



MUSICEA ARTS
AND CULTURE
COUNCIL

VIOLIN

SYLLABUS

Grade 8

January 2022



Foreword



Welcome to the Musicea Arts and Culture Council

Musicea Arts and Culture Council is a non-profit international educational institution incorporated as a Section 8 Company of the Indian Companies Act, 2013. The primary objective of incorporation is to prepare syllabi, offer qualifications, assist in careers and jobs, recognise, award and honour achievements and promote young candidates in music, dance, theatre, language, arts and sports. Musicea Arts and Culture Council is a college of national and international educators sharing the dream of creating a world-class international institution based in India to provide opportunities, solutions and recognition to both students and teachers.

Musicea Arts and Culture Council offer different international graded levels of graded syllabi and assessment. Several innovative and path-breaking measures implemented by the college council make it inclusive, holistic, and apt for 21st-century music education. The pioneering initiatives are transforming the lives of thousands of educators and students. Musicea Arts and Culture Council initiatives play an active role in developing a nation by assisting millions of aspiring students and teachers. Several initiatives are in place to protect, serve, and empower the teachers and students. Member teachers and students receive a series of direct benefits, honour and advantages from the Musicea Arts and Culture Council. Two of the many pioneering initiatives are students receive Scholarships and teachers receive Pension Benefit Schemes.

Musicea Arts and Culture Council is also committed to preserving, nurturing, and promoting the rich heritage and traditions of Indian and World Music and the Arts. The syllabi are refreshing and educational. All aspects of the syllabi are in sequential order concerning the academic merit underlying each requirement. The selection of pieces and songs is a meticulous and progressive process. Breaking from the narrow-based idea of a fixed book for examination, Musicea Arts and Culture Council broadens the scope of learning and performing by prescribing a suggestive list of all-time favourite pieces and songs. Education is beyond the scope of one book and format. 21st-century learning demands a fun-filled, open and broad-spectrum far beyond forced education. The Free Choice option allows a candidate to perform pre-approved self-composition or arrangement. Modern subjects encourage a candidate to embellish and improvise. The Musicianship is a pioneering inclusion that makes the examination more interesting. Musicea Arts and Culture Council have been at the forefront in preserving, nurturing and promoting music and the arts.

Musicea Arts and Culture Council Qualification

Musicea Arts and Culture Council qualifications are comprehensive and cater for those interested academically or as a performer. The lists contain works ranging from early times to up-to-date contemporary examples, plus own choice options.

All works are carefully selected and sequentially graded. Teachers preparing students for Musicea Arts and Culture Council qualifications will have a clear and detailed outline to develop their lessons. Musicea Arts and Culture Council qualification make provision for different abilities and provide a goal for candidates. Examination reports reflect a reliable assessment of progress and, by comments and marks, assist individual development. However, there are many ways to improve the skills and, candidates should look beyond the scope of only assessment-related studies.

In each Musicea syllabus, teachers will find the requisites of a training system for their students through the different Levels and Grades. The aim is to encourage personal development in music and dance in each individual. It is the wish of the Musicea to support teachers and their students in developing their skills, acquisition of knowledge and enhanced self-confidence according to age and experience, not to discourage and set impossible or unrealistic standards.

Examination Module

Musicea offers a diverse range of examination modules. A candidate is free to select any of the examination modules according to their choice, objective and strength. A candidate may or may not switch the examination module in the next higher level or grade examination. Followings are the examination module:

- Online and Physical candidates may choose to appear for either Musicea Regular or Musicea Recital examination.
- For the Musicea Recital examination, a candidate (both Online and Physical) will perform FIVE pieces or songs.
- Musicea Regular examination for Online and Physical is slightly different.
 - For Musicea Regular Online examination, a candidate should prepare THREE pieces or songs, Technical Exercise, Study, and Musical Knowledge.
 - For Musicea Regular Physical examination, a candidate should prepare THREE pieces or songs, Technical Exercise, Musicianship or Study, and Musical Knowledge.

Musicea Arts and Culture Council offer several unique, pioneering and groundbreaking services. Musicea Arts and Culture Council offer **scholarships** to examination candidates. The feature of the scholarship is a historical first offered by Musicea Arts and Culture Council.

Musicea was one of the few international examination boards that offered Online Music Exams since 2018. Musicea offers both Live Stream Exams and Recorded Exams. Musicea realised the reach of digital services back in 2017 and began digital internet-based offerings and online music exams. Musicea conducted online music examinations in India before the lockdowns caused due to pandemic Covid19 in 2020. Musicea is a pioneer for online graded music exams.

Violin

Syllabus, January 2022

Grade 8

Performance

From the prescribed list, select pieces by different composers or from the same standard pieces by reputed publishers or one pre-approved self composition. Do **not** select more than one piece by one composer.

For Recital Examination, the duration of the performance should not exceed twenty-seven minutes.

For Regular Examination, the duration of the performance should not exceed sixteen minutes.

Prescribed Pieces with Publication

Fantasia No 1 in Bb TWV 40:14	J.P. Telemann	tomplay.com
Sonata in Bm BWV 1014 III. Andante	J.S. Bach	tomplay.com
Sonata in Bm BWV 1014 II. Allegro	J.S. Bach	tomplay.com
Sonata Op 100 in A, 1st mvt Allegro amabile	J. Brahms	Wiener Urtext
Pastorale	I. Stravinsky	Schott
Sonata No 2 Op 94a in D 3rd movement	S. Prokofiev	B & H
Sonata in Cm Op 45 2nd movement	E. Grieg	Peters
Duo Op 162 I. Allegro moderato	F. Schubert	Peters
Sonata L 140 I. Allegro vivo	C. Debussy	tomplay.com
Spanish Symphony Op 21 III. Intermezzo	E. Lalo	tomplay.com

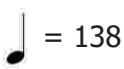

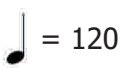

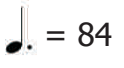

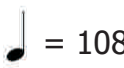

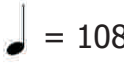

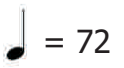

Selection of Pieces

Accompaniment

1. For regular examination, a candidate should play one piece as a solo and two pieces with piano accompaniment (acoustic, digital or piano standard keyboard).
2. For recital examination, a candidate should play two pieces as a solo and three pieces with piano accompaniment (acoustic, digital or piano standard keyboard).

Technical Exercise

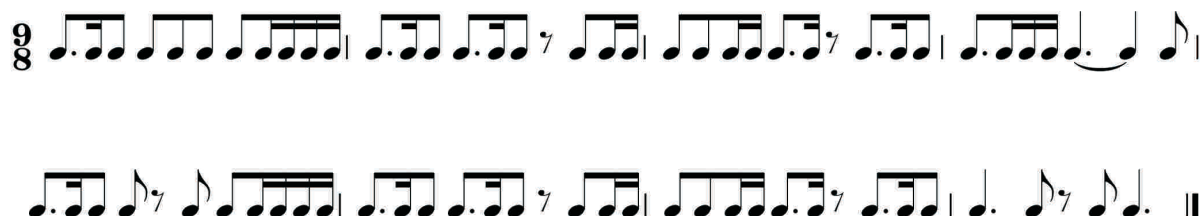
Play the Technical Exercise section from memory. Tempo markings are suggestive. A candidate may play little slower or faster. Attempt to play each note evenly in time, with clarity and precision.

Scales	Keys	Range	Tempo	Bowing
Major	B, D \flat , D	3 octaves		
Harmonic and Melodic Minor	B, C \sharp , D			
Chromatic	on G, on A, on B \flat	3 octaves		
Arpeggios				
Major	B, D \flat , D	3 octaves		
Minor	B, C \sharp , D			
Dominant 7th of Major Keys	D \flat (starting on A), E (starting on B), F (starting on C)	3 octaves		
Diminished 7th of Minor Keys	A (starting on G \sharp), C (starting on B \flat), C \sharp (starting on B \sharp)	3 octaves		
Double Stops				
Major in 3rds, 6ths, and 8ves	G, A	2 octaves		
Harmonic Minor in 3rds, 6ths, and 8ves	G, A			

Musicianship

Test 1. Clapping:

The examiner will display a eight bar rhythm in compound time, and the candidate is expected to slowly clap the rhythm with a steady pulse. For example:



Test 2. Visual Intervals:

The examiner will display two pair of notes and will ask the candidate to identify the intervals as either a second, third, sixth, seventh (major, minor, diminished and augmented) and fourth, fifth, octave (perfect, diminished and augmented). For example:



com means compound. During examination use the word 'compound'.

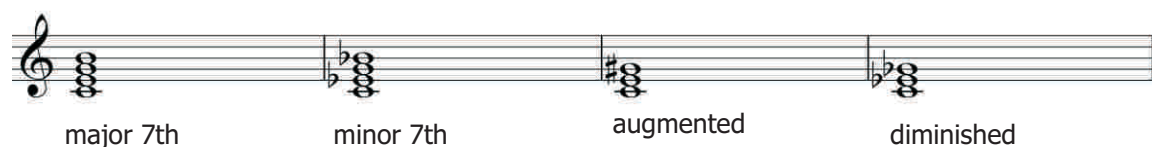
Test 3. Aural Intervals:

The examiner will play two notes, first separately and then together. The candidate is expected to recognize whether the interval is a major or minor second, major or minor third, perfect or augmented fourth, perfect or augmented fifth, major or minor sixth, major or minor seventh, perfect or augmented octave. The examiner will ask two set of aural intervals. For example:



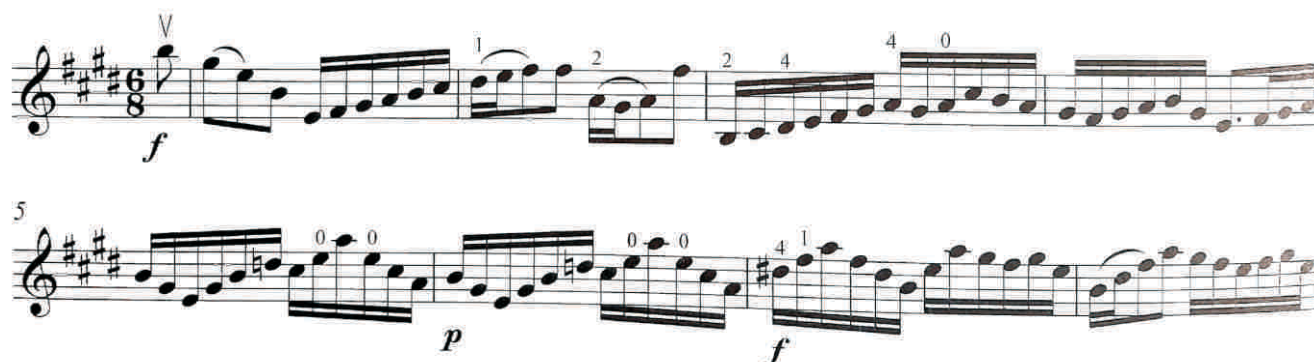
Test 4. Chords:

The examiner will play a chord twice, and the candidate is expected to tell the examiner whether it is major, minor, augmented, diminished, suspended fourth, suspended second, major seventh, or minor seventh. The examiner will ask two set of chords. For example:



Test 5. Sight Playing:

The examiner will give half a minute to look at a passage (eight bars) in the keys of G major, F major, D major, or A major (or their relative minor). In that time, the candidate may play parts of the passage. After that, the examiner will ask to play the passage. For example:



Study

A candidate may select a technically challenging etude, exercise, piece, or song as Study. The length (the number of bars) of the Study will be equal, a little more but no less than the pieces or songs performed. As a general guideline, the standard of a Study will be that of a piece or song one level or a grade higher. A candidate may select the Study from the prescribed list of pieces or songs one level or a grade higher. The duration of the piece should not exceed five minutes.

Musical Knowledge

The examiner will ask the candidate questions on the following aspects from the list of performed pieces (excluding study list, if any).

The examiner will ask **four questions** on the following aspects. The questions include the knowledge of previous grades. The following are add-ons.

- Recognition of perfect, imperfect, plagal and interrupted cadences (tonic key only)
- Recognition of chords I, ii, iii, IV, V, V7, vi in the tonic key
- Recognition of the dominant, subdominant, and relative minor key
- Knowledge about the composer and his other works
- Knowledge about the period, genre, and style of the piece

For example:

Question: Name the cadence.

Example answer: This is an interrupted cadence.

Question: Talk about the background of the composer of the first piece.

Question: Talk about the origins and development of the style of the second piece.

Question: Talk about the genre and period of the third piece, with reference to stylistic characteristics.

Question: Name another composer who wrote in the same genre as the third piece.

Example answer: Franz Schubert.

Question: Name the key of the first piece and name its relative minor key.

Example answer: The key is G major and the relative minor key is E minor.

Question: Give a detailed description of the form of this piece.

Example answer: If explaining the form of a Sonata, the candidate should be able to talk about it.

Violin Skill Guide

Following are some Violin skill guide:

- Notes: Accuracy of note reading and performance, observance of the key signature
- Timing and Rhythm: Accuracy of note values and rhythm reading, observance of the time signature and tempo, evenness and fluency, and sense of pulse
- Tone and Dynamics: Control and quality of tone, observance of written dynamics, and evidence of planned dynamic variation
- Phrasing and Expression: Observance of phrasing and articulation, shaping of phrases and use of expression suitable to the style of the work
- Style and Character: Understanding of the characteristics of the style, level of musical involvement, and confidence in performance