GRADE SEVEN

Length of the examination:	30 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 7 Practical Certificate.

THEORY 3

Requirements & Marking

Requirement	*Total Marks*
TWO LIST PIECES ONE from each of LIST A LIST B	 17 17
SUPPLEMENTARY PIECE	8
VIVA VOCE	8
EITHER TWO STUDIES (6 marks each) **OR** ONE STUDY AND ORCHESTRAL EXCERPTS	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 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 A

DIMLER, A.

Concerto in B♭ Major (1st and 3rd movement) — Editio Musica Budapest

KROMMER, F.

Concerto in E Major, Opus 36 (1st movement) — Editio Supraphon

LEFEVRE, J.	
Sonata in F Major (Two Sonatas)	
(1st and 2nd OR 2nd and 3rd movements)	Schott
STAMITZ, C.	
Concerto in B♭ Major, No. 3 (1st or 3rd movement)	Peters
TARTINI-JACOB, G.	
Concertino (1st and 2nd movements)	Boosey &Hawkes
WANHALL, J.	
Sonata in B♭ (1st and 2nd OR 2nd and 3rd movements)	McGinnis & Marx

LIST B

COOKE, A.	
Alla Marchia	Oxford University Press
DUNHILL, T.	
Phantasy Suite, opus 91 (4, 5 and 6)	Boosey and Hawkes
FINZI, G.	
Five Bagatelles (4 or 5)	Boosey and Hawkes
HADDAD, D.	
Andante and Allegro	Shawnee Press
HURLESTONE, W.	
Four Charateristic Pieces (2 & 3)	Emerson
JEAN JEAN, P.	
Second Andantino	Leduc
***KAPLAN, D.**	
Scherzo	CMC
PAUL, G.	
Estilian Comprice	Rubank
***REUBART, D.**	
Andate and Scherzo (Andate only)	CMC
***WUENSCH, G.**	
In modo antico (1,2,3 or 3,4,5)	CMC

Studies

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

HITE, D.	
Melodic & Progressive Studies, Book II	Southern Music
GAMBARO, J. B.	
20 Caprices	
Nos. 3, 6, 9, 15	
GATES, E.	
Odd Meter Etudes	Warner Bros. Publications
Nos. 3, 7, 15	
VOXMAN H.	
Classical Studies	Rubank
Page 34 Sarabande	
Page 34 – 35 Menuet I – II	
Page 35 Gigue	
Page 47 Bourree I – II	
Page 69 Gigue	

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 6 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 Tests

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	C, G, F, B♭, D, A, E♭, A♭, E, D♭, **B**	2		76	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Harmonic Minor	a, e, f, g, f♯, c, f, c♯,	2		76	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Melodic Minor	a, e, f, g, f♯, c, f, c♯,	2		76	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Chromatic	E - E	3		76	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs
Whole Tone	start on C or F	2		88	slurred; tongued
Pentatonic	start on C	2		88	slurred; tongued

ARPEGGIOS

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♭, A♭, E, D♭, B	2		84	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Minor	a, e, f, g, f♯, c, f, c♯, b♭, g♯	2		84	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Dominant 7ths	D, B♯, E♭, A, A♭, E	2		84	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Diminished 7ths	c♯, d, e♭	2		76	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 simple rhythm. Length: 4 bars Time signature: 2/4, 3/4, 6/8 Note values : variety of values including ties Rest values : variety of values	To play at sight an unaccompanied melody about equal in difficulty to pieces at the Grade 5 level. Major AND Minor keys up to and including 4 sharps and flats Length 8 – 16 bars

Example: a) Rhythm

Aural Tests

The candidate will be required:

i) at the candidate's choice, to clap back the pattern of a short melody of six to eight notes, in 2/4, 3/4, 4/4, or 6/8 time, based on the first six notes and the lower leading tone in a *major* **or** *minor* 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 broken form
✓played the melody twice.

The melody will begin on the tonic note. Only the harmonic form of the minor will be used. 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*
major and minor 3rd	*perfect 4th*
perfect 4th	*perfect 5th*
perfect 5th	*major and minor6th*
major and minor 6th	*perfect octave*
minor 7th	
perfect octave	

ii) to identify any of the following triads/chords when played once by the Examiner in solid form, in close, root position:

major and *minor* triads (3-note)
augmented triads (3-note)
dominant 7th chords (4-note)
diminished 7th chords (4-note)

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), ***Imperfect*** (I-V only), ***Plagal*** (IV-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 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 the form of the piece (for example, binary or ternary form, strophic, through composed, etc.)

vi) with direct reference to the score, to explain briefly the key structure, including any modulations.