GRADE TWO

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 2 Practical Certificate.

Requirements & Marking

Requirement	*Total Marks*
TWO PIECES chosen from the List below ONE from each of LIST A LIST B	 16 16
SUPPLEMENTARY PIECE	8
VIVA VOCE	8
TWO STUDIES (6 marks each)	12
TECHNICAL TESTS	16
SIGHT READING Rhythm Pattern Playing	 3 7
AURAL TESTS	10
MARKS FOR MEMORY List pieces only (2 marks each)	4
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 TWO pieces from the List A and List B chosen to contrast in style, key, tempo, etc. Your choices must include TWO different composers. 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 Content

LIST A

BACH, J.S.
Gavotte *(Famous Clarinet Favorites)* — Boston Music Co.
MACDOWELL, E.
To A Wild Rose *(Famous Clarinet Favorites)* — Boston Music Co.
SCHARWENKA, X.
Song Without Words *(Famous Clarinet Favorites)* — Boston Music Co.
SIMONETI, A.
Madrigal *(Famous Clarinet Favorites)* — Boston Music Co.

THOMAS, A.	
Gavotte *(Famous Clarinet Favorites)*	Boston Music Co.
TRADITIONAL ENGLISH FOLKSONG	
Greensleeves	

LIST B

***DAIGNEAULT, R.**	
Vignettes (No. 2)	CMC
EYMAN, O.	
Pastoral Portrait	Belwin
FINZI, G.	
Five Bagatelles (Carol)	Boosey & Hawkes
***NICHOLSON, G.**	
Eleven Short Pieces (No. 10)	CMC
STUART, H.	
Concertino (Festival Solos, Vol. 1)	Fischer
VINTER, G.	
Two Excerpts from "Song and Dance" (First Song) *(Jack Brymer Clarinet Series, Easy Book 1)*	Weinberger

Studies

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

***GALPER, A.**	
Clarinet Method, Book I Nos. 126, 152, 153, 154, 156	Waterloo Music
POLATSHEK, V.	
24 Clarinet Studies for Beginners Nos. 2, 4, 5, 7, 9, 10	Marks Music

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 at the Grade 1 level are 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 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. = ♩	Articulations
Major	G, F, B♭, C,	2	♪	66	tongued; slurred; slur 2, tongue 2; tongue 2, slur 2; slur 2, 4,
Natural Minor	a, e, g	2	♪	66	tongued; slurred; slur 2, tongue 2; tongue 2, slur 2; slur 2, 4,

ARPEGGIOS

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

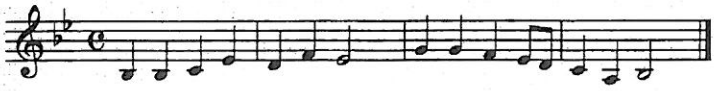
	Keys	Octaves	Note Values	M.M. = ♩	Articulations
Major	C, G, F, B♭	2	♫	60	tongued; slurred;
Minor	a, e, g	2	♫	60	tongued; slurred;

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, but not to "practice 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) Clarinet Passage***
To tap, clap or play on one note (at the candidate's choice) a simple rhythm. Length: 4 bars Time signature: 3/4, 4/4 Note values: whole, 1/2, 1/4, 1/8 Rest values : whole, 1/2, 1/4	To play at sight a simple melody, within the limits of E - E Keys only: C, G, F, B♭ major Length: 4 bars Time signature: 3/4, 4/4, Note values: dotted 1/2, 1/2, 1/4, 1/8 Rest values: whole, 1/2

Example: a) Rhythm

Example: a) Clarinet Passage

Aural Tests

The candidate will be required:

i) to clap back the rhythmic pattern of a short melody in 3/4 or 4/4 time, consisting of 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:

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

iii) to identify *major* or *harmonic minor* scales played once by the Examiner, ascending and descending, at a moderately slow tempo.

iv) the *major* 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 its interval number [1, 3, 5, 8],
OR its tonic sol-fa name [doh, me, soh, 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 three 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.