GRADE TEN

Length of the examination: 55 minutes

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

Co requisites: Successful completion of the following written examinations is required for the awarding of the Grade 10 Practical certificate.

THEORY 6 AND ***HISTORY 5*** AND ***HISTORY 6***

Requirements & Marking

Requirement	*Total Marks*
THREE LIST PIECES ONE from each of LIST A LIST B LIST C	 14 14 14
SUPPLEMENTARY PIECE	8
EITHER THREE STUDIES (5 marks each) **OR** TWO STUDIES AND ORCHESTRAL EXCERPTS	15
TECHNICAL TESTS	16
SIGHT READING Rhythm Pattern Playing	 2 6
AURAL TESTS	8
MARKS FOR MEMORY List Pieces only (1 marks each)	3
TOTAL POSSIBLE MARKS	100

NOTE: The examination program must include at least ONE piece by a Canadian composer. The Canadian piece may be chosen from the List Pieces, the Supplementary Piece OR the Study List.

List Pieces

Candidates are required 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 below to assist candidates in identifying and purchasing music, ANY STANDARD EDITION may be used for the examination.

* = Canadian Content

LIST A

CAVALLINI E.
Adagio e Tarantella — Fischer
CRUSELL, B.
Introduction et Air Suedois Varie — Billaudot
DANZI, F.
Sonata in B♭ Major — Ricordi
MOZART, W. A.
Concerto in A Major, K622 (1st & 2nd or 2nd & 3rd movements) — Breitkoph

ROSSINI, G. Introduction, Theme & Variations	Oxford University Press
WEBER, C.M. Grand Duo Concertante, Opus 48 (1st & 2nd or 2nd & 3rd movements)	Peters

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LIST B

BRAHMS, J. Sonata in E♭ Major, Opus 120, no. 2 (1st & 2nd or 2nd and 3-4th movements)	Universal Edition
BABIN, V. Hillandale Waltzes	Eble
LEFEBVRE,C. Fantasie Caprice, Opus 118	Durand
MESSAGER, A. Solo de Concours	Belwin
PIERNE, G. Andante Scherzo	Billaudot
ROZSA, M. Sonatina for Solo Clarinet, Opus 27 (1st or 2nd)	Rongwen
STRAVINSKY, I. Three Pieces for Clarinet Alone	Chester

LIST C

BERNSTEIN, L. Sonata	Warner Bros.
FISHER, A. Four Movements for Unaccompanied Clarinet	See-Saw Music
HIDAS, F. Fantasia	Editio Musica Budapest
HOROVITZ, J. Sonata (1st & 2nd or 2nd & 3rd movements)	Boosey & Hawkes
***NIMMONS, P.** Image entre nous	CMC
***KULESHA, G.** Attitudes	CMC
PENDERECKI, K. 3 Miniatures	Belwin
SIERRO, R. Cinco Bocetos (any 3)	Subito Music Pub.
REUBART, D Ardante and Scherzo (Scherzo only)	CMC
WEINER, L. Peregi Verbunk, Opus 40 (Recuiting Dance)	Editio Musica Budapest

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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 Ten Clarinet (see Orchestral Excerpts, below). This option is recommended for students who plan to continue working toward a professional music diploma or degree.

CAVALLINI, E.
Thiry Caprices
Nos. 1, 3, 5, 10, 16 — Carl Fischer

ROSE, C.
40 Studies, Book 2
Nos. 21, 23, 24, 32, 35 — Carl Fischer

UHL, A.
48 Studies
Nos. 2, 6, 10, 21 — Schott

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 middle of the excerpt passage. All excerpts can be found in Bonade Orchestral Studies for Clarinet.

Bonade, D.
Bonade Orchestral Studies for Clarinet — Leblanc Educational
Publication

Beethoven, L.
Symphony No. 6, Opus 68 Allegro ma non troppo pages 6-7 (B♭)
Andante molto moto page 8 (B♭), Allegro and Allegretto page 9 (B♭)
Symphony No. 8, Opus 93 Trio page 11 (B♭)
Brahms, J.
Symphony No. Opus 98 Andante moderato pages 28-29 (A)
Allegro giocoso page 29 (C – transpose)
Mendelssohn, F.
Symphony No. 3, Opus 56 Vivace non troppo page 43 (B♭) (last line on page not included)
Rossini, G.
Overture to the Barber of Seville page 58 (C – transpose A)

Supplementary Piece

Candidates must be prepared to play ONE Supplementary Piece. This piece need not be from the Syllabus list, 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 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 clarinet (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 choice may be reflected in the mark. Memorization is encouraged, although NOT required.

Technical Exercises

All technical tests must be played from memory, evenly, with good tone, secure intonation, with any 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	ALL KEYS	2		104	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Harmonic Minor	ALL KEYS	2		104	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Melodic Minor	ALL KEYS	2		104	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Chromatic	ALL KEYS	2		104	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs
Whole Tone	start on C, F	2		108	slurred; tongued
Pentatonic	start on C	2		108	slurred; tongued

ARPEGGIOS

All scales to be played from memory, ascending AND descending.

	Keys	Octaves	Note Values	M.M. = ♩	Articulations
Major	ALL KEYS	2		108	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Minor	ALL KEYS	2		108	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Dominant 7ths	ALL KEYS	2		108	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Diminished 7ths	ALL KEYS	2		108	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs

Sight Reading

Candidates are required to perform at sight a) a rhythmic exercise and b) a passage of clarinet score as described below. The candidate will be given a brief period to scan the score. 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) Clarinet Passage***
To tap, clap or play on one note (at the candidate's choice) a rhythm in simple or compound time. Length: 4 – 8 bars Time signature: any simple or compound time	To play at sight a simple melody, about equal in difficulty to pieces of Grade 7 level. ALL KEYS Major AND Minor keys 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 [up to and including three sharps or flats]
✓played the 4-note chord on the tonic in 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. Intervals may be played in melodic (broken) form OR harmonic (solid) form.

ABOVE a note	**BELOW a note**
major and minor 2nd	major and minor 2nd
major and minor 3rd	major and minor 2nd
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 after each has been played once by the Examiner.

major and *minor* chords: root position and first or second inversion [to be played in solid form, close positio
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 cadence 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.