Clarinet repertoire list

1 January 2011 – 31 December 2018
This repertoire list should be read in conjunction with the current Music Grades Syllabus. Copies are available free of charge via our website, www.uwl.ac.uk/lcmexams, or from the LCM Examinations office.

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

This repertoire list is valid from 1 January 2011 until 31 December 2018.
Introduction

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

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

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

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

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

The following LCM Publications are relevant to this syllabus:

• Specimen Clarinet Sight Reading Tests: Grades and Diplomas (LL11881)
• Specimen Aural Tests (LL189)
• LCM Aural Handbook: a Practical Guide to Teaching and Preparing for LCM Aural Tests (LL205)

LCM Publications are distributed by Music Exchange:
• tel: 0161 946 9301
• email: mail@music-exchange.co.uk

A complete list of titles may be found on their website – www.music-exchange.co.uk

The specimen aural tests are also available as downloads from www.LCMEbooks.org

Related Examinations

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

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

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

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

Acknowledgement

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

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

<table>
<thead>
<tr>
<th></th>
<th>Grades</th>
<th>Recital Grades</th>
<th>Leisure Play</th>
<th>Performance Awards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technical Work</strong></td>
<td>✓</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Performance</strong></td>
<td>3 pieces</td>
<td>4 (or 5) pieces, all selected from repertoire list</td>
<td>4 pieces (3 selected from grade list, plus 1 own choice)</td>
<td>3 pieces</td>
</tr>
<tr>
<td><strong>Viva Voce</strong></td>
<td>✓</td>
<td>Optional for Component 2</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td>✓</td>
<td>Optional for Component 2</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Aural Tests</strong></td>
<td>✓</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>Grades 1–8</td>
<td>Grades 1–8</td>
<td>Levels 1–8</td>
<td>Levels 1–8</td>
</tr>
<tr>
<td><strong>Pre-requisites</strong></td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
<td>Examination</td>
<td>Examination</td>
<td>Examination</td>
<td>DVD</td>
</tr>
</tbody>
</table>
| **Grading**          | Pass: 65–74 %  
Merit: 75–84 %  
Distinction: 85–100 % | Pass: 65–74 %  
Merit: 75–84 %  
Distinction: 85–100 % | Pass: 65–74 %  
Merit: 75–84 %  
Distinction: 85–100 % | Pass: 65–74 %  
Merit: 75–84 %  
Distinction: 85–100 % |
| **Ofqual Accreditation** | ✓      | ✓              | ✗            | ✗                  |
Candidates may use a Bb Clarinet or any suitable beginner instrument, such as the Lyons C Clarinet.

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

**Component 1 - Exercises**

Either: No. 4 and No. 5 (lesson 5A, page 9, slurred notes) A Tune A Day Clarinet (Boston Music/Music Sales)

Or: Ex. 1 and Ex. 2 (unit 5, page 14, slurs) Learn As You Play Clarinet (Boosey & Hawkes)

Or: Ex. 3 and Ex. 4 (level 1) studies Teacher On Tap Book 1: Starting Out (Teacher On Tap)

**Component 2 - Pieces**

Any three to be chosen.

Twinkle Twinkle Little Star (lesson 5, page 8) A Tune A Day Clarinet (Boston Music/Music Sales)

The Boat Song (lesson 5, page 8) A Tune A Day Clarinet (Boston Music/Music Sales)

Lightly Row (lesson 5A) A Tune A Day Clarinet (Boston Music/Music Sales)

Irish Lullaby (page 8) Fifty Five for Fun [solo clarinet] (Fentone/De Haske)

Oranges and Lemons (page 8) Fifty Five for Fun [solo clarinet] (Fentone/De Haske)

A Little Piece (Schumann) (unit 5) Learn As You Play Clarinet (Boosey & Hawkes)

Aria (Gluck) (unit 5) Learn As You Play Clarinet (Boosey & Hawkes)

Soka (with CD backing or accompanied) Teacher On Tap Book 1: Starting Out (Teacher On Tap)

**Component 3 - Questions on Rudiments**

Recognition/identification of stave, barlines, pitch names, note types and values, rest values, all relating to the music performed. The importance of looking after the instrument (e.g. keeping the mouthpiece clean, the pull-through, looking after reeds).
Candidates may use a B flat Clarinet or any suitable beginner instrument, such as the Lyons C Clarinet.

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

Component 1 - Exercises

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

and

Either: Ex. 3 and Ex. 8 (lesson 9, pages 14–15) A Tune A Day Clarinet (Boston Music/Music Sales)
Or: Ex. 1 and Ex. 2 (unit 7, page 18, B flat) Learn As You Play Clarinet (Boosey & Hawkes)
Or: Ex. 8 and Ex. 9 (level 1) studies Teacher On Tap Book 1: Starting Out (Teacher On Tap)

Component 2 - Pieces

Any three to be chosen.

Abide With Me (lesson 6, page 11) A Tune A Day Clarinet (Boston Music/Music Sales)
Lightly Row (lesson 6, page 11) A Tune A Day Clarinet (Boston Music/Music Sales)
Au Clair de la Lune [duet, upper part] (lesson 6) A Tune A Day Clarinet (Boston Music/Music Sales)
Johnny Todd (page 14) Fifty Five for Fun [solo clarinet] (Fentone/De Haske)
Amazing Grace (page 17) Fifty Five for Fun [solo clarinet] (Fentone/De Haske)
Duo [duet, upper part] (unit 7) Learn As You Play Clarinet (Boosey & Hawkes)
Melody in a Phrygian Mode (Bartók) Learn As You Play Clarinet (Boosey & Hawkes)
Introducing the Eighth Note (Quaver) (with CD backing or accompanied) Teacher On Tap Book 1: Starting Out (Teacher On Tap)

Component 3 - Questions on Rudiments

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

**Component 1 - Technical Work**

Candidates should prepare Option 1 OR Option 2.

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

*(suggested tempo: *m.m. crotchet = 60 when played in quavers)*

to be played tongued and slurred:

G and F major (one octave); A minor (one octave) [harmonic OR melodic minor scale, at candidate’s choice]

**Option 2: Scale and Study**

Scale: G major (requirements as for Option 1)

Study: The Middle Man *(p5)* from 38 More Modern Studies for Clarinet *(Rae)* *(Universal 21554)*

**Component 2 - Performance**

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

There should be evidence of contrast in the programme.

**LIST A**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece 1</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEMNITZ</td>
<td>No. 2 OR No. 3 OR No. 4 <em>(p3)</em> from Elementary School for Clarinet <em>(Peters)</em></td>
<td></td>
</tr>
<tr>
<td>GLUCK</td>
<td>Aria <em>(p15)</em> from Learn As You Play Clarinet <em>(Boosey &amp; Hawkes)</em></td>
<td></td>
</tr>
<tr>
<td>GUMBLEY</td>
<td>Frog Hop OR First Base from Cool School <em>(Clarinet)</em> <em>(Brass Wind)</em></td>
<td></td>
</tr>
<tr>
<td>LAWRANCE</td>
<td>Russian Dance from Winners Galore <em>(Clarinet)</em> <em>(Brass Wind)</em></td>
<td></td>
</tr>
<tr>
<td>LEWIN</td>
<td>I Had a Little Dove OR Lady Owen’s Delight OR Cantilena Song from Studies for Clarinet <em>(ABRSM)</em></td>
<td></td>
</tr>
<tr>
<td>LYONS</td>
<td>No. 4 from Clarinet Studies <em>(Useful Music U30)</em></td>
<td></td>
</tr>
<tr>
<td>NIGHTINGALE</td>
<td>A Small Step OR Coo’s Blues OR Ready Aim Fire from Easy Jazzy ‘Tudes <em>(Warwick Music)</em></td>
<td></td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Ex. 4 OR Ex. 5 OR Ex. 6 (Level 2) studies from Teacher On Tap Book 1: Starting Out <em>(Teacher On Tap)</em></td>
<td></td>
</tr>
<tr>
<td>RAE</td>
<td>Proclamation OR First Waltz from Style Workout for Solo Clarinet <em>(Universal)</em></td>
<td></td>
</tr>
<tr>
<td>RAE</td>
<td>Spiritual OR Diggin’ Deep (Lesson 10, p29) from Introducing the Clarinet <em>(Universal 165851)</em></td>
<td></td>
</tr>
<tr>
<td>RAE</td>
<td>The Middle Man from 38 More Modern Studies for Clarinet [if not played in Component1] <em>(Universal 21554)</em></td>
<td></td>
</tr>
<tr>
<td>REYNOLDS</td>
<td>Undercover (No. 2) OR Backtrack (No. 5) from 40 Modern Studies for Solo Clarinet <em>(Universal)</em></td>
<td></td>
</tr>
</tbody>
</table>

**LIST B**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece 1</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAMBERLAIN</td>
<td>Rollerblading from Step It Up <em>(Faber)</em></td>
<td></td>
</tr>
<tr>
<td>COURT</td>
<td>Autumn Leaves from First Recital Series <em>(Curnow)</em></td>
<td></td>
</tr>
<tr>
<td>GLUCK</td>
<td>Chorus from Paris and Helen from Learn As You Play Clarinet <em>(Boosey &amp; Hawkes)</em></td>
<td></td>
</tr>
<tr>
<td>HOUNSOME</td>
<td>Activate OR Spirals from Upbeat! for Clarinet Book 1 <em>(Music Exchange)</em></td>
<td></td>
</tr>
<tr>
<td>JOHNSON</td>
<td>Reflections from First Recital Series <em>(Curnow)</em></td>
<td></td>
</tr>
<tr>
<td>LEFEVRE</td>
<td>March from Music Through Time for Clarinet Book 1 <em>(Harris)</em> <em>(OUP)</em></td>
<td></td>
</tr>
<tr>
<td>LYONS</td>
<td>Nutty Flavour OR Miss P Dolce from New Clarinet Solos Book 1 <em>(Useful Music)</em></td>
<td></td>
</tr>
<tr>
<td>NORTON</td>
<td>Promises from Microjazz Collection Book 2 <em>(Boosey &amp; Hawkes)</em></td>
<td></td>
</tr>
<tr>
<td>NORTON</td>
<td>Soldier Boy OR Under A Cloud from Microjazz Collection Book 1 <em>(Boosey &amp; Hawkes)</em></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>Selection</td>
<td>Source</td>
</tr>
<tr>
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<td>----------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Nashville Express OR Valse Veird <strong>from</strong> Teacher On Tap Book 1: Starting Out (<strong>Teacher On Tap</strong>)</td>
<td></td>
</tr>
<tr>
<td>PURCELL</td>
<td>Rigaudon <strong>from</strong> Ten Easy Tunes for Clarinet (arr. Griffiths) <strong>(Fentone/De Haske)</strong></td>
<td></td>
</tr>
<tr>
<td>PURCELL</td>
<td>Song <strong>from</strong> Music Through Time for Clarinet Book 1 (Harris) <strong>(OUP)</strong></td>
<td></td>
</tr>
<tr>
<td>RAE</td>
<td>Miss Natalie OR Evening Breeze <strong>from</strong> Latin Clarinet <strong>(Universal)</strong></td>
<td></td>
</tr>
<tr>
<td>READE</td>
<td>Romance <strong>from</strong> First Book of Clarinet Solos <strong>(Faber)</strong></td>
<td></td>
</tr>
<tr>
<td>PURCELL</td>
<td>Song <strong>from</strong> Music Through Time for Clarinet Book 1 (Harris) <strong>(OUP)</strong></td>
<td></td>
</tr>
<tr>
<td>TRAD.</td>
<td>Kalinka <strong>from</strong> Ten Easy Tunes for Clarinet (arr. Griffiths) <strong>(Fentone/De Haske)</strong></td>
<td></td>
</tr>
<tr>
<td>TRAD.</td>
<td>Riddle Song <strong>from</strong> The Joy of Clarinet <strong>(Yorktown / Music Sales)</strong></td>
<td></td>
</tr>
<tr>
<td>TRAD.</td>
<td>Riding On A Donkey OR Hatikvah OR Pierrot <strong>from</strong> First Book of Clarinet Solos <strong>(Faber)</strong></td>
<td></td>
</tr>
<tr>
<td>TRAD.</td>
<td>Shepherd’s Hey <strong>from</strong> First Book of Clarinet Solos <strong>(Faber)</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Component 3 - Viva Voce**

7 marks

See pages 24–25.

**Component 4 - Sight Reading**

10 marks

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

**Component 5 - Aural Tests**

8 marks

See pages 26–30. Specimen tests and a handbook are available (details on page 4).
Clarinet: Grade 2

Component 1 - Technical Work  
Candidates should prepare Option 1 OR Option 2.

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

**Option 2: Scale and Study**
Scale:  C major (requirements as for Option 1)  
Study:  Staccato Dance (p8) from 38 More Modern Studies for Clarinet (Rae)  
*(Universal 21554)*

Component 2 - Performance  
Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.  
There should be evidence of contrast in the programme.

**LIST A**

DEM NITZ  
No. 5 OR No. 6 OR No. 7 (p4) from Elementary School for Clarinet  
*(Peters Edition P2417)*

GLUCK  
March from Starters for Clarinet (arr. Lewin)  
*(ABRSM)*

GUM BLEY  
Tongue and Groove from Cool School  
*(Brass Wind)*

LANGEY  
Ex. 45 (with triplets) (p35) from The Clarinet  
*(Boosey & Hawkes)*

LAWRANCE  
Theme from William Tell (p. 4) OR Rondo (p. 6) from Winners Galore (Clarient)  
*(Brass Wind)*

LULLY  
Ariette from Learn As You Play Clarinet  
*(Boosey & Hawkes)*

LYONS  
No. 9 OR No. 26 from Clarinet Studies  
*(Useful Music U30)*

NIGHTINGALE  
Three Step OR The Stinger OR Big Mama from Easy Jazzy ‘Tudes  
*(Warwick Music)*

PERCIVAL  
Ex. 2 OR Ex. 3 OR Ex. 6 (Level 3) from Teacher On Tap Book 1: Starting Out(Teacher On Tap)

RAE  
In The Fast Lane (Lesson 13, p35) from Introducing the Clarinet  
*(Universal)*

RAE  
Jig in C (No. 5) OR Open Spaces (No. 6) from Style Workout for Solo Clarinet  
*(Universal)*

RAE  
Staccato Dance from 38 More Modern Studies for Clarinet [if not played in Component 1]  
*(Universal 21554)*

RAE  
The Big One OR Slow Motion from 40 Modern Studies for Solo Clarinet  
*(Universal)*

REYNOLDS  
Allegretto (No. 4) OR Andantino (No. 5) from The Clarinetist’s Progress Book 1 (Hunt Edition)

**LIST B**

ALAN  
Legend from 1st Recital Series (Clarinet)  
*(Curnow)*

CHAMBERLAIN  
The Red Admiral OR O Soldier Soldier from Step It Up  
*(Faber)*

DANZI  
Potpourri from First Repertoire for Clarinet (Harris & Johnson)  
*(Faber)*

DAVIES & READE  
Finnish Folksong OR Merry Peasant from First Book of Clarinet Solos  
*(Faber)*

HOUNSOME  
Musical Box from Upbeat! for Clarinet Book 1  
*(Music Exchange)*

KABALEVSKY  
Chit-Chat from Joy of Clarinet  
*(Music Sales)*

LINDSAY  
Crab Apple Crossing from 1st Recital Series (Clarinet)  
*(Curnow)*

LYONS  
Bonjour OR Velvet from New Clarinet Solos Vol. 2  
*(Useful Music)*

NORTON  
Tread Softly from Microjazz Book 2  
*(Boosey & Hawkes)*

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*Universal 21554*
PLEYEL Minuet from Clarinet Fancies (Boston Music/Music Sales)
PURCELL Lilliburlero from Music Through Time Book 2 (OUP)
PURCELL Rigaudon from Clarinet Fancies (Boston Music/Music Sales)
RAE Lost in the Clouds from Blue Clarinet (Universal 19764)
RAE Winter Sun OR Blue Habanera from Latin Clarinet (Universal 17383)
REINECKE Landler from First Book of Clarinet Solos (Faber)
SCHUBERT The Trout from The Joy of Clarinet (Yorktown/Music Sales)
TRAD. Marian from The Joy of Clarinet (Yorktown/Music Sales)
TRAD. When the Saints from The Joy of Clarinet (Yorktown/Music Sales)
VAUGHAN WILLIAMS No. 2 (Andante Sostenuto) from Six Studies in English Folksong (Stainer & Bell)
WEDGWOOD Take It Easy OR Land of Hope and Glory from Up-Grade! Clarinet Grades 1–2 (Faber)
WEILL September Song from What Else Can I Play? Grade 2 (Faber)

**Component 3 - Viva Voce**
7 marks

See pages 24–25.

**Component 4 - Sight Reading**
10 marks

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

**Component 5 - Aural Tests**
8 marks

See pages 26–30. Specimen tests and a handbook are available (details on page 4).
Component 1 - Technical Work  
Candidates should prepare Option 1 OR Option 2.

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

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

Component 2 - Performance  
Performance of three pieces: one piece from List A, one piece from List B, one piece from either List A or List B.  
There should be evidence of contrast in the programme.

LIST A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEMNITZ</td>
<td>No. 4 (p9) OR No. 10 (p8) from Elementary School for Clarinet</td>
<td>(Peters Edition 2417)</td>
</tr>
<tr>
<td>GUMBLEY</td>
<td>Puddle Jump from Cool School: Clarinet</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td>KÁROLYI</td>
<td>Dance (p45) from Learn As You Play Clarinet</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>LANGEY</td>
<td>Ex. 35 (Scale of D minor section, p29) from The Clarinet</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td>LAWRANCE</td>
<td>Prelude (p11) OR Radetzky March (p18) from Winners Galore (Clarinet)</td>
<td>(Brass Wind)</td>
</tr>
<tr>
<td>LEWIN</td>
<td>Sweet Sorrow OR La Biondina from Starters for Clarinet</td>
<td>(ABRSM)</td>
</tr>
<tr>
<td>LYONS</td>
<td>No. 28 OR No. 30 from Clarinet Studies</td>
<td>(Useful Music U30)</td>
</tr>
<tr>
<td>NIGHTINGALE</td>
<td>Ernie’s Blues OR Skipping OR Slinky from Easy Jazzy ‘Tudes</td>
<td>(Warwick Music)</td>
</tr>
<tr>
<td>PERCIVAL</td>
<td>Ex. 1 OR Ex. 5 OR Ex. 7 (Level 5) from Teacher On Tap Book 1: Starting Out</td>
<td>(Teacher On Tap)</td>
</tr>
<tr>
<td>RAE</td>
<td>Chandelier Waltz OR Strange But True from Style Workout for Solo Clarinet</td>
<td>(Universal)</td>
</tr>
<tr>
<td>RAE</td>
<td>In the Beginning OR Passing Time OR Forever from 40 Modern Studies for Solo Clarinet</td>
<td>(Universal)</td>
</tr>
<tr>
<td>RAE</td>
<td>Olympic Flame (p10) from 38 More Modern Studies for Clarinet [if not played in Component 1]</td>
<td>(Universal 21554)</td>
</tr>
<tr>
<td>REYNOLDS</td>
<td>Crisply (No. 12) OR Moderato (No. 13) from The Clarinettist’s Progress Book 1</td>
<td>(Hunt Edition)</td>
</tr>
<tr>
<td>SPARKE</td>
<td>Hymn No. 1 (No. 15) OR Hymn No. 2 (No. 16) from Super Studies</td>
<td>(Anglo Music/De Haske)</td>
</tr>
<tr>
<td>TRAD.</td>
<td>Londonderry Air (p68) from Introducing the Clarinet (arr. Rae) [as solo]</td>
<td>(Universal 165851)</td>
</tr>
<tr>
<td>WESTON</td>
<td>No. 5 OR No. 6 from 50 Classical Studies</td>
<td>(Fentone/De Haske)</td>
</tr>
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LIST B

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

7 marks

See pages 24–25.

**Component 4 - Sight Reading**

10 marks

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

**Component 5 - Aural Tests**

8 marks

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

Candidates should prepare Option 1 OR Option 2.

**Option 1: Scales and Arpeggios** (ascending and descending from memory)  
(suggested tempo: m.m. crotchet = 72 when played in quavers)

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

**Option 2: Scale and Study**

Scale: D minor (requirements as for Option 1)
Study: Straight Five (p11) from 38 More Modern Studies for Clarinet (Rae)  
(Universal 21554)

Component 2 - Performance

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

**LIST A**

<table>
<thead>
<tr>
<th>Author</th>
<th>Piece</th>
<th>Source</th>
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<tr>
<td>DEMNITZ</td>
<td>No. 2 (p10) OR No. 5 (p12)</td>
<td>Elementary School for Clarinet (Peters Edition P2417)</td>
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<tr>
<td>GUMBLEY</td>
<td>Zig Zag OR Haunting Cool</td>
<td>Cool School (Brass Wind)</td>
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<tr>
<td>LANGEY</td>
<td>Ex. 1 OR Ex. 2 (with arpeggios, p75)</td>
<td>The Clarinet (Boosey &amp; Hawkes)</td>
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<tr>
<td>ILYNSKY</td>
<td>Berceuse from Starters for</td>
<td>Clarinet Studies (ABRSM)</td>
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<td></td>
<td>Clarinet (arr. Lewin)</td>
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<tr>
<td>LYONS</td>
<td>No. 29 OR No. 32 from</td>
<td>Clarinet Studies (Useful Music U30)</td>
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<td>Clarinet Studies</td>
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<td>NIGHTINGALE</td>
<td>Hill Billy OR Passion Fruit</td>
<td>Easy Jazzy ‘Tudes (Warwick Music)</td>
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<td>Samba from</td>
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<tr>
<td>PERCIVAL</td>
<td>Ex. 6 OR Ex. 7 OR Ex. 8 (Level 6)</td>
<td>Teacher On Tap Book 1: Starting Out(Teacher On Tap)</td>
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<td>RAE</td>
<td>Scale Model OR Epilogue</td>
<td>Style Workout for Solo Clarinet (Universal)</td>
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<td>from Style Workout for Solo</td>
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<td>Clarinet [if not played in</td>
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<td>Component 1]</td>
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<td>RAE</td>
<td>Straight Five (p11)</td>
<td>38 More Modern Studies for Clarinet [if not played in Component 1]</td>
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<td>from</td>
<td>(Universal 21554)</td>
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<td>REYNOLDS</td>
<td>Tumbledown Blues OR Ted’s</td>
<td>40 Modern Studies for Solo Clarinet (Universal)</td>
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<td>Shuffle</td>
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<td>SCHUMANN</td>
<td>First Loss from</td>
<td>Learn As You Play Clarinet (Boosey &amp; Hawkes)</td>
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<td>The Clarinettist’s Progress</td>
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<td>Book 1</td>
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<td>SPARKE</td>
<td>Aria (No. 7) from</td>
<td>Super Studies (Anglo Music/De Haske)</td>
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<td>TRAD.</td>
<td>The Groves of Blarney</td>
<td>Starters for Clarinet (arr. Lewin) (ABRSM)</td>
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<td>WESTON</td>
<td>No. 8 OR No. 10 from</td>
<td>50 Classical Studies (Fentone/De Haske)</td>
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**LIST B**

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<tr>
<td>BIZET</td>
<td>Habanera from 1st Recital</td>
<td>Series (Clarinet) (Curnow)</td>
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<td>Series (Clarinet)</td>
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<td>BRUCH</td>
<td>Swedish Dance from First</td>
<td>Repertoire for Clarinet (Harris &amp; Johnson)</td>
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<td>Repertoire for Clarinet</td>
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<tr>
<td>CORELLI</td>
<td>Sarabande from The Joy of</td>
<td>Clarinet (Yorktown/Music Sales)</td>
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<tr>
<td></td>
<td>Clarinet</td>
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<tr>
<td>CURNOW</td>
<td>Soaring from 1st Recital</td>
<td>Series (Clarinet) (Curnow)</td>
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<td></td>
<td>Series (Clarinet)</td>
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<tr>
<td>DUNHILL</td>
<td>No. 1 Andante Espressivo</td>
<td>from Phantasy Suite (Boosey &amp; Hawkes)</td>
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<td>from</td>
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<tr>
<td>FERGUSON</td>
<td>Pastoral from Four Short</td>
<td>Pieces (Boosey &amp; Hawkes)</td>
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Component 3 - Viva Voce

See pages 24–25.

Component 4 - Sight Reading

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

Component 5 - Aural Tests

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

Candidates should prepare Option 1 OR Option 2.

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

Option 2: Scale and Study
Scale: Chromatic scale starting on C (requirements as for Option 1)
Study: 5th Avenue (p.15) from 38 More Modern Studies for Clarinet (Rae) (Universal 21554)

Component 2 - Performance

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

LIST A

DAVIES & HARRIS No. 48 OR No. 50 from 80 Graded Studies for Clarinet Book 1 (Faber)
DEMNITZ No. 15 Scherzo (p38) OR No. 16 Allegro Con Fuoco (p.39) from Elementary School for Clarinet (Peters P2417)
ENDERSON No. 27 (Marcato) OR No. 28 (Moderato) from Supplementary Studies for Clarinet (Rubank/Hal Leonard)
HARRISON Calypso Collapsor OR Rededale Hornpipe from Amazing Studies for Clarinet (Boosey & Hawkes)
LANGEY No. 94 Allegretto (p91) OR No. 97 Allegro non troppo (p.96) from The Clarinet (Boosey & Hawkes)
LYONS No. 35 OR No. 36 OR No. 39 from Clarinet Studies (Useful Music U30)
MADDEN Priceless from 20 Crucial Clarinet Studies (Spartan Press)
NIGHTINGALE The Turkey OR Five Brew OR Transposition Blues from Easy Jazzy 'Tudes (Warwick Music)
PERCIVAL Ex. 5 OR Ex. 7 OR Ex. 8 (Level 7) from Teacher On Tap Book 1: Starting Out (Teacher On Tap)
RAE 5th Avenue (p15) from 38 More Modern Studies for Clarinet (if not played in Component 1) (Universal 21554)

RAE Down to Earth OR Exclusive from 40 Modern Studies for Solo Clarinet (Universal)
RAE Intrada OR Bagatelle from 12 Modern Etudes for Solo Clarinet (Universal)
REYNOLDS Andantino (No. 16B) OR Lilting (No. 19) OR Andante (No. 21B) OR Allegretto (No. 23) from The Clarinettist’s Progress Book 1 (Hunt Edition)
SPARKE Variations (No. 12) from Super Studies (Anglo Music/De Haske)
WESTON No. 26 OR No. 27 from 50 Classical Studies (Fentone/De Haske)
LIST B

ARNOLD
Sonatina (2nd movt. only) (Lengnick/Elkin)

BAERMANN
Tarantella from Concert Repertoire for Clarinet (Harris & Johnson) (Faber)

BUSH
À M Darius Milhaud OR M Erik Satie from Tributes (Thames TH978199)

CRUSELL
Menuetto and Trio from Quartet in C minor Op. 4 from Clarinet Solos Vol. 2 (Chester/Music Sales)

DEBUSSY
Golliwogg’s Cakewalk from Two Pieces (Mackie) (Chester/Music Sales)

DUNHILL
Allegretto (2nd movt.) from Phantasy Suite (Boosey & Hawkes)

FERGUSON
Burlesque from Four Short Pieces (Boosey & Hawkes)

FINZI
Forlana OR Romance from Five Bagatelles (Boosey & Hawkes)

GADE
No. 2 (Allegro Vivace) OR No. 3 (Ballade) (Moderato only) from Fantasias Op. 43 (Edition Wilhelm Hansen/Music Sales)

JACOB
Homage to JSB from 5 Pieces for Solo Clarinet (OUP)

KELLY
Sentimental OR Nervous from Mood Pieces (Stainer & Bell)

LEDBURY
Liquorice Stick from All Jazzed Up (Brass Wind)

LUTOSLAWSKI
No. 4 (Andante) from Dance Preludes (Chester/Music Sales)

MOZART
5th movt. from Divertimento No. 2 (Chester/Music Sales)

MOZART
Minuet and Trio (2nd movt.) from Divertimento No. 2 (Chester/Music Sales)

NIELSEN
Fantasy for Clarinet & Piano (Edition Wilhelm Hansen/Music Sales)

OBERTHUR
Reminiscences De Joie from Second Book of Clarinet Solos (Faber)

PARKER
Eel Pie Island (Brass Wind)

PERCIVAL
Canzonetta OR Romance from Teacher On Tap Book 2: Intermediate (Teacher On Tap)

RAEMEUAU
Courante OR 2me Minuet [without the DC to 1er Minuet] from Suite (Boosey & Hawkes)

READE
Mists OR Summer from The Victorian Kitchen Garden (Weinberger/Faber)

READE
Theme from The Antiques Roadshow (Weinberger/Faber)

RIDOUT
Sonatina (1st movt. only) (Schott)

SCHUBERT
La Pastorella (No. 5) from Clarinet Solos Vol. 3 (Chester/Music Sales)

SCHUMANN
No. 1 from Fantasy Pieces [A or B flat clarinet] (Peters Edition)

VAN GORP
Relaxation from Master Swop [to be performed with CD backing or piano accompaniment] (De Haske)

Component 3 - Viva Voce

7 marks

See pages 24–25.

Component 4 - Sight Reading

10 marks

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

Component 5 - Aural Tests

8 marks

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

Component 1 - Technical Work

Candidates should prepare Option 1 OR Option 2.

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

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

Component 2 - Performance

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

LIST A

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

DEMNITZ No. 13 (Allegretto grazioso) (p20) OR No. 7 (Alla marcia) (p. 30)
from Elementary School for Clarinet (Peters Edition 2417)

GUMBLEY Cool School from Cool School (Brass Wind)

LANGEY No. 85 Moderato (p77) OR No. 89 Allegro Maestoso (p83) from The Clarinet (Boosey & Hawkes)

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

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

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

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

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

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

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

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

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

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

VAUGHAN WILLIAMS Lento (No. 4) AND Allegro vivace (No. 6) from Six Studies in English Folksong (Stainer & Bell)
WEBER Concerto in F minor Op. 73 No. 1 (2nd movt. only) (Breitkopf)

Component 3 - Viva Voce 7 marks

See pages 24–25.

Component 4 - Sight Reading 10 marks

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

Component 5 - Aural Tests 8 marks

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

Candidates should prepare Option 1 OR Option 2.

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

Option 2: Scale and Studies

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

Component 2 - Performance

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

LIST A

BITSCH Tempo Giusto (No. 1) OR Moderato (No. 5) OR Presto (No. 9) from Douze Etudes De Rhytme (Leduc/UMP)
DAVIES & HARRIS Romance (No. 64) OR Allegro Con Fuoco (No. 69) from 80 Graded Studies for Clarinet (Faber)
LANGEY No. 91 Allegretto ben marcato (p85) OR No. 90 Moderato (p84) from The Clarinet (Boosey & Hawkes)
LYONS No. 42 from Clarinet Studies (Useful Music U30)
MADDEN Bridge Water from 20 Crucial Clarinet Studies [if not played in Component 1] (Spartan Press)
MÜLLER Moderato (No. 13) OR Allegro Brillante (No. 19) from 30 Studi in Tutti le Tonalita (Ricordi ER1327)
PERCIVAL Ex. 3 OR Ex. 4 OR Ex. 5 OR Ex. 6 (Level 13) from Teacher On Tap Book 3: Advanced (Teacher On Tap)
RAE Coastal Reflections (No. 34) from 38 More Modern Studies for Clarinet [if not played in Component 1] (Universal 21554)
RAE Round and Round OR Nomad from 40 Modern Studies for Solo Clarinet (Universal)
RAE Vivo OR Movement from 12 Modern Etudes for Solo Clarinet (Universal)
REYNOLDS No. 8 from The Clarinettist’s Progress Book 2 (Hunt Edition)
SPARKE Which Finger (6) OR Threasy Does It (8) from Super Studies (Anglo Music/De Haske)
UHL No. 11 (Allegro Risoluto) from 48 Studies Book 1 (Schott)
WESTON No. 28 (Andantino) OR No. 39 (Scherzo) OR No. 42 (Adagio) from 50 Melodious Studies (Fentone/De Haske)
WESTON No. 32 (Gipsy Air) OR No. 37 (Moderato) OR No. 39 (Adagio) OR No. 40 (Allegro) from 50 Classical Studies (Fentone/De Haske)
LIST B

BARTOK Marantel from Roumanian Folk Dances (Universal)
BLISS Pastoral (A or B flat clarinet) (Novello/Music Sales)
BRAHMS Sonata in F minor (4th movt. Vivace) (Lengnick)
BUSH To Mr Artie Shaw from Tributes (Thames TH978199)
COE Some Other Autumn from Jazzed Up Too (Coe edition) (Brass Wind)
CRUSELL Concerto in F minor Op. 5 (2nd movt. only, Andante pastorale)

DANKWORTH Pavane from Suite for Emma (Chester/Music Sales)
DUNHILL Andante Espressivo and Allegro Animito (6th movt.) from Phantasy Suite (Boosey & Hawkes)
FALLA Pantamima from Two Pieces from El Amor Brujo (Chester/Music Sales)
HINDEMITH Sonata: 2nd movement (Schott)
HOROVITZ Valdemosa from Two Majorcan Pieces (IMP)
HUGHES Scherzo Tarantelle from Sonata Capriccioso (Emerson)
HURLSTONE Scherzo (No. 4) from Four Characteristic Pieces (Emerson E97)
JACOB Scherzo and Trio OR Soliloquy from Five Pieces for Solo Clarinet (OUP)
KELLY Fanfares for a Stately Progress from Don Quixote Suite (Emerson)
LUTOSLAWSKI No. 2 (Andantino) from Dance Preludes (Chester/Music Sales)
McCABE Nocturne - Aria from Three Pieces for Clarinet and Piano (Novello/Music Sales)
MOZART Church Sonata No. 4 from Four Church Sonatas K. 336 [cadenza optional] (Boosey & Hawkes)
MOZART Clarinet Quintet (1st movt. only) (Boosey & Hawkes)
PERCIVAL Habanera OR Little Fugue from Teacher On Tap Book 3: Advanced (Teacher On Tap)
PIERNÉ Canzonetta (Leduc/UMP)
POULENC Clarinet Sonata (2nd movt.) (Chester/Music Sales)
POWER Skive Jive from All That Jazz (Arrendorff/MDV)
RAMEAU 1er Rigaudon AND 2me Rigaudon from Suite [without repeats] (Boosey & Hawkes)
RAVEL Pièce en forme de Habanera (Leduc/UMP)
RIDOUT Concertino (EITHER movts. 1 & 2 OR movts. 2 & 3) (Emerson)
RIDOUT Sonatina (1st movt. OR 3rd movt.) (Schott)
RODGERS Spanish Sonata (1st movt.) (Stainer & Bell)
STAMITZ Concerto in B flat major (3rd movt. Poco Presto) (Schott)
STANFORD Sonata (1st movt. only) (Stainer & Bell)
STANFORD Three Intermezzi: No. 2 OR No. 3 (Chester/Music Sales)
STRAVINSKY No. 1 from Three Pieces for Clarinet Solo (Chester/Music Sales)
TAILLEFERRE Arabesque (Lemoine / UMP)
TEMPLETON Bach Goes to Town from Concert Repertoire for Clarinet (Harris & Johnson) (Faber)
THOMPSON Something Blue (Studio Music)

Component 3 - Viva Voce

See pages 24–25.

Component 4 - Sight Reading

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

Component 5 - Aural Tests

See pages 26–30. Specimen tests and a handbook are available (details on page 4).
**Clarinet: Grade 8**

**Component 1 - Technical Work**

Candidates should prepare Option 1 OR Option 2.

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

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

- to be played legato tongued, staccato tongued and slurred:
  - All major and minor keys (E-G incl. three octaves, all others two octaves) [harmonic AND melodic minor scales]
  - Chromatic scale starting on any note from E-G inclusive (three octaves)
  - Whole tone scale starting on C and C sharp (two octaves)
  - Diminished 7th arpeggios in keys up to 5 sharps and flats inclusive (two octaves)
  - Diminished 7th arpeggios starting on E, F and F sharp (three octaves)

**Option 2: Scale and Studies**

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

**Component 2 - Performance**

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

There should be evidence of contrast in the programme.

Candidates may offer ONE own choice piece (not included in the Grades 1–8 lists), which is appropriately demanding technically and/or expressively for this level, in place of one of the listed pieces.

**LIST A**

<table>
<thead>
<tr>
<th>Bitsch</th>
<th>Moderato senza rigore (No. 2) OR Vivace (No. 4) OR Vivace (No. 6) <em>from Douze Etudes De Rythme</em> <em>(Leduc/UMP)</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Davies &amp; Harris</td>
<td>Adagio (No. 76) OR Allegretto (No. 77) OR Cappriccio (No. 75) <em>from 80 Graded Studies for Clarinet Book 2</em> <em>(Faber)</em></td>
</tr>
<tr>
<td>Langey</td>
<td>Poco lento (p99) or No. 92 Allegro moderato (p86) <em>from The Clarinet</em> <em>(Useful Music U30)</em></td>
</tr>
<tr>
<td>Lyons</td>
<td>No. 43 OR No. 45 <em>from Clarinet Studies</em> <em>(Boosey &amp; Hawkes)</em></td>
</tr>
<tr>
<td>Madden</td>
<td>Favourite Games <em>from 20 Crucial Clarinet Studies</em> [if not played in Component 1] <em>(Spartan Press)</em></td>
</tr>
<tr>
<td>Müller</td>
<td>Allegro moderato (No. 21) OR Moderato assai (No. 28) OR Tempo di Polacca (No. 29) <em>from 30 Studi in Tutti le Tonalita</em> <em>(Ricordi ER1327)</em></td>
</tr>
<tr>
<td>Percival</td>
<td>Ex. 4 (Level 15) OR Ex. 3 (Level 16) OR Ex. 14 (Level 17) <em>from Teacher On Tap Book 3: Advanced</em> <em>(Teacher On Tap)</em></td>
</tr>
<tr>
<td>Rae</td>
<td>Inside-Out OR Frenzy <em>from 40 Modern Studies for Solo Clarinet</em> <em>(Universal)</em></td>
</tr>
<tr>
<td>Rae</td>
<td>New Work (No. 37) <em>from 38 More Modern Studies for Clarinet</em> [if not played in Component 1] <em>(Universal)</em></td>
</tr>
<tr>
<td>Rae</td>
<td>Preludium OR Caprice <em>from 12 Modern Etudes for Solo Clarinet</em> <em>(Universal)</em></td>
</tr>
<tr>
<td>Sparke</td>
<td>Finger Twister No. 2 (No. 25) OR Three Fives and Sevens (No. 26) <em>from Super Studies</em> <em>(Anglo Music/De Haske)</em></td>
</tr>
<tr>
<td>Sparke</td>
<td>TTT Technical Exercise for Tonguing (p8) <em>from Super Studies: 26 Progressive Studies for Clarinet</em> <em>(Anglo Music)</em></td>
</tr>
<tr>
<td>Uhl</td>
<td>Allegretto (No. 10) OR Con moto cantabile (No. 18) OR Allegro (No. 13) <em>from 48 Studies for Clarinet</em> <em>(Schott)</em></td>
</tr>
</tbody>
</table>
WESTON
Andante con moto (No. 41) OR Moderato (No. 46) from 50 Classical Studies
(Fentone/De Haske)

WESTON
Tempo di Polacca (No. 40) OR Scherzando (No. 44) Moderato (No. 47)
from 50 Melodious Studies
(Fentone/De Haske)

LIST B

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

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

BUSH
To Mr Harold Arlen from Tributes
(Thames)

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

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

DEBUSSY
En bateau from Debussy Clarinet Album
(Boosey & Hawkes)

FINZI
Fughetta from Five Bagatelles
(Boosey & Hawkes)

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

GROVLEZ
Sarabande et Allegro
(Chappell/Emerson)

HOROVITZ
Paguera OR Valdemosu from Two Majorcan Pieces
(IMP)

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

HURLSTONE
Ballade from Four Characteristic Pieces
(Emerson)

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

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

LUTOSLAWSKI
Dance Preludes (No. 3 AND No. 5)
(Chester/Music Sales)

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

McCABE
Improvisation (No. 2) from Three Pieces For Clarinet
(Emerson)

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

MILHAUD
Sonatine (1st OR 3rd movt.)
(Boosey & Hawkes)

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

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

POULENC
Clarinet Sonata (1st OR 3rd movt.)
(Thames)

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

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

SAINT-SÄENS
Sonata (1st OR 4th movt.)
(Thames)

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

SPOHR
Concerto No. 3 in F minor (3rd movt. Vivace non troppo)
(Stainer & Bell)

STANFORD
Sonata Op. 129 (2nd movt., Caoine)
(International Music Co. 2257)

STRAVINSKY
No. 3 from Three Pieces for Clarinet Solo
(Chappell/Emerson)

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

Component 3 - Viva Voce

See pages 24–25.

Component 4 - Sight Reading

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

Component 5 - Aural Tests

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

Notes:

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

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

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

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

Requirements:

Grades 1 and 2

Candidates should be able to:

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

Grade 3

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

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

Grade 4

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

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

In addition to the requirements for Grades 1-4, candidates may be asked to:

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

Grade 6

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

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

Grade 7

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

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

Grade 8

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

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

Notes:

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

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

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

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

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

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

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

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

Requirements:

**Grade 1**

**Rhythm**

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

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

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

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

**Pitch**

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

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

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

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

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

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

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

1 (a) identify the time signature as “3” or “4” time (1 mark).

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

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

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

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

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

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

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

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

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

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

Grade 3

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Grade 5

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Grade 7

1(a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall dynamics
- to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).

1(b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm their description of the form (4 marks).

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

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

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

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

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