GRADE NINE

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 5 Practical Certificate.
THEORY 5 AND ***HISTORY 5 OR HISTORY 6***

Requirements & Marking

Requirement	**Total Marks**
THREE LIST PIECES ONE from each of LIST A (Baroque) LIST B (Classical/Romantic/Impressionism) LIST C (20th century)	 14 14 14
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
MEMORY (List Pieces only)	3
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 deducation 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 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, C. P. E.	
Sonata in G, H.564 (Hamburg) (complete)	Schott
BACH, J. S.	
Sonata in A, BWV 1032 (complete)	Any edition
Sonata in C, BWV 1033 (complete)	Any edition
BLAVET, M.	
Sonata in D minor, Op. 2, No. 2 "La Vibray" (complete)	Amadeus
Sonata in E minor, Op. 2, No. 3 "La D'héroville" (complete)	Amadeus
HÄNDEL, G. F.	
Sonata in E minor, Op. 1, No. 1a (complete)	Barenreiter
HAYDN, F. J.	
Concerto in D	International
Choose EITHER Movements 1 **and** 2	
OR Movements 2 **and** 3	
MARAIS, M.	
Les Folies d'Espagne	Barenreiter
PERGOLESI, G.	
Concerto in G	International
Choose EITHER Movements 1 **and** 2	
OR Movements 2 **and** 3	
QUANTZ, J. J.	
Concerto in G	Breitkopf
Choose EITHER Movements 1 **and** 2	
OR Movements 2 **and** 3	
STAMITZ, C.	
Concerto in G, Op. 29	International
Choose EITHER Movements 1 **and** 2	
OR Movements 2 **and** 3	
TELEMANN, G. P.	
CHOOSE ANY TWO OF	
Fantasia No. 1 in A	Musica Rara
Fantasia No. 3 in B minor	Musica Rara
Fantasia No. 7 in D	Musica Rara
Fantasia No. 11 in G	Musica Rara

LIST B

CHAMINADE, C.	
Concertino (*Flute Music by French Composers*)	Schirmer
DEBUSSY, C.	
Syrinx	Jobert
FAURÉ, G.	
Fantaisie *(Flute Music by French Composers)*	Schirmer
GANNE, L.	
Andante et Scherzo *(Flute Music by French Composers)*	Schirmer
HONEGGER, A.	
Danse de la Chevre	Salabert
MARTINON, J.	
Sonatine	Billaudot
ROUSSEL, A.	
Joueurs de Flûte	Durand
Choose ANY TWO	
SAINT-SÄENS, C.	
Odelette	Durand
SILCHER, J.	
Variations on "Nel Cor Piu"	Barenreiter

LIST C

***BAKER, M. C.**	
Sonata (complete)	Southern
***BEHRENS, J.**	
Musefully listening, nursing a thought	CMC
***ECKHARDT-GRAMMATÉ, S.**	
Berceuse	CMC
***EVANS, R.**	
Thoronet for Solo Flute	CMC
KENNAN, K.	
Night Soliloquy	Eastman
***RODRIGUE, N.**	
Le moqueur polyglotte	CMC
***SCHAFER, R. M.**	
Sonatina for Flute and Harpsichord or Piano	Berandol
***SOMERS, H.**	
Etching (*The Vollard Suite*)	Ricordi
***STEINBERG, B.**	
Visions	CMC
***WEINZWEIG, J.**	
Birthday Notes for Flute and Piano	CMC

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 Nine 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. 63 — Schirmer
Choose ANY ONE from Nos. 1, 9, 10, 15, 18, 19, 24
OR
Choose ANY ONE from Nos. 4, 6, 7, 8, 14, 21

GENZMER, H.
Neuzeitliche Etüden *für Flöte*, Vol 1 — Schotts
Nos. 8, 9, 10, 12

KOEHLER, E
Studies, Op. 33, Book 2 — International
Choose ANY ONE from Nos. 5, 7, 8, 9, 10, 11

PAGANINI, N.
24 Caprices — International
Choose ANY ONE from Nos. 3, 9, 12, 14
OR
Choose ANY ONE from Nos. 2, 16, 18, 20, 21

TAFFANEL, P. & P. GAUBERT
24 Progressive Studies
(Méthode complète de Flûte) — Leduc
Nos. 5, 9, 15, 19, 21, 22, 24

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.
St. Matthew Passion

BEETHOVEN, L. VAN
Symphony No. 3

BRAHMS, J.
Symphony No. 1

MENDELSSOHN, F.
Symphony No. 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 8 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	♪	84	as in Grade 7
Melodic Minor	ALL KEYS	2	♪	84	as in Grade 7
Harmonic Minor	ALL KEYS	2	♪	84	as in Grade 7
Whole Tone	start on C start on F	3 2	♪	84	slurred; tongued
Pentatonic	start on c start on f♯	3 2	♪	84	slurred; tongued
Major Scales in 3rds	ALL KEYS	2 C, B: 1 8ve	♪	84	as in Grade 7
Minor Scales in 3rds (Harmonic AND Melodic)	ALL KEYS	2 c, b: 1 8ve	♪	84	as in Grade 7

ARPEGGIOS

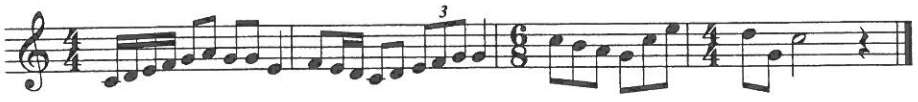
ALL arpeggios to be played from memory, ascending AND descending. Do NOT repeat the top note.

	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, and complex patterns, but not irregular meters. Length 4 bars Time signature any simple OR compound time Note values variety of values including ties Rest values variety of values	To play at sight a simple melody, about equal in difficulty to pieces of Grade 7 level. Keys Major & Minor up to and including 5 sharps or flats Length 16-24 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 **upper** 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 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*
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 4-note chords, and name the position, after each has been played once by the Examiner:

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