



UNIVERSITY OF  
**WEST LONDON**

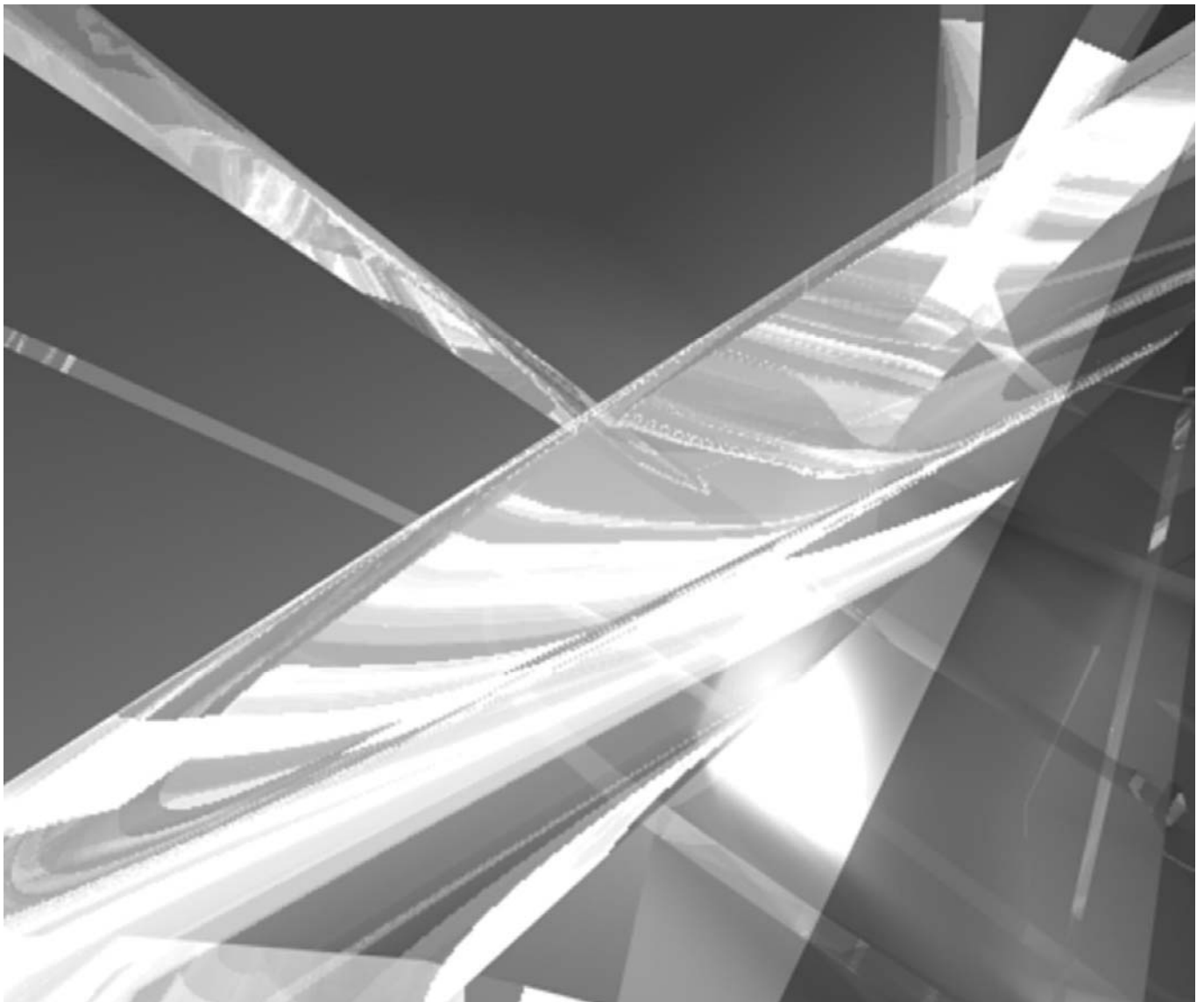
LONDON COLLEGE OF MUSIC EXAMINATIONS

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# Clarinet repertoire list

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1 January 2011 – 31 December 2014





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# CLARINET

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2011-2014

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This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, [uwl.ac.uk/lcmexams](http://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 2014.

# **LCM Examinations**

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# Acknowledgement

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

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## LCM Publications

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

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## Related Examinations

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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 and leisure play examinations 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.

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## Introduction

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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 grades in order to encourage ensemble awareness. The teacher or another student should play the lower line.

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.

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# CLARINET: STEP ONE

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

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

## Component 1 - Exercises

25 marks

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

## Component 2 - Pieces

60 marks

Any three to be chosen.

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)
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)

## Component 3 - Questions on Rudiments

15 marks

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

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# CLARINET: STEP TWO

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

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

## Component 1 - Exercises

25 marks

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

and

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

## Component 2 - Pieces

60 marks

Any three to be chosen.

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)
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)

## Component 3 - Questions on Rudiments

15 marks

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

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# CLARINET: GRADE ONE

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## Component 1 - Technical Work

15 marks

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]

## Component 2 - Performance

60 marks

Performance of *three* pieces: *one* piece from List A and *two* contrasting pieces from List B.

### LIST A

<b>DEMnitz</b>	No.2 OR No.3 OR No.4 (p.3) <i>from</i> Elementary School for Clarinet	(Peters)
<b>GLUCK</b>	Aria (p.15) <i>from</i> Learn As You Play Clarinet	(Boosey & Hawkes)
<b>GUMBLEY</b>	Frog Hop OR First Base <i>from</i> Cool School (Clarinet)	(Brass Wind)
<b>LAWRANCE</b>	Russian Dance <i>from</i> Winners Galore (Clarinet)	(Brass Wind)
<b>LEWIN</b>	I Had a Little Dove OR Lady Owen's Delight OR Cantilena Song <i>from</i> Studies for Clarinet	(ABRSM)
<b>LYONS</b>	No.4 <i>from</i> Clarinet Studies	(Useful Music U30)
<b>NIGHTINGALE</b>	A Small Step OR Coo's Blues OR Ready Aim Fire <i>from</i> Easy Jazzy 'Tudes	(Warwick Music)
<b>PERCIVAL</b>	Ex.4 OR Ex.5 OR Ex.6 (Level 2) studies <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
<b>RAE</b>	Proclamation OR First Waltz <i>from</i> Style Workout for Solo Clarinet	(Universal)
<b>RAE</b>	Spiritual OR Diggin' Deep (Lesson 10, p29) <i>from</i> Introducing the Clarinet	(Universal 165851)
<b>RAE</b>	Undercover (No.2) OR Backtrack (No.5) <i>from</i> 40 Modern Studies for Solo Clarinet	(Universal)
<b>REYNOLDS</b>	March OR Moderato <i>from</i> The Clarinetist's Progress Book 1	(Hunt Edition)

### LIST B

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

## Component 3 - Viva Voce

7 marks

See pages 22-23.

## **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 24-28. Specimen tests and a handbook are available (details on page 3).

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# CLARINET: GRADE TWO

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## Component 1 - Technical Work

15 marks

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]

## Component 2 - Performance

60 marks

Performance of *three* pieces: *one* piece from List A and *two* contrasting pieces from List B.

### LIST A

<b>DEMnitz</b>	No.5 OR No.6 OR No.7 (p.4) <i>from</i> Elementary School for Clarinet	(Peters Edition P2417)
<b>GLUCK</b>	March <i>from</i> Starters for Clarinet (arr. Lewin)	(ABRSM)
<b>GUMBLEY</b>	Tongue and Groove <i>from</i> Cool School	(Brass Wind)
<b>LANGLEY</b>	Ex.45 (with triplets) (p.35) <i>from</i> The Clarinet	(Boosey & Hawkes)
<b>LAWRANCE</b>	Theme <i>from</i> William Tell (p.4) OR Rondo (p.6) <i>from</i> Winners Galore (Clarinet)	(Brass Wind)
<b>LULLY</b>	Ariette <i>from</i> Learn As You Play Clarinet	(Boosey & Hawkes)
<b>LYONS</b>	No.9 OR No.26 <i>from</i> Clarinet Studies	(Useful Music U30)
<b>NIGHTINGALE</b>	Three Step OR The Stinger OR Big Mama <i>from</i> Easy Jazzy 'Tudes	(Warwick Music)
<b>PERCIVAL</b>	Ex.2 OR Ex.3 OR Ex.6 (Level 3) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
<b>RAE</b>	In The Fast Lane (Lesson 13, p.35) <i>from</i> Introducing the Clarinet	(Universal)
<b>RAE</b>	Jig in C (No.5) OR Open Spaces (No.6) <i>from</i> Style Workout for Solo Clarinet	(Universal)
<b>RAE</b>	The Big One OR Slow Motion <i>from</i> 40 Modern Studies for Solo Clarinet	(Universal)
<b>REYNOLDS</b>	Allegretto (No.4) OR Andantino (No.5) <i>from</i> The Clarinetist's Progress Book 1	(Hunt Edition)

### LIST B

<b>ALAN</b>	Legend <i>from</i> 1st Recital Series (Clarinet)	(Curnow)
<b>CHAMBERLAIN</b>	The Red Admiral OR O Soldier Soldier <i>from</i> Step It Up	(Faber)
<b>DANZI</b>	Potpourri <i>from</i> First Repertoire for Clarinet (Harris & Johnson)	(Faber)
<b>DAVIES &amp; READE</b>	Finnish Folksong OR Merry Peasant <i>from</i> First Book of Clarinet Solos	(Faber)
<b>HOUNSOME</b>	Musical Box <i>from</i> Upbeat! for Clarinet Book 1	(Music Exchange)
<b>KABALEVSKY</b>	Chit-Chat <i>from</i> Joy of Clarinet	(Music Sales)
<b>LINDSAY</b>	Crab Apple Crossing <i>from</i> 1st Recital Series (Clarinet)	(Curnow)
<b>LYONS</b>	Bonjour OR Velvet <i>from</i> New Clarinet Solos Vol.2	(Useful Music)
<b>NORTON</b>	Tread Softly <i>from</i> Microjazz Book 2	(Boosey & Hawkes)
<b>PLEYEL</b>	Minuet <i>from</i> Clarinet Fancies	(Boston Music / Music Sales)
<b>PURCELL</b>	Lilliburlero <i>from</i> Music Through Time Book 2	(OUP)
<b>PURCELL</b>	Rigaudon <i>from</i> Clarinet Fancies	(Boston Music / Music Sales)
<b>RAE</b>	Lost In The Clouds <i>from</i> Blue Clarinet	(Universal 19764)
<b>RAE</b>	Winter Sun OR Blue Habanera <i>from</i> Latin Clarinet	(Universal 17383)
<b>REINECKE</b>	Landler <i>from</i> First Book of Clarinet Solos	(Faber)
<b>SCHUBERT</b>	The Trout <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
<b>TRAD.</b>	Marian <i>from</i> The Joy Of Clarinet	(Yorktown / Music Sales)
<b>TRAD.</b>	When The Saints <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
<b>VAUGHAN WILLIAMS</b>	No.2 (Andante Sostenuto) <i>from</i> Six Studies in English Folksong	(Stainer & Bell)
<b>WEDGWOOD</b>	Take It Easy OR Land of Hope and Glory <i>from</i> Up-Grade! Clarinet Grades 1-2	(Faber)
<b>WEILL</b>	September Song <i>from</i> What Else Can I Play? Grade 2	(Faber)

### **Component 3 - Viva Voce**

7 marks

See pages 22-23.

### **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 24-28. Specimen tests and a handbook are available (details on page 3).

# CLARINET: GRADE THREE

## Component 1 - Technical Work

15 marks

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)

## Component 2 - Performance

60 marks

Performance of *three* pieces: *one* piece from List A and *two* contrasting pieces from List B.

### LIST A

<b>DEMnitz</b>	No.4 (p.9) OR No.10 (p.8) <i>from</i> Elementary School for Clarinet	(Peters Edition 2417)
<b>GUMBLEY</b>	Puddle Jump <i>from</i> Cool School: Clarinet	(Brass Wind)
<b>KÁROLYI</b>	Dance (p.45) <i>from</i> Learn As You Play Clarinet	(Boosey & Hawkes)
<b>LANGLEY</b>	Ex.35 (Scale of D minor section, p.29) <i>from</i> The Clarinet	(Boosey & Hawkes)
<b>LAWRANCE</b>	Prelude (p.11) OR Radetzky March (p.18) <i>from</i> Winners Galore (Clarinet)	(Brass Wind)
<b>LEWIN</b>	Sweet Sorrow OR La Biondina <i>from</i> Starters for Clarinet	(ABRSM)
<b>LYONS</b>	No.28 OR No.30 <i>from</i> Clarinet Studies	(Useful Music U30)
<b>NIGHTINGALE</b>	Ernie's Blues OR Skipping OR Slinky <i>from</i> Easy Jazzy 'Tudes	(Warwick Music)
<b>PERCIVAL</b>	Ex.1 OR Ex.5 OR Ex.7 (Level 5) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
<b>RAE</b>	Chandelier Waltz OR Strange But True <i>from</i> Style Workout for Solo Clarinet	(Universal)
<b>RAE</b>	In The Beginning OR Passing Time OR Forever <i>from</i> 40 Modern Studies for Solo Clarinet	(Universal)
<b>REYNOLDS</b>	Crisply (No.12) OR Moderato (No.13) <i>from</i> The Clarinetist's Progress Book 1	(Hunt Edition)
<b>SPARKE</b>	Hymn No.1 (No.15) OR Hymn No.2 (No.16) <i>from</i> Super Studies	(Anglo Music / De Haske)
<b>TRAD.</b>	Londonderry Air (p.68) <i>from</i> Introducing the Clarinet [as solo] (arr. Rae)	(Universal 165851)
<b>WESTON</b>	No.5 OR No.6 <i>from</i> 50 Classical Studies	(Fentone / De Haske)

### LIST B

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

### **Component 3 - Viva Voce**

7 marks

See pages 22-23.

### **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 24-28. Specimen tests and a handbook are available (details on page 3).

# CLARINET: GRADE FOUR

## Component 1 - Technical Work

15 marks

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)

## Component 2 - Performance

60 marks

Performance of *three* pieces: *one* piece from List A and *two* contrasting pieces from List B.

### LIST A

<b>DEMnitz</b>	No.2 (p.10) OR No.5 (p.12) <i>from</i> Elementary School For Clarinet	(Peters Edition P2417)
<b>GUMBLEY</b>	Zig Zag OR Haunting Cool <i>from</i> Cool School	(Brass Wind)
<b>LANGLEY</b>	Ex.1 OR Ex.2 (with arpeggios, p.75) <i>from</i> The Clarinet	(Boosey & Hawkes)
<b>ILYNSKY</b>	Berceuse <i>from</i> Starters for Clarinet (arr. Lewin)	(ABRSM)
<b>LYONS</b>	No.29 OR No.32 <i>from</i> Clarinet Studies	(Useful Music U30)
<b>NIGHTINGALE</b>	Hill Billy OR Passion Fruit Samba <i>from</i> Easy Jazzy 'Tudes	(Warwick Music)
<b>PERCIVAL</b>	Ex.6 OR Ex.7 OR Ex.8 (Level 6) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
<b>RAE</b>	Scale Model OR Epilogue <i>from</i> Style Workout for Solo Clarinet	(Universal)
<b>RAE</b>	Tumbledown Blues OR Ted's Shuffle <i>from</i> 40 Modern Studies for Solo Clarinet	(Universal)
<b>REYNOLDS</b>	Landler (No.14) OR Allegretto (No.17) OR Liltng (No.19) OR Brightly (No.20) <i>from</i> The Clarinettist's Progress Book 1	(Hunt Edition)
<b>SCHUMANN</b>	First Loss <i>from</i> Learn As You Play Clarinet	(Boosey & Hawkes)
<b>SPARKE</b>	Aria (No.7) <i>from</i> Super Studies	(Anglo Music / De Haske)
<b>TRAD.</b>	The Groves of Blarney <i>from</i> Starters for Clarinet (arr. Lewin)	(ABRSM)
<b>WESTON</b>	No.8 OR No.10 <i>from</i> 50 Classical Studies	(Fentone / De Haske)

### LIST B

<b>BIZET</b>	Habanera <i>from</i> 1st Recital Series (Clarinet)	(Curnow)
<b>BRUCH</b>	Swedish Dance <i>from</i> First Repertoire for Clarinet (Harris & Johnson)	(Faber)
<b>CORELLI</b>	Sarabande <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
<b>CURNOW</b>	Soaring <i>from</i> 1st Recital Series (Clarinet)	(Curnow)
<b>DUNHILL</b>	No.1 Andante Espressivo <i>from</i> Phantasy Suite	(Boosey & Hawkes)
<b>FERGUSON</b>	Pastoral <i>from</i> Four Short Pieces	(Boosey & Hawkes)
<b>KELLY</b>	Cheerful <i>from</i> Mood Pieces	(Stainer & Bell)
<b>KELLY</b>	Sarabande <i>from</i> Don Quixote Suite	(Emerson)
<b>LABOR</b>	Allegretto <i>from</i> Quintet <i>from</i> Clarinet Solos Vol.1	(Chester / Music Sales)
<b>LEFEVRE</b>	Sonata No.1 (Movt.3 only) <i>from</i> Second Book Of Clarinet Solos	(Faber)
<b>MENDELSSOHN</b>	Venetian Boat Song <i>from</i> The Joy of Clarinet	(Yorktown / Music Sales)
<b>PERCIVAL</b>	Adagio OR Polka in G <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
<b>PORTER</b>	Night and Day <i>from</i> First Repertoire for Clarinet (Harris & Johnson)	(Faber)
<b>RAE</b>	Blue Bird <i>from</i> Blue Clarinet	(Universal 19764)
<b>RAMEAU</b>	1re Sarabande and 2me Sarabande OR 1er Minuet <i>from</i> Suite [without repeats, but with the DC]	(Boosey & Hawkes)
<b>REGER</b>	Romance (No.13) <i>from</i> Second Book Of Clarinet Solos	(Faber)
<b>SCHUBERT / BÄERMANN</b>	Serenade <i>from</i> Clarinet Concert Pieces	(Fentone F270 / De Haske)
<b>SCHUBERT</b>	Waltz <i>from</i> Music Through Time Book 3	(OUP)
<b>TELEMANN</b>	Vivace <i>from</i> First Repertoire for Clarinet (Harris & Johnson)	(Faber)
<b>VAN GORP</b>	This is My Day OR Por Favor <i>from</i> Master Swop [to be performed with CD backing or piano accompaniment]	(De Haske)
<b>WALKER</b>	Round Dance <i>from</i> Jack Brymer Clarinet Series (Easy) Book 1	(Weinberger / Faber)
<b>WEBER</b>	Air <i>from</i> Der Freischutz <i>from</i> Learn As You Play Clarinet	(Boosey & Hawkes)
<b>WOLF-FERRARI</b>	Romance <i>from</i> Jack Brymer Clarinet Series (Easy) Book 2	(Weinberger / Faber)

### **Component 3 - Viva Voce**

7 marks

See pages 22-23.

### **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 24-28. Specimen tests and a handbook are available (details on page 3).

# CLARINET: GRADE FIVE

## Component 1 - Technical Work

15 marks

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)

## Component 2 - Performance

60 marks

Performance of *three* pieces: *one* piece from List A and *two* contrasting pieces from List B.

### LIST A

<b>DAVIES &amp; HARRIS</b>	No.48 OR No.50 <i>from</i> 80 Graded Studies For Clarinet Book 1	(Faber)
<b>DEMnitz</b>	No.15 Scherzo (p.38) OR No.16 Allegro Con Fuoco (p.39) <i>from</i> Elementary School For Clarinet	(Peters P2417)
<b>ENDRESSON</b>	No.27 (Marcato) OR No.28 (Moderato) <i>from</i> Supplementary Studies for Clarinet	(Rubank / Hal Leonard)
<b>HARRISON</b>	Calypso Collapso OR Rededale Hornpipe <i>from</i> Amazing Studies for Clarinet	(Boosey & Hawkes)
<b>LANGLEY</b>	No.94 Allegretto (p.91) OR No.97 Allegro non troppo (p.96) <i>from</i> The Clarinet	(Boosey & Hawkes)
<b>LYONS</b>	No.35 OR No.36 OR No.39 <i>from</i> Clarinet Studies	(Useful Music U30)
<b>MADDEN</b>	Priceless <i>from</i> 20 Crucial Clarinet Studies	(Rothco Music)
<b>NIGHTINGALE</b>	The Turkey OR Five Brew OR Transposition Blues <i>from</i> Easy Jazzy 'Tudes	(Warwick Music)
<b>PERCIVAL</b>	Ex.5 OR Ex.7 OR Ex.8 (Level 7) <i>from</i> Teacher On Tap Book 1: Starting Out	(Teacher On Tap)
<b>RAE</b>	Down to Earth OR Exclusive <i>from</i> 40 Modern Studies for Solo Clarinet	(Universal)
<b>RAE</b>	Intrada OR Bagatelle <i>from</i> 12 Modern Etudes for Solo Clarinet	(Universal)
<b>REYNOLDS</b>	Andantino (No.16B) OR Liltig (No.19) OR Andante (No.21B) OR Allegretto (No.23) <i>from</i> The Clarinetist's Progress Book 1	(Hunt Edition)
<b>SPARKE</b>	Variations (No.12) <i>from</i> Super Studies	(Anglo Music / De Haske)
<b>WESTON</b>	No.26 OR No.27 <i>from</i> 50 Classical Studies	(Fentone / De Haske)

### LIST B

<b>ARNOLD</b>	Sonatina (2nd movt. only)	(Lengnick / Elkin)
<b>BAERMANN</b>	Tarantella <i>from</i> Concert Repertoire for Clarinet (Harris & Johnson)	(Faber)
<b>BUSH</b>	À M Darius Milhaud OR M Erik Satie <i>from</i> Tributes	(Thames TH978199)
<b>CRUSELL</b>	Menuetto and Trio <i>from</i> Quartet in C minor Op.4 <i>from</i> Clarinet Solos Vol.2	(Chester / Music Sales)
<b>DEBUSSY</b>	Golliwogg's Cakewalk <i>from</i> Two Pieces (Mackie)	(Chester / Music Sales)
<b>DUNHILL</b>	Allegretto (2nd movt.) <i>from</i> Phantasy Suite	(Boosey & Hawkes)
<b>FERGUSON</b>	Burlesque <i>from</i> Four Short Pieces	(Boosey & Hawkes)
<b>FINZI</b>	Forlana OR Romance <i>from</i> Five Bagatelles	(Boosey & Hawkes)
<b>GADE</b>	No.2 (Allegro Vivace) OR No.3 (Ballade) (Moderato only) <i>from</i> Fantasias Op.43	(Edition Wilhelm Hansen / Music Sales)
<b>JACOB</b>	Homage to JSB <i>from</i> 5 Pieces for Solo Clarinet	(OUP)
<b>KELLY</b>	Sentimental OR Nervous <i>from</i> Mood Pieces	(Stainer & Bell)
<b>LEDBURY</b>	Liquorice Stick <i>from</i> All Jazzed Up	(Brass Wind)
<b>LUTOSLAWSKI</b>	No.4 (Andante) <i>from</i> Dance Preludes	Chester / Music Sales
<b>MOZART</b>	5th movt. <i>from</i> Divertimento No.2	(Chester / Music Sales)
<b>MOZART</b>	Minuet and Trio (2nd movt.) <i>from</i> Divertimento No.2	(Chester / Music Sales)
<b>NIELSEN</b>	Fantasy for Clarinet & Piano	(Edition Wilhelm Hansen / Music Sales)
<b>OBERTHUR</b>	Reminiscences De Joie <i>from</i> Second Book Of Clarinet Solos	(Faber)
<b>PARKER</b>	Eel Pie Island	(Brass Wind)
<b>PERCIVAL</b>	Canzonetta OR Romance <i>from</i> Teacher On Tap Book 2: Intermediate	(Teacher On Tap)

<b>RAMEAU</b>	Courante OR 2me Minuet [without the DC to 1er Minuet] <i>from</i> Suite	(Boosey & Hawkes)
<b>RADE</b>	Mists OR Summer <i>from</i> The Victorian Kitchen Garden	(Weinberger / Faber)
<b>RADE</b>	Theme <i>from</i> The Antiques Roadshow	(Weinberger / Faber)
<b>RIDOUT</b>	Sonatina (1st movt. only)	(Schott)
<b>SCHUBERT</b>	La Pastorella (No.5) <i>from</i> Clarinet Solos Vol.3	(Chester / Music Sales)
<b>SCHUMANN</b>	No.1 <i>from</i> Fantasy Pieces [A or Bb clarinet]	(Peters Edition)
<b>VAN GORP</b>	Relaxation <i>from</i> Master Swop	(De Haske)
	[to be performed with CD backing or piano accompaniment]	

### **Component 3 - Viva Voce**

7 marks

See pages 22-23.

### **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 24-28. Specimen tests and a handbook are available (details on page 3).

# CLARINET: GRADE SIX

## Component 1 - Technical Work

15 marks

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)

## Component 2 - Performance

60 marks

Performance of *three* pieces: *one* piece from List A and *two* contrasting pieces from List B.

### LIST A

<b>DAVIES &amp; HARRIS</b>	Adagio Expressivo (No.60) OR Allegro Moderato (No.62) <i>from</i> 80 Graded Studies for Clarinet Book 2	(Faber)
<b>DEMnitz</b>	No.13 (Allegretto grazioso) (p.20) OR No.7 (Alla marcia) (p.30) <i>from</i> Elementary School for Clarinet	(Peters Edition 2417)
<b>GUMBLEY</b>	Cool School <i>from</i> Cool School	(Brass Wind)
<b>LANGLEY</b>	No.85 Moderato (p.77) OR No.89 Allegro Maestoso (p.83) <i>from</i> The Clarinet	(Boosey & Hawkes)
<b>LYONS</b>	No.38 OR No.41 <i>from</i> Clarinet Studies	(Useful Music U30)
<b>PERCIVAL</b>	Ex.5 OR Ex.7 OR Ex.14 (Level 9) <i>from</i> Teacher On Tap Book 2: Intermediate	(Teacher On Tap)
<b>RAE</b>	Ad Libitum OR Blue Tarantella <i>from</i> 12 Modern Etudes for Solo Clarinet	(Universal)
<b>RAE</b>	Flying Overland OR Dai's Surprise OR On the Brink OR In a Dream OR Helix <i>from</i> 40 Modern Studies for Solo Clarinet	(Universal)
<b>REYNOLDS</b>	No.4 <i>from</i> The Clarinetist's Progress Book 2	(Hunt Edition)
<b>SPARKE</b>	Air (No.11) <i>from</i> Super Studies	(Anglo Music / De Haske)
<b>WESTON</b>	No.28 OR No.36 <i>from</i> 50 Classical Studies	(Fentone / De Haske)

### LIST B

<b>BEETHOVEN</b>	Allegro from Wind Sextet <i>from</i> Clarinet Solos Vol.2	(Chester / Music Sales)
<b>BUSH</b>	To My Friend Joseph Horowitz <i>from</i> Tributes	(Thames TH978199)
<b>DEBUSSY</b>	Petite Pièce	(Durand / UMP)
<b>FERGUSON</b>	Scherzo <i>from</i> Four Short Pieces	(Boosey & Hawkes)
<b>FINZI</b>	Prelude <i>from</i> Five Bagatelles	(Boosey & Hawkes)
<b>GADE</b>	Allegro Molto Vivace (No.4) <i>from</i> Fantasias Op.43 (Edition Wilhelm Hansen / Music Sales)	
<b>GERSHWIN</b>	The Half Of It Dearie Blues <i>from</i> Session Time: Clarinet	(Boosey & Hawkes)
<b>HINDEMITH</b>	Sonata: 1st movement	(Schott)
<b>HOROVITZ</b>	2nd movt.: Lento, Quasi Andante <i>from</i> Sonatina	(Novello/Music Sales)
<b>HURLSTONE</b>	Croon Song OR Intermezzo <i>from</i> Four Characteristic Pieces	(Emerson)
<b>JACOB</b>	Waltz <i>from</i> Five Pieces for Solo Clarinet	(OUP)
<b>KELLY</b>	Bemused OR Carefree <i>from</i> Mood Pieces	(Stainer & Bell)
<b>KELLY</b>	Sancho Panza on his Donkey AND Tarantelle <i>from</i> Don Quixote Suite	(Emerson)
<b>KOFFMAN</b>	Swingin' Shepherd Blues <i>from</i> Jazzed Up Too	(Brass Wind)
<b>KROMMER</b>	Concerto in E flat, Op.36 (2nd movt. only)	(Barenreiter Praha)
<b>LLOYD-WEBBER, W</b>	Frensham Pond	(Stainer & Bell)
<b>LUTOSLAWSKI</b>	Allegro Molto <i>from</i> Dance Preludes	(Chester / Music Sales)
<b>MENZ</b>	Dixieland Blues <i>from</i> Session Time: Clarinet	(Boosey & Hawkes)
<b>MOZART</b>	Clarinet Concerto in A (2nd movt.)	(Breitkopf)
<b>MOZART</b>	Divertimento No.1 (5th movt. only)	(Chester / Music Sales)
<b>PERCIVAL</b>	The Appoggiatura Variations OR Scherzo <i>from</i> Teacher On Tap Book 2: Intermediate	(Teacher On Tap)
<b>RAMEAU</b>	2me Gigue en Rondeau <i>from</i> Suite	(Boosey & Hawkes)

<b>READE</b>	Spring <i>from</i> The Victorian Kitchen Garden	(Weinberger / Faber)
<b>SCHUMANN</b>	No.2 <i>from</i> Fantasy Pieces [A or Bb clarinet]	(Peters)
<b>SCHWARTZ, arr. John Robert BROWN</b>	Dancing In The Dark <i>from</i> Jazz Clarinet	(Chappell)
<b>STANFORD</b>	Allegretto Grazioso (3rd movt.) <i>from</i> Sonata Op.129	(Stainer & Bell)
<b>STANFORD</b>	Three Intermezzi (No.3 only)	(Chester / Music Sales)
<b>VAN GORP</b>	Francis' Dream Waltz <i>from</i> Master Swop [to be performed with CD backing or piano accompaniment]	(De Haske)
<b>VAUGHAN WILLIAMS</b>	Lento (No.4) AND Allegro vivace (No.6) <i>from</i> Six Studies in English Folksong	(Stainer & Bell)
<b>WEBER</b>	Concerto in F minor Op.73 No.1 (2nd movt. only)	(Breitkopf)

### **Component 3 - Viva Voce**

7 marks

See pages 22-23.

### **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 24-28. Specimen tests and a handbook are available (details on page 3).

# CLARINET: GRADE SEVEN

## Component 1 - Technical Work

15 marks

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)

## Component 2 - Performance

60 marks

Performance of *three* pieces: *one* piece from List A and *two* contrasting pieces from List B.

### LIST A

<b>BITSCH</b>	Tempo Giusto (No.1) OR Moderato (No.5) OR Presto (No.9) <i>from</i> Douze Etudes De Rhythme (Leduc / UMP)
<b>DAVIES &amp; HARRIS LANGEY</b>	Romance (No.64) OR Allegro Con Fuoco (No.69) <i>from</i> 80 Graded Studies for Clarinet (Faber) No.91 Allegretto ben marcato (p.85) OR No.90 Moderato (p.84) <i>from</i> The Clarinet (Boosey & Hawkes)
<b>LYONS MÜLLER</b>	No.42 <i>from</i> Clarinet Studies Moderato (No.13) OR Allegro Brillante (No.19) <i>from</i> 30 Studi In Tutti Le Tonalita (Useful Music U30) (Ricordi ER1327)
<b>PERCIVAL</b>	Ex.3 OR Ex.4 OR Ex.5 OR Ex.6 (Level 13) <i>from</i> Teacher On Tap Book 3: Advanced (Teacher On Tap)
<b>RAE</b>	Round and Round OR Nomad <i>from</i> 40 Modern Studies for Solo Clarinet (Universal)
<b>RAE</b>	Vivo OR Movement <i>from</i> 12 Modern Etudes for Solo Clarinet (Universal)
<b>REYNOLDS</b>	No.8 <i>from</i> The Clarinetist's Progress Book 2 (Hunt Edition)
<b>SPARKE</b>	Threasy Does It (No.8) <i>from</i> Super Studies (Anglo Music / De Haske)
<b>UHL</b>	No.11 (Allegro Risoluto) <i>from</i> 48 Studies Book 1 (Schott)
<b>WESTON</b>	No.28 (Andantino) OR No.39 (Scherzo) OR No.42 (Adagio) <i>from</i> 50 Melodious Studies (Fentone / De Haske)
<b>WESTON</b>	No.32 (Gipsy Air) OR No.37 (Moderato) OR No.39 (Adagio) OR No.40 (Allegro) <i>from</i> 50 Classical Studies (Fentone / De Haske)

### LIST B

<b>BARTOK</b>	Marantel <i>from</i> Roumanian Folk Dances (Universal)
<b>BLISS</b>	Pastoral (A or B flat clarinet) (Novello / Music Sales)
<b>BRAHMS</b>	Sonata in F minor (4th movt. Vivace) (Lengnick)
<b>BUSH</b>	To Mr Artie Shaw <i>from</i> Tributes (Thames TH978199)
<b>COE</b>	Some Other Autumn <i>from</i> Jazzed Up Too (Coe edition) (Brass Wind)
<b>CRUSELL</b>	Concerto in F minor Op.5 (2nd movt. only, Andante pastorale) (Ars Instrumentalis / Sikorski or Universal)
<b>DANKWORTH</b>	Pavane <i>from</i> Suite for Emma (Chester / Music Sales)
<b>DUNHILL</b>	Andante Espressivo and Allegro Animato (6th movt.) <i>from</i> Phantasy Suite (Boosey & Hawkes)
<b>FALLA</b>	Pantamima <i>from</i> Two Pieces from El Amor Brujo (Chester / Music Sales)
<b>HINDEMITH</b>	Sonata: 2nd movement (Schott)
<b>HOROVITZ</b>	Valdemosia <i>from</i> Two Majorcan Pieces (IMP)
<b>HUGHES</b>	Scherzo Tarantelle <i>from</i> Sonata Capriccioso (Emerson)
<b>HURLSTONE</b>	Scherzo (No.4) <i>from</i> Four Characteristic Pieces (Emerson E97)
<b>JACOB</b>	Scherzo and Trio OR Soliloquy <i>from</i> Five Pieces for Solo Clarinet (OUP)
<b>KELLY</b>	Fanfares for a Stately Progress <i>from</i> Don Quixote Suite (Emerson)
<b>LUTOSLAWSKI</b>	No.2 (Andantino) <i>from</i> Dance Preludes (Chester / Music Sales)
<b>McCABE</b>	Nocturne - Aria <i>from</i> Three Pieces for Clarinet and Piano (Novello / Music Sales)
<b>MOZART</b>	Church Sonata No.4 <i>from</i> Four Church Sonatas K.336 [cadenza optional] (Boosey & Hawkes)
<b>MOZART</b>	Clarinet Quintet (1st movt. only) (Boosey & Hawkes)

<b>PERCIVAL</b>	Habanera OR Little Fugue <i>from</i> Teacher On Tap Book 3: Advanced	(Teacher On Tap)
<b>PIERNÉ</b>	Canzonetta	(Leduc / UMP)
<b>POULENC</b>	Clarinet Sonata (2nd movt.)	(Chester / Music Sales)
<b>POWER</b>	Skive Jive <i>from</i> All That Jazz	(Arrendorff / MDS)
<b>RAMEAU</b>	1er Rigaudon AND 2me Rigaudon <i>from</i> Suite [without repeats]	(Boosey & Hawkes)
<b>RAVEL</b>	Pièce en forme de Habañera	(Leduc / UMP)
<b>RIDOUT</b>	Concertino (EITHER movts. 1 & 2 OR movts. 2 & 3)	(Emerson)
<b>RIDOUT</b>	Sonatina (movt. 1 OR movt. 3)	(Schott)
<b>RODGERS</b>	Spanish Sonata (1st. movt.)	(Stainer & Bell)
<b>STAMITZ</b>	Concerto in B flat major (3rd movt. Poco Presto)	(Schott)
<b>STANFORD</b>	Sonata (1st movt. only)	(Stainer & Bell)
<b>STANFORD</b>	Three Intermezzi: No.2 OR No.3	(Chester / Music Sales)
<b>STRAVINSKY</b>	No.1 <i>from</i> Three Pieces for Clarinet Solo	(Chester / Music Sales)
<b>TAILLEFERRE</b>	Arabesque	(Lemoine / UMP)
<b>TEMPLETON</b>	Bach Goes to Town <i>from</i> Concert Repertoire for Clarinet (Harris & Johnson)	(Faber)
<b>THOMPSON</b>	Something Blue	(Studio Music)

### **Component 3 - Viva Voce**

7 marks

See pages 22-23.

### **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 24-28. Specimen tests and a handbook are available (details on page 3).

# CLARINET: GRADE EIGHT

## Component 1 - Technical Work

15 marks

Scales and Arpeggios (ascending and descending from memory)

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

to be played legato tongued, staccato tongued and slurred:

All major and minor keys (E-G incl. three octaves, all others two octaves) [harmonic AND melodic minor scales]

Chromatic scale starting on any note from E-G inclusive (three octaves)

Whole-tone scale starting on C and C sharp (two octaves)

Dominant 7th arpeggios in keys up to 5 sharps and flats incl. (two octaves)

Diminished 7th arpeggios starting on E, F and F sharp (three octaves)

## Component 2 - Performance

60 marks

Performance of *three* pieces: *one* piece from List A and *two* contrasting pieces from List B.

Candidates may offer ONE own choice piece (not included in the Grades 1-8 lists) in place of one of the List B pieces.

### LIST A

<b>BITSCH</b>	Moderato senza rigore (No.2) OR Vivace (No.4) OR Vivace (No.6) <i>from Douze Etudes De Rythme</i>	<i>(Leduc / UMP)</i>
<b>DAVIES &amp; HARRIS</b>	Adagio (No.76) OR Allegretto (No.77) OR Capriccio (No.75) <i>from 80 Graded Studies for Clarinet Book 2</i>	<i>(Faber)</i>
<b>LANGHEY</b>	Poco lento (p.99) or No.92 Allegro moderato (p.86) <i>from The Clarinet</i>	<i>(Boosey &amp; Hawkes)</i>
<b>LYONS</b>	No.43 OR No.45 <i>from Clarinet Studies</i>	<i>(Useful Music U30)</i>
<b>MÜLLER</b>	Allegro moderato (No.21) OR Moderato assai (No.28) OR Tempo di Polacca (No.29) <i>from 30 Studi In Tutti Le Tonalita</i>	<i>(Ricordi ER1327)</i>
<b>PERCIVAL</b>	Ex.4 (Level 15) OR Ex.3 (Level 16) OR Ex.14 (Level 17) <i>from Teacher On Tap Book 3: Advanced</i>	<i>(Teacher On Tap)</i>
<b>RAE</b>	Inside-Out OR Frenzy <i>from 40 Modern Studies for Solo Clarinet</i>	<i>(Universal)</i>
<b>RAE</b>	Preludium OR Caprice <i>from 12 Modern Etudes for Solo Clarinet</i>	<i>(Universal)</i>
<b>SPARKE</b>	Finger Twister No.2 (No.25) OR Three Fives and Sevens (No.26) <i>from Super Studies</i>	<i>(Anglo Music / De Haske)</i>
<b>UHL</b>	Allegretto (No.10) OR Con moto cantabile (No.18) OR Allegro (No.13) <i>from 48 Studies for Clarinet</i>	<i>(Schott)</i>
<b>WESTON</b>	Andante con moto (No.41) OR Moderato (No.46) <i>from 50 Classical Studies</i>	<i>(Fentone / De Haske)</i>
<b>WESTON</b>	Tempo di Polacca (No.40) OR Scherzando (No.44) Moderato (No.47) <i>from 50 Melodious Studies</i>	<i>(Fentone / De Haske)</i>

### LIST B

<b>ARNOLD</b>	Sonatina (1st OR 3rd movt.)	<i>(Lengnick / Elkin)</i>
<b>BRAHMS</b>	Sonata in E flat (1st movt: Allegro amabile)	<i>(Henle Verlag HN274)</i>
<b>BUSH</b>	To Mr Harold Arlen <i>from Tributes</i>	<i>(Thames)</i>
<b>CRUSELL</b>	3rd movt. (Rondo) <i>from Concerto in F minor Op.5</i>	<i>(Universal 19084)</i>
<b>DANKWORTH</b>	Valse <i>from Suite For Emma</i>	<i>(Chester / Music Sales)</i>
<b>DEBUSSY</b>	En bateau <i>from Debussy Clarinet Album</i>	<i>(Novello / Music Sales)</i>
<b>FINZI</b>	Fughetta <i>from Five Bagatelles</i>	<i>(Boosey &amp; Hawkes)</i>
<b>GERSHWIN, arr. HARVEY</b>	I Got Rhythm <i>from 3 Studies on Themes by Gershwin [unaccompanied]</i>	<i>(Chappell / Emerson)</i>
<b>GROVLEZ</b>	Sarabande et Allegro	<i>(Leduc / UMP)</i>
<b>HOROVITZ</b>	Paguera OR Valdemosu <i>from Two Majorcan Pieces</i>	<i>(IMP)</i>
<b>HUGHES</b>	Andante Piacevole - Molto Briosio <i>from Sonata Capriccioso</i>	<i>(Emerson)</i>
<b>HURLSTONE</b>	Ballade <i>from Four Characteristic Pieces</i>	<i>(Emerson)</i>
<b>JACOB</b>	Scherzo and Trio <i>from Five Pieces for Solo Clarinet</i>	<i>(OUP)</i>
<b>KROMMER</b>	Concerto in E flat (1st OR 3rd movt.)	<i>(Barenreiter Praha)</i>
<b>LUTOSLAWSKI</b>	Dance Preludes (No.3 AND No.5)	<i>(Chester / Music Sales)</i>
<b>LYONS</b>	Sonata for Clarinet and Piano (1st movt., Allegro amabile)	<i>(Useful Music U29)</i>
<b>McCABE</b>	Improvisation (No.2) <i>from Three Pieces For Clarinet</i>	<i>(Novello / Music Sales)</i>

<b>MENDELSSOHN</b>	Sonata in E flat (4th movt.: Allegro moderato)	(Barenreiter)
<b>MILHAUD</b>	Sonatine (1st OR 3rd movt.)	(Durand / UMP)
<b>MOZART</b>	Concerto in A (3rd movt.)	(Breitkopf)
<b>PERCIVAL</b>	Polonaise d'Acciaccatura OR The Oily Rag <i>from</i> Teacher On Tap Book 3: Advanced	(Teacher On Tap)
<b>POULENC</b>	Clarinet Sonata (1st OR 3rd movt.)	(Chester / Music Sales)
<b>RAMEAU</b>	De Rappel des Oiseaux OR Gavotte (main theme) and 3me Double and 5me Double (without repeats) <i>from</i> Suite	(Boosey & Hawkes)
<b>SAINT-SÄENS</b>	Sonata in Eb Op.167 (4th movt.: Molto allegro)	(UMP)
<b>SAINT-SÄENS</b>	Sonata (1st OR 4th movt.)	(Chester / Music Sales)
<b>SCHUMANN</b>	No.3 <i>from</i> Fantasy Pieces [A or Bb clarinet]	(Peters)
<b>SPOHR</b>	Concerto No.3 in F minor (3rd movt. Vivace non troppo)	(International Music Co. 2257)
<b>STANFORD</b>	Sonata Op.129 (2nd movt., Caoine)	(Stainer & Bell)
<b>STRAVINSKY</b>	No.3 <i>from</i> Three Pieces for Clarinet Solo	(Chester / Music Sales)
<b>WEBER</b>	Concerto No.2 (1st movt.: Allegro)	(Fentone)

### **Component 3 - Viva Voce**

7 marks

See pages 22-23.

### **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 24-28. Specimen tests and a handbook are available (details on page 3).

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# Viva Voce

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## 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.

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# Aural Tests

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## 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).