

## STRING AREA



### PRACTICAL EXAM REQUIREMENTS

#### General Regulations and Requirements for Examinations and Recitals

##### General Information

##### **Examinations**

Normally, students should sit a practical exam at the end of the Winter term (April) or Fall term (December). A September exam period is available for graduating students only. Students are advised to check on Minerva to verify that they have been registered for the correct exam course number. Students must submit their exam repertoire by the stated deadlines. Students are referred to the Calendar of the Schulich School of Music for a full description of the regulations for examinations.

##### **Transfers**

Students wishing to transfer from Concentration to Performance, or from the Bachelor in Performance to Licentiate must apply through Minerva between Feb. 15 and Mar. 1 for an **intra-faculty transfer** (consult <http://www.mcgill.ca/music/student-resources/undergraduates/academic-resources/program-transfer-and-readmission>.) NOTE: While reviewing this website, do not confuse “intra” with “inter-faculty” as procedures differ. An audition during the April exam period will be required. Students may use the Concentration Final Exam as their Performance audition if the repertoire of the exam matches the Entrance Audition requirements for Performance.

##### General Guidelines for Examinations

##### **Examination Program Length**

<b>Concentration</b>	MUIN 283 Concentration Final 20-25 minutes		
<b>Performance</b>	MUIN 282 Performance 1 25-30 mins.	MUIN 382 Performance 2 40 mins.	MUIN 482 Performance 3 recital - 50 mins.
<b>Licentiate</b>	MUIN 252 Licentiate 1 25-30 mins.	MUIN 352 Licentiate 2 recital - 45 mins.	MUIN 452 Licentiate 3 recital - 60 mins.

##### **Examination Marking**

Practical examinations will be graded by percentage. The percentages and their letter grades and equivalents are as follows:

90 – 100	A	Exceptional	4.0	65 – 69	B-	Satisfactory	2.7
85 – 90	A	Excellent	4.0	60 – 64	C+	Acceptable	2.3
80 – 84	A-	Very Good	3.7	55 – 59	C	Pass	2.0
75 – 79	B+	Good	3.3	50 – 54	D	Non-continuation pass	1.0
70 – 74	B	Fair	3.0	0 – 49	F	Fail	0.0

Students in B.Mus. Performance must achieve a mark of B- in order to remain in the program.

Students in Licentiate must achieve a mark of A- in order to remain in the program.

Students in all other programs must achieve a mark of C in order to remain in the program.

Descriptions of examinations for the following instruments are included in this document:

Violin, Viola, Cello, Double Bass

##### Requirements for examination programs

Students may be required to provide copies of all works performed for the jury. Unless otherwise specified, memorization is not compulsory, but it is highly encouraged.

## **VIOLIN**

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### **MUIN 283 Concentration Final**

Two or three contrasting works

### **MUIN 282 Performance 1/ MUIN 252 Licentiate 1**

A three-octave scale and arpeggio (major and relative minor)

One accompanied baroque work

One work from the repertoire

### **MUIN 382 Performance 2/ MUIN 352 Licentiate 2**

One two-octave double-stop scale in thirds, sixths, octaves, fingered octaves and tenths

Unaccompanied Bach (approximately ten minutes memorized)

One complete 19<sup>th</sup> or 20<sup>th</sup> Century concerto (memorized)

### **MUIN 482 Performance 3/ MUIN 452 Licentiate 3**

A program of 50-60 minutes consisting of music from at least three different style periods, one of which must be from the 20<sup>th</sup> century.

## **VIOLA**

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### **MUIN 283 Concentration Final**

Two or three works of contrasting style from the repertoire (one appropriate etude may be considered)

### **MUIN 282 Performance 1/MUIN 252 Licentiate 1**

A three-octave scale and arpeggio (major and relative minor)

One etude

Unaccompanied Bach (two contrasting movements)

One or two works from the repertoire

### **MUIN 382 Performance 2/ MUIN 352 Licentiate 2**

One two-octave double-stop scale in thirds, sixths and octaves

One work for viola solo

One or two works from different style periods

### **MUIN 482 Performance 3/ MUIN 452 Licentiate 3**

A 50-60 minute program of music from various periods illustrating technical mastery of the instrument and sensitivity to different musical styles.

NOTE: All works for viola solo to be memorized. Orchestral excerpts may be included where deemed appropriate.

## **CELLO**

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### **MUIN 283 Concentration Final**

A four-octave scale and arpeggio: 2,3,4 and 8 notes per bow and also spiccato

One etude

One movement from a solo suite by Bach

One work from the repertoire

### **MUIN 282 Performance 1/MUIN 252 Licentiate 1**

A four-octave scale and arpeggio: 2,3,4 notes and one octave per bow and also spiccato

One etude

One movement from a solo suite by Bach

One work from the repertoire

### **MUIN 382 Performance 2/ MUIN 352 Licentiate 2**

Three-octave scales in octaves and in thirds, detached and two notes per bow

One etude

Two contrasting movements of a Bach suite

One complete 19<sup>th</sup> or 20<sup>th</sup> Century concerto (memorized)

### **MUIN 482 Performance 3/ MUIN 452 Licentiate 3**

A 50-60 minute program, to illustrate the extent of technical command, understanding of various performance styles as well as special repertoire interests.

NOTE: Any unaccompanied works must be memorized.

## **DOUBLE BASS**

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### **MUIN 283 Concentration Final**

Scales – major, relative minor, arpeggios, up to four sharps and flats, two octaves.

Studies – two contrasting studies chosen from Bille 266, Cuneo, Kreutzer #1 or equivalent.

Solo – a complete sonata or two contrasting movements of a concerto (e.g. Capuzzi, Pichl)

Note: more advanced repertoire may be chosen and will be marked on a higher level.

### **MUIN 282 Performance 1/MUIN 252 Licentiate 1**

Scales - major, relative minor, arpeggios, up to two sharps and flats, two octaves.

Studies – two contrasting studies chosen from Simandl 30 Etudes, Bille 266, Storch-Hrabe or equivalent.

Orchestral excerpts: Beethoven – Symphony #9 – recitative

Wagner – Meistersinger Prelude

Mozart – Symphony #39 – first movement

Solo - two contrasting movements of a Baroque sonata or equivalent (e.g. Vivaldi, Marcello or any work from Seven Baroque Sonatas, ed. O. Zimmerman, as a minimum repertoire level).

Note: more advanced repertoire may be chosen, and will be marked on a higher level depending on the program of study (i.e. Licentiate or Performance).

### **MUIN 382 Performance 2/ MUIN 352 Licentiate 2**

Scales - major, relative minor, arpeggios, up to four sharps and flats, three octaves.

Studies – one study chosen from Bille 304, Montanari 14 Etudes, Nanny 20 Etudes de Virtuosite, Simandl Gradus ad Parnassum or equivalent.

Bach – a movement from one of the Suites for Violoncello.

Orchestral excerpts: Beethoven – Symphony #5 – third movement

Mozart – Symphony #40 – first and fourth movements

Brahms – Symphony #1 – first and fourth movements

Solo - two contrasting movements of an 'intermediate concerto' (e.g. Dittersdorf, Capuzzi, Pichl) or a complete sonata (e.g. Eccles, Hindemith, Larsson as a minimum repertoire level)

Note: more advanced repertoire may be chosen, and will be marked on a higher level depending on the program of study (i.e. Licentiate or Performance).

### **MUIN 482 Performance 3/ MUIN 452 Licentiate 3**

Recital – a program of 30-40 minutes, covering a range of musical styles. The program will normally be built around a 'major' work (e.g. Bottesini Concerto #2, Vanhal Concerto, Schubert 'Arpeggione' Sonata, Misek Sonatas #1 or 2, as a minimum repertoire level).

Orchestral audition – a simulated audition with the following repertoire list:

Bach – one movement from a solo 'cello suite, performed in 'tenor clef' register and at orchestral pitch.

Excerpts: Bach Orchestral Suite #2 – Double and Badinerie

Mozart Symphony #35 – first and fourth movements

Beethoven Symphony #7 – first movement

Richard Strauss – choice of Don Juan or Ein Heldenleben #9 & 'Battle Scene'

Verdi – Otello, Act 4 section solo or Britten, Young Person's Guide, section solo

One Principal Bass solo, chosen from Ginastera – Variaciones, Concertantantes,

Stravinsky – Pulcinella, Prokofiev – Lt. Kije, Haydn - Symphony #482 (bass solo)