GRADE ONE

Length of the examination: 20 minutes

Examination Fee: Please consult the current examination application form for the schedule of fees.

Co-requisite: None. There is NO written examination co-requisite for the awarding of the Grade 1 Practical Certificate.

Requirements & Marking

Requirement	**Total Marks**
TWO PIECES chosen from the List below	
Piece #1	16
Piece #2	16
TWO STUDIES (6 marks each)	12
ONE SUPPLEMENTARY PIECE	8
TECHNICAL TESTS	
Scales & Arpeggios	16
SIGHT READING	
Rhythm Pattern	3
Playing	7
AURAL TESTS	10
VIVA VOCE	8
MARKS FOR MEMORY	
List pieces only (2 marks each)	4
TOTAL POSSIBLE MARKS	100

List Pieces

Candidates must be prepared to play TWO pieces from the list below, chosen to contrast in style, key, tempo, etc. Your choice must include TWO different composers. All pieces requiring accompaniment must be played with accompaniment. All pieces were available in print at the time the syllabus was prepared. Although suggested editions have been given below to assist candidates in identifying and purchasing music, ANY STANDARD EDITION may be used for the examination.

* = *Canadian composer*

BACH, J. S. (ARR. L. MOYSE)
40 Little Pieces in Progressive Order Schirmer
Choose ANY ONE of
#3 - Gavotte in C
#7 - Menuet in G

HÄNDEL, G. F. (ARR. L. MOYSE)
#5 - Menuet in F*(40 Little Pieces in Progressive Order)* Schirmer

HAYDN, F.J. (ARR. L. MOYSE)
Menuetto in F
(First Solos for the Flute Player) Schirmer

LULLY, J. B. (ARR. J. WUMMER)
Sarabande in F*(Album of 30 Classical Pieces, Vol. 1)* International

MOZART, W. A. (ARR. L. MOYSE)
Ah! Vous dirai-je Maman Schirmer
(40 Little Pieces in Progressive Order)

SCHUMANN, R. (ARR. L. MOYSE)
40 Little Pieces in Progressive Order Schirmer
Choose ANY ONE of
Little Piece
Melody
Soldier's March

TAKAHASHI
Suzuki/Takahashi Flute School, Vol. 1 Suzuki Methods
Choose ANY ONE OF
#5 – Lightly Row
#7 – Go Tell Aunt Rhody
#8 – Amaryllis
#9 – Allegro
#12 – Lullaby
#13 – The Moon Over the Ruined Castle

***TELFER, N**
Star Gazing No. 1 CMC

WEBER, C. M., VON (ARR. L. MOYSE)
Andante con espressione (*First Solos for the Flute Player*) Schirmer

Studies

Candidates must be prepared to play TWO contrasting studies from the following list. Memorization is recommended although NOT required.

ENDRESEN, R. W.
Supplementary Studies Rubank
Choose ANY TWO of
Nos. 1, 2, 3, 5

Supplementary Piece

Candidates must be prepared to play ONE Supplementary Piece. This piece need not be from the Syllabus lists, and may be chosen entirely at the discretion of the teacher and student. It may represent a period or style of piece not already included in the examination program, but which holds special interest for the candidate. The choice must be within the following guidelines:

1) The equivalent level of difficulty of the piece may be at a higher grade level, providing it is within the technical and musical grasp of the candidate.

2) Pieces at the pre-grade 1 level are acceptable.

3) The piece must be for solo flute (with or without piano accompaniment). Duets and trios are not acceptable.

4) Candidates with exceptional talent for improvisation may wish to improvise upon a theme of their choice. In this case, items 1 and 2 (above) will apply. Marks will be given for originality, musical inventiveness, and structural unity.

Special approval is not required for the Supplementary Piece. However, poor suitability of the choice may be reflected in the mark. Memorization is encouraged, although NOT required.

Technical Tests

All technical tests must be played from memory, evenly, with good tone, secure intonation, with any of the listed articulations, ascending and descending in the keys stated.

SCALES
ALL scales to be played from memory, ascending AND descending.

	Keys	Octaves	Note Values	M.M. ♩=	Articulations
Major	**C, F, G**	1	♩	88	tongued
Natural Minor	**a**	1	♩	88	tongued

ARPEGGIOS

ALL arpeggios to be played from memory, ascending AND descending. Do NOT repeat the top note.

	Keys	Octaves	Note Values	M.M. ♩=	Articulations
Major	**C, F, G**	1	♩	88	tongued
Minor	**a**	1	♩	88	tongued

Sight Reading

Candidates are required to perform at sight a) a rhythmic exercise and b) a passage of flute score as described below. The candidate will be given a brief period to scan the score, but not to "practise silently" before beginning to play. Candidates must perform the rhythm section without counting aloud. It is recommended that candidates maintain a steady beat, and avoid the unnecessary repetition caused by attempting to correct errors during the performance.

a) Rhythm		***b) Flute Passage***	
To tap, clap or play on one note (at the candidate's choice) a simple rhythm.		To play at sight a simple melody, within the limits of the treble staff.	
Length	4 bars	Keys	C, G, D Major
Time signature	2/4, ¾	Length	4 bars
Note values	dotted 1/2, ½, 1/4, 1/8	Time signature	2/4, 3/4
Rest values	no rest values	Note values	dotted 1/2, 1/2, ¼
		Rest values	whole rest

Example: a) Rhythm

Example: b) Flute passage

Aural Tests

The candidate will be required:

i) to clap back the rhythmic pattern of a short melody, 4 bars in length, in 2/4 or 4/4 time, consisting of half, dotted half, quarter and eighth notes, after it has been played twice by the Examiner at the keyboard. Following is the approximate level of difficulty:

ii) to identify *major* or *minor* triad chords played once by the Examiner in broken form; in close, root position.

iii) the *major* common [four-note] chord of any key will be played once by the Examiner in broken form slowly, ascending and descending. The chord will be in root position. One of the four notes will then be re-sounded for the candidate to identify by saying, at the candidate's choice:

EITHER its interval number [1, 3, 5, 8]
OR its tonic sol-fa name [doh, me, sol, upper doh].

Viva Voce

Candidates must be prepared to give verbal answers to questions on the TWO List pieces selected for the examination. Candidates must ensure that all teaching notes and other written comments are removed from the score before the examination. The questions will include the following elements:

i) to find and explain all of the signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic and tempo markings, and other musical terms and signs as they may be found in the two selected pieces.

ii) without reference to the score, to give the title, key and composer of the piece.

iii) to explain the meaning of the title of the piece.