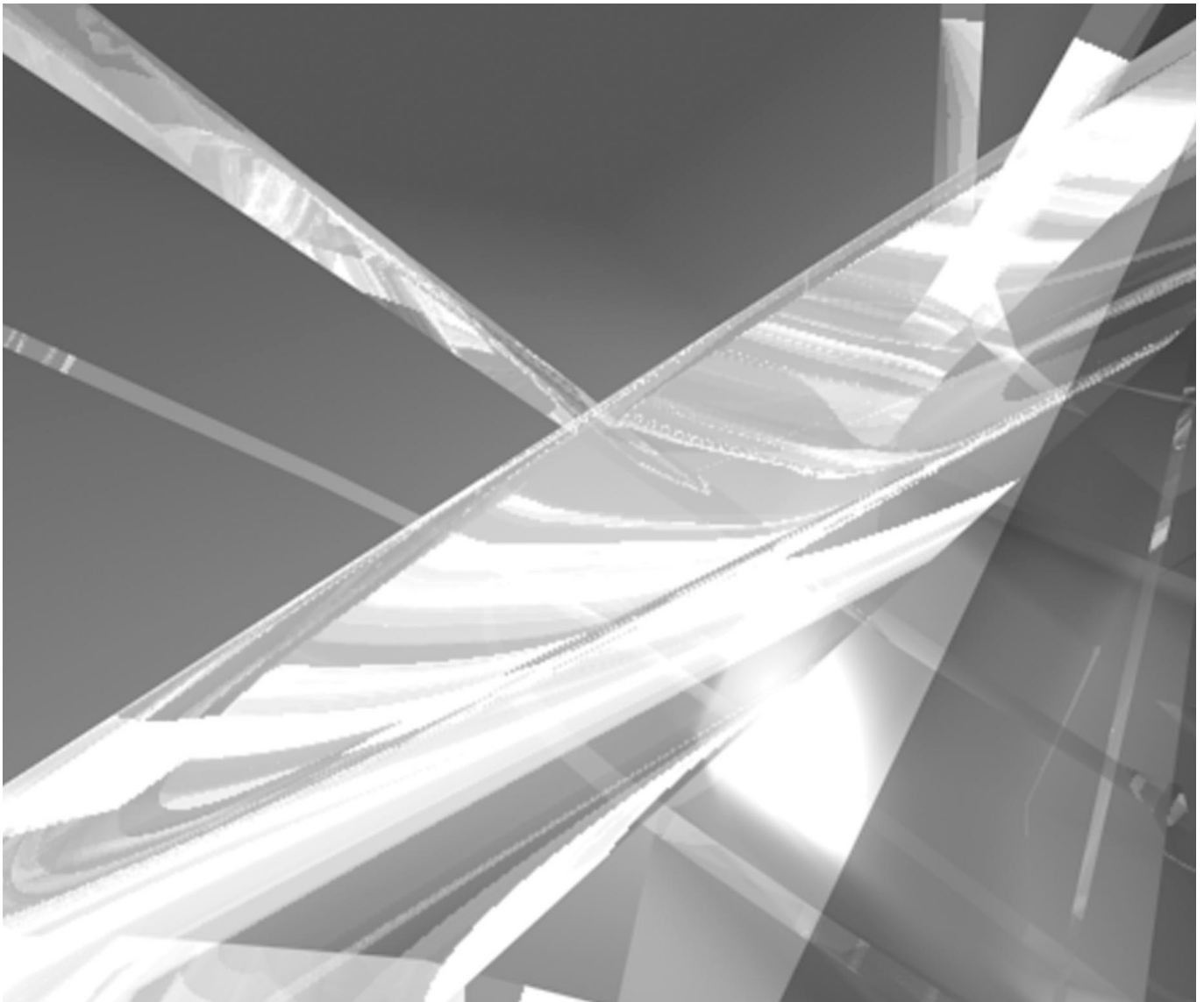


UNIVERSITY OF
WEST LONDON

LONDON COLLEGE OF MUSIC EXAMINATIONS

Clarinet repertoire list

1 January 2011 – 31 December 2017



CLARINET

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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 2017.

LCM Examinations

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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 Aural Handbook: a Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

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

The specimen aural tests are also available as downloads from 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.

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	✗	✗	✗
Performance	3 pieces	4 (or 5) pieces, all selected from repertoire list	4 pieces (3 selected from grade list, plus 1 own choice)	3 pieces
Viva Voce	✓	Optional for Component 2	✗	✗
Sight Reading	✓	Optional for Component 2	✗	✗
Aural Tests	✓	✗	✗	✗
Structure	Grades 1-8	Grades 1-8	Levels 1-8	Levels 1-8
Pre-requisites	✗	✗	✗	✗
Assessment	Examination	Examination	Examination	DVD
Grading	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%
Ofqual Accreditation	✓	✓	✗	✗

Clarinet: Step 1

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

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

60 marks

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

15 marks

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

<i>Either:</i> Ex.3 and Ex.8 (lesson 9, pages 14-15)	A Tune A Day Clarinet	(Boston Music / Music Sales)
<i>Or:</i> Ex.1 and Ex.2 (unit 7, page 18, B flat)	Learn As You Play Clarinet	(Boosey & Hawkes)
<i>Or:</i> 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

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 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

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

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

LIST B

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

RAE	Miss Natalie OR Evening Breeze <i>from</i> Latin Clarinet	(Universal)
READE	Romance <i>from</i> First Book of Clarinet Solos	(Faber)
SCHUMANN	Humming Song <i>from</i> Learn As You Play Clarinet	(Boosey & Hawkes)
TRAD.	Kalinka <i>from</i> Ten Easy Tunes for Clarinet (arr. Griffiths)	(Fentone / De Haske)
TRAD.	Riddle Song <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
TRAD.	Riding On A Donkey OR Hatikvah OR Pierrot <i>from</i> First Book of Clarinet Solos	(Faber)
TRAD.	Shepherd's Hey <i>from</i> First Book of Clarinet Solos	(Faber)

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 2

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 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

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

DEMnitz	No.5 OR No.6 OR No.7 (p.4) <i>from</i> Elementary School for Clarinet	(Peters Edition P2417)
GLUCK	March <i>from</i> Starters for Clarinet (arr. Lewin)	(ABRSM)
GUMBLEY	Tongue and Groove <i>from</i> Cool School	(Brass Wind)
LANGey	Ex.45 (with triplets) (p.35) <i>from</i> The Clarinet	(Boosey & Hawkes)
LAWRANCE	Theme <i>from</i> William Tell (p.4) OR Rondo (p.6) <i>from</i> Winners Galore (Clarinet)	(Brass Wind)
LULLY	Ariette <i>from</i> Learn As You Play Clarinet	(Boosey & Hawkes)
LYONS	No.9 OR No.26 <i>from</i> Clarinet Studies	(Useful Music U30)
NIGHTINGALE	Three Step OR The Stinger OR Big Mama <i>from</i> Easy Jazzy 'Tudes	(Warwick Music)
PERCIVAL	Ex.2 OR Ex.3 OR Ex.6 (Level 3) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
RAE	In The Fast Lane (Lesson 13, p.35) <i>from</i> Introducing the Clarinet	(Universal)
RAE	Jig in C (No.5) OR Open Spaces (No.6) <i>from</i> Style Workout for Solo Clarinet	(Universal)
RAE	Staccato Dance (p.8) <i>from</i> 38 More Modern Studies for Clarinet [if not played in Component 1]	(Universal 21554)
RAE	The Big One OR Slow Motion <i>from</i> 40 Modern Studies for Solo Clarinet	(Universal)
REYNOLDS	Allegretto (No.4) OR Andantino (No.5) <i>from</i> The Clarinetist's Progress Book 1	(Hunt Edition)

LIST B

ALAN	Legend <i>from</i> 1st Recital Series (Clarinet)	(Curnow)
CHAMBERLAIN	The Red Admiral OR O Soldier Soldier <i>from</i> Step It Up	(Faber)
DANZI	Potpourri <i>from</i> First Repertoire for Clarinet (Harris & Johnson)	(Faber)
DAVIES & READE	Finnish Folksong OR Merry Peasant <i>from</i> First Book of Clarinet Solos	(Faber)
HOUNSOME	Musical Box <i>from</i> Upbeat! for Clarinet Book 1	(Music Exchange)
KABALEVSKY	Chit-Chat <i>from</i> Joy of Clarinet	(Music Sales)
LINDSAY	Crab Apple Crossing <i>from</i> 1st Recital Series (Clarinet)	(Curnow)
LYONS	Bonjour OR Velvet <i>from</i> New Clarinet Solos Vol.2	(Useful Music)
NORTON	Tread Softly <i>from</i> Microjazz Book 2	(Boosey & Hawkes)
PLEYEL	Minuet <i>from</i> Clarinet Fancies	(Boston Music / Music Sales)
PURCELL	Lilliburlero <i>from</i> Music Through Time Book 2	(OUP)

PURCELL	Rigaudon <i>from</i> Clarinet Fancies	(Boston Music / Music Sales)
RAE	Lost in the Clouds <i>from</i> Blue Clarinet	(Universal 19764)
RAE	Winter Sun OR Blue Habanera <i>from</i> Latin Clarinet	(Universal 17383)
REINECKE	Landler <i>from</i> First Book of Clarinet Solos	(Faber)
SCHUBERT	The Trout <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
TRAD.	Marian <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
TRAD.	When the Saints <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
VAUGHAN WILLIAMS	No.2 (Andante Sostenuto) <i>from</i> Six Studies in English Folksong	(Stainer & Bell)
WEDGWOOD	Take It Easy OR Land of Hope and Glory <i>from</i> Up-Grade! Clarinet Grades 1-2	(Faber)
WEILL	September Song <i>from</i> What Else Can I Play? Grade 2	(Faber)

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 3

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 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

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

DEMNITZ	No.4 (p.9) OR No.10 (p.8) <i>from</i> Elementary School for Clarinet	(Peters Edition 2417)
GUMBLEY	Puddle Jump <i>from</i> Cool School: Clarinet	(Brass Wind)
KÁROLYI	Dance (p.45) <i>from</i> Learn As You Play Clarinet	(Boosey & Hawkes)
LANGLEY	Ex.35 (Scale of D minor section, p.29) <i>from</i> The Clarinet	(Boosey & Hawkes)
LAWRANCE	Prelude (p.11) OR Radetzky March (p.18) <i>from</i> Winners Galore (Clarinet)	(Brass Wind)
LEWIN	Sweet Sorrow OR La Biondina <i>from</i> Starters for Clarinet	(ABRSM)
LYONS	No.28 OR No.30 <i>from</i> Clarinet Studies	(Useful Music U30)
NIGHTINGALE	Ernie's Blues OR Skipping OR Slinky <i>from</i> Easy Jazzy 'Tudes	(Warwick Music)
PERCIVAL	Ex.1 OR Ex.5 OR Ex.7 (Level 5) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
RAE	Chandelier Waltz OR Strange But True <i>from</i> Style Workout for Solo Clarinet	(Universal)
RAE	In the Beginning OR Passing Time OR Forever <i>from</i> 40 Modern Studies for Solo Clarinet	(Universal)
RAE	Olympic Flame (p.10) <i>from</i> 38 More Modern Studies for Clarinet [if not played in Component 1]	(Universal 21554)
REYNOLDS	Crisply (No.12) OR Moderato (No.13) <i>from</i> The Clarinetist's Progress Book 1	(Hunt Edition)
SPARKE	Hymn No.1 (No.15) OR Hymn No.2 (No.16) <i>from</i> Super Studies	(Anglo Music / De Haske)
TRAD.	Londonderry Air (p.68) <i>from</i> Introducing the Clarinet (arr. Rae) [as solo]	(Universal 165851)
WESTON	No.5 OR No.6 <i>from</i> 50 Classical Studies	(Fentone / De Haske)

LIST B

BACH	Air <i>from</i> Suite No.3 <i>from</i> 1st Recital Series (Clarinet)	(Curnow)
BEETHOVEN	Ecossaise <i>from</i> Clarinet Fancies	(Boston Music / Music Sales)
BRITTEN	Burlesque <i>from</i> First Repertoire for Clarinet (Harris & Johnson)	(Faber)
CHOPIN	Nocturne <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
FINZI	Carol <i>from</i> Five Bagatelles	(Boosey & Hawkes)
FOSTER	Beautiful Dreamer <i>from</i> First Book of Clarinet Solos	(Faber)
GERSHWIN	Summertime <i>from</i> Easy Gershwin for Clarinet	(OUP)
HANNICKEL	Chalumeau on the Go <i>from</i> 1st Recital Series (Clarinet)	(Curnow)
HARVEY	Swinging Quavers OR Shorty <i>from</i> Easy Jazzy Clarinet	(Universal 19214)

HOUNSOME	Just Lounging About OR Highland Capers <i>from</i> Upbeat Book 1	(Music Exchange)
JOHNSON & BURKE	Pennies from Heaven <i>from</i> Play Jazztime	(Faber)
KELLY	Argumentative <i>from</i> Mood Pieces	(Stainer & Bell)
LEDBURY	Short Cut OR Evergreen <i>from</i> All Jazzed Up	(Brass Wind)
LEHAR	Vilia <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
MOZART	Aria from Don Giovanni <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
MOZART	Il Mio Tesoro <i>from</i> Clarinet Solos Vol.1	(Chester / Music Sales)
MOZART	Minuet and Trio <i>from</i> Divertimento No.1	(Chester / Music Sales)
MOZART	Sonata Theme OR Minuet <i>from</i> Clarinet Fancies	(Boston Music / Music Sales)
PERCIVAL	Air OR El Gato OR Last Tango in Coonabarabran <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
RAE	Coffee Time <i>from</i> Latin Clarinet	(Universal)
RAMEAU	2me Sarabande <i>from</i> Suite [without the DC to 1re Sarabande]	(Boosey & Hawkes)
TCHAIKOVSKY	Reverie <i>from</i> First Book of Clarinet Solos	(Faber)
VAN GORP	The Henley Regatta OR Go Out Shopping <i>from</i> Master Swop [to be performed with CD backing or piano accompaniment]	(De Haske)
WALTON	Song at Dusk <i>from</i> Music Through Time Book 2	(OUP)

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 4

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* = 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

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

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)
LANGLEY	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 Liltng (No.19) OR Brightly (No.20) from The Clarinetist'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)

LEFEVRE	Sonata No.1 (3rd movt. only) <i>from</i> Second Book of Clarinet Solos	(Faber)
MENDELSSOHN	Venetian Boat Song <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
PERCIVAL	Adagio OR Polka in G <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
PORTER	Night and Day <i>from</i> First Repertoire for Clarinet (Harris & Johnson)	(Faber)
RAE	Blue Bird <i>from</i> Blue Clarinet	(Universal 19764)
RAMEAU	1re Sarabande and 2me Sarabande OR 1er Minuet <i>from</i> Suite [without repeats, but with the DC]	(Boosey & Hawkes)
REGER	Romance (No.13) <i>from</i> Second Book Of Clarinet Solos	(Faber)
SCHUBERT / BÄERMANN	Serenade <i>from</i> Clarinet Concert Pieces	(Fentone F270 / De Haske)
SCHUBERT	Waltz <i>from</i> Music Through Time Book 3	(OUP)
TELEMANN	Vivace <i>from</i> First Repertoire for Clarinet (Harris & Johnson)	(Faber)
VAN GORP	This is My Day OR Por Favor <i>from</i> Master Swop [to be performed with CD backing or piano accompaniment]	(De Haske)
WALKER	Round Dance <i>from</i> Jack Brymer Clarinet Series (Easy) Book 1	(Weinberger / Faber)
WEBER	Air <i>from</i> Der Freischutz <i>from</i> Learn As You Play Clarinet	(Boosey & Hawkes)
WOLF-FERRARI	Romance <i>from</i> Jack Brymer Clarinet Series (Easy) Book 2	(Weinberger / Faber)

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 5

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* = 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

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

LIST B

ARNOLD	Sonatina (2nd movt. only)	(Lengnick / Elkin)
BAERMANN	Tarantella <i>from</i> Concert Repertoire for Clarinet (Harris & Johnson)	(Faber)
BUSH	À M Darius Milhaud OR M Erik Satie <i>from</i> Tributes	(Thames TH978199)
CRUSELL	Menuetto and Trio <i>from</i> Quartet in C minor Op.4 <i>from</i> Clarinet Solos Vol.2	(Chester / Music Sales)

DEBUSSY	Golliwogg's Cakewalk <i>from</i> Two Pieces (Mackie)	(Chester / Music Sales)
DUNHILL	Allegretto (2nd movt.) <i>from</i> Phantasy Suite	(Boosey & Hawkes)
FERGUSON	Burlesque <i>from</i> Four Short Pieces	(Boosey & Hawkes)
FINZI	Forlana OR Romance <i>from</i> Five Bagatelles	(Boosey & Hawkes)
GADE	No.2 (Allegro Vivace) OR No.3 (Ballade) (Moderato only) <i>from</i> Fantasias Op.43	(Edition Wilhelm Hansen / Music Sales)
JACOB	Homage to JSB <i>from</i> 5 Pieces for Solo Clarinet	(OUP)
KELLY	Sentimental OR Nervous <i>from</i> Mood Pieces	(Stainer & Bell)
LEDBURY	Liquorice Stick <i>from</i> All Jazzed Up	(Brass Wind)
LUTOSLAWSKI	No.4 (Andante) <i>from</i> Dance Preludes	Chester / Music Sales
MOZART	5th movt. <i>from</i> Divertimento No.2	(Chester / Music Sales)
MOZART	Minuet and Trio (2nd movt.) <i>from</i> Divertimento No.2	(Chester / Music Sales)
NIELSEN	Fantasy for Clarinet & Piano	(Edition Wilhelm Hansen / Music Sales)
OBERTHUR	Reminiscences De Joie <i>from</i> Second Book of Clarinet Solos	(Faber)
PARKER	Eel Pie Island	(Brass Wind)
PERCIVAL	Canzonetta OR Romance <i>from</i> Teacher On Tap Book 2: Intermediate	(Teacher On Tap)
RAMEAU	Courante OR 2me Minuet [without the DC to 1er Minuet] <i>from</i> Suite	(Boosey & Hawkes)
READE	Mists OR Summer <i>from</i> The Victorian Kitchen Garden	(Weinberger / Faber)
READE	Theme <i>from</i> The Antiques Roadshow	(Weinberger / Faber)
RIDOUT	Sonatina (1st movt. only)	(Schott)
SCHUBERT	La Pastorella (No.5) <i>from</i> Clarinet Solos Vol.3	(Chester / Music Sales)
SCHUMANN	No.1 <i>from</i> Fantasy Pieces [A or Bb clarinet]	(Peters Edition)
VAN GORP	Relaxation <i>from</i> 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) <i>from</i> 80 Graded Studies for Clarinet Book 2	(Faber)
DEMnitz	No.13 (Allegretto grazioso) (p.20) OR No.7 (Alla marcia) (p.30) <i>from</i> Elementary School for Clarinet	(Peters Edition 2417)
GUMBLEY	Cool School <i>from</i> Cool School	(Brass Wind)
LANGey	No.85 Moderato (p.77) OR No.89 Allegro Maestoso (p.83) <i>from</i> The Clarinet	(Boosey & Hawkes)
LYONS	No.38 OR No.41 <i>from</i> Clarinet Studies	(Useful Music U30)
MADDEN	Firefly Frolic <i>from</i> 20 Crucial Clarinet Studies [if not played in Component 1]	(Spartan Press)
PERCIVAL	Ex.5 OR Ex.7 OR Ex.14 (Level 9) <i>from</i> Teacher On Tap Book 2: Intermediate	(Teacher On Tap)
RAE	Ad Libitum OR Blue Tarantella <i>from</i> 12 Modern Etudes for Solo Clarinet	(Universal)
RAE	Flying Overland OR Dai's Surprise OR On the Brink OR In a Dream OR Helix <i>from</i> 40 Modern Studies for Solo Clarinet	(Universal)
RAE	Journeys (No.28) <i>from</i> 38 More Modern Studies for Clarinet [if not played in Component 1]	(Universal 21554)
REYNOLDS	No.4 <i>from</i> The Clarinetist's Progress Book 2	(Hunt Edition)
SPARKE	Baroque Melody (No.4) OR Air (No.11) OR <i>from</i> Super Studies	(Anglo Music / De Haske)
WESTON	No.28 OR No.36 <i>from</i> 50 Classical Studies	(Fentone / De Haske)

LIST B

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

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 7

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 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

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

BITSCH	Tempo Giusto (No.1) OR Moderato (No.5) OR Presto (No.9) <i>from</i> Douze Etudes De Rhythme (Leduc / UMP)
DAVIES & HARRIS	Romance (No.64) OR Allegro Con Fuoco (No.69) <i>from</i> 80 Graded Studies for Clarinet (Faber)
LANGEY	No.91 Allegretto ben marcato (p.85) OR No.90 Moderato (p.84) <i>from</i> The Clarinet (Boosey & Hawkes)
LYONS	No.42 <i>from</i> Clarinet Studies (Useful Music U30)
MADDEN	Bridge Water <i>from</i> 20 Crucial Clarinet Studies [if not played in Component 1] (Spartan Press)
MÜLLER	Moderato (No.13) OR Allegro Brillante (No.19) <i>from</i> 30 Studi in Tutti le Tonalita (Ricordi ER1327)
PERCIVAL	Ex.3 OR Ex.4 OR Ex.5 OR Ex.6 (Level 13) <i>from</i> Teacher On Tap Book 3: Advanced (Teacher On Tap)
RAE	Coastal Reflections (No.34) <i>from</i> 38 More Modern Studies for Clarinet [if not played in Component 1] (Universal 21554)
RAE	Round and Round OR Nomad <i>from</i> 40 Modern Studies for Solo Clarinet (Universal)
RAE	Vivo OR Movement <i>from</i> 12 Modern Etudes for Solo Clarinet (Universal)
REYNOLDS	No.8 <i>from</i> The Clarinetist's Progress Book 2 (Hunt Edition)
SPARKE	Which Finger (6) OR Threasy Does It (8) <i>from</i> Super Studies (Anglo Music / De Haske)
UHL	No.11 (Allegro Risoluto) <i>from</i> 48 Studies Book 1 (Schott)
WESTON	No.28 (Andantino) OR No.39 (Scherzo) OR No.42 (Adagio) <i>from</i> 50 Melodious Studies (Fentone / De Haske)
WESTON	No.32 (Gipsy Air) OR No.37 (Moderato) OR No.39 (Adagio) OR No.40 (Allegro) <i>from</i> 50 Classical Studies (Fentone / De Haske)

LIST B

BARTOK	Marantel <i>from</i> Roumanian Folk Dances	(Universal)
BLISS	Pastoral (A or B flat clarinet)	(Novello / Music Sales)
BRAHMS	Sonata in F minor (4th movt. Vivace)	(Lengnick)
BUSH	To Mr Artie Shaw <i>from</i> Tributes	(Thames TH978199)
COE	Some Other Autumn <i>from</i> Jazzed Up Too (Coe edition)	(Brass Wind)
CRUSELL	Concerto in F minor Op.5 (2nd movt. only, Andante pastorale)	(Ars Instrumentalis / Sikorski or Universal)
DANKWORTH	Pavane <i>from</i> Suite for Emma	(Chester / Music Sales)
DUNHILL	Andante Espressivo and Allegro Animato (6th movt.) <i>from</i> Phantasy Suite	(Boosey & Hawkes)
FALLA	Pantamima <i>from</i> Two Pieces from El Amor Brujo	(Chester / Music Sales)
HINDEMITH	Sonata: 2nd movement	(Schott)
HOROVITZ	Valdemosa <i>from</i> Two Majorcan Pieces	(IMP)
HUGHES	Scherzo Tarantelle <i>from</i> Sonata Capriccioso	(Emerson)
HURLSTONE	Scherzo (No.4) <i>from</i> Four Characteristic Pieces	(Emerson E97)
JACOB	Scherzo and Trio OR Soliloquy <i>from</i> Five Pieces for Solo Clarinet	(OUP)
KELLY	Fanfares for a Stately Progress <i>from</i> Don Quixote Suite	(Emerson)
LUTOSLAWSKI	No.2 (Andantino) <i>from</i> Dance Preludes	(Chester / Music Sales)
McCABE	Nocturne - Aria <i>from</i> Three Pieces for Clarinet and Piano	(Novello / Music Sales)
MOZART	Church Sonata No.4 <i>from</i> Four Church Sonatas K.336 [cadenza optional]	(Boosey & Hawkes)
MOZART	Clarinet Quintet (1st movt. only)	(Boosey & Hawkes)
PERCIVAL	Habanera OR Little Fugue <i>from</i> Teacher On Tap Book 3: Advanced	(Teacher On Tap)
PIERNÉ	Canzonetta	(Leduc / UMP)
POULENC	Clarinet Sonata (2nd movt.)	(Chester / Music Sales)
POWER	Skive Jive <i>from</i> All That Jazz	(Arrensdorff / MDS)
RAMEAU	1er Rigaudon AND 2me Rigaudon <i>from</i> Suite [without repeats]	(Boosey & Hawkes)
RAVEL	Pièce en forme de Habañera	(Leduc / UMP)
RIDOUT	Concertino (EITHER movts. 1 & 2 OR movts. 2 & 3)	(Emerson)
RIDOUT	Sonatina (1st movt. OR 3rd movt.)	(Schott)
RODGERS	Spanish Sonata (1st movt.)	(Stainer & Bell)
STAMITZ	Concerto in B flat major (3rd movt. Poco Presto)	(Schott)
STANFORD	Sonata (1st movt. only)	(Stainer & Bell)
STANFORD	Three Intermezzi: No.2 OR No.3	(Chester / Music Sales)
STRAVINSKY	No.1 <i>from</i> Three Pieces for Clarinet Solo	(Chester / Music Sales)
TAILLEFERRE	Arabesque	(Lemoine / UMP)
TEMPLETON	Bach Goes to Town <i>from</i> Concert Repertoire for Clarinet (Harris & Johnson)	(Faber)
THOMPSON	Something Blue	(Studio Music)

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 8

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* = 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)

and

Study: *New Work (No.37) from 38 More Modern Studies for Clarinet* (Rae)

(Universal)

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.

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

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

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 <i>from</i> Tributes	(Thames)
CRUSELL	3rd movt. (Rondo) <i>from</i> Concerto in F minor Op.5	(Universal 19084)
DANKWORTH	Valse <i>from</i> Suite for Emma	(Chester / Music Sales)
DEBUSSY	En bateau <i>from</i> Debussy Clarinet Album	(Novello / Music Sales)
FINZI	Fughetta <i>from</i> Five Bagatelles	(Boosey & Hawkes)
GERSHWIN	I Got Rhythm (arr. Harvey) <i>from</i> 3 Studies on Themes by Gershwin [unaccompanied]	(Chappell / Emerson)
GROVLEZ	Sarabande et Allegro	(Leduc / UMP)
HOROVITZ	Paguera OR Valdemosu <i>from</i> Two Majorcan Pieces	(IMP)
HUGHES	Andante Piacevole - Molto Briosso <i>from</i> Sonata Capriccioso	(Emerson)
HURLSTONE	Ballade <i>from</i> Four Characteristic Pieces	(Emerson)
JACOB	Scherzo and Trio <i>from</i> Five Pieces for Solo Clarinet	(OUP)
KROMMER	Concerto in E flat (1st OR 3rd movt.)	(Barenreiter Praha)
LUTOSLAWSKI	Dance Preludes (No.3 AND No.5)	(Chester / Music Sales)
LYONS	Sonata for Clarinet and Piano (1st movt., Allegro amabile)	(Useful Music U29)
McCABE	Improvisation (No.2) <i>from</i> 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 <i>from</i> 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) <i>from</i> 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 <i>from</i> 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 <i>from</i> Three Pieces for Clarinet Solo	(Chester / Music Sales)
WEBER	Concerto No.2 (1st movt., Allegro)	(Fentone)

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).

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).