

Clarinet

Royal Conservatory
**MUSIC DEVELOPMENT
PROGRAM™**

SYLLABUS / 2014 EDITION



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About Us



Inspire the desire to aspire.

Music is One of Our Greatest Tools for Learning and Development.

Music has the power to change lives, build strong communities, and enrich societies. Ultimately, people turn to music to form a deep connection with others and to satisfy their abiding need for meaning.

The Royal Conservatory Music Development Program provides a recognized national standard of success in music study through an effectively sequenced course from beginner to advanced levels. The program inspires excellence through individual student assessments and allows students to track their progress with others across the country. All students in the United States deserve the opportunity to celebrate their musical achievements nationally. Join the growing community of teachers, students, and families who are discovering the benefits of the Music Development Program as it enriches their lives!

The Music Development Program offers a flexible program with comprehensive assessments that include:

- Preparatory Levels
- Levels 1–10
- Associate diplomas in performance and pedagogy
- Licentiate diploma in performance for piano

Student Certificates are awarded for the successful completion of each level. Certificates of Excellence are also awarded for outstanding achievement.

The Music Development Program provides comprehensive publications and tools for music and arts educators and their students, including detailed syllabi, repertoire lists, and innovative teaching resources. These resources, published by Frederick Harris Music, support teachers and students in the study of cello, clarinet, flute, guitar, piano, saxophone, trumpet, viola, violin, and voice, as well as the academic subjects of theory, harmony, analysis, history, and pedagogy. In addition, Frederick Harris Music publishes related resources for musicianship including aural skills, reading skills, and technique. With more than 100 years of experience in the industry, their publications are of the highest quality. Frederick Harris Music's award-winning materials such as *Celebration Series Perspectives®* have earned a reputation as an internationally proven standard of excellence.

Find out more at www.MusicDevelopmentProgram.org.

Why Choose the Music Development Program?

A Comprehensive Program of Musical Development

The Music Development Program encompasses four main areas:

Repertoire

- Each level includes a broad selection of pieces representing a variety of styles and periods.
- Repertoire selections are leveled progressively by difficulty.
- Periodic reviews of the repertoire keep the selections fresh and innovative.
- Teachers and students can add favorite pieces through the Student's Choice selections.

Technique

- Each level of technique is designed to support the demands of the repertoire for that level.
- Technique includes scales, chords, arpeggios, and etudes.

Musicianship

- A thoughtful and consistent approach to the development of reading and aural skills.
- Musicianship skills are developed in conjunction with repertoire goals and requirements.
- Musicianship skills give students a solid foundation for independent creative musical explorations.

Musical Literacy

- The Music Development Program's academic subjects support students in acquiring the theoretical and historical knowledge necessary for music literacy.
- Academic levels are tied to performance levels, reinforcing concepts encountered in repertoire, technique, and musicianship studies.

Getting Started in the Music Development Program

How Do I Submit Students For Assessment?

Online Assessment Registration

You can submit students for assessment by registering at www.MusicDevelopmentProgram.org.

Online Assessment Results

Students and teachers can access assessment results online within six weeks of the assessment at www.MusicDevelopmentProgram.org.

Entering the Music Development Program

How Do I Know What Level is Appropriate For My Student?

Students can enter the Music Development Program at any level. They can move from level to level at their own pace. Students and teachers should consult the syllabus to determine the appropriate level.

- Many students and teachers start with the repertoire selections. The wide range of selections in the Music Development Program repertoire lists makes it easy to match each student to a level.
- Review the scale and arpeggio patterns required at that level, noticing keys, tempos, and formats. You may find that your student is ahead in some areas, but requires further development in others. Consider those elements that are already firmly in your student's grasp and decide which ones need additional review.
- Finally, look at the musicianship requirements.

What if My Student's Repertoire Level is Higher Than His or Her Technical and Musicianship Levels?

- If your student's abilities in the areas of technique, aural skills, or reading skills are behind his or her current repertoire level, we generally advise that you opt for a lower level.
- At each level there is a range of challenge in the repertoire lists. Your student has the option of substituting a piece from the next higher level for one assessment selection.
- Planning your students' progress in this way allows them to focus on the higher levels of music making, the finesse of their performance, and the pleasure of accomplishment.
- Your students will enjoy a high level of performance success while also securing necessary musicianship skills that will provide them with a stronger foundation.

Who Will Assess My Students?

- The Music Development Program is adjudicated by a professional body of distinguished teachers and performers from across North America, each of whom is a specialist in one or more areas represented in the program.
- Adjudicators undergo a competitive admissions process and must meet a minimum qualifying standard before being accepted as apprentice adjudicators.
- Apprentices complete an intensive series of lectures, demonstrations, and a practicum, coupled with a full year of observation in the field before promotion to full adjudicator.
- All adjudicators engage in yearly professional development and are subject to annual performance reviews.

Recognition of Achievement

The Assessment Experience

The Music Development Program includes two different types of assessments: performance and academic. Both create an opportunity to recognize achievement and receive meaningful feedback.

Performance Assessments

- are a comprehensive evaluation of a student's current abilities on a chosen instrument, including voice
- are designed to be a warm and welcoming experience, one-on-one with a professional, program-certified adjudicator
- include a report from the adjudicator providing a breakdown of the numerical grade and constructive written comments
- are held throughout the year, with all scheduling and location arrangements made by the Music Development Program

What Can My Student Expect in a Performance Assessment?

Performance Assessments evaluate the following areas of your student's musical development:

- performance of three to five pieces of repertoire depending on level
- performance of one or two etudes that focus on an aspect of performance skill appropriate for the level
- beginning at Level 7: performance of one or two excerpts from the orchestral repertoire
- performance of technical skills such as scales, chords, and arpeggios, which progress in difficulty from level to level in a manner consistent with the technical demands of the repertoire. An assessment includes a representative sampling from the published list of requirements.
- an evaluation of musicianship skills, appropriate for the level, through aural identification of intervals, chord qualities, cadences, and ear-to-hand playbacks of rhythms and melodies. A demonstration of rhythmic reading and sight playing ability further supports music literacy.

Academic Assessments

- Students complete a written assessment of their academic knowledge in a classroom setting.
- Academic assessments are held throughout the year, with all scheduling and location arrangements made by the Music Development Program.

Certificates of Achievement

Certificates of Achievement are awarded to all students upon successful completion of any assessment.

The Comprehensive Achievement Certificate is awarded to students who have completed both the performance and academic assessments for a specific level, beginning in Level 5. No application is necessary for the Comprehensive Achievement Certificate.

Certificates of Excellence

These certificates are awarded to students who earn the highest marks for their performance assessment level. To be eligible, students must receive a minimum mark of 80% for their performance assessment and have completed all academic co-requisites for the level. No application is necessary.

Assessment Requirements

Music Development Program Overview

A progressive assessment program for every student

Internationally recognized certificates are awarded for successful completion of each performance level and the required co-requisite academic assessment(s). Internationally recognized diplomas are awarded for successful completion of the Associate Diploma performance assessment and the required co-requisite assessments in theory and piano. Students may enter the Music Development Program at any performance level from Preparatory to Level 10. The following table summarizes the assessments required for each certificate.

Certificates	Assessments Required
Preparatory Clarinet	Preparatory Clarinet
Level 1 Clarinet	Level 1 Clarinet
Level 2 Clarinet	Level 2 Clarinet
Level 3 Clarinet	Level 3 Clarinet
Level 4 Clarinet	Level 4 Clarinet
Level 5 Clarinet	Level 5 Clarinet; Basic Rudiments
Level 6 Clarinet	Level 6 Clarinet; Intermediate Rudiments
Level 7 Clarinet	Level 7 Clarinet; Advanced Rudiments
Level 8 Clarinet	Level 8 Clarinet; Advanced Rudiments
Level 9 Clarinet	Level 9 Clarinet; Advanced Rudiments; Basic Harmony/Basic Keyboard Harmony; History 1: An Overview
Level 10 Clarinet	Level 10 Clarinet; Advanced Rudiments; Intermediate Harmony/Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical
Diploma	Assessments Required
Associate Diploma in Clarinet Performance	Associate Diploma in Clarinet Performance; History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Level 6 Piano
Teacher's Associate Diploma	Teacher's Associate Diploma (Parts 1, 2, and 3); History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Level 8 Piano <i>For current information concerning the Teacher's Associate Diploma requirements, please visit www.MusicDevelopmentProgram.org.</i>

See the current edition of the *Theory Syllabus* for detailed academic assessment requirements.

Academic Assessments

Essential Tools for Musical Development

- Clarinet students are encouraged to begin academic and piano studies as early as possible.
- Beginning at Level 5, students must complete the required academic assessments in order to receive Comprehensive Achievement Certificates.

Overview of Academic Subjects

The following table lists all of the written academic assessments in the Music Development Program with brief details, including the length of the assessment and a summary description of the content.

Subject	Academic Assessment Title
Rudiments	Preparatory Rudiments (1 hour) – Building blocks of music notation
	Basic Rudiments (1 hour) – Elements of music for the beginner
	Intermediate Rudiments (2 hours) – Continuation of basic rudiments
	Advanced Rudiments (2 hours) – Continuation of intermediate rudiments and preparation for harmony
Harmony and Counterpoint	Introductory Harmony (2 hours) – Chord symbols; non-chord tones; elementary four-part and melodic writing
	Basic Harmony (3 hours) – Four-part writing; melodic composition; harmonic and structural analysis in major and minor keys <i>or</i> Basic Keyboard Harmony (20 minutes) – Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis
	Intermediate Harmony (3 hours) – Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms <i>or</i> Intermediate Keyboard Harmony (25 minutes) – Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading
	Counterpoint (3 hours) – Composition and analysis of simple counterpoint in Baroque style
	Advanced Harmony (3 hours) – Advanced harmonic and contrapuntal techniques <i>or</i> Advanced Keyboard Harmony (30 minutes) – Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading
	Analysis (3 hours) – Advanced harmonic and structural analysis of musical forms
	History
History	History 1: An Overview (3 hours) – Introduction to styles, composers, and music from 1600 to the present
	History 2: Middle Ages to Classical (3 hours) – Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods
	History 3: 19th Century to Present (3 hours) – Styles, composers, and music of the Romantic era to the present

Preparing for an Academic Assessment

- Academic assessments test music theory and knowledge of music history in a formal classroom setting, generally with a written assessment.
- *Official Examination Papers*, available at music retailers, are published annually by Frederick Harris Music to aid with assessment preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite assessments required to obtain certificates for Levels 5 to 10 and diplomas for the Associate Diploma in Clarinet Performance or the Teacher's Associate Diploma. There are no prerequisite or co-requisite academic assessments for Preparatory to Level 4. However, it is recommended that students complete Preparatory Rudiments prior to Basic Rudiments. Similarly, it is recommended that students complete Introductory Harmony prior to Basic Harmony.

Students must complete prerequisite assessments at least one session prior to attempting the Associate Diploma in Clarinet Performance. Candidates for the Associate Diploma in Clarinet Performance or the Teacher's Associate Diploma will be required to complete the following academic co-requisite assessments: History 3: 19th Century to Present, and *two* of the following three assessments: Advanced Harmony/Advanced Keyboard Harmony, *or* Counterpoint, *or* Analysis. The selection of these assessments and the order in which they are taken is at the discretion of the student.

Candidates for the Associate Diploma in Clarinet Performance must complete co-requisite academic assessments and the Level 6 Piano assessment before or within five years after the original performance assessment to be eligible for the Diploma.

For up-to-date information on the Teacher's Associate Diploma please consult www.MusicDevelopmentProgram.org.

Level	5	6	7	8	9	10	Associate Diploma in Performance	Teacher's Associate Diploma
Required Assessments (C = Co-requisite; P = Prerequisite)								
Basic Rudiments	C							
Intermediate Rudiments		C						
Advanced Rudiments			C	C	C	C	P	P
Basic Harmony					C			
Intermediate Harmony						C	P	P
Any <i>two</i> of: Advanced Harmony, <i>or</i> Counterpoint, <i>or</i> Analysis							C	C
History 1: An Overview					C	C	P	P
History 2: Middle Ages to Classical						C	P	P
History 3: 19th Century to Present							C	C
Level 10 Performance							P	P
Level 6 Piano							C	
Level 8 Piano								C
Alternative Assessments								
Basic Keyboard Harmony (can be substituted for Basic Harmony)					C			
Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)						C	P	P
Advanced Keyboard Harmony (can be substituted for Advanced Harmony)							C	C

Assessment Repertoire

The *Clarinet Syllabus, 2014 Edition* lists the repertoire for Clarinet assessments. Information given for each item includes:

- the composer
- the title of the selection
- the larger work of which the selection is a part (where applicable)
- an anthology or collection in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 80 for a list of publishers with their abbreviations.

Syllabus Repertoire Lists

At each level, students are encouraged to choose a balanced and varied assessment program that includes a variety of musical styles and keys. The repertoire for each level is divided into lists, according to genre or stylistic period.

Preparatory to Level 8

List A: includes rhythmic pieces in a faster tempo

List B: includes lyrical pieces in a slower tempo

Level 9

List A: includes pieces from the Baroque, Classical, and Romantic periods

List B: includes 20th- and 21st-century repertoire

Level 10

List A: includes pieces from the Baroque, Classical, and Romantic periods

List B: includes 20th- and 21st-century repertoire

List C: includes unaccompanied repertoire

Associate Diploma in Clarinet Performance

List A: includes concertos

List B: includes sonatas and suites

List C: includes unaccompanied repertoire

Da Capo Signs and Repeats

- When performing repertoire in an assessment, students should observe *da capo* and *dal segno* signs, unless stated otherwise in the *Clarinet Syllabus, 2014 Edition*.
- Repeat signs should be observed *only* if indicated in the *Clarinet Syllabus, 2014 Edition* or in *Clarinet Series, 2014 Edition*.

Memory

- Repertoire, etudes, and orchestral excerpts need not be memorized, and no extra marks will be awarded for memory.
- Technical tests (scales and arpeggios) *must* be played from memory.

Accompaniment

All selections requiring accompaniment must be performed with piano accompaniment only. No other instruments are permitted. Recorded accompaniment is not permitted. Students must provide their own collaborative pianists. Collaborative pianists are permitted in the assessment room only while they are playing accompaniments for the student.

Students must provide their own collaborative pianist in order for the assessment to proceed.

Repertoire Substitutions

(Official approval of the substitute selection is not required prior to the assessment.)

Clarinet students in Levels 1 through Associate Diploma have the option of substituting *one* repertoire selection at each assessment with a selection of their own choice. Repertoire substitutions for Clarinet fall under the following categories.

Syllabus Substitutions

(Official approval of the substitute selection is not required prior to the assessment.)

Students in Levels 1 through 10 may substitute *one* repertoire selection from the level immediately above in place of a selection at the student's assessment level. The repertoire substitution must normally be chosen from the corresponding List of the level immediately above the student's official level. For example, a Level 5 List A selection may be performed in place of a Level 4 List A selection. However, students should ensure that the substitution piece complies with the genre or stylistic period intended for the List in the level to be assessed (see *Syllabus* Repertoire Lists on p. 10). Please note that the performance of repertoire substitutions chosen from a higher level will be evaluated at the standard of the higher level.

Non-Syllabus Substitutions—"Student's Choice"

(Official approval of the substitute selection is not required prior to the assessment.)

Clarinet students in Levels 1 through 10 and Associate Diploma may perform *one* repertoire selection of their own choice in place of a selection listed in the current *Syllabus*. Students are asked to mark such replacement selections as "Student's Choice" on the list of repertoire they submit to the adjudicator. The repertoire substitution must be comparable in difficulty, length, style, and musical quality to works on the corresponding *Syllabus* list for the student's level. Please note that the substitute selection must replace a repertoire selection and that piano accompaniment is required where provided by the composer. Substitutions are not permitted for *Etudes* and *Orchestral Excerpts*.

The mark for the performance of the substitute selection will include an assessment of the appropriateness of the choice. A substantial mark deduction may be applied if a substitution is considered inappropriate. Students performing a Student's Choice selection that exceeds the expected length of a repertoire selection for the student's level may be stopped by the adjudicator, who will provide an assessment of the performance to that point.

It is the responsibility of the teacher to provide advice regarding the appropriateness of Student's Choice Substitutions.

Orchestral Excerpts

All orchestral excerpts listed in the *Clarinet Syllabus, 2014 Edition* are included in *Clarinet Series, 2014 Edition: Orchestral Excerpts*. Alternatively, students may select the specified passages from standard clarinet orchestral parts.

Orchestral excerpts need not be memorized, and no extra marks will be awarded for memorization. For further details on assessment requirements for orchestral excerpts, please consult the listings for each level.

For assessment purposes, rests of more than one measure need not be counted.

Technical Requirements

Etudes

A selection of etudes for Preparatory through Level 8 is published in *Clarinet Series, 2014 Edition: Clarinet Etudes* (Preparatory–4 and 5–8). Etudes need not be memorized, and no extra marks will be awarded for memorization. All etudes must be performed on B flat clarinet. For further details on assessment requirements for etudes, please consult the listings for each level.

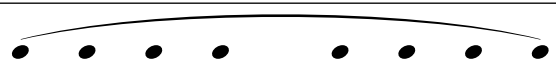





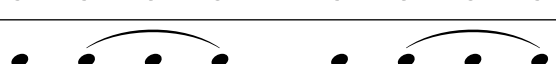
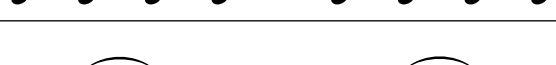

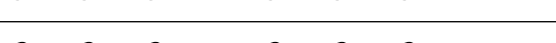



Technical Tests

Complete technical tests for Preparatory through Level 10 are published in *Clarinet Series, 2014 Edition: Clarinet Technique*. Technical tests (scales and arpeggios) must be played from memory. All technical tests must be performed on B flat clarinet. For further details on assessment requirements for technical tests, please consult the listings for each level.

General Instructions

- The adjudicator will choose a representative sampling of items on the technical requirements list.
- Metronome speeds are intended as a guideline.

Articulation Patterns

Articulations		Levels									
Four-note Patterns											
		Prep	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	Level 7	Level 8	Levels 9–10
all slurred		x	x	x	x	x	x	x	x	x	x
all tongued				x	x	x	x	x	x	x	x
2 slurred, 2 tongued					x	x	x	x	x	x	x
2 tongued, 2 slurred						x	x	x	x	x	x
2 slurred, 2 slurred								x	x	x	x
3 slurred, 1 tongued									x	x	x
1 tongued, 3 slurred										x	x
1 tongued, 2 slurred, 1 tongued											x
Three-note Patterns											
		Prep	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	Level 7		
all slurred		x	x	x	x	x	x	x	x		
all tongued				x	x	x	x	x	x		
2 slurred, 1 tongued					x	x	x	x	x		
1 tongued, 2 slurred					x	x	x	x	x		
3 slurred, 3 slurred								x	x		

Level-by-Level Requirements

Preparatory

Students at the Preparatory level should exhibit developing tone quality and basic articulation using notes played predominantly with the left hand. Repertoire at this level introduces basic rhythms and *p* and *f* dynamics. Students should perform with a steady rhythmic pulse, proper posture, and correct playing position.

Preparatory Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: two etudes from the <i>Syllabus</i> list	20
– one from Group 1 and one from Group 2	
Technical Tests	10
– scales	
– arpeggios	
Aural Skills	10
Clapback	5
Playback	5
Reading Skills	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Academic Co-requisite	
None	

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B. Please note that all selections requiring piano accompaniment must be played with piano.

- List A includes rhythmic pieces in a faster tempo.
- List B includes lyrical pieces in a slower tempo.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Preparatory Clarinet Repertoire* FHM

List A

Anonymous

- Minuet (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Traditional

- Blow the Man Down (arr. Denes Agay, in *The Joy of Clarinet* YOR)
→ optional: take the last C down an octave
- Donkey Riding (arr. Harold Birston FHM)
- The Ryans and the Pittmans (arr. Jason Gray FHM)

Bartók, Béla

- Maypole Dance (arr. Denes Agay, in *The Joy of Clarinet* YOR)

Beethoven, Ludwig van

- To Joy (Ode to Joy), from Symphony No. 9, op. 125 (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Corrette, Michel

- Fanfare (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Handel, George Frideric

- Minuet, from *Music for the Royal Fireworks*, HWV 351 (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)
- Passepied (arr. Pamela Weston, in *First Clarinet Album* OTT)

Harris, Paul

The Really Easy Clarinet Book FAB

- Pony Ride

Hook, James

- Minuet (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Mozart, Leopold

- Menuet for Nannerl (arr. Pamela Weston, in *First Clarinet Album* OTT)

Norton, Christopher

The Microjazz Clarinet Collection, 1 B&H

- Martial Arts
- Soldier Boy
- Tall Tale, Big Hat

Praetorius, Michael

- Gavotte (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)
→ play both repeats

Rae, James*Clarinet Debut* UNI

- ▶ Big Chief Sitting Bull

Repertoire Explorer UNI

- ▶ A Funeral March for a “Bad Reed”
- ▶ In Gear

List B**Traditional**

- ▶ Inuit Children’s Song (arr. Christine Donkin FHM)
- ▶ Song of the Volga Boatmen (arr. Jason Gray FHM)

Arbeau, Thoinot

- ▶ Two Pieces from *Orchésographie* (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Bach, Johann Sebastian

- Oh, Tiny Child (O Jesulein süß, BWV 493) (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Bartók, Béla

- Lament (arr. Denes Agay, in *The Joy of Clarinet* YOR)

Handel, George Frideric

- Gavotte (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Lawlor, Charles B.

- ▶ Sidewalks of New York (arr. Forrest Kinney FHM)

Mozart, Wolfgang Amadeus

- Air, from Sonata in A Major, K 331 (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Norton, Christopher

- ▶ In the Snow (arr. Harold Birston)
- The Microjazz Clarinet Collection*, 1 B&H
- Spring Day

Poulton, George R.

- Aura Lee (arr. Denes Agay, in *The Joy of Clarinet* YOR)

Purcell, Henry

- Song (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Rae, James*Clarinet Debut* UNI

- ▶ Limelight Waltz

Reade, Paul

- Prelude (in *First Book of Clarinet Solos* FAB)

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *two* etudes from the following list: *one* from Group 1 and *one* from Group 2. All etudes must be performed on B flat clarinet.

Bullets used to denote selections for assessment purposes:

- one selection
- ▶ one selection, found in *Clarinet Series, 2014 Edition: Clarinet Etudes Preparatory—4* FHM

Group 1**Technical Etudes****Traditional**

- Twinkle, Twinkle Little Star (arr. C. Paul Herfurth and Hugh M. Stuart, in *A Tune A Day For Clarinet*, 1 HAL)

Bennett, Ned*Absolute Beginners Clarinet* WIS

- Don’t Flunk the Funk
- Time for T-T-T-Tea

Demnitz, Friedrich*Elementary School for Clarinet, 1a: The Simplest Forms of Phrasing (Tenuto)*

- ▶ Etude in F Major (no. 2)

Galper, Avrahm*Clarinet Method*, 1 WAT

- Your First Notes (no. 2)
- Your First Tune (no. 3)

Harris, Paul*Clarinet Basics* FAB

- ▶ Bubblegum

Pearson, Bruce*Standard of Excellence*, 1 KJO

- Down by the Station (no. 18)
- Country Walk (no. 20)
- Farm Out (no. 34)

Pierpont, James Lord

- Jingle Bells (arr. C. Paul Herfurth and Hugh M. Stuart, in *A Tune A Day For Clarinet*, 1 HAL)

Rae, James*Forty Modern Studies* UNI

- ▶ Prowlin’ (no. 1)
- Undercover (no. 2)

Style Workout UNI

- ▶ Proclamation (no. 1)

Thirty-eight More Modern Studies UNI

- Ups and Downs (no. 11)
- Waves (no. 3)
- Windsor March (no. 2)

Group 2

Lyrical Etudes

Traditional

- The Birch Tree

Bennett, Ned

Absolute Beginners: Clarinet WIS

- A Sigh For Siberia
- Moonlight Waltz

Bodegraven, Paul van

Adventures in Clarinet Playing STA

- Four Fingers Waltz (no. 27)

Galper, Avrahm

Clarinet Method, 1 WAT

- Au clair de la lune (no. 14)
- Melody (no. 16)

Hegvik, Ted

Melodic Etudes ETC

- Sustained Sound

Herfurth, C. Paul, and Hugh M. Stuart

A Tune A Day For Clarinet, 1 HAL

- The Boat Song
- Lightly Row

Pearson, Bruce

Standard of Excellence, 1 KJO

- Au clair de la lune (no. 17)
- Song of the Fjords (no. 27)

Rae, James

Thirty-eight More Modern Studies UNI





- Horizon (no. 1)
- Hungarian Lament (no. 4)

Russell, Helen

- Skating on the Rideau

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	C, D	$\hat{1}-\hat{5}-\hat{1}$	 = 76		all slurred
Minor	D				
Arpeggios					
Major	C, D	$\hat{1} \hat{3} \hat{5} \hat{3} \hat{1}$	 = 76		all slurred
Minor	D				

Five-note scales extend from the tonic ($\hat{1}$) to the dominant ($\hat{5}$).



Aural Skills

Clapback

Students will choose to either clap or tap the rhythm of a short melody after the adjudicator has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{3}{4}$	two to four measures

Example only



Playback

Students will be asked to play back a melody on the clarinet, based on the first three notes of a major scale. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic or mediant	C, G, F major	four notes

Example only



Reading Skills

Playing

Students will be asked to play a short melody at sight.

Time Signature	Keys	Approximate Length
$\frac{4}{4}$	C major	four measures

Clapping

Students will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

Time Signature	Approximate Length
$\frac{2}{4}$	two measures

Example only



Level 1

Students in Level 1 should demonstrate the ability to slur and tongue while maintaining proper air support and tone. Solos at this level remain within the chalumeau register and use a variety of simple rhythms and dynamics. Repertoire introduces a variety of historically important styles as well as traditional folk melodies. Students should perform with a steady rhythmic pulse, proper posture, and correct playing position.

Level 1 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: <i>two</i> etudes from the <i>Syllabus</i> list	20
– <i>one</i> from Group 1 and <i>one</i> from Group 2	
Technical Tests	10
– scales	
– arpeggios	
Aural Skills	10
Clapback	5
Playback	5
Reading Skills	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Academic Co-requisite	
None	

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B. Please note that all selections requiring piano accompaniment must be played with piano.

- List A includes rhythmic pieces in a faster tempo.
- List B includes lyrical pieces in a slower tempo.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Repertoire 1* FHM

List A

Anonymous

- Minuet for the Mock Trumpet (arr. Paul Harris, in *Music Through Time*, 1 OUP)
- Round Dance from Poictou (Bransle double de Poictou) (arr. Harold Birston FHM)

Traditional

- Land of the Silver Birch (arr. Nancy Telfer FHM)
- Mango Walk (arr. Christine Donkin FHM)

Bach, Johann Sebastian

- Menuet (arr. Pamela Weston, in *First Clarinet Album* OTT)

Dangain, Serge, and Christian Jacob

- Chansonette LED
- Chinoise LED
- play B flat clarinet part

Grieg, Edvard

- Gavotte, from *Holberg Suite*, op. 40, no. 3 (arr. Jason Noble FHM)

Handel, George Frideric

- Impertinence, HWV 494 (arr. Pamela Weston, in *First Clarinet Album* OTT)

Harris, Paul

The Really Easy Clarinet Book FAB

- Popcorn

Summer Sketches B&H

- Carousel (no. 8)
- Dancing Bears (no. 3)
- Humoresque (no. 5)

Harvey, Paul

Jazzy Clarinet, 1 UNI

- Merrily We Rock Along
- One Hand Funk
- Star Quality (in *Repertoire Explorer* UNI)

Kullak, Theodor

- Witches' Dance (arr. Paul Harris and Emma Johnson, in *First Repertoire for Clarinet* FAB)

Lefèvre, Xavier

- March (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Mozart, Wolfgang Amadeus

- Menuetto (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Norton, Christopher

- Smooth as Silk (arr. Harold Birston FHM)
- The Microjazz Clarinet Collection*, 1 B&H
- Crumbs!

Seward, N.H.

- Dreaming BEL

Telemann, Georg Philipp

- Allegro (arr. Pamela Weston, in *First Clarinet Album* OTT)

Valentine, Robert

- Allegro (arr. Pamela Weston, in *First Clarinet Album* OTT)

List B

Traditional

- America (arr. Jay Arnold, in *Clarinet Solos* AMS)
- Bonny at Morn (arr. Pamela Weston, in *First Clarinet Album* OTT)
- ▶ Deep River (arr. Christine Donkin FHM)
- ▶ Morning Has Broken (arr. Harold Birston FHM)
- Song of the Volga Boatmen (arr. John Davies and Paul Reade, in *First Book of Clarinet Solos* FAB)
- ▶ The Water Is Wide (arr. Mark Mrozinski FHM)
- ▶ What Is This Lovely Fragrance? (Quelle est cette odeur agréable?) (arr. Martin van de Ven FHM)

Brackett, Joseph

- ▶ Simple Gifts (arr. Christine Donkin FHM)

Corbett, William

- Sarabande (arr. Pamela Weston, in *First Clarinet Album* OTT)

Eberhardt, Dorothee

- ▶ Pas de deux (in *Spectrum for Clarinet* ABR)

Elgar, Edward

- Andante (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Handel, George Frideric

- The Harmonious Blacksmith, from Suite in E Major, HWV 430 (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Harris, Paul

Summer Sketches B&H

- Reflections (no. 4)
- Spanish Memory (no. 2)

Lully, Jean-Baptiste

- Andantino (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Mahler, Gustav

- Funeral March, from Symphony No. 1 (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Norton, Christopher

- ▶ Trip to the Bazaar (arr. Harold Birston FHM)

The Microjazz Clarinet Collection, 1 B&H

- Gloomy
- How Graceful
- Under A Cloud

Reade, Paul

- Romance (in *First Book of Clarinet Solos* FAB)

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *two* etudes from the following list: *one* from Group 1 and *one* from Group 2. All etudes must be performed on B flat clarinet.

Bullets used to denote selections for assessment purposes:

- one selection
- ▶ one selection, found in *Clarinet Series, 2014 Edition: Clarinet Etudes Preparatory—4* FHM

Group 1

Technical Etudes

Bennett, Ned

Absolute Beginners: Clarinet WIS

- Magical Mystery Tour
- Minuet in G

Galper, Avrahm

Clarinet Method, 1 WAT

- The Bee (no. 10)
- Polly (no. 15)
- Study On the New Notes (no. 6)

Harris, Paul

Clarinet Basics FAB

- ▶ Hornpipe Study

Haydn, Franz Joseph

- From the Second Symphony (arr. C. Paul Herfurth and Hugh M. Stuart, in *A Tune A Day For Clarinet*, 1 HAL)

Hegvik, Ted

Melodic Etudes ETC

- ▶ Nimble Fingers

Langenus, Gustave

Complete Method for the Boehm Clarinet, 1 FIS

- ▶ Etude in C Major (no. 40)

Pearson, Bruce

Standard of Excellence, 1 KJO

- Bingo (no. 63)
- Erie Canal Capers (no. 58)
- Go for Excellence! (no. 61)

Rae, James

Forty Modern Studies UNI

- Jumpin' (no. 4)

Jazz Scale Studies: Clarinet UNI

- Breezin' (no. 2)
- Dorian Dance (no. 3)

Mosaics, 1 TCL

- ▶ March of the Processed Peas (no. 13)

Thirty-eight More Modern Studies UNI

- The Middle Man (no. 8)
- Olympic Flame (no. 17)
- ▶ The Organ Grinder's Apprentice (no. 7)
- The Sheriff (no. 9)

Group 2

Lyrical Etudes

Traditional

- America (arr. C. Paul Herfurth and Hugh M. Stuart, in *A Tune A Day For Clarinet*, 1 HAL)
- Down in the Valley (no. 70, arr. Bruce Pearson, in *Standard of Excellence*, 1 KJO)
- ▶ Old King Cole

Bennett, Ned

Absolute Beginners: Clarinet WIS

- Lullaby

Brahms, Johannes

- Theme from Symphony No. 1 (no. 57, arr. Bruce Pearson, in *Standard of Excellence*, 1 KJO)

Demnitz, Friedrich

Elementary School for Clarinet, Ia: The Simplest Forms of Phrasing (Tenuto)

- ▶ Etude in F Major (no. 4)

Galper, Avrahm

Clarinet Method, 1 WAT

- Folk Song (no. 5)
- Long, Long Ago (no. 20)
- Hickory Dickory Dock (no. 24)

Rae, James

Forty Modern Studies UNI

- Slow Motion (no. 7)

Jazz Scale Studies: Clarinet UNI

- The Comfort Zone (no. 1)

Mosaics, 1 TCL

- ▶ Going Down with Eees (no. 14)
- ▶ May the Fourths Be with You (no. 11)

Thirty-eight More Modern Studies UNI





- Blue Waltz (no. 12)
- ▶ Destiny (no. 13)
- Diversion (no. 10)

Schumann, Robert

- Evening Song, op. 85, no. 12 (arr. C. Paul Herfurth and Hugh M. Stuart, in *A Tune A Day For Clarinet*, 1 HAL)

Technical Tests

Please see "Technical Tests" on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	G, F, B♭	1 octave	 = 80		all slurred
Harmonic and Melodic Minor	A, G				
Arpeggios					
Major	G, F, B♭	1 octave	 = 50		all slurred
Minor	A, G				

Aural Skills

Clapback

Students will choose to either clap or tap the rhythm of a short melody after the adjudicator has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example only

1



2



Playback

Students will be asked to play back a melody on the clarinet, based on the first three notes of a major scale. The melody may contain repeated notes and a leap of a 3rd. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, supertonic, or mediant	C, G, F major	four notes

Example only

1



2



Reading Skills

Playing

Students will be asked to play a short melody at sight.

Time Signature	Keys	Approximate Length
$\frac{4}{4}$	C, G, F major	four measures

Clapping

Students will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

Time Signature	Approximate Length
$\frac{4}{4}$	two measures

Example only



Level 2

Students in Level 2 should be able to cross the break and play up to a clarion F. Students will gain practice in transitioning smoothly between chalumeau and clarion registers. Folk songs and arrangements of popular melodies provide opportunities to demonstrate a steady rhythmic pulse, a focused and warm tone, mixed articulations, and a variety of dynamics.

Level 2 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: two etudes from the <i>Syllabus</i> list	20
– one from Group 1 and one from Group 2	
Technical Tests	10
– scales	
– arpeggios	
Aural Skills	10
Clapback	3
Intervals	3
Playback	4
Reading Skills	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Academic Co-requisite	
None	

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B. Please note that all selections requiring piano accompaniment must be played with piano.

- List A includes rhythmic pieces in a faster tempo.
- List B includes lyrical pieces in a slower tempo.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Repertoire 2* FHM

List A

Traditional

- Hark, the Herald Angels Sing (arr. James Rae, in *Christmas Jazz: Clarinet* UNI)
- Hatikvah (arr. John Davies and Paul Reade, in *First Book of Clarinet Solos* FAB)
- Mairi's Wedding (Lewis Bridal Song) (arr. Christine Donkin FHM)
- Shepherd's Hey (arr. John Davies and Paul Reade, in *First Book of Clarinet Solos* FAB)

Beethoven, Ludwig van

- German Dance (arr. Denes Agay, in *The Joy of Clarinet* YOR)

Boismortier, Joseph Bodin de

- Brunette (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Byrd, William

- Wolsley's Wilde (arr. Jason Noble FHM)

Clarke, Jeremiah

- The King's March, T 432 (arr. Jason Noble FHM)

Gounod, Charles

- Funeral March of a Marionette (arr. in *Rubank Book of Clarinet Solos, Easy Level* RUB)

Handel, George Frideric

- Bourrée anglaise, from Sonata in G Major, op. 1, no. 5, HWV 363b (arr. Stephen Chatman FHM)

Harris, Paul

Clarinet All Sorts, 1–3 FAB

- Computer Game
- Summer Sketches* B&H
- Coquette (no. 6)
 - Donkey Ride (no. 7)

Harris, Paul, arr.

Clarinet Basics FAB

- Polka-Dot Rag

Harvey, Paul, arr.

- The Blue Bells of Scotland (in *Jazzy Clarinet*, 1 UNI)

Joplin, Scott

- I Am Thinking of My Pickaninny Days (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Mier, Martha

- Jelly Bean Rag (arr. Jane Sebba, in *Jazz, Rags & Blues for Clarinet* ALF)

Sands, John

- Beginner's Blues (in *Jazzy Clarinet*, 1 UNI)
- For He's a Jolly Good Jazzer (in *Jazzy Clarinet*, 1 UNI)

Schubert, Franz

- Ecossaise (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Schumann, Robert

- The Merry Peasant, op. 68, no. 10 (arr. John Davies and Paul Reade, in *First Book of Clarinet Solos* FAB)

Smith, John Stafford

- Star Spangled Banner (arr. Jay Arnold, in *Clarinet Solos* AMS)

Sullivan, Arthur

- Poor Wand'ring One!, from *The Pirates of Penzance* (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Telemann, Georg Philipp

- Gavotte (arr. Manfred Bergen, in *Klassische Vortragsstücke* OTT)
- Gigue, from Quintet in F Major, BWV 44:6 (arr. Jason Noble FHM)

Walton, William

- Puppet's Dance, from *Music for Children* (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Weber, Carl Maria von

- Walzer (arr. Manfred Bergen, in *Klassische Vortragsstücke* OTT)

List B

Traditional

- Black Is the Color (arr. Denes Agay, in *The Joy of Clarinet* YOR)
- The Huron Carol (arr. Martin van de Ven FHM)
- Londonderry Air (arr. Harold Birston FHM)
- Tumbalalaika (arr. Martin van de Ven and Christine Donkin FHM)

Concone, Giuseppe

- Moderato cantabile (arr. Paul Harris, in *Music Through Time*, 1 OUP)

Corelli, Arcangelo

- Sarabande (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Debussy, Claude

- Rêverie (arr. Jason Noble FHM)

Foster, Stephen Collins

- Beautiful Dreamer (arr. Jay Arnold, in *Clarinet Solos* AMS; arr. John Davies and Paul Reade, in *First Book of Clarinet Solos* FAB)

Haydn, Franz Joseph

- Austrian Hymn (Gott erhalte Franz den Kaiser), Hob. XXVIa: 43 (arr. Jason Noble FHM)

Macdowell, Edward

- To a Wild Rose, op. 51, no. 1 (arr. John Davies and Paul Reade, in *First Book of Clarinet Solos* FAB)

Mendelssohn, Felix

- Barcarole (arr. Manfred Bergen, in *Klassische Vortragsstücke* OTT)

Mier, Martha

- Clarinet Blues (arr. Jane Sebba, in *Jazz, Rags & Blues for Clarinet* ALF)
- Lazy Days (arr. Jane Sebba, in *Jazz, Rags & Blues for Clarinet* ALF)

Norton, Christopher

The Microjazz Clarinet Collection, 1 B&H

- Solitary

Parry, Hubert

- Ode to Newfoundland (arr. Christine Donkin FHM)

Purcell, Henry

- Air, from *The Double Dealer*, Z 592 (arr. James Rae, in *Take Ten* UNI)

Schubert, Franz

- The Trout, from Piano Quintet in A Major, D 667 (arr. Denes Agay, in *The Joy of Clarinet* YOR)

Schumann, Robert

- Melody (arr. Denes Agay, in *The Joy of Clarinet* YOR)

Tchaikovsky, Pyotr Il'yich

- None But the Lonely Heart, op. 6, no. 6 (arr. Jay Arnold, in *Clarinet Solos* AMS)

Westendorf, Thomas P.

- I'll Take You Home Again Kathleen (arr. Jay Arnold, in *Clarinet Solos* AMS)

Technical Requirements

Please see "Technical Requirements" on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *two* etudes from the following list: *one* from Group 1 and *one* from Group 2. All etudes must be performed on B flat clarinet.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Etudes Preparatory—4* FHM

Group 1

Technical Etudes

Allen, Chris

Progressive Studies for Clarinet, 1 ABR

- Moto Perpetuo (no. 18)

Demnitz, Friedrich

Elementary School for Clarinet, 1c: The Simplest Forms of Phrasing (Staccato)

- Etude in D Minor (no. 3)
- Etude in F Major (no. 2)

Galper, Avrahm*Clarinet Method*, 1 WAT

- Early One Morning (no. 47)
- Ländler (no. 36)

Lazarus, Henry*Lazarus Method for Clarinet, Part 1: Practical Studies on the Lower Notes*

- Etude in C Major (no. 1 and no. 2)

Pearson, Bruce*Standard of Excellence*, 1 KJO

- Alouette (no. 116)
- Grandfather's Whiskers (no. 136)
- Ming Court (no. 83)

Rae, James*Forty Modern Studies* UNI

- The Big One (no. 8)
- Passing Time (no. 9)

Mosaics, 1 TCL

- Schnitzel Waltz (no. 32)

Thirty-eight More Modern Studies UNI

- Pieces of Eight (no. 19)
- Staccato Dance (no. 18)

Susato, Tylman

- Ronde (no. 111, arr. Bruce Pearson, in *Standard of Excellence*, 1 KJO)

Group 2**Lyrical Etudes****Demnitz, Friedrich***Elementary School for Clarinet, II: The Most Common Dynamic Markings*

- Etude in C Major (no. 1)

Endresen, Raymond Milford*Supplementary Studies* RUB

- no. 1

Galper, Avrahm*Clarinet Method*, 1 WAT

- The Merry Peasant (no. 50)
- Oranges and Lemons (no. 81)

Hegvik, Ted*Melodic Etudes* ETC

- Prairie Lament

Kelley, Daniel E.

- Home on the Range (no. 120, arr. Bruce Pearson, in *Standard of Excellence*, 1 KJO)

Lazarus, Henry*Lazarus Method for Clarinet, Part 1: Fifty Progressive Duets*

- Etude in F Major (no. 48, Trio)

Polatschek, Victor*Twenty-four Clarinet Studies for Beginners* EDW

- Etude in G Major (no. 1)

Rae, James*Forty Modern Studies* UNI

- Forever (no. 10)
- Tumbledown Blues (no. 11)

Mosaics, 1 TCL

- Beyond the Mist (no. 22)

Style Workout UNI





- Autumn Clouds (no. 4)

Strauss, Johann

- Roses from the South (Rosen aus dem Süden), op. 388 (no. 104, arr. Bruce Pearson, in *Standard of Excellence*, 1 KJO)

Technical Tests

Please see "Technical Tests" on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	G, F	2 octaves	 = 66		all slurred all tongued
Harmonic and Melodic Minor	E				
Major	C, B♭	1 octave			
Harmonic and Melodic Minor	D				
Arpeggios					
Major	G, F	2 octaves	 = 52		all slurred all tongued
Minor	E				
Major	C, B♭	1 octave			
Minor	D				

Aural Skills

Clapback

Students will choose to either clap or tap the rhythm of a short melody after the adjudicator has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example only

1



2



Intervals

Students will be asked to identify the following intervals. The adjudicator will play each interval *once* in broken form on the piano.

or

Students may choose to sing or hum the following intervals. The adjudicator will play the first note *once* on the piano.

Above a Given Note
major 3rd
perfect 5th

Playback

Students will be asked to play back a melody on the clarinet, based on the first five notes of a major scale. The melody may contain one or more leaps of a 3rd. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic or dominant	C, G, F major	five notes

Example only

1



2



Reading Skills

Playing

Students will be asked to play a short melody at sight.

Time Signature	Keys	Approximate Length
$\frac{4}{4}$	C, G, F major	eight measures

Clapping

Students will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

Time Signature	Approximate Length
$\frac{4}{4}$	two measures

Example only



Level 3

Students in Level 3 should be able to play the full range of the clarion register. Repertoire embraces a range of character pieces and classics, from the music of Bach and Handel to contemporary and Klezmer selections. Students will begin to develop technical fluidity while still maintaining a steady rhythmic pulse, proper air support, and good quality of sound. There is an expectation of a greater range of dynamics, phrasing, and articulations.

Level 3 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: four etudes from the <i>Syllabus</i> list	20
– two from Group 1 and two from Group 2	
Technical Tests	10
– scales	
– arpeggios	
Aural Skills	10
Clapback	3
Intervals	3
Playback	4
Reading Skills	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Academic Co-requisite	
None	

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B. Please note that all selections requiring piano accompaniment must be played with piano.

- List A includes rhythmic pieces in a faster tempo.
- List B includes lyrical pieces in a slower tempo.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Repertoire* 3 FHM

List A

Traditional

- American Songs (arr. Jay Arnold, in *Clarinet Solos* AMS)
→ play all three
- Season's Greetings! (A Medley) (arr. James Rae, in *Christmas Jazz: Clarinet* UNI)
→ play all three

Cowles, Colin

- Branch Line, from *Locomotive Suite* FEN

Gershwin, George

- But Not for Me (arr. Carl Strommen, in *Gershwin by Special Arrangement* ALF)
- A Foggy Day (arr. Carl Strommen, in *Gershwin by Special Arrangement* ALF)
- I Got Rhythm (arr. Carl Strommen, in *Gershwin by Special Arrangement* ALF)

Handel, George Frideric

- Bourrée, from Sonata No. 2 in G Major (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)
- Gavotte, HWV 491 (arr. Christine Donkin FHM)

Harris, Paul

- Dance of the Elegant Elephant (in *Music Through Time*, 1 OUP)
- Ghoulis (in *Music Through Time*, 3 OUP)
- Space-age Sonatina (in *Going Solo* FAB)

Joplin, Scott

- Peacherine Rag (arr. Forrest Kinney FHM)

Krieger, Johann

- Bourrée (arr. Denes Agay, in *The Joy of Clarinet* YOR)

Mier, Martha

- Red Rose Rendezvous (Jazz Waltz) (arr. Jane Sebba, in *Jazz, Rags & Blues for Clarinet* ALF)

Mozart, Wolfgang Amadeus

- Menuett, from *Eine kleine Nachtmusik*, K 525 (arr. Manfred Bergen, in *Klassische Vortragsstücke* OTT)
- Tema con variazione (arr. Manfred Bergen, in *Klassische Vortragsstücke* OTT)

Norton, Christopher

The Microjazz Clarinet Collection, 1 B&H

- It Takes Two
- Registration Day

Purcell, Henry

- Hornpipe, from *Abdelazer*, Z 570 (arr. Christine Donkin FHM)

Reade, Paul, and Tim Gibson

- Theme from *Antiques Roadshow* (UK) JWL

Schubert, Franz

- Menuett (arr. Manfred Bergen, in *Klassische Vortragsstücke* OTT)

Scott, James

- The Fascinator (arr. John Davies and Paul Reade, in *First Book of Clarinet Solos FAB*)

Sullivan, Arthur

- Major-General's Song, from *The Pirates of Penzance* (arr. Martin van de Ven FHM)

Wallen, Errollyn

- Skip (in *Spectrum for Clarinet ABR*)

List B

Traditional

- All the Pretty Little Horses (arr. Jason Gray FHM)
- Greensleeves (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)
- Hava Nagila (arr. Martin van de Ven and Forrest Kinney FHM)
- Londonderry Air (arr. Jay Arnold, in *Clarinet Solos AMS*)
- Oh, Shenando' (arr. John Jay Hilfiger GMM)

Bach, Johann Sebastian, attr.

- Minuet, BWV Anh. 132 (arr. Jason Gray FHM)

Bizet, Georges

- Entr'acte, from *Carmen* (arr. Christine Donkin FHM)

Bullard, Alan

Circus Skills SPA

- Sentimental Serenade

Corelli, Arcangelo

- Preludio, from Sonata in A Minor (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)
- Sarabande (arr. Denes Agay, in *The Joy of Clarinet YOR*)

Finzi, Gerald

Five Bagatelles B&H

- Carol

Foster, Stephen Collins

- Swanee River (arr. Christopher Norton, in *The Christopher Norton Concert Collection for Clarinet B&H*)

Freedman, Harry

- Vignette CMC

Gershwin, George

- Embraceable You (arr. Carl Strommen, in *Gershwin by Special Arrangement ALF*)

Gluck, Christoph Willibald

- Che farò senza Euridice (What Shall I Do Without Euridice?), from *Orfeo ed Euridice* (arr. Jason Noble FHM)

Haydn, Joseph

- Adagio (arr. Manfred Bergen, in *Klassische Vortragsstücke OTT*)

Hovey, Nilo W., and Beldon Leonard

- Song of Spring ALF
- Reflections ALF

Langenus, Gustave

- Chrysalis FIS

Lehár, Franz

- Vilja, from *The Merry Widow* (arr. Denes Agay, in *The Joy of Clarinet YOR*)

Massenet Jules

- Élégie (arr. Jay Arnold, in *Clarinet Solos AMS*)

Norton, Christopher

The Microjazz Clarinet Collection, 1 B&H

- With Grace

Ross, William James

- Danny Boy: Meditation on "Londonderry Air" PET

Schumann, Robert

- "****" from *Album for the Young*, op. 68, no. 21 (arr. Alan Richardson, in *First Book of Clarinet Solos FAB*)

Still, William Grant

Three Songs (arr. Alexa Still INO)

- If You Should Go

Tuke, Mr., arr. Paul Harris

Clarinet All Sorts, 1–3 FAB

- The Wish

Vivaldi, Antonio

- Largo, from *The Four Seasons* (arr. Jason Gray FHM)

Technical Requirements

Please see "Technical Requirements" on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *four* etudes from the following list: *two* from Group 1 and *two* from Group 2. All etudes must be performed on B flat clarinet.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Etudes Preparatory–4 FHM*

Group 1

Technical Etudes

Allen, Chris

Progressive Studies for Clarinet, 1 ABR

- ▶ Latin (no. 30)

Endresen, Raymond Milford

Supplementary Studies RUB

- one of nos. 4–6, 8, 11, 14, 17, 18

Galper, Avrahm

Clarinet Method, 1 WAT

- Over the Break through B flat (no. 107)
- Mixed Slurs and Staccato (no. 152)
- Staccato Study (no. 154)

Hegvik, Ted

Melodic Etudes ETC

- ▶ The Bear Is Dancing

Hovey, Nilo W.

First Book of Practical Studies for the Clarinet BEL

- ▶ Etude in G Minor (no. 26)

Langenus, Gustave

Complete Method for the Boehm Clarinet, 1 FIS

- ▶ Etude in C Major (no. 77)

Lester, Leon

Sixty Rambles FIS

- Jolly Fellow

Pearson, Bruce

Standard of Excellence, 1 KJO

- Ach! Du Lieber Augustine (no. 133)
- Go for Excellence! (no. 155)
- Just Fine (no. 143)
- Variations on a Theme by Mozart (no. 127)

Rae, James

Forty Modern Studies UNI

- Ted's Shuffle (no. 15)

Jazz Scale Studies: Clarinet UNI

- Mixin' It! (no. 5)

Mosaics, 1 TCL

- ▶ The Demon's Delight (no. 43)

Thirty-eight More Modern Studies UNI

- Straight Five (no. 15)

Sousa, John Philip

- Manhattan Beach March (no. 139, arr. Bruce Pearson, in *Standard of Excellence*, 1 KJO)

Group 2

Lyrical Etudes

Traditional

- Loch Lomond (no. 148, arr. Bruce Pearson, in *Standard of Excellence*, 1 KJO)

Beethoven, Ludwig van

- Theme from Symphony No. 9 (no. 131, arr. Bruce Pearson, in *Standard of Excellence*, 1 KJO)

Endresen, Raymond Milford

Supplementary Studies RUB

- one of nos. 2, 3, 7, 10, 15, 19

Galper, Avrahm, arr.

Clarinet Method, 1 WAT

- Blue Bells of Scotland (no. 104)
- Greensleeves (no. 131)
- Mozart Theme (no. 93)

Lefèvre, Xavier

Soixante exercices pour clarinette

- ▶ Etude in F Major (no. 5)

Lester, Leon

Sixty Rambles FIS

- ▶ Promenade
- ▶ Summer Day

Rae, James

Forty Modern Studies UNI

- Happy Ending (no. 16)

Jazz Scale Studies: Clarinet UNI





- Good News for Some! (no. 6)

Style Workout UNI

- ▶ Strange, but True (no. 8)

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	C, B \flat	2 octaves	 = 72		all slurred all tongued 2 slurred, 2 tongued
Harmonic and Melodic Minor	A, B, G				
Major	D	1 octave			
Chromatic	on E	2 octaves			
Arpeggios					
Major	C, B \flat	2 octaves	 = 52		all slurred all tongued 2 slurred, 1 tongued 1 tongued, 2 slurred
Minor	A, B, G				
Major	D	1 octave			

Aural Skills

Clapback

Students will choose to either clap or tap the rhythm of a short melody after the adjudicator has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	four measures

Example only

1



2



Intervals

Students will be asked to identify the following intervals. The adjudicator will play each interval *once* in broken form on the piano.

or

Students may choose to sing or hum the following intervals. The adjudicator will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major 3rd	minor 3rd
perfect 5th	perfect 5th
perfect octave	

Playback

Students will be asked to play back a melody on the clarinet, based on the first five notes of a major scale. The melody may contain leaps of a 3rd and/or a 5th. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	five notes

Example only

1



2



Reading Skills

Playing

Students will be asked to play a short melody at sight.

Difficulty	Time Signatures	Keys	Approximate Length
Level 1 repertoire	$\frac{3}{4}$ $\frac{4}{4}$	C, G, D, F major	eight to twelve measures

Clapping

Students will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$	four measures

Example only



Level 4

Students in Level 4 should have a well-developed embouchure as they are introduced to the altissimo register. The inclusion of longer *legato*-phrased works assists in the development of breath control, endurance, and phrasing. A broad repertoire of traditional classical solos, contemporary, and Klezmer selections encourage technical fluency, articulation variety, and seamless crossing of registers using resonance fingerings.

Level 4 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: four etudes from the <i>Syllabus</i> list	20
– two from Group 1 and two from Group 2	
Technical Tests	10
– scales	
– arpeggios	
Aural Skills	10
Clapback	3
Intervals	3
Playback	4
Reading Skills	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Academic Co-requisite	
None	

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B. At least one selection must be accompanied. *Please note that all selections requiring piano accompaniment must be played with piano.*

- List A includes rhythmic pieces in a faster tempo.
- List B includes lyrical pieces in a slower tempo.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Repertoire 4* FHM

List A

Traditional

- The Carnival of Venice (arr. Nilo W. Hovey and Beldon Leonard ALF)
- Ungarische Tänze (arr. Manfred Bergen, in *Klassische Vortragsstücke* OTT)

Beethoven, Ludwig van

- Deutscher Tanz (Allemande) (arr. Manfred Bergen, in *Klassische Vortragsstücke* OTT)
- Minuet in G (arr. Jay Arnold, in *Clarinet Solos* AMS)

Bohm, Carl

- Moto perpetuo (Perpetual Motion) (arr. Merle J. Isaac, in *Festival Performance Solos* FIS)

Collis, James

Tom Sawyer Suite B&H

- Going Fishing

Desmond, Paul

- Take Five (arr. James Rae, in *Take Ten* UNI)

Gershwin, George

- Fascinating Rhythm (arr. Carl Strommen, in *Gershwin by Special Arrangement* ALF)
- Strike Up the Band (arr. Carl Strommen, in *Gershwin by Special Arrangement* ALF)

Gossec, François-Joseph

- Gavotte (arr. Jay Arnold, in *Clarinet Solos* AMS)

Gunning, Christopher

- Tea on the Lawn (in *Going Solo* FAB)

Harvey, Paul

- Minuet and Trio, from *Suite in Baroque Form* RED

Joplin, Scott

- The Easy Winners (arr. Forrest Kinney FHM)

Lefèvre, Xavier

- Rondo, from Sonata No. 1 (arr. David Rowland OUP)

Mancini, Henry

- The Pink Panther (arr. Arthur Frackenpohl KEN)

Mozart, Wolfgang Amadeus

- Rondo alla turca (Turkish Rondo), from Sonata in A Major, K 331 (300i) (arr. Jason Noble FHM)

Norton, Christopher

- Number Crunching (arr. Harold Birston FHM)
- The Microjazz Clarinet Collection*, 1 B&H
- Canasta

Rameau, Jean-Philippe

- Deux menuets (arr. Jason Noble FHM)
- complete

Robinovitch, Sid

Three Winter Songs CMC

- Sleigh Ride

Schumann, Robert

- Zigeunertanz, from Sonata for the Young, op. 118, no. 3 (arr. Manfred Bergen, in *Klassische Vortragsstücke* OTT)

Seward, N.H.

- Summer Holiday BEL

Starokadomsky, Mikhail

Five Pieces, op. 22

- Intermezzo (no. 4) (from “Two Pieces” in *Solos for the Clarinet Player* SCH)

van de Ven, Martin

- ▶ Chalumeau Blues (arr. FHM)
- ▶ Moldavian Fantasy (arr. Jason Gray FHM)

List B

Debussy, Claude

- ▶ Clair de lune (Moonlight), from *Suite bergamasque* (arr. Christine Donkin FHM)

Elgar, Edward

- ▶ Nimrod, from *Variations on an Original Theme* (“Enigma”), op. 36 (arr. Harold Birston FHM)

Fauré, Gabriel

- Après un rêve, op. 7, no. 1 (arr. James Rae, in *Gabriel Fauré Clarinet Album* UNI)

Forsyth, Malcolm

- Caroline’s Tune CMC

Gilbert, Anthony

- ▶ Litany (in *Spectrum for Clarinet* ABR)

Hovey, Nilo W., and Beldon Leonard

- Clouds in Summer ALF

Joplin, Scott

- Pleasant Moments (arr. Marcel G. Frank, in *Scott Joplin Ragtime Classics* EDW)

Meyerbeer, Giacomo

- ▶ Andante pastorale, from *Le Prophète*
→ unaccompanied

Mozart, Wolfgang Amadeus

- Ave Verum, K 618 (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Norton, Christopher

The Microjazz Clarinet Collection, 1 B&H

- In a Mellow Mood

Pentland, Barbara

Phases AVO; CMC

- 1st movement
→ unaccompanied

Reubart, Dale

Andante and Scherzo CMC

- Andante

Rimsky-Korsakov, Nicolai

- ▶ The Young Prince and the Young Princess, from *Scheherazade*, op. 35 (arr. Harold Birston FHM)

Rutter, John

- ▶ Pie Jesu (Merciful Jesus), from *Requiem* (arr. Paul Harris, in *Music Through Time*, 4 OUP)

Schubert, Franz

- Theme, from Octet in F Major (arr. John Davies and Paul Reade, in *First Book of Clarinet Solos* FAB)

Stamitz, Karl

- Romance, from Concerto No. 3 (in *Solos for the Clarinet Player* SCH)

Still, William Grant

Three Songs (arr. Alexa Still INO)

- Bayou Home
- Song for the Lonely

Tchaikovsky, Pyotr Il'yich

- Song Without Words (arr. Jay Arnold, in *Clarinet Solos* AMS)
- ▶ Waltz, from *The Sleeping Beauty*, op. 66 (arr. Colin Cowles, in *Popular Ballet Themes* FEN)

Vaughan-Williams, Ralph

Six Studies in English Folk Song S&B

- no. 1 or no. 2

Wilson, Jeffery

Girl Names for Clarinet and Piano CAM

- ▶ Katie

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *four* etudes from the following list: *two* from Group 1 and *two* from Group 2. All etudes must be performed on B flat clarinet.

Bullets used to denote selections for assessment purposes:

- one selection
- ▶ one selection, found in *Clarinet Series, 2014 Edition: Clarinet Etudes Preparatory—4* FHM

Group 1

Technical Etudes

Demnitz, Friedrich

Elementary School for Clarinet, III: Scale Studies

- ▶ Etude in C Major (no. 1)
- one of nos. 4–6 (in Hite: *Melodious and Progressive Studies*, 1 SMP)

Endresen, Raymond Milford

Supplementary Studies RUB

- one of nos. 20, 21, 24, 26, 28

Galper, Avrahm

Clarinet Method, 2 WAT

- one of nos. 3, 15, 18, 23, 49, 50

Lefèvre, Xavier

Soixante exercices pour clarinette

- ▶ Etude in C Major (no. 38)
- ▶ Etude in G Minor (no. 52)

Lester, Leon

Sixty Rambles FIS

- Awkward Dan
- Jim Dandy
- The Juggler
- Lightly By
- Little Waltz
- Lorelei
- ▶ Soft-shoe Dance
- Vignette

Rae, James

Forty Modern Studies UNI

- Down to Earth (no. 20)
- Windy Ridge (no. 19)

Jazz Scale Studies: Clarinet UNI

- Don't Go There! (no. 8)
- Hangin' Out (no. 9)

Thirty-eight More Modern Studies UNI

- Odd Waltz (no. 22)
- ▶ Swing Five (no. 21)

Group 2

Lyrical Etudes

Allen, Chris

Progressive Studies for Clarinet, 1 ABR

- ▶ Andante (no. 19)

Demnitz, Friedrich

Elementary School for Clarinet, III: Scale Studies

- ▶ Etude in A Minor (no. 2)
- no. 3 (in Hite: *Melodious and Progressive Studies*, 1 SMP)

Endresen, Raymond Milford

Supplementary Studies RUB

- no. 12 or no. 31

Galper, Avrahm

Clarinet Method, 2 WAT

- no. 12 or no. 59

Hovey, Nilo W.

First Book of Practical Studies for Clarinet BEL

- ▶ Etude in D Major (no. 39)







Lester, Leon

Sixty Rambles FIS

- Dark Secret
- ▶ Reflections
- Reverie
- Twilight
- Weeping Willow
- ▶ Whole-tone Capers

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	G, D, F, B♭	2 octaves	 = 76		all slurred
Harmonic and Melodic Minor	E, B, D, G				all tongued
Chromatic	on G	2 octaves			2 slurred, 2 tongued
2 tongued, 2 slurred					
Arpeggios					
Major	G, D, F, B♭	2 octaves	 = 56		all slurred
Minor	E, B, D, G				all tongued
Dominant 7ths of Major Keys	C	2 octaves	 = 76		2 slurred, 1 tongued
					1 tongued, 2 slurred
					all slurred
					all tongued
					2 slurred, 2 tongued
					2 tongued, 2 slurred

Aural Skills

Clapback

Students will choose to either clap or tap the rhythm of a short melody after the adjudicator has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{6}{8}$	two to three measures

Example only

1



2



Intervals

Students will be asked to identify the following intervals. The adjudicator will play each interval *once* in broken form on the piano.

or

Students may choose to sing or hum the following intervals. The adjudicator will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 3rds	minor 3rd
perfect 4th	
perfect 5th	perfect 5th
perfect octave	perfect octave

Playback

Students will be asked to play back a melody on the clarinet, based on the first five notes of a major scale. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	six notes

Example only



Reading Skills

Playing

Students will be asked to play a short melody at sight.

Difficulty	Time Signatures	Keys	Approximate Length
Level 2 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	C, G, D, F, major	eight to twelve measures

Clapping

Students will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$	four measures

Example only



Level 5

Students in Level 5 are now introduced to standard contemporary and historical literature written specifically for the clarinet. Movements from the earliest clarinet concertos as well as unaccompanied opera and contemporary solos offer excellent opportunities for technical development and stylistic awareness. Endurance and concentration continue to be challenged in these longer solos.

Level 5 Requirements	Marks
Repertoire one selection from List A one selection from List B	50 25 25
Technical Requirements Etudes: <i>four</i> etudes from the <i>Syllabus</i> list – two from Group 1 and two from Group 2 Technical Tests – scales – arpeggios	30 20 10
Aural Skills Clapback Intervals Playback	10 3 3 4
Reading Skills Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Academic Co-requisite Basic Rudiments	

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B. At least one selection must be accompanied. *Please note that all selections requiring piano accompaniment must be played with piano.*

- List A includes rhythmic pieces in a faster tempo.
- List B includes lyrical pieces in a slower tempo.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Repertoire 5 FHM*

List A

Adaskin, Murray

- Vocalise No. 2 CMC
→ unaccompanied

Bach, Johann Sebastian, attr.

- Overture, from *Unto Us a Child Is Born*, BWV 142 (arr. Norman Heim, in *Solo Pieces for the Advanced Clarinetist* MEL)

Baermann, Carl

- Tarantella, op. 63, no. 41 (arr. Paul Harris and Emma Johnson, in *Concert Repertoire for Clarinet* FAB)
→ with repeats

Beethoven, Ludwig van

- Variations on *La ci darem la mano* [excerpt] (arr. Simeon Bellison, in *Festival Performance Solos for Clarinet* FIS)

Collis, James

- Tom Sawyer Suite* B&H
- School's Out!

Danzi, Franz

- Potpourri, op. 45, no. 3 (arr. Paul Harris, in *Music Through Time*, 4 OUP)

Debussy, Claude

- Le petit nègre (arr. Sidney Lawton NOV)

Dvořák, Antonín

- Humoresque (arr. Jay Arnold, in *Clarinet Solos* AMS)

Endresen, Raymond Milford

Indispensable Folio RUB

- Forest Echo
- Fox Hunt
- Moonlight Serenade

Gershwin, George

- Nice Work If You Can Get It (arr. Carl Strommen, in *Gershwin by Special Arrangement* ALF)

Grieg, Edvard

- Anitra's Dance, from *Peer Gynt*, op. 23 (arr. James Rae, in *Take Another Ten* UNI)

Joplin, Scott

- Scott Joplin's New Rag (arr. Marcel G. Frank, in *Scott Joplin Ragtime Classics* EDW)

Lefèvre, Xavier

- Allegro, from Sonata No. 2 in G Minor (arr. David Rowland OUP)

Mozart, Wolfgang Amadeus

- Rondo (arr. Manfred Bergen, in *Klassische Vortragsstücke* OTT)

Noble, John*Cats* CRA

- Cotton Pickin' Kitten

Norton, Christopher*The Microjazz Clarinet Collection*, 1 B&H

- Showstopper

Poldini, Ede

- Dancing Doll (La poupée valsante) (arr. Jay Arnold, in *Clarinet Solos* AMS)

Vaughan-Williams, Ralph*Six Studies in English Folk Song* S&B

- no. 6

List B

Baermann, Carl

- Adagio (Etude No. 24) (in *Solos for the Clarinet Player* SCH)

Belkin, Alan

- Petit nocturne CMC

Bernstein, Leonard

- Somewhere, from *West Side Story* (arr. David J. Elliott, in *Bernstein for Clarinet* B&H)

Chopin, Frederic

- Nocturne, op. 9, no. 2 (arr. Jay Arnold, in *Clarinet Solos* AMS)

Ellington, Duke

- Sophisticated Lady (arr. James Rae, in *Take Ten* UNI)

Fasch, Johann Friedrich

- ▶ Largo, from Concerto in B flat Major, FWV L:B1 (arr. Richard Platt NOV)

Fauré, Gabriel

- Le jardin de Dolly, op. 56, no. 3 (arr. James Rae, in *Gabriel Fauré Clarinet Album* UNI)

Firsova, Elena

- ▶ Alone (in *Spectrum for Clarinet* ABR)
→ unaccompanied

Gayfer, James

- The Lake in the Mountains CMC

German, Edward

- ▶ Romance

Giron, Arsenio*Six Studies for Clarinet* CMC

- Blue
→ unaccompanied

Glière, Reinhold

- Chanson, op. 35, no. 3 (in *Concert and Contest Collection* RUB)
- Valse triste, op. 35, no. 7 (in *Solos for the Clarinet Player* SCH)

Handel, George Frideric

- The Peace (La paix), from *Music for the Royal Fireworks*, HWV 351 (arr. Costel Puscoiu, in *Classical Repertoire for Clarinet*, 1 MEL)

Harvey, Paul

- ▶ Siciliana, from *Suite in Baroque Form* RED

Lutosławski, Witold*Dance Preludes* CHS

- ▶ Dance Prelude No. 4

Molter, Johann Melchior

- ▶ Adagio, from Clarinet Concerto No. 3 (arr. Pamela Weston OTT)

Noble, John*Cats* CRA

- Purrdendosi

Norton, Christopher*The Microjazz Clarinet Collection*, 1 B&H

- A Cheery Wave

Puccini, Giacomo

- Quando m'en vo (Musetta's Waltz), from *La Bohème* (arr. Richard Stoltzman, in *Aria* FIS)

Rimsky-Korsakov, Nikolai

- Hymn To the Sun, from *The Golden Cockerel* (arr. Jay Arnold, in *Clarinet Solos* AMS)

Saint-Saëns, Camille

- The Swan, from *Le carnaval des animaux* (arr. James Rae, in *Take Ten* UNI)

van de Ven, Martin

- ▶ Freylach Suite (arr. Jason Gray FHM)

Wuensch, Gerhard

- ▶ Siciliano, from *In modo antico* CMC

Technical Requirements

Please see "Technical Requirements" on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *four* etudes from the following list: *two* from Group 1 and *two* from Group 2. All etudes must be performed on B flat clarinet.

Bullets used to denote selections for assessment purposes:

- one selection
- ▶ one selection, found in *Clarinet Series, 2014 Edition: Clarinet Etudes 5–8* FHM

Group 1

Technical Etudes

Allen, Chris

Progressive Studies for Clarinet, 2 ABR

- ▶ Etude in C Major (no. 38)

Cunningham, Randall

Twenty-one Chalumeau Studies WWI

- ▶ Polka

Demnitz, Friedrich

Elementary School for Clarinet, III: Scale Studies

- ▶ Etude in A Major (no. 7) (in Hite: *Melodious and Progressive Studies*, 1 SMP)
- one of nos. 9, 11–13, 16 (in Hite: *Melodious and Progressive Studies*, 1 SMP)

Endresen, Raymond Milford

Supplementary Studies RUB

- one of nos. 29, 30, 33, 35, 36

Galper, Avrahm

Clarinet Method, 2 WAT

- ▶ Etude in A Minor (no. 20)
- one of nos. 7, 26, 33, 47, 51, 52, 54

Goodman, Benny

Clarinet Method HAL

- one of nos. 45–54, 61–66

Kell, Reginald

Clarinet Staccato from the Beginning B&H

- ▶ Exercise XIV

Lester, Leon

Sixty Rambles FIS

- Hill and Dale
- Major and Minor
- The Search
- Tall Story
- Twinkle Toes

Rae, James

Forty Modern Studies UNI

- Catch It! (no. 21)
- Slavonic Dance (no. 22)

Jazz Scale Studies: Clarinet UNI

- Hard as Nails (no. 12)
- No Joke! (no. 13)

Group 2

Lyrical Etudes

Baermann, Carl

Complete Clarinet School, Division 2: Preparatory Studies, op. 63

- ▶ Etude in C Major (no. 10) (no. 1 in Hite: *Melodious and Progressive Studies*, 1 SMP)
- one of nos. 24, 31, 34 (nos. 9, 14, 15 in Hite: *Melodious and Progressive Studies*, 1 SMP)

Cunningham, Randall

Intermediate Studies for Clarinet WTC

- ▶ Etude in F Major (no. 3)

Demnitz, Friedrich

Elementary School for Clarinet, III: Scale Studies

- no. 8 or no. 10 (in Hite: *Melodious and Progressive Studies*, 1 SMP)

Galper, Avrahm

Clarinet Method, 2 WAT

- no. 8 or no. 74

Lester, Leon

Sixty Rambles FIS

- Cloudy Sky
- Fond Memories
- Mr. Brahms

Rae, James

Forty Modern Studies UNI







- ▶ Dai's Surprise (no. 23)

Mosaics, 1 TCL

- ▶ Shifting Winds (no. 65)
- ▶ The Unexpected (no. 50)

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	A, E, Eb, Ab	2 octaves	 = 80		all slurred
Harmonic and Melodic Minor	F#, C#, C, F				all tongued
Chromatic	on E				2 slurred, 2 tongued 2 tongued, 2 slurred
Arpeggios					
Major	A, E, Eb, Ab	2 octaves	 = 56		all slurred
Minor	F#, C#, C, F				all tongued 2 slurred, 1 tongued 1 tongued, 2 slurred
Dominant 7ths of Major Keys	F, Bb	2 octaves	 = 80		all slurred all tongued 2 slurred, 2 tongued 2 tongued, 2 slurred

Aural Skills

Clapback

Students will choose to either clap or tap the rhythm of a short melody after the adjudicator has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{6}{8}$	two to four measures

Example only

1



2



Intervals

Students will be asked to identify the following intervals. The adjudicator will play each interval *once* in broken form on the piano.

or

Students may choose to sing or hum the following intervals. The adjudicator will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 3rds	major and minor 3rds
perfect 4th	
perfect 5th	perfect 5th
major and minor 6ths	
perfect octave	perfect octave

Playback

Students will be asked to play back a melody on the clarinet, based on the first five notes and the upper tonic of a major scale. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	seven notes

Example only



Reading Skills

Playing

Students will be asked to play a short melody at sight.

Difficulty	Time Signatures	Keys	Approximate Length
Level 3 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$	major and minor keys up to two sharps or two flats	eight to twelve measures

Clapping

Students will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Level 6

Students in Level 6 are introduced to three-octave scales, which allows for full use of the altissimo register. Solos are chosen from the standard clarinet repertoire and include early Classical concertos, and Romantic and contemporary works, providing students the opportunity to develop chamber music skills. At this level, there is an expectation of further stylistic awareness, the continuing development of clean and light articulation, and a variety of dynamics.

Level 6 Requirements	Marks
Repertoire	50
one selection from List A	25
one selection from List B	25
Technical Requirements	30
Etudes: <i>four</i> etudes from the <i>Syllabus</i> list	20
– two from Group 1 and two from Group 2	
Technical Tests	10
– scales	
– arpeggios	
Aural Skills	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Reading Skills	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Academic Co-requisite	
Intermediate Rudiments	

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B. At least one selection must be accompanied. *Please note that all selections requiring piano accompaniment must be played with piano.*

- List A includes rhythmic pieces in a faster tempo.
- List B includes lyrical pieces in a slower tempo.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Repertoire 6 FHM*

List A

Archer, Violet

Four Short Pieces CMC

- Dramatic (no. 3) and Playful (no. 4)
→ unaccompanied

Auber, Daniel

- Gigue

Bizet, Georges

- Seguidilla, from *Carmen* (arr. Richard Stoltzman, in *Aria FIS*)

Cunningham, Randall

Gypsy Moods, op. 6 WWI

- Dance

Delmas, Marc

- Promenade

Drdla, František

- Serenade (arr. Jay Arnold, in *Clarinet Solos AMS*)

Dunhill, Thomas

Phantasy Suite, op. 91 B&H

- 4th and 2nd movements
→ play the 4th movement first

Endresen, Raymond Milford

Indispensable Folio RUB

- Air varié

Fasch, Johann Friedrich

- Allegro, from Concerto in B flat Major, FWV L:B1 (arr. Richard Platt NOV)
→ begin at m. 17

Finzi, Gerald

Five Bagatelles B&H

- Prelude

Gade, Niels W.

Fantasy Pieces, op. 43

- no. 4

Gossec, François-Joseph

- Tambourin (arr. Arthur H. Christmann, in *Solos for the Clarinet Player SCH*)
→ play thirty-second note line at C, not ossia

Harris, Paul

Visions ABR

- 3rd movement and 4th movement

Harvey, Paul

- Prelude, from *Suite in Baroque Form* RED

Jacob, Gordon

Five Pieces for Solo Clarinet OUP

- Waltz (no. 2)
→ unaccompanied

Joplin, Scott

- The Cascades (arr. Marcel G. Frank, in *Scott Joplin Ragtime Classics* EDW)
- The Entertainer (arr. Marcel G. Frank, in *Scott Joplin Ragtime Classics* EDW)

Koepke, Paul

- Scherzo in C Minor (in *Concert and Contest Collection* RUB)

Mozart, Wolfgang Amadeus

- Menuet, from Divertimento in D Major, K 334 (in *Concert and Contest Collection* RUB)

Rachmaninov, Sergei, arr. Russell Denwood

- Rachmaninov Studies, from *Rhapsody on a Theme of Paganini*, op. 43 EMP
→ unaccompanied
→ play up to and including Variation 4

Rae, James

- Situation Comedy (in *Take Ten* UNI)

Reade, Paul

Suite from “The Victorian Kitchen Garden” JWL

- Exotica and Summer

Reubart, Dale

Andante and Scherzo CMC

- Scherzo

Vivaldi, Antonio

- Sonata in D Minor (arr. George Belden ALF)

Wuensch, Gerhard

- Prelude, from *In modo antico* CMC

List B

Arnold, Malcolm

Sonatina, op. 29 LEG

- 2nd movement

Baermann, Carl

- Etude in B flat Minor (no. 47) (in *Solos for the Clarinet Player* SCH)

Bassi, Luigi

- Nocturne (in *Concert and Contest Collection* RUB)

Becker, Jean

- Romance, op. 3 (in *Concert and Contest Collection* RUB)

Bellini, Vincenzo

- Scena, from *I Capuleti e i Montecchi*
→ unaccompanied

Bernstein, Leonard

- Maria, from *West Side Story* (arr. David J. Elliott, in *Bernstein for Clarinet* B&H)

Bozza, Eugène

- Aria LED

Brahms, Johannes

- Allegretto grazioso, from Sonata in F Minor, op. 120, no. 1

Debussy, Claude

- Petite pièce, L 120

Delmas, Marc

- Promenade (in *Concert and Contest Collection* RUB)

Eatock, Colin

- Prelude to “Ashes of Soldiers” CMC

Finzi, Gerald

Five Bagatelles B&H

- Romance

Friedman, Daniel E.

- Romance CMC

Gade, Niels W.

Fantasy Pieces, op. 43

- Ballade (no. 3) (in *Concert and Contest Collection* RUB)
→ play up to *Allegro molto vivace*

Mahon, John

- Andante, from Clarinet Concerto No. 2 (arr. Elaine Thomas NOV)

Mendelssohn, Felix

- Andante, from Sonata in E flat Major, MVW Q15

Miskow, Sextus

- Allegretto Fantasia (in *Concert and Contest Collection* RUB)

Mozart, Wolfgang Amadeus

- Sonata in E flat Major, K 67 (no. 2, arr. Yona Ettlinger, in *Four Church Sonatas* B&H)

Nielsen, Carl

- Fantasy

Pentland, Barbara

Phases AVO; CMC

- 3rd movement
→ unaccompanied

Reade, Paul

Suite from “The Victorian Kitchen Garden” JWL

- Prelude

Schumann, Robert

Three Romances, op. 94

- Einfach innig (no. 2) (in *Solo Pieces for the Advanced Clarinetist* MEL)

Verhey, Theodore

- Nocturne, from Concerto in G Minor, op. 47 (arr. Himie Voxman, in *Concert and Contest Collection* RUB)

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *four* etudes from the following list: *two* from Group 1 and *two* from Group 2. All etudes must be performed on B flat clarinet.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Etudes 5–8 FHM*

Group 1

Technical Etudes

Bach, Johann Sebastian

- Gigue, from Cello Suite No. 1 in G Major, BWV 1007

Baermann, Carl

Complete Clarinet School, Division 2: Preparatory Studies, op. 63

- one of nos. 11, 12, 19 (nos. 2, 3, 7 in Hite: *Melodious and Progressive Studies*, 1 SMP)
- no. 47 (no. 16 in Hite: *Melodious and Progressive Studies*, 1 SMP)
→ mm. 1–51 only

Cunningham, Randall

Twenty-one Chalumeau Studies WWI

- Rag

Demnitz, Friedrich

Elementary School for Clarinet, IV: Chord Studies

- Etude in E Major (no. 11) (in Hite: *Melodious and Progressive Studies*, 1 SMP)
- one of nos. 1, 2, 4 (in Hite: *Melodious and Progressive Studies*, 1 SMP)

Elementary School for Clarinet, V: The Most Common Embellishments

- Etude in F Major (no. 4)

Galper, Avrahm

Clarinet Method, 2 WAT

- one of nos. 35, 36, 38, 41, 56, 62, 70, 72

Goodman, Benny

Clarinet Method HAL

- one of nos. 73–83

Lester, Leon

Sixty Rambles FIS

- German Song
- Kangaroo
- Sunny Italy

Nocentini, Domenico

Twenty-Four Melodic Etudes (in Hite: *Melodious and Progressive Studies*, 1 SMP)

- one of nos. 2, 4, 10, 12, 14

Rae, James

Forty Modern Studies UNI

- Ambiguity (no. 25)
- Now Hear This! (no. 27)
- On the Brink (no. 26)

Jazz Scale Studies: Clarinet UNI

- Mobile Tones (no. 16)
- Second Wind (no. 14)
- The Whole Truth (no. 15)

Thirty-eight More Modern Studies UNI

- Black Puddin' Jig (no. 26)
- The Funkmeister (no. 30)
- Hot Noodles (no. 27)

Group 2

Lyrical Etudes

Bach, Johann Sebastian

Cello Suite No. 1 in G Major, BWV 1007

- Menuet I and Menuet II

Baermann, Carl

Complete Clarinet School, Division 2: Preparatory Studies, op. 63

- Romance (no. 14) (no. 4 in Hite: *Melodious and Progressive Studies*, 1 SMP)

Galper, Avrahm

Clarinet Method, 2 WAT

- no. 44 or no. 65

Lester, Leon

Sixty Rambles FIS

- Enigma
- Long Ago
- Pleasant Journey
- Rhythmette
- Serenade

Müller, Ivan

Thirty Studies in All Tonalities

- Etude in F sharp Minor (no. 12) (in *Lazarus Method for Clarinet*, Part 2)

Nocentini, Domenico

Twenty-Four Melodic Etudes (in Hite: *Melodious and Progressive Studies*, 1 SMP)

- one of nos. 1, 3, 5, 8, 11, 13

Rae, James

Forty Modern Studies UNI

- In a Dream (no. 28)

Mosaics, 2 TCL

- Elegie (no. 8)
- A Sad Loss (no. 2)

Thirty-eight More Modern Studies UNI

- Coastal Reflections (no. 34)
- Journeys (no. 28)







Uhl, Alfred

Forty-eight Etudes, 1 OTT

- Etude in G Major (no. 1)

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	F	3 octaves	 = 84		See p. 12 for required articulations. Additional articulations required for this level: 2 slurred, 2 slurred
Major	E, B, D \flat	2 octaves			
Harmonic and Melodic Minor	C \sharp , G \sharp , B \flat				
Major in 3rds	C, F				
Chromatic	on E	3 octaves			
Arpeggios					
Major	F	3 octaves	 = 60		See p. 12 for required articulations. Additional articulations required for this level: 3 slurred, 3 slurred
Major	E, B, D \flat	2 octaves			
Minor	C \sharp , G \sharp , B \flat				
Dominant 7ths of Major Keys	G, D	2 octaves	 = 84		See p. 12 for required articulations. Additional articulations required for this level: 2 slurred, 2 slurred

Aural Skills

Clapback

Students will choose to either clap or tap the rhythm of a short melody after adjudicator has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	two to four measures

Example only

1



2



Intervals

Students will be asked to identify the following intervals. The adjudicator will play each interval *once* in broken form on the piano.

or

Students may choose to sing or hum the following intervals. The adjudicator will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major 2nd	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
perfect octave	perfect octave

Chords

Students will be asked to identify the following chords after the adjudicator has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position

Playback

Students will be asked to play back a melody on the clarinet, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, F major	nine notes

Example only



Reading Skills

Playing

Students will be asked to play a short melody at sight.

Difficulty	Time Signatures	Keys	Approximate Length
Level 4 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$	major and minor keys up to three sharps or three flats	eight to sixteen measures

Clapping

Students will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	four measures

Example only



Level 7

Students in Level 7 should have a well-developed tone, technical fluency, clean articulations, and stylistic awareness. Solos include a wide variety of music from the early concertos of Stamitz, Molter, and Crusell to the masterworks of Brahms, Spohr, and Schumann. Contemporary works allow the opportunity to explore extended techniques. The introduction of orchestral excerpts offers further musical and technical challenges, encouraging students to listen to recordings and explore the role of the clarinet in the orchestra.

Level 7 Requirements	Marks
Repertoire one selection from List A one selection from List B	40 20 20
Orchestral Excerpts three excerpts from the <i>Syllabus</i> list	10
Technical Requirements Etudes: <i>four</i> etudes from the <i>Syllabus</i> list – two from Group 1 and two from Group 2 Technical Tests – scales – arpeggios	30 20 10
Aural Skills Clapback Intervals Chords Playback	10 2 3 2 3
Reading Skills Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Academic Co-requisite Advanced Rudiments	

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B. At least one selection must be accompanied. *Please note that all selections requiring piano accompaniment must be played with piano.*

- List A includes rhythmic pieces in a faster tempo.
- List B includes lyrical pieces in a slower tempo.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Repertoire 7 FHM*

List A

Badian, Maya

- Yes, It's Blues Time! CMC

Barnes, Milton

Jewish Dances CMC

- Frelach (no. 3)

Beethoven, Ludwig van

- Sonata in D Major, op. 6 (transc. M. Webster SCH)

Bergson, Michał

- Scene and Air, from *Luisa da Montfort*, op. 82 (arr. Himie Voxman, in *Concert and Contest Collection RUB*)

Brahms, Johannes

- Hungarian Dance No. 3 (arr. Norman Heim, in *Solo Pieces for the Advanced Clarinetist MEL*)

Sonata, op. 120, no. 1

- 4th movement

Collis, James

- Festival Solo B&H

Dvořák, Antonín

- no. 1 and no. 2, from *Four Romantic Pieces*, op. 75 (“A” and “B” arr. Norman Heim, in *Solo Pieces for the Advanced Clarinetist MEL*)

Ferguson, Howard

Four Short Pieces B&H

- Prelude (no. 1) and Scherzo (no. 2)

Génin, Paul-Agricole

- Cantilène, op. 64

Giron, Arsenio

Six Studies for Clarinet CMC

- Contrasts and Mordents
→ unaccompanied

Three Bagatelles CMC

- no. 2 and no. 3
→ unaccompanied

Grovlez, Gabriel

- Lamento et tarentelle LED

Hermann, Ralph

- Clarinet on the Town FIS

Hindemith, Paul

Sonate OTT

- 2nd movement

Lefèvre, Xavier

- any *one* sonata in *Five Sonatas* OUP
→ complete (three movements)

Kovács, Béla

- Sholem-alekhem, Rov Feidman! DAR

Krenek, Ernst

Kleine Suite, op. 28 BAR

- 1st, 2nd, and 5th movements

Marcello, BenedettoSonata in G Major (arr. Arthur H. Christmann, in *Solos for the Clarinet Player* SCH)

- 1st and 2nd movements

Molter, Johann Melchior

Clarinet Concerto No. 3 (arr. Pamela Weston OTT)

- ▶ 1st movement

Morley, Angela

- Harlequin NOV

Mozart, Wolfgang Amadeus

- Sonata in C Major, K 336 (no. 4, arr. Yona Ettlinger, in *Four Church Sonatas* B&H)
→ with *cadenza*

Murgatroyd, Vernon

- Allegro, op. 14 CMC

Osborn, Sean

- *Three Miniatures* OSB
→ unaccompanied

Pentland, Barbara

Phases AVO; CMC

- 4th movement
→ unaccompanied

Pilon, Daniel

- *Piscoleries* AVO; CMC
→ unaccompanied

Reade, Paul

Suite from “The Victorian Kitchen Garden” JWJ

- Prelude and Spring

Reed, Alfred

- Hoe Down, for E flat Clarinet and Piano EDW

Rota, Nino

- Allegro danzante OTT
→ play on either A clarinet or B flat clarinet

Smith, William O.

- ▶ Summer Fancy (in *Spectrum* ABR)
→ unaccompanied

Stamitz, Johann

Concerto in B flat Major (arr. Helmut May OTT)

- ▶ 3rd movement
→ begin at m. 48; omit mm. 138–161, 291–310

Starokadomsky, Mikhail*Five Pieces*, op. 22

- At the Brook (no. 5) (from “Two Pieces” in *Solos for the Clarinet Player* SCH)

Tartini, Giuseppe

Concertino (arr. Gordon Jacob B&H)

- 1st and 2nd movements

Wu, Zhang

- Variations on a Northern Chinese Folksong CRA

Wuensch, Gerhard

- Variations for Clarinet and Piano CMC

In modo antico CMC

- 2nd movement: Air and 3rd movement: Gavotte and Musette

Zuckert, León

- Doina CMC

List B

Adaskin, Murray

- Vocalise No. 1 AVO; CMC
→ unaccompanied

Baermann, Heinrich

Clarinet Quintet in E flat Major, op. 23

- ▶ 2nd movement (“Adagio for Clarinet,” attr. Richard Wagner and arr. Arthur H. Christmann, in *Solos for the Clarinet Player* SCH)

Barnes, James

- Autumn Soliloquy SMP

Collis, James*Tom Sawyer Suite* B&H

- Jackson’s Island

Crawley, Clifford

- Solstice CMC

Crusell, Bernhard

Concerto No. 2 in F Minor, op. 5 (arr. Pamela Weston UNI)

- ▶ 2nd movement

Dean, Roger

- Blues Multiple AMC

Debussy, Claude

- La fille aux cheveux de lin (arr. Graham Mackie, in *Two Pieces for Clarinet and Piano* CHS)

Fauré, Gabriel

- Élégie, op. 24 (arr. James Rae, in *Gabriel Fauré Clarinet Album* UNI)

Fibich, Zdeněk

- Selanka (Pastorale) MAS

Gade, Niels W.*Fantasy Pieces*, op. 43

- ▶ no. 1 and no. 2

Massenet, Jules

- ▶ Tableau, from *Le Cid*
→ unaccompanied

Miller, Elma

- Windwalker CMC
→ unaccompanied

Mozart, Wolfgang Amadeus

- Andante cantabile, from Piano Sonata in C Major, K 545 (arr. Guy Dangain and Yvonne Desportes BIL)

Ravel, Maurice

- Pièce en forme de Habanera (transc. Gaston Hamelin LED)

Schumann, Robert

Fantasiestücke, op. 73

- ▶ no. 1
→ play on either A clarinet or B flat clarinet

Spohr, Ludwig

Concerto No. 1 in C Minor, op. 26 (“Adagio,” arr. Arthur H. Christmann, in *Solos for the Clarinet Player* SCH)

- ▶ 2nd movement

Tomasi, Henri

- Complainte du jeune Indien (LED)

Verdi, Giuseppe

- La vita è inferno, from *La forza del destino* (arr. Richard Stoltzman, in *Aria FIS*; arr. Ben Armato, in *Recital Clarinetist FIS*)

Orchestral Excerpts

Students should be prepared to play *three* excerpts from the following list. Students should prepare the *first* clarinet part unless otherwise indicated. For students who do not have an A clarinet, excerpts written for

A clarinet can be played without transposition on a B flat clarinet (read as printed), but parts for C clarinet should be transposed at sight. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student should perform excerpts in a manner that demonstrates an understanding of the style and context.

- All orchestral excerpts are included in *Clarinet Series, 2014 Edition: Orchestral Excerpts* FHM.
- Alternatively, students may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (▶) represents one selection for assessment purposes.

Beethoven, Ludwig van

Symphony No. 2, op. 36

- ▶ 2nd movement: mm. 8–16, 24–32

Symphony No. 6, op. 68 (“Pastoral”)

- ▶ 1st movement: mm. 33–54, 147–151

Mendelssohn, Felix

Die Hebriden, op. 26

- ▶ Overture: mm. 202–217

Mozart, Wolfgang Amadeus

Symphony No. 39, K 543

- ▶ 2nd movement: mm. 54–57, 142–144; 3rd movement (Trio): mm. 45–52; 4th movement (Finale): mm. 79–85

Rachmaninoff, Sergei

Piano Concerto No. 2, op. 18

- ▶ 2nd movement: mm. 12–22

Tchaikovsky, Pyotr Il'yich

Symphony No. 5, op. 64

- ▶ 1st movement: mm. 1–20; 2nd movement: mm. 67–70

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *four* etudes from the following list: *two* from Group 1 and *two* from Group 2. All etudes must be performed on B flat clarinet.

Bullets used to denote selections for assessment purposes:

- one selection
- ▶ one selection, found in *Clarinet Series, 2014 Edition: Clarinet Etudes 5–8 FHM*

Group 1

Technical Etudes

Baermann, Carl

Complete Clarinet School, Division 2: Preparatory Studies, op. 63

- no. 15 (no. 5 in Hite: *Melodious and Progressive Studies*, 1 SMP)

Demnitz, Friedrich

Elementary School for Clarinet, IV: Chord Studies

- one of nos. 3, 6, 10, 13, 16 (in Hite: *Melodious and Progressive Studies*, 1 SMP)

Ferling, Franz Wilhelm

Forty-eight Studies, op. 31

- ▶ Etude in C Major (no. 6) (no. 2, arr. Cyrille Rose, in *Thirty-two Etudes FIS*)

Gates, Everett

Odd Meter Etudes ALF

- ▶ Odd Meter Etude No. 5

Klosé, Hyacinthe

- ▶ Etude in A Minor (no. 11, arr. Leon Lester, in *The Advancing Clarinetist FIS*)

Lester, Leon*Sixty Rambles FIS*

- At the Fair
- Merry Pranks
- Tongue Twister
- Winding Way

Nocentini, Domenico*Twenty-Four Melodic Etudes (in Hite: Melodious and Progressive Studies, 1 SMP)*

- one of nos. 15, 17, 18, 20, 21, 24

Rae, James*Forty Modern Studies UNI*

- Entanglement (no. 34)
- Helix (no. 29)
- Latin Jive (no. 32)

Jazz Scale Studies: Clarinet UNI

- Diminishing Returns (no. 17)

Mosaics, 2 TCL

- ▶ Text Book Prelude (no. 6)

Thirty-eight More Modern Studies UNI

- Tongue Twister (no. 36)

Sachse, Ernst*100 Etudes*

- ▶ Etude in A Minor (no. 5) (arr. Leon Lester, in *The Developing Clarinetist PRE*)

Shaw, Artie*Jazz Technic, 2 ALF*

- no. 1

Stadler, Anton*Heitere Variationen für Klarinette solo*

- ▶ Bald lächeln mir seelige Tage

Uhl, Alfred*Forty-eight Etudes, 1 OTT*

- no. 11

Group 2**Lyrical Etudes****Bach, Johann Sebastian**

- ▶ Courante, from Violin Partita No. 2 in D Minor, BWV 1004

Baermann, Carl*Complete Clarinet School, Division 2: Preparatory Studies, op. 63*

- one of nos. 18, 37, 46 (nos. 6, 11, 13 in Hite: *Melodious and Progressive Studies, 1 SMP*)
- no. 40 [abridged] (no. 12 in Hite: *Melodious and Progressive Studies, 1 SMP*)

Demnitz, Friedrich*Elementary School for Clarinet, III: Scale Studies*

- ▶ Etude in D Minor (no. 18) (no. 5, arr. Leon Lester, in *The Developing Clarinetist PRE*)

Elementary School for Clarinet, IV: Chord Studies

- no. 7 (in Hite: *Melodious and Progressive Studies, 1 SMP*)

Ferling, Franz Wilhelm*Forty-eight Etudes, op. 31*

- ▶ Etude in C Major (no. 5) (no. 1, arr. Cyrille Rose, in *Thirty-two Etudes FIS*; p. 2 in Voxman: *Selected Studies RUB*)

Fiorillio, Federico*Études de violon formant 36 caprices, op. 3*

- ▶ Etude in A Minor (no. 22) (no. 24, arr. Cyrille Rose, in *Forty Studies*)

Lester, Leon*Sixty Rambles FIS*

- Fantasy
- Interrupted Song
- The Music Master
- Wistful Thoughts
→ play in A flat Major

Rae, James*Forty Modern Studies UNI*

- Images (no. 31)
- Meditation (no. 35)

Mosaics, 2 TCL







- ▶ Boo! (no. 27)

Uhl, Alfred*Forty-eight Etudes, 1 OTT*

- ▶ Etude in F Major (no. 20)

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	E	3 octaves	 = 100		See p. 12 for required articulations. Additional articulations required for this level: 3 slurred, 1 tongued
Major	B, F#, D♭	2 octaves			
Harmonic and Melodic Minor	G#, D#, B♭				
Major in 3rds	G, D, B♭				
Chromatic	on F	3 octaves			
Arpeggios					
Major	E	3 octaves	 = 66		See p. 12 for required articulations.
Major	B, F#, D♭	2 octaves			
Minor	G#, D#, B♭				
Dominant 7ths of Major Keys	A, E♭	2 octaves	 = 100		See p. 12 for required articulations. Additional articulations required for this level: 3 slurred, 1 tongued

Aural Skills

Clapback

Students will choose to either clap or tap the rhythm of a short melody after the adjudicator has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	four measures

Example only

1



2



Intervals

Students will be asked to identify the following intervals. The adjudicator will play each interval *once* in broken form on the piano.

or

Students may choose to sing or hum the following intervals. The adjudicator will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 2nds	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
	major 7th
perfect octave	perfect octave

Chords

Students will be asked to identify the following chords after the adjudicator has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position
dominant 7th	root position

Playback

Students will be asked to play back a melody on the clarinet, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	C, G, D, F, B♭ major	nine notes

Example only



Reading Skills

Playing

Students will be asked to play a short melody at sight.

Difficulty	Time Signatures	Keys	Approximate Length
Level 5 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$	major and minor keys up to four sharps or four flats	eight to sixteen measures

Clapping

Students will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Level 8

Students in Level 8 should perform with a developed tone, technical fluency, range of articulations, and stylistic awareness. Repertoire includes many important clarinet works from the 18th to 21st centuries. Orchestral excerpts and etudes offer further technical and musical challenges. At this level, the fundamentals of intonation, tone, breath support, and finger technique should be well established.

Level 8 Requirements	Marks
Repertoire one selection from List A one selection from List B	40 20 20
Orchestral Excerpts four excerpts from the <i>Syllabus</i> list	10
Technical Requirements Etudes: four etudes from the <i>Syllabus</i> list – two from Group 1 and two from Group 2 Technical Tests – scales – arpeggios	30 20 10
Aural Skills Intervals Chords Cadences Playback	10 3 2 2 3
Reading Skills Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Academic Co-requisites Advanced Rudiments Introductory Harmony (recommended)	

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B. At least one selection must be accompanied. *Please note that all selections requiring piano accompaniment must be played with piano.*

- List A includes rhythmic pieces in a faster tempo.
- List B includes lyrical pieces in a slower tempo.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Repertoire 8 FHM*

List A

Arnold, Malcolm

Sonatina, op. 29 LEG

- 1st movement

Baker, Michael Conway

- A Canticle for Ryan, op. 127 [abridged] EVO

Bartók, Béla

- Stick Dance (no. 1), In One Spot (no. 3), and Fast Dance (no. 6) (arr. Avrahm Galper, in *Roumanian Folk Dances* WAT)

Beethoven, Ludwig van

- 4th movement: Rondo, from Violin Sonata in F Major (“Spring”), op. 24 (arr. Stephan Korody-Kreutzer ZIM)

Bozza, Eugène

- Pulcinella LED

Cahuzac, Louis

- Fantaisie variée sur un vieil air champêtre BIL

Chausson, Ernest

- Andante et Allegro BIL

Cossetto, Emil

Csárdás-Kompositionen OTT

- Lied und Csárdás

Danzi, Franz

Sonate in B flat Major SIM

- 1st movement *and* 2nd movement [begin at m. 10]

Devienne, François

Première sonate LEM

- 1st movement

Deuxième sonate (arr. Laurence Boulay EMT)

- 1st movement

D’Rivera, Paquito

- Vals Venezolano *and* Contradanza INO
→ must be played with piano accompaniment

Dunhill, Thomas

Phantasy Suite, op. 91 B&H

- 1st, 3rd, 5th, *and* 6th movements

Guilhaud, Georges

- First Concertino (arr. Himie Voxman RUB)

Handel, George Frideric

- Adagio and Allegro, from Sonata No. 3 in G Major (arr. Arthur H. Christmann, in *Solos for the Clarinet Player* SCH)

Haydn, Franz Joseph

- Andante and Allegro, from Trumpet Concerto, Hob. VIIe, no. 1 (arr. Norman Heim, in *Solo Pieces for the Advanced Clarinetist* MEL)

Hoffmeister, Franz Anton

Concerto in B flat Major (arr. Mihály Hajdu EMB)

- ▶ 1st movement
- begin at m. 64

Kovács, Béla

- Salute, Signore Rossini! DAR

Krommer, Franz

Concerto in E flat Major, op. 36 BAR

- 1st movement

Pierné, Gabriel

- ▶ Canzonetta in E flat Major, op. 19

Rota, Nino

Sonata RIC

- 1st movement

Schubert, Franz

- Sonatina, op. 137, no. 1 (arr. Eric Simon B&H)

Stadler, Anton*Caprices* KUZ

- any one
- unaccompanied

Stamitz, Karl

Concerto No. 3 PET; INT

- 1st movement
- with *cadenza*

Tartini, Giuseppe

Concertino (arr. Gordon Jacob B&H)

- 3rd and 4th movements

Templeton, Alec

- Pocket-Size Sonata No. 1 SHA
- Pocket-Size Sonata No. 2 SHA

Thomas, Ambroise

- Ah pour ce soir... Je suis Titania, from *Mignon* (arr. Richard Stoltzman, in *Aria* FIS)

Vanhal, Johann Baptist

Sonata in B flat Major INT

- 1st and 2nd movements

List B**Archer, Violet**

Sonata for Clarinet and Piano WAT; CMC

- 1st movement

Baermann, Carl

Concerto militaire, op. 6

- 2nd movement (in *Solos for the Clarinet Player* SCH)

Berio, Luciano

- ▶ Lied UNI
- unaccompanied

Busoni, Ferruccio

- Elegie BRH

Debussy, Claude

- *Syrinx* (arr. Stephan Korody-Kreutzer ZIM)
- unaccompanied

Delmas, Marc

- *Fantaisie Italienne*, op. 110 BIL

Donizetti, Gaetano

Concertino in B flat Minor (arr. Raymond Meylan PET)

- ▶ 1st movement

Gershwin, George

- *My Man's Gone Now*, from *Porgy and Bess* (arr. Richard Stoltzman, in *Aria* FIS)

Glick, Srul Irving*Suite Hébraïque* No. 1 B&H

- 1st, 2nd, 3rd, and 6th movements

Hillborg, Anders

- *Prelude SVM*
- unaccompanied

Honegger, Arthur

- *Sonatine for A Clarinet and Piano* SAL

Horovitz, Joseph*Sonatina for Clarinet* NOV

- ▶ 2nd movement

Jacob, Gordon*Five Pieces for Clarinet* OUP

- nos. 1, 3, and 5
- unaccompanied

Jeanjean, Paul

- *Arabesques* BIL
- ▶ *Clair matin*

Kenins, Talivaldis

- *Divertimento* B&H

Larsen, Libby

- ▶ *Bee Navigation* UNI
- unaccompanied

Morlock, Jocelyn*Limbo* CMC

- 1st movement: *The Moon Glows on the Vagrant Waters*

Mozart, Wolfgang Amadeus*Grand Sonate for Clarinet and Piano*, after *Clarinet Quintet*, K 581 (arr. Franz Xavier Gleichauf EVO)

- ▶ 4th movement

Saint-Saëns, Camille*Sonata in E flat Major for Clarinet and Piano*, op. 167

- ▶ 1st movement

Strauss, Richard

- *Romanze in E flat Major*, AV 61 OTT

Stucky, Steven

- *Meditation and Dance* PRE

Sutherland, Margaret

- *Sonata* AMC

Svoboda, Andrew*Four Short Pieces* CMC

- nos. 1, 2, and 4
→ unaccompanied

Weber, Carl Maria von

- Concertino in E flat Major, op. 26, J 109 (arr. Cyrille Rose)

Grand duo concertante, op. 48, J 204 (arr. Carl Baermann)

- 2nd movement

Wuensch, Gerhard

Sonatina for A Clarinet and Piano CMC

- 2nd and 3rd movements

Orchestral Excerpts

Students should be prepared to play *four* excerpts from the following list. Students should prepare the *first* clarinet part unless otherwise indicated. For students who do not have an A clarinet, excerpts written for A clarinet can be played without transposition on a B flat clarinet (read as printed), but parts for C clarinet should be transposed at sight. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student should perform excerpts in a manner that demonstrates an understanding of the style and context.

- All orchestral excerpts are included in *Clarinet Series, 2014 Edition: Orchestral Excerpts* FHM.
- Alternatively, students may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for assessment purposes.

Berlioz, Hector*Symphonie fantastique*

- 3rd movement (Scène aux champs): mm. 119–131

Binder, CarlOuverture zu Offenbach's *Orpheus in der Unterwelt*

- mm. 35–36 (*cadenza*)

Borodin, Aleksandr*Prince Igor*

- Polovtsian Dance No. 8: mm. 5–20, 29–45, 119–126; Polovtsian Dance No. 17: mm. 6–14

Brahms, Johannes

Symphony No. 4, op. 98

- 2nd movement: mm. 4–30

Mendelssohn, Felix

Symphony No. 4, op. 90 (“Italian”)

- 4th movement (Saltarello): mm. 13–30, 255–262

Rossini, Gioachino*Il barbiere di Siviglia*

- [c] Overture: mm. 93–115

Schubert, Franz

Symphony No. 8, D 759 (“Unfinished”)

- 2nd movement: mm. 66–83

Level 8

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *four* etudes from the following list: *two* from Group 1 and *two* from Group 2. All etudes must be performed on B flat clarinet.

Bullets used to denote selections for assessment purposes:

- one selection
- one selection, found in *Clarinet Series, 2014 Edition: Clarinet Etudes 5–8* FHM

Group 1

Technical Etudes

Bach, Johann Sebastian

- Courante, from Cello Suite No. 1 in G Major, BWV 1007

Baermann, Carl*Complete Clarinet School, Division 2: Preparatory Studies*, op. 63

- Etude in G Major (no. 43) [excerpt]
- Variations (no. 25) (no. 24 in Hite: *Melodious and Progressive Studies*, 1 SMP)

Cavallini, Ernesto*Thirty Caprices* FIS

- one of nos. 1, 9, 13, 16, 17

Ferling, Franz Wilhelm*Forty-eight Studies*, op. 31

- Etude in A Minor (no. 8) (no. 4, arr. Cyrille Rose, in *Thirty-two Etudes* FIS)

Ferling, Franz Wilhelm (arr. Cyrille Rose)*Thirty-two Etudes* FIS

- one even-numbered etude (*except* no. 2 or no. 22)

Forty Etudes FIS; SMP

- one of nos. 8, 11, 16, 20, 22, 23, 35

Gambara, Jean Baptiste*Twenty-one Caprices* BIL

- one of nos. 1, 2, 5–9, 11, 12, 14, 17, 19, 20 (nos. 1–8, 11, 14, 16, 19, 20 in Hite: *Melodious and Progressive Studies*, 2 SMP)

Jeanjean, Paul*Vingt études progressives et mélodiques*, 1 LED

- one of nos. 2, 6, 10, 12, 18

Kovács, Béla*Hommages* DAR

- Hommage à Johann Sebastian Bach

Périer, August*Trente études* LED

- D'après Dont (no. 18)
- D'après Handel (no. 17)

Rae, James*Forty Modern Studies* UNI

- Inside Out (no. 38)
- Nomad (no. 39)
- Oiled Wheels (no. 40)

Jazz Scale Studies: Clarinet UNI

- Speedbird (no. 18)

Mosaics, 2 TCL

- ▶ Mr. Pritchard's Bad Hair Day (no. 37)
- ▶ Questions and Answers (no. 20)

Thirty-eight More Modern Studies UNI

- Hocus Pocus (no. 38)

Selected Studies for Clarinet (ed. Himie Voxman RUB)

- Etude in A Major (Müller, p. 27)
- Etude in A Minor (Klosé, p. 5)
- Etude in C Major (Mazas, p. 3)
- Etude in C Minor (Gambaro, p. 25) (no. 14 in Hite: *Melodious and Progressive Studies*, 2 SMP)
- Etude in D flat Major (Müller, p. 39)
- Etude in E flat Major (Ferling/Rose, p. 23) (no. 24 in Rose: *Thirty-two Etudes* FIS)
- Etude in E Major (Mazas, p. 35)
- Etude in F Major (Gambaro, p. 7) (no. 2 in Hite: *Melodious and Progressive Studies*, 2 SMP)
- Etude in F sharp Minor (Müller, p. 29)
- Etude in G flat Major (Müller, p. 47)
- Etude in G Major (Kietzer, p. 11)
- Etude in G Minor Allegro (Heinze, p.17)

Shaw, Artie*Jazz Technic*, 2 ALF

- one of nos. 2, 4–7, 13, 14

Uhl, Alfred*Forty-eight Etudes*, 1 OTT

- ▶ Etude in A Minor (no. 3)
- one of nos. 2, 6, 8, 21

Group 2**Lyrical Etudes****Bach, Johann Sebastian**

- ▶ Allemande, from Cello Suite No. 2 in D Minor, BWV 1008

Baermann, Carl*Complete Clarinet School, Division 2: Preparatory Studies*, op. 63

- Introduction, Theme and Variations (no. 32) (no. 22 in Hite: *Melodious and Progressive Studies*, 1 SMP)
→ play up to end of Variation 1

Ferling, Franz Wilhelm*Forty-eight Studies*, op. 31

- ▶ Etude in A Minor (no. 7) (no. 3, arr. Cyrille Rose, in *Thirty-two Etudes* FIS)
- ▶ Etude in E Minor (no. 3) (no. 7, arr. Cyrille Rose, in *Thirty-two Etudes* FIS)

Ferling, Franz Wilhelm (arr. Cyrille Rose)*Thirty-two Etudes* FIS

- one odd-numbered etude (except nos. 9, 25, 27)
→ nos. 1, 11, 19, 21, 23, 29 are also in *Selected Studies* RUB

Forty Etudes FIS; SMP

- no. 1
→ tempo should be *eighth note* = ca 76
- one of nos. 13, 18, 21, 24, 32, 34

Gambaro, Jean Baptiste*Twenty-one Caprices* BIL

- one of nos. 10, 15, 18 (in Hite: *Melodious and Progressive Studies*, 2 SMP)

Gates, Everett*Odd Meter Etudes* ALF

- ▶ Odd Meter Etude No. 9

Harris, Paul*Eighty Graded Studies for Clarinet*, 2 FAB

- ▶ Etude No. 60

Jeanjean, Paul*Vingt études progressives et mélodiques*, 1 LED

- one of nos. 1, 3, 5, 7, 17

Périer, August*Trente études* LED

- D'après J.S. Bach (no. 9)

Shaw, Artie*Jazz Technic*, 2 ALF

- no. 3

Selected Studies for Clarinet (ed. Himie Voxman RUB)

- Etude in A Major (Ferling/Rose, p. 26) (no. 21 in Rose: *Thirty-two Etudes* FIS)
- Etude in B flat Major (Gambaro, p. 14) (no. 10 in Hite: *Melodious and Progressive Studies*, 2 SMP)
- Etude in B flat Minor (Luft, p. 40)
- Etude in B Major (Ferling/Rose, p. 42) (no. 29 in Rose: *Thirty-two Etudes* FIS)
- Etude in C Minor (Heinze, p. 24)
- Etude in C sharp Minor (Heinze, p. 36)
- Etude in D Major (Mazas, p. 18)
- Etude in D Minor (Ferling/Rose, p. 8) (no. 11 in Rose: *Thirty-two Etudes* FIS)
- Etude in E flat Major (Ferling/Rose, p. 22) (no. 23 in Rose: *Thirty-two Etudes* FIS)
- Etude in F Minor (Heinze, p. 32)
- Etude in F sharp Minor (Berr, p. 28)
- Etude in G flat Major (Mazas, p. 46)
- Etude in G Minor (Ferling/Rose, p. 16) (no. 19 in Rose: *Thirty-two Etudes* FIS)
- Etude in G sharp Minor (Müller, p. 44)







Wiedemann, Ludwig

Praktische und theoretische Studien für Klarinette, 2

► Romance (p. 6 in Voxman: *Selected Studies* RUB)

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	E	3 octaves	 = 60		See p. 12 for required articulations. Additional articulations required for this level: 1 tongued, 3 slurred
Major	G, D, A, B, F#	2 octaves			
Harmonic and Melodic Minor	E, B, F#, C#, G#, D#				
Major in 3rds	A, E♭, A♭				
Chromatic	on E	3 octaves			
Arpeggios					
Dominant 7ths of Major Keys	E, A♭	2 octaves	 = 60		See p. 12 for required articulations. Additional articulations required for this level: 1 tongued, 3 slurred
Diminished 7ths of Minor Keys	F (starting on E♭), F# (starting on E#), G (starting on F#)				
Overlapping Arpeggios (Four-note Pattern)					
Major	G, D, A, E, B, F#	2 octaves	 = 60		See p. 12 for required articulations.
Minor	E, B, F#, C#, G#, D#				

Aural Skills

Intervals

Students will be asked to identify the following intervals. The adjudicator will play each interval *once* in broken form on the piano.

or

Students may choose to sing or hum the following intervals. The adjudicator will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 2nds	major 2nd
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
minor 7th	major 7th
perfect octave	perfect octave

Chords

Students will be asked to identify the following chords after the adjudicator has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position
dominant 7th	root position
diminished 7th	root position

Cadences

Students will be asked to identify the following cadences by name or symbols. The adjudicator will play the tonic chord *once*, and then *twice* play a short phrase ending in a cadence.

Name of Cadence	Symbols
perfect or authentic	V–I
plagal	IV–I

Example only

V i
Perfect (Authentic)

Playback

Students will be asked to play back a melody on the clarinet, approximately one octave in range. The adjudicator will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Keys	Approximate Length
C, G, D, F, B♭ major	nine notes

Example only

Reading Skills

Playing

Students will be asked to play a short melody at sight.

Difficulty	Time Signatures	Keys	Approximate Length
Level 6 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	major and minor keys up to five sharps or five flats	eight to sixteen measures

Clapping

Students will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Level 9

Students in Level 9 should perform with a well-developed sound, technical fluency, and awareness of historical stylistic elements including contemporary practices. Repertoire includes significant and pedagogically vital solos for the developing clarinetist. The range now comfortably encompasses the altissimo register and playing should be seamless through the registers.

Level 9 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B	40 20 20
Orchestral Excerpts <i>five</i> excerpts from the <i>Syllabus</i> list	10
Technical Requirements Etudes: <i>four</i> etudes from the <i>Syllabus</i> list – <i>two</i> from Group 1 and <i>two</i> from Group 2 Technical Tests – scales – arpeggios	30 20 10
Aural Skills Intervals Chords Cadences Playback	10 3 2 2 3
Reading Skills Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Academic Co-requisites Advanced Rudiments Basic Harmony <i>or</i> Basic Keyboard Harmony History 1: An Overview	

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B. At least one selection must be accompanied. *Please note that all selections requiring piano accompaniment must be played with piano.*

- List A includes pieces from the Baroque, Classical, and Romantic periods.
- List B includes 20th- and 21st-century repertoire.

Each bulleted item (●) represents one selection for assessment purposes.

List A

Beethoven, Ludwig van

- Adelaide, op. 46 (arr. Ivan Müller UNI)

Cavallini, Ernesto

- Adagio e tarantella FIS; RIC
→ arr. George Waln KJO is *not* acceptable

Crusell, Bernhard

- Introduction et air Suédois varié BIL

Donizetti, Gaetano

- Studie PET
→ unaccompanied

Kalliwoda, Johann

- Morceau de salon CHS

Meister, Georges

- Erwinn Fantasy MOL

Mendelssohn, Felix

- Rondo capriccioso, op. 14 (arr. Norman Heim, in *Solo Pieces for the Advanced Clarinetist* MEL)

Mercadante, Saverio

- Concerto in B flat Major BIL

Rabaud, Henri

- Solo de concours, op. 10 LED

Saint-Saëns, Camille

- Sonate, op. 167 CHS; DUR; HEN
● 2nd, 3rd, and 4th movements

Schubert, Franz

- Arpeggione sonata [abridged] (arr. Jack Brymer JWL)

Schumann, Robert

- Romances, op. 94 HEN
Sonata No. 1 in A Minor, op. 105 (arr. Stephan Korody-Kreutzer ZIM)
● 1st movement

Stanford, Charles Villiers

- Three Intermezzi*, op. 13 CHS
● any two

Waterson, James

- Morceau de concert CHS

Weber, Carl Maria von

- Fantasia and Rondo, from Quintet, op. 34, J 182 (arr. Gustave Langenus FIS)
- Variations on a Theme from the Opera *Silvana*, op. 33, J 128 OTT
→ omit Variations 2 and 4

List B

Arnold, Malcolm

- Fantasy for Clarinet, op. 87 FAB
→ unaccompanied

Baker, Michael Conway

- Capriccio CMC

Bax, Arnold

- Sonata in B flat Major CHA
- 2nd movement

Cahuzac, Louis

- Arlequin BIL
→ unaccompanied
- Variations sur un air du pays d'oc LED

Finzi, Gerald

- Five Bagatelles* B&H
- Forlana and Fughetta

Gershwin, George

- Gershwin Preludes* (arr. James Cohn ALF)
- complete
→ no. 2 is for A clarinet

Guastavino, Carlos

- Tonada y Cueca LAG

Hanson, Howard

- Fantasy FIS

Hawkins, John

- Dance, Improvisation and Song CMC

Hindemith, Paul

- Sonate OTT
- 3rd and 4th movements

Horovitz, Joseph

- Sonatina for Clarinet NOV
- 3rd movement

Huang, An-Lun

- Capriccio for A Clarinet and Piano CMC

Kovács, Béla

- Aria, Theme and Variations after Paganini's *Moses Fantasia* DAR
- Armenian Lament and Dance DAR
- Hommages* DAR
- After You, Mr. Gershwin! DAR
- Hommage à Béla Bartók
- Hommage à Carl Maria von Weber
→ unaccompanied

Kulesha, Gary

- Attitudes CMC

Levowitz, Adam

- Klezmer Fantasy WWI

Lutosławski, Witold

- Dance Preludes PWM; CHS

Morlock, Jocelyn

- Limbo CMC
- 3rd movement: The Moon Turns in Its Clockwork Dream and 4th movement: In the Dark Pines the Brutal Wind...

Martinů, Bohuslav

- Sonatina LED

Mather, Bruce

- Étude pour clarinette seule CMC
→ unaccompanied

Milhaud, Darius

- Duo concertant HEU

Osborne, Willson

- Rhapsody PET
→ unaccompanied

Palej, Norbert

- Cantilena "Veni Creator Spiritus" CMC

Penderecki, Krzysztof

- *Three Miniatures* PWM

Weiner, Leó

- Peregi verbunk, op. 40 EMB

Wilder, Alec

- Sonata MRN
- 3rd and 4th movements

Williams, John

- Viktor's Tale, from *The Terminal* HAL

Orchestral Excerpts

Students should be prepared to play *five* excerpts from the following list. Students should prepare the *first* clarinet part unless otherwise indicated. For students who do not have an A clarinet, excerpts written for A clarinet can be played without transposition on a B flat clarinet (read as printed), but parts for C clarinet should be transposed at sight. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student should perform excerpts in a manner that demonstrates an understanding of the style and context.

- All orchestral excerpts are included in *Clarinet Series, 2014 Edition: Orchestral Excerpts* FHM.
- Alternatively, students may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for assessment purposes.

Beethoven, Ludwig van

Symphony No. 4, op. 60

- 2nd movement: mm. 10–17, 26–34, 81–89

Symphony No. 6, op. 68 (“Pastoral”)

- 1st movement: mm. 83–93, 474–492; 2nd movement: mm. 68–77; 3rd movement: mm. 114–133

Symphony No. 9, op. 125

- [c] 2nd movement: mm. 57–77, 93–117, 180–194

Brahms, Johannes

Symphony No. 3, op. 90

- 1st movement: mm. 23–27, 36–46; 2nd movement: mm. 1–22

Debussy, Claude*Prélude à l'après-midi d'un faune*

- mm. 30–36, 51–59, 75–79

Mendelssohn, Felix

Symphony No. 3, op. 56 (“Scottish”)

- 2nd movement: mm. 8–67, 84–96

Rossini, Gioachino*Semiramide*

- Overture: mm. 67–76

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *four* etudes from the following list: *two* from Group 1 and *two* from Group 2. All etudes must be performed on B flat clarinet. Each bulleted item (●) represents one selection for assessment purposes.

Group 1

Technical Etudes

Cavallini, Ernesto*Thirty Caprices* FIS

- one of nos. 19, 22, 24

Jeanjean, Paul*Vingt études progressives et mélodiques*, 1 LED

- no. 20

Vingt études progressives et mélodiques, 2 LED

- no. 34 or no. 36

Jettel, Rudolf*Der vollkommene Klarinettist*, 2 JWL

- one of nos. 2, 5, 6, 9, 13, 16

Périer, August*Trente études* LED

- D'après Handel (no. 13)
- D'après Paganini (no. 3)

Vingt-deux études modernes LED

- one of nos. 1, 5, 8, 9

Piazzolla, Astor*Tango-études* LEM

- no. 1 or no. 3
- unaccompanied

Stark, Robert*Twenty-Four Virtuosity Studies*, op. 51 INT

- one of nos. 1, 5, 15–17

Uhl, Alfred*Forty-eight Etudes*, 1 OTT

- no. 14 or no. 16

Group 2

Lyrical Etudes

Cavallini, Ernesto*Thirty Caprices* RIC

- no. 23

Jeanjean, Paul*Eighteen Etudes for the Clarinet* ALF

- one of nos. 1, 3, 7, 9

Vingt études progressives et mélodiques, 1 LED

- no. 9 or no. 19

Vingt études progressives et mélodiques, 2 LED

- one of nos. 21, 23, 33

Jettel, Rudolf*Der vollkommene Klarinettist*, 2 JWL

- no. 4

Périer, August*Trente études* LED

- D'après J.S. Bach (no. 30)

Vingt-deux études modernes LED







- no. 4 or no. 16

Shaw, Artie*Jazz Technic*, 2 ALF

- no. 8

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	F, G \flat	3 octaves	 = 60		See p. 12 for required articulations. Additional articulations required for this level: 1 tongued, 2 slurred, 1 tongued
Major	C, B \flat , E \flat , A \flat , D \flat	2 octaves			
Harmonic and Melodic Minor	A, D, G, C, F, B \flat , E \flat				
Major in 3rds	E, B, F \sharp , D \flat				
Chromatic	on F	3 octaves			
Arpeggios					
Dominant 7ths of Major Keys	B, D \flat , G \flat	2 octaves	 = 60		See p. 12 for required articulations. Additional articulations required for this level: 1 tongued, 2 slurred, 1 tongued
Diminished 7ths of Minor Keys	F (starting on E \flat), F \sharp (starting on E \sharp), G (starting on F \sharp)				
Overlapping Arpeggios (Four-note Pattern)					
Major	C, F, B \flat , E \flat , A \flat , D \flat , G \flat	2 octaves	 = 60		See p. 12 for required articulations. Additional articulations required for this level: 1 tongued, 2 slurred, 1 tongued
Minor	A, D, G, C, F, B \flat , E \flat				

Aural Skills

Intervals

Students will be asked to identify the following intervals. The adjudicator will play each interval *once* in broken form on the piano.

or

Students may choose to sing or hum the following intervals. The adjudicator will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave <i>except</i> the augmented 4th/diminished 5th

Chords

Students will be asked to identify the following chords and their inversion or position after the adjudicator has played the chord *once* in solid (blocked) form, close position on the piano.

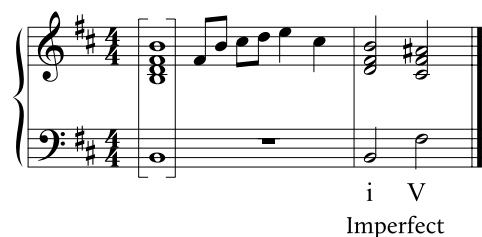
Chords	Position
major and minor triads	root position, 1st inversion
dominant 7th	root position
diminished 7th	root position

Cadences

Students will be asked to identify the following cadences by name or symbols. The adjudicator will play the tonic chord *once*, and then *twice* play a short phrase ending in a cadence.

Name of Cadence	Symbols
perfect or authentic	V–I
plagal	IV–I
imperfect	I–V

Example only



Playback

Students will be asked to play back the upper part of a two-part phrase on the clarinet. The adjudicator will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

Keys	Approximate Length
C, G, D, F, B♭ major	two or three measures

Example only



Reading Skills

Playing

Students will be asked to play a short melody at sight.

Difficulty	Time Signatures	Keys	Approximate Length
Level 7 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ ♩	major and minor keys up to six sharps or six flats	twelve to twenty measures

Clapping

Students will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Example only



Level 10

Students in Level 10 will prepare selections of music encompassing the full range of original works and transcriptions available to the contemporary clarinetist. Performances at this level should be sophisticated and nuanced with expanded awareness of stylistic practices. There are increased demands on stamina and concentration, as well as a continued exploration of contemporary practices.

Level 10 students who wish to pursue an Associate Diploma in Clarinet Performance or Teacher's Associate Diploma must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Level 10 assessment. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Level 10 Requirements	Marks
Repertoire	40 (28)
one selection from List A	14
one selection from List B	13
one selection from List C	13
Orchestral Excerpts	10 (7)
five excerpts from the <i>Syllabus</i> list	
Technical Requirements	30 (21)
Etudes: four etudes from the <i>Syllabus</i> list	20
– two from Group 1 and two from Group 2	
Technical Tests	10
– scales	
– arpeggios	
– overlapping arpeggios	
Aural Skills	10 (7)
Intervals	2
Chords	2
Cadences	3
Playback	3
Reading Skills	10 (7)
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Academic Co-requisites	
Advanced Rudiments	
Intermediate Harmony <i>or</i>	
Intermediate Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	

Please see “Co-requisites and Prerequisites” on p. 9, “Classification of Official Marks” on p. 75, and “Supplemental Assessments” on p. 78 for important details regarding Level 10 standing for an Associate Diploma assessment application.

For information on taking the Level 10 Clarinet assessment in two separate segments, see “Split Level 10 Performance Assessments” on p. 78.

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C. Please note that all selections requiring piano accompaniment must be played with piano.

- List A includes pieces from the Baroque, Classical, and Romantic periods.
- List B includes 20th- and 21st-century repertoire.
- List C includes unaccompanied repertoire.

Each bulleted item (●) represents one selection for assessment purposes. Unless otherwise indicated, students should prepare the complete work.

List A

Burgmüller, Norbert

- Duo for Clarinet and Piano, op. 15 OTT

Crusell, Bernhard

Concerto No. 1 in E flat Major, op. 1 MRA; UNI

- 1st and 2nd movements
- 2nd and 3rd movements

Concerto No. 2 in F Minor, op. 5 UNI

- 1st and 2nd movements
- 2nd and 3rd movements

Concerto No. 3 in B flat Major, op. 11 KUZ; UNI

- 1st and 2nd movements
- 2nd and 3rd movements

Küffner, Joseph

- Introduction, Theme and Variations (attr. Carl Maria von Weber INT)

Mason, Daniel Gregory

Sonata, op. 14 PRE

- any *one* movement

Mendelssohn, Felix

- Allegro brillante, op. 92 (arr. Michael Webster INT)

Messenger, André

- Solo de concours LED

Rheinberger, Joseph

Klarinettensonate, op. 105a AMA

- any *two* movements

Rossini, Gioachino

- Bell raggio lusinghier, from *Semiramide* (arr. Richard Stoltzman, in *Aria FIS*)
→ optional: take the final note down an octave

Stanford, Charles Villiers

Sonata for Clarinet and Piano, op. 129 S&B

- 1st movement

Verdi, Giuseppe, arr. Luigi Bassi

- Rigoletto: Fantasia da concerto RIC

Weber, Carl Maria von

- Andante e Rondo ungarese, op. 35, J 158 (arr. James Cohn XLN)

Concerto No. 1 in F Minor, op. 73, J 114 HEN

- 1st and 2nd movements
→ optional: play Baermann variation and *cadenza* in 1st movement
- 2nd and 3rd movements

Widor, Charles-Marie

- Introduction et rondo MAS

List B**Arnold, Malcolm**

- Sonatina, op. 29 LEG

Baker, David

Clarinet Sonata LKM

- any two movements

Benjamin, Arthur

- Le tombeau de Ravel B&H

Bentzon, Niels Viggo

Sonata, op. 63 HAN

- 1st and 3rd movements

Bernstein, Leonard

- Sonata B&H

Blackwood, Easley

- Sonatina for E flat Clarinet and Piano, op. 38 BLA

Bloch, André

- Denneriana LED

Bolcom, William

- Little Suite of Four Dances for E flat Clarinet and Piano EDW

Concert-piece EDW

- 2nd, 3rd, and 4th movements

Bowen, York

Sonata, op. 109 EMP

- 2nd and 3rd movements

Bozza, Eugène

- Bucolique LED

Busoni, Ferruccio

- Concertino, op. 48, BV 276 BRH

Cahuzac, Louis

Concertino d'après un quintette de H. Baermann BIL

- 2nd and 3rd movements

Crawley, Clifford*Ten-a-penny Pieces* CMC

- any five

Debussy, Claude

- Prélude à l'après-midi d'un faune (transc. James Gillespie and Steven Harlos BIL)

Karg-Elert, Sigfrid

Sonata No. 2, op. 139b ZIM

- 2nd movement

Marquez, Arturo

- Zarabandeo PER

Milhaud, Darius

- Scaramouche SAL

Nimmons, Phil

- Images entre nous CMC

Osborn, Sean

- Sonata for E flat Clarinet and Piano OSB

Osman, Ali

- Egyptian Ma-wal INO

Poulenc, Francis

- Sonata CHS

Ross, Don

- The Weather Inside CMC

Welcher, Dan

- Dante Dances ELV

Yi, Chen

- Chinese Ancient Dances PRE

List C**Despic, Dejan***Nine Dances* GER

- any four (including no. 9)

Harvey, Paul*Three Etudes on Themes of Gershwin* EMP

- I Got Rhythm

Hodkinson, Sydney

- Scurry (Etude-Intermezzo) PRE

Husa, Karel*Three Studies for Solo Clarinet* BAR

- any two

Kovács, Béla*Hommages* DAR

- Hommage à Manuel de Falla

Messiaen, Olivier

- Abîme des oiseaux, from *Quatuor pour le fin du temps* DUR

Penderecki, Krzysztof

- Prelude OTT

Persichetti, Vincent

- Parable ELV

Scelsi, Giacinto

- Ixor SAL

Sutermeister, Heinrich

- Capriccio OTT

Thomas, Augusta Read

- D(i)agon(als) SCH

Tomasi, Henri

- Sonatine attique LED

Turnage, Mark-Antony

Two Memorials OTT

- complete

Yi, Chen

- Monologue (Impressions on *The True Story of Ah Q*) PRE

Orchestral Excerpts

Students should be prepared to play *five* excerpts from the following list. Students should prepare the *first* clarinet part unless otherwise indicated. For students who do not have an A clarinet, excerpts written for

A clarinet can be played without transposition on a B flat clarinet (read as printed), but parts for C clarinet should be transposed at sight. Students are encouraged to listen to and become familiar with the works from which these excerpts are taken. The student should perform excerpts in a manner that demonstrates an understanding of the style and context.

- All orchestral excerpts are included in *Clarinet Series, 2014 Edition: Orchestral Excerpts* FHM.
- Alternatively, students may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for assessment purposes.

Beethoven, Ludwig van

Symphony No. 8, op. 93

- 3rd movement (Trio): mm. 48–81

Violin Concerto, op. 61

- 2nd movement: mm. 11–20

Brahms, Johannes

Variations on a Theme by Haydn, op. 56a

- Variation II: mm. 59–87; Variation IV: mm. 156–165, 186–204; Variation V: mm. 211–263

Mendelssohn, Felix

Incidental Music to *A Midsummer Night's Dream*, op. 61

- Scherzo: mm. 1–48, 99–133, 145–153, 379–385

Rachmaninoff, Sergei

Symphony No. 2, op. 27

- 3rd movement: mm. 6–27

Rimsky-Korsakov, Nicolai

Scheherazade, op. 35

- 2nd movement: mm. 162–165 (*cadenza*); 3rd movement: mm. 20–24, 70–78; 4th movement: mm. 190–206

Sibelius, Jean

Symphony No. 1, op. 39

- 1st movement: mm. 1–32; 3rd movement: mm. 27–28, 113–119, 129–148

Technical Requirements

Please see “Technical Requirements” on p. 12 for important information regarding this section of the assessment.

Etudes

Students must prepare *four* etudes from the following list: *two* from Group 1 and *two* from Group 2. All etudes must be performed on B flat clarinet. Each bulleted item (●) represents one selection for assessment purposes.

Group 1

Technical Etudes

Bozza, Eugène

Quatorze études de mécanisme LED

- one of nos. 1–4, 6, 9–14

Cavallini, Ernesto

Thirty Caprices RIC

- no. 26 or no. 28

Jeanjean, Paul

Eighteen Etudes for the Clarinet ALF

- one of nos. 2, 4, 6, 10, 12, 14, 15, 17

Vingt études progressives et mélodiques, 3 LED

- one of nos. 42, 44, 58

Vingt-cinq études techniques et mélodiques pour clarinette LED

- one of nos. 1, 7, 15, 17, 18

Jettel, Rudolf

Der vollkommene Klarinetist, 2 JWL

- no. 1 or no. 3

Opperman, Kalmen

Virtuoso Velocity Studies FIS

- one of nos. 1–9, 11–16, 18–20, 22

Paganini, Nicolò

14 Capricci (transc. Alamiro Giampieri) RIC

- one of nos. 1 [with all repeats and *da capo*], 4, 6–9, 13

Périer, August

Trente études LED

- D'après Paganini (no. 12)

Vingt-deux études modernes LED

- no. 18

Polatschek, Victor*Advanced Studies for the Clarinet* SCH

- After Milhaud “Scaramouche” (no. 8)
- After Prokofieff “Overture on Hebrew Themes” (no. 21)
- After Rimsky-Korsakov “Scheherazade” (no. 3)
- After Schoenberg “Pierrot lunaire” (no. 27)
- After Shostakovich “Symphony No. 1” (no. 5)
- After William Schuman “Symphony No. 3” (no. 17)

Uhl, Alfred*Forty-eight Etudes*, 2 OTT

- one of nos. 28, 37, 39, 42

Zíték, František*Sixteen Modern Etudes for Clarinet*, op. 14 RUB

- one of nos. 1, 5, 7, 8, 11, 15

Group 2**Lyrical Etudes****Bozza, Eugène***Quatorze études de mecanisme* LED

- one of nos. 5, 7, 8

Cavallini, Ernesto*Thirty Caprices* RIC

- no. 25

Jeanjean, Paul*Eighteen Etudes for the Clarinet* ALF

- no. 11 or no. 13

Vingt études progressives et mélodiques, 3 LED

- one of nos. 41, 47, 53

Vingt-cinq études techniques et mélodiques pour clarinette LED







- one of nos. 2, 5, 6, 8, 11, 22, 25

Zíték, František*Sixteen Modern Etudes for Clarinet*, op. 14 RUB

- one of nos. 3, 9, 13

Technical Tests

Please see “Technical Tests” on p. 12 for important information regarding this section of the assessment. Students must play all scales and arpeggios from memory, ascending and descending, in all the articulations listed below. All technical tests must be performed on B flat clarinet.

Scales	Keys	Range	Tempo	Note Values	Articulations
Major	G, E, F#, F	3 octaves	 = 76		See p. 12 for required articulations.
Major	all keys	2 octaves			
Harmonic and Melodic Minor	all keys				
Major in 3rds	E, B, F#, D♭				
Chromatic	on E, on F, on G♭, on G	3 octaves			
Arpeggios					
Dominant 7ths of Major Keys	all keys	2 octaves	 = 76		See p. 12 for required articulations.
Diminished 7ths of Minor Keys	F (starting on E♭), F# (starting on E#), G (starting on F#)	3 octaves			
Overlapping Arpeggios (Four-note Pattern)					
Major	G, E, F#, F	3 octaves	 = 76		See p. 12 for required articulations.
Major	all keys	2 octaves			
Minor	all keys				

Aural Skills

Intervals

Students will be asked to identify the following intervals. The adjudicator will play each interval *once* in broken form on the piano.

or

Students may choose to sing or hum the following intervals. The adjudicator will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave

Chords

Students will be asked to identify the following chords and their inversion or position after the adjudicator has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor four-note chords	root position, 1st inversion, 2nd inversion
dominant 7th	root position
diminished 7th	root position

Cadences

Students will be asked to identify the following cadences by name or symbols. The adjudicator will play the tonic chord *once*, and then play a short passage *twice* on the piano, pausing at the end of each cadence in the second playing.

Name of Cadence	Symbols
perfect or authentic	V ⁽⁷⁾ –I
plagal	IV–I
imperfect	I –V
deceptive (interrupted)	V ⁽⁷⁾ –VI

Example only

The example shows three cadences in 4/4 time, starting with a tonic triad (C major) in the right hand and a whole note in the left hand.

- Deceptive (Interrupted):** The right hand plays a half note G4, a half note A4, and a half note B4. The left hand plays a whole note C4. The cadence is labeled V⁷ VI.
- Plagal:** The right hand plays a half note G4, a half note A4, and a half note B4. The left hand plays a whole note C4. The cadence is labeled iv i.
- Perfect (Authentic):** The right hand plays a half note G4, a half note A4, and a half note B4. The left hand plays a whole note C4. The cadence is labeled V i.

Playback

Students will be asked to play back the lower part of a two-part phrase on the clarinet. The adjudicator will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

Keys	Approximate Length
C, G, D, F, B♭ major	two to four measures

Example only

The example shows a two-part phrase in 4/4 time, starting with a tonic triad (C major) in the right hand and a whole note in the left hand. The phrase consists of a half note G4, a half note A4, and a half note B4, followed by a whole note C4.

Reading Skills

Playing

Students will be asked to play a short melody at sight. Students should also be prepared to transpose on B \flat clarinet music written for clarinet in C.

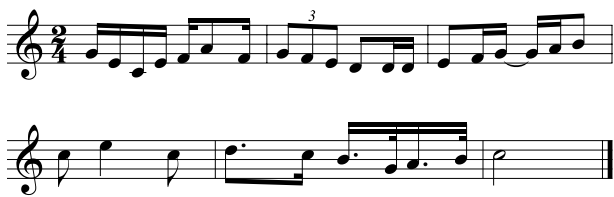
Difficulty	Time Signatures	Keys	Approximate Length
Level 8 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	any major or minor key	twelve to twenty measures

Clapping

Students will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Example only



Associate Diploma in Clarinet Performance

The Associate Diploma in Clarinet Performance is the culmination of The Royal Conservatory Music Development Program and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Students are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A detailed understanding of the stylistic and structural elements of each repertoire selection is expected.

The Associate Diploma Assessment

Please see “Co-requisites and Prerequisites” on p. 9, “Classification of Official Marks” on p. 75, and “Supplemental Assessments” on p. 78 for important details regarding the Associate Diploma in Clarinet Performance assessment. Students are strongly recommended to study for at least two years after passing the Level 10 assessment.

Associate Diploma in Clarinet Performance Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C	70 25 25 20
Orchestral Excerpts <i>eight</i> excerpts from the <i>Syllabus</i> list	30
Total possible marks (pass = 60)	100
Academic Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
Academic Co-requisites History 3: 19th Century to Present And any <i>two</i> of: Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis	
Piano Co-requisite Level 6 Piano	

Students must achieve an Honours standing (70 percent) in order to be awarded an Associate Diploma in Clarinet Performance Diploma. For descriptions of performance marks, please see “Marking Criteria for Performance of Repertoire” on p. 76. An Associate Diploma student’s performance of a work may receive a failing grade for any of the following reasons:

- repeated breaks in continuity
- substantial omissions
- lack of technical control
- textual inaccuracies
- inappropriate tempo, character, or style

Repertoire

Please see “Assessment Repertoire” on p. 10 for important information regarding this section of the assessment.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C. *Please note that all selections requiring piano accompaniment must be played with piano.* Students are expected to select repertoire in a variety of keys and tempos, representing three different historical eras.

- List A includes concertos.
- List B includes sonatas and suites.
- List C includes unaccompanied repertoire.

Each bulleted item (●) represents one selection for assessment purposes. Unless otherwise indicated, students should prepare the complete work.

The length of the performance must be between 40 and 50 minutes. The adjudicator may stop the performance if it exceeds the allotted time.

List A

Arnold, Malcolm

- Clarinet Concerto No. 2 FAB
- Concerto for Clarinet and Strings LEG

Copland, Aaron

- Concerto B&H

Finzi, Gerald

- Concerto, op. 31 B&H

Francaix, Jean

- Concerto EMT

Hoover, Katherine

- Concerto PRE

Liebermann, Lowell

- Concerto, op. 110 PRE

Morawetz, Oskar

- Concerto for Clarinet AEN; CMC

Mozart, Wolfgang Amadeus

- Concerto, K 622 BAR; EUL; HEN

Nielsen, Carl

- Concerto, op. 57 HAN

Shaw, Artie

- Concerto CMP

Spohr, Ludwig

- Concerto No. 1, op. 26 PET
- Concerto No. 2, op. 57 PET
- Concerto No. 3, WoO 19 PET
- Concerto No. 4, WoO 20 PET

Tomasi, Henri

- Concerto LED

Tower, Joan

- Clarinet Concerto AMP

Weber, Carl Maria von

- Concerto No. 2 in E flat Major, op. 74, J 118 HEN

List B

Babin, Victor

- Hillandale Waltzes MAS

Berg, Alban

- Vier Stücke, op. 5 UNI

Bizet, Georges

- Gypsy Dance, from *Carmen* (arr. Richard Stoltzman, in *Aria FIS*)
→ piano should begin at m. 43

Blackwood, Easley

- Sonata BLA

Brahms, Johannes

- Sonata in E flat Major, op. 120, no. 2 HEN; WIE
- Sonata in F Minor, op. 120, no. 1 HEN; WIE

Castelnuovo-Tedesco, Mario

- Sonata, op. 128 RIC

Chan, Ka Nin

- Three Movements CMC

Debussy, Claude

- Première rhapsodie HEN; DUR

Francaix, Jean

- Tema con variazioni ESC

Ireland, John

- Fantasy-Sonata B&H

Jenner, Gustav

- Sonata in G Major for A Clarinet and Piano OTT

Morawetz, Oskar

- Sonata CMC

Muczynski, Robert

- Time Pieces PRE

Reger, Max

- Sonate, op. 49, no. 1 UNI
- Sonate, op. 49, no. 2 UNI

Rossini, Gioacchino

- Introduction, Theme and Variations OUP

Sarasate, Pablo de

- Carmen fantaisie, op. 25 (arr. Nicolas Baldeyrou ACE)
- Zigeunerweisen, op. 20 (arr. Kalmen Opperman FIS)

Weber, Carl Maria von

- Grand duo concertante, op. 48, J 204 B&H; OTT

List C

Bassett, Leslie

- Soliloquies MRI

Berio, Luciano

- Sequenza IXa UNI

Carter, Elliott

- Gra B&H

Denisov, Edison

- Sonate for Clarinet Solo BRH

Desportes, Yvonne

- La naissance d'un papillon BIL

Donatoni, Franco

- Clair RIC

Freedman, Harry

- Lines CMC

Karg-Elert, Sigfrid

- Sonate, op. 110 ZIM

Kovács, Béla

Hommages DAR

- Hommage à Richard Strauss

Larsen, Libby

- Dancing Solo OUP

Mandat, Eric

- Folk Songs CIR
- The Jungle CIR

Martino, Donald

- A Set For Clarinet MCG

Riepe, Russell

- Three Studies on Flight SMP

Rozsa, Miklos

- Sonata for Clarinet Solo, op. 41 BRD

Sierra, Roberto

- Cinco bocetos SUB

Smith, William O.

- Five Pieces for Clarinet Solo UNI

Stravinsky, Igor

- Three Pieces for Clarinet Solo CHS

Tower, Joan

- Wings AMP

Weinzweig, John

- Cadenza CMC

Widmann, Jörg

- Fantasie OTT

Orchestral Excerpts

Students should be prepared to play *eight* excerpts from the following list. Students should prepare the *first* clarinet part unless otherwise indicated. For students who do not have an A clarinet, excerpts written for

A clarinet can be played without transposition on a B flat clarinet (read as printed), but parts for C clarinet should be transposed at sight. The following abbreviations indicate the type of instrument for which each excerpt was originally written:

- [Bb] B flat clarinet
- [A] A clarinet
- [C] C clarinet
- [Eb] E flat clarinet
- [BASS] bass clarinet

The students' selection of excerpts may include a combination of B flat, A, and C clarinet excerpts, as well as E flat and/or bass clarinet excerpts.

Students are encouraged to listen to and become familiar with the works from which these excerpts are taken.

The student should perform excerpts in a manner that demonstrates an understanding of the style and context.

- All orchestral excerpts are included in *Clarinet Series, 2014 Edition: Orchestral Excerpts* FHM.
- Alternatively, students may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for assessment purposes.

Berlioz, Hector

Symphonie fantastique (épisode de la vie d'un artiste)

- [C] 5th movement (Songe d'une nuit du sabbat) [C clarinet in second clarinet part]: mm. 21–30, 447–467
- [Eb] 5th movement (Songe d'une nuit du sabbat): mm. 40–65

Borodin, Aleksandr

Prince Igor

- [Bb] Polovtsian Dance No. 17: mm. 48–55, 234–287

Grofé, Ferde

Grand Canyon Suite

- [BASS] 3rd movement (On the Trail): mm. 61–69, 166–177

Kodály, Zoltán

Dances of Galánta

- [A] mm. 31–65, 571–578

Meyerbeer, Giacomo

Les Huguenots

- [BASS] Trio from act 5: mm. 1–11

Prokofiev, Sergei

Peter and the Wolf, op. 67

- [A/Bb] Nervoso: mm. 229–242

Symphony No. 5, op. 100

- [Eb] 4th movement: mm. 41–48, pickup to m. 60–m. 61

Ravel, Maurice

Boléro

- [Eb] mm. 59–75

Respighi, Ottorino

Pini di Roma

- [A] 3rd movement (I pini del Gianicolo): mm. 3–33

Rimsky-Korsakov, Nicolai

Capriccio espagnole, op. 34

- [A] 1st movement: mm. 14–27, 41–57; [Bb] 3rd movement: mm. 51–72; 4th movement: mm. 37–45 (*cadenza*)

Shostakovich, Dmitri

Symphony No. 5, op. 47

- [Eb] 2nd movement: mm. 13–24, 45–55, 137–143

Symphony No. 9, op. 70

- [A] 2nd movement: mm. 1–32; 3rd movement: mm. 1–17

Violin Concerto No. 1, op. 77

- [BASS] 2nd movement (Scherzo): mm. 1–29, 47–52, 442–555

Strauss, Richard

Don Juan, op. 20

- [Bb] mm. 267–297

Don Quixote, op. 35

- [BASS] Sancho Panza: mm. 139–147, 158–160; Variation X: mm. 654–664

Till Eulenspiegels lustige Streiche, op. 28

- [Eb] *three of*:
 - (Immer sehr lebhaft) mm. 46–47
 - (Volles Zeitmass) mm. 443–500
 - (Volles Zeitmass) mm. 528–558
 - (Gleichgültig) mm. 582–626

Stravinsky, Igor

Suite de l'oiseau de feu (1919 Version)

- [A] Variation de l'oiseau de feu: mm. 39–81

Tchaikovsky, Pyotr Il'yich

Symphony No. 6, op. 74 ("Pathétique")

- [A] 1st movement: mm. 54–69, 153–160, 185–199, 325–335

Teacher's Associate Diploma

For current information on the Teacher's Associate Diploma requirements, please visit www.MusicDevelopmentProgram.org.

Register for an Assessment

Assessment Sessions and Registration Deadlines

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

Winter Session—register by early mid October

- performance assessments take place in November and December
- academic assessments take place in December

Spring Session—register by early late February

- performance assessments take place in May and June
- academic assessments take place in May

Online Registration

All registrations should be submitted using the online registration process.

- visit www.MusicDevelopmentProgram.org and follow the instructions provided
- payment information—Visa or MasterCard accepted

Assessment Fees

Assessment fees must be paid at registration using a valid credit card. Current assessment fees may be found at www.MusicDevelopmentProgram.org.

Assessment Scheduling

Students may check for their assessment schedules online three to four weeks after the registration deadline.

Students are asked to print the “Assessment Program Form” using the “Assessment Scheduling” feature. The program form must be filled out by the student and/or teacher, and brought to the assessment center for presentation to the adjudicator.

Students who, for any reason, are unable to attend an assessment should contact the Center Representative listed on their Assessment Schedule. The Center Representative may be able to provide an alternate appointment time.

Log in at
www.MusicDevelopmentProgram.org
to register.

All students may verify
their assessment
schedules online three
to four weeks after the
registration deadline.
Assessment schedules
will not be mailed.

Assessment Regulations

Assessment Procedures

Students must be ready to perform at least fifteen minutes before their scheduled time. *Please note that assessment times cannot be exchanged among students.* Please contact the Center Representative if you are unable to attend the assessment at the assigned time.

Students must provide their own collaborative pianist in order for an assessment to proceed.

Students must provide the adjudicator with an original, published copy of all music to be performed at the assessment.

Recording devices and cell phones are strictly prohibited in the assessment room.

All requests must be submitted by mail or fax within two weeks following the assessment. Requests received after this time will be denied.

- Although most assessment centers have a tune-up room, the availability of a tune-up room cannot be guaranteed. Assessment centers do not provide facilities for rehearsal with piano.
- Students must provide their own collaborative pianist in order for an assessment to proceed. Recorded accompaniments are not permitted.
- A music stand is available in most centers, but the availability of a music stand cannot be guaranteed.
- Photo ID may be requested before students are admitted to the assessment room.
- Students are asked to list all repertoire and etudes to be performed on the Assessment Program Form and bring it to the assessment for presentation to the adjudicator.
- Students must provide the adjudicator with an original, published copy of all music to be performed at the assessment.
- If the student is performing with music, he or she should bring two original copies to the assessment, one to play from and one to give to the adjudicator. Collaborative pianists must play from an original, published copy of the score.
- Photocopied music is not permitted in the assessment room unless the student has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 79.)
- Recording devices and cell phones are strictly prohibited in the assessment room. Electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Page turners and other assistants are not permitted in the assessment room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the assessment room door is prohibited.
- The student’s performance of a repertoire selection or an etude may be interrupted at the adjudicator’s discretion once an assessment has been made.
- The adjudicator will choose a representative sampling of items on the technical requirements list.

Credits and Refunds for Missed Assessments

Credits (formerly called “fee extensions”) and refunds are only granted in two specific situations. Students who are unable to attend an assessment for medical reasons or because of a scheduling conflict with a school examination are eligible to request *either* an assessment credit for the full amount of the assessment fee *or* a fifty percent refund of the assessment fee.

Students must apply *in writing* for credits or refunds within two weeks following the assessment date. At least one of the following documents should accompany the Credits and Refunds form.

- A doctor’s letter
- A letter from a school official
- A letter from a parent explaining the request for a credit or refund

Students who, for any reason, are unable to attend an assessment should contact the Center Representative listed on their Assessment Schedule immediately.

Credits

A credit for the full amount of the assessment fee is valid for *one year* from the date of the missed assessment. Students must use their credits within this period. Assessment credits can be redeemed when the student registers for his or her next assessment. The credit will be automatically applied during the online registration process. *Please note that credits are not transferrable and may not be extended beyond one year.*

Fee Refund

Students who know at the time they are applying for a credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of fifty percent of the assessment fee.

Requests for assessment refunds or credits must be made to the Music Development Program in writing and be accompanied by the necessary documentation (see above). *All requests must be submitted by mail or by fax within two weeks following the scheduled assessment date.*

Students with Special Needs

Students with special needs should submit a Special Needs Request Form, by mail or by fax, to the Music Development Program before the registration deadline. Each case will be assessed individually.

Students may receive help in and out of the assessment room if required. Please note that helpers must normally remain in the waiting area during the actual assessment.

Assessment Results

Students and teachers can access assessment marks online within approximately four weeks of the assessment date. Access to complete assessment results, with comments and marks, will be available no later than eight weeks after the assessment date.

Teachers may access their students' assessment results by visiting www.MusicDevelopmentProgram.org.

Official transcripts are available upon written request to the Music Development Program and payment of the requisite fee. (The Official Transcript Request Form may be downloaded from the website.)

Interpreting Assessment Results

All students may access their complete, official results (including adjudicators' comments) online no later than eight weeks after the assessment has taken place. The adjudicator's report explains in general terms how the official mark was calculated, and provides information to support students in their future musical development. The official mark reflects the adjudicator's evaluation of the student's performance during the assessment, which cannot be reconstructed. Appeals are considered only in the event of a serious procedural irregularity, and only upon completion of the official Appeals Process.

Classification of Official Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Preparatory and Levels 1–10)	60–69
Insufficient to Pass	50–59

Please note: in cases where the total mark would be under 50, the student receives the adjudicator's comments only: further preparation is deemed necessary for assessment.

The Special Needs Request Form is available online at www.MusicDevelopmentProgram.org

Please note that results will neither be mailed nor provided by telephone.

Log in at
[www.MusicDevelopment
Program.org](http://www.MusicDevelopmentProgram.org)
to view online results.

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100

This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89

This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The adjudicator's report will identify areas that require further study and exploration.

Insufficient to Pass: 50–59

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Marks Below 50

The performance is not yet ready for assessment due to insufficient preparation.

Table of Marks

	Prep– Level 1	Levels 2–5	Level 6	Level 7	Levels 8–9	Level 10	Associate Diploma in Clarinet Performance
Repertoire	50	50	50	40	40	40 (28)	70
List A	25	25	25	20	20	14	25
List B	25	25	25	20	20	13	25
List C	—	—	—	—	—	13	20
Orchestral Excerpts	—	—	—	10	10	10 (7)	30
Technical Requirements	30	30	30	30	30	30 (21)	—
Etudes	20	20	20	20	20	20	—
Technical Tests	10	10	10	10	10	10	—
Aural Skills	10	10	10	10	10	10 (7)	—
Clapback	5	3	2	2	—	—	—
Intervals	—	3	3	3	3	2	—
Chords	—	—	2	2	2	2	—
Cadences	—	—	—	—	2	3	—
Playback	5	4	3	3	3	3	—
Reading Skills	10	10	10	10	10	10 (7)	—
Playing	7	7	7	7	7	7	—
Clapping	3	3	3	3	3	3	—
TOTALS	100	100	100	100	100	100	100

- To qualify for the Associate Diploma assessment, Level 10 students must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* section of the assessment. (In the “Table of Marks,” 70-percent figures are given in bold parentheses.)
- Candidates for the Associate Diploma in Clarinet Performance must achieve an overall mark of 70 in order to pass.

Supplemental Assessments

Improve an Assessment Mark

Students seeking to improve their overall Level 10 mark may take up to *two* Supplemental Assessments.

- Supplemental Assessments must be taken within two years of the original assessment.
- Supplemental Assessments are given during regular assessment sessions.
- Students in Level 10 may repeat any *two* sections of a performance assessment: Repertoire, Orchestral Excerpts, Technical Requirements, Aural Skills, or Reading Skills.
- To be eligible for a Supplemental Assessment in Level 10, students must achieve a minimum mark of 65 overall.

Split Level 10 Performance Assessments

Candidates may choose to take the Level 10 Clarinet assessment in two separate segments: one consisting entirely of Repertoire; the other consisting of Technical Requirements, including Etudes and Technical Tests, as well as Aural Skills, Reading Skills, and Orchestral Excerpts. The division of material in the split Level 10 assessment cannot be altered. However, students may choose which segment to take first.

Candidates for the split Level 10 assessment must complete all performance assessment requirements within two years of the initial assessment segment. Candidates for the split Level 10 assessment may schedule their assessments within the same session or in different sessions; however, both segments of the split Level 10 assessment and any supplemental assessments must be completed within the two-year period. Students who choose the split format must complete both segments before registering for any supplemental assessments. All academic co-requisites for the Level 10 assessment must be completed within five years of the initial Level 10 performance assessment segment. Only students who take the complete Level 10 assessment (without the split) will be eligible to receive a Certificate of Excellence.

Comprehensive Achievement Certificates

Certificates are awarded to students who successfully complete the requirements for their level.

Beginning in Level 5, certificates are awarded *after* both the academic co-requisites and the performance assessment for that level have been successfully completed. Academic co-requisites must be completed within five years of the original performance assessment.

Certificates of Excellence

Center Certificates of Excellence are awarded in each Assessment Center to the student in Preparatory and Levels 1 to 10 who receives the highest marks for the respective performance assessment. To be eligible, a student must receive a minimum of 80 percent in the performance assessment and have completed the academic (theory) assessment co-requisite(s) for the respective level.

State Certificates of Excellence are awarded in each state to the student in Preparatory and Levels 1 to 10 who receives the highest marks for the respective performance assessment. To be eligible, a student must receive a minimum of 80 percent in the performance assessment and have completed the academic (theory) assessment co-requisite(s) for the respective level.

Medals

Each academic year (September to August) medals are awarded to the students who achieve exceptional assessment results. No application is required.

Students in Level 10 must complete the Level 10 academic co-requisites within five years of the *original performance assessment*, not any subsequent supplemental assessments.

Please note that Associate Diplomas are awarded to students at the annual Convocation ceremony.

School Credits

In many school systems, assessments from the Music Development Program are accepted as credits toward secondary school graduation diplomas. A state-by-state list of secondary school accreditation for music assessments can be found at www.MusicDevelopmentProgram.org. Students are also advised to consult their school principal or guidance counselor about the eligibility of assessments from the Music Development Program for secondary school credit and college entrance.

Editions

For many repertoire items, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

The Music Development Program strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. However, if a student has purchased an online edition or downloaded a free edition that is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

Editorial markings vary from edition to edition. Assessment marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

Availability

The Music Development Program has made every effort to ensure that the materials listed in the *Clarinet Syllabus, 2014 Edition* are in print and available at leading music retailers throughout North America. If you experience difficulty in obtaining Clarinet music in your community, you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.

Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Syllabus* listing. Individual selections may also be found in other sources. In order to save space, the words "volume" and "book" have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *Music Through Time*, 1).

Clarinet Series, 2014 Edition

In order to ensure the ready availability of high-quality assessment materials, Frederick Harris Music has published *Clarinet Series, 2014 Edition*. This series includes nine volumes of *Clarinet Repertoire* (Preparatory through Level 8) with recordings; one volume of *Clarinet Technique* (Preparatory–Level 10); two volumes of *Clarinet Etudes* (Preparatory–Level 4; Levels 5–8); and one volume of *Orchestral Excerpts* (Levels 7–Associate Diploma).

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher or website. The use of unauthorized photocopies for assessment purposes constitutes copyright infringement as outlined in Title 17 of the United States Code. Additional information about federal copyright law is available online through the US Copyright Office at www.copyright.gov.

Students should bring all music to be performed to the assessment. Students who wish to photocopy one page of a selection to facilitate a page turn must do so with permission from the publisher.

Please note that photocopied music will not be permitted in the assessment room. Students who bring unauthorized photocopies to the assessment will not be assessed.

Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the *Clarinet Syllabus, 2014 Edition*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Assessment Repertoire” on p. 10.

ABR	Associated Board of the Royal Schools of Music	MRA	Musica Rara (Breitkopf & Härtel)
ACE	L'association Clarinet Edition	MRI	Merion Music
AEN	Aeneas Music	MRN	Margun Music
AMA	Amadeus	NOV	Novello
AMC	Australian Music Centre	OGT	Ongaku no tomo sha
AMP	Associated Music Publishers, Inc. (Hal Leonard)	OSB	Sean Osborn (self-published)
AMS	Amsco	OTT	Schott Music GmbH
AVO	Avondale	OUP	Oxford University Press
B&B	Bote & Bock	PER	Peermusic Classical
B&H	Boosey & Hawkes	PRE	Theodore Presser
BEL	Belwin-Mills (Alfred Publishing Co., Inc.)	PWM	Polskie Wydawnictwo Muzyczne Edition
BLA	Easley Blackwood	RED	Reedimensions
BRD	Broude	RIC	G. Ricordi
BRH	Breitkopf & Härtel	RUB	Rubank (Hal Leonard)
CAM	Camden Music	S&B	Stainer & Bell
CHA	Chappell & Co., Ltd. (Alfred)	SAL	Éditions Salabert
CHS	J. & W. Chester Music	SCH	G. Schirmer
CIR	Cirrus Music	SHA	Shawnee Press
CMC	available from the Canadian Music Centre	SIM	Simrock
CMP	Consolidated Music Publishers (Music Sales)	SMP	Southern Music Company Publications
CRA	Cramer Music	SPA	Spartan Press
DAR	Edition Darok	STA	Staff Music Publishing
DVM	Deutscher Verlag für Musik	SUB	Subito Music Corporation
EDW	Edward Marks	SVM	Svensk Musik
EMP	Emerson Publishing	TCL	Trinity College London
EMT	Éditions Musicales Transatlantiques	UNI	Universal Edition
ESC	Éditions Eschig	WAT	Waterloo Music Co. (Mayfair Music)
ETC	Et Cetera Productions (self-published)	WIE	Wiener Urtext
EUL	Eulenburg	WIS	Wise Publications (Music Sales)
EVO	Evocation Publishing	WTC	The Well-tempered Clarinetist (self-published)
FAB	Faber Music	WWI	Woodwindiana, Inc.
FEN	Fentone Music	XLN	XLNT Music
FHM	The Frederick Harris Music Co., Limited	YOR	Yorktown Music Press
FIS	Carl Fischer	ZIM	Zimmermann
GER	Hans Gerig		
GMM	Grand Mesa Music		
HAN	Wilhelm Hansen		
HEN	G. Henle Verlag		
HEU	Heugel et Cie		
INO	International Opus		
INT	International Music		
JOB	Editions Jobert		
JWL	Josef Weinberger Ltd.		
KEN	Kendor Music Inc.		
KJO	Neil A. Kjos Music Company		
KUZ	Edition Kunzelmann		
LAG	Editorial Lagos		
LED	Alphonse Leduc		
LEG	Lengnick		
LKM	Lauren Keiser Music Publishing (Hal Leonard)		
MAS	LudwigMasters Publications		
MCG	McGinnis & Marx		
MEL	Mel Bay Publications		
MOL	Molenaar Edition		

Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
ed.	edited by
m., mm.	measure(s)
no.	number
op.	opus
p., pp.	page(s)
rev.	revised
transc.	transcribed by
vol.	volume

- represents one selection for assessment purposes
- selection is published in *Clarinet Series, 2014 Edition* FHM

The following abbreviations are used to indicate the type of clarinet:

[Bb]	B flat clarinet
[A]	A clarinet
[C]	C clarinet
[Eb]	E flat clarinet
[BASS]	bass clarinet

Thematic Catalogues

Opus numbers and Catalogue Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogues. A number of the more important thematic catalogues are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by BWV numbers (for example, Partita No. 2 in D Minor, BWV 1004). BWV is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalogue of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

George Frideric Handel

Works by George Frideric Handel are identified by HWV numbers (for example, Sonata No. 2 in G Minor, HWV 368). HWV is an abbreviation for *Handel-Werke-Verzeichnis*. The full title for this thematic catalogue, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, String Quartet in C Major (“The Bird”), Hob. III:39). Anthony van Hoboken was a Dutch musicologist. His thematic catalogue, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart

Works by Mozart are identified by K numbers (for example, Symphony No. 25 in G Minor, K 183). “K” stands for *Köchel Verzeichnis* first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalogue in which these works are listed and numbered.

Henry Purcell

Works by Henry Purcell are identified by Z numbers (for example, Minuet in G Major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalogue of Purcell’s works, *Henry Purcell: An Analytical Catalogue of his Music* (London: MacMillan, 1963).

Franz Schubert

Works by Schubert are identified by Deutsch numbers (for example, String Quartet No. 14 in D Minor (“Death and the Maiden”), D 810). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalogue of Schubert’s works, *Thematisches Verzeichnis seiner Werke in chronologischer Folge* (*Neue Schubert Ausgabe* Serie VIII, Bd. 4, Kassel, 1978).

Georg Philipp Telemann

Works by Telemann are identified by TWV numbers (for example, Sonata in F Major, TWV 41:F1). TWV is an abbreviation for *Telemann Werkverzeichnis*. This thematic catalogue—*Thematisch-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis* (Kassel: Bärenreiter, 1984)—was compiled by Martin Ruhnke.

Anhang

Some catalogue numbers include the prefix Anh. (for example, *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114). “Anh.” is an abbreviation for Anhang, a German word meaning appendix or supplement.

WoO

Some catalogue numbers include the prefix WoO (for example, *Sechs Menuette*, WoO 10). WoO is an abbreviation for Werk ohne Opuszahl (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.

Resources

The following texts are useful for reference, teaching, and assessment preparation. No single text is necessarily complete for assessment purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching techniques for all ages and abilities
- tips for interpretation of repertoire
- tools for better reading skills
- advice on fostering talent in young people
- supplemental teaching material to support and enhance the *Clarinet Syllabus, 2014 Edition*

General Resources

Clarinet Series, 2014 Edition

Clarinet Series, Clarinet Repertoire. 9 vols. (Preparatory–Level 8) with compact discs.

Toronto, ON: The Frederick Harris Music Co., Limited, 2014.

Clarinet Series, Clarinet Studies. 2 vols. (Preparatory–4; 5–8). Toronto, ON: The Frederick Harris Music Co., Limited, 2014.

Clarinet Series, Clarinet Technique (Preparatory–Level 10). Toronto, ON: The Frederick Harris Music Co., Limited, 2014.

Clarinet Series, Orchestral Excerpts (Levels 7–Associate Diploma). Toronto, ON: The Frederick Harris Music Co., Limited, 2014.

Reading Skills and Ear Training

Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback.* 4 vols. (Levels 1–Associate Diploma). Toronto, ON: The Frederick Harris Music Co., Limited, 1986–1988.

———. *Ear Training for Practical Examinations: Rhythm Clapback/Singback.* 3 vols. (Levels 1–7). Toronto, ON: The Frederick Harris Music Co., Limited, 1989–1991.

———. *Rhythmic Tests for Sight Reading.* (Levels 8–Associate Diploma). Miami, FL: Warner Bros. Publications. First published Toronto: Gordon V. Thompson Music, 1969.

Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8). (Online audio tracks at www.soundadvisedirect.com.) Toronto, ON: The Frederick Harris Music Co., Limited, 2005–2006.

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Advanced Rudiments
Introductory Harmony
Basic Harmony
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- Clarinet Cache: www.clarinetcache.com
- European Clarinet Association: www.europeanclarinetassociation.org
- International Clarinet Association: www.clarinet.org
- Musical Chairs (Clarinet Jobs): www.musicalchairs.info/clarinet/jobs
- The Clarinet Pages: www.woodwind.org/clarinet
- Van Cott Information Services, Inc.: www.vcisinc.com
- World Clarinet Alliance: www.wka-clarinet.org

Frequently Asked Questions

Performance Assessments

What is a performance assessment?

A performance assessment is an assessment of repertoire, etudes, technique, aural skills, and reading skills for a musical instrument, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher.

With this notice, Frederick Harris Music grants permission to festival, recital, and assessment participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?

The best editions often have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should students follow repeat signs? *Da capo* markings?

Students should observe *da capo* markings at an assessment performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music in *Clarinet Series, 2014 Edition* or if indicated in the *Clarinet Syllabus, 2014 Edition*.

Why are teachers and parents not allowed in the room during performance assessments?

Performance assessments provide a unique opportunity for students to perform in a highly focused, one-on-one environment, without distraction.

Where can I find recordings of assessment repertoire?

Clarinet Series, 2014 Edition includes compact discs containing both performance and piano accompaniment tracks for *Clarinet Repertoire* from Preparatory to Level 8. A compact disc is included with the purchase of each *Clarinet Repertoire* book.

What do I do if I have an emergency situation on the day of my assessment and I need to cancel?

Contact the Assessment Center Representative listed on your Assessment Schedule by phone *as soon as possible*.

Academic Co-requisites

What is an academic co-requisite?

An academic co-requisite is an academic assessment that must be completed before or within five years of the performance assessment if the student wishes to receive a certificate for the performance assessment. Students are encouraged to begin academic studies as early as possible.

Do I have to take academic assessments if I don't need a clarinet assessment certificate?

You may take a Clarinet assessment at any level except Associate Diploma without fulfilling academic requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the clarinet assessment to fulfill the academic requirements. Students must complete prerequisite academic assessments at least one session prior to attempting the Associate Diploma in Clarinet Performance or the Teacher's Associate Diploma.

Where can I find sample academic assessment papers?

Official Examination Papers are published annually by Frederick Harris Music to aid with assessment preparation. Each book includes three assessments from the previous year's assessment sessions plus an additional assessment created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

Performance Assessment Day Checklist for Students

Before You Leave Home

- ___ Plan to arrive 15 minutes early.
- ___ Complete your Assessment Program Form.
- ___ Bring original copies of all the music being performed in the assessment.
- ___ Mark the pieces being performed with a paper clip or a “sticky note.”
- ___ Bring an additional copy of any repertoire you are not performing from memory.

Points to Remember

- Photo ID may be requested before a student is admitted to the assessment room.
- Photocopied music is prohibited unless authorized by the publisher.
- Recording devices are strictly prohibited in the assessment room.
- Electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing or listening outside the assessment room door is prohibited.
- The performance of repertoire may be interrupted by the adjudicator when an assessment has been made.

What to Expect from a Clarinet Assessment

- A friendly, professional atmosphere.
- The undivided attention of an adjudicator.
- An objective assessment of your performance of repertoire, etudes, technique, aural skills, and reading skills.
- The adjudicator’s written evaluation online within eight weeks of the assessment.

After the Assessment

Access your assessment marks and adjudicator comments through the “Assessment Results” link on the Music Development Program website (www.MusicDevelopmentProgram.org) approximately eight weeks after the assessment.