

London College of Music Examinations

Clarinet Syllabus

Qualification specifications for:

Steps, Grades, Recital Grades, Leisure Play, Performance Awards

Valid from:

2019 until further notice

For Jazz Clarinet, please refer to the:

Jazz Grades Syllabus and Jazz Clarinet Repertoire List

Contents

1.	Information and general guidelines	
1.1	Introduction	2
1.2	Syllabus validity	3
1.3	Changes to the syllabus	3
1.4	Exam options	3
1.5	Exam entry	4
1.6	Exam durations	4
1.7	Assessment and results	4
1.8	Exam regulations	5
1.9	Performance guidelines	5
2.	Summary of subject content	
2.1	Introductory examinations	7
2.2	Graded examinations	7
2.3	Recital Grades	7
2.4	Leisure Play	8
2.5	Performance Awards	8
3.	Grade descriptions	
3.1	Introductory examinations	10
3.2	Graded examinations	10
4.	Exam requirements	12
5.	Discussion	
5.1	Information	33
5.2	Requirements	33
6.	Aural Tests	
6.1	Information	35
6.2	Requirements	35
7.	Assessment	
7.1	Assessment domains	41
7.2	How marks are awarded	42
7.3	Awards of Pass, Pass with Merit or Pass with Distinction	46
8.	Regulated qualifications	
8.1	Regulated qualification information	47
8.2	RQF levels	48
8.3	UCAS tariff points	48

1.1 Introduction

London College of Music Examinations (LCME)

External examinations have been awarded by the London College of Music since the institution's founding in 1887. Today, examinations are held throughout the United Kingdom, Republic of Ireland and at many overseas centres; they are unique in the graded examinations sector in being awarded by a university, ensuring the added quality assurance of the University of West London (UWL), who is the issuer of certificates. Graded and diploma exams in most subjects are regulated by Ofqual, and other UK regulators. Candidates applying to UK universities through the UCAS system are eligible to claim UCAS points if they achieve a Pass or higher at Grades 6 to 8 in a regulated subject.

What makes LCM Examinations distinctive

LCM's graded and diploma qualifications make a distinctive contribution to education in music, drama and communication, because of the emphasis placed upon:

- creative thinking
- an encouragement to think technically and critically about the repertoire performed, and the opportunity to communicate this in practical examinations
- a distinctively broad stylistic range of tasks and repertoire, with a strong emphasis towards the acquisition and demonstration of skills and understandings that are of contemporary relevance to the performing arts
- the provision of assessment in areas not traditionally included within the scope of graded examinations
- the provision of flexible examination formats and arrangements

Syllabus objectives

A course of study based on this syllabus is intended to provide:

- a balanced combination of performing skills, supported by knowledge and understanding
- an enduring love, enjoyment and understanding of the performing arts, from the perspective of both participants and audience
- the basis to develop relevant and usable skills and concepts
- skills in organisation, planning, problem solving and communication
- enhanced ability in acquiring the personal disciplines and motivation necessary for lifelong learning
- opportunities for mastery learning that are structured and directly related to the repertoire published for each grade
- opportunities for learning and assessment that are creatively challenging
- a progressive and unified assessment system, enabling candidates to plan and obtain an effective education in the arts, equipping candidates with added-value to enhance career routes, educational opportunities and decision-making

1.2 Syllabus validity

This syllabus is valid for Steps, Grades, Recital Grades, Leisure Play and Performance Awards in Clarinet from Spring 2019 until further notice. The 2011–2018 syllabus will remain valid until the end of the Winter 2019 exam session, giving a three-session overlap.

1.3 Changes to the syllabus

This syllabus replaces the Music Grades Syllabus and Clarinet Repertoire List (2011–2018). These are now combined into one syllabus. Major changes to the syllabus consist of:

- revised Technical Work requirements
- revised Performance specifications and new repertoire
- renaming the Viva Voce component to Discussion

1.4 Exam options

The following is an overview of the four types of graded examination contained in this syllabus:

	Grades	Recital Grades	Leisure Play	Performance Awards
Technical Work	✓	×	×	×
Performance	3 pieces	4 or 5 pieces	4 pieces	3 pieces
Discussion	✓	Optional for Component 2	×	×
Sight Reading	✓	Optional for Component 2	×	×
Aural Tests	✓	×	×	×
Structure	Grades 1 to 8	Grades 1 to 8	Grades 1 to 8	Levels 1 to 8
Prerequisites	×	×	×	×
Assessment	Examination	Examination	Examination	Recorded performance
Grading	Distinction: 85–100% Merit: 75–84% Pass: 65–74%			
Regulation	✓	✓	✓	×
UCAS points	Grades 6 to 8	Grades 6 to 8	Grades 6 to 8	×

Introductory examinations

LCME also offers two levels of introductory examinations in Clarinet: Step 1 and Step 2. The pass bands are the same as for the graded examinations (Distinction (85–100% of the total marks available), Merit (75–84%) and Pass (65–74%). These exams are not regulated by Ofqual.

1.5 Exam entry

Exam dates, locations and fees

Details of exam dates, locations, fees and how to book an exam are available on our website:

lcme.uwl.ac.uk

Age groups and requirements for prior learning

LCM Examinations are open to all and there are no minimum age restrictions, however it is unlikely that candidates below the age of 12 will possess the musical maturity for success at Grades 6 to 8. There are no prerequisite qualifications required for entering any step or graded exam; candidates can enter at any level provided they have the required knowledge, skills and understanding.

Reasonable adjustments and special considerations

Information on assessment, examination and entry requirements for candidates with specific needs is published in the Equality of Opportunity, Reasonable Adjustment and Special Consideration policy available on our website.

1.6 Exam durations

Steps 1 and 2	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
10 mins	15 mins	15 mins	15 mins	20 mins	20 mins	25 mins	25 mins	30 mins

1.7 Assessment and results

Marking

How marks are awarded

Qualifications are awarded by University of West London Qualifications (UWLQ). Exams are conducted by trained external examiners and are held at approved centres in the UK and overseas. Candidates will be assessed on their technical accomplishment, musicality, musical knowledge and communication. In awarding marks, examiners will take into account the extent to which each of these assessment domains is demonstrated within the individual exam components; the assessment criteria used by the examiners for graded examinations is given in Section 7: Assessment. A Pass in each individual exam component is not required to pass overall.

Issue of results

A written report will be compiled for each examination. Candidates will be informed of the result of examinations as soon as possible. Results are available online within days and will be sent by post not later than four weeks after the examination date. Certificates for successful candidates are normally dispatched within eight weeks of the date of the examination, but very often they will be received sooner than this. This time is necessary to ensure that all results are properly standardised and have been checked by LCM Examinations.

Enquiries, complaints and appeals

Information on how to make an enquiry, complaint or appeal is published in the Enquiries and Appeals policy and the Complaints procedure documents available on our website.

1.8 Exam regulations

Full details of all general exam regulations are published in the Regulations and Information document available on our website.

1.9 Performance guidelines

Instruments

Use of plastic instruments, such as the Nuvo Clarinéo, may be permitted up to Grade 3 with approval from the Chief Examiner in Music.

Duets

Some of the exercises and pieces at Steps 1 and 2 are duets. These have been included to encourage ensemble awareness. If performed, the lower part will not be assessed in the examination.

Technical Work

The development of the Technical Work through the grades acknowledges that articulation and tonal consistency through the ranges is developed. The role of the clarinet ensemble is acknowledged. Therefore, there is consideration related to keys — the orchestral clarinetist using an A clarinet when key patterns are awkward on a B \flat clarinet, for example.

Studies

Repeats do not need to be played in the Technical Work studies and backing tracks may not be used. If the study option is performed in the Technical Work section then it may not be performed as part of the Performance component.

Use of music in the examination

Candidates must use published editions of all music performed in the examination — legal downloads are acceptable. Where a certain edition is listed in the syllabus candidates may use any alternative published edition of the music, provided that it is not a simplified version. Candidates should ensure that they have obtained all the necessary music before submitting an entry. Where a candidate wishes to perform from memory, published editions of the music must still be available for the examiner's reference.

All repertoire should be performed as indicated in the published edition, for example, music which is published with an accompaniment must be performed with it. Music must not be altered, abridged or cut.

Repeats

Shorter repeats should be observed and longer repeats (for example, full exposition of a sonata-form movement) are at the candidate's discretion. Da Capo and Dal Segno signs should be observed, as should the normal conventions in a minuet or scherzo and trio.

Tuning

Candidates may obtain assistance from their accompanist with tuning their instruments up to Grade 5. From Grade 5 onwards candidates should tune their own instruments. Examiners will not provide tuning assistance.

Accompaniment

It is the candidate's responsibility to provide a suitable accompanist for the examination, if required. LCME cannot provide or recommend accompanists. Where backing tracks are used, candidates are responsible for bringing their own equipment; it is acceptable to have someone present to operate it in the appropriate parts of the examination.

2. Summary of subject content

Full information about each exam component is provided in Section 4: Exam requirements.

2.1 Introductory examinations

Exam components

Component 1: Exercises

Component 2: Pieces

Component 3: Questions

Component weightings

Exercises	Pieces	Questions
25%	60%	15%

2.2 Graded examinations

Exam components

Component 1: Technical Work

Option 1: Scales and arpeggios

Option 2: Study

Component 2: Performance

Component 3: Discussion

Component 4: Sight Reading

Component 5: Aural Tests

Component weightings

Technical Work	Performance	Discussion	Sight Reading	Aural Tests
15%	60%	7%	10%	8%

2.3 Recital Grades

The requirements for each exam component are the same as for the equivalent graded exam (see Section 4: Exam requirements) unless specified otherwise below.

Exam components

Component 1: Performance

Candidates perform four pieces, selected from the set lists (A, B and C) for the equivalent grade; there is no requirement to select the pieces from different lists. Where a study is listed for the equivalent grade, this may not be included in the programme.

Component 2: Performance or Sight Reading or Discussion

Option 1: Performance of an additional piece (requirements as for Component 1)

Option 2: Sight Reading

Option 3: Discussion

Component weightings

Performance 1	Performance 2	Performance 3	Performance 4	Performance 5 or Sight Reading or Discussion
20%	20%	20%	20%	20%

Regulation

Recital Grades are regulated by Ofqual and attract UCAS points in the same way as our standard examinations.

2.4 Leisure Play

Candidates perform four pieces. At least three of the pieces are to be selected from the listed repertoire for the equivalent grade; there is no requirement to select one piece from each of the set lists (A, B and C). The fourth piece is the candidate's own choice; this does not have to be selected from the repertoire lists and it may be an original or own composition. There is no requirement for own choice pieces to be pre-approved but advice on the appropriateness is available from the Chief Examiner in Music. Candidates should be aware that if the standard of an own choice piece is significantly easier than that of the equivalent grade, this may be reflected in the marking.

Component weightings

Performance 1	Performance 2	Performance 3	Performance 4
25%	25%	25%	25%

Regulation

Leisure Play exams are regulated by Ofqual and attract UCAS points in the same way as our standard examinations.

2.5 Performance Awards

Candidates submit either a video file or DVD of their performance rather than attending an examination venue. There are eight levels, each equivalent to the standard of the graded exams (Performance Award Level 3 is equivalent to Grade 3). Performances are assessed by trained LCM examiners, using the same standards and criteria as are used for graded exams, offering candidates a reliable and independent assessment of their performance standard, while benefiting from the flexibility allowed by the submission process. Candidates are awarded an overall mark for their performance.

Entry details

Candidates may enter for performance awards at any time; the standard closing dates are not applicable.

To enter, candidates either:

- visit lcme.uwl.ac.uk and click on the Upload Work link. Here you can complete the entry form, pay the exam fee and upload the video file
- submit one copy of the DVD to the LCM Examinations office, accompanied by the Performance Awards entry form (including declaration) and the current entry fee (as listed on the entry form)

Requirements

Requirements for performance awards are exactly the same as the requirements for the performance component of the equivalent graded examination. In addition, please note the following requirements:

- Candidates must provide details of the songs they are performing; this information should be provided in Section 4 of the entry form or the online form. Candidates are not required to submit scores of any songs performed.
- Each song must be recorded in a single, uninterrupted take.
- Performances must be recorded using a static camera, which should be positioned in such a way as to show the performer clearly.
- The microphone must be of sufficient quality to allow assessment of all aspects of the performance, including tone quality, dynamic range etc.
- The microphone should be positioned in such a way as to ensure a good sound balance between candidate and accompanist (if applicable).
- If uploading a file to the website, the file must be either avi, flv, wmv, mov or mp4 format and should not exceed 150MB. The file must be labelled clearly with the candidate's name.
- If submitting a DVD, the disc must be in a format which will play on a standard DVD player and labelled clearly with the candidate's name. Candidates are advised to retain a copy in case of damage during transit. The DVD will not be returned.
- The entry process includes a declaration indicating that the performances were given by the candidate. This must be signed and dated by the candidate and by an adult witness (who may be the candidate's teacher).

Assessment, awarding and reporting

The procedure for issuing results and certificates is the same as for graded examinations.

Please note that the performance award syllabus is not regulated by Ofqual and does not attract UCAS points.

3.1 Introductory examinations

Steps 1 and 2

The material selected for these grades is of an elementary nature. Time signatures will be simple, with the quaver generally being the shortest note. Only the most common key signatures will be used, with occasional accidentals.

3.2 Graded examinations

Grades 1 and 2

The musical material selected for these grades is of an essentially elementary nature. Only basic time signatures and keys are used. Melodic and rhythmic material is simple. Indications of dynamics, articulation, phrasing and ornamentation will occur only sporadically in the music, and will be limited to basic types. The repertoire of scales and arpeggios in Component 1 is limited to the least demanding examples. The duration of pieces in Component 2 is generally limited to 1 to 2 minutes maximum. Technical accomplishment is a more important element of assessment than is musicality, and expectations of communication are limited.

Grades 3 and 4

The musical material selected for these grades is of a more demanding nature. The number of keys and time signatures which may be used is increased. Melodic and rhythmic material is more complex. Indications of dynamics, articulation, phrasing and ornamentation will be a more regular feature of the music, and a wider variety of type will be used. The repertoire of scales and arpeggios in Component 1 is expanded in number, and includes more taxing examples. The duration of pieces in Component 2 is approximately 2 to 3 minutes. Musicality is an increasingly important element of assessment in relation to technical accomplishment, and expectations of communication are higher.

Grade 5

The musical material selected for Grade 5 is of a significantly more demanding nature than for previous grades; it is the first grade where one might expect to encounter repertoire which might conceivably be performed at a professional recital. The number of keys and time signatures which may be used extends to all but the most unusual and unlikely examples. Melodic and rhythmic material may include a moderate degree of complexity. Dynamics, articulation, phrasing and ornamentation will be varied and will often demand a degree of subtlety in performance. The repertoire of scales and arpeggios in Component 1 is expanded in number to include more taxing examples. The duration of pieces in Component 2 is approximately 2 to 3 minutes. Musicality is judged to be an important element of assessment, and expectations of communication are higher.

Grades 6 and 7

The musical material selected for these grades may be described as being at the technically less demanding end of the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities. Melodic and rhythmic material may include a significant degree of complexity. The music will include passages where dynamics, articulation, phrasing and ornamentation demand considerable dexterity and flexibility. The repertoire of scales and arpeggios in Component 1 is expanded in number to include a large number of types; in addition, candidates may be asked to perform them with varying dynamics and articulations. The duration of pieces in Component 2 is approximately 3 to 4 minutes. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging sense of musical personality.

Grade 8

The musical material selected for this grade may be described as being technically some way inside the continuum of professional repertoire. The number of keys and time signatures which may be used extends to the full range of possibilities; furthermore, pieces may include variations and changes of key and metre. Melodic and rhythmic material will include a significant degree of complexity. The demands of dynamics, articulation, phrasing and ornamentation will be consistent and considerable. The repertoire of scales and arpeggios in Component 1 is expanded in number to comprise an extremely wide range of type, requiring different playing styles and exploiting the full range of the instrument. The duration of pieces in Component 2 may be as much as 5 minutes or longer. Musicality is judged to be almost as important as technical accomplishment in the assessment, and the candidate is expected to communicate with an emerging or clear sense of musical personality.

4. Exam requirements

Step 1

Candidates may use a B flat Clarinet or any suitable beginner instrument.

Component 1: Exercises

25 marks

Candidates play any two of the following (exercises do not need to be from the same publication):

Title	Publication
Exercise 29, 30 or 31 (page 9)	Eyes and Ears (Universal Edition)
Exercise 5 or 6 (page 19, lesson 4) or Exercise 2 or 3 (page 21, lesson 5)	A New Tune a Day for Clarinet (Boston/Music Sales)
Exercise 3 or 4 (level 1) Studies	Teacher on Tap Book 1: Starting Out (Teacher on Tap)

Component 2: Pieces

60 marks

Candidates to play any three of the following:

Title	Publication
Largo (Lesson 3)	A New Tune a Day Clarinet Book 1 (Boston/Music Sales)
Knight Time (Lesson 3)	A New Tune a Day Clarinet Book 1 (Boston/Music Sales)
When The Saints Go Marching In (Lesson 4)	A New Tune a Day Clarinet Book 1 (Boston/Music Sales)
Joshua Fought The Battle of Jericho (Lesson 4)	A New Tune a Day Clarinet Book 1 (Boston/Music Sales)
Burger and Chips	Clarinet Basics (Faber)
The Bells	Clarinet Basics (Faber)
Smooth Mover	Clarinet Basics (Faber)
Stillness	Clarinet Debut (Universal Edition)
Irish Lullaby	Fifty Five for Fun (Fentone/De Haske)
Oranges and Lemons	Fifty Five for Fun (Fentone/De Haske)
A Little Piece (Schumann)	Learn as You Play Clarinet (Boosey)
Aria (Gluck)	Learn as You Play Clarinet (Boosey)
March	Learn to Play the Clarinet Book 1 (Alfred)
In May	Learn to Play the Clarinet Book 1 (Alfred)
Best Foot Forward	Starter Solos for Clarinet (Anglo Music)
Folk Song	Starter Solos for Clarinet (Anglo Music)
Soka	Teacher on Tap Book 1: Starting Out (Teacher on Tap)

Component 3: Questions

15 marks

Candidates should be able to:

- recognise and identify the following in the music performed: staff, barlines, pitch names, note types and values, rest values
- understand the importance of looking after the instrument (keeping the mouthpiece clean, the pull-through, looking after reeds etc)

Step 2

Candidates may use a B flat Clarinet or any suitable beginner instrument.

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, page 30).

Candidates also play any two of the following (exercises do not need to be from the same publication):

Title	Publication
Exercise 45 or 46 (page 15)	Eyes and Ears (Universal Edition)
Exercise 3 (comparison, lesson 6) or Exercise 2 (lesson 9)	New Tune A Day for Clarinet Book 1 (Boston/Music Sales)
Exercise 8 or 9 (level 1) Studies	Teacher on Tap Book 1: Starting Out (Teacher on Tap)

Component 2: Pieces

60 marks

Candidates to play any three of the following:

Title	Publication
In Paris (Lesson 6)	A New Tune a Day Clarinet Book 1 (Boston/Music Sales)
Skye Boat Song (Lesson 7)	A New Tune a Day Clarinet Book 1 (Boston/Music Sales)
Can Can (Lesson 8)	A New Tune a Day Clarinet Book 1 (Boston/Music Sales)
Swing Low, Sweet Chariot (Lesson 8)	A New Tune a Day Clarinet Book 1 (Boston/Music Sales)
Bubblegum	Clarinet Basics (Faber)
Swaying in the Breeze	Clarinet Basics (Faber)
Dance of the Broken Clarinet Reeds	Clarinet Basics (Faber)
Mr Chuckles	Clarinet Debut (Universal Edition)
Johnny Todd	Fifty Five for Fun (Fentone/DeHaske)
Amazing Grace	Fifty Five for Fun (Fentone/DeHaske)
Duo (duet, upper part, unit 7)	Learn as You Play Clarinet (Boosey)
Melody in a Phrygian Mode (Bartók)	Learn as You Play Clarinet (Boosey)
Fox You Stole the Goose	Learn to Play the Clarinet Book 1 (Alfred)
A-Tisket A-Tasket	Learn to Play the Clarinet Book 1 (Alfred)
On a Carousel	Starter Solos for Clarinet (Anglo Music)
A Dynamic Start	Starter Solos for Clarinet (Anglo Music)
Introducing the Eighth Note (Quaver)	Teacher on Tap Book 1: Starting Out (Teacher on Tap)
Introducing the Eighth Note (Quaver) (level 1)	Teacher on Tap Book 1: Starting Out (Teacher on Tap)

Component 3: Questions

15 marks

Candidates should be able to:

- recognise and identify the following in the music performed: staff, barlines, pitch names, note types and values (including dotted notes), rest values, time and key signatures, accidentals, and basic dynamic signs
- understand the importance of looking after the instrument (keeping the mouthpiece clean, the pull-through, looking after reeds etc)

Grade 1

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and Arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. They may be requested either tongued or slurred.

Suggested tempos: scales ♩ = 60, arpeggios ♩ = 44 (♩♩♩♩ pattern).

Requirements	Range
Scales	
G, F major A minor (harmonic or melodic, candidate's choice)	1 octave
Arpeggios	
G, F major A minor	1 octave

Option 2: Study

Madden Maybe Next Time 20 Crucial Clarinet Studies (Spartan Press)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Chamberlain	Rollerblading	Step It Up Clarinet Grades 1–3 (Faber)
Chédeville	Fanfare	Grade by Grade Clarinet Grade 1 (Boosey)
Demnitz	No. 2 (page 3)	Elementary School for Clarinet (Peters)
Harris	Promenade	Summer Sketches (Boosey)
Harris	Study in F	Clarinet Basics (Faber)
Hounsome	Activate	Upbeat! Book 1 for Clarinet (Music Exchange)
Purcell	Minuet	Grade by Grade Clarinet Grade 1 (Boosey)
Rae	Proclamation	Style Workout for Solo Clarinet (Universal)
Trad	Riding on a Donkey (arr. Davies and Reade)	First Book of Clarinet Solos (Faber)

List B

Composer	Title	Publication
Dacre (arr. Harris)	Daisy Daisy	Clarinet Basics (Faber)
Demnitz	No. 9	80 Graded Studies for Clarinet Book 1 (Faber)
Harris	Chalumeau	I Can't Believe Pieces Can Be This Easy! (Queens Temple Publications)
Harris	Mellow Mouthpiece	I Can't Believe Pieces Can Be This Easy! (Queens Temple Publications)
Hounsome	Spirals	Upbeat! Book 1 for Clarinet (Music Exchange)
Jenkins	Cantilena from Adiemus	Grade by Grade Clarinet Grade 1 (Boosey)
Reade	Romance	First Book of Clarinet Solos (Faber)
Richardson	Long Shadows over the Somerset Levels	Postcards Book 1 (Queens Temple Publications)
Way	Creative Reflection	Grade by Grade Clarinet Grade 1 (Boosey)

List C

Composer	Title	Publication
Charlton	Bhangra One	Bollywood Blast! Clarinet (Spartan)
Harris	Hornpipe Study	Clarinet Basics (Faber)
Lyons	No. 4	Clarinet Studies (Useful Music)
Madden	Rosa's Lament	4 Reflective Pieces for Woodwind (Mad Dots Press)
Nightingale	Ready Aim Fire	Easy Jazzy 'Tudes (Warwick Music)
Norton	Promises	Microjazz Collection Book 2 (Boosey)
Rae	Miss Natalie	Latin Clarinet (Universal)
Trad Brazilian	Mama Paqueta	Grade by Grade Clarinet Grade 1 (Boosey)
Trad Welsh	Ffigysbren	Grade by Grade Clarinet Grade 1 (Boosey)

Component 3: Discussion**7 marks**

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 33 and 34.

Component 4: Sight Reading**10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests**8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 35 to 40. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 2

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. They may be requested either tongued or slurred.

Suggested tempos: scales ♩ = 66, arpeggios ♩ = 48 (♩♩♩♩ pattern).

Requirements	Range
Scales	
C, B \flat major A, D minor (harmonic or melodic, candidate's choice)	1 octave
G major	2 octaves
Arpeggios	
C, B \flat major A, D minor	1 octave
G major	2 octaves

Option 2: Study

Bennett Reveille (Lesson 12) A New Tune a Day for Clarinet (Boston/Music Sales)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Chamberlain	The Red Admiral	Step It Up Clarinet Grades 1–3 (Faber)
Danzi	Potpourri	First Repertoire for Clarinet (Faber)
Demnitz	No. 6 (page 4)	Elementary School for Clarinet (Peters Edition)
Harris	Humoresque	Summer Sketches (Boosey)
Lane	La Kalinka	First Clarinet Solos (Goodmusic)
Lefèvre	Study No. 3	Grade by Grade Clarinet Grade 2 (Boosey)
Rae	Staccato Dance	38 More Modern Studies for Clarinet (Universal)
Richardson	Slate Mine at Penhryn	Postcards Book 1 (Queens Temple Publications)
Schumann	Merry Peasant (arr. Davies and Reade)	First Book of Clarinet Solos (Faber)
Warlock	Basse-Dance	Grade by Grade Clarinet Grade 2 (Boosey)

List B

Composer	Title	Publication
Harris	The Saddest Wizard of All	I Hate Crossing the Break! (Queens Temple Publications)
Hounsome	Musical Box	Upbeat! Book 1 for Clarinet (Music Exchange)
Lane	Moscow Nights	First Clarinet Solos (Goodmusic)
Lazarus	No. 15	80 Graded Studies for Clarinet Book 1 (Faber)
Rae	Hard Slog	Style Workout for Solo Clarinet (Universal)
Rae	Lost in the Clouds	Blue Clarinet (Universal)
Schubert	The Trout	The Joy of Clarinet (Yorktown/Music Sales)

Trad	Finnish Folksong (arr. Alan Richardson)	First Book of Clarinet Solos (Faber)
Trad American	Shaker Melody	Grade by Grade Clarinet Grade 2 (Boosey)
Trad Scottish	The Night Visiting Song	Grade by Grade Clarinet Grade 2 (Boosey)

List C

Composer	Title	Publication
Charlton	Bollywood One	Bollywood Blast! Clarinet (Spartan)
Harris	I Hate Crossing the Break!	I Hate Crossing the Break! (Queens Temple Publications)
Long	Spooked	Grade by Grade Clarinet Grade 2 (Boosey)
Lyons	No. 9	Clarinet Studies (Useful Music)
Madden	Gently Drifting	4 Reflective Pieces for Woodwind (Mad Dots Press)
Nightingale	Three Step	Easy Jazzy 'Tudes (Warwick Music)
Norton	Tread Softly	Microjazz Collection Book 2 (Boosey)
Rae	Winter Sun	Latin Clarinet (Universal)
Trad Kenyan	Sisi Watoto Tu Wakenya	Grade by Grade Clarinet Grade 2 (Boosey)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 33 and 34.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 35 to 40. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 3

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. They may be requested either tongued or slurred.

Suggested tempos: scales ♩ = 76, arpeggios ♩ = 54 (♩♩♩♩ pattern).

Requirements	Range
Scales	
G, F major	2 octaves
E, G minor (harmonic or melodic, candidate's choice)	
D major	1 octave
Chromatic scale	
Beginning on G	1 octave
Arpeggios	
G, F major	2 octaves
E, G minor	
D major	1 octave

Option 2: Study

Madden All at Sea 20 Crucial Clarinet Studies (Spartan Press)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
JS Bach	Minuet for Anna-Magdalena	Grade by Grade Clarinet Grade 3 (Boosey)
Beethoven	Ecossaise	Clarinet Fancies (Boston/Music Sales)
Britten	Burlesque	First Repertoire for Clarinet (Faber)
Demnitz	No. 4 (page 9)	Elementary School for Clarinet (Peters Edition)
Handel	Bourrée	Repertoire Classics (Fischer)
Hotteterre	Two Minuets	Grade by Grade Clarinet Grade 3 (Boosey)
Hounscome	Highland Capers	Upbeat! Book 1 for Clarinet (Music Exchange)
Lane	La Cinquataine	First Clarinet Solos (Goodmusic)
Lefèvre	Sonata No. 1 (first movement)	Five Sonatas for Clarinet and Piano (OUP)
Rae	Olympic Flame	38 More Modern Studies for Clarinet (Universal)

List B

Composer	Title	Publication
Bernstein	Somewhere from West Side Story	Grade by Grade Clarinet Grade 3 (Boosey)
Chopin	Nocturne	The Joy of Clarinet (Yorktown/Music Sales)
Finzi	Carol	Five Bagatelles (Boosey)
Foster	Beautiful Dreamer (arr. Davies and Reade)	First Book of Clarinet Solos (Faber)
Gershwin	Summertime	Easy Gershwin for Clarinet (OUP)

Lane	Recuerdosde la Alhambra	First Clarinet Solos (Goodmusic)
Madden	Searching	20 Crucial Clarinet Studies (Spartan Press)
Rae	Open Spaces	Style Workout for Solo Clarinet (Universal)
Richardson	The Battlements of Bodium Castle	Postcards Book 1 (Queens Temple Publications)
Wiedemann	No. 29	80 Graded Studies for Clarinet Book 1 (Faber)

List C

Composer	Title	Publication
Barratt	Quirk	Grade by Grade Clarinet Grade 3 (Boosey)
Charlton	Wedding One	Bollywood Blast! Clarinet (Spartan)
Eberhardt	Pas de Deux	Spectrum for Clarinet (ABRSM)
Joplin	Solace	Grade by Grade Clarinet Grade 3 (Boosey)
Kelly	Argumentative	Mood Pieces (Stainer & Bell)
Lyons	No. 28	Clarinet Studies (Useful Music)
Nightingale	Slinky	Easy Jazzy 'Tudes (Warwick Music)
Rae	Coffee Time	Latin Clarinet (Universal)
Trad	Londonderry Air (page 68, play as solo, without duet part)	Introducing the Clarinet (Universal)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 33 and 34.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 35 to 40. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 4

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. They may be requested either tongued or slurred.

Suggested tempos: scales ♩ = 84, arpeggios ♩ = 60 (♩♩♩♩ pattern).

Requirements	Range
Scales	
D, A, B \flat major E, D, B minor (harmonic or melodic, candidate's choice)	2 octaves
Chromatic scale	
Beginning on F	2 octaves
Arpeggios	
D, A, B \flat major E, D, B minor	2 octaves
Dominant 7th arpeggio	
In the key of C (notes G B D F G)	2 octaves

Option 2: Study

Madden The Next Arrival 20 Crucial Clarinet Studies (Spartan Press)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Demnitz	No. 4: Allegro energico (page 14)	Elementary School for Clarinet (Peters Edition)
Harris	Space-age Sonata	Going Solo Clarinet (Faber)
Lane	Jamaican Dance	First Clarinet Solos (Goodmusic)
Lefèvre	Sonata No. 3 (first movement)	Five Sonatas for Clarinet and Piano (OUP)
Mendelssohn	Venetian Boat Song	The Joy of Clarinet (Yorktown/Music Sales)
Rae	Scale Model	Style Workout for Solo Clarinet (Universal)
Richardson	Dancing in the Town Square at Evesham	Postcards Book 1 (Queens Temple Publications)
Telemann	Vivace	First Repertoire for Clarinet (Faber)
Verdi	Brindisi (from La Traviata, arr. Allen)	Busker's Stage Companion (Spartan Press)
Weston	No. 8	50 Classical Studies (Fentone/De Haske)

List B

Composer	Title	Publication
Bernstein	Tonight from West Side Story	Grade by Grade Clarinet Grade 4 (Boosey)
Bizet	Entr'acte	Repertoire Classics/Clarinet Solos Vol. 1 (Fischer)
Dunhill	No. 1 Andante Espressivo	Phantasy Suite (Boosey)
Ferguson	Pastoral	Four Short Pieces (Boosey)

Harris	No. 4	Suite in Five (Ricordi)
Harris	No. 37	80 Graded Studies for Clarinet Book 1 (Faber)
Lane	La Paloma	First Clarinet Solos (Goodmusic)
Mozart	Trio from Quintet for Clarinet and Strings	Grade by Grade Clarinet Grade 4 (Boosey)
Reger	Romance (No. 13)	Second Book Of Clarinet Solos (Faber)
Sparke	Aria (No. 7)	Super Studies (Anglo Music/De Haske)

List C

Composer	Title	Publication
Bechet	Petite Fleur	Jazz Ballads (Schott)
Duddell	Leave this City	Spectrum for Clarinet (ABRSM)
Kelly	Cheerful	Mood Pieces (Stainer & Bell)
Madden	All at Sea	20 Crucial Clarinet Studies (Spartan Press)
Nightingale	Passion Fruit Samba	Easy Jazzy 'Tudes (Warwick Music)
Norton	Stick Together	Grade by Grade Clarinet Grade 4 (Boosey)
Rae	Blue Bird	Blue Clarinet (Universal)
Rae	Sierra Tango	Style Workout for Solo Clarinet (Universal)
Trad Iraqi	Lovely Maiden	Grade by Grade Clarinet Grade 4 (Boosey)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 33 and 34.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 35 to 40. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 5

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Study.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. They may be requested either tongued or slurred.

Suggested tempos: scales ♩ = 96, arpeggios ♩ = 69 (♩♩♩♩ pattern).

Requirements	Range
Scales	
D, A, E, F, E♭ major E, B, G, C, F♯ minor (harmonic or melodic, candidate's choice)	2 octaves
Chromatic scale	
Beginning on C	2 octaves
Arpeggios	
D, A, E, F, E♭ major E, B, G, C, F♯ minor	2 octaves
Dominant 7th arpeggio	
In the key of F	2 octaves

Option 2: Study

Madden Playing Catch Up 20 Crucial Clarinet Studies (Spartan Press)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Crusell	Menuetto and Trio from Quartet in C minor Op. 4	Clarinet Solos Vol. 2 (Chester/Music Sales)
Demnitz	No. 13 Tempo Comodo (page 36)	Elementary School for Clarinet (Peters)
Dunhill	Allegretto (second movement)	Phantasy Suite (Boosey)
Harris	Sonatina (second movement)	Sonatina for Clarinet and Piano (Fentone)
Jacob	Homage to JSB	Five Pieces for Solo Clarinet (OUP)
Lane	Grasshoppers Dance	First Clarinet Solos (Goodmusic)
Lefèvre	Sonata No. 5 (first movement)	(OUP)
Reade	Summer	The Victorian Kitchen Garden Suite (Weinberger/Faber)
Richardson	Kings Cross Station	Postcards Book 3 (Queens Temple Publications)
Weston	No. 26	50 Classical Studies (Fentone/De Haske)

List B

Composer	Title	Publication
Arnold	Sonatina (second movement only)	(Lengnick/Elkin)
Brahms	Sonata in F minor (third movement, Allegretto Grazioso)	(Barenreiter)
Fauré	Pavane	Take Ten for Clarinet and Piano (Universal)
Finzi	Forlana	Five Bagatelles (Boosey)

Harris	Caprice	Second Book of Clarinet Solos (Faber)
Lane	The Hen	First Clarinet Solos (Goodmusic)
Nielsen	Fantasy for Clarinet and Piano	(Edition Wilhelm Hansen/Music Sales)
Rae	Epilogue	Style Workout for Solo Clarinet (Universal)
Schumann	Fantasy Pieces (No. 1, A or B \flat clarinet)	Fantasy Pieces (Peters)
Stark	No. 45	80 Graded Studies for Clarinet Book 1 (Faber)

List C

Composer	Title	Publication
Kelly	Nervous	Mood Pieces (Stainer & Bell)
LeFanu	Song of the Night Sky	Spectrum for Clarinet (ABRSM)
Madden	Search the Skies	4 Reflective Pieces for Woodwind (Mad Dots Press)
Nightingale	Five Brew	Easy Jazzy 'Tudes (Warwick Music)
Rae	Exclusive	40 Modern Studies for Solo Clarinet (Universal)
Rae	Same Again?	Blue Clarinet (Universal)
Walker	The Little Rondeau	The Clarinet in the Attic (Fischer)
Wallen	Skip	Spectrum for Clarinet (ABRSM)
Weston	Major 7th Heaven	Exploring Jazz Clarinet (Schott)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 33 and 34.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 35 to 40. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 6

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Studies.

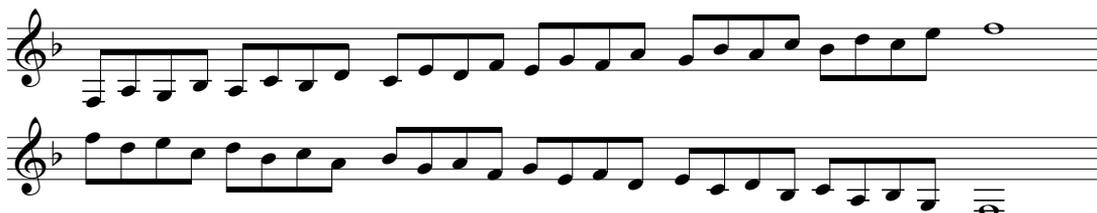
Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. They may be requested either tongued or slurred.

Suggested tempos: scales ♩ = 54, arpeggios ♩ = 40 (♩♩♩♩ pattern).

Requirements	Range
Scales	
Major keys up to four sharps and flats C, F, G, B, F#, G#, C# minor (harmonic and melodic)	2 octaves
Scale in 3rds	
F major	2 octaves, pattern as shown below
Chromatic scale	
Beginning on E	3 octaves
Arpeggios	
Major keys up to four sharps and flats C, F, G, B, F#, G#, C# minor (harmonic and melodic)	2 octaves
Dominant 7th arpeggios	
In the key of A	3 octaves
In the key of B♭	2 octaves
Diminished 7th arpeggio	
Beginning on F	2 octaves

F major scale in 3rds



Option 2: Studies

Candidates to perform both studies.

Rae	Frenzy	40 Modern Solos for Clarinet (Universal Edition)
Madden	Opus Blues	20 Crucial Clarinet Solos (Spartan Press)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
JS Bach	Bourée (Dalla IV suite per Violoncello solo, arr. Giamperi)	21 Pezzi per Clarinetto (Ricordi)
Debussy	Petite Pièce	(Durand/UMP)

Finzi	Prelude	Five Bagatelles (Boosey)
Madden	Firefly Frolic	20 Crucial Clarinet Studies (Spartan Press)
Rae	Helix	40 Modern Studies for Solo Clarinet (Universal)
Reade	Spring	The Victorian Kitchen Garden Suite (Weinberger/Faber)
Richardson	Lundy Island	Postcards Book 3 (Queens Temple Publications)
Schumann	Fantasy Pieces (No. 2, A or B \flat clarinet)	Fantasy Pieces (Peters)
Weston	No. 28	50 Classical Studies (Fentone/De Haske)

List B

Composer	Title	Publication
Baermann	No. 65: Adagio	More Graded Studies for Clarinet Book 2 (Faber)
Brahms	In Summer Fields (arr. Broadbent)	Three Brahms Songs (Emerson Edition)
Goatley	Summer Evening at Bryanston	(Emerson Edition)
Horovitz	Sonatina (second movement: Lento, Quasi Andante)	(Novello/Music Sales)
Krommer	Concerto in E \flat , Op. 36 (second movement)	(Bärenreiter Praha)
Lambert	Cantilenas	Cameos (Forton)
Lloyd-Webber	Frensham Pond	(Stainer & Bell)
Martinů	Sonatina for Clarinet and Piano (second movement)	(Leduc/UMP)
Müller	No. 62	80 Graded Studies for Clarinet Book 2 (Faber)
Rachmaninoff	Clarinet Sonata (third movement, arr. Bliss)	(Queens Temple Publications)

List C

Composer	Title	Publication
Gasson	Chemistry Experiments, No. 1	(Queens Temple Publications)
Harris	Sonatina (first movement)	(Fentone)
Harris	Zazz	More Graded Studies for Clarinet Book 2 (Faber)
Jacob	Waltz	Five Pieces for Solo Clarinet (OUP)
Kerr	Marble Hill	(www.annekerr.net)
Lambert	Sintra Syncopations	(Forton)
Lane	Late Night Ballad	Four American Miniatures (Goodmusic)
Rae	Sangria	Style Workout for Solo Clarinet (Universal Edition)
Walker	Monster Music	The Clarinet in the Attic (Fischer)
Weston	Sonny's Blues	Exploring Jazz Clarinet (Schott)
Wilson	No. 5 Yellow Radiance	Colour Studies (Camden)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 33 and 34.

Component 4: Sight Reading

10 marks

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests

8 marks

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 35 to 40. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 7

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Studies.

Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. They may be requested either tongued, staccato or slurred.

Suggested tempos: scales ♩ = 60, arpeggios ♩ = 46 (♩♩♩♩ pattern).

Requirements	Range
Scales	
E, F major E, F minor (harmonic and melodic)	3 octaves
All major keys (except E and F) up to 5 sharps and 4 flats All minor keys (except E and F) up to 4 sharps and 4 flats (harmonic and melodic)	2 octaves
Scale in 3rds	
D major	2 octaves, pattern as shown below
Chromatic scale	
Beginning on F#	3 octaves
Arpeggios	
Major keys up to 5 sharps and 4 flats Minor keys up to 4 sharps and 4 flats	3 octaves
Dominant 7th arpeggios	
In the keys of D and E ^b	2 octaves
Diminished 7th arpeggio	
Beginning on F#	2 octaves

D major scale in 3rds

Option 2: Studies

Candidates to perform both studies.

Madden

Dreamscape

20 Crucial Clarinet Solos (Spartan Press)

Madden

Icing on the Cake

20 Crucial Clarinet Solos (Spartan Press)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
JS Bach	Allemanda (Dalla III Suite per Violoncello solo, arr. Giamperi)	21 Pezzi per Clarinetto (Ricordi)
Brahms	Sonata in F minor (fourth movement, Vivace)	(Bärenreiter)
Hindemith	Sonata (second movement)	(Schott)
Hurlstone	No. 4: Scherzo	Four Characteristic Pieces (Emerson Edition)
Lambert	Abigail's Jig	Cameos (Forton)
Martinů	Sonatina for Clarinet and Piano (third movement)	(Leduc/UMP)
Mozart	Church Sonata No. 4 (cadenza optional)	Four Church Sonatas K. 336 (Boosey)
Stamitz	Concerto in B \flat major (third movement)	(Schott)
Stanford	No. 3	Three Intermezzi (Chester/Music Sales)
Uhl	No. 11	48 Clarinet Studies Book 1 (Schott)

List B

Composer	Title	Publication
Bliss	Pastoral (A or B \flat clarinet)	(Novello/Music Sales)
Crusell	Concerto in F minor Op. 5 (second movement: Andante Pastorale)	(Ars Instrumentalis/Sikorski or Universal)
Dankworth	Pavane	Suite for Emma (Chester/Music Sales)
Jacob	Soliloquy	Five Pieces for Solo Clarinet (OUP)
Milhaud	Sonatine (second movement: Lent)	(Durand/UMP)
Poulenc	Clarinet Sonata (second movement)	The Chester Clarinet Anthology (Chester/Music Sales)
Ravel	Pièce en forme de Habañera	(Leduc/UMP)
Weston	No. 42 (Adagio)	50 Melodious Studies (Fentone/De Haske)
Wiedemann	No. 64 (Romance)	80 Graded Studies for Clarinet (Faber)

List C

Composer	Title	Publication
Bartók	Marantel	Roumanian Folk Dances (Universal)
Bush	To Mr Artie Shaw	Tributes (Thames)
Bennett	Sonatina (third movement: Scherzando)	(Novello)
Horovitz	Paguera	Two Majorcan Pieces (IMP)
Lane	Cheeky Little Charleston	Four American Miniatures (Goodmusic)
Lutoslawski	No. 2 (Andantino)	Dance Preludes (Chester/Music Sales)
Piazzolla	Ausencias	Veulvo al sur (arr. Hywel Davies) (Boosey)
Rae	Round and Round	40 Modern Studies for Solo Clarinet (Universal)
Rodgers	Spanish Sonata (first movement)	(Stainer & Bell)
Stravinsky	No. 1 (A or B \flat clarinet)	Three Pieces for Clarinet Solo (Chester/Music Sales)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 33 and 34.

Component 4: Sight Reading**10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests**8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 35 to 40. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

Grade 8

Component 1: Technical Work

15 marks

Candidates can prepare either Option 1: Scales and arpeggios, or Option 2: Studies.

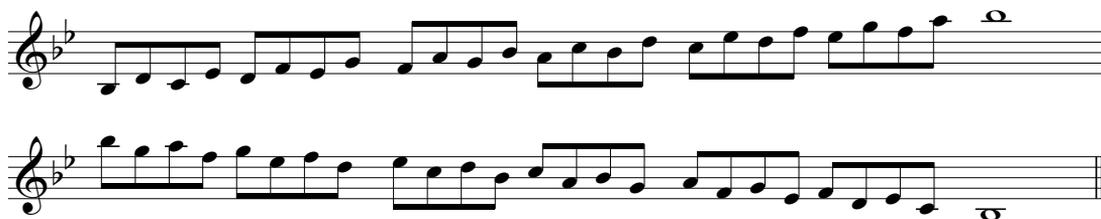
Option 1: Scales and Arpeggios

The examiner will ask for a selection of the scales below. All are to be performed ascending and descending, from memory. They may be requested either tongued, staccato or slurred.

Suggested tempos: scales ♩ = 66, arpeggios ♩ = 50 (♩ pattern).

Requirements	Range
Scales	
E, F major	3 octaves
E, F minor (harmonic and melodic)	
Major keys up to 5 sharps and flats	2 octaves
Minor keys up to 4 sharps and flats (harmonic and melodic)	
Scale in 3rds	
B \flat major	2 octaves, pattern as shown below
Chromatic scale	
Beginning on G	3 octaves
Whole tone scales	
Beginning on C or C \sharp (candidate's choice)	2 octaves
Arpeggios	
Major keys up to 5 sharps and flats	2 octaves
Minor keys up to 4 sharps and flats	
Dominant 7th arpeggios	
In the keys C, G, D, A, F, B \flat and E \flat	2 octaves
Diminished 7th arpeggios	
Beginning on E or F	3 octaves

B \flat major scale in 3rds



Option 2: Studies

Candidates to perform both studies.

Rae	Ad Libitum	12 Modern Etudes (Universal Edition)
Rae	Chromatic Fantasia	12 Modern Etudes (Universal Edition)

Component 2: Performance

60 marks

Candidates to perform three pieces, one from each list: A, B and C.

List A

Composer	Title	Publication
Arnold	Sonatina (first movement)	(Lengnick/Elkin)
Finzi	Fughetta	Five Bagatelles (Boosey)
Martinů	Sonatina for Clarinet and Piano (first movement)	(Leduc/JMP)
Mendelssohn	Sonata in E \flat (fourth movement: Allegro moderato)	(Bärenreiter)
Mozart	Concerto in A (third movement, A or B \flat clarinet)	(Bärenreiter)
Poulenc	Clarinet Sonata (third movement)	(Chester)
Rae	Inside-out	40 Modern Studies for Solo Clarinet (Universal)
Saint-Saëns	Sonata in E \flat Op. 167 (fourth movement)	(Chester)
Spohr	Concerto No. 3 in F minor (third movement: Vivace non troppo)	(International Music Co.)

List B

Composer	Title	Publication
Bernstein	Sonata for Clarinet and Piano (first movement)	(Boosey)
Bowen	Sonata for Clarinet (first movement)	(Emerson)
Copland	Clarinet Concerto (first movement: Slowly and Expressively, stop at Cadenza (figure 115))	(Boosey)
Grovez	Sarabande et Allegro	(Leduc/JMP)
Müller	No. 76	80 Graded Studies for Clarinet Book 2 (Faber)
Schumann	Fantasy Pieces (No. 3, A or B \flat clarinet)	Fantasy Pieces (Peters)
Stanford	Sonata Op. 129 (second movement: Caoine)	(Stainer & Bell)
Weber	Concerto No. 2 (second movement: Romanza)	(Boosey)
Weston	Andante con moto (No. 41)	50 Melodious Studies (Fentone/De Haske)

List C

Composer	Title	Publication
Abreu	Tico-tico no fubá, arr. Héau	Abreu: Tico-tico no fubá for solo clarinet (Billaudot)
Brahms	Hungarian Dance No. 3	Solo Pieces for the Advanced Clarinetist (Mel Bay)
Béla	Hommage a M. de Falla	Hommages (Edition Darok EDL2103)
Dankworth	Valse	Suite for Emma (Chester/Music Sales)
Gershwin	I Got Rhythm (arr. Harvey)	Three Studies on Themes by Gershwin (Chappell/Emerson)
Goodman	Paganini Caprice XXVI	Benny Goodman Composer/Artist (Hal Leonard)
Horovitz	Valdemosá	Two Majorcan Pieces (IMP)
Lambert	Five Short Pieces (any three)	Cameos (Forton)
Lutoslawski	No. 3 (Allegro giocoso) and No. 5 (Allegro molto)	Dance Preludes (Chester/Music Sales)
Stravinsky	No. 3	Three Pieces for Clarinet Solo/The Chester Clarinet Anthology (Chester/Music Sales)

Component 3: Discussion

7 marks

Candidates will be engaged in a short discussion with the examiner. For examination requirements see pages 33 and 34.

Component 4: Sight Reading**10 marks**

Candidates will perform a short, previously unseen piece of music. Up to one minute's preparation time will be allowed to study and try out parts of the test before playing.

Component 5: Aural Tests**8 marks**

Candidates will be asked to complete a series of aural tests. For examination requirements see pages 35 to 40. Specimen tests are available (LCM Specimen Aural Tests (Revised 2006): LL189).

5.1 Information

The knowledge required for the Discussion is cumulative; any knowledge required in earlier grades is required for later grades. There is no set form of words, or number of questions; examiners are encouraged to conduct the tests in a flexible and conversational manner. 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. 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.

5.2 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 barlines, 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 ('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 to 3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only ('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 to 4, candidates may be asked to:

- identify intervals up to and including an octave by number and type ('major 2nd', 'perfect 4th' etc)
- demonstrate knowledge of basic formal structures (for example, 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 to 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
- describe their approaches to learning the music, including the use of certain techniques, and aspects of interpretation
- identify melodic and harmonic features of the music (sequence, melodic inversion, circle of 5ths, pedal points etc)
- demonstrate knowledge of formal structures (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 to 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 to 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 of both the repertoire itself, and the candidate's response to it as a performer

6.1 Information

The following information should be read in conjunction with the requirements for the relevant grade.

1. In tests where a sung response is required candidates may use any clear and appropriate syllable or vowel sound ('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.
2. Candidates may request any test to be given one repeat playing without loss of marks.
3. Examiners will use a piano to conduct the tests and will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
4. The printed wording given for each test is a guide only; examiners are encouraged to conduct the tests in a conversational manner.

6.2 Requirements

Grade 1

Test 1 (Rhythm)

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

- 1a. To identify the time signature as '2' or '3' time (2 marks)
- 1b. To 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)

Test 2 (Pitch)

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

- 2a. To 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 the following:

- 2b. To 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, approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked the following:

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

Grade 2

Test 1 (Rhythm)

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

- 1a. To identify the time signature as '3' or '4' time (1 mark)

- 1b. To beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing as the passage is repeated (1 mark)

The two notes will be played again. Candidates will be asked the following:

- 1c. To identify and describe the note values (rhythmic values of the notes) in the bar in any order (for example, crotchets and quavers or quarter notes and eighth notes) (2 marks)

Test 2 (Pitch)

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

- 2a. To identify the note as 'bottom, middle or top', 'Doh, Mi or Soh' or 'root, 3rd or 5th' (candidate's choice) (1 mark)

The triad will be played again. Candidates will be asked the following:

- 2b. To 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 the following:

- 2c. To identify the note by letter name, by tonic sol-fa name or by number (1, 2, 3, 4 or 5) (candidate's choice) (1 mark)

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

Grade 3

Test 1 (Rhythm)

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

- 1a. To beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar, in time with the examiner as the passage is repeated (1 mark)

Candidates will be shown a line of music containing four individual bars of music in 6/8 time. One of the bars on that line will be played, twice. Candidates will be asked the following:

- 1b. To indicate which bar has been played (1 mark)

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

Test 2 (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 the following:

- 2a. To 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 B \flat majors; A and E minors only) will be played, and the key stated. A short unharmonised melody in the same key, 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 the following:

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

Grade 4

Test 1 (Rhythm)

A short harmonised passage, 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 the following:

- 1a. To 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 they play the passage again (passages in 6/8 time should be conducted with a 2-beat pattern) (1 mark)

A short phrase, 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 the following:

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

Test 2 (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 the following:

- 2a. To identify the interval, by type and numerical value (major 2nd, minor 3rd, perfect 4th, major 7th etc) (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). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked the following:

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

Grade 5

Test 1 (Rhythm)

A short harmonised passage, 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 the following:

- 1a. To 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 they play 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, approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked the following:

- 1b. To identify and describe the note values (rhythmic values of the notes) in the phrase in any order (for example: crotchets and quavers, or quarter notes and eighth notes) (2 marks)

Test 2 (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 the following:

- 2a. To identify the interval, by type and numerical value only (major 2nd, perfect 4th, diminished 5th, major 7th etc) (1 mark)

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

The key-chord of a major key will be played, followed by a short melody in the same key, approximately

2 bars in length, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked the following:

- 2b. To 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

Test 1 (Rhythm and Pitch)

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

- 1a. To identify the time signature (1 mark)
- 1b. To identify whether the passage is in a major or minor key (1 mark)
- 1c. To 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, 1 to 2 bars in length, will be played again in an unharmonised version. Candidates will be asked the following:

- 1d. To clap or tap back the rhythm of the phrase (1 mark)
- 1e. To identify and describe the note values (rhythmic values) in the phrase in any order (for example crotchets and quavers, or quarter notes and eighth notes) (2 marks)

Test 2 (Pitch)

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

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

The key-chord of a major key will be played and the key named. A short harmonised passage in the same key, approximately 4 bars in length, will then 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 the following:

- 2b. To 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

Test 1

- 1a. A harmonised passage, approximately 12 to 16 bars in length, in either simple or compound time, will be played. 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)

- 1b. Candidates will be given a copy of the score from Test 1a, 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)

Test 2

The key-chord of a major key will be played, followed by a short melody in the same key, approximately 2 bars in length, 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

Test 1

A harmonised passage, approximately 12 to 16 bars in length, in either simple or compound time, will be played. 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, 1 to 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)

Test 2

Candidates will be given a copy of the score from Test 1, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, 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, up to 2 bars in length, played in two different styles by the examiner

(4 marks)

7.1 Assessment domains

Assessment objectives

Candidates will be assessed on their ability to demonstrate mastery of the following:

- **Technical accomplishment** (the extent to which the instrument or voice is effectively controlled, assessed via the candidate's performance)
- **Musicality** (the ability to make sensitive and musical performance decisions)
- **Musical knowledge** (the synthesis of theoretical, notational and contextual knowledge)
- **Communication** (the degree to which the performer communicates with and engages the listener through musical performance on their instrument or voice)

Coverage of the assessment domains

The following table shows the assessment domains which apply within each exam component:

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Technical Work	✓	✓	✓	
Performance	✓	✓	✓	✓
Discussion		✓ (Grades 4 to 8)	✓	
Sight Reading	✓	✓	✓	✓
Aural Tests		✓ (Grades 7 and 8)	✓	

Approximate weighting of the assessment domains

The following table shows the approximate weighting of the relevant assessment domains within each component of the exam:

	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Technical Work	75%	10%	15%	
Performance				
Grades 1 to 3	65%	15%	10%	10%
Grades 4 and 5	55%	20%	12.5%	12.5%
Grades 6 to 8	40%	30%	15%	15%
Discussion				
Grades 1 to 3		—	100%	
Grades 4 and 5		10%	90%	
Grades 6 to 8		20%	80%	
Sight Reading				
Grades 1 to 3	37.5%	10%	42.5%	10%
Grades 4 and 5	35%	12.5%	40%	12.5%
Grades 6 to 8	32.5%	15%	37.5%	15%
Aural Tests				
Grades 1 to 5		—	100%	
Grades 6 to 8		10%	90%	

7.2 How marks are awarded

The following tables show the approximate weighting of the relevant assessment domains within each component of the exam and the guidelines which the examiners use to award marks. The guidelines are not intended to be mutually exclusive, but should function interrelatedly. Thus for any particular attainment band, one or more criteria might exceed those specified, while one or more others might fail to meet the requirements.

Technical Work

The examiner will consider the performance of the requested scales and arpeggios, and/or other tasks as detailed in the requirements, and will award a mark, taking into account the following:

Assessment domain	Technical accomplishment	Musicality	Musical knowledge
Distinction 85–100%	<ul style="list-style-type: none"> Consistently accurate and fluent response Within the prescribed tempo range Precise intonation and consistent tone quality 	<ul style="list-style-type: none"> Musically shaped Performed at the requested dynamics 	<ul style="list-style-type: none"> Secure knowledge of pitch content of specified exercises
Merit 75–84%	<ul style="list-style-type: none"> Mostly accurate with occasional lapses Within the prescribed tempo range Moderate precision of articulation and intonation and moderate consistency in quality of tone 	<ul style="list-style-type: none"> Evidence of musical shape and phrasing 	<ul style="list-style-type: none"> Mostly secure knowledge of pitch content of specified exercises
Pass 65–74%	<ul style="list-style-type: none"> Reasonable level of accuracy Some inconsistency of continuity produced by errors and/or restarts Choice of tempo could be more appropriate and/or consistent Some evidence of correct articulation, intonation and good tone quality 	<ul style="list-style-type: none"> Some evidence of musical shape and phrasing 	<ul style="list-style-type: none"> Evidence of knowledge of pitch content of specified exercises
Below Pass 55–64%	<ul style="list-style-type: none"> Containing restarts and errors Variable and/or inappropriate tempo Articulation, intonation and/or tone quality need more work 	<ul style="list-style-type: none"> Musical shape and phrasing need more attention and work 	<ul style="list-style-type: none"> Some evidence of knowledge of pitch content of specified exercises
Below Pass 0–54%	<ul style="list-style-type: none"> Many restarts and errors Variable and/or inappropriate tempo Tone quality, intonation and/or articulation are not of a satisfactory standard 	<ul style="list-style-type: none"> Little or no evidence of musical shape or phrasing 	<ul style="list-style-type: none"> Little or no evidence of knowledge of pitch content of specified exercises

Performance

The examiner will consider the performance of each of the pieces separately, and will award a mark for each piece. These marks will be combined to produce the mark for Performance, with equal weighting. In awarding the marks, the examiner will take into account the following:

Assessment domain	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Distinction 85–100%	<ul style="list-style-type: none"> • High level of technical accomplishment, demonstrating accuracy and fluency • Well-developed and secure tone quality, intonation and/or articulation 	<ul style="list-style-type: none"> • Mature sense of musical style and an ability to take charge of expressive elements • Confident and assured performance 	<ul style="list-style-type: none"> • Secure understanding of musical notation 	<ul style="list-style-type: none"> • Sense of individual interpretative skill • Clear ability to engage the listener fully
Merit 75–84%	<ul style="list-style-type: none"> • Ability to cope well with the technical demands of the music • Good standard of tone quality, intonation and/or articulation 	<ul style="list-style-type: none"> • Evidence of musical shape and phrasing • Confident performance 	<ul style="list-style-type: none"> • Secure understanding of musical notation should be evident 	<ul style="list-style-type: none"> • Some sense of individual interpretative skill • Ability to engage the listener
Pass 65–74%	<ul style="list-style-type: none"> • Fairly accurate, reasonably fluent but occasionally hesitant • Tone quality, intonation and/or articulation of a generally acceptable standard for this level 	<ul style="list-style-type: none"> • Some evidence of appropriate musicality • Reasonably confident performance 	<ul style="list-style-type: none"> • Evidence of an understanding of musical notation 	<ul style="list-style-type: none"> • Communication of something of the substance of the music • Basic ability to engage the listener
Below Pass 55–64%	<ul style="list-style-type: none"> • Some accurate and musical playing, but compromised by discontinuity in the performance and technical inaccuracies • Tone, intonation and/or articulation need more development 	<ul style="list-style-type: none"> • Some signs that a sense of musicality is potentially attainable 	<ul style="list-style-type: none"> • Evidence of an understanding of musical notation 	<ul style="list-style-type: none"> • Basic, but limited, communication of the substance of the music • Little evidence of an ability to engage the listener
Below Pass 0–54%	<ul style="list-style-type: none"> • Inaccuracies proportionately greater than correct playing and a lack of continuity which jeopardises the sense of performance • Tone and/or control of articulation need much more work 	<ul style="list-style-type: none"> • Musicality is not clearly evident in the playing 	<ul style="list-style-type: none"> • Some evidence of an understanding of musical notation 	<ul style="list-style-type: none"> • Little communication of the substance of the music • Very limited, or no, ability to engage the listener

Discussion

The examiner will consider the candidate's responses to questions, and participation in discussion, and will award a mark taking into account the following:

Assessment domain	Musical Knowledge	Musicality
Distinction 85–100%	<ul style="list-style-type: none"> Secure rudimentary and contextual knowledge in relation to the performances Clear and considered personal response to learning and performing the repertoire Broad, wide-ranging understanding of the historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed. Confident responses, accurate and well communicated 	<ul style="list-style-type: none"> Clear understanding of matters relating to musicality and interpretation
Merit 75–84%	<ul style="list-style-type: none"> Mostly assured in terms of rudimentary and contextual knowledge Mostly well-considered personal response to learning and performing the repertoire Significant understanding of the historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed Generally well-expressed answers, if a little hesitant 	<ul style="list-style-type: none"> Good understanding of matters relating to musicality and interpretation
Pass 65–74%	<ul style="list-style-type: none"> Some understanding of rudimentary and contextual knowledge Reasonably well-considered personal response to learning and performing the repertoire Some understanding of the historical context, which at Grades 7 and 8 extends beyond the confines of the repertoire performed Reasonable level of articulation, perhaps combined with some hesitation; prompting may be required 	<ul style="list-style-type: none"> Some understanding of matters relating to musicality and interpretation
Below Pass 55–64%	<ul style="list-style-type: none"> Degree of inaccuracy suggesting that areas of the required knowledge and understanding have not been fully covered Insufficient personal response to the repertoire and understanding of the historical context, which at Grades 7 and 8 does not extend beyond the confines of the repertoire performed Responses likely to be insufficiently articulate; significant hesitation, with prompting required 	<ul style="list-style-type: none"> Limited understanding of matters relating to musicality and interpretation
Below Pass 0–54%	<ul style="list-style-type: none"> Significant degree of inaccuracy, proportionately greater than accurate responses, in terms of rudimentary and contextual knowledge Little or no personal response to the repertoire or understanding of the historical context, which at Grades 7 and 8 does not extend beyond or even as far as the confines of the repertoire performed Only a minority of responses are coherent and/or articulate; significant hesitation, with much prompting required 	<ul style="list-style-type: none"> Little or no understanding of matters relating to musicality and interpretation

Sight Reading

The examiner will consider the performance of the sight reading, and will award a mark taking into account the following:

Assessment domain	Technical Accomplishment	Musicality	Musical Knowledge	Communication
Distinction 85–100%	<ul style="list-style-type: none"> Confident and accurate execution of pitches and rhythms Appropriate and consistent tempo 	<ul style="list-style-type: none"> Fluent performance, characterised by expressive and stylistic detail 	<ul style="list-style-type: none"> Clear evidence of a thorough understanding of the musical notation 	<ul style="list-style-type: none"> The musical substance is conveyed with confidence

Merit 75–84%	<ul style="list-style-type: none"> • Mostly accurate execution of pitches and rhythms • Workable and largely consistent tempo • Principal, but not all, markings observed 	<ul style="list-style-type: none"> • Mostly fluent performance • Evidence of stylistic and expressive understanding 	<ul style="list-style-type: none"> • Evidence of an understanding of the musical notation 	<ul style="list-style-type: none"> • Most aspects of the musical substance are conveyed through performance
Pass 65–74%	<ul style="list-style-type: none"> • Modest level of accuracy in both pitch and rhythm, but with limited reference to other markings • Tempo is not fully consistent or appropriate 	<ul style="list-style-type: none"> • Some fluency in performance • Basic sense of stylistic and expressive understanding 	<ul style="list-style-type: none"> • Evidence of an understanding of musical notation 	<ul style="list-style-type: none"> • Some sense of the musical substance is conveyed through performance
Below Pass 55–64%	<ul style="list-style-type: none"> • Some accurate playing, but also a number of errors • Limited response to markings 	<ul style="list-style-type: none"> • Lack of fluency in the performance • Insufficient sense of stylistic or expressive understanding 	<ul style="list-style-type: none"> • Evidence of an understanding of musical notation 	<ul style="list-style-type: none"> • The musical substance is insufficiently conveyed through performance
Below Pass 0–54%	<ul style="list-style-type: none"> • Accuracy not present to any significant degree • Little or no response to markings • Little or no discernible sense of tempo 	<ul style="list-style-type: none"> • Fluency not present to any significant degree • No sense of stylistic or expressive understanding 	<ul style="list-style-type: none"> • Some evidence of an understanding of musical notation 	<ul style="list-style-type: none"> • No sense of the musical substance conveyed in performance

Aural Tests

The examiner will consider the candidate's responses to the tests, and will award a mark based on the following:

Assessment domain	Musical Knowledge	Musicality
Distinction 85–100%	<ul style="list-style-type: none"> • Consistently accurate and prompt responses 	<ul style="list-style-type: none"> • Clear evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music
Merit 75–84%	<ul style="list-style-type: none"> • Accuracy in most of the tests but with a few incorrect responses 	<ul style="list-style-type: none"> • Some evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music
Pass 65–74%	<ul style="list-style-type: none"> • Reasonable standard of aural perception demonstrated throughout the tests 	<ul style="list-style-type: none"> • Basic evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music
Below Pass 55–64%	<ul style="list-style-type: none"> • Insufficient standard of aural perception demonstrated throughout the tests 	<ul style="list-style-type: none"> • Insufficient evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music
Below Pass 0–54%	<ul style="list-style-type: none"> • Inadequate standard of aural perception demonstrated throughout the tests 	<ul style="list-style-type: none"> • Inadequate evidence of stylistic awareness and/or perception of different approaches to interpreting a passage of music

7.3 Awards of Pass, Pass with Merit or Pass with Distinction

Distinction (85–100%)

A candidate who achieves a Pass with Distinction will have offered a highly accurate, fluent and musical response in all or most of the components. They will have demonstrated secure technical accomplishment and will have shown evidence of excellent musicality. They will have demonstrated a thorough knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a sense of real engagement with, and an understanding of, and at Grades 6 to 8, a sense of individual personality in relation to, the repertoire.

Merit (75–84%)

A candidate who achieves a Pass with Merit will have offered an accurate, fluent and musical response in all or most of the components. They will have demonstrated a good standard of technical accomplishment and will have shown significant evidence of musicality. They will have demonstrated a largely assured knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, some sense of engagement with, some understanding of, and at Grades 6 to 8, an emerging sense of musical personality in relation to, the repertoire.

Pass (65–74%)

A candidate who achieves a Pass will have offered a mostly accurate, fluent and musical response in all or most of the components. They will have demonstrated an acceptable standard of technical accomplishment and will have shown some evidence of musicality. They will have demonstrated some knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed. They will have communicated, through performance, a basic understanding of the repertoire, and ability to engage the listener.

Below pass, upper level (55–64%)

A candidate who achieves a mark in this band will have demonstrated some inaccuracy, lack of fluency, and lack of musicality in all or most of the components. They will not have demonstrated an acceptable standard of technical accomplishment. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been judged to be below the standard required to pass. They will have failed to communicate, through performance, a sufficient degree of understanding of the repertoire, or ability to engage the listener.

Below pass, lower level (0–54%)

A candidate who achieves a mark in this band will have demonstrated significant inaccuracy, lack of fluency, and little or no musicality in all or most of the components. Their standard of technical accomplishment will have been judged as significantly below that required for the grade. Their knowledge and understanding of rudimentary and contextual knowledge in relation to the repertoire performed will have been minimal in relation to the requirements of the grade. They will have failed to communicate, through performance, any discernible understanding of the repertoire, and they will not have succeeded in engaging the listener.

8. Regulated qualifications

8.1 Regulated qualification information

The table below shows the qualification number, title, Guided Learning Hours (GLH), Total Qualification Time (TQT) and credit value of each grade. The awarding organisation is University of West London Qualifications (UWLQ). Please contact us, or consult the Register of Regulated Qualifications: register.ofqual.gov.uk, for further details.

Graded examinations

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
Grade 1	501/1985/0	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 1)	12	60	6
Grade 2	501/2002/5	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 2)	18	90	9
Grade 3	501/2004/9	UWLQ Level 1 Award in Graded Examination in Music Performance (Grade 3)	18	120	12
Grade 4	501/2003/7	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	24	150	15
Grade 5	501/2006/2	UWLQ Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	24	180	18
Grade 6	501/2083/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	36	220	22
Grade 7	501/2082/7	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	48	270	27
Grade 8	501/2066/9	UWLQ Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	54	320	32

Performance diplomas

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
DipLCM	603/3771/0	UWLQ Level 4 Diploma in Music Performance	54	900	90
ALCM	603/3772/2	UWLQ Level 5 Diploma in Music Performance	65	1200	120
LLCM	603/3773/4	UWLQ Level 6 Diploma in Music Performance	108	1800	180
FLCM	600/0758/8	UWLQ Level 7 Diploma in Music Performance	134	2250	225

Teaching diplomas

Level	Qualification Number	Qualification Title	GLH	TQT	Credit
DipLCM	600/0062/4	UWLQ Level 4 Diploma in Music Teaching	60	1000	100
ALCM	600/0829/5	UWLQ Level 5 Diploma in Music Teaching	75	1500	150
LLCM	600/0826/X	UWLQ Level 6 Diploma in Music Teaching	120	2000	200

8.2 RQF levels

The Regulated Qualifications Framework (RQF) has eight levels plus entry level. The table below shows the broad equivalences between UWLQ qualifications and other qualifications within the RQF and higher education.

RQF Level	UWLQ Qualification	Equivalent Standard
1	Grades 1, 2 and 3	GCSE Grades 3 to 1
2	Grades 4 and 5	GCSE Grades 9 to 4
3	Grades 6, 7 and 8	A Level
4	DipLCM in Music Performance and Teaching	First year undergraduate degree module
5	ALCM in Music Performance and Teaching	Second year undergraduate degree module
6	LLCM in Music Performance and Teaching	Final year undergraduate degree module
7	FLCM in Music Performance	Masters degree module

8.3 UCAS tariff points

The Universities and Colleges Admissions Service (UCAS) includes regulated graded music examinations at Grades 6 to 8 in its tariff as follows:

UCAS Points	LCM Practical Examinations			LCM Theory Examinations			A Levels	
	Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8	AS Level	A2 Level
56								A*
48								A
40								B
32								C
30			Distinction					
24			Merit					D
20							A	
18			Pass					
16		Distinction					B	E
14		Merit						
12	Distinction	Pass					C	
10	Merit					Distinction	D	
9						Merit		
8	Pass				Distinction	Pass		
7					Merit			
6				Distinction	Pass		E	
5				Merit				
4				Pass				

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

020 8231 2364
lcme.uwl.ac.uk
lcm.exams@uwl.ac.uk