GRADE THREE

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 3 Practical Certificate.

Requirements & Marking

Requirement	Total Marks
TWO LIST PIECES ONE from each of	
LIST A (Baroque/Classical)	16
LIST B (Classical/Romantic/20th Century)	16
TWO STUDIES (6 marks each)	12
SUPPLEMENTARY PIECE	8
TECHNICAL TESTS	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

Pieces

Candidates must be prepared to perform TWO contrasting pieces, one from each of List A, and List B, chosen to contrast in style, key, tempo, etc. 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*

LIST A

BACH, J.S. (ARR. L. MOYSE)
40 Little Pieces in Progressive Order — Schirmer
Choose ANY ONE of
#34 Gavotte in G
#37 Musette in F

BEETHOVEN, L. VAN (ARR. L. MOYSE)
40 Little Pieces in Progressive Order — Schirmer
Choose ANY ONE of
#28 Adieu to the Piano
#39 Sonatina in G

BRAHMS, J. (ED. J. WUMMER)
Cradle Song (*Album of 30 Classical Pieces, Vol. 2*) — International

DANDRIEU, J. F. (ARR. L. MOYSE)
Les Fifres (*First Solos for the Flute Player)* — Schirmer

HÄNDEL, G. F. (ARR. L. MOYSE)
40 Little Pieces in Progressive Order — Schirmer
Choose ANY ONE of
#33 Menuetto in G
#38 Bourrée in G

HAYDN, F. J. (ED. L. MOYSE)
#40 – Serenade (*40 Little Pieces in Progressive Order*) — Schirmer

KUHLAU, F. (ED. J. WUMMER)
Andante (*Album of 30 Classical Pieces, Vol. 1*) — International

MENDELSSOHN, F. (ARR. L. MOYSE)
Andante espressivo in B flat
(First Solos for the Flute Player) — Schirmer

MOZART, W. A. (ARR. J. WUMMER)
Minuet (*Album of 30 Classical Pieces, Vol. 1*) — Schirmer

OESTEN, T. (ARR. L. MOYSE)
Polonaise in C
(First Solos for the Flute Player) — Schirmer

SCHUBERT, F. (ARR. L. MOYSE)
40 Little Pieces in Progressive Order — Schirmer
Choose ANY ONE of
#35 Andantino in C
#36 Moment Musicale

TELEMANN, G. P. (ARR. J. WUMMER)
Album of 30 Classical Pieces, Vol. 1 — International
Choose ANY ONE of
Largo
Passepied

VIVALDI, A. (ARR. J. WUMMER)
Aria (*Album of 30 Classical Pieces, Vol. 2*) — International

LIST B

***BARNES, M.**
Minuet: Ballroom Scene *(Incidental Music to Galileo)* — CMC

BÖHM, C. (ED. D. PECK)
Calm as the Night (*Solos for Flute*) — Fischer

BRAHMS, J. (ED. D. PECK)
Waltz, Op. 39, No. 15 (*Solos for Flute*) — Fischer

***DAIGNEAULT, R.**
The Wave, Op. 215 — CMC

DEMERSSEMANN, J. (ED. L. MOYSE)
Neopolitan Melody *(First Solos for the Flute Player)* — Schirmer

FAURÉ, G.
Berceuse in D (from *Dolly Suite*)
(First Solos for the Flute Player) — Schirmer

RAVEL, M. (ARR. L. MOYSE)
Pavane pour une Infante Defunte
(First Solos for the Flute Player) — Schirmer

SAINT-SAËNS, C.
Choose ANY ONE of
Aria ***(Ascanio)***
(First Solos for the Flute Player) — Schirmer
The Swan (*Carnival of the Animals*) (*Solos for Flute*) — Fischer

SATIE, E. (ED. D. PECK)
Gymnopédie No. 2 (*Solos for Flute*) — Fischer

SCHUMANN, R. (ED. D. PECK)
Träumerei (*Scenes from Childhood*) (*Solos for Flute*) — Fischer

***TELFER, N.**
Star Gazing — CMC
No. 4 (easy alternate version) AND No. 5

Studies

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

List of Studies

ENDRESEN, R. W.
Supplementary Studies — Rubank
Nos. 12, 13, 15, 16, 18

VESTER, F.
100 Classical Studies — Universal
Nos. 3, 4

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 2 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	C, B♭, **A** F, G, D, E♭	1 2	♪	66	tongued; slurred; slur2/tongue2
Natural Minor	a, **b** d, e, **g**	1 2	♪	66	tongued; slurred; slur2/tongue2
Harmonic Minor	a, **b** d, e, **g**	1 2	♪	66	tongued; slurred; slur2/tongue2
Chromatic	starting on D or **G**	2	♪	66	tongued; slurred; slur2/tongue2

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	C, B♭, **A** F, G, D, E♭	1 2	♪	66	tongued; slurred in 3's; slur2/tongue1
Minor	a, **b** d, e, **g**	1 2	♪	66	tongued; slurred in 3's; slur2/tongue1

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 or play on one note (at the candidate's choice) a simple rhythm. Length 4 bars Time signature 2/4, 3/4, 4/4 Note values whole, 1/2, dotted 1/2, 1/4. 1/8, & dotted 1/4 followed by 1/8 Rest values whole, 1/2, 1/4. 1/8	To play at sight a simple melody, within the range of E-A[1], treble clef. Keys C, G, D, F Major & A minor Length 4 bars Time signature 2/4, 3/4, 4/4 Note values whole, dotted 1/2, 1/2, 1/4 Rest values whole, 1/2, 1/4

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 in 2/4, 3/4 or 4/4 time, consisting of whole, half, dotted half, quarter, dotted quarter and eighth notes, after it has been played twice by the Examiner at the keyboard. Following is the approximate level of difficulty:

to identify *major* or *minor* triad chords played once by the Examiner in solid form and in close, root position.

to identify *major* or *harmonic minor* or *melodic minor* scales played once by the Examiner, ascending and descending, at a moderate tempo.

ii) the *major* **or** *minor* 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 (1) its interval number [1, 3, 5, 8]
OR (2) 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 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