GRADE FIVE

Length of the examination:	25 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 1***

Requirements & Marking

Requirement	*Total Marks*
TWO LIST PIECES ONE from each of LIST A LIST B	 17 17
SUPPLEMENTARY PIECE	8
VIVA VOCE	8
TWO STUDIES (6 marks each)	12
TECHNICAL TESTS	16
SIGHT READING Rhythm Pattern Playing	 3 7
AURAL TESTS	8
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, one from each of 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

BAERMANN, C.	
Adagio (Etude No. 24,Opus 63) *(Solos for the Clarinet Player)*	Schirmer
BARRET, A.	
Chansonette *(Book of Clarinet Solos, Intermediate Level)*	Rubank
BASSI, L.	
Nocturne	Rubank
GADE, N.	
Ballade *(Concert and Contest Collection)*	Rubank
GLIERE, R.	
Chanson, Opus 35,No. 3 *(Concert and Contest Collection)*	Rubank
MOZART, W. A.	
Adagio and Menuetto *(Book of Clarinet Solos, Intermediate Level)*	Rubank
VERHEY, TH.	
Nocturne (from Concert in G Minor) *(Book of Clarinet Solos, Intermediate Level)*	Rubank
LEFEVRE, J.	
Sonata in F Major (1 and 2 or 2 and 3)	Schott
VAUGHN-WILLIAMS, R.	
Six Studies in English Folksong (5 and 6)	Stainer and Bell

LIST B

***ARCHER, V.**	
Four Nocturnes	CMC
ARNELL, R.	
Eight Clarinet Pieces (do 2, 3, 4 and 5)	Hinrichsen
HILL	
Rondo semplice	Thompson
***JOHNSTON, R.**	
Three Pieces for Clarinet (No. 1)	CMC
MASZKOVSKI, M	
Two Spanish Dances, Op. 12, No. 2 (No. 1)	Oxford University Press
ROUSSEL, A.	
Aria	Leduc
SEIBER, M.	
Andantino Pastorale	Schott

Studies

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

HITE, DAVID
Melodious & Progressive Studies, Book 1 — Southern Music

NOCENTI, D.
Twenty-four Melodic Studies
Nos. 1, 2, 3, 4, 5, 6

DEMNITZ, D.
18 Expressive Studies based on scales
Nos. 11, 15, 16
18 Expressive Studies based on cords
Nos. 4, 8, 11

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 4 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, E♭, A, **A♭, E**	2	♪	80	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, **f**	2	♪	80	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, **f**	2	♪	80	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Chromatic	E - E	3	♪	80	slurred; tongued; slur /tongue2; tongue /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, E♭, A♭, A, E	2		72	slurred; tongued; slur 2/ tongue 1; slur /tongue 3
Minor	a, e, d, g, b, c, f	2		72	slurred; tongued; slur 2/ tongue 1; slur 3/tongue 3
Dominant 7ths	C, F, G	2		80	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slur

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: variety of values including triplets and ties	To play at sight a simple melody, about equal in difficulty to pieces of Grade 3 level. Keys: Major and Minor up to and including 3 sharps and 3 flats Length: 8 – 12 bars Time Signature: 2/4 ,3/4, 4/4 Note values: variety of values including triplets and ties

Example: a) Rhythm

Example: b) Sight Reading

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 and the lower leading tone 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 the Examiner has played each one once in broken form:

ABOVE a note	**BELOW a note**
major 3rd	*major 3rd*
minor 3rd	*minor 3rd*
perfect 4th	*perfect 4th*
perfect 5th	*perfect 5th*
major 6th	*perfect octave*
minor 6th	
perfect octave	

iii) to identify *major* or *minor* triads and *dominant 7th* chords, solid form, in close, root position only. The Examiner will play each triad/chord ONCE.

iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadence is ***Perfect*** (V-I) or ***Plagal*** (IV-I)

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 composers represented.

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