GRADE EIGHT

Length of the examination: 40 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 8 Practical Certificate.
THEORY 4

Requirements & Marking

Requirement	**Total Marks**
TWO LIST PIECES ONE from each of LIST A (Baroque/Classical) LIST B (Classical/Romantic/early 20th Century)	 17 16
EITHER THREE STUDIES (5 marks each) **OR** TWO STUDIES AND ORCHESTRAL EXCERPTS	15
SUPPLEMENTARY PIECE	8
TECHNICAL TESTS	16
SIGHT READING Rhythm Pattern Playing	 2 6
AURAL TESTS	8
VIVA VOCE	8
MARKS FOR MEMORY List Pieces only (2 marks each)	 4
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 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.	
Sonata in E flat, BWV 1031 (complete)	Any edition
Sonata in G minor, BWV 1020 (complete)	Any edition
COUPERIN, F.	
Le Rossignol en Amour (*Suzuki Flute School, Vol. 4*)	S. Birchard
HÄNDEL, G. F.	
Sonata in B minor, Op. 1, No. 9 (complete)	Barenreiter
Sonata in G, Op. 1, No. 5 (complete)	Barenreiter
MOZART, W. A.	
Andante in C	Breitkopf
STAMITZ, J.	
Capriccio Sonata in A (complete)	Breitkopf
TELEMANN, G. P.	
Fantasia No. 8 in E minor	Musica Rara
Fantasia No. 12 in G minor	Musica Rara
VIVALDI, A. (ED. RAMPAL)	
Concerto in D (Il Cardellino) (complete)	International
Sonata No. 6 (Il Pastor Fido) (complete)	International

LIST B

***AITKEN, R.**	
Icicle for solo flute	Editions Musicales Transatlantiques
***APPLEBAUM, L.**	
Essay for solo flute	Thompson
ARNOLD, M.	
Sonatina	Lengnick
BARBER, S.	
Canzone	Schirmer
BOZZA, E.	
Aria	Leduc
***CLARKE, F. R. C.**	
Three Fragments (complete)	CMC
COLLIER, R.	
Waterfront Night Thoughts	Kendor
***FLEMING, R.**	
Choreographic Sketches (complete)	CMC
***FREEDMAN, H**	
Soliloquy	Leeds
FUKUSHIMA, K.	
Requiem	Zerboni
GODARD, B. (ED. R. CAVALLY)	
Allegretto & Idylle (*25 Short Concert Pieces*)	Southern
HEIDEN, B.	
Sonatina	Associated
***KEETBAAS, D.**	
Three Miniatures for Solo Flute	Jaymar
***MANN, L.**	
Five Improvisations (complete)	CMC
SAINT-SÄENS, C.	
Romance	Durand
SCHUMANN, R.	
Three Romances	International
***TELFER, N.**	
Offertory	CMC
***WUENSCH, G.**	
Cameos (complete)	Leeds

Studies

Studies must be chosen as follows:

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

OR 2) Choose TWO Studies from the List of Studies given below **AND** Orchestral Excerpts for Grade Eight 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 Studies, Op. 33	Schirmer
Choose ONE from Nos. 4, 5, 8, 9, 12, 16, 23, 24	
OR	
Choose ONE from Nos. 6, 10, 11, 15, 20, 21, 22	
GENZMER, H.	
Neuzeitliche Etüden *für Flöte*, Vol 1	Schotts
Nos. 2, 3, 4, 5	
TAFFANEL, P. & P. GAUBERT	
24 Progressive Studies	
(Méthode complète de Flûte)	Leduc
Nos. 1, 2, 3, 4, 6, 7, 23	
VESTER, F.	
100 Classical Studies	Universal
Nos. 50, 51, 52, 53, 54, 55, 56, 57, 58, 59	

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 those candidates

who wish to prepare their excerpts from complete orchestral parts, please use the material at the back of this syllabus for reference.

BACH, J.S.
Christmas Oratorio, Aria #15
BEETHOVEN, L. VAN
Leonore Overture No. 3
BIZET, G.
L'Arlesiènne Suite No. 1
DVORÁK, A.
Symphony No. 4 in G major

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 7 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	♪	72	as in Grade 7
Melodic Minor	ALL KEYS	2	♪	72	as in Grade 7
Harmonic Minor	ALL KEYS	2	♪	72	as in Grade 7
Whole Tone	start on C, F	2	♪	72	slurred; tongued
Pentatonic	start on C, F♯	2	♪	72	slurred; tongued
Major Scales in 3rds	C, B G, D, A, E, F, B♭, E♭, A♭	1 2	♪	72	as in Grade 7
Minor Scales in 3rds (Harmonic AND Melodic)	c, b a, e, f♯, c♯, g♯, d, g, f, b♭	1 2	♪	72	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	♪	72	as in Grade 7
Minor	ALL KEYS	2	♪	72	as in Grade 7
Dominant 7ths	ALL KEYS	2	♪	72	as in Grade 7
Diminished 7ths	ALL KEYS	2	♪	72	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 or play on one note (at the candidate's choice) a rhythm in simple or compound time. May include syncopated rhythms.		To play at sight a simple melody, about equal in difficulty to pieces of Grade 6 level.	
Length	4-8 bars	Keys	Major & Minor up to and including 5 sharps or flats
Time signature	any simple OR compound time	Length	8-16 bars
Note values	variety of values including triplets and ties		
Rest values	variety of values		

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 a short melody of eight to twelve notes, in 2/4, 3/4, 4/4 or 6/8 time, in a *major* or *minor* key, within the range of one octave, after the Examiner has:
- ✓ named the key [*G, D, B flat majors*, OR *e, b, or g minors*]
- ✓ played the 4-note chord on the tonic [broken form]
- ✓ played the melody twice.

The melody may begin on ANY note of the tonic chord. Only the harmonic form of the minor will be used. Following is the approximate level of difficulty:

ii) to identify any of the following intervals after the Examiner has played each one once 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*
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 triads/chords when played once by the Examiner in solid form, in close, root position:

major and *minor* triads (3-note)
augmented triads (3-note)
diminished triads (3-note)
dominant 7th chords (4-note)
diminished 7th chords (4-note)

iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether both the final AND one internal cadence are ***Perfect*** (V-I), ***Imperfect*** (I-V, II-V, and 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 the internal cadence point for the candidate to identify it.

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.

iv) to give a few relevant details about the composer (List A and List B only)

v) with direct reference to the score, to explain briefly the form of the piece (for example, binary or ternary form, dance piece, sonata, etc.)

vi) with direct reference to the score, to explain briefly the key structure, including any modulations.

NOTE: Candidates taking a Partial Examination MUST include Viva Voce in the same part with the last List Piece, and

i) be prepared to answer questions on ALL TWO List Pieces;
ii) provide music for ALL TWO List Pieces.