Clarinet repertoire list

1 January 2011 – 31 December 2016
This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, www.uwl.ac.uk/lcmexams, or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until 31 December 2016.
LCM Examinations

Director of Examinations
John Howard  BA PhD

Chief Examiner in Music
Philip Aldred  BEd FLCM

LCM Examinations
University of West London
St Mary’s Road
Ealing
London
W5 5RF

tel: +44 (0)20 8231 2364
email: lcm.exams@uwl.ac.uk
www.uwl.ac.uk/lcmexams

© Copyright 2011 by the University of West London, LCM Examinations
September 2013 edition
Introduction

This syllabus has been designed to encourage candidates to explore many areas of study, encompassing the traditions of the Baroque, Classical and Romantic periods. In addition, contemporary works and music in jazz idioms are included.

Where indicated, pieces which are supported by a CD backing track can also be performed with an accompanist, if preferred. It is the candidate’s responsibility to provide suitable audio equipment if CD backing is used. See syllabus regulations.

Duets are included in the early stages to encourage the enjoyment of playing music with other people and to help develop ensemble awareness. The teacher, another student or a friend could play the lower part, which will not be assessed.

Pieces in List B should generally be accompanied, unless indicated otherwise.

If a piece appears at more than one grade, greater skill levels and interpretation qualities will be expected at the higher grade.
LCM Publications

The following LCM Publications are relevant to this syllabus:

- Specimen Clarinet Sight Reading Tests: Grades and Diplomas (*LL11881*)
- Specimen Aural Tests (*LL189*)

LCM Publications are distributed by Music Exchange:

- tel: 0161 946 9301
- email: mail@music-exchange.co.uk

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

The specimen aural tests are also available as downloads from [www.LCMEbooks.org](http://www.LCMEbooks.org)

Related Examinations

LCM Examinations offers examinations in a wide range of subjects, covering classical, jazz, pop/rock and traditional music genres. The following syllabuses may also be of interest:

- Graded, recital grade and leisure play examinations and performance awards for jazz clarinet
- Performance diplomas (four levels) for clarinet and jazz clarinet
- Teaching diplomas (three levels) for clarinet and jazz clarinet

A flexible Ensemble syllabus is also available, catering for all types of ensemble from duets and trios up to concert bands and wind bands. Six levels are offered, ranging from Grades 1-2 to DipLCM standard.

Syllabuses are available free of charge from the LCM Exams office or from local representatives, or may be downloaded from the LCM Exams website.

Acknowledgement

Grateful thanks are due to **Stuart Corbett**, the principal woodwind syllabus compiler.
**Examination Formats**

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards. Refer to the relevant section of the *Music Grades Syllabus* for full details.

<table>
<thead>
<tr>
<th></th>
<th>Grades</th>
<th>Recital Grades</th>
<th>Leisure Play</th>
<th>Performance Awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technical Work</strong></td>
<td>✓</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>3 pieces</td>
<td>4 (or 5) pieces, all selected from repertoire list</td>
<td>4 pieces (3 selected from grade list, plus 1 own choice)</td>
<td>3 pieces</td>
</tr>
<tr>
<td><strong>Viva Voce</strong></td>
<td>✓</td>
<td>Optional for Component 2</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td>✓</td>
<td>Optional for Component 2</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Aural Tests</strong></td>
<td>✓</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>Grades 1-8</td>
<td>Grades 1-8</td>
<td>Levels 1-8</td>
<td>Levels 1-8</td>
</tr>
<tr>
<td><strong>Pre-requisites</strong></td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
<td>Examination</td>
<td>Examination</td>
<td>Examination</td>
<td>DVD</td>
</tr>
<tr>
<td><strong>Ofqual Accreditation</strong></td>
<td>✓</td>
<td>✓</td>
<td>✗</td>
<td>✗</td>
</tr>
</tbody>
</table>
Candidates may use a Bb Clarinet or any suitable beginner instrument, such as the Lyons C Clarinet.

The exercises must both be taken from the same book. The pieces may be taken from any of the set books. Some of the pieces and/or exercises are duets. This is to encourage ensemble awareness. The teacher or a friend may wish to play the lower part, which will not be assessed.

**Component 1 - Exercises**

Either: No.4 and No.5 (lesson 5A, page 9, slurred notes) *A Tune A Day Clarinet* (Boston Music / Music Sales)
Or:     Ex.1 and Ex.2 (unit 5, page 14, slurs)        *Learn As You Play Clarinet* (Boosey & Hawkes)
Or:     Ex.3 and Ex.4 (level 1) studies                *Teacher On Tap Book 1: Starting Out* (Teacher On Tap)

**Component 2 - Pieces**

Any three to be chosen.

Twinkle Twinkle Little Star (lesson 5, page 8) *A Tune A Day Clarinet* (Boston Music / Music Sales)
The Boat Song (lesson 5, page 8)         *A Tune A Day Clarinet* (Boston Music / Music Sales)
Lightly Row (lesson 5A)                   *A Tune A Day Clarinet* (Boston Music / Music Sales)
Irish Lullaby (page 8)                    *Fifty Five for Fun [solo clarinet]* (Fentone / De Haske)
Oranges and Lemons (page 8)              *Fifty Five for Fun [solo clarinet]* (Fentone / De Haske)
A Little Piece (Schumann) (unit 5)        *Learn As You Play Clarinet* (Boosey & Hawkes)
Aria (Gluck) (unit 5)                    *Learn As You Play Clarinet* (Boosey & Hawkes)
Soka (with CD backing or accompanied)    *Teacher On Tap Book 1: Starting Out* (Teacher On Tap)

**Component 3 - Questions on Rudiments**

Recognition/identification of stave, barlines, pitch names, note types and values, rest values, all relating to the music performed. The importance of looking after the instrument (e.g. keeping the mouthpiece clean, the pull-through, looking after reeds).
Clarinet: Step 2

Candidates may use a Bb Clarinet or any suitable beginner instrument, such as the Lyons C Clarinet.

The exercises must both be taken from the same book. The pieces may be taken from any of the set books. Some of the pieces and/or exercises are duets. This is to encourage ensemble awareness. The teacher or a friend may wish to play the lower part, which will not be assessed.

### Component 1 - Exercises

25 marks

Scale and arpeggio of G major (tongued and slurred), one octave ascending and descending, from memory
[illustrated in Learn As You Play Clarinet, unit 8, page 29]

and

**Either:**  Ex.3 and Ex.8 (lesson 9, pages 14-15)  A Tune A Day Clarinet (Boston Music / Music Sales)

**Or:**  Ex.1 and Ex.2 (unit 7, page 18, B flat)  Learn As You Play Clarinet (Boosey & Hawkes)

**Or:**  Ex.8 and Ex.9 (level 1) studies  Teacher On Tap Book 1: Starting Out (Teacher On Tap)

### Component 2 - Pieces

60 marks

Any three to be chosen.

Abide With Me (lesson 6, page 11)  A Tune A Day Clarinet (Boston Music / Music Sales)

Lightly Row (lesson 6, page 11)  A Tune A Day Clarinet (Boston Music / Music Sales)

Au Clair de la Lune [duet, upper part] (lesson 6)  A Tune A Day Clarinet (Boston Music / Music Sales)

Johnny Todd (page 14)  Fifty Five for Fun [solo clarinet] (Fentone / De Haske)

Amazing Grace (page 17)  Fifty Five for Fun [solo clarinet] (Fentone / De Haske)

Duo [duet, upper part] (unit 7)  Learn As You Play Clarinet (Boosey & Hawkes)

Melody in a Phrygian Mode (Bartók)  Learn As You Play Clarinet (Boosey & Hawkes)

Introducing the Eighth Note (Quaver) (with CD backing or accompanied)  Teacher On Tap Book 1: Starting Out (Teacher On Tap)

### Component 3 - Questions on Rudiments

15 marks

As for Step 1, including looking after the instrument, plus dotted note values and knowledge about the purpose of the key signature and time signature, accidentals and basic dynamic signs. All relating to the music performed.
Clarinet: Grade 1

Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

**Option 1: Scales and Arpeggios** (ascending and descending from memory)
*(suggested tempo: m.m. crotchet = 60 when played in quavers)*
to be played tongued and slurred:
G and F major (one octave); A minor (one octave) [ harmonic OR melodic minor scale, at candidate's choice]

**Option 2: Scale and Study**
Scale: G major (requirements as for Option 1)
Study: The Middle Man (p.5) *from* 38 More Modern Studies for Clarinet (Rae) *(Universal 21554)*

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.
There should be evidence of contrast in the programme.

**LIST A**

DEMENITZ No.2 OR No.3 OR No.4 (p.3) *from* Elementary School for Clarinet *(Peters)*
GLUCK Aria (p.15) *from* Learn As You Play Clarinet *(Boosey & Hawkes)*
GUMBLEY Frog Hop OR First Base *from* Cool School (Clarinet) *(Brass Wind)*
LAWRANCE Russian Dance *from* Winners Galore (Clarinet) *(Brass Wind)*
LEWIN I Had a Little Dove OR Lady Owen's Delight OR Cantilena Song *from* Studies for Clarinet *(ABRSM)*
LYONS No.4 *from* Clarinet Studies *(Useful Music U30)*
NIGHTINGALE A Small Step OR Coo's Blues OR Ready Aim Fire *from* Easy Jazzy 'Tudes *(Warwick Music)*
PERCIVAL Ex.4 OR Ex.5 OR Ex.6 (Level 2) studies *from* Teacher On Tap Book 1: Starting Out *(Teacher On Tap)*
RAE Proclamation OR First Waltz *from* Style Workout for Solo Clarinet *(Universal)*
RAE Spiritual OR Diggin' Deep (Lesson 10, p29) *from* Introducing the Clarinet *(Universal 165851)*
RAE The Middle Man (p.5) *from* 38 More Modern Studies for Clarinet [if not played in Component 1] *(Universal 21554)*
RAE Undercover (No.2) OR Backtrack (No.5) *from* 40 Modern Studies for Solo Clarinet *(Universal)*
REYNOLDS March OR Moderato *from* The Clarinet List's Progress Book 1 *(Hunt Edition)*

**LIST B**

CHAMBERLAIN Rollerblading *from* Step It Up *(Faber)*
COURT Autumn Leaves *from* First Recital Series *(Curnow)*
GLUCK Chorus from Paris and Helen *from* Learn As You Play Clarinet *(Boosey & Hawkes)*
HOUSMSE Activate OR Spirals *from* Upbeat! for Clarinet Book 1 *(Music Exchange)*
JOHNSON Reflections *from* First Recital Series *(Curnow)*
LEFEVRE March *from* Music Through Time for Clarinet Book 1 (Harris) *(OUP)*
LYONS Nutty Flavour OR Miss P Dolce *from* New Clarinet Solos Book 1 *(Useful Music)*
NORTON Promises *from* Microjazz Collection Book 2 *(Boosey & Hawkes)*
NORTON Soldier Boy OR Under A Cloud *from* Microjazz Collection Book 1 *(Boosey & Hawkes)*
PERCIVAL Nashville Express OR Valse Veird *from* Teacher On Tap Book 1: Starting Out *(Teacher On Tap)*
PURCELL Rigaudon *from* Ten Easy Tunes for Clarinet (arr. Griffths) *(Fentone / De Haske)*
PURCELL Song *from* Music Through Time for Clarinet Book 1 (Harris) *(OUP)*
Component 3 - Viva Voce

See pages 24-25.

Component 4 - Sight Reading

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11881).

Component 5 - Aural Tests

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: m.m. crotchet = 60 when played in quavers)
to be played tongued and slurred:
- G and F major (two octaves)
- C major (one octave)
- A and D minor (one octave) [harmonic OR melodic minor scale, at candidate’s choice]

Option 2: Scale and Study
Scale: C major (requirements as for Option 1)
Study: Staccato Dance (p.8) from 38 More Modern Studies for Clarinet (Rae) (Universal 21554)

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.
There should be evidence of contrast in the programme.

List A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demnitz</td>
<td>No.5 OR No.6 OR No.7 (p.4) from Elementary School for Clarinet</td>
<td>Peters Edition P2417</td>
</tr>
<tr>
<td>Gluck</td>
<td>March from Starters for Clarinet (arr. Lewin)</td>
<td>ABRSM</td>
</tr>
<tr>
<td>Gumbley</td>
<td>Tongue and Groove from Cool School</td>
<td>Brass Wind</td>
</tr>
<tr>
<td>Langey</td>
<td>Ex.45 (with triplets) (p.35) from The Clarinet</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>Lawrence</td>
<td>Theme from William Tell (p.4) OR Rondo (p.6) from Winners Galore</td>
<td>(Clarinet) (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Lully</td>
<td>Ariette from Learn As You Play Clarinet</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>Lyons</td>
<td>No.9 OR No.26 from Clarinet Studies</td>
<td>Useful Music U30</td>
</tr>
<tr>
<td>Nightingale</td>
<td>Three Step OR The Stinger OR Big Mama from Easy Jazzy ‘Tudes</td>
<td>Warwick Music</td>
</tr>
<tr>
<td>Percival</td>
<td>Ex.2 OR Ex.3 OR Ex.6 (Level 3) from Teacher On Tap Book 1: Starting Out</td>
<td>Teacher On Tap</td>
</tr>
<tr>
<td>Rae</td>
<td>In the Fast Lane (Lesson 13, p.35) from Introducing the Clarinet</td>
<td>Universal</td>
</tr>
<tr>
<td>Rae</td>
<td>Jig in C (No.5) OR Open Spaces (No.6) from Style Workout for Solo Clarinet</td>
<td>Universal</td>
</tr>
<tr>
<td>Rae</td>
<td>Staccato Dance (p.8) from 38 More Modern Studies for Clarinet [if not played in Component 1]</td>
<td>Universal 21554</td>
</tr>
<tr>
<td>Rae</td>
<td>The Big One OR Slow Motion from 40 Modern Studies for Solo Clarinet</td>
<td>Universal</td>
</tr>
<tr>
<td>Reynolds</td>
<td>Allegretto (No.4) OR Andantino (No.5) from The Clarinettist’s Progress Book 1</td>
<td>Hunt Edition</td>
</tr>
</tbody>
</table>

List B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alan</td>
<td>Legend from 1st Recital Series (Clarinet)</td>
<td>Curnow</td>
</tr>
<tr>
<td>Chamberlain</td>
<td>The Red Admiral OR O Soldier Soldier from Step It Up</td>
<td>Faber</td>
</tr>
<tr>
<td>Danzi</td>
<td>Potpourri from First Repertoire for Clarinet (Harris &amp; Johnson)</td>
<td>Faber</td>
</tr>
<tr>
<td>Davies &amp; Reade</td>
<td>Finnish Folksong OR Merry Peasant from First Book of Clarinet Solos</td>
<td>Faber</td>
</tr>
<tr>
<td>Hounsome</td>
<td>Musical Box from Upbeat! for Clarinet Book 1</td>
<td>Music Exchange</td>
</tr>
<tr>
<td>Kabalevsky</td>
<td>Chit-Chat from Joy of Clarinet</td>
<td>Music Sales</td>
</tr>
<tr>
<td>Lindsay</td>
<td>Crab Apple Crossing from 1st Recital Series (Clarinet)</td>
<td>Curnow</td>
</tr>
<tr>
<td>Lyons</td>
<td>Bonjour OR Velvet from New Clarinet Solos Vol.2</td>
<td>Useful Music</td>
</tr>
<tr>
<td>Norton</td>
<td>Tread Softly from Microjazz Book 2</td>
<td>Boosey &amp; Hawkes</td>
</tr>
<tr>
<td>Pleyel</td>
<td>Minuet from Clarinet Fancies</td>
<td>Boston Music / Music Sales</td>
</tr>
<tr>
<td>Purcell</td>
<td>Lilliburlero from Music Through Time Book 2</td>
<td>OUP</td>
</tr>
</tbody>
</table>
Component 3 - Viva Voce

See pages 24-25.

Component 4 - Sight Reading

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11881).

Component 5 - Aural Tests

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Clarinet: Grade 3

Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: m.m. crotchet = 60 when played in quavers)
to be played tongued and slurred:
G, F, A and B flat major (two octaves)
A, E and G minor (two octaves) [harmonic OR melodic minor scales, at candidate’s choice]
Chromatic scale starting on G (one octave)

Option 2: Scale and Study
Scale: F major (requirements as for Option 1)
Study: Olympic Flame (p.10) from 38 More Modern Studies for Clarinet (Rae) (Universal 21554)

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.
There should be evidence of contrast in the programme.

LIST A

DEM NITZ No.4 (p.9) OR No.10 (p.8) from Elementary School for Clarinet (Peters Edition 2417)
GUM BLEY Puddle Jump from Cool School: Clarinet (Brass Wind)
KÁ ROLYI Dance (p.45) from Learn As You Play Clarinet (Boosey & Hawkes)
LAN GEY Ex.35 (Scale of D minor section, p.29) from The Clarinet (Boosey & Hawkes)
LAW RANCE Prelude (p.11) OR Radetzky March (p.18) from Winners Galore (Clarinet) (Brass Wind)
 LEW IN Sweet Sorrow OR La Biondina from Starters for Clarinet (ABRSM)
LYONS No.28 OR No.30 from Clarinet Studies (Useful Music U30)
NI NG TIN GALE Ernie’s Blues OR Skipping OR Slinky from Easy Jazzy ‘Tudes (Warwick Music)
PER CIVAL Ex.1 OR Ex.5 OR Ex.7 (Level 5) from Teacher On Tap Book 1: Starting Out (Teacher On Tap)
RAE Chandelier Waltz OR Strange But True from Style Workout for Solo Clarinet (Universal)
RAE In the Beginning OR Passing Time OR Forever from 40 Modern Studies for Solo Clarinet (Universal)
RAE Olympic Flame (p.10) from 38 More Modern Studies for Clarinet [if not played in Component 1] (Universal 21554)
REYNOLDS Crisply (No.12) OR Moderato (No.13) from The Clarinettist’s Progress Book 1 (Hunt Edition)
SPAR KE Hymn No.1 (No.15) OR Hymn No.2 (No.16) from Super Studies (Anglo Music / De Haske)
TRAD. Londonderry Air (p.68) from Introducing the Clarinet (arr. Rae) [as solo] (Universal 165851)
WEST ON No.5 OR No.6 from 50 Classical Studies (Fentone / De Haske)

LIST B

BACH Air from Suite No.3 from 1st Recital Series (Clarinet) (Curnow)
BEETHOVEN Ecossaise from Clarinet Fancies (Boston Music / Music Sales)
BRITTEN Burlesque from First Repertoire for Clarinet (Harris & Johnson) (Faber)
CHOPIN Nocturne from The Joy of Clarinet (Yorktown / Music Sales)
FINZI Carol from Five Bagatelles (Boosey & Hawkes)
FOSTER Beautiful Dreamer from First Book of Clarinet Solos (Faber)
 GERSHWIN Summertime from Easy Gershwin for Clarinet (OUP)
HANNICKEL Chalumeau on the Go from 1st Recital Series (Clarinet) (Curnow)
HARVEY Swinging Quavers OR Shorty from Easy Jazzy Clarinet (Universal 19214)
<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Name</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOUNSOME</td>
<td>Just Lounging About OR Highland Capers</td>
<td><em>Upbeat Book 1</em> (Music Exchange)</td>
</tr>
<tr>
<td>JOHNSON &amp; BURKE</td>
<td>Pennies from Heaven</td>
<td><em>Play Jazztime</em> (Faber)</td>
</tr>
<tr>
<td>KELLY</td>
<td>Argumentative</td>
<td><em>Mood Pieces</em> (Stainer &amp; Bell)</td>
</tr>
<tr>
<td>LEDBURY</td>
<td>Short Cut OR Evergreen</td>
<td><em>All Jazzed Up</em> (Brass Wind)</td>
</tr>
<tr>
<td>LEHAR</td>
<td>Vilia</td>
<td><em>The Joy of Clarinet</em> (Yorktown / Music Sales)</td>
</tr>
<tr>
<td>MOZART</td>
<td>Aria from Don Giovanni</td>
<td><em>The Joy of Clarinet</em> (Yorktown / Music Sales)</td>
</tr>
<tr>
<td>MOZART</td>
<td>Il Mio Tesoro</td>
<td><em>Clarinet Solos Vol.1</em> (Chester / Music Sales)</td>
</tr>
<tr>
<td>MOZART</td>
<td>Minuet and Trio</td>
<td><em>Divertimento No.1</em> (Chester / Music Sales)</td>
</tr>
<tr>
<td>MOZART</td>
<td>Sonata Theme OR Minuet</td>
<td><em>Clarinet Fancies</em> (Boston Music / Music Sales)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Air OR El Gato OR Last Tango in Coonabarabran</td>
<td><em>Teacher On Tap Book 1: Starting Out</em> (Teacher On Tap)</td>
</tr>
<tr>
<td>RADE</td>
<td>Coffee Time</td>
<td><em>Latin Clarinet</em> (Universal)</td>
</tr>
<tr>
<td>RAMEAU</td>
<td>2me Sarabande</td>
<td><em>Suite [without the DC to 1re Sarabande]</em> (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>TCHAIKOVSKY</td>
<td>Reverie</td>
<td><em>First Book of Clarinet Solos</em> (Faber)</td>
</tr>
<tr>
<td>VAN GORP</td>
<td>The Henley Regatta OR Go Out Shopping</td>
<td><em>Master Swop</em> (De Haske)</td>
</tr>
<tr>
<td>Walton</td>
<td>Song at Dusk</td>
<td><em>Music Through Time Book 2</em> (OUP)</td>
</tr>
</tbody>
</table>

**Component 3 - Viva Voce**  
7 marks

See pages 24-25.

**Component 4 - Sight Reading**  
10 marks

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11881).

**Component 5 - Aural Tests**  
8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Component 1 - Technical Work  

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios (ascending and descending from memory)  
(suggested tempo: m.m. crotchet = 72 when played in quavers)  
to be played tongued and slurred:
C, G, D, F, A and B flat major (two octaves)  
E, D, B and G minor (two octaves) [harmonic OR melodic minor scales at candidate’s choice]  
Chromatic scale starting on F (two octaves)  
Dominant 7th in the key of C (two octaves)

Option 2: Scale and Study  
Scale: D minor (requirements as for Option 1)  
Study: Straight Five (p.11) from 38 More Modern Studies for Clarinet (Rae) (Universal 21554)

Component 2 - Performance  

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.  
There should be evidence of contrast in the programme.

LIST A

DEMNITZ  
No.2 (p.10) OR No.5 (p.12) from Elementary School for Clarinet (Peters Edition P2417)

GUMBLEY  
Zig Zag OR Haunting Cool from Cool School (Brass Wind)

LANGEY  
Ex.1 OR Ex.2 (with arpeggios, p.75) from The Clarinet (Boosey & Hawkes)

ILYNSKY  
Berceuse from Starters for Clarinet (arr. Lewin) (ABRSM)

LYONS  
No.29 OR No.32 from Clarinet Studies (Useful Music U30)

NIGHTINGALE  
Hill Billy OR Passion Fruit Samba from Easy Jazzy 'Tudes (Warwick Music)

PERCIVAL  
Ex.6 OR Ex.7 OR Ex.8 (Level 6) from Teacher On Tap Book 1: Starting Out (Teacher On Tap)

RAE  
Scale Model OR Epilogue from Style Workout for Solo Clarinet (Universal)

RAE  
Straight Five (p.11) from 38 More Modern Studies for Clarinet [if not played in Component 1] (Universal 21554)

RAE  
Tumbledown Blues OR Ted’s Shuffle from 40 Modern Studies for Solo Clarinet (Universal)

REYNOLDS  
Landler (No.14) OR Allegretto (No.17) OR Lifting (No.19) OR Brightly (No.20) from The Clarinettist’s Progress Book 1 (Hunt Edition)

SCHUMANN  
First Loss from Learn As You Play Clarinet (Boosey & Hawkes)

SPARKE  
Aria (No.7) from Super Studies (Anglo Music / De Haske)

TRAD.  
The Groves of Blarney from Starters for Clarinet (arr. Lewin) (ABRSM)

WESTON  
No.8 OR No.10 from 50 Classical Studies (Fentone / De Haske)

LIST B

BIZET  
Habanera from 1st Recital Series (Clarinet) (Curnow)

BRUCH  
Swedish Dance from First Repertoire for Clarinet (Harris & Johnson) (Faber)

CORELLI  
Sarabande from The Joy of Clarinet (Yorktown / Music Sales)

CURNOW  
Soaring from 1st Recital Series (Clarinet) (Curnow)

DUNHILL  
No.1 Andante Espressivo from Phantasy Suite (Boosey & Hawkes)

FERGUSON  
Pastoral from Four Short Pieces (Boosey & Hawkes)

KELLY  
Cheerful from Mood Pieces (Stainer & Bell)

KELLY  
Sarabande from Don Quixote Suite (Emerson)

LABOR  
Allegretto from Quintet from Clarinet Solos Vol.1 (Chester / Music Sales)
Component 3 - Viva Voce

See pages 24-25.

Component 4 - Sight Reading

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11881).

Component 5 - Aural Tests

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
**Component 1 - Technical Work**

Candidates should prepare Option 1 OR Option 2.

**Option 1: Scales and Arpeggios** (ascending and descending from memory)

*(suggested tempo: m.m. crotchet = 72 when played in quavers)*

to be played tongued and slurred:
- C, G, D, A, E, F, B flat and E flat major (two octaves)
- E, B, F sharp, D, G and C minor (two octaves) [harmonic OR melodic minor scales at candidate's choice]
- Chromatic scale starting on C (two octaves)
- Dominant 7th arpeggios in the keys of C, G and F (two octaves)
- Diminished 7th arpeggio starting on G (two octaves)

**Option 2: Scale and Study**

Scale: Chromatic scale starting on C (requirements as for Option 1)

Study: 5th Avenue (p.15) from 38 More Modern Studies for Clarinet (Rae) *(Universal 21554)*

**Component 2 - Performance**

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.

There should be evidence of contrast in the programme.

**LIST A**

- **DAVIES & HARRIS**: No.48 OR No.50 from 80 Graded Studies for Clarinet Book 1 *(Faber)*
- **DEMNITZ**: No.15 Scherzo (p.38) OR No.16 Allegro Con Fuoco (p.39) from Elementary School for Clarinet *(Peters P2417)*
- **ENDRESSON**: No.27 (Marcato) OR No.28 (Moderato) from Supplementary Studies for Clarinet *(Rubank / Hal Leonard)*
- **HARRISON**: Calypso Collapso OR Rededale Hornpipe from Amazing Studies for Clarinet *(Boosey & Hawkes)*
- **LANGEY**: No.94 Allegretto (p.91) OR No.97 Allegro non troppo (p.96) from The Clarinet *(Boosey & Hawkes)*
- **LYONS**: No.35 OR No.36 OR No.39 from Clarinet Studies *(Useful Music U30)*
- **MADDEN**: Priceless from 20 Crucial Clarinet Studies *(Spartan Press)*
- **NIGHTINGALE**: The Turkey OR Five Brew OR Transposition Blues from Easy Jazzy 'Tudes *(Warwick Music)*
- **PERCIVAL**: Ex.5 OR Ex.7 OR Ex.8 (Level 7) from Teacher On Tap Book 1: Starting Out *(Teacher On Tap)*
- **RAE**: 5th Avenue (p.15) from 38 More Modern Studies for Clarinet [if not played in Component 1] *(Universal 21554)*
- **RAE**: Down to Earth OR Exclusive from 40 Modern Studies for Solo Clarinet *(Universal)*
- **RAE**: Intrada OR Bagatelle from 12 Modern Etudes for Solo Clarinet *(Universal)*
- **REYNOLDS**: Andantino (No.16B) OR Liitig (No.19) OR Andante (No.21B) OR Allegretto (No.23) from The Clarinettist's Progress Book 1 *(Hunt Edition)*
- **SPARKE**: Variations (No.12) from Super Studies *(Anglo Music / De Haske)*
- **WESTON**: No.26 OR No.27 from 50 Classical Studies *(Fentone / De Haske)*

**LIST B**

- **ARNOLD**: Sonatina (2nd movt. only) *(Lengnick / Elkin)*
- **BAERMANN**: Tarantella from Concert Repertoire for Clarinet (Harris & Johnson) *(Faber)*
- **BUSH**: À M Darius Milhaud OR M Erik Satie from Tributes *(Thames TH978199)*
- **CRUSELL**: Menuetto and Trio from Quartet in C minor Op.4 from Clarinet Solos Vol.2 *(Chester / Music Sales)*
DEBUSSY Golliwogg’s Cakewalk from Two Pieces (Mackie) (Chester / Music Sales)  
DUNHILL Allegretto (2nd movt.) from Phantasy Suite (Boosey & Hawkes)  
FERGUSON Burlesque from Four Short Pieces (Boosey & Hawkes)  
FINZI Forlana OR Romance from Five Bagatelles (Boosey & Hawkes)  
GADE No.2 (Allegro Vivace) OR No.3 (Ballade) (Moderato only) from Fantasias Op.43 (Edition Wilhelm Hansen / Music Sales)  
JACOB Homage to JSB from 5 Pieces for Solo Clarinet (OUP)  
KELLY Sentimental OR Nervous from Mood Pieces (Stainer & Bell)  
LED BURY Liquorice Stick from All Jazzed Up (Brass Wind)  
LUTOSLAWSKI No.4 (Andante) from Dance Preludes Chester / Music Sales)  
MOZART 5th movt. from Divertimento No.2 (Chester / Music Sales)  
MOZART Minuet and Trio (2nd movt.) from Divertimento No.2 (Chester / Music Sales)  
NIELSEN Fantasy for Clarinet & Piano (Edition Wilhelm Hansen / Music Sales)  
OBERTHUR Reminiscences De Joie from Second Book of Clarinet Solos (Faber)  
PARKER Eel Pie Island (Brass Wind)  
PERCIVAL Canzonetta OR Romance from Teacher On Tap Book 2: Intermediate (Teacher On Tap)  
RAMEAU Courante OR 2me Minuet [without the DC to 1er Minuet] from Suite (Boosey & Hawkes)  
READE Mists OR Summer from The Victorian Kitchen Garden (Weinberger / Faber)  
READE Theme from The Antiques Roadshow (Weinberger / Faber)  
RIDOUT Sonatina (1st movt. only) (Schott)  
SCHUBERT La Pastorella (No.5) from Clarinet Solos Vol.3 (Chester / Music Sales)  
SCHUMANN No.1 from Fantasy Pieces [A or Bb clarinet] (Peters Edition)  
VAN GORP Relaxation from Master Swop (De Haske)  

[to be performed with CD backing or piano accompaniment]

**Component 3 - Viva Voce**  
7 marks

See pages 24-25.

**Component 4 - Sight Reading**  
10 marks

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11881).

**Component 5 - Aural Tests**  
8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Clarinet: Grade 6

Component 1 - Technical Work
15 marks

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: m.m. crotchet = 60 when played in semiquavers)
to be played tongued and slurred:
- All major keys except E (two octaves); E major (three octaves)
- B, F sharp, G sharp, C sharp, F and B flat minor (two octaves) [harmonic AND melodic minor scales]
- Chromatic scale starting on E (three octaves)
- Dominant 7th arpeggios in the keys of A (three octaves) and B flat (two octaves)
- Diminished 7th arpeggio starting on F (two octaves)

Option 2: Scale and Studies
Scale: E minor [harmonic OR melodic – candidate’s choice] (requirements as for Option 1)
Study: Firefly Frolic from 20 Crucial Clarinet Studies (Madden) (Spartan Press)
and
Study: Journeys (No.28) from 38 More Modern Studies for Clarinet (Rae) (Universal 21554)

Component 2 - Performance
60 marks

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.
There should be evidence of contrast in the programme.

LIST A

DAVIES & HARRIS
- Adagio Expressivo (No.60) OR Allegro Moderato (No.62) from 80 Graded Studies for Clarinet Book 2 (Faber)

DEMNITZ
- No.13 (Allegretto grazioso) (p.20) OR No.7 (Alla marcia) (p.30) from Elementary School for Clarinet (Peters Edition 2417)

GUMBLEY
- Cool School from Cool School (Brass Wind)

LANGEY
- No.85 Moderato (p.77) OR No.89 Allegro Maestoso (p.83) from The Clarinet (Boosey & Hawkes)

LYONS
- No.38 OR No.41 from Clarinet Studies (Useful Music U30)

MADDEN
- Firefly Frolic from 20 Crucial Clarinet Studies [if not played in Component 1] (Spartan Press)

PERCIVAL
- Ex.5 OR Ex.7 OR Ex.14 (Level 9) from Teacher On Tap Book 2: Intermediate (Teacher On Tap)

RAE
- Ad Libitum OR Blue Tarantella from 12 Modern Etudes for Solo Clarinet (Universal)

RAE
- Flying Overland OR Dai’s Surprise OR In the Brink OR In a Dream OR Helix from 40 Modern Studies for Solo Clarinet (Universal)

RAE
- Journeys (No.28) from 38 More Modern Studies for Clarinet [if not played in Component 1] (Universal 21554)

REYNOLDS
- No.4 from The Clarinetist’s Progress Book 2 (Hunt Edition)

SPARKE
- Baroque Melody (No.4) OR Air (No.11) OR from Super Studies (Anglo Music / De Haske)

WESTON
- No.28 OR No.36 from 50 Classical Studies (Fentone / De Haske)
**LIST B**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
<th>Publisher / Supplier</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BEETHOVEN</strong></td>
<td>Allegro from Wind Sextet from Clarinet Solos Vol.2</td>
<td>(Chester / Music Sales)</td>
</tr>
<tr>
<td><strong>BUSH</strong></td>
<td>To My Friend Joseph Horovitz from Tributes</td>
<td>(Thames TH978199)</td>
</tr>
<tr>
<td><strong>DEBUSSY</strong></td>
<td>Petite Pièce from Five Bagatelles</td>
<td>(Durand / UMP)</td>
</tr>
<tr>
<td><strong>FERGUSON</strong></td>
<td>Scherzo from Four Short Pieces</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td><strong>FINZI</strong></td>
<td>Prelude from Five Bagatelles</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td><strong>GADE</strong></td>
<td>Allegro Molto Vivace (No.4) from Fantasias Op.43</td>
<td>(Edition Wilhelm Hansen / Music Sales)</td>
</tr>
<tr>
<td><strong>GERSHWIN</strong></td>
<td>The Half of It Dearie Blues from Session Time: Clarinet</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td><strong>HINDEMITH</strong></td>
<td>Sonata: 1st movement</td>
<td>(Schott)</td>
</tr>
<tr>
<td><strong>HOROVITZ</strong></td>
<td>2nd movt.: Lento, Quasi Andante from Sonatina</td>
<td>(Novello/Music Sales)</td>
</tr>
<tr>
<td><strong>HURLSTONE</strong></td>
<td>Croon Song OR Intermezzo from Four Characteristic Pieces</td>
<td>(Emerson)</td>
</tr>
<tr>
<td><strong>JACOB</strong></td>
<td>Waltz from Five Pieces for Solo Clarinet</td>
<td>(OUP)</td>
</tr>
<tr>
<td><strong>KELLY</strong></td>
<td>Bemused OR Carefree from Mood Pieces</td>
<td>(Stainer &amp; Bell)</td>
</tr>
<tr>
<td><strong>KELLY</strong></td>
<td>Sancho Panza on his Donkey AND Tarantelle from Don Quixote Suite</td>
<td>(Emerson)</td>
</tr>
<tr>
<td><strong>KOFFMAN</strong></td>
<td>Swingin' Shepherd Blues from Jazzed Up Too</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td><strong>KROMMER</strong></td>
<td>Concerto in E flat, Op.36 (2nd movt. only)</td>
<td>(Barenreiter Praha)</td>
</tr>
<tr>
<td><strong>LLOYD-WEBBER, W</strong></td>
<td>Frensham Pond from Dance Preludes</td>
<td>(Stainer &amp; Bell)</td>
</tr>
<tr>
<td><strong>LUTOSLAWSKI</strong></td>
<td>Allegro Molto from Dance Preludes</td>
<td>(Chester / Music Sales)</td>
</tr>
<tr>
<td><strong>MENZ</strong></td>
<td>Dixieland Blues from Session Time: Clarinet</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td><strong>MOZART</strong></td>
<td>Clarinet Concerto in A (2nd movt.)</td>
<td>(Breitkopf)</td>
</tr>
<tr>
<td><strong>MOZART</strong></td>
<td>Divertimento No.1 (5th movt. only)</td>
<td>(Chester / Music Sales)</td>
</tr>
<tr>
<td><strong>PERCIVAL</strong></td>
<td>The Appoggiatura Variations OR Scherzo from Teacher On Tap Book 2: Intermediate</td>
<td>(Teacher On Tap)</td>
</tr>
<tr>
<td><strong>RAMEAU</strong></td>
<td>2me Gigue en Rondeau from Suite</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td><strong>READE</strong></td>
<td>Spring from The Victorian Kitchen Garden</td>
<td>(Weinberger / Faber)</td>
</tr>
<tr>
<td><strong>SCHUMANN</strong></td>
<td>No.2 from Fantasy Pieces [A or Bb clarinet]</td>
<td>(Peters)</td>
</tr>
<tr>
<td><strong>SCHWARTZ</strong></td>
<td>Dancing in the Dark (arr. John Robert Brown) from Jazz Clarinet</td>
<td>(Chappell)</td>
</tr>
<tr>
<td><strong>STANFORD</strong></td>
<td>Allegretto Grazioso (3rd movt.) from Sonata Op.129</td>
<td>(Stainer &amp; Bell)</td>
</tr>
<tr>
<td><strong>STANFORD</strong></td>
<td>Three Intermezzi (No.3 only)</td>
<td>(Chester / Music Sales)</td>
</tr>
<tr>
<td><strong>VAN GORP</strong></td>
<td>Francis' Dream Waltz from Master Swop</td>
<td>(De Haske)</td>
</tr>
<tr>
<td><strong>VAUGHAN WILLIAMS</strong></td>
<td>Lento (No.4) AND Allegro vivace (No.6) from Six Studies in English Folksong</td>
<td>(Stainer &amp; Bell)</td>
</tr>
<tr>
<td><strong>WEBER</strong></td>
<td>Concerto in F minor Op.73 No.1 (2nd movt. only)</td>
<td>(Breitkopf)</td>
</tr>
</tbody>
</table>

**Component 3 - Viva Voce**

7 marks

See pages 24-25.

**Component 4 - Sight Reading**

10 marks

Up to one minute's preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11881).

**Component 5 - Aural Tests**

8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

Option 1: Scales and Arpeggios (ascending and descending from memory)
(suggested tempo: m.m. crotchet = 60 when played in semiquavers)
to be played legato tongued, staccato tongued and slurred:
All major keys except E and F (two octaves); E and F major (three octaves)
All minor keys except E and F (two octaves); E and F minor (three octaves) [harmonic AND melodic]
Chromatic scale starting on F sharp (three octaves)
Dominant 7th arpeggios in the keys of D, E flat and A flat (two octaves)
Diminished 7th arpeggios starting on F sharp (two octaves) and E (three octaves)

Option 2: Scale and Studies
Scale: B major (requirements as for Option 1)
Study: Bridge Water from 20 Crucial Clarinet Studies (Madden) (Spartan Press)
and
Study: Coastal Reflections (No.34) from 38 More Modern Studies for Clarinet (Rae) (Universal 21554)

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.
There should be evidence of contrast in the programme.

LIST A

BITSCH
Tempo Giusto (No.1) OR Moderato (No.5) OR Presto (No.9) from Douze Etudes De Rhythm (Leduc / UMP)

DAVIES & HARRIS
Romance (No.64) OR Allegro Con Fuoco (No.69) from 80 Graded Studies for Clarinet (Faber)

LANGEY
No.91 Allegretto ben marcato (p.85) OR No.90 Moderato (p.84) from The Clarinet (Boosey & Hawkes)

LYONS
No.42 from Clarinet Studies (Useful Music U30)

MADDEN
Bridge Water from 20 Crucial Clarinet Studies [if not played in Component 1] (Spartan Press)

MÜLLER
Moderato (No.13) OR Allegro Brillante (No.19) from 30 Studi in Tutti le Tonalita (Ricordi ER1327)

PERCIVAL
Ex.3 OR Ex.4 OR Ex.5 OR Ex.6 (Level 13) from Teacher On Tap Book 3: Advanced (Teacher On Tap)

RAE
Coastal Reflections (No.34) from 38 More Modern Studies for Clarinet [if not played in Component 1] (Universal 21554)

RAE
Round and Round OR Nomad from 40 Modern Studies for Solo Clarinet (Universal)

RAE
Vivo OR Movement from 12 Modern Etudes for Solo Clarinet (Universal)

REYNOLDS
No.8 from The Clarinettist’s Progress Book 2 (Hunt Edition)

SPARKE
Which Finger (6) OR Threasy Does It (8) from Super Studies (Anglo Music / De Haske)

UHL
No.11 (Allegro Risoluto) from 48 Studies Book 1 (Schott)

WESTON
No.28 (Andantino) OR No.39 (Scherzo) OR No.42 (Adagio) from 50 Melodious Studies (Fentone / De Haske)

WESTON
No.32 (Gipsy Air) OR No.37 (Moderato) OR No.39 (Adagio) OR No.40 (Allegro)
from 50 Classical Studies (Fentone / De Haske)
Component 3 - Viva Voce 7 marks

See pages 24-25.

Component 4 - Sight Reading 10 marks

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11881).

Component 5 - Aural Tests 8 marks

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

**Option 1: Scales and Arpeggios** (ascending and descending from memory)
(suggested tempo: m.m. crotchet = 72 when played in semiquavers)
to be played legato tongued, staccato tongued and slurred:
All major and minor keys (E-G incl. three octaves, all others two octaves) [harmonic AND melodic minor scales]
Chromatic scale starting on any note from E-G inclusive (three octaves)
Whole tone scale starting on C and C sharp (two octaves)
Dominant 7th arpeggios in keys up to 5 sharps and flats inclusive (two octaves)
Diminished 7th arpeggios starting on E, F and F sharp (three octaves)

**Option 2: Scale and Studies**
Scale: Whole tone scale starting on C sharp (requirements as for Option 1)
Study: Favourite Games from 20 Crucial Clarinet Studies (Madden) (Spartan Press)
Study: New Work (No.37) from 38 More Modern Studies for Clarinet (Rae) (Universal)

Component 2 - Performance

Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.
There should be evidence of contrast in the programme.
Candidates may offer ONE own choice piece (not included in the Grades 1-8 lists), which is appropriately demanding technically and/or expressively for this level, in place of one of the listed pieces.

**LIST A**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BITSCH</td>
<td>Moderato senza rigore (No.2) OR Vivace (No.4) OR Vivace (No.6)</td>
<td><em>Douze Etudes De Rythme</em> (Leduc / UMP)</td>
</tr>
<tr>
<td>DAVIES &amp; HARRIS</td>
<td>Adagio (No.76) OR Allegretto (No.77) OR Cappriccio (No.75)</td>
<td><em>80 Graded Studies for Clarinet Book 2</em> (Faber)</td>
</tr>
<tr>
<td>LANGEY</td>
<td>Poco lento (p.99) or No.92 Allegro moderato (p.86) from The Clarinet</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>LYONS</td>
<td>No.43 OR No.45 from Clarinet Studies</td>
<td>(Useful Music U30)</td>
</tr>
<tr>
<td>MADDEN</td>
<td>Favourite Games from 20 Crucial Clarinet Studies [if not played in Component 1]</td>
<td>(Spartan Press)</td>
</tr>
<tr>
<td>MÜLLER</td>
<td>Allegro moderato (No.21) OR Moderato assai (No.28) OR Tempo di Polacca (No.29)</td>
<td>from 30 Studi in Tutti le Tonalita (Ricordi ER1327)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Ex.4 (Level 15) OR Ex.3 (Level 16) OR Ex.14 (Level 17)</td>
<td><em>Teacher On Tap Book 3: Advanced</em> (Teacher On Tap)</td>
</tr>
<tr>
<td>RAE</td>
<td>Inside-Out OR Frenzy from 40 Modern Studies for Solo Clarinet</td>
<td>(Universal)</td>
</tr>
<tr>
<td>RAE</td>
<td>New Work (No.37) from 38 More Modern Studies for Clarinet [if not played in Component 1]</td>
<td>(Universal)</td>
</tr>
<tr>
<td>RAE</td>
<td>Preludium OR Caprice from 12 Modern Etudes for Solo Clarinet</td>
<td>(Universal)</td>
</tr>
<tr>
<td>SPARKE</td>
<td>Finger Twister No.2 (No.25) OR Three Fives and Sevens (No.26) from Super Studies</td>
<td>(Anglo Music / De Haske)</td>
</tr>
<tr>
<td>SPARKE</td>
<td>TTT Technical Exercise for Tonguing (p.8) from Super Studies: 26 Progressive Studies for Clarinet</td>
<td>(Anglo Music)</td>
</tr>
<tr>
<td>UHL</td>
<td>Allegretto (No.10) OR Con moto cantabile (No.18) OR Allegro (No.13)</td>
<td>from 48 Studies for Clarinet (Schott)</td>
</tr>
<tr>
<td>WESTON</td>
<td>Andante con moto (No.41) OR Moderato (No.46) from 50 Classical Studies</td>
<td>(Fentone / De Haske)</td>
</tr>
<tr>
<td>WESTON</td>
<td>Tempo di Polacca (No.40) OR Scherzando (No.44) Moderato (No.47)</td>
<td>from 50 Melodious Studies (Fentone / De Haske)</td>
</tr>
</tbody>
</table>

22
LIST B

ARNOLD Sonatina (1st OR 3rd movt.)  (Lengnick / Elkin)

BRAHMS Sonata in E flat (1st movt: Allegro amabile)  (Henle Verlag HN274)

BUSH To Mr Harold Arlen from Tributes  (Thames)

CRUSELL 3rd movt. (Rondo) from Concerto in F minor Op.5  (Universal 19084)

DANKWORTH Valse from Suite for Emma  (Chester / Music Sales)

DEBUSSY En bateau from Debussy Clarinet Album  (Novello / Music Sales)

FINZI Fughetta from Five Bagatelles  (Boosey & Hawkes)

GERSHWIN I Got Rhythm (arr. Harvey) from 3 Studies on Themes by Gershwin [unaccompanied]  (Chappell / Emerson)

GROVLEZ Sarabande et Allegro  (Leduc / UMP)

HOROVITZ Pauquera OR Valdemosu from Two Majorcan Pieces  (IMP)

HUGHES Andante Piacevole - Molto Brioso from Sonata Capriccioso  (Emerson)

HURLSTONE Ballade from Four Characteristic Pieces  (Emerson)

JACOB Scherzo and Trio from Five Pieces for Solo Clarinet  (OUP)

KROMMER Concerto in E flat (1st OR 3rd movt.)  (Barenreiter Praha)

LYONS Sonata for Clarinet and Piano (1st movt., Allegro amabile)  (Useful Music U29)

McCABE Improvisation (No.2) from Three Pieces For Clarinet  (Novello / Music Sales)

MENDELSSOHN Sonata in E flat (4th movt., Allegro moderato)  (Barenreiter)

MILHAUD Sonatine (1st OR 3rd movt.)  (Durand / UMP)

MOZART Concerto in A (3rd movt.)  (Breitkopf)

PERCIVAL Polonaise d’Acciaccatura OR The Oily Rag from Teacher On Tap Book 3: Advanced  (Teacher On Tap)

POULENC Clarinet Sonata (1st OR 3rd movt.)  (Chester / Music Sales)

RAMEAU De Rappel des Oiseaux OR Gavotte (main theme) and 3me Double and 5me Double (without repeats) from Suite  (Boosey & Hawkes)

SAINT-SÄENS Sonata in Eb Op.167 (4th movt., Molto allegro)  (UMP)

SAINT-SÄENS Sonata (1st OR 4th movt.)  (Chester / Music Sales)

SCHUMANN No.3 from Fantasy Pieces [A or Bb clarinet]  (Peters)

SPOHR Concerto No.3 in F minor (3rd movt. Vivace non troppo)  (International Music Co. 2257)

STANFORD Sonata Op.129 (2nd movt., Caoine)  (Stainer & Bell)

STRAVINSKY No.3 from Three Pieces for Clarinet Solo  (Chester / Music Sales)

WEBER Concerto No.2 (1st movt., Allegro)  (Fentone)

Component 3 - Viva Voce

See pages 24-25.

Component 4 - Sight Reading

Up to one minute’s preparation time will be allowed to study the test before playing, during which the candidate may try parts of the test if they wish. Specimen tests are available (LL11881).

Component 5 - Aural Tests

See pages 26-30. Specimen tests and a handbook are available (details on page 4).
Viva Voce

Notes:

1. All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.

2. There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.

3. The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.

4. Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.

Requirements:

Grades 1 and 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.)

Grade 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- discuss any pictorial or descriptive element of the music.

Grade 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of their instrument, and to name its principal constituent parts.
Grade 5
In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

Grade 6
In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

Grade 7
In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

Grade 8
In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.
Aural Tests

Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).

2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. ‘minim, crotchet, crotchet’ or ‘minim, four quavers’.

3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. ‘ah’, ‘la’, ‘oo’, etc.). They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see Note 1 above).

4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.). (Where a minor key is used, it will be assumed that doh=tonic.)

5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.

6. Candidates may request any test to be given one repeat playing without loss of marks.

7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.

8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.

Requirements:

**Grade 1**

**Rhythm**

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

1 (a) identify the time signature as “2” or “3” time (2 marks).

1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks). 

*Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).*

**Pitch**

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

2 (a) identify as “first” or “second” which of the two notes is EITHER the higher OR the lower, at the examiner’s discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner’s discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

2 (c) sing clearly the missing final tonic (2 marks).
Grade 2

Rhythm
A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

1 (a) identify the time signature as "3" or "4" time (1 mark).
1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner’s playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

Pitch
A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

2 (a) identify the note as “bottom, middle or top” OR “Doh, Mi or Soh” OR “root, 3rd or 5th” (candidate’s choice) (1 mark).

The triad will be played again. Candidates will be asked to:

2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

Grade 3

Rhythm
A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner’s playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

Pitch
An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

2 (a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

2 (b) sing back the melody (3 marks).

Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).
Grade 4

Rhythm
A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner’s playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern.) (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

1 (b) clap or tap back the rhythm of the phrase (2 marks).

Pitch
An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

2 (b) identify which version was played (2 marks).

Grade 5

Rhythm
A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner’s playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

Pitch
An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

2 (b) identify the cadence, either by its conventional name, or as “finished” (perfect and plagal) or “unfinished” (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).
Grade 6

**Rhythm and Pitch**

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

1(a) identify the time signature (1 mark).
1(b) identify whether the passage is in a major or minor key (1 mark).
1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

1(d) clap or tap back the rhythm of the phrase (1 mark).
1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

**Pitch**

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate’s choice) (1 mark).

Grade 7

1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall dynamics
- to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).

1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:

- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm their description of the form (4 marks).

2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

identify the cadence by its conventional name (1 mark).

The test will be repeated, using a different example (1 mark).
Grade 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
   - to identify the time signature;
   - to identify whether the passage is in a major or minor key;
   - to suggest an appropriate tempo marking;
   - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
   - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
   - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
   - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
   - to identify a cadence, taken from the passage, played again by the examiner (4 marks).

2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
   - to name the key
   - to identify modulations
   - to identify ornaments
   - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
   - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
   - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).