GRADE EIGHT

Length of the examination: 40 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 8 Practical Certificate.

THEORY 4

Requirements & Marking

Requirement	*Total Marks*
TWO LIST PIECES ONE from each of LIST A LIST B	 17 16
SUPPLEMENTARY PIECE	8
VIVA VOCE	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 (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 each from List A and List B chosen to contrast in key, tempo, genre, era and subject. 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

KOZELUCH, L.

Concerto in E♭ Major (1st or 3rd movement) — Editio Musica Budapest

LEFEVRE, J.

Sonata in B♭ Major (Two Sonatas) (1st & 2nd or 2nd & 3rd movements) — Schott

MOZART, W.A.	
Four Church Sonatas (No. 4)	Boosey & Hawkes
RACHMANINOV, A.	
Vocalise	Boosey & Hawkes
ROSETTI-ROSSLER, F.	
Concerto in E♭ Major (1st and 2nd movements)	Rubank
SAINT-SAENS, C.	
Sonata, opus (1st & 2nd movements)	Durand
SCHUMANN, R.	
Fantasy Pieces, opus 73 (1st)	Peters
STANFORD, C.V.	
Sonata, opus 129 (3rd movement)	Stainer & Bell
WAGNER, R.	
Adagio (Baermann, C.)	Schirmer
WANHALL, J.	
Sonata in B♭ Major (all)	Musica Rara
WEBER, C.M.	
Concerto in F Minor, Opus 73 (2nd movement)	Bretikopf & Hartel

LIST B

COLES, G.	
Sonatina	Berandol
***CRAWLEY, C.**	
Ten-a-penny Pieces (1, 5 and 8)	CMC
DELLO JOIO, N.	
Three Essays (1 and 2 or 2 and 3)	Marks Music
HURLESTONE, W.	
Four Characeristic Pieces (1 or 4)	Emerson
JACOB, G.	
Five Pieces for Solo Clarinet (may omit 5)	Oxford University Press
JEAN JEAN, P.	
Arabesque	Leduc
RIDOUT, A.	
Sonatina (all)	Schott
***SIMEONOV, B.**	
Monody	Waterloo
***SIMEONOV, B.**	
Sonatina I (1, 2, or 3)	Frederick Harris

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

Memorization is recommended although NOT required.

GATES, E.	
Odd Meter Etudes.	Warner Brs. Publications
Nos. 6, 9, 18, 21	
POLATSHEK, V.	
Advanced Studies	G. Schirmer
Nos. 1, 2, 4, 5, 6	
ROSE, C.	
40 Studies, Book 1	Carl Fischer
Nos. 1, 2, 4, 5, 6	

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. van
Symphony No. 2, Opus 36 Larghetto, Page 1,
Symphony No. 3, Opus 55 Allegro con brio; (March funebre; Scherzo B♭), Page 3
Dvorak A.
New World Symphony, Opus 95, 1st movement; page 33 (A)
Mendelssohn F.
Fingal's Cave Overture, Opus 26, page 42 (A)
Schubert F.
Unfinished Symphony, D. 759 page 59 (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 5 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	C, G, F, B♭ D, A, E♭, A♭, E, D♭, B, G♭,	2	𝅘𝅥𝅯	84	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♯, **b♭, g♯**	2	𝅘𝅥𝅯	84	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♯, **b♭, g♯**	2	𝅘𝅥𝅯	84	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Chromatic	E - E	3	𝅘𝅥𝅯	84	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs
Whole Tone	start on C, F	2	𝅘𝅥𝅮	92	slurred; tongued
Pentatonic	start on C	2	𝅘𝅥𝅮	92	slurred; tongued

ARPEGGIOS

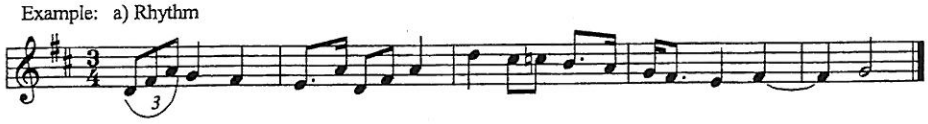
All scales to be played from memory, ascending AND descending.

	Keys	Octaves	Note Values	M.M. = ♩	Articulations
Major	C, G, F, B♭ D, A, E♭, A♭, E, D♭, B, G♭,	2		88	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		88	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Dominant 7ths	B, G♭, D♭	2		84	slurred; tongued; slur 2/tongue 2; tongue 2/slur 2; 2 note slurs; slur 3/tongue 1
Diminished 7ths	a, c♯, d	2		84	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.

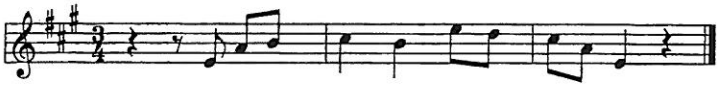
a) Rhythm	***b) Clarinet Passage***
To tap, clap or play on one note (at the candidate's choice) a rhythm in simple or compound time. Length: 4 – 8 bars Time signature: any simple or compound time	To play at sight a simple melody, about equal in difficulty to pieces of Grade 6 level. Keys: Major and minor up to and including 5 sharps or flats. Length: 8 – 16 bars

Example: a) Rhythm

Aural Tests

The candidate will be required:

i) to clap back the rhythmic pattern of a short melody of eight to twelve notes, in 2/4, 3/4, 4/4, or 6/8 time, in a *major* **or** *minor* key, within the range of one octave 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 may begin on ANY note of the tonic chord. 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 2nd*
major and minor 3rd	*major and minor 3rd*
perfect 4th	*perfect 4th*
perfect 5th	*perfect 5th*
major and minor 6th	*major and minor 6th*
major and minor 7th	*major and minor*
perfect octave	*r*

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)
diminished 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 both the final cadence AND one internal cadence are ***Perfect*** (V-I), ***Imperfect*** (I-V, II-V, and 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 the internal cadence point for the candidate to identify it.

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 composer 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.

NOTE: Candidates taking a Partial Examination MUST include Viva Voce in the same part with the ***last*** *List Pieces, and*

i) be prepared to answer questions on BOTH List Pieces.

ii) provide music for BOTH List Pieces.