GRADE FOUR

Length of the examination: 25 minutes

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

Co-requisite: None. There is NO written examination co-requisite for the awarding of the Grade 4 Practical Certificate.

NOTE: *It is recommended that Mature Beginners take Grade 4 as their first examination.*

Requirements & Marking

Requirement	*Total Marks*
TWO LIST PIECES 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 contrasting pieces, one from each of List A and List B chosen to from the list, contrasting 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 to assist candidates in identifying and purchasing music, ANY STANDARD EDITION may be used for the examination.

* = Canadian Content

LIST PIECES

LIST A

BAERMANN, C.	
Etude in Bb Minor, Opus 63 *(Solos for the Clarinet Player)*	Schirmer
GLIERE, R.	
Valse Triste	Schirmer
STAMITZ, C.	
Romance (from Concerto No. 3) *(Solos for the Clarinet Player)*	Schirmer

LIST B

ARNELL, R.	
Eight Clarinet Pieces (all of #'s 6,7,8)	Hinrichsen
BRAHMS, J.	
Intermezzo (Opus 118, no. 2) *(Jack Brymer Clarinet Series, Easy Level, Book 1)*	Weinberger
COLLIS, J.	
Tom Sawyer Suite (1 and 2)	Boosey & Hawkes
***FORSYTH, M.**	
Caroline's Tune	CMC
***FREEDMAN, H.**	
Vignette	CMC
HOVEY, N.	
Caprice	Belwin
RIMSKY-KORSAKOV, A.	
Andante (from Concerto for Military Band) *(Chester Wind Series, Vol. 2)*	Chester
VAUGHN-WILLIAMS, R.	
Six Studies in English Folksong (1, 2 and 3)	Stainer & Bell
WEINBERGER, J.	
Sonatine (all)	Fischer

Studies

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

***GALPER, A.**	
Clarinet for Beginners Nos. 44, 47, 52, 58, 59, 74, 75	Boosey & Hawkes
LESTER, L.	
The Progressing Clarinetist Nos. 11, 13, 14, 15, 17	Carl Fischer

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 3 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 Exercises

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	C, G, F, B♭, D **A, E♭**	2	♪	72	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Harmonic Minor	a, e, d, g, **b, c**	2	♪	72	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Melodic Minor	a, e, d, g, **b, c**	2	♪	72	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Chromatic	Low E-E	2	♪	72	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs

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♭, D A, E♭	2		66	slurred; tongued; slur 3/tongue 3
Minor	a, e, d, g, b, c	2		66	slurred; tongued; slur 3/tongue 3

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. 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: 2/4, 3/4 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 – B, treble clef. Keys C, G, F, B♭ major & A minor Length: 4 – 8 bars Time Signature: 2/4 ,3/4, or 4/4 Note values: whole, 1/2, dotted 1/2, 1/4 , 1/8 Rest values; whole, 1/2, 1/4

Example: a) Rhythm

Example: b) Clarinet Passage

Aural Tests

The candidate will be required:

i) at the candidate's choice, to play back on the clarinet or sing back to any vowel, a short melody of six to eight notes, in 2/4, 3/4 or 4/4 time, based on the first five notes of a major scale, after the Examiner has:

- ✓named the key [only the major keys of *C, F, G* or *D* will be used]
- ✓played the 4-note chord on the tonic in broken form
- ✓played the melody twice

Following is the approximate level of difficulty:

ii) to identify any of the following intervals after each one has been played once by the Examiner in broken form:

ABOVE a given note	**BELOW a note**
major 3rd	*perfect 4th*
minor 3rd	*perfect 5th*
perfect 4th	*perfect octave*
perfect 5th	
perfect octave	

iii) to identify *major* or *minor* triad chords, solid form, in close, root position only. The examiner will play each triad chord ONCE.

iv) to state whether a short passage in *chorale* style, about 6 to 8 bars in length, is in a *major* or a *minor* key, and whether the final cadence is either ***Perfect*** (V-I) or ***Interrupted/Deceptive*** (V-VI).

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 four 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 composers represented.

v) with direct reference to the score, to explain briefly simple form and key structures, including any obvious modulations.