Pieces*, op. 65
  - March of the Pirates (no. 5)
Schumann, Robert
- Knecht Ruprecht (Knight Rupert) from *Album für die Jugend*, op. 68 (arr. FHM)

Spies, Ernst
*Sechs Stücke*, op. 45 OTT
- Menuetto (no. 5) FIS

Rieding, Oskar
*Vier Leichte Vortragsstücke*, op. 23 BUT
- Ziguernermarsch (no. 2) BOS

Tchaikovsky, Pyotr Il'yich
- Danse napolitaine (Neapolitan Dance) from *Swan Lake*, op. 20 (arr. FHM)

Trott, Josephine
- The Puppet Show, op. 5, no. 1 (in *Solos for Young Violinists*, 1 ALF)

Vaughan Williams, Ralph
*Six Studies in English Folk-Song* S&B
- Andante Tranquillo (no. 6)

**Technical Requirements**

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

**Etudes**

Candidates must prepare two technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in *Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory*—4 FHM

Cohen, Mary
*Technique Takes Off!,* 2 FAB
- Magic Carpet Ride (no. 11)
- The Mill Wheel (no. 4)

Entezami, Ramin
*Melodious Etudes in First Position* FIS
- The Happy Wire-Haired Dachshund (no. 60) → with repeat
- Little Boat on the Sea (no. 59)

Geringas, Yaakov
*Shifting: Thirty Progressive Studies for Violinists* FHM
- Agitation (no. 19)
- At the Skating Rink (no. 28)
- Barcarolle (no. 30)
- Grasshopper (no. 10)
- Hop Scotch (no. 15)
- Lost in the Woods (no. 22)
- March (no. 20)
- Old Dance (no. 12)
- Playing Ball (no. 9)
- A Pleasant Day (no. 21)
- Scherzino (no. 25)
- Tongue Twister (no. 29)

Grissen, Carl
*Learn With Tunes*, 3 WIL
- Lesson 17 (no. 3)
- Lesson 19 (no. 4)

Kayser, Heinrich Ernst
*Elementary and Progressive Studies for the Violin*, op. 20 SCH; FIS
- no. 4 or no. 13

Kinnard, Kathryn Bird
*Easy Songs for Shifting in the First Five Positions* ALF
- Gypsy Dance
- Inch Worm → play with given fingering
- Popsicles

Kinsey, Herbert
*Elementary Progressive Studies*, 2 ABR
- Set 1, no. 19
- Set 2, no. 7

Panofka, Heinrich
- no. 10 or no. 26 (in *Studies in Lyricism for Violin* FIS)

RT, Zav, arr.
*Fiddleworks*, 3 FHM
- Ostinelli’s Reel

Sitt, Hans
*Studies for the Violin*, op. 32, 1 FIS
- no. 6 or no. 7

Trott, Josephine
*Melodious Double Stops*, 1 SCH
- Melodious Double Stops (no. 9)
- no. 5

Wohlfahrt, Franz
*Forty Elementary Studies*, op. 54 FIS; SCH; PET
- no. 8

Sixty Studies for Violin, op. 45, 1 SCH
- Study in F Major (no. 6)

Sixty Studies for Violin, op. 45, 2 SCH
- one of nos. 18, 31–37 (omit articulations)
Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to Violin Series, 2013 Edition: Violin Technique and Etudes Preparatory–4 FHM for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A Flat, B, E Flat</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>B, E Flat</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>E</td>
<td>1 octave in 4th position</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>E</td>
<td>1 octave in 4th position</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>B</td>
<td>1 octave on A string</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on E</td>
<td>1 octave</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A Flat, B, E Flat</td>
<td>2 octaves</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>B, E Flat</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>E</td>
<td>1 octave in 4th position</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>E</td>
<td>1 octave in 4th position</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>G (starting on D), D (starting on A)</td>
<td>1 octave start on open string</td>
<td>84</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>B Flat (starting on A Flat), E Flat (starting on D Flat)</td>
<td>1 octave start on open string</td>
<td>84</td>
<td></td>
</tr>
</tbody>
</table>

Double Stops

<table>
<thead>
<tr>
<th>Double Stops</th>
<th></th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in Broken 6ths</td>
<td>E Flat</td>
<td>1 octave</td>
<td>60</td>
<td></td>
</tr>
</tbody>
</table>

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/8</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

Example only

1
\[\text{Example only}\]

2
\[\text{Example only}\]
Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

*or*
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 3rds</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

Playback
Candidates will be asked to play back a melody, based on the first five notes of a major scale, on the violin. The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>C, G, D, A major</td>
<td>six notes</td>
</tr>
</tbody>
</table>

Example only

Sight Reading
Playing
Candidates will be asked to play a short melody at sight. New features introduced at Grade 4 may include accidentals, tenuto markings, and dynamic indications from *pp* to *ff*.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 2 repertoire</td>
<td>4/4</td>
<td>C, F, G, D major</td>
<td>1st</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
Grade 5

Candidates in Grade 5 should have a well-developed brush stroke and beginning collé and spiccato strokes. Secure intonation in 1st to 5th positions is expected, including the ability to shift between positions with accuracy and fluency. Candidates should be able to produce vibrato consistently with all fingers.

<table>
<thead>
<tr>
<th>Grade 5 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>17</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>20</td>
</tr>
<tr>
<td>Memory</td>
<td></td>
</tr>
<tr>
<td>(3 marks each for List A and List C)</td>
<td>17</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>10</td>
</tr>
<tr>
<td>– arpeggios</td>
<td>10</td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td></td>
</tr>
<tr>
<td>Playing</td>
<td>10</td>
</tr>
<tr>
<td>Clapping</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisite</td>
<td></td>
</tr>
<tr>
<td>Basic Rudiments</td>
<td></td>
</tr>
</tbody>
</table>

Repettoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare three contrasting selections by three different composers: one from List A, one from List B, and one from List C.

Bullets used to denote selections for examination purposes:
- one selection
  - selection is found in Violin Series, 2013 Edition: Violin Repertoire 5 FHM

**List A**

Concertos, Airs variés, and Fantasias

<table>
<thead>
<tr>
<th>Name</th>
<th>Selection(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bacewicz, Grażyna</td>
<td>Concertino PWM&lt;br&gt; 1st movement&lt;br&gt;&lt;br&gt;Bériot, Charles-Auguste de&lt;br&gt; Air varié No. 14 in G Major (in Solos for Young Violinists, 2 ALF)</td>
</tr>
<tr>
<td>Dancla, Charles</td>
<td>Air varié on a Theme by Pacini (no. 1)&lt;br&gt;Douze fantasies sur motifs favours, op. 86 FIS&lt;br&gt;La Cenerentola (no. 7)&lt;br&gt;Donna del Lago–Air suisse (no. 4)&lt;br&gt;Les noces de Figaro–Le crociato (no. 10)&lt;br&gt;Plaisir d’amour (no. 12)&lt;br&gt;Les Puritains (no. 9)</td>
</tr>
<tr>
<td>Huber, Adolf</td>
<td>Concertino in G Major, op. 6, no. 2 FIS&lt;br&gt; 1st movement (to end of p. 1 of violin part)</td>
</tr>
<tr>
<td>Járdányi, Pál</td>
<td>Concertino EMB&lt;br&gt;&lt;br&gt;Portnoff, Leo&lt;br&gt;Russian Fantasias BOS&lt;br&gt; Russian Fantasia No. 1 in A Minor BOS</td>
</tr>
<tr>
<td>Rieding, Oskar</td>
<td>Air varié, op. 23, no. 3 BOS&lt;br&gt; 1st movement (to end of p. 1 of violin part)</td>
</tr>
<tr>
<td>Seitz, Friedrich</td>
<td>Concerto No. 2 in G Major, op. 13 BOS; SCH (in Suzuki Violin School, Revised Edition, 4 ALF)&lt;br&gt; 3rd movement&lt;br&gt;Concerto No. 5 in D Major, op. 22 BOS; SCH (in Suzuki Violin School, Revised Edition, 4 ALF)&lt;br&gt; 1st movement</td>
</tr>
</tbody>
</table>

Grade 5
### List B
**Sonatas and Sonatinas**

**Corelli, Arcangelo**
- **12 Sonate, op. 5 BAR; OTT**
  - Sonata No. 7 in D Minor (arr. István Homolya EMB)
    - 1st movement: Preludio *and* 2nd movement: Corrente
    - 3rd movement: Sarabanda *and* 4th movement: Giga
  - Sonata No. 8 in E Minor
    - 1st movement: Preludio *and* 2nd movement: Allemanda
    - 3rd movement: Sarabanda *and* 4th movement: Giga
- **Sonata No. 9 in A Major**
  - 1st movement: Preludio *and* 2nd movement: Giga

**De Fesch, William**
- **Sonata in G Major, op. 8, no. 4**
  - Largo *and* Allemanda (in *Baroque Violin Pieces, 2 ABR*):

**Pepusch, Johann Christoph**
- **Six Sonatas, op. 1 OTT**
  - Sonata No. 3 in G Major (arr. René Colwell OTT)
    - 1st movement: Adagio *and* 2nd movement: Allegro
    - 3rd movement: Adagio *and* 4th movement: Allegro
  - Sonata No. 5 in G Major (arr. Siegfried Pritsche PET; arr. René Colwell OTT)
    - 1st movement: Adagio *and* 2nd movement: Allegro
    - 3rd movement: Adagio *and* 4th movement: Allegro

**Scarlatti, Domenico**
- **Sonata No. 2 in E Minor, K 81 (in *5 Sonate per violino e basso continuo EMB*)**
  - 3rd movement: Grave *and* 4th movement: Allegro
  - Sonata No. 5 in G Major, K 91 (in *5 Sonate per violino e basso continuo EMB*)
  - 3rd movement: Grave *and* 4th movement: Allegro

**Telemann, Georg Philipp**
- **Sei Sonatine per Violino e Cembalo EMB**
  - Sonata in E Major, TWV 41: E1
      - with all repeats
  - Sonata in E Minor, TWV 41: E2
    - 1st movement: Cadenza–Siciliano *and* 2nd movement: Allegretto

**Vanhal, Johann Baptist**
- **Kurz und leichte Klavierstücke begleitet mit einer Violin**
  - Sonata No. 1 (in *Easy Classical Sonatas for Violin and Piano EMB*)
    - 1st movement: Cadenza–Siciliano *and* 2nd movement: Allegretto

**Weber, Carl Maria von**
- **Six sonates progressives pour le pianoforte avec violon obligé, op. 10b HEN**
  - Sonata No. 2
    - 3rd movement: Air Polonais

### List C
**Concert Repertoire**

**Traditional**
- **Ukrainian Folk Song (arr. Michael Conway Baker)**

**Adaskin, Murray**
- **Quiet Song CMC**

**Bach, Johann Sebastian**
- **Bourrée from Suite for Cello No. 3 in C Major, BWV 1009 (arr. in *Suzuki Violin School, Revised Edition, 3 ALF*)**

**Blachford, Frank**
- **Mazurka FHM**

**Bohm, Carl**
- **Moto Perpetuo (from the “Third Suite” BMC)**

**Coulthard, Jean**
- **On the March BER; CMC**
- **Music on a Hebridean Folk Song (in *The Encore Series for Violin & Piano, 5 FHM*)**

**Dolin, Samuel**
- **Little Sombrero BER; CMC**

**Donkin, Christine**
- **Barn Dance**

**Duke, David**
- **Abracadabra (for Kathy Rapoport) (in *The Encore Series for Violin & Piano, 4 FHM*)**

**Ethridge, Jean**
- **Fairy Tale (in *The Encore Series for Violin & Piano, 6 FHM*)**
- **Gig (in *The Encore Series for Violin & Piano, 5 FHM*)**
- **Reverie (in *The Encore Series for Violin & Piano, 4 FHM*)**

**Gluck, Christoph Willibald**
- **Musette and Air de ballet, from Armide (arr. Kathleen Wood FHM)**

**Grieg, Edvard**
- **Waltz from *Lyric Pieces* op. 12, no. 2 (arr. Hans Sitt) (in *Solos for the Violin Player HAL; SCH*)**
  - with repeat

**Hadjiev, Parashkev**
- **Rondino (in *The Young Violinist’s Repertoire, 4 FAB*)**

**Heins, Donald**
- **Country Dance PRE**

**Jaque, Rhené**
- **Daussila BER**
- **Mouvement perpétuel IND**

**Jenkinson, Ezra**
- **Ellementanz (Danse des sylphes) BOS; (in *Solos for Young Violinists, 1 ALF*)**
Kreisler, Fritz  
*Four Pieces for Violin and Piano* FIS; MAS  
- Toy Soldiers’ March

Mendelssohn, Ludwig  
*Miniatures: Fifteen Pieces for Violin*, op. 62 BOS  
- Polonaise (no. 1)

Norton, Christopher  
*Microjazz Violin Collection*, 2 B&H  
- Snow Dance

Shostakovich, Dmitri  
- Dance from *Dances of the Dolls* (arr. Konstantin Fortunatov, in *Shostakovich: Albumstucke* PET)

Vaughan Williams, Ralph  
*Six Studies in English Folk-Song* S&B  
- Allegro Vivace (no. 6)

Woof, Rowsby  
- Hornpipe (in *Fiddler’s Choice*, 6 ABR)

**Technical Requirements**

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

**Etudes**

Candidates must prepare two technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:  
- one selection  
- selection is found in *Violin Series, 2013 Edition: Violin Etudes and Technique* 5–8 FHM

Cohen, Mary  
*Technique Takes Off!,* FAB  
- The Bee’s Knees! (no. 12)  
  - omit all repeats  
- Dragon Dance (no. 7)  
- Looping the Loop (no. 4)

Concone, Giuseppe  
- Andante Cantabile (no. 13) (in *Studies in Lyricism for Violin* FIS)

Geringas, Yaakov  
*Shifting: Thirty Progressive Studies for Violinists* FHM  
- Ballet Variation (no. 23)  
- Love My Mum (no. 26)

Griesdale, Susan  
*Soundplay: Eight Character Pieces* GRI  
- Jolly Rondo

Grissen, Carl  
Learn With Tunes, 3 WIL  
- Lesson 21 (no. 6)

Kayser, Heinrich Ernst  
*Elementary and Progressive Studies for the Violin*, op. 20 SCH; FIS  
- Study in G Major (no. 13)  
  - one of nos. 5, 6, 8, 19

Sitt, Hans  
*Studies for the Violin*, op. 32, 1 FIS  
- Study in C Major (no. 12)  
  - one of nos. 8–11

Trott, Josephine  
*Melodious Double Stops*, 1 SCH  
- Melodious Double Stops (no. 11)  
  - one of nos. 10, 12, 13, 15, 16, 18

Wohlfahrt, Franz  
*Fifty Easy Melodic Studies*, op. 74, 1 FIS  
- no. 21  
*Fifty Easy Melodic Studies*, op. 74, 2 FIS  
- no. 29  
*Forty Elementary Studies*, op. 54 SCH; PET  
- no. 18  
*Sixty Studies for Violin*, op. 45, 2 SCH; FIS  
- Study in C Major (no. 42)  
  - no. 44 or no. 45
**Technical Tests**

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.


<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G</td>
<td>3 octaves</td>
<td>Q = 76</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>A♭, E, F</td>
<td>2 octaves</td>
<td>Q = 88</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>G♯, E, F</td>
<td>2 octaves</td>
<td>Q = 88</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C</td>
<td>1 octave on A string</td>
<td>Q = 84</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on G, on A</td>
<td>2 octaves</td>
<td>Q = 76</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>A♭, E, F</td>
<td>2 octaves</td>
<td>Q = 120</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>G♯, E, F</td>
<td>2 octaves</td>
<td>Q = 120</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C</td>
<td>1 octave on A string</td>
<td>Q = 84</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>C (starting on G), D (starting on A)</td>
<td>2 octaves</td>
<td>Q = 104</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>A♭ (starting on G♭), B♭ (starting on A♭)</td>
<td>2 octaves</td>
<td>Q = 104</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Double Stops</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in 6ths</td>
<td>G, B♭</td>
<td>1 octave</td>
<td>Q = 72</td>
<td></td>
</tr>
</tbody>
</table>

**Ear Tests**

**Clapback**

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example

1

\[
\begin{align*}
\text{\(\frac{3}{4}\)} & : x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x \\
\text{\(\frac{3}{4}\)} & : x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x
\end{align*}
\]

2

\[
\begin{align*}
\text{\(\frac{3}{4}\)} & : x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x \\
\text{\(\frac{3}{4}\)} & : x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x - \text{dotted} - \text{chord} - x
\end{align*}
\]
**Intervals**
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

*or*
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td></td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

**Playback**
Candidates will be asked to play back a melody on the violin, based on the first five notes and the upper tonic of a major scale. The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>C, G, D, A major</td>
<td>seven notes</td>
</tr>
</tbody>
</table>

Example only

![Example melody](image)

**Sight Reading**

**Playing**
Candidates will be asked to play a short melody at sight. New features introduced at Grade 5 may include *pizzicato* and *arco* markings.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 3 repertoire</td>
<td></td>
<td>C, F, G, D, A major</td>
<td>1st, 3rd</td>
<td>sixteen measures</td>
</tr>
</tbody>
</table>

**Clapping**
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

![Example rhythm](image)
Grade 6

Candidates in Grade 6 should have a well-developed brush stroke and be able to execute collé and spiccato strokes. Secure intonation in 1st to 5th positions is expected, including the ability to shift between positions with accuracy and fluency. Vibrato should be firmly established and used consistently where appropriate. A variety of dynamic levels should be evident.

<table>
<thead>
<tr>
<th>Grade 6 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>17</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>20</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>17</td>
</tr>
<tr>
<td>Memory (3 marks each for List A and List C)</td>
<td>6</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>10</td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td>10</td>
</tr>
<tr>
<td>– double stops</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>2</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisite</td>
<td></td>
</tr>
<tr>
<td>Intermediate Rudiments</td>
<td></td>
</tr>
</tbody>
</table>

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare three contrasting selections by three different composers: one from List A, one from List B, and one from List C.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in Violin Series, 2013 Edition: Violin Repertoire 6 FHM

List A

Concertos, Airs variés, and Fantasias

Dancla, Charles
Airs variés, op. 89 OTT; FIS; SCH
- Air varié on a Theme by Rossini (no. 2)
- Air varié on a Theme by Donizetti (no. 4)
- Air varié on a Theme by Mercadante (no. 6)

Huber, Adolph
Student Concertino in G Major, op. 6, no. 2 FIS
- 3rd movement

Komorowski, Anatoli
Concerto No. 2 in A Major PET
- 3rd movement: Allegro molto

Kymlicka, Milan
Concertino Grosso CAN
- 1st and 3rd movements

Mollenhauer, Eduard
- The Boy Paganini: Fantasia FIS (in Solos for Young Violinists, 2 ALF)

Portnoff, Leo
Concertino in A Minor, op. 14 BOS
- 1st movement

Rieding, Oskar
Concertino in A Minor (In Hungarian Style), op. 21 BAR; BOS
- 1st movement to Andante sostenuto
Concerto in G Major, op. 24 BOS
- 3rd movement

Seitz, Friedrich
Concerto No. 1 in D Major, op. 7 BOS; SCH
- 3rd movement
Concerto No. 2 in G Major, op. 13 BAR; BOS; SCH
- 1st movement
Concerto No. 5 in D Major, op. 22 BOS; SCH (in Suzuki Violin School, Revised Edition, 4 ALF; BAR)
- 3rd movement

Telemann, Georg Philipp
Concerto in G Major, op. 3, no. 3 PET
- 1st movement

Tessarini, Carlo
Concerto in G Major, op. 1, no. 3 (arr. Hermann Muller B&H)
- 1st movement

Vivaldi, Antonio
Concerto in G Major, op. 3, no. 3, RV 310 BAR; PET
- 1st movement (arr. Kathleen Wood FHM)
Concerto in A Minor, op. 3, no. 6, RV 356/F 1:176 PET; (in Suzuki Violin School, Revised Edition, 4 ALF; BAR)
- 1st or 3rd movement
List B
Sonatas and Sonatinas

Handel, George Frideric
Sonata no. 3 in F Major, HWV 370 BAR; HEN; PET (in Suzuki Violin School, 6 ALF)
- two contrasting movements

Martinů, Bohuslav
Sonatina BAR
- 2nd and 3rd movements

Pepusch, Johann Christoph
6 Sonate da camera (transc. Walter Kolneder OTT)
Sonata No. 1 in B Minor
- two contrasting movements
Sonata No. 4 in D Minor
- 1st and 2nd movements
- 3rd and 4th movements
Sonata No. 6 in F Minor
- 1st and 4th 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:h1
- 3rd movement: Andante and 4th movement: Vivace
Sonata No. 4 in G Major, TWV 41:G1
- two contrasting movements
Sonata No. 6 in A Major, TWV 41:A1
- two contrasting movements

Veracini, Francesco
Twelve Sonatas for Recorder (Flute/Violin) and Basso Continuo 2
Sonata No. 6 in A Minor
- 1st movement: Largo and 3rd movement: Allegro

Willan, Healey
Sonata No. 2 in E Major CMC
- Largo and Courante

List C
Concert Repertoire

Adaskin, Murray
- Daydreams CMC

Arnold, Malcolm
Four Scottish Dances, op. 59
- Scottish Dance No. 3 (arr. David Gedge, in The Violin: A Collection CHS)

Baxter, Timothy
- Jota (in The Well-Tuned Fiddle, Book II ABR)

Bennett, Richard Rodney
Six Country Dances
- Buskin (no. 2) (in The Violin: A Collection CHS)

Bohm, Carl
- Perpetuo mobile, from Little Suite No. 6 FIS; (in Solos for Young Violinists, 3 ALF; in Suzuki Violin School, Revised Edition, 4 ALF)
- Sarabande in G Minor (in Solos for Young Violinists, 2 ALF)

Borowski, Felix
- Adoration PRE

Bridge, Frank
Three Pieces for Violin and Piano FAB
- Berceuse (no. 1)

 Coulthard, Jean
- Rustic Dance, from Little French Suite (in The Encore Series for Violin & Piano, 6 FHM)

Coutts, George
- Hornpipe FHM

Cui, César
Kaleidoscope, op. 50 SIM
- Musette (no. 3)

Donkin, Christine
Fall Fair FHM
- Catch Me if You Can!

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 The Encore Series for Violin & Piano, 4 FHM)

Fauré, Gabriel
- Berceuse, op. 16 (in The Violin Collection: Intermediate SCH)

Fleming, Robert
- Something for Margot CMC

Gossec, François-Joseph
- Tambourin (arr. Sheila Nelson, in Classical Violinist B&H)

Grainger, Percy
- Molly on the Shore MAS

Kreisler, Fritz
- Andantino in the Style of Martini FIS
- Chanson Louis XIII et Pavane
- Aucassin und Nicolette

Massenet, Jules
- Invocation (Mélodie) from Les Erinnyes

Perlman, George
Israeli Concertino B&H
- Nocturne
Piazzolla, Astor
   ▶ Duo 1 (arr. Hywel Davies LIM)

Pishny-Floyd, Monte Keene
   ▶ Gavotte and Musette CMC

Rameau, Jean-Philippe
   ▶ Gavotte (in Suzuki Violin School, 6 ALF)

Reger, Max
   ▶ Romance BRH

Rieding, Oskar
   ▶ Petite Ballade BOS

Szelényi, István
Twenty-Jour Easy Little Concert Pieces
   ▶ Youngsters’ Dance (no. 19) EMB; ABR

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Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare two technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:
   ▶ one selection
   ▶ selection is found in Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM

Cohen, Mary
Technique Takes Off!, FAB
   ▶ Skater’s Waltz (no. 11)

Dezaire, Nico
Violin Positions 4 & 5 DHM
   ▶ The Hunter
   ▶ Rock ‘n’ Roll

Kreutzer, Rodolphe
Quarante-deux études ou caprices INT
   ▶ Étude No. 4 in C Major
   ▶ Étude No. 2 in C Major
   ▶ one of nos. 3, 5, 6

Kayser, Heinrich Ernst
Elementary and Progressive Studies for the Violin, op. 20 SCH; FIS
   ▶ no. 14 or no. 17

Mazas, Jacques-Féréol
Études mélodiques et progressives, op. 36, book 1: Études spéciales SCH; INT
   ▶ Étude spéciale (no. 3: Fermeté d’archet)
   ▶ one of nos. 2, 5, 6, 10

Panofka, Heinrich
   ▶ no. 38 (in Studies in Lyricism for Violin FIS)

Trott, Josephine
Melodious Double Stops, 1 SCH
   ▶ one of nos. 17, 19–30
Melodious Double Stops, 2 SCH
   ▶ Melodious Double Stops No. 1
   ▶ no. 9 or no. 11

Wohlfahrt, Franz
Fifty Easy Melodic Studies, op. 74, 2 FIS
   ▶ Study in D Major (no. 44)
   ▶ no. 37 or no. 42
Sixty Studies for Violin, op. 45, 2 SCH
   ▶ Study in A Minor (no. 47)
   ▶ no. 43 or no. 50
### Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes 5–8* FHM for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G, A</td>
<td>3 octaves</td>
<td>♩ = 100</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>G, A</td>
<td>3 octaves</td>
<td>♩ = 100</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>Db</td>
<td>2 octaves</td>
<td>♩ = 100</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>C#</td>
<td>2 octaves</td>
<td>♩ = 100</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>D</td>
<td>1 octave on A string</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>D</td>
<td>1 octave on A string</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on B♭, on B</td>
<td>2 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>G, A</td>
<td>3 octaves</td>
<td>♩ = 54</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>G, A</td>
<td>3 octaves</td>
<td>♩ = 54</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>Db</td>
<td>2 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>C#</td>
<td>2 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>D</td>
<td>1 octave on A string</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>D</td>
<td>1 octave on A string</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>F (starting on C), G (starting on D)</td>
<td>2 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>C# (starting on B#), Eb (starting on D♭)</td>
<td>2 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Double Stops</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in 3rds, 6ths, 8ves</td>
<td>G, A</td>
<td>1 octave</td>
<td>♩ = 76</td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor in 3rds, 6ths, 8ves</td>
<td>G, A</td>
<td>1 octave</td>
<td>♩ = 76</td>
<td></td>
</tr>
</tbody>
</table>
Ear Tests

Clapback
Candidates will choose to either clap or tap the rhythm of a short melody after examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 4 4</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only
1
\[
\begin{array}{cccccccc}
\text{\textbf{C}} & \text{\textbf{G}} & \text{\textbf{D}} & \text{\textbf{A}} & \text{\textbf{E}} \\
\text{\textbf{F}} & \text{\textbf{C}} & \text{\textbf{G}} & \text{\textbf{D}} & \text{\textbf{A}} \\
\text{\textbf{E}} & \text{\textbf{C}} & \text{\textbf{G}} & \text{\textbf{D}} & \text{\textbf{A}}
\end{array}
\]
2
\[
\begin{array}{cccccccc}
\text{\textbf{D}} & \text{\textbf{G}} & \text{\textbf{D}} & \text{\textbf{A}} & \text{\textbf{E}} \\
\text{\textbf{A}} & \text{\textbf{D}} & \text{\textbf{G}} & \text{\textbf{D}} & \text{\textbf{A}} \\
\text{\textbf{E}} & \text{\textbf{A}} & \text{\textbf{D}} & \text{\textbf{G}} & \text{\textbf{D}}
\end{array}
\]

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.
or
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 2nd</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

Chords
Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position on the piano.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>

Playback
Candidates will be asked to play back a melody on the violin, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>C, G, D, A, E major</td>
<td>nine notes</td>
</tr>
</tbody>
</table>

Example only
\[
\begin{array}{cccccccc}
\text{\textbf{C}} & \text{\textbf{G}} & \text{\textbf{D}} & \text{\textbf{A}} & \text{\textbf{E}} \\
\text{\textbf{F}} & \text{\textbf{C}} & \text{\textbf{G}} & \text{\textbf{D}} & \text{\textbf{A}} \\
\text{\textbf{E}} & \text{\textbf{C}} & \text{\textbf{G}} & \text{\textbf{D}} & \text{\textbf{A}}
\end{array}
\]
Sight Reading

Playing
Candidates will be asked to play a short melody at sight. New features introduced at Grade 6 may include natural harmonics, left- and right-hand *pizzicato*, *appoggiaturas*, and double stops.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 4 repertoire</td>
<td>$\frac{3}{8} \quad \frac{3}{8} \quad \frac{3}{8} \quad \frac{3}{8} \quad \frac{3}{8}$</td>
<td>C, F, G, D, A, E major A, E, D minor</td>
<td>1st, 2nd, 3rd</td>
<td>sixteen to twenty measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{4}{4}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

\[ \text{Example Music} \]
Grade 7

Candidates in Grade 7 should have a well-developed *spiccato* stroke and be able to play with a wide dynamic range. Playing should show stylistic awareness. Fluency and accuracy up to 7th position is expected. Vibrato should pass from finger to finger and be used consistently to support repertoire where appropriate.

<table>
<thead>
<tr>
<th>Grade 7 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>50</td>
</tr>
<tr>
<td><em>one</em> selection from List A</td>
<td>15 (1.5)</td>
</tr>
<tr>
<td><em>one</em> selection from List B</td>
<td>20</td>
</tr>
<tr>
<td><em>one</em> selection from List C</td>
<td>15 (1.5)</td>
</tr>
<tr>
<td>(The figures in parentheses for Lists A and C indicate the marks that will be deducted for selections that are not memorized.)</td>
<td></td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td>10</td>
</tr>
<tr>
<td><em>one</em> excerpt from the <em>Syllabus</em> list</td>
<td></td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>20</td>
</tr>
<tr>
<td><em>Etudes: one</em> etude from the <em>Syllabus</em> list</td>
<td></td>
</tr>
<tr>
<td>Technical Tests</td>
<td>8</td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td>12</td>
</tr>
<tr>
<td>– double stops</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>2</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisite</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
</tbody>
</table>

**Repertoire**

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- *one* selection

  ▶ selection is found in *Violin Series, 2013 Edition: Violin Repertoire 7 FHM*

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**List A**

**Concertos, *Airs variés*, and Fantasias**

- **Corelli, Arcangelo**
  - *La Folia* (arr. Shin’ichi Suzuki, in *Suzuki Violin School, 6 ALF*)

- **Dancla, Charles**
  - *Airs variés*, op. 89 OTT; FIS; SCH
  - *Air varié on a Theme by Bellini* (no. 3)
  - *Air varié on a Theme by Weigl* (no. 5) *(in Solos for Young Violinists, 3 ALF)*

- **Farmer, Henry**
  - *Hope Told a Flattering Tale* *(in Romantic Violinist B&H)*

- **Marcello, Benedetto**
  - Concerto in D Major OTT
    - 1st movement

- **Nardini, Pietro**
  - Concerto in E Minor AUG; INT
    - 1st movement

- **Perlman, George**
  - *Israeli Concertino* B&H
    - 3rd movement: Fantasie-Recitative

- **Rieding, Oskar**
  - Concerto in G Major, op. 24 BOS
    - 1st movement *(in Solos for Young Violinists, 2 ALF)*

- **Seitz, Friedrich**
  - Concerto No. 1 in D Major, op. 7 BOS; SCH
    - 1st movement
  - Concerto No. 3 in G Minor, op. 12 BAR; BOS; SCH
    - 1st movement (abridged) *(in Solos for Young Violinists, 2 ALF)*

- **Stamitz, Anton**
  - Concerto in G Major HUG
    - 1st movement

- **Vivaldi, Antonio**
  - Concerto in G Minor, op. 12, no. 1, RV 317/F I:221 OTT; INT *(in Suzuki Violin School, Revised Edition, 5 ALF)*
    - 1st movement
Anonymous
Sonata in D Minor (arr. Hugh J. McLean, in Musica da Camera, no. 103 OUP)
- 1st movement: Preludio and 7th movement: Giga
- 2nd movement: Fugato or 3rd movement: Allemanda (arr. Kathleen Wood)

Bach, Johann Christian
Sonata in D Major, op. 16, no. 1 ZIM
- 1st movement: Allegro assai and 2nd movement: Andante grazioso

Benda, František
Sonata in A Minor
- Tempo di Minuetto (in Classical Violinist B&H)

Corelli, Arcangelo
12 Sonate, op. 5 BAR; OTT
Sonata No. 1 in D Major
- 4th movement: Adagio and 5th movement: Allegro
Sonata No. 3 in C Major
- 1st movement: Adagio and 2nd movement: Allegro
Sonata No. 4 in F Major
- 1st movement: Adagio and 2nd movement: Allegro
Sonata No. 5 in G Minor
- 3rd movement: Adagio and 4th movement: Vivace

Eccles, Henry
Sonata in G Minor INT (in Suzuki Violin School, 8 ALF)
- two contrasting movements

Handel, George Frideric
Sonata No. 2 in G Minor, HWV 368 BAR; HEN; PET
- 1st and 2nd movements
- 1st and 4th movements
Sonata No. 4 in D Major, HWV 371 BAR; HEN; PET (in Suzuki Violin School, 6 ALF)
- two contrasting movements
Sonata No. 6 in E Major, HWV 373 BAR; HEN; PET
- two contrasting movements

Mendelssohn, Felix
Sonata in F Major (1820) BAR
- 1st movement: Allegro

Mozart, Wolfgang Amadeus
Sonata in E Minor, K 304 BAR; HEN
- 1st movement

Schubert, Franz
Sonatina in D Major, op. posth. 137, no. 1, D 384 BAR; 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
Six sonates progressives pour le pianoforte avec violon obligé, op. 10b HEN
Sonata No. 1 in F Major
- two contrasting movements
Sonata No. 3 in D Major
- 1st and 2nd movements
Sonata No. 6 in C Major
- 1st and 3rd movements

Barnes, Milton
Three Folk Dances CMC
- Folk Dance No. 3

Bartók, Béla
Evening in the Country, from Ten Easy Pieces (transc. Tibor Fülep EMB)

Bohm, Carl
Arabesken
- Introduction and Polonaise (no. 12) FIS (in Solos for Young Violinists, 2 ALF)

Bridge, Frank
Three Pieces for Violin and Piano FAB
- Cradle Song (no. 3)
- Serenade (no. 2)

Copland, Aaron
Old American Songs, 2
- Ching-a-Ring Chaw (Minstrel Song) (in Copland for Violin B&H)
- The Little Horses (Lullaby) (in Copland for Violin B&H)

Cui, César
Kaleidoscope, op. 50 SIM
- Perpetuum mobile (no. 12)
- Scherzetto (no. 22)

Elgar, Edward
- Chanson du matin NOV
- Chanson de nuit NOV

Fiocco, Joseph Hector
- Allegro (in G Major) BAR; INT; OTT (in Suzuki Violin School, 6 ALF)

Fleming, Robert
- Recollections CMC

Gluck, Christoph Willibald
- Melodie (Dance of the Blessed Spirits), from Orfeo ed Euridice (arr. Fritz Kreisler OTT and in Solos for Young Violinists, 4 ALF)

Gratton, Hector
- Première Danse Canadienne CMC
Heuberger, Richard
- Midnight Bells, from Der Opernball, op. 40 (arr. Fritz Kreisler, in The Fritz Kreisler Collection, 2 FIS; Music from the Romantic Era BOS)

Järnefelt, Armas
- Berceuse CHS

Kreisler, Fritz
- Liebesleid FIS
- Menuet in the Style of Porpora OTT
- Rondino on a Theme by Beethoven FIS (in Solos for Young Violinists, 4 ALF)
- Syncopation OTT (in The Fritz Kreisler Collection, 2 FIS)
- Tempo di Minuetto in the Style of Pugnani OTT (in Solos for Young Violinists, 3 ALF)

Mascagni, Pietro
- Intermezzo sinfonico, from Cavalleria rusticana (arr. FIS; SCH)

Młynarski, Emil
- Mazurka (arr. Barbara Barber, in Solos for Young Violinists, 3 ALF)

Mondonville, Jean-Joseph Cassanéa de
- Sonata No. 3 in G Major (in Solos for the Violin Player SCH)
- 4th movement: Tambourin

Moszkowski, Moritz
- Spanische Tänze, op. 12, PET
- Spanischer Tanz No. 1

Paradis, Maria Theresia von
- Sicilienne OTT (in Solos for Young Violinists, 6 ALF)

Piazzolla, Astor
- Ausencias (arr. Hywel Davies LIM)

Polson, Arthur
- A Dream CMC

Potstock, William H.
- Souvenir de Sarasate FIS (in Solos for Young Violinists, 3 ALF)

Raff, Joachim
- Six Morceaux, op. 85
  - Cavatina (no. 3) EMB

Ravel, Maurice
- Pavane pour une infante défunte OTT

Severn, Edmund
- Polish Dance FIS (in Solos for Young Violinists, 4 ALF)

Sheng, Bright
- Three Fantasies for Violin and Piano SCH
  - Dream Song (no. 1)

Shostakovich, Dmitri
- Spring Waltz, op. 27, no. 6 (arr. Konstantin Fortunatov in Shostakovich: Albumstücke PET)

Toselli, Enrico
- Serenade, op. 6 (arr. Fredric Fradkin BMC)

Valdez, Charles Robert
- Sérénade du tzigane (Gypsy Serenade) (arr. Fritz Kreisler in Favourite Encore Folio FIS)

Vaughan Williams, Ralph
- Fantasia on Greensleeves, from Sir John in Love (arr. Michael Mullinvar OUP)

Veracini, Francesco Maria
- Sonata in D Minor
  - Gigue (in Suzuki Violin School, Revised Edition, 5 ALF)

Wachs, Paul
- Air de Ballet (in The Violinist's Contest Album FIS)

Weber, Carl Maria von

Wieniawski, Henryk
- Kujawiak (Mazurka) (COM)

**Orchestral Excerpts**

Candidates should be prepared to play the first violin part of one excerpt from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords, please see p. 11.

- All orchestral excerpts are included in Violin Series, 2013 Edition: Orchestral Excerpts FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

**Beethoven, Ludwig van**
- Symphony No. 5 in C Minor, op. 67
  - 2nd movement: mm. 15–48, 77–86, 106–114

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

**Elgar, Edward**
- Serenade for String Orchestra, op. 20
  - 1st movement: mm. 92–137 and 2nd movement: mm. 1–32

**Handel, George Frideric**
- Messiah, HWV 56
  - Overture ("Symphony"): complete (mm. 1–97)
Haydn, Franz Joseph
String Quartet in C Major (“The Bird”), Hob. III:39
   ▶ 1st movement: mm. 1–59
Symphony No. 49 in F Minor (“La passione”), Hob. I:49
   ▶ 2nd movement: mm. 1–51

Mendelssohn, Felix
String Quartet in E flat Major, op. 12
   ▶ 2nd movement (Canzonetta): mm. 1–49

Mozart, Wolfgang Amadeus
Symphony No. 29 in A Major, K 201
   ▶ 1st movement: mm. 1–77 (beat 2)

---

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare one etude from the following list.

Bullets used to denote selections for examination purposes:
   • one selection
   • selection is found in Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM

Barlowe, Amy
Twelve Etude-Caprices in the Styles of the Great Composers
ALF
   ▶ In the Style of Beethoven (no. 6)

Cohen, Mary
Technique Flies High! FAB
   ▶ Wild Fire

Dont, Jacob
Twenty-four Exercises, op. 37 INT; SCH
   • one of nos. 1–7

Kayser, Heinrich Ernst
Elementary and Progressive Studies for the Violin, op. 20
SCH; FIS
   • no. 33

Kreutzer, Rodolphe
Quarante-deux études ou caprices INT
   ▶ Étude No. 11 in E Major
   • one of nos. 7–9, 13

Mazas, Jacques-Féréol
Études mélodiques et progressives, op. 36, book 1: Études spéciales SCH; INT
   ▶ Division of the Bow in the Cantilena (no. 8)
   ▶ The Mordant (no. 15)
   • one of nos. 9, 17, 21, 28

Polo, Enrico
30 Studi a Corde Doppie RIC
   • no. 10

Trott, Josephine
Melodious Double Stops, 2 SCH
   ▶ Melodious Double Stops (no. 17)
   • no. 14 or no. 16
Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM for required patterns.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>Ab, Bb, C</td>
<td>3 octaves</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>G#, Bb, C</td>
<td>3 octaves</td>
<td>120</td>
<td></td>
</tr>
<tr>
<td>Major Artificial Harmonics</td>
<td>G</td>
<td>1 octave</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C, on D</td>
<td>2 octaves</td>
<td>108</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>Ab, Bb, C</td>
<td>3 octaves</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>G#, Bb, C</td>
<td>3 octaves</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>D (starting on A), Eb (starting on Bb)</td>
<td>3 octaves</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>Bb (starting on A), B (starting on A#)</td>
<td>3 octaves</td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Double Stops</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in 3rds, 6ths, and 8ves</td>
<td>Bb, C</td>
<td>1 octave</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor in 3rds, 6ths, and 8ves</td>
<td>Bb, C</td>
<td>1 octave</td>
<td>92</td>
<td></td>
</tr>
</tbody>
</table>

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it twice on the piano.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 4 4 4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

1

2
**Intervals**
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

**Chords**
Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position on the piano.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

**Playback**
Candidates will be asked to play back a melody on the violin, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The examiner will name the key, play the tonic triad once, and play the melody twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, or upper tonic</td>
<td>C, G, D, A, E major</td>
<td>nine notes</td>
</tr>
</tbody>
</table>

Example only

**Sight Reading**

**Playing**
Candidates will be asked to play a short melody at sight. New features introduced at Grade 7 may include trills, grace notes, triple stops, and *spiccato*.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 5 repertoire</td>
<td>4 4 4 4 4 4 4 4</td>
<td>C, F, B♭, G, D, A major A, D, E, B minor</td>
<td>1st to 4th</td>
<td>sixteen to twenty measures</td>
</tr>
</tbody>
</table>
Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

\[
\begin{array}{c}
\frac{\text{Example only}}{	ext{Time Signatures Approximate Length}}
\end{array}
\]
Grade 8

Candidates in Grade 8 should have well developed spiccato, sautille, and ricochet strokes. Playing should show stylistic awareness. Fluency and accuracy up to 7th position are expected. Vibrato should pass from finger to finger and be used consistently to support repertoire where appropriate.

<table>
<thead>
<tr>
<th>Grade 8 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>10 (1)</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>10 (1)</td>
</tr>
<tr>
<td>(The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)</td>
<td></td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td>10</td>
</tr>
<tr>
<td>two contrasting excerpts from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>20</td>
</tr>
<tr>
<td>Etudes: one etude from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>Technical Tests</td>
<td>8</td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>– double stops</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
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<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Cadences</td>
<td>2</td>
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<tr>
<td>Playback</td>
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</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Introductory Harmony (recommended)</td>
<td></td>
</tr>
</tbody>
</table>

Repertoire

Candidates must prepare four contrasting selections: one from List A, one from List B, one from List C, and one from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era).

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Violin Series, 2013 Edition: Violin Repertoire 8 FHM

Please note that cadenzas are required where indicated. Unless otherwise noted, any cadenza is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard cadenza for that work.

List A

Concertos, Airs variés, and Fantasias

Accolay, Jean-Baptiste
- Concerto in A Minor, op. 12 BAR; FIS; INT (in Solos for Young Violinists, 3 ALF)

Bach, Johann Sebastian
Concerto in A Minor, BWV 1041 BAR; INT (in Suzuki Violin School, 7 ALF)
- 1st movement

Benda, Johann
Concerto in G major (arr. Samuel Dushkin OTT)
- 1st movement

Dancla, Charles
Airs variés, op. 118 FIS
- I Montecchi e I Capuletti (no. 1)
- Norma (no. 3)
- La Sonnambula (no. 4)
- La Straniera (no. 2)

Bériot, Charles-Auguste de
Concerto in B Minor, op. 32 PET
- 1st movement
- 3rd movement: Rondo Russe

Haydn, Franz Joseph
Concerto in G Major, Hob. VIIa:4 (ed. Ferdinand Küchler HEN)
- 1st movement (with cadenza by Franz Beyer)
  → begin at m. 20

Komarowski, Anatoli
Concerto No. 1 in E Minor PET
- 1st movement (with cadenza)

Seitz, Friedrich
Concerto No. 4 in D Major, op. 15 BOS; SCH
- 1st movement

List B

Sonatas and Sonatinas

Adaskin, Murray
Sonata No. 1 (for solo violin) CMC
- 1st movement: Andante
- 2nd movement: Adagio

Albinoni, Tomaso
Sonata in D Major, op. 6, no. 7 EMA
- two contrasting movements
Sonata in G Minor, op. 6, no. 2 OTT; EMA
  • 1st and 2nd movements

Bartók, Béla
Sonatina (transc. André Gerler EMB)
  • 1st movement: Bagpipers and 2nd movement: Bear Dance

Corelli, Arcangelo
12 Sonate, op. 5 BAR; OTT
Sonata No. 6 in A Major
  • 1st movement: Grave and 5th movement: Allegro

Dvořák, Antonín
Sonatina in G Major, op. 100 BAR; FIS
  • 1st movement: Allegro risoluto and 2nd movement: Larghetto
  • 2nd movement: Larghetto and 3rd movement: Molto vivace

Elsner, Józef
Sonata in F Major, op. 10, no. 1 PWM
  • 1st movement: Allegro

Handel, George Frideric
Sonata No. 1 in A Major, HWV 361 BAR; HEN; PET (in Suzuki Violin School, 7 ALF)
  • 1st and 2nd movements
  • 1st and 4th movements
Sonata No. 5 in A Major, HWV 372 BAR; HEN; PET
  • 1st and 2nd movements
  • 1st and 4th movements

Mozart, Wolfgang Amadeus
Sonata in G Major, K 293a (301) BAR; HEN
  • 1st or 2nd movement

Schubert, Franz
Sonatina in G Minor, op. posth. 137, no. 3, D 408 BAR; HEN
  • 1st and 2nd movements

Tartini, Giuseppe
12 Sonate e una pastorale, op. 1
Sonata No. 1 in A Major, BA14 MAS
  • 1st movement: Grave and 3rd movement: Presto
Sonata No. 4 in G Major, BG17 PET; KAL
  • 1st movement: Grave and 2nd movement: Fuga
12 Sonate, op. 2 ZAN
Sonata No. 1 in D Major, BD13
  • 3rd movement: Affettuoso and 4th movement: Allegro assai
Sonata No. 2 in G Major, BG18
  • 1st movement: Andante affettuoso and 3rd movement: Allegro
Sonata No. 6 in C Major, BC12
  • 1st movement: Largo andante and 3rd movement: Presto assai

Vivaldi, Antonio
Sonata op. 2, no. 7 (Realizzazione di Federico Mompellio) ZAN
  • 1st movement: Preludio and 2nd movement: Allemanda

List C
Concert Repertoire

Boulangé, Lili
Deux Morceaux SCH (in Violinmusik von Komponistinnen OTT)
  • Cortège (no. 2)
  • Nocturne (no. 1)

Champagne, Claude
  • Danse villageoise BER; CMC

d’Ambrosio, Alfredo
  • Canzonetta (in Romantic Violinist B&H)

Daquin, Lous-Claude
  • Le coucou from Premier livre de pièces de clévecin (arr. Györgyi Répássy EMB)

Debussy, Claude
  • La fille aux cheveux de lin (transc. Arthur Hartmann DUR)

Elgar, Edward
  • Salut D’Amour OTT

Glazunov, Aleksandr
  • Albumblatt (transc. Jean-François Gonzales MPB)

Have, Willem ten
  • Allegro brillant, op. 19 FIS

Healey, Derek E.
Six Epigrams CMC
  • nos. 2, 5, and 6

Korngold, Erich Wolfgang
  • Gartenszene from Viel Lärmen um nichts, op. 11 (in Vier Stücke OTT)

Kreisler, Fritz
  • La gitana FIS
  • Liebesfreud FIS
  • Schön Rosmarin FIS
  • Sicilienne and Rigaudon in the Style of Francoeur FIS; OTT (in Solos for Young Violinists, 5 ALF)

Kulesha, Gary
Song and Dance
  • Dance CMC

Levkovich, Alexander
  • Lullaby CMC

Martinů, Bohuslav
Intermezzo BAR
  • Andante (no. 3)
  • Poco allegro (no. 4)

Massenet, Jules
  • Méditation, from Thaïs PET (transc. M.P. Marsick UMP; in Solos for Young Violinists, 5 ALF)

Monti, Vittorio
  • Csárdás RIC; FIS; (in Solos for Young Violinists, 5 ALF; BAR)
Morley, Angela
- Rêverie for Violin and Piano NOV

Morlock, Jocelyn
- Dervish CMC

Moszkowski, Moritz
Spanische Tänze, op. 12 PET
- Spanischer Tänz (no. 2)

Perrault, Michel Brunet
- Solitude BER

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, François
Bagatelles, op. 13
- Die Biene (no. 9) EMB

Schumann, Robert
- Vogel als Prophet, from Waldscenen, op. 82, no. 7 (transc. Leopold Auer ZIM)
Drei Romanzen, op. 94 PET
- Romance No. 2 (arr. Fritz Kreisler OTT)
- Romance No. 3

Senaille, Jean-Baptiste
- Les polichinelles (arr. Alfred Moffat OTT)

Shostakovich, Dmitri
- Romance, from Ovod (The Gadfly), op. 97 (arr. Konstantin Fortunatov, in Shostakovich: Albumstücke PET)

Sibelius, Jean
Five Pieces, op. 81
- Rondino (no. 2) B&H

Smetana, Bedřich
From the Homeland (Z domoviny) BAR
- 1st movement: Moderato

Wieniawski, Henryk
Two Mazurkas, op. 19 PWM; MAS; PET
- Mazurka (Obertass) (no. 1)
- Mazurka (Le ménétrier) (no. 2) EMB

Willeke, Willem
- Chant sans paroles (arr. Fritz Kreisler in Favorite Encore Folio FIS)

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List D
Unaccompanied Repertoire

Bach, Johann Sebastian
Partita No. 2 in D Minor, BWV 1004 BAR; HEN
- 4th movement: Giga
Partita No. 3 in E Major, BWV 1006 BAR; HEN
- 6th movement: Bourrée
- 7th movement: Gigue

Telemann, Georg Philipp
Twelve Fantasias for Violin BAR; INT
Fantasia No. 1 in B flat Major, TWV 40:14
- 1st movement: Largo
Fantasia No. 7 in E flat Major, TWV 40:20
- 1st movement: Dolce
- 2nd movement: Allegro
Fantasia No. 8 in E Major, TWV 40:21
- 2nd movement: Spirituoso
Fantasia No. 12 in A Minor, TWV 40:25
- 1st movement: Moderato
- 2nd movement: Vivace
Orchestral Excerpts
Candidates should be prepared to play the first violin part of two contrasting excerpts by two different composers from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords please see p. 11.

- All orchestral excerpts are included in Violin Series, 2013 Edition: Orchestral Excerpts FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

Bach, Johann Sebastian
Brandenburg Concerto No. 3 in G Major, BWV 1048
► 3rd movement: mm. 1–18 (second eighth note), mm. 24–35 (beat 1)

Beethoven, Ludwig van
Symphony No. 2 in D Major, op. 36
► 3rd movement: mm. 1–84 and 4th movement: mm. 1–25

Grieg, Edvard
Holberg Suite, op. 40
► 1st movement (Prelude): mm. 1–30 and 4th movement (Air): mm. 1–29

Haydn, Franz Joseph
Symphony No. 94 in G Major (“Surprise”), Hob. I:94
► 2nd movement: mm. 1–24, 49–74, 107–114

Mozart, Wolfgang Amadeus
String Quartet in D Minor, K 421
► 1st movement: mm. 1–41 and 3rd movement: Menuetto and Trio (complete)
Symphony No. 25 in G Minor, K 183
► 1st movement: mm. 1–12, 29–83 (beat 1)

Saint-Saëns, Camille
Le carnaval des animaux
► 14th movement (Final): mm. 53–92

Technical Requirements
Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes
Candidates must prepare one etude from the following list.

Bullets used to denote selections for examination purposes:
- one selection
- selection is found in Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM

Barlowe, Amy
Twelve Etude-Caprices in the Styles of the Great Composers
► In the Style of Bach (no. 2)

Campagnoli, Bartolomeo
7 Divertimenti, op. 18 RIC; KMA
Divertimento No. 2
► Polonaise and Trio
→ play in 2nd position

Dont, Jacob
Twenty-four Exercises, op. 37 INT; SCH
● one of nos. 8–12

Fiorillo, Federigo
Étude de violon formant 36 caprices, op. 3 INT; SCH
► Caprice in B flat Major (no. 5)
► Caprice in E flat Major (no. 6)
● one of nos. 3, 16, 28

Kreutzer, Rodolphe
Quarante-deux études ou caprices INT
► Étude No. 12 in A Minor
● one of nos. 10, 14–17

Mazas, Jacques-Féréol
Études mélodiques et progressives, op. 36, book 1: Études spéciales SCH; INT
► Étude spéciale (no. 30: Ronde Villageoise)
Études mélodiques et progressives, op. 36, book 2: Études brillantes SCH; INT
► Étude brillante (no. 34: Staccato)
● one of nos. 33, 35, 39

Polo, Enrico
30 Studi a Corde Doppie RIC
● no. 15 or no. 23
**Technical Tests**

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Violin Series, 2013 Edition: Violin Technique and Etudes 5–8 FHM* for required patterns.

<table>
<thead>
<tr>
<th><strong>Scales</strong></th>
<th><strong>Keys</strong></th>
<th><strong>Range</strong></th>
<th><strong>Tempo</strong></th>
<th><strong>Bowing</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B, D♭, D</td>
<td>3 octaves</td>
<td>= 138</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>B, C♯, D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Artificial Harmonics</td>
<td>A, B♭</td>
<td>1 octave</td>
<td>= 108</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on G, on A, on B♭</td>
<td>3 octaves</td>
<td>= 120</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Arpeggios</strong></th>
<th><strong>Range</strong></th>
<th><strong>Tempo</strong></th>
<th><strong>Bowing</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>B, D♭, D</td>
<td>3 octaves</td>
<td>= 84</td>
</tr>
<tr>
<td>Minor</td>
<td>B, C♯, D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>D♭ (starting on A♭), E (starting on B), F (starting on C)</td>
<td>3 octaves</td>
<td>= 108</td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>A (starting on G♯), C (starting on B♭), C♯ (starting on B♭)</td>
<td>3 octaves</td>
<td>= 108</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Double Stops</strong></th>
<th><strong>Range</strong></th>
<th><strong>Tempo</strong></th>
<th><strong>Bowing</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in 3rds, 6ths, 8ves</td>
<td>G, A</td>
<td>2 octaves</td>
<td>= 72</td>
</tr>
<tr>
<td>Harmonic Minor in 3rds, 6ths, 8ves</td>
<td>G, A</td>
<td>2 octaves</td>
<td>= 72</td>
</tr>
<tr>
<td>Melodic Minor in 3rds, 6ths, 8ves</td>
<td>G, A</td>
<td>1 octave</td>
<td>= 72</td>
</tr>
</tbody>
</table>
Ear Tests

Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

*or*
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major 2nd</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>minor 7th</td>
<td>major 7th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

Chords
Candidates will be asked to identify the following chords after the examiner has played the chord once in solid (blocked) form, close position on the piano.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Cadences
Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord once, and then twice play a short phrase ending in a cadence.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
</tbody>
</table>

Example only

![Example Music Notation](image-url)
**Playback**
Candidates will be asked to play back a melody on the violin, approximately one octave in range. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, or upper tonic</td>
<td>C, G, D, A, E major</td>
<td>nine notes</td>
</tr>
</tbody>
</table>

Example only

![Music notation](image)

**Sight Reading**

**Playing**
Candidates will be asked to play a short melody at sight. New features introduced at Grade 8 may include chromatic passages, mordants, and artificial harmonics.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 6 repertoire</td>
<td>4/4 2/4 3/4 4/4</td>
<td>C, F, Bb, G, D, A, E major</td>
<td>1st to 5th</td>
<td>sixteen to twenty measures</td>
</tr>
</tbody>
</table>

A, D, G, E, B, C sharp minor

**Clapping**
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4 2/4 3/4 4/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

![Music notation](image)
Grade 9

Candidates in Grade 9 should be able to execute all bow strokes and maintain control and security in any position. A mature, singing tone with an expressive and varied vibrato is expected. Playing should exhibit stylistic awareness.

<table>
<thead>
<tr>
<th>Grade 9 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>15 (1.5)</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>10 (1)</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>10 (1)</td>
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<tr>
<td>(The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)</td>
<td></td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td>10</td>
</tr>
<tr>
<td>two contrasting excerpts from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Etudes: one etude from the Syllabus list</td>
<td>20</td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>8</td>
</tr>
<tr>
<td>– arpeggios</td>
<td>12</td>
</tr>
<tr>
<td>– double stops</td>
<td></td>
</tr>
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<td>Intervals</td>
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</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Basic Harmony or Basic Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
</tr>
</tbody>
</table>

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare four contrasting selections: one from List A, one from List B, one from List C, and one from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era).

Each bulleted item (●) represents one selection for examination purposes.

Please note that cadenzas are required where indicated. Unless otherwise indicated, any cadenza is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard cadenza for that work.

List A

Concertos

Beriot, Charles-Auguste de
Concerto No. 1 in D Major, op. 16 PET
● 1st movement (to first tutti)
Concerto No. 7 in G Major, op. 76 FIS
● 1st movement
Concerto No. 9 in A Minor, op. 104 PET
● 1st and 2nd movements
● 2nd and 3rd movements

Haydn, Franz Joseph
Concerto No. 1 in C Major Hob. VIIa:1 HEN; PET
● 1st movement (with cadenza) and 2nd movement (with cadenza)

Kreutzer, Rodolphe
Concerto No. 13 in D Major FIS
● 1st and 2nd movements

Mozart, Wolfgang Amadeus
Concerto in B flat Major, K 207 BAR; PET; INT
● 1st movement (with cadenza) and 2nd movement (with cadenza)
Concerto in D Major, K 211 BAR; PET; INT
● 1st movement (with cadenza) and 2nd movement (with cadenza)
Concerto in G Major, K 216 BAR; PET; INT
● 1st movement (with cadenza) and 2nd movement (with cadenza)

Rieding, Oskar
Concerto in D Major, op. 5 BUT
● complete
Concerto in E Minor, op. 7 BOS
● complete

Rode, Pierre
● Air varié (in Classical Violinist B&H)
Concerto No. 7 in A Minor, op. 9 SCH; INT
● 1st movement (with cadenza) and 2nd movement
● 2nd and 3rd movement
Concerto No. 8 in E Minor, op. 13 SCH; PET
● 1st and 2nd movements

Viotti, Giovanni Battista
Concerto No. 23 in G Major PET
● 1st movement (with cadenza) and 2nd movement (with cadenza)
Vivaldi, Antonio
*Il cimento dell'armonia e dell'invenzione*, op. 8 BAR
- Concerto No. 1 in E Major (La primavera), RV 269
- Concerto No. 2 in G Minor (L'estate), RV 315
- Concerto No. 3 in F Major (L'autunno), RV 293
- Concerto No. 4 in F Minor (L'inverno), RV 297

**List B**

**Sonatas and Sonatinas**

Adaskin, Murray
Sonatine baroque for solo violin RIC; CMC
- 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

Elsner, Józef
Sonata in F Major, op. 10, no. 1 PWM
- 2nd and 3rd movements

Girón, Arsenio
Sonata IV for Violin and Piano CMC
- complete

Hindemith, Paul
Sonata in E flat Major, op. 11, no. 1 OTT
- 1st movement

Leclair, Jean Marie
Sonata in D Major, op. 9 SCH
- two contrasting movements

McIntyre David
Sonata No. 1 for Violin and Piano (1993) CMC
- two contrasting movements

Mozart, Wolfgang Amadeus
Sonata in C Major, K 296 BAR; HEN
- 1st movement
Sonata in F Major, K 374d (376) BAR: HEN
- 1st movement
Sonata in F Major, K 374e (377) BAR; HEN
- 1st movement
Sonata in F Major, K376 BAR; HEN
- 3rd movement

Paganini, Niccolo
- Sonata in E Minor, op. 3, no. 12 INT

Schubert, Franz
Sonatina in A Minor, op. posth. 137, no. 2, D 385 BAR; HEN
- 1st and 2nd movements

Tartini, Giuseppe
Sonata in G Minor (“Didone Abbandonata”), op. 1, no. 10, Bg10 OTT; RIC
- 1st and 2nd movements

Veracini, Francesco Maria
Sonata in E Minor, op. 2, no. 8 INT; RIC (in *Suzuki Violin School*, 8 ALF)
- 1st and 2nd movements

Vivaldi, Antonio
Concerto No. 1 in E Major (La primavera), RV 269
Concerto No. 2 in G Minor (L'estate), RV 315
Concerto No. 3 in F Major (L'autunno), RV 293
Concerto No. 4 in F Minor (L'inverno), RV 297

**List C**

**Concert Repertoire**

Achron, Joseph
- Hebrew Melody, op. 33 FIS

Albeniz, Isaac
- Malagueña (arr. Fritz Kreisler FIS) MAS
- Mallorca, from *Three Spanish Dances* MAS
- Tango in D Major, op. 165, no. 2 INT (arr. Samuel Dushkin OTT)

Bacewicz, Grażyna
- Humoreska (in *Violinmusik von Komponistinnen* OTT)
- Polish Caprice for Violin Solo PWM

Barber, Samuel
- Canzone, op. 38 (in *Samuel Barber: Music for Violin and Piano* SCH)

Beethoven, Ludwig van
- Romance in F Major, op. 50 BAR; SCH

Bridge, Frank
- Moto Perpetuo B&H

Brahms, Johannes
- Hungarian Dance No. 5 from *Hungarian Dances* WoO 1 (arr. Joseph Joachim FIS)

Bruch, Max
- Kol Nidre, op. 47 FIS

Copland, Aaron
- Vieux Poème (Old Poem) (in *Copland for Violin* B&H)

Debussy, Claude
- La plus que lent (arr. Leon Rocques DUR)
Dvořák, Antonín
- Slavonic Dance No. 1 in G Minor, arr. from op. 46, no. 2 and op. 72, no. 1 (arr. Fritz Kreisler, in The Fritz Kreisler Collection, 2 FIS)
- Slavonic Dance No. 3 in G Major, from op. 72, no. 8 (arr. Fritz Kreisler in The Fritz Kreisler Collection, 2 FIS)

Romantic Pieces, op. 75 BAR; HEN
- two pieces

Eckhardt-Gramatté, Sophie-Carmen
Ten Caprices CMC
- Caprice No. 1

Godowsky, Leopold
- Alt-Wien, from Triakontameron (arr. Jascha Heifetz FIS)

Gratton, Hector
- Quatrième danse canadienne BER; CMC

Holt, Patricia Blomfield
Suite No. 2 BER; CMC
- two contrasting movements

Hubay, Jenő
- Hejre Kati (Scènes de la Csárda no. 4), op. 32 SCH; FIS

Kreisler, Fritz
- Romance, op. 4 MAS

Moszkowski, Moritz
Spanische Tänze, op. 12
- Spanischer Tänz (no. 5)

Mozart, Wolfgang Amadeus
- Rondo in C Major, K 373 BAR; INT

Rachmaninoff, Sergei
- Vocalise, op. 34, no. 14 INT (in Solos for Young Violinists, 6 ALF)

Sarasate, Pablo de
- Malagueña (Danse espagnole, op. 21, no. 1) INT

Shostakovich, Dmitri
Nine Preludes, op. 34
- two contrasting nos. 1, 2, 5, 6, 8, 9

Stravinsky, Igor
- Ballad, from The Fairy’s Kiss B&H

Suk, Joseph
Four Pieces, op. 17 ALF; SIM
- one piece

Svendsen, Johan
- Romance, op. 26 PET; FIS

Tchaikovsky, Pyotr Il'yich
- Mélodie, op. 42, no. 3 FIS; INT

List D

Unaccompanied Repertoire of Johann Sebastian Bach

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
- Corrente
- Sarabanda
Partita No. 3 in E Major, BWV 1006 BAR; HEN
- Gavotte en rondeau
- Loure
Sonata No. 1 in G Minor, BWV 1001 BAR; HEN
- Siciliana
Sonata No. 3 in C Major, BWV 1005 BAR; HEN
- Allegro assai

Orchestral Excerpts
Candidates should be prepared to play the first violin part of two contrasting excerpts by two different composers from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords please see p. 11.

- All orchestral excerpts are included in Violin Series, 2013 Edition: Orchestral Excerpts FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

Beethoven, Ludwig van
String Quartet No. 4 in C Minor, op. 18
► 4th movement: pickup to mm. 41–86
Symphony No. 1 in C Major, op. 21
► 3rd movement: mm. 1–103 and 4th movement: mm. 1–47 (first sixteenth note)

Britten, Benjamin
The Young Person’s Guide to the Orchestra: Variations and Fugue on a Theme of Henry Purcell, op. 34
► Variation M: mm. 1–54

Dvořák, Antonín
Serenade for Strings in E Major, op. 22
► 2nd movement: pickup to mm. 1–46, pickup to mm. 80–158
Haydn, Franz Joseph
Symphony No. 104 in D Major, Hob. I:104 (“London”)
△ 1st movement: mm. 17–64 and 2nd movement: mm. 1–8, 42–56

Mozart, Wolfgang Amadeus
Symphony No. 40 in G Minor, K 550
△ 1st movement: mm. 1–42 and 4th movement: mm. 1–48

Rossini, Gioachino
La gazza ladra
△ Overture: pickup to mm. 4–11, pickup to mm. 42–49, 62–114

Technical Requirements
Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes
Candidates must prepare one etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Technical Tests
Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.
Candidates must play all scales, arpeggios, and double stops from memory.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>Eb, E, F</td>
<td>3 octaves</td>
<td>J = 84</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>Eb, E, F</td>
<td>3 octaves</td>
<td>J = 84</td>
<td></td>
</tr>
<tr>
<td>Major Artificial Harmonics</td>
<td>G, A</td>
<td>2 octaves</td>
<td>J = 84</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on B, on C, on D</td>
<td>3 octaves</td>
<td>J = 72</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>Eb, E, F</td>
<td>3 octaves</td>
<td>J = 92</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>Eb, E, F</td>
<td>3 octaves</td>
<td>J = 92</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>G (starting on D), G (starting on D), A (starting on Eb)</td>
<td>3 octaves</td>
<td>J = 60</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>D (starting on C#), Eb (starting on D#), E (starting on D#)</td>
<td>3 octaves</td>
<td>J = 60</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Double Stops</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in 3rds, 6ths, 8ves</td>
<td>Eb, C</td>
<td>2 octaves</td>
<td>J = 84</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor in 3rds, 6ths, 8ves</td>
<td>Eb, C</td>
<td>2 octaves</td>
<td>J = 84</td>
<td></td>
</tr>
</tbody>
</table>
**Ear Tests**

**Intervals**
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

*or*
Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within the octave</td>
<td>any interval within the octave except the</td>
</tr>
<tr>
<td></td>
<td>augmented 4th/diminished 5th</td>
</tr>
</tbody>
</table>

**Chords**
Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord once in solid (blocked) form, close position on the piano.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position, 1st inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

**Cadences**
Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord once, and then twice play a short phrase ending in a cadence.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
</tbody>
</table>

Example only

![Example of Cadence](image)

**Playback**
Candidates will be asked to play back the upper part of a two-part phrase on the violin. The examiner will name the key, play the tonic triad once, and play the phrase twice on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, or upper tonic</td>
<td>any major key</td>
<td>two or three measures</td>
</tr>
</tbody>
</table>

Example only

![Playback Example](image)
Sight Reading

Playing
Candidates will be asked to play a short melody at sight. New features introduced at Grade 9 may include turns, thirty-second notes, and restez position indications.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 7 repertoire</td>
<td>3 4 5 6 8</td>
<td>C, F, Bb, Eb, G, D, A, E major A, D, G, E, B, C minor</td>
<td>1st to 6th</td>
<td>sixteen to twenty measures</td>
</tr>
</tbody>
</table>

Clapping
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 4 5 6</td>
<td>four to six measures</td>
</tr>
</tbody>
</table>

Example only

![Music notation example]
Grade 10

Candidates in Grade 10 should be able to execute all bow strokes and maintain control and security in any position. Intonation should be precise. Tone should be mature and soloistic, with an expressive and varied vibrato. Playing should be sophisticated, nuanced, and stylistically aware.

Grade 10 candidates who wish to pursue an ARCT in Violin Performance or a Teacher’s ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive the equivalent of 70 percent.

<table>
<thead>
<tr>
<th>Grade 10 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>50 (35)</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>15 (1.5)</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>10 (1)</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>10 (1)</td>
</tr>
<tr>
<td>(The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)</td>
<td></td>
</tr>
<tr>
<td>Orchestral Excerpts</td>
<td>10 (7)</td>
</tr>
<tr>
<td>two contrasting excerpts from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>20 (14)</td>
</tr>
<tr>
<td>Etudes: one etude from the Syllabus list</td>
<td>8</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>12</td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>– double stops</td>
<td></td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Cadences</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td>Sight Reading</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
<tr>
<td>Theory Co-requisites</td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony or Intermediate Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td></td>
</tr>
</tbody>
</table>

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Marks” on p. 81, and “Supplemental Examinations” on p. 83 for important details regarding Grade 10 standing for an ARCT examination application.

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare four contrasting selections: one from List A, one from List B, one from List C, and one from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era).

Each bulleted item (●) represents one selection for examination purposes.

Please note that cadenzas are required where indicated. Unless otherwise indicated, any cadenza is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard cadenza for that work.

List A

Concertos

Barber, Samuel
Concerto, op. 14 SCH
● 1st movement (with cadenza) and 2nd movement

Bruch, Max
Concerto in G Minor, op. 26 PET; SCH; INT
● 1st and 2nd movements
● 2nd and 3rd movements

Kabalevsky, Dmitri
Concerto in C Major, op. 48 INT
● 1st and 2nd movements
● 2nd movement and 3rd movement (complete)

Khachaturian, Aram
Concerto in D Minor B&H
● 1st and 2nd movements
● 2nd and 3rd movements

Lalo, Edouard
Symphonie espagnole, op. 21 SCH
● 2nd and 3rd movements
Mozart, Wolfgang Amadeus
Concerto in D Major, K 218 BAR; INT
   • 1st movement (with cadenza) and 2nd movement (with cadenza)

Spohr, Louis
Concerto No. 2 in D Minor, op. 2 PET
   • 1st and 2nd movements
Concerto No. 9 in D Minor, op. 55 PET
   • 1st and 2nd movements

Viotti, Giovanni Battista
Concerto No. 22 in A Minor SCH
   • 1st movement (with cadenza) and 2nd movement (with cadenza)

List B
Sonatas

Beethoven, Ludwig van
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 A Major, op. 100 HEN; INT
   • 1st and 2nd movements
Sonata in G Major, op. 78 HEN; INT
   • 1st and 2nd movements

Buczynski, Walter
Sonata (1979) CMC
   • complete

Girón, Arsenio
Sonata breve CMC
   • 1st and 2nd movements
   • 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 Major (1939) OTT
   • 1st and 2nd movements

Mozart, Wolfgang Amadeus
Sonata in E flat Major, K 481 BAR; HEN
   • 1st movement
Sonata in A Major, K 526 BAR; HEN
   • 1st and 2nd movements

List C
Concert Repertoire

Prokofiev, Sergei
Sonata, op. 115 PET
   • 1st and 2nd movements
   • 2nd and 3rd movements

Schubert, Franz
Sonata in A Major, op. posth. 162, D 574 BAR; HEN; OTT
   • 1st and 2nd movements

Schumann, Robert
Sonata in A Minor, op. 105, no. 1 PET
   • 1st and 2nd movements

Vallerand, Jean
Sonata (1950) DOM; CMC
   • two contrasting movements

Anonymous
   • Ciaccona in G Minor (attr. Tomaso Antonio Vitali)
     (ed. Diethard Hellmann BAR; arr. Léopold Charlier FIS; arr. Leopold Auer FIS)

Adaskin, Murray
   • Canzona and Rondo CMC

Archer, Violet
   • Prelude and Allegro BER; CMC

Baker, Michael Conway
   • The Flight of Aphrodite, op. 99 CMC

Bartók, Béla
   • Hungarian Folk Songs (transc. Tivadar Országh EMB)
   • Roumanian Folk Dances UNI (in Solos for Young Violinists, 6 ALF)

Bax, Arnold
   • Legend MAS

Beethoven, Ludwig van
   • Romance in G Major, op. 40 BAR; HEN

Bériot, Charles-Auguste de
   • Scène de Ballet, op. 100 SCH; FIS

Bloch, Ernest
   • Nigun, from Baal Shem FIS

Boulanger, Lili
   • D’un matin de printemps FAB, SCH

Brahms, Johannes
Hungarian Dances WoO 1 (arr. Joseph Joachim FIS)
   • one of nos. 1, 2, 3

Chan, Ka Nin
   • Soulmate for Solo Violin CMC

Copland, Aaron
   • Hoe-down, from Rodeo B&H
Debussy, Claude
- Gollwogg’s Cake-walk (arr. Jascha Heifetz, in The Heifetz Collection, 1 FIS)

Dvořák, Antonín
- Romance in F Minor, op. 11 INT, SCH
- Slavonic Dance in E Minor, op. 46, no. 2 (arr. Fritz Kreisler FIS)

Eckhardt-Gramatté, Sophie-Carmen
Ten Caprices CMC
- Caprice No. 2
- Caprice No. 3

Girón, Arsenio
Five Episodes CMC
- three contrasting movements

Kreisler, Fritz
- Praeludium and Allegro (in the Style of Pugnani) OTT; FIS
- Variations on a Theme of Corelli (in the Style of Giuseppe Tartini) OTT; FIS

Kroll, William
- Banjo and Fiddle SCH

Lau, Kevin
- Joy CMC

Moszkowski, Moritz
- Guitarre, op. 45, no. 2 FIS; PET

Mozart, Wolfgang Amadeus
- Rondo in G Major, from Haffner Serenade, K 250 (arr. Fritz Kreisler OTT; FIS)

Nováček, Ottokar
- Moto perpetuo INT

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

Sarasate, Pablo de
- Romanza Andaluza (Danse espagnole, op. 22, no. 1) INT

Schumann, Robert
- Dedication (in Auer Selected Pieces MUZ)

Sinding, Christian
Suite in A Minor, op. 10 INT
- 1st and 2nd movements
- 3rd and 4th movements

Tchaikovsky, Pyotr Ilyich
- 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

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**List D**

**Unaccompanied Repertoire of Johann Sebastian Bach**

Bach, Johann Sebastian
- Partita No. 1 in B Minor, BWV 1002 BAR; HEN
  - Allemande and Double
  - Sarabande and Double
  - Tempo di bourrée and Double
- Partita No. 3 in E Major, BWV 1006 BAR; HEN
  - Preludio
- Sonata No. 1 in G Minor, BWV 1001 BAR; HEN
  - Adagio
  - Presto
- Sonata No. 2 in A Minor, BWV 1003 BAR; HEN; INT
  - Andante
  - Allegro
- Sonata No. 3 in C Major, BWV 1005 BAR; HEN; INT
  - Adagio
  - Largo

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**Orchestral Excerpts**
Candidates should be prepared to play the first violin part of two contrasting excerpts by two different composers from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords please see p. 11.

- All orchestral excerpts are included in *Violin Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

**Beethoven, Ludwig van**
- Symphony No. 9 in D Minor, op. 125
  - 2nd movement: mm. 21–93 (beat 1) and 3rd movement: mm. 99–114

**Berlioz, Hector**
- Symphonie fantastique, op. 14
  - 1st movement (Rêveries, passions): mm. 3–24 and 2nd movement (Un bal): pickup to mm. 39–94 (first sixteenth note), pickup to mm. 257–302

**Brahms, Johannes**
- Symphony No. 1 in C Minor, op. 68
  - 1st movement: mm. 1–29, 41–70
Dvořák, Antonín
String Quartet No. 12 in F Major ("American"), op. 96
► 1st movement: pickup to mm. 112–152 (beat 1)

Mendelssohn, Felix
Symphony No. 4 in A Major ("Italian"), op. 90
► 1st movement: mm. 1–110

Mozart, Wolfgang Amadeus
Die Zauberflöte, K 620
► Overture: mm. 20–96, 216–end

Tchaikovsky, Pyotr Il'yich
Serenade for Strings, op. 48
► 1st movement: mm. 1–36, 91–138
Symphony No. 4 in F Minor, op. 36
► 1st movement: pickup to mm. 70–103 and 2nd movement: mm. 85–117 and 4th movement: mm. 30–59

Weber, Carl Maria von
Oberon, J 306
► Overture: mm. 11–16, pickup to mm. 23–55, 117–145

Technical Requirements
Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes
Candidates must prepare one etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Campagnoli, Bartolomeo
7 Divertimenti, op 18 RIC; KMH
Divertimento No. 4
● Bolero
● Finale
Divertimento No. 5
● Allegro
Divertimento No. 6
● Finale

Dont, Jacob
Etudes and Caprices, op. 35 SCH; INT
● any one

Dancla, Charles
20 Études brillantes et caractéristiques, op. 73 EMB
● no. 6 or no. 16

Gaviniès, Pierre
24 Études (Matinées) PET; INT
● any one

Kreutzer, Rodolphe
Quarante-deux études ou caprices INT
● one of nos. 27–42

Locatelli, Pietro
The Art of the Violin: 24 Caprices for Solo Violin, op. 3 RIC
● any one

Rode, Pierre
24 Caprices FIS; INT
● one of nos. 4, 6, 7, 9, 11–24

Rovelli, Pietro
12 Caprices, op. 3 IMS
● any one
Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination.

Candidates must play all scales, arpeggios, and double stops from memory.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>3 octaves</td>
<td>(\text{\textcircled{\textdollar}} = 90)</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>all keys</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Artificial Harmonics</td>
<td>Bb</td>
<td></td>
<td>(\text{\textcircled{\textdollar}} = 84)</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>Bb</td>
<td>2 octaves</td>
<td>(\text{\textcircled{\textdollar}} = 84)</td>
<td></td>
</tr>
<tr>
<td>Artifical Harmonics</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on any note</td>
<td>3 octaves</td>
<td>(\text{\textcircled{\textdollar}} = 84)</td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>3 octaves</td>
<td>(\text{\textcircled{\textdollar}} = 108)</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>3 octaves</td>
<td>(\text{\textcircled{\textdollar}} = 104)</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>all keys</td>
<td>3 octaves</td>
<td>(\text{\textcircled{\textdollar}} = 72)</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>all keys</td>
<td>3 octaves</td>
<td>(\text{\textcircled{\textdollar}} = 72)</td>
<td></td>
</tr>
</tbody>
</table>

Double Stops

<table>
<thead>
<tr>
<th>Double Stops</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in 3rds, 6ths, 8ves</td>
<td>D, E, F</td>
<td>2 octaves</td>
<td>(\text{\textcircled{\textdollar}} = 104)</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor in</td>
<td>D, E, F</td>
<td>2 octaves</td>
<td>(\text{\textcircled{\textdollar}} = 104)</td>
<td></td>
</tr>
<tr>
<td>3rds, 6ths, 8ves</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major in Solid Fingered 8ves</td>
<td>one key (student's choice)</td>
<td>1 octave alternate 1–3 and 2–4 fingering</td>
<td>(\text{\textcircled{\textdollar}} = 104)</td>
<td></td>
</tr>
<tr>
<td>Major in Solid 10ths</td>
<td>one key (student's choice)</td>
<td>1 octave on A and E strings</td>
<td>(\text{\textcircled{\textdollar}} = 104)</td>
<td></td>
</tr>
</tbody>
</table>

Ear Tests

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

Candidates may choose to sing or hum the following intervals. The examiner will play the first note once on the piano.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within the octave</td>
<td>any interval within the octave</td>
</tr>
</tbody>
</table>
Chords
Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor four-note chords</td>
<td>root position, 1st inversion, 2nd inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

Cadences
Candidates will be asked to identify by name or symbols the following cadences played within a single phrase. The phrase may be in a major or minor key and may contain up to three cadences. The examiner will play the tonic chord *once*, then play the phrase *twice*.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V(7)–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I –V</td>
</tr>
<tr>
<td>deceptive (interrupted)</td>
<td>V(7)–VI</td>
</tr>
</tbody>
</table>

Playback
Candidates will be asked to play back the lower part of a two-part phrase on the violin. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonic, mediant, dominant, or upper tonic</td>
<td>any major key</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>
**Sight Reading**

**Playing**
Candidates will be asked to play a short melody at sight. New features introduced at Grade 10 may include *cadenza*-like passages, double sharps, double flats, and changes of meter.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 8 repertoire</td>
<td>$\text{\textcopyright}$</td>
<td>any major or minor key</td>
<td>any position, including <em>sul</em> string option</td>
<td>sixteen to twenty measures</td>
</tr>
</tbody>
</table>

**Clapping**
Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\text{\textcopyright}$</td>
<td>four to six measures</td>
</tr>
</tbody>
</table>

Example only

![Example notation](image-url)
The ARCT in Violin Performance is the culmination of The Royal Conservatory Examinations Certificate Program, and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A detailed understanding of the stylistic and structural elements of each repertoire selection is expected. Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT in Violin Performance Diploma.

For descriptions of performance marks, please see “Marking Criteria for Performance of Repertoire” on p. 81. An ARCT candidate’s performance of a work may receive a failing grade for any of the following reasons:

- repeated breaks in continuity
- substantial omissions
- lack of technical control
- textual inaccuracies
- inappropriate tempo, character, or style

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Marks” on p. 81, and “Supplemental Examinations” on p. 83 for important details regarding the ARCT in Violin Performance examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination.

<table>
<thead>
<tr>
<th>ARCT in Violin Performance Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong></td>
<td></td>
</tr>
<tr>
<td>one selection from List A</td>
<td>80</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>20 (2)</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>20</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>20 (2)</td>
</tr>
<tr>
<td>(The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)</td>
<td></td>
</tr>
<tr>
<td><strong>Orchestral Excerpts</strong></td>
<td></td>
</tr>
<tr>
<td>two excerpts from the Syllabus list</td>
<td>20</td>
</tr>
<tr>
<td>– one from List 1 (Orchestral Tutti Parts)</td>
<td>10</td>
</tr>
<tr>
<td>– one from List 2 (Concertmaster Solos and Chamber Music Repertoire)</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 70)</strong></td>
<td>100</td>
</tr>
<tr>
<td><strong>Theory Prerequisites</strong></td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td></td>
</tr>
<tr>
<td>Intermediate Harmony or Intermediate Establishing Course</td>
<td></td>
</tr>
<tr>
<td>Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td></td>
</tr>
<tr>
<td><strong>Theory Co-requisites</strong></td>
<td></td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
<td></td>
</tr>
<tr>
<td>And any two of:</td>
<td></td>
</tr>
<tr>
<td>Advanced Harmony or Advanced Keyboard Harmony</td>
<td></td>
</tr>
<tr>
<td>Counterpoint</td>
<td></td>
</tr>
<tr>
<td>Analysis</td>
<td></td>
</tr>
<tr>
<td><strong>Piano Co-requisite</strong></td>
<td></td>
</tr>
<tr>
<td>Grade 6 Piano</td>
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</tr>
</tbody>
</table>
Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare four contrasting selections by four different composers: one from List A, one from List B, one from List C, and one from List D. Candidates are expected to select repertoire in a variety of keys and tempos, representing at least three different historical eras.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. Note that the selections in List B need not be memorized.

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

Please note that cadenzas are required where indicated in the score. In general, any cadenza is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard cadenza for that work.

List A

Concertos and Fantasias

**Bruch, Max**
Concerto in D Minor, op. 44, no. 2 FIS
- 1st and 2nd movements
Scottish Fantasy in E flat Major, op. 46 SCH; INT
- 1st and 2nd movements
- 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 BAR; INT
- 1st and 2nd movements
- 2nd and 3rd movements

**He Zhanhao and Chen Gang**
- Butterfly Lovers Concerto SMPH

**Lalo, Édouard**
*Symphonie espagnole*, op. 21 HEN; SCH
- 1st and 4th movements
- 4th and 5th movements

**Mendelssohn, Felix**
Concerto in E Minor, op. 64 BAR; FIS; PET
- 1st and 2nd movements
- 2nd and 3rd movements

**Mozart, Wolfgang Amadeus**
Concerto in A Major, K 219 INT; BAR
- 1st and 2nd movements

**Paganini, Niccolo**
Concerto No. 1 in D Major, op. 6 SIM; INT
- 1st and 2nd movements

**Mozetich, Marjan**
- Affairs of the Heart CMC

**Prokofiev, Sergei**
Concerto No. 1 in D Major, op. 19 INT
- 1st and 2nd movements
Concerto No. 2 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
- 2nd and 3rd movements

**Tchaikovsky, Pyotr Ilyich**
Concerto in D Major, op. 35 HEN; INT; OTT; BOS; KAL
- 1st movement (with cadenza)
- 2nd and 3rd 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

**Weinzeig, John**
Concerto CMC
- 1st and 2nd movements

**Wieniawski, Henryk**
Concerto in D Minor, op. 22 PET; INT
- 1st and 2nd movements
- 2nd and 3rd movements

List B

Sonatas

**Adaskin, Murray**
Sonata No. 1 (1946) CMC
- 1st and 2nd movements

**Beethoven, Ludwig van**
Sonata in C Minor, op. 30, no. 2 HEN
- two contrasting movements
Sonata in E flat Major, op. 12, no. 3 HEN
- 1st and 2nd movements

**Brahms, Johannes**
Sonata in D Minor, op. 108 INT
- two contrasting movements

**Coulthard, Jean**
- Duo Sonata BER; CMC

** Debussy, Claude**
Sonata in G Minor DUR; PET
- two contrasting movements
Dolin, Samuel
Sonata BER; CMC
- two contrasting movements

Dvořák, Antonín
Sonata in F Major, op. 57 BAR
- two contrasting movements

Fauré, Gabriel
Sonata in A Major, op. 13 HEN; SCH; INT
- two contrasting movements

Franck, César
Sonata in A Major HEN; SCH
- two contrasting movements

Girón, Arsenio
Violin Sonata II (Three Invitations) CMC

Grieg, Edvard
Sonata in G Major, op. 13 (1867) PET; FIS
- 1st and 2nd movements

Hindemith, Paul
Sonata in D Major, op. 11, no. 2 OTT
- 1st and 2nd movements

MacDonald, Andrew P.
Violin Sonata No. 2 (“The Phoenix”) CMC
- 1st movement
- 2nd movement

Morawetz, Oskar
- Duo RIC; CMC
- Sonata no. 1 (1956) AEN; CMC

Mozart, Wolfgang Amadeus
Sonata in B flat Major, K 454 BAR; HEN
- two contrasting movements

Prokofiev, Sergei
Sonata in D Major, op. 94a INT
- two contrasting movements

Raum, Elizabeth
- Sonata CMC

Respighi, Ottorino
Sonata in B Minor RIC
- two contrasting movements

Somers, Harry
Sonata No. 2 BER; CMC
- 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 G Minor (“Devil’s Trill”) Bg5 OTT; RIC
- two contrasting movements (with cadenza)

Weinzeug, John
- Sonata OUP; CMC

--- List C ---

Concert Repertoire

Andrzejowski, Umińska
- Burleska PWM

Bartók, Béla
- Rhapsody No. 1 B&H

Berlioz, Hector
- Rêverie et caprice (Romance) BAR

Brott, Alexander
- Invocation and Dance CMC

Diniciu, Grigora
- Hora Staccato (Roumanian) (arr. Jascha Heifetz FIS)

Elgar, Edward
- La capricieuse, op. 17 FIS; BRH

Falla, Manuel de
- Danse espagnole, from La vida breve (arr. Fritz Kreisler FIS)

Kabalevsky, Dmitri
- Rondo, op. 69 MAS

Kreisler, Fritz
- Caprice viennois, op. 2 FIS
- Recitative and Scherzo caprice FIS
- Tambourin chinois, op. 3 FIS

Kmetich, Marjan
- L’esprit chantant CMC

Paganini, Niccolo
- Moto Perpetuo INT

Papineau-Couture, Jean
Trois caprices PER; CMC
- two contrasting movements

Pentland, Barbara
- Vista BER; CMC

Piazzolla, Astor
- Le Grand Tango B&H

Raum, Elizabeth
- Les ombres CMC
- Prayer and Dance of Praise CMC

Ravel, Maurice
- Tzigane BAR; DUR
Robinovitch, Sid
- Meditation CMC

Saint-Saëns, Camille
- Havanaise, op. 83 BAR; FIS; SCH; INT
- Introduction and Rondo capriccioso, op. 28 FIS; SCH; INT

Sarasate, Pablo de
- Habanera (Danse espagnole, op. 21, no. 2) INT
- Introduction and Tarantelle, op. 43 INT
- Zapateado (Danse espagnole, 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
- Nocturne and Tarentella, op. 28, no. 1 UNI; INT

Tchaikovsky, Pyotr Ilyich
- Meditation, op. 42, no. 1 FIS; INT
- Waltz-Scherzo, op. 34 INT

Vaughan Williams, Ralph
- The Lark Ascending OUP

Vieuxtemps, Henri
- Rondino op. 32, no. 2 (in Masterpieces for Violin FIS)

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

Zarzycki, Aleksander
- Mazurka in G Major, op. 26 PWM

Hétu, Jacques
- Rondo varié pour violon seul, op. 25 DOM; CMC
- Variations, op. 11 DOM; CMC

Ledroit, Christien
- Wandering the Threshold of Delirium CMC (to be performed without audio track)

Paganini, Niccolo
- Twenty-Four Caprices, op. 1 EMB
  - one of nos. 9, 13, 14, 16, 18, 20

Prévost, André
- Improvisations I pour Violine Seul DOM; CMC

Ysaÿe, Eugène
- Six Sonatas, op. 27 SCH
  - Sonata No. 1
    - two contrasting movements
  - Sonata No. 3
    - complete
  - Sonata No. 6
    - complete

Zarzycki, Aleksander
- Mazurka in G Major, op. 26 PWM

**Orchestral Excerpts**
Candidates should be prepared to play two excerpts by different composers: one from Group 1 and one from Group 2. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate’s ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion. For instructions regarding the performance of chords please see p. 11.

- All orchestral excerpts are included in Violin Series, 2013 Edition: Orchestral Excerpts FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

**Group 1**

**Orchestral Tutti Parts (First Violin)**

**Brahms, Johannes**
- Symphony No. 4 in E Minor, op. 98
  - 4th movement: mm. 41–80, 153–177

**Mendelssohn, Felix**
- Incidental Music to *A Midsummer Night’s Dream*, op. 21
  - 1st movement (Scherzo): mm. 17–99, 115–135
Mozart, Wolfgang Amadeus
Symphony No. 39 in E flat Major, K 54
► 1st movement: mm. 1–16, 26–90 and 4th movement: pickup to mm. 1–78

Prokofiev, Sergei
Symphony No. 1 (“Classical”), op. 25
► 1st movement: mm. 1–32 and 2nd movement: mm. 1–20 (beat 1) and 4th movement: mm. 1–41, 129–162

Schumann, Robert
Symphony No. 2 in C Major, op. 61
► 2nd movement (Scherzo): pickup to mm. 1–97

Shostakovich, Dmitri
Symphony No. 5, op. 47
► 1st movement: mm. 254–277 (beat 1)

Smetana, Bedřich
The Bartered Bride
► Overture: mm. 1–14, 31–66 (beat 2), 401–421 (beat 1)

Strauss, Richard
Don Juan, op. 20
► mm. 1–62

Beethoven, Ludwig van
Missa solemnis, op. 123
► Sanctus (Benedictus): mm. 110–134, 140–184

Rimsky-Korsakov, Nicolai
Capriccio espagnol, op. 34

Schéhérazade, op. 35
► 1st movement: mm. 14–18, 94–102 (beat 1) and 3rd movement: mm. 142–165 and 4th movement: mm. 8–9, 29–30 (cadenza)

Schoenberg, Arnold
Verklärte Nacht, op. 4
► mm. 278–294, 300–318

Schubert, Franz
String Quartet No. 14 in D Minor (“Death and the Maiden”), D 810
► 1st movement: mm. 1–14, 61–114 (beat 1) and 4th movement: mm. 687–end

Strauss, Richard
Le Bourgeois Gentilhomme Suite, op. 60
► 4th movement (Auftritt und Tanz der Schneider): pickup to mm. 35–56, pickup to mm. 81–119

Tchaikovsky, Pyotr Ilyich
Swan Lake Suite
► 4th movement (Scène): mm. 10–34, 42–57, 65–72

Teacher’s ARCT

For current information on the Teacher’s ARCT requirements, please visit www.rcmusic.ca.
Register for an Examination

Examination Sessions and Registration Deadlines

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November
• practical examinations take place in January
• theory examinations take place in December

Spring Session—register by early March
• practical examinations take place in June
• theory examinations take place in May

Summer Session—register by early June
• practical examinations take place in August
• theory examinations take place in August

Online Registration

All registrations should be submitted using the online registration process. Visit www.examinations.rcmusic.ca to register.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examinations fees may be found at www.examinations.rcmusic.ca.

Examination Centres

Examinations are conducted in more than 300 communities across North America. Each examination centre has a local Examination Centre Representative who ensures that students and teachers have a successful examination experience.

Teachers may verify their students’ examination schedules by visiting www.examinations.rcmusic.ca.

Examination Scheduling

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline.

Candidates are asked to print the “Examination Program Form” using the “Examination Scheduling” feature. The program form must be filled out by the candidate and/or teacher, and brought to the examination centre for presentation to the examiner.

Candidates who, for any reason, are unable to attend an examination should contact the Centre Representative listed on their Examination Schedule. The Centre Representative may be able to provide an alternate appointment time.
Examination Regulations

Examination Procedures
Candidates must be ready to perform at least fifteen minutes before their scheduled time. Please note that examination times cannot be exchanged among candidates. Please contact the The Royal Conservatory Examinations Centre Representative if you are unable to attend the examination at the assigned time.

- Although most examination centres have a tune-up room, the availability of a tune-up room cannot be guaranteed. Examination centres do not provide facilities for rehearsal with piano.
- Candidates must provide their own collaborative pianist in order for an examination to proceed. Recorded accompaniments are not permitted.
- Candidates are advised to bring an electronic tuner to the examination. The piano provided for the examination will be tuned to A440.
- Examiners are not permitted to assist candidates in tuning their instruments. A teacher or assistant should be on hand to assist candidates who cannot tune accurately.
- A music stand is available in most centres, but the availability of a music stand cannot be guaranteed.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates are asked to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.
- If the candidate is performing with music, he or she should bring two original copies to the examination, one to play from and one to give to the examiner. Collaborative pianists should play from an original, published copy of the score.
- Photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 88).
- Recording devices and cell phones are strictly prohibited in the examination room. Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The candidate’s performance of a repertoire selection or an etude may be interrupted at the examiner’s discretion once an assessment has been made.
- The examiner will choose a representative sampling of items on the technical requirements list.

Credits and Refunds for Missed Examinations
Credits (formerly called “fee extensions”) and refunds are only granted in two specific situations. Candidates who are unable to attend an examination for medical reasons or because of a scheduling conflict with a school examination are eligible to request either an examination credit for the full amount of the examination fee or a fifty percent refund of the examination fee.
Requests for examination credits or refunds must be made to The Royal Conservatory Examinations in writing and be accompanied by the following documentation:

• for medical reasons: a physician's letter and the candidate’s examination schedule
• for direct time conflicts with school examinations: a letter from a school official on school letterhead and the candidate’s Examination Schedule

Candidates who, for any reason, are unable to attend an examination should contact the Centre Representative listed on their Examination Schedule immediately.

**Examination Credit**

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for one year from the date of the original scheduled examination. Examination credits can be redeemed when the candidate registers for his or her next examination. The credit will be automatically applied during the online registration process. Please note that credits are not transferable and may not be extended beyond one year.

**Fee Refund**

Candidates who know at the time they are applying for a fee extension that they will not be able to make use of a credit within the one-year time period may instead apply for a refund of fifty percent of the examination fee.

Requests for examination refunds or credits must be made to The Royal Conservatory Examinations in writing and be accompanied by the necessary documentation (see above). All requests must be submitted by mail or by fax within two weeks following the scheduled examination date.

**Candidates with Special Needs**

Candidates with special needs should submit a Special Needs Request Form, by mail or by fax, to The Royal Conservatory Examinations before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

**Examination Results**

Candidates and teachers can access examination marks online within approximately four weeks of the examination date. Access to complete examination results, with comments and marks, will be available no later than eight weeks after the examination date.

Teachers may access their students’ examination results by visiting www.examinations.rcmusic.ca.

Official transcripts are available upon written request to The Royal Conservatory Examinations and payment of the requisite fee. (The Official Transcript Request Form may be downloaded from the website.)
Interpreting Examination Results

All candidates may access their complete, official results (including examiners’ comments) online no later than eight weeks after the examination has taken place. The examiner’s report explains how the final mark was calculated, and provides information to support candidates in their future musical development. The mark reflects the examiner’s evaluation of the candidate’s performance during the examination, which being a live performance, cannot be reconstructed. Appeals are considered only in the event of a serious procedural irregularity, and only upon completion of the official Appeals Process.

Classification of Marks

<table>
<thead>
<tr>
<th>Classification</th>
<th>Mark Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Class Honors with Distinction</td>
<td>90–100</td>
</tr>
<tr>
<td>First Class Honors</td>
<td>80–89</td>
</tr>
<tr>
<td>Honors</td>
<td>70–79</td>
</tr>
<tr>
<td>Pass (Preparatory and Grades 1–10)</td>
<td>60</td>
</tr>
</tbody>
</table>

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100
This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89
This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79
This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69
This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner’s report will identify areas that require further study and exploration.

Fail: 50–59
The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Marks Below 50
The performance is not yet ready for assessment due to insufficient preparation.
### Table of Marks

<table>
<thead>
<tr>
<th></th>
<th>Prep–Grade 1</th>
<th>Grade 2</th>
<th>Grades 3–4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grades 8–9</th>
<th>Grade 10</th>
<th>ARCT in Violin Performance</th>
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<tr>
<td><strong>Repertoire</strong></td>
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<td>60</td>
<td>60</td>
<td>60</td>
<td>60</td>
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<td>50</td>
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<td><strong>List A</strong></td>
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<td>27</td>
<td>18</td>
<td>17</td>
<td>17</td>
<td>15 (1.5)</td>
<td>15 (1.5)</td>
<td>15 (1.5)</td>
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<tr>
<td><strong>List B</strong></td>
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<td>18</td>
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<td>20</td>
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<td>20</td>
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<tr>
<td><strong>List C</strong></td>
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<td>18</td>
<td>17</td>
<td>17</td>
<td>15 (1.5)</td>
<td>10 (1)</td>
<td>10 (1)</td>
<td>20 (2)</td>
<td></td>
</tr>
<tr>
<td><strong>List D</strong></td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>10 (1)</td>
<td>10 (1)</td>
<td>20 (2)</td>
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<tr>
<td><strong>Memory</strong></td>
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<td>6 (3+3)</td>
<td>6 (2+2+2)</td>
<td>6 (3+3)</td>
<td>6 (3+3)</td>
<td>–</td>
<td>–</td>
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<td>–</td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>10</td>
<td>10</td>
<td>10 (7)</td>
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<td><strong>Technical Requirements</strong></td>
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<td>20 (14)</td>
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<tr>
<td><strong>Etudes</strong></td>
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<td>15</td>
<td>10</td>
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<td>10</td>
<td>10</td>
<td>10</td>
<td>10 (7)</td>
<td></td>
</tr>
<tr>
<td><strong>Clapback</strong></td>
<td>5</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Intervals</strong></td>
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<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>–</td>
</tr>
<tr>
<td><strong>Chords</strong></td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>–</td>
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<tr>
<td><strong>Cadences</strong></td>
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<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>2</td>
<td>3</td>
<td>–</td>
</tr>
<tr>
<td><strong>Playback</strong></td>
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<td>4</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>3</td>
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<tr>
<td><strong>Sight Reading</strong></td>
<td>–</td>
<td>–</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10 (7)</td>
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<tr>
<td><strong>Playing</strong></td>
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<td>7</td>
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<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>–</td>
</tr>
<tr>
<td><strong>Clapping</strong></td>
<td>–</td>
<td>–</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>–</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

- The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.
- Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.
- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the “Table of Marks,” 70-percent figures are given in parentheses.)
- Candidates for the ARCT in Violin Performance must achieve an overall mark of 70 in order to pass.
Supplemental Examinations

Improve an Examination Mark
Candidates seeking to improve their overall mark at the Grade 10 level may take one or more Supplemental Examinations.

• Supplemental Examinations must be taken within two years of the original examination.
• Supplemental Examinations are given during regular examination sessions.
• Candidates in Grade 10 may repeat any two sections of a practical examination: Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, or Sight Reading.
• To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall.

Split Grade 10 Practical Examinations
Beginning in the 2013–2014 academic year, candidates may choose to take the Grade 10 Violin examination in two separate segments: one consisting entirely of Repertoire; the other consisting of Technical Requirements, including Etudes and Technical Tests, as well as Ear Tests, Sight Reading, and Orchestral Excerpts. The division of material in the split Grade 10 examination cannot be altered. However, candidates may choose which segment to take first.

Candidates for the split Grade 10 examination must complete all practical examination requirements within two years of the initial examination segment. Candidates for the split Grade 10 examination may schedule their examinations within the same session or in different sessions; however, both segments of the split Grade 10 examination and any supplemental examinations must be completed within the two-year period. Candidates who choose the split format must complete both segments before registering for any supplemental examinations. All theoretical co-requisites for the Grade 10 examination must be completed within five years of the initial Grade 10 practical examination segment. Only candidates who take the complete Grade 10 examination (without the split) will be eligible to receive a Regional Gold Medal.

Practical Examination Certificates
Certificates are awarded to candidates who successfully complete the requirements for their Grade.

Beginning in Grade 5, certificates are awarded after the theory co-requisites for that Grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

Medals
The academic year runs from September to August. Each academic year, gold medals are awarded to the candidates who achieve exceptional examination results. No application is required.

Gold Medals
Gold medals are awarded by province or region to candidates in Preparatory and Grades 1 to 10 who receive the highest marks for their respective practical examination. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all theory co-requisites for the respective Grade.

Candidates in Grade 10 must complete the Grade 10 theory co-requisites within five years of the original practical examination, not any subsequent supplemental examinations.

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the official designation “ARCT” before Convocation.
ARCT Gold Medals
A gold medal is awarded to the graduating ARCT in Violin Performance candidate who receives the highest mark across Canada for the practical examination. To be eligible, a candidate must receive:
- A minimum of 85 percent in the practical examination
- A minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony or Basic Keyboard Harmony
Intermediate Harmony or Intermediate Keyboard Harmony
Advanced Harmony or Advanced Keyboard Harmony
Counterpoint
Analysis
History 1: An Overview
History 2: Middle Ages to Classical
History 3: 19th Century to Present

School Credits
The Royal Conservatory Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Candidate Recognition, Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counsellor.

Musicianship Examinations
A musicianship examination may replace the Ear Tests section of a Grade 8, 9, 10, or ARCT in Violin Pedagogy examination. Please consult the current Musicianship Syllabus at www.examinations.rcmusic.ca for examination requirements. The musicianship examination must be taken at least one session before the practical examination.

<table>
<thead>
<tr>
<th>Musicianship Grade</th>
<th>Practical Examination Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Musicianship</td>
<td>Grade 8</td>
</tr>
<tr>
<td>Intermediate Musicianship</td>
<td>Grade 9</td>
</tr>
<tr>
<td>Senior Musicianship</td>
<td>Grade 10 and Teacher’s ARCT</td>
</tr>
</tbody>
</table>

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:
- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests section of the upcoming practical examination

RESPs
Use of Education Funds for Music Studies
Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and/or ARCT levels. Candidates should consult their RESP providers for more information.
Editions
For many repertoire items, the Syllabus listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. However, if a student has purchased an online edition or downloaded a free edition which is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

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

Availability
The Royal Conservatory Examinations has made every effort to ensure that the materials listed in the Violin Syllabus, 2013 Edition are in print and available at leading music retailers throughout North America. If you experience difficulty in obtaining violin music in your community, you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.

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 Syllabus listing. Individual selections may also be found in other sources. In order to save space, the words “volume” and “book” have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, Suzuki Violin School, Revised Edition, 2).

The Violin Series, 2013 Edition
In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published the Violin Series, 2013 Edition. This series includes nine volumes of Violin Repertoire (Preparatory through Grade 8) with compact discs; two volumes of Violin Technique and Etudes (Preparatory–4; Grades 5–8), and one volume of Orchestral Excerpts (Grades 7–ARCT).

Copyright and Photocopying
Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher or website. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about federal copyright law is available online through the Copyright Board of Canada at www.cb-cda.gc.ca.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection to facilitate a page turn must do so with permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from its publications to facilitate a page turn.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to the examination will not be examined.
Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the Violin Syllabus, 2013 Edition. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 9.

ABR  Associated Board of the Royal Schools of Music
AEN  Aeneas Press
ALF  Alfred Publishing Co., Inc.
AUG  Augener & Co.
B&H  Boosey & Hawkes
B&V  Broekmans & Van Poppel
BAR  Bärenreiter
BEB  Berben Edizioni Musicali
BER  Berandol Music
BIL  G. Billaudot
BMC  Boston Music Company (Music Sales)
BOS  Bosworth (Music Sales)
BRH  Breitkopf & Härtel
BUT  Edition Butorac
CAN  Cantus Music
CHA  Chappell & Co., Inc. (Alfred)
CHD  Children’s Music Series
CHS  Chester Music Ltd.
CMC  Canadian Music Centre Library
COM  Éditions Combre
DHM  DeHaske Music Publishing
DOM  Les Éditions Doberman-Yppan
DUR  Durand et Cie
ELK  Elkin Co. Music Publishers
EMA  European Music Archive (Spartan Press)
EMB  Editio Musica Budapest
EVO  Evocation Publishing
FAB  Faber Music Ltd.
FHM  The Frederick Harris Music Co., Limited
FIS  Carl Fischer Music
FRB  Francesco Bongiovanni
GIV  Givens Violinland
GVT  Gordon V. Thompson Music (Alfred)
HAL  Hal Leonard Corporation
HEN  G. Henle Verlag
IMS  IMSLP Petrucci Music Library
IND  École Vincent d’Indy
INT  International Music
KAL  Edwin F. Kalmus
KJO  Neil A. Kjos Music Company
KMA  Kevin Mayhew
LEE  Leeds Music (Canada)
LIM  Lime Green Music
MAS  Masters Music Publications
MPB  M.P. Belaieff
MUZ  Muzyka Moscow
NOV  Novello
OSS  Ossian
OTT  Schott Music GmbH
OUP  Oxford University Press
PER  Peer International
PET  Edition Peters
PRE  Theodore Presser Company
PWM  Polskie Wydawnictwo Muzyczne
RIC  G. Ricordi
S& B  Stainer & Bell
SCH  G. Schirmer Inc.
SIK  Sikorski
SIM  N. Simrock Publishers
SMPH  Shanghai Music Publishing House
UMP  United Music Publishers
UNI  Universal Edition Inc.
WAR  Warner Bros. Publications
WAT  Waterloo Music Co. (Mayfair)
WIL  Willis Music
ZAN  Zanibon
ZIM  Musikverlag Zimmerman (Frankfurt)

Other Abbreviations and Symbols

arr.  arranged by
attr.  attributed to
ed.  edited by
m., mm.  measure(s)
no.  number
op.  opus
p., pp.  page(s)
rev.  revised
trans.  translated by
transc.  transcribed by
vol.  volume

● represents one selection for examination purposes
► selection is published in Violin Series, 2013 Edition FHM
Thematic Catalogues

Opus Numbers and Catalogue 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. Works in certain genres, such as operas, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogues. A number of the more important thematic catalogues are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, Partita No. 2 in D Minor, BWV 1004). “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 catalogue 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, Sonata No. 2 in G Minor, HWV 368). “HWV” is an abbreviation for Handel Werke Verzeichnis. The full title for this thematic catalogue, 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, String Quartet in C Major (“The Bird”), Hob. III:39). Anthony van Hoboken was a Dutch musicologist. His thematic catalogue, 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, Symphony No. 25 in G Minor, K 183). “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 catalogue in which these works are listed and numbered.

Franz Schubert

Works by Schubert are identified by “Deutsch” numbers (for example, String Quartet No. 14 in D Minor (“Death and the Maiden”), D 810). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalogue 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 Telemann are identified by “TWV” numbers (for example, Sonata in F Major, TWV 41:F1). “TWV” is an abbreviation for Telemann Werkverzeichnis. This thematic catalogue—Thematischer-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis (Kassel: Bärenreiter, 1984)—was compiled by Martin Runke.
**Antonio Vivaldi**

Works by Vivaldi are identified by “RV” numbers and/or by “F” numbers (for example, Concerto in A Minor, op. 3, no. 6, RV 356/F 1.176). RV is an abbreviation for Ryom Verzeichnis. This thematic catalogue of Vivaldi’s works—Verzeichnis der Werke Antonio Vivaldis: 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).

**Anhang**

Some catalogue numbers include the prefix “Anh.” (for example, Notenbuch der Anna Magdalena Bach, BWV Anh. 114). “Anh.” is an abbreviation for Anhang, a German word meaning appendix or supplement.

**WoO**

Some catalogue numbers include the prefix “WoO” (for example, Sechs Menuette, WoO 10 by Ludwig van Beethoven). “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.
Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching tips for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight reading
- advice on fostering talent in young people
- supplemental teaching material to support and enhance the *Violin Syllabus, 2013 Edition*

General Resources

**Violin Series, 2013 Edition**


Sight Reading and Ear Training


Official Examination Papers

Basic Rudiments
Intermediate Harmony
Intermediate Rudiments
Intermediate Keyboard Harmony
Advanced Rudiments
History 2: Middle Ages to Classical
Introductory Harmony
Counterpoint
Basic Harmony
Advanced Harmony
Basic Keyboard Harmony
Advanced Keyboard Harmony
History 1: An Overview
History 3: 19th Century to Present
Analysis

General Reference Works
Violin Resources

Etudes and Technique
—. *School of Bowing Technique*, op. 2. 6 vols. London: Bosworth, 1901.
—. *School of Violin Technique*, op. 1. 4 vols. London: Bosworth, 1901.
Orchestral Excerpts


Violin Reference Works


**Web Resources**

Alliance for Canadian New Music Projects (ACNMP): www.acnmp.ca

American String Teachers Association (ASTA): www.astaweb.com

Canadian Federation of Music Teachers’ Associations (CFMTA): www.cfmta.org

Canadian Music Centre (CMC): www.musiccentre.ca

Mimi Zweig String Pedagogy: www.stringpedagogy.com

Music Teachers National Association (MTNA): www.mtna.org

National Association for Music Education (NAFME): www.nafme.org

The Sassmannshaus Tradition for Violin Playing: www.violinmasterclass.com

Suzuki Association of the Americas: www.suzukiassociation.org

The Violin Community: www.violinist.com

Violin Excerpts: www.violinexcerpts.com

The Violin Lab: www.violinlab.com

Violin Online: www.violinonline.com

Violinist in Balance: www.violinistinbalance.nl
Frequently Asked Questions

Practical Examinations

What is a practical examination?
A practical examination is an assessment of repertoire, études, technique, ear training, and sight reading for a musical instrument, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?
Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?
You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?
The best editions often have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? Da capo markings?
Candidates should observe da capo markings at an examination performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music in the Violin Series, 2013 Edition or if indicated in the Violin Syllabus, 2013 Edition.

Why are teachers and parents not allowed in the room during practical examinations?
Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

Where can I find recordings of examination repertoire?
Violin Series, 2013 Edition includes compact discs containing piano accompaniments for Violin Repertoire from Preparatory to Grade 8. A compact disc is included with the purchase of each Violin Repertoire book.
What do I do if I have an emergency situation on the day of my examination and I need to cancel?
Contact the Examination Centre Representative listed on your Examination Schedule by phone as soon as possible.

Theory Co-requisites
What is a theory co-requisite?
A theory co-requisite is a theory examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don't need a violin examination certificate?
You may take a violin examination at any grade except ARCT without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the violin examination to fulfill the theory requirements. Candidates must complete prerequisite examinations in theory at least one session prior to attempting the ARCT in Violin Performance or the Teacher’s ARCT.

Where can I find sample theory examination papers?
Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.
Practical Examination
Day Checklist for Candidates

Before You Leave Home

___ Plan to arrive 15 minutes early.
___ Complete your Examination Program Form.
___ Bring original copies of all the music being performed in the examination.
___ Mark the pieces being performed with a paper clip or a “sticky note.”
___ Bring an additional copy of any repertoire you are not performing from memory.

Points to Remember

• Photo ID may be requested before a candidate is admitted to the examination room.
• Photocopied music is prohibited unless authorized by the publisher.
• Recording devices are strictly prohibited in the examination room.
• Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
• Parents, other family members, friends, and teachers must wait in the designated waiting area.
• Standing and listening outside the examination room door is prohibited.
• The performance of repertoire may be interrupted by the examiner when an assessment has been made.

What to Expect from a Violin Examination

• A friendly, professional atmosphere.
• The undivided attention of an examiner.
• An objective assessment of your performance of repertoire, etudes, technique, ear tests, and sight reading.
• The examiner’s written evaluation online within eight weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on the Royal Conservatory Examinations website (www.examinations.rcmusic.ca) approximately eight weeks after the examination.