# GRADE TEN

Length of the examination: 55 minutes

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

Co-requisite: Successful completion of the following written examination is required for the awarding of the Grade 5 Practical Certificate.
***THEORY 6*** AND ***HISTORY 5*** AND ***HISTORY 6***

## Requirements & Marking

| *Requirement* | **Total Marks** |
|---|---|
| THREE LIST PIECES<br>To be performed from memory, ONE from each of | |
| LIST A (Baroque) | 15 |
| LIST B (Classical/Romantic/Impressionism) | 15 |
| LIST C (20th century) | 15 |
| **EITHER** THREE STUDIES (5 marks each)<br>**OR** TWO STUDIES AND ORCHESTRAL EXCERPTS | 15 |
| SUPPLEMENTARY PIECE | 8 |
| TECHNICAL TESTS | 16 |
| SIGHT READING | |
| Rhythm Pattern | 2 |
| Playing | 6 |
| AURAL TESTS | 8 |
| TOTAL POSSIBLE MARKS | 100 |

***NOTE: The examination program must include at least ONE work by a Canadian composer. The Canadian work may be chosen from the List Pieces OR as the Supplementary Piece. Candidates who fail to include a Canadian work will be subject to an automatic deduction from their overall total mark.***

## Pieces

Candidates must be prepared to perform THREE contrasting pieces, one from each of List A, List B and List C, chosen to contrast in style, key, tempo, etc. All pieces must be performed from memory. 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.

**LIST A**

**BACH, J. S.**
- Sonata in B minor, BWV 1030 (complete) — Any edition
- Sonata in E, BWV 1035 (complete) — Any edition

**COUPERIN, F.**
- Concert Royal No. 4 — International

**TELEMANN, G. P.**
- Sonata in F minor (complete) — International
- Suite in A minor (complete) — Peters

### LIST B

| | |
|---|---|
| **ARNOLD, M.** | |
| Sonata for Flute and Piano (1942) (complete) | Lengnick |
| **BACH, C. P. E.** | |
| Sonata in A minor, Wq 132 (complete) | Amadeus |
| Sonata in B flat, Op. 130 (complete) | Zimmerman |
| **BOZZA, E.** | |
| Image | Leduc |
| **ENESCO, G.** | |
| Cantabile et Presto (*Flute Music by French Composers*) | Schirmer |
| **FERROUD, P.** | |
| Trois Pieces (complete) | Salabert |
| **GAUBERT, P.** | |
| Nocturne & Allegro Scherzando (*Flute Music by French Composers*) | Schirmer |
| Sonate | Durand |
| **GRIFFES, C.** | |
| Poem | Schirmer |
| **HÜE, G.** | |
| Fantaisie | Billaudot |
| **IBERT, J.** | |
| Pièce pour Flute Solo | Leduc |
| **MARTIN, F.** | |
| Ballade | Universal |
| **MOZART, W. A.** | |
| Concerto in G, K313 | Breitkopf |
| Choose EITHER Movements 1 **and** 2 | |
| OR Movements 2 **and** 3 | |
| Concerto in D, K314 | Breitkopf |
| Choose EITHER Movements 1 **and** 2 | |
| OR Movements 2 **and** 3 | |
| **MUCZYNSKI, R.** | |
| Three Preludes (complete) | Schirmer |
| **TAFFANEL, P.** | |
| Andante Pastorale & Scherzettino (*Flute Music by French Composers*) | Schirmer |

### LIST C

| | |
|---|---|
| ***AITKEN, R.** | |
| Plainsong | Universal |
| ***APPLEBAUM, L.** | |
| Diversions | CMC |
| **BARTOK, B.** | |
| Suite Paysanne Hongroise (complete) | Universal |
| ***BEECROFT, N.** | |
| Tre Pezzi Brevi (complete) | Universal |
| **BENNETT, R. R.** | |
| Winter Music (complete) | Mills |
| ***COULTHARD, J.** | |
| Lyric Sonatina (complete) | Waterloo |
| ***CRAWLEY, C.** | |
| A Suite for Flute & Piano (complete) | CMC |
| **DICK, R.** | |
| Lookout | Multiple Breath |
| ***DOUGLAS, P.** | |
| Yong for Solo Flute | CMC |
| Yskola | CMC |
| ***FISHER, A.** | |
| Sweet for Flute | CMC |
| **FUKUSHIMA, K.** | |
| Mei | Zerboni |
| **GINGRAS, G.** | |
| Entre deux eaux – Entre deux terres | Medem |
| ***GLICK, S. I.** | |
| Sonata (complete) | Jaymar |
| ***HÉTU, J.** | |
| Aria, Op. 27 | Dobermann |
| **HINDEMITH, P.** | |
| Sonata (complete) | Schott |
| ***JONES, K.** | |
| Rondo for Solo Flute | Waterloo |
| ***PEPIN, C.** | |
| Quatre Monodies for Flute Seule (complete) | C. Pepin Ed. |
| **POULENC, F.** | |
| Sonata (complete) | Chester |
| ***VIVIER, C.** | |
| Pièce pour flute & piano | Dobermann |
| ***WEINZWEIG, J.** | |
| Divertimento I | Boosey & Hawkes |

## Studies

Studies must be chosen as follows:

**EITHER** 1) Choose THREE contrasting studies from the List of Studies given below;

**OR** 2) Choose TWO Study from the List of Studies given below **AND** Orchestral Excerpts for Grade Ten Flute (see **Orchestral Excerpts**, below). This option is recommended for students who plan to continue working toward a professional music diploma or degree.

Memorization is recommended although NOT required.

**ANDERSEN, K. J.**
**24 Études, Op. 15** Schirmer/Fischer
Choose ANY ONE from Nos. 3, 6, 10, 11, 19, 21, 23
**OR**
Choose ANY ONE from Nos. 2, 8, 9, 12, 18, 20

**KARG-ELERT, S.**
***30 Caprices, Op. 107*** International
Nos. 1, 2, 3, 4, 5, 6, 9, 10, 12, 16

**PAGANINI, N.**
***24 Caprices*** International
Choose ANY ONE from Nos. 4, 7, 8, 10, 19
**OR**
Choose ANY ONE from Nos. 5, 11, 15, 17

**TAFFANEL, P. & P. GAUBERT**
***12 Études "for Virtuosity", part 6***
*(Méthode complète de Flûte)* Leduc
Choose ANY ONE of Nos. 1, 3, 5, 7
AND
Choose ANY ONE of Nos. 11, 12

## Orchestral Excerpts (Optional)

Candidates who choose No. 2 in **Studies** (above) must be prepared to play ANY of the following orchestral excerpts, one or more of which will be chosen by the Examiner. Candidates may be asked to start or stop in the middle of the excerpt passage. All excerpts can be found starting on page 51 of this syllabus. For candidates who wish to prepare their excerpts from complete orchestral parts, please use the material at the back of this syllabus for reference.

**BERLIOZ, H.**
*Symphonie Fantastique*
**BRAHMS, J.**
*Symphony No. 4*
**DEBUSSY, C.**
*Prélude à L'Après-midi d'un Faun*
**RIMSKY-KORSAKOV, N.**
*Easter Overture*

## 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 below the equivalent of Grade 9 level are not 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 on 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. ♩= | Articulation |
|---|---|---|---|---|---|
| Major | ALL KEYS | 2 | ♪ | 100 | as in Grade 7 |
| Melodic Minor | ALL KEYS | 3 | ♪ | 100 | as in Grade 7 |
| Harmonic Minor | ALL KEYS | 3 | ♪ | 100 | as in Grade 7 |
| Whole Tone | start on C<br>start on F | 3<br>2 | ♪ | 100 | as in Grade 7 |
| Pentatonic | start on C<br>start on F♯ | 3<br>2 | ♪ | 100 | as in Grade 7 |
| Major Scales in 3rds | ALL KEYS | 2 | ♪ | 100 | as in Grade 7 |
| Minor Scales in 3rds (Harmonic AND Melodic) | ALL KEYS | 2 | ♪ | 100 | as in Grade 7 |

**ARPEGGIOS**

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

| | Keys | Octaves | Note Values | M.M. ♩= | Articulation |
|---|---|---|---|---|---|
| Major | ALL KEYS | 2 | ♪ | 84 | as in Grade 7 |
| Minor | ALL KEYS | 2 | ♪ | 84 | as in Grade 7 |
| Dominant 7ths | ALL KEYS | 2 | ♪ | 84 | as in Grade 7 |
| Diminished 7ths | ALL KEYS | 2 | ♪ | 84 | as in Grade 7 |

## 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.

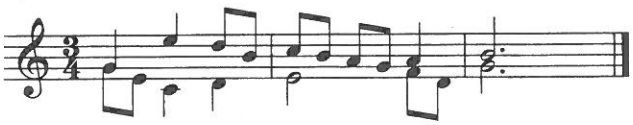
| *a) Rhythm* | *b) Flute Passage* |
|---|---|
| To tap, clap or play on one note (at the candidate's choice) a rhythm in simple or compound time. May include syncopated rhythms, changing meters, irregular meters, and complex patterns.<br>Length 4-8 bars<br>Time signature any simple or compound time<br>Note values variety of values including ties<br>Rest values variety of values | To play at sight a simple melody, about equal in difficulty to pieces of Grade 7 level.<br>Keys ALL KEYS, Major & Minor<br>Length 16-32 bars |

Example a) Rhythm

## Aural Tests

The candidate will be required:

i) at the candidate's choice, to play back OR sing back to any vowel, the **lower** part of a two-part phrase in a major key, after the Examiner has:
   - ✓ named the key
   - ✓ played the 4-note chord on the tonic [solid form]
   - ✓ played the passage twice.

The parts may begin on ANY note of the tonic chord. Following is the approximate level of difficulty:

ii) to identify any of the following intervals after each one has been played once by the Examiner in broken form:

| **ABOVE a note** | **BELOW a note** |
|---|---|
| *major and minor 2nd* | *major and minor 2nd* |
| *major and minor 3rd* | *major and minor 3rd* |
| *perfect 4th* | *perfect 4th* |
| *augmented 4th (diminished 5th)* | *augmented 4th (diminished 5th)* |
| *perfect 5th* | *perfect 5th* |
| *major and minor 6th* | *major and minor 6th* |
| *major and minor 7th* | *major and minor 7th* |
| *perfect octave* | *perfect octave* |

iii) to identify any of the following chords when played once by the Examiner in solid form, and in close position:

*major* and *minor* chords: root position and first or second inversion [to be played in solid form, close position]
*dominant 7th* chords: root position or any inversion [to be played in solid form, close position]
*diminished 7th* chords: root position only [to be played in solid form, open (SATB) position]

iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadences and all internal cadences are ***Perfect*** (V-I), ***Imperfect*** (I-V, II-V, IV-V), ***Plagal*** (IV-I), or ***Interrupted/Deceptive*** (V-VI). The Examiner will play the passage TWICE; the first time straight through without interruption, the second time stopping at cadence points for the candidate to identify them.

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