



**The Leinster School of
Music & Drama**

Established 1904

**Clarinet
Grade
Examinations
Syllabus**

Grade 1

Schedule of maximum marks

Scales, Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

Scales & Arpeggios: G major, 1 octave, tongued and slurred.
F major, 1 octave, tongued and slurred.
A minor, 1 octave, tongued and slurred, harmonic or melodic

Sight-Reading

A short piece within the range of the scales using crotchet, quaver and minim values.
See example page

Ear Tests

1. To clap the rhythm of a short phrase. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm which may include crotchets, minims and dotted minims.
3. To clap along as soon possible with the pulse of a short piece played by the examiner which will not be played more than three times. To state whether the fragment is in 2 or 3 time.
4. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. State the key of the piece.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

1. **Aria**
from *Learn as you Play Clarinet*, Wastall / Boosey & Hawkes
2. **Riding On A Donkey**
from *First Book of Clarinet Solos*, arr. Davies and Reade (Faber)
3. **Emperor of Germany's March**
from *Learn as you Play Clarinet* by Wastall / Boosey & Hawkes
4. **Allemande**
from *Clarinet Music for Beginners*, editio Musica Budapest (z.6851)
5. **Rigadoun**
from *First Pieces for B Flat Clarinet Book 1*, (OUP)
6. **The Carman's Whistle**
from *The Joy of Clarinet*, Yorktown Music Press (No. YK 21038)
7. **Promenade**
from *Summer Sketches for Clarinet & Piano*, Boosey & Hawkes
8. **No 2.**
from *Elementary School for Clarinet (p.3)*, Peters
9. **Lullaby**
from *The Really Easy Clarinet Book*, arr. Davies & Harris (Faber)

Christoph Willibald Gluck

Anon.

Jeremiah Clarke

C. Gervaise

Henry Purcell

William Byrd

Paul Harris

Friedrich Demnitz

Carl Maria von Weber

Grade 2

Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Studies	20
Pieces 1	20
2	20

Scales & Arpeggios

Scales & Arpeggios: F major 2 octaves, C major 1 octaves, tongued and slurred.
G major 2 octaves, Bb major 1 octave
A minor 2 octaves, harmonic or melodic

Sight-Reading

A short piece within the range of the scales using crotchet, quaver, minim and dotted values.
See example page

Ear Tests

1. To clap a **four bar** rhythm in simple 2, 3, 4 and compound duple time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted-minims, crotchet and minim rests.
3. To sing, whistle or hum a two or three bar phrase played in a major or minor key. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise any interval from a major 2nd, major 3rd, minor 3rd, perfect 4th and perfect 5th. The example will be played twice by the examiner. The tonic will be sounded before each playing.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. State the key of the piece.

Studies

Choose **one** from the following list:

- 1. German Dance**
from *Learn As you Play Clarinet* ed. Wastall / Boosey / Hawkes (2927)
- 2. Study No. 10**
from *Elementary School for Clarinet (p.5)* , Peters (2417)
- 3. Ariette**
from *Learn As you Play Clarinet(p.29)* ed. Wastall / Boosey / Hawkes (2927)
- 4. No. 14 Moderato**
from *80 Graded Studies Book 1* , Faber Music

Ludwig van Beethoven

Friedrich Demnitz

Jean B. Lully

Paul Harris

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- 1. Mayors Dance**
from *Amazing Solos for Clarinet & Keyboard* , Boosey & Hawkes
- 2. No. 3 Old Hungarian Dance**
from *Clarinet Music for Beginners*, editio Musica Budapest (z.6851)
- 3. No. 21 The Trout**
from *The Joy of Clarinet* , Music Sales
- 4. No. 10 Scherzo**
from *First Book of Clarinet Solos*, arr. Davies & Reade (Faber)
- 5. No. 20 To A Wild Rose**
from *First Book of Clarinet Solos*, arr. Davies & Reade (Faber)
- 6. Minuet**
from *Clarinet Fancies*, arr. Stuart (Boston Music Company)
- 7. Summertime**
from *Easy Gershwin for Clarinet* , OUP

Michael Praetorius

P. Károlyi

Franz Schubert

Anton Diabelli

Edward MacDowell

Ignaz Pleyel

George Gershwin

Grade 3

Schedule of maximum marks		
Scales & Arpeggios		15
Sight-Reading		10
Ear Tests		10
Theory		5
Studies		20
Pieces	1	20
	2	20

Schedule of maximum marks		
Scales & Arpeggios		15
Sight-Reading		10
Ear Tests		10
Theory		5
Studies		20
Pieces	1	20
	2	20

Scales & Arpeggios

Scales & Arpeggios: C major, A minor 2 octaves
B major G minor 2 octaves
D major 1 octave

Chromatic Scales: starting on low G, 1 octave

Sight-Reading

A short piece within the range of the scales using crotchet, quaver, minim and dotted values in the keys of the scales and arpeggios.

See example page

Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum a melodic phrase beginning and ending on the key note. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise intervals from the major scale and to include a minor 3rd. The example will be played twice by the examiner. The tonic will be sounded before each playing.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. State the key of the piece.

Studies

Choose **one** from the following list:

- | | |
|------------------------------------------------------------------------------------------------------------|--------------------------|
| 1. No. 4 (p. 9)
from <i>Elementary School for Clarinet</i> , Peters | Friedrich Demnitz |
| 2. No. 24 (p.8)
from <i>80 Graded Studies for Clarinet Book 1</i> , Faber | Robert Stark |
| 3. No. 6 (p.7)
from <i>50 Classical Studies for Clarinet</i> , Fentone (F111) | Carl Baerman |
| 4. No. 12 In the Beginning
from <i>40 Modern Studies for Solo Clarinet</i> ,Universal (UE 19735) | James Rae |

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|------------------------------------------------------------------------------------------------------------------|--------------------------------|
| 1. Bist Du Bei Mir
from <i>The Young Clarinetist</i> , OUP | Johann Sebastian Bach |
| 2. Aria from Don Giovanni
from <i>Joy of Clarinet</i> , Music Sales | Wolfgang Amadeus Mozart |
| 3. No. 14 Berdolin's Sweetheart
from <i>First Book of Clarinet Solos</i> , arr. Davies & Reade (Faber) | Anon. |
| 4. Greensleeves
from <i>Clarinet Fancies</i> , Boston Music Company | Traditional Folk |
| 5. No. 2 Braul
from <i>Romanian Folk Dances for Clarinet & Piano</i> , ed. Universal (UE 11679) | Bela Bartók |
| 6. Adagio
from <i>Clarinet Music for Beginners</i> , EMB (Z16851) | Georg Frideric Handel |
| 7. No. 3 Dancing Bears
from <i>Summer Sketches for Clarinet & Piano</i> , Boosey & Hawkes | Paul Harris |
| 8. Troika
from <i>Amazing Solo's for Clarinet & Keyboard</i> , Boosey & Hawkes | Serge Prokoffiev |

Grade 4

Schedule of maximum marks	
Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Studies	20
Pieces	1 20
	2 20

Scales & Arpeggios

Scale & Arpeggios D, A and Eb majors 2 octaves, tongued and slurred
G, C and B minors 2 octaves, harmonic or melodic

Chromatic scale: E, 2 octaves

Dominant Sevenths: 2 octaves starting on G in the key of C

Sight-Reading

A piece of grade 1 standard.
See example page

Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum the top or bottom note of an interval (to include all major, perfect and minor 3rds and minor 6ths). The example will be played twice by the examiner. The tonic will be sounded before each playing.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, dynamics and gradations of tone.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. State the key of the piece.

Studies

Choose **one** from the following list:

- | | |
|------------------------------------------------------------------------------------------------------------------|-------------------|
| 1. No. 4 Allegro Energico in E Minor (p.14)
from <i>Elementary School for Clarinet</i> , Peters (2417) | Friedrich Demnitz |
| 2. No. 11 Tumbledown Blues
from <i>40 Modern Studies for Solo Clarinet</i> ,Universal (UE 19735) | James Rae |
| 3. No. 13
from <i>50 Melodious Studies</i> , ed. Weston (Fentone F500) | Carl Baermann |
| 4. No. 18 (p.14)
from <i>50 Classical Studies for Clarinet</i> , arr. Weston (Fentone F111) | Hyancinthe Klosé |

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| 1. Minuet and Trio
from <i>Divertimento No. 2</i> , Chester / Music Sales | Wolfgang Amadeus Mozart |
| 2. Sarabande
from <i>Jpy of Clarinet</i> , Music Sales | Arcangelo Corelli |
| 3. No. 7 Theme
from <i>First Repertoire for Clarinet</i> , Boosey & Hawkes | Carl Maria Weber |
| 4. Sonata No. 1 : 2nd Movement Adagio
from <i>Lefèvre Five Sonatas for Clarinet and Piano</i> ed. Davies & Harris, (OUP) | Jean Xavier Lefèvre |
| 5. Passage from the Peasants Cantata
from <i>Clarinet Music for Beginners</i> , editio Musica Budapest (z.6851) | Johann Sebastian Bach |
| 6. No. 8 Schummerlied
from <i>Second Book of Clarinet Solos</i> arr. Davies & Harris (Faber 510930) | Carl Baermann |
| 7. Bourée
from <i>Clarinet Fancies</i> , Boston Music Company | Georg Frideric Handel |
| 8. Il Mio Tesoro
from <i>Clarinet Solos Vol. 1</i> ed. Thea King (Chester Music) | Wolfgang Amadeus Mozart |

Grade 5

Schedule of maximum marks		
Scales & Arpeggios		15
Sight-Reading		10
Ear Tests		10
Theory		5
Pieces	1	20
	2	20
	3	20

Scales & Arpeggios

Scale & Arpeggios: E, B and Ab major 2 octaves
F, C# and F# minors 2 octaves, harmonic or melodic

Dominant Sevenths: In keys of G and F, 2 octaves starting on D and C

Diminished Sevenths: On F, 2 octaves

Chromatic Scales: C, 2 octaves
F, 2 octaves

Sight-Reading

A piece of Grade 2 standard.

Ear Tests

1. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** phrase of suitable standard.
3. To sing, whistle or hum a short melody played twice by the examiner.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, articulation, dynamics and gradations of tone.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. State the key of the piece. Give the meaning of the titles of pieces, and tell what period they come from.

Pieces

Choose **one** piece from each of the following lists for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

List One

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| 1. No. 26 (p.21)
from <i>50 Classical Studies</i> , arr. Weston (Fentone F111) | Carl Baermann |
| 2. No. 19 Windy Ridge
from <i>40 Modern Studies for Solo Clarinet</i> , Universal (UE 19735) | James Rae |
| 3. No. 6 Allegretto non Troppo (p.15)
from <i>Demnitz Elementary School for Clarinet</i> , Peters (2417) | Friedrich Demnitz |
| 4. No. 17 Dance in Bulgarian Rhythms
from <i>Passage Studies for Clarinet Vol. 1</i> ed. Thurston / Boosey & Hawkes (2819) | Bela Bartók |
| 5. No. 48 Csardas
from <i>80 Graded Studies for Clarinet Book 1</i> ed. Davies & Harris (Faber) | Wiedemann |

List Two

- | | |
|------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| 6. Fantasy piece
from <i>Romantic Music for Clarinet</i> , Boosey & Hawkes | Niels W. Gade |
| 7. Minuet from Serenade for Wind Octet
from <i>Clarinet Solos Vol. 1</i> ed. Thea King (Chester Music) | Wolfgang Amadeus Mozart |
| 8. Concertino, Movement 1 Grave
from <i>Concertino</i> , arr. Gordon Jacob / Boosey & Hawkes | Giuseppe Tartini |
| 9. Adagio from Sonata No. 3 (p.9)

from <i>Lefèvre Five Sonatas for Clarinet and Piano</i> ed. Davies & Harris, (OUP) | Jean Xavier Lefèvre |
| 10. No. 1 Non La Scopiri
from <i>Tosca, Suite for Clarinet & Piano</i> , Faber | Giacomo Puccini |

List Three

- | | |
|----------------------------------------------------------------------------------------------------------------------|--------------------|
| 11. Bulgar from Odessa
from <i>The Klezmer Clarinet</i> ed. Edward Huws Jones / Boosey & Hawkes | Klezmer/Trad |
| 12. No. 1 Joc Cu Bata
from <i>Romanian Folk Dances for Clarinet & Piano</i> , ed. Universal (UE 11679) | Bela Bartók |
| 13. Andante from No. 3 Trio op. 83
from <i>Romantic Music for Clarinet</i> , Boosey & Hawkes | Max Bruch |
| 14. No. 4 Dance Preludes
from Chester Music (CH55171) | Witold Lutoslawski |
| 15. Summer from No. 5 Suite
from <i>The Victorian Kitchen Garden</i> ed. Weinberger / Faber | Paul Reade |

Grade 6

Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios / Technique

Scales & Arpeggios: E major E minor, 3 octaves
Eb, D, Db, B, Bb, Ab majors; C#, B, Bb, A, G# minors, 2 octaves
(minor scales in both melodic and harmonic forms)

Dominant Sevenths: In key of A, 3 octaves starting on E
In key of Bb, 2 octaves starting on F

Diminished Sevenths: E, 3 octaves

Chromatic Scales: E, 3 octaves

Whole-tone Scales: C, two octaves

Sight-Reading

A piece of Grade 3 standard.

Ear Tests

- 1a. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner. If the stated time signature is incorrect the examiner will announce the correct one and proceed to 1b.
- 1b. To identify time values within the marked sections.
2. To state whether a triad is major or minor and in root position or 1st inversion.
3. To recognise a cadence at the end of a phrase played twice by the examiner as perfect or plagal.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of major and minor tonality.

Theory

Explain the meaning of any directional markings in the pieces performed, and explain the meaning of the time signatures. Give the meaning of the titles of pieces, tell what period they come from, and give some details about the composers.

Pieces

Choose **one** piece from each of the following lists for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

List One

- | | |
|---------------------------------------------------------------------------------------------------------|-----------------------|
| 1. No. 4 in D Minor (p.27)
from <i>Elementary School for Clarinet</i> , Peters (2417) | Friedrich Demnitz |
| 2. No. 5 Corrente
from <i>21 Pieces for Clarinet</i> , arr. Giampieri / Ricordi (ER2621) | Johann Sebastian Bach |
| 3. Study No. 53
from <i>80 Graded Studies for Clarinet Book 2</i> ed. Davies & Harris (Faber) | Carl Baermann |
| 4. No. 36
from <i>50 Classical Studies</i> , arr. Weston (Fentone F111) | Henry Lazarus |
| 5. No. 32 Latin Jive
from Universal (UE 19735) | James Rae |

List Two

- | | |
|----------------------------------------------------------------------------------------------------------------------|------------------|
| 6. Adagio, Movement 3
from <i>Tartini Concertino</i> , arr. Gordon Jacob / Boosey & Hawkes | Giuseppe Tartini |
| 7. No. 6 Concerto in Bb op II, Andante
from <i>Clarinet Solos Vol. 2</i> , Chester Music (CH 55093) | Bernhard Crusell |
| 8. This Flower That You Threw Me - Carmen
from <i>Clarinet Series</i> transcribed by Weston (Fentone F216) | Geroges Bizet |
| 9. Adagio
from Brettkopf (EB 4884) | Carl Baermann |
| 10. Vissi d'Arte - Tosca
from <i>Tosca, Suite for Clarinet & Piano</i> , Faber | Giacomo Puccini |

List Three

- | | |
|---------------------------------------------------------------------------------------------------------------------|-----------------------|
| 11. Freylechs from Warsaw
from <i>The Klezmer Clarinet</i> ed. Edward Huws Jones / Boosey & Hawkes | Klezmer/Trad |
| 12. No. 4 Buciumeana
from <i>Romanian Folk Dances for Clarinet & Piano</i> , ed. Universal (UE 11679) | Bela Bartók |
| 13. Prelude
from <i>Five Bagatelles</i> , Boosey & Hawkes (3025) | Gerald Finzi |
| 14. Sonata in Eb, op. 167, 1st Movement
from Chester Music (CH55238) | Camille Saint - Saens |
| 15. No. 2
from <i>Dance Preludes</i> , Chester Music (CH55171) | Witold Lutoslawski |

Grade 7

Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

To be played legato, legato tongued and staccato.

Scales: All major and minor scales (minors both melodic and harmonic)
E, F and F#, 3 octaves, all others 2 octaves

Arpeggios: Same range as scales.

Dominant Sevenths: In key of A and Bb, 3 octaves, and Db, Eb, F# and G, 2 octaves

Diminished Sevenths: Starting on E and F, 3 octaves and on C, 2 octaves

Whole tone Scale: C#, 2 octaves

Chromatic Scales: E, F and F#, 3 octaves

Sight-Reading

A piece of Grade 4 standard.

Ear Tests

- 1a. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner. If the stated time signature is incorrect the examiner will announce the correct one and proceed to 1b.
- 1b. To identify time values within the marked sections.
2. To state whether a triad is major or minor and in root position or 1st inversion.
3. To recognise a cadence at the end of a phrase played twice by the examiner as perfect or plagal.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of major and minor tonality.

Theory

Explain the meaning of any directional markings in the pieces performed. Give the meaning of the titles of pieces, tell what period and style they represent, and give some details about the composers.

Pieces

Choose **one** piece from each of the following lists for performance.
The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

List One

- | | |
|---------------------------------------------------------------------------------------------------------|-----------------------|
| 1. No. 38 Inside Out
from Universal (UE 19735) | James Rae |
| 2. No. 40 (p.35)
from <i>50 Classical Studies for Clarinet</i> , arr. Weston (Fentone F511) | Iwan Muller |
| 3. No. 3 Allemanda
from <i>21 Pieces for Clarinet</i> , arr. Giampieri / Ricordi (ER2621) | Johann Sebastian Bach |
| 4. No. 40
from <i>50 Melodious Studies</i> , ed. Weston (Fentone) | Carl Baermann |
| 5. Study No. 65
from <i>80 Graded Studies for Clarinet Book 2</i> ed. Davies & Harris (Faber) | Hyacinthe Klosé |

List Two

- | | |
|-------------------------------------------------------------------------------------------------------|-------------------------|
| 6. No. 1 Concerto in F Minor, op.71 (2nd Movement only)
from Brettkopf (EB 1540) | Carl M. Weber |
| 7. No. 1 Concerto in C Minor (2nd Movement only)
from Peters (P2098a) | Ludwig Spohr |
| 8. Canzonette, op. 19
from Leduc / UMP (AL 8206) | Gabriel Pierné |
| 9. Concerto in Eb, op.36 (1st Movement)
from Supraphon / Barenreiter (H888) | Franz Krommer |
| 10. No. 4 Church Sonata
from <i>Four Church Sonatas</i> , Boosey & Hawkes (K536) | Wolfgang Amadeus Mozart |

List Three

- | | |
|-------------------------------------------------------------------------------------------------------------------------------|--------------------|
| 16. 2nd Movement
from <i>Clarinet Sonata</i> , Chester (CH01618) | Francis Poulenc |
| 17. No. 1, Allegro Molto
from <i>Dance Preludes</i> , Chester Music (CH55171) | Witold Lutoslawski |
| 18. No. 6 Maruntel, Allegro
from <i>Romanian Folk Dances for Clarinet & Piano</i> , ed. Universal (UE 11679) | Bela Bartók |
| 19. No. 1 Kolyn (p.5) (Unaccompanied)
from <i>The Klezmer Repertoire Vol. 1</i> arr. Curtis / Advance Music (08101) | Klezmer/Trad. |
| 20. No. 2 Valdemosa
from <i>Two Majorcan Pieces</i> , Belwin Mills / Maecenas Europe | Joseph Horovitz |

Grade 8

Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

Scales & Arpeggios

To be played Legato, legato tongued and staccato.

Scales & Arpeggios: All major and minor scales (minors both melodic and harmonic)
E, F, F# and G, 3 octaves, all others, 2 octaves.

Dominant Sevenths: In all keys, A, Bb, B and C 3 octaves, all others 2 octaves.

Diminished Sevenths: In all keys E, F, F# and G 3 octaves, all other 2 octaves

Chromatic Scale: E, F, F# and G, 3 octaves

Whole tone scale: Starting on E and F, 3 octaves

Sight-Reading

A piece of Grade 5 standard.

Ear Tests

1. To sing, whistle or hum the lower part of a two part phrase. The example will be played twice by the examiner.
2. To recognise a cadence at the end of a phrase played twice by the examiner as perfect plagal, imperfect or interrupted.
3. To recognise the modulation from a major key to its dominant, sub-dominant or relative-minor.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation, recognition of major and minor tonality, general character and form, the principal modulations, period and style with a general knowledge of Sonata Form, Fugue and Rondo.

Theory

Explain the meaning of any directional markings in the pieces performed. Give the meaning of the titles of pieces, tell what period and style they represent, and give some details about the composers.

Pieces

Choose **one** piece from each of the following lists for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

List One

6. **Study No. 78**
from *80 Graded Studies for Clarinet Book 2* ed. Davies & Harris (Faber)
7. **No. 40 Oiled Wheels**
from *40 Modern Studies for Solo Clarinet*, Universal (UE 19735)
8. **No. 8. Corrente**
from *21 Pieces for Clarinet*, arr. Giampieri / Ricordi (ER2621)
9. **No. 1 Allegro**
from *Rudolph Jettel 18 Etuden fur Klarinet*, Doblinger (05 314)
10. **Odessa Bulgar (p.18)**
from *The Klezmer Repertoire Vol. 1* arr. Curtis / Advance Music (08101)

Iwan Muller

James Rae

Johann Sebastian Bach

Rudolph Jettel

Klezmer/Trad.

List Two

11. **Concertino (Complete)**
from Fentone (F 389)
12. **Sonata, 1st Movement**
from *Sonata No. 9 for Clarinet & Piano*, ed. Davies & Harris / Ricordi (LD 784)
13. **Rondo, 3rd Movement**
from *Concerto No. 1 in C Minor op. 26*, Peters (EP 2098a)
14. **Concerto in A, 3rd Movement**
from Breitkopf (EB 8523)
15. **Allegro Risoluto, 1st Movement**
from *Concerto for Clarinet, op. 11*, arr. Weston / Universal (UE 18 267)

Carl M. Weber

Jean Xavier Lefèvre

Ludwig Spohr

Wolfgang Amadeus Mozart

Bernhard Crusell

List Three

11. **Duo Concertante, op. 351**
from Heugel / UMP (HE 31564)
12. **Sonata, 1st Movement**
from Chester Music (CH 01618)
13. **Rhapsodie**
from Durand / UMP
14. **Romance and Fughetta**
from *Five Bagatelles*, Boosey & Hawkes (3025)
15. **No. 3 and No. 5**
from *Dance Preludes*, Chester Music (CH55171)

Darius Milhaud

Francis Poulenc

Claude Debussy

Gerald Finzi

Witold Lutoslawski

Junior & Senior Repertoire Recital Programmes

Performers are expected to present a balanced recital programme of their own choice, lasting 15-20 minutes for the Junior Repertoire and 40-45 minutes for the Senior Repertoire.

The Junior Repertoire selection should contain pieces of at least grade 5 standard while the Senior Repertoire should contain pieces of at least grade 8 standard.

The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

The candidate's programme, typed in the order of performance, must be submitted at least **two months** before the examination.

The candidate will be expected to give a brief introduction to each piece during the recital.

It should be noted that this recital examination is open to members of the public and candidates are encouraged to invite friends and relatives.

The Junior & Senior Repertoire Recital Programmes will be marked as follows:

- | | |
|----------------------------------------------|-----|
| (a) Technical Ability | 30% |
| (b) Interpretation | 40% |
| (c) Overall Impression & Choice of Programme | 30% |

Maximum Marks 100, Passing Marks 65

Certificate of Proficiency in Teaching

Paper Work

Schedule of maximum marks

Aural Training & General Musicianship	40
History	30
Analysis	30

Aural Training & General Musicianship

Candidates will be asked a range of questions covering the following topics:

1. Ornamentation
2. Transposition (key to key)
3. Building and naming of major, minor, augmented and diminished chords and triads in root position and their inversions, on any degree of the major and minor scales
4. Time and grouping of notes
5. Words and marks of expression, etc.

History

Candidates will be expected to study **one** of the following historic periods:

1. 1685-1800
2. 1800-1900

The influence of the Great Masters on the development of music rather than their individual lives and a knowledge of the forms and style that developed will form the basis of the questions.

A choice of questions will be given, covering both sections.

Analysis

A general practical analysis of a given short **unseen** composition, appropriate to the instrument chosen. The questions will test the candidate's knowledge of major, minor, augmented, and diminished chords and triads and their inversions (including dominant 7th chords), cadences, keys and modulations, form and structure.

Certificate of Proficiency in Teaching

Clarinet Practical Work

Schedule of maximum marks

Sight-Reading	12
Teaching Methods	26
Aural Training & General Musicianship	12
Scales & Arpeggios	20
Pieces	30

Sight-Reading

To play a piece of Grade 6 standard.

Teaching Methods

Candidates will be asked to give a practical demonstration and discuss methods of teaching under the following headings:

1. Breathing techniques and exercises
2. Holding the instrument and good posture
3. Blowing
4. Tone development and introducing higher notes
5. Fingering exercises
6. Dealing with rhythm and counting.
7. Repertoire and choice of tutors for beginners
8. Studies and pieces for advancing students.
9. Scales and arpeggio exercises and general technique
10. Knowledge of standard repertoire up to Grade 6 standard
11. Exams - why and when to do them

Aural Training & General Musicianship

1. To recognise major, minor, diminished and augmented triads, played in close root position, and be able to sing, whistle or hum any of the notes requested by the examiner.
2. To recognise and name perfect, plagal, imperfect (I-V only) and interrupted (V-VI) cadences played in root position.
3. To clap the rhythm of a phrase, not exceeding four bars in length, in simple duple or triple time. To beat the time of this phrase while it is played by the examiner.
4. To sing, whistle or hum a short melodic phrase, not exceeding four bars in length, in simple duple or simple triple time, after it has been played by the examiner.
5. To sing, whistle or hum the upper part of a short two-part phrase played three times by the examiner.

Scales & Arpeggios

To be played Legato, legato tongued and staccato.

Scales & Arpeggios:	All major and minor scales (minors both melodic and harmonic) E, F, F# and G, 3 octaves, all others, 2 octaves.
Dominant Sevenths:	In all keys, A, Bb, B and C 3 octaves, all others 2 octaves.
Diminished Sevenths:	In all keys E, F, F# and G 3 octaves, all other 2 octaves
Chromatic Scale:	E, F, F# and G, 3 octaves
Whole tone scale:	Starting on E and F, 3 octaves

Pieces

Choose a varied programme of **three** movements from the following list. One piece must be unaccompanied and three composers must be represented. The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|---------------------------------------------------------------------------------------------------------------|------------------------------|
| 1. Any piece from 1 - 5
<i>from 21 Pieces for Clarinet</i> , Ricordi (LD 794) | Johann Sebastian Bach |
| 2. Three Pieces : No. 3 | Igor Stravinsky |
| 3. Shatser Chusidl
<i>from The Klezmer Repertoire</i> , Advance Music (08102) | Klevmer/Trad. |
| 4. Fantasy
<i>from Fantasy for Solo Clarinet</i> , Faber Music | Malcolm Arnold |
| 5. Konzert No. 3 in Bb Major, Movement 1 <u>or</u> 3
<i>from Konzert No. 3 in Bb Major</i> , Peters | Carl Stamitz |
| 6. Concertino (Complete)
<i>from Boosey & Hawkes</i> | Carl M. Weber |
| 7. Concertos 1 & 2, Any Movement | Carl M. Weber |
| 8. Sonata 1st <u>or</u> 3rd Movement
<i>from Chester Music</i> | Francis Poulenc |
| 9. Sonata No. 9, 3rd Movement
<i>from Ricordi (LD 794)</i> | Jean Xavier Lefèvre |
| 10. Concerto on Bb, op. 11, Any Movement | Bernhard Crusell |

Professional Diploma for Teachers

Paper Work

Paper 1: Rudiments of Music & Harmony

Schedule of maximum marks	
Aural Training &	
General Musicianship	30
Harmony	40
Contrapuntal Harmony	30

Aural Training & General Musicianship

Questions will be asked on some of the following elements:

1. Ornamentation
2. Transposition (key to key, open and close score, and transposing instruments)
3. Intervals (basic, compound, and inversions)
4. Write and recognise triads in all positions and qualities (eg. major 1st inversion)
5. Scales and keys
6. Time and grouping of notes

Harmony

Two questions, not exceeding 16 bars, will be set from the following three topics – **one** to be answered:

1. Four-part writing in the style of a Chorale or Hymn Tune
2. To realise a Figured Bass
3. Four-part String Quartet style

The candidate will be expected to show a good knowledge of major and minor common chords, dominant 7th, secondary 7th, augmented and diminished chords and their inversions, passing notes, auxiliary notes, suspensions, and modulations. An aptitude for formal structure and style should also be demonstrated.

Contrapuntal Harmony

Two-part writing, adding a part above or below a given part in **one** of the following styles, not exceeding 12 bars:

1. In imitation
2. Adding a rhythmic flowing part (eg. using continuous quaver movement)

The candidate will be expected to show a good knowledge of major and minor common chords, dominant 7th, secondary 7th, augmented and diminished chords and their inversions, passing notes, auxiliary notes, suspensions, and modulations. An aptitude for formal structure and style should also be demonstrated.

Professional Diploma for Teachers

Paper Work

Paper 2: Teaching Methods, History & Analysis

Schedule of maximum marks	
Teaching Methods	40
History	30
Analysis	30

Teaching Methods

This question will be in **two** parts, Section A and Section B. **One** question to be answered from **each** section.

Section A will include questions chosen from the following topics:

1. Style
2. Interpretation
3. Aural training
4. Time and grouping of notes
5. Sight-reading
6. Lesson planning (including appropriate pieces and/or tutors)

Section B relates to the candidate's chosen instrument and will include questions chosen from the following topics:

1. Technique
2. Repertoire
3. A knowledge of the characteristic features of their instrument

History

Candidates will be expected to study **one** of the following historic periods:

1. 1685-1800
2. 1800-1900
3. 20th century

A knowledge of style, form and development of the chosen period, with specific reference to composers and their works is expected.

A choice of questions will be given.

Analysis

A general practical analysis of a given short **unseen** composition, appropriate to the instrument chosen. The questions will test the candidate's knowledge of style, form, chords, cadences, modulation, and performance directions including Italian, French and German terms and abbreviations.

Professional Diploma for Teachers

Clarinet Practical Work

Schedule of maximum marks

Sight-Reading	12
Teaching Methods	26
Aural Training & General Musicianship	12
Scales & Arpeggios	20
Performance	30

Sight-Reading

Half an hour before the examination candidates will be given a piece of sight-reading to study in preparation for performance during the examination.

Teaching Methods

Candidates will be asked to give a practical demonstration and discuss methods of teaching under the following headings:

1. Repertoire from beginners onwards, including studies and pieces for all grades and knowledge of the works of the great teachers and players of the past and present.
2. Breathing and posture
3. Techniques of tonguing, phrasing, harmonics, gradation and variety of tone colour, and vibrato.
4. Dealing with difficulties of rhythm and counting.
5. Methods of scale and arpeggio studies and demonstration of these.
6. Stylistic interpretation of pieces from different periods, and techniques required.
7. Resource books of flute playing, history, and repertoire.

Aural Training & General Musicianship

1. To recognise the name and position of major, minor, augmented and diminished triads and be able to sing, whistle or hum any of the notes.
2. To recognise perfect, plagal, imperfect (I-V, II-V, IV-V or VI-V) and interrupted (V-VI) cadences in a short passage played by the examiner.
3. To clap or tap the rhythm of a short passage played twice, and then to state whether the time signature is simple duple, triple, quadruple or compound duple.
4. To sing, whistle or hum a four bar melody played by the examiner, the key first having been stated and the key-chord played. The passage will be played three times.
5. To sing, whistle or hum the upper or lower part of a short two-part melodic phrase. The passage will be played three times.
6. To recognise and name the keys of a major key passage modulating from its tonic to one of its related keys, dominant, sub-dominant or relative minor.

Scales & Arpeggios

To be played Legato, legato tongued and staccato.

Scales & Arpeggios:	All major and minor scales (minors both melodic and harmonic) E, F, F# and G, 3 octaves, all others, 2 octaves.
Dominant Sevenths:	In all keys, A, Bb, B and C 3 octaves, all others 2 octaves.
Diminished Sevenths:	In all keys E, F, F# and G 3 octaves, all other 2 octaves
Chromatic Scale:	E, F, F# and G, 3 octaves
Whole tone scale:	Starting on E and F, 3 octaves

Performance

Choose a varied programme of **three** movements from the following list. One piece must be unaccompanied and three composers must be represented. The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|
| 1. No. 11
<i>from 21 Pieces for Clarinet</i> , Ricordi (ER 2621) | Johann Sebastian Bach |
| 2. Concert Piece No. 3 in Bb Major (Complete)
<i>from Concert Piece No. 3 in Bb Major for Clarinet and String Quartet (Piano reduction)</i> (Music Rara) | Franz Danzi |
| 3. Grand Duo Concertante, op. 48 | Carl M. Weber |
| 4. Concertos 1, 2, 3 and 4 (any movement from any concerto) | Ludwig Spohr |
| 5. Premier Rhapsody (complete) | Claude Debussy |
| 6. Sonatine (complete)
<i>from Sonatine for Clarinet & Piano</i> , Durand | Darius Milhaud |
| 7. Concerto in A
<i>from Baerenreiter</i> (K 622) | Wolfgang Amadeus Mozart |
| 8. Introduction, Theme and Variations(Complete)
<i>from Introduction, Theme and Variations for Clarinet</i> , Sikorski | Gioacchino Rossini |
| 9. Concerto in Bb, op. 11, Any Movement
<i>from Universal Edition</i> | Bernhard Crusell |

**The Leinster School
of Music & Drama**

Griffith College Campus
South Circular Road, Dublin 8.
Tel: (01) 415 0466 Fax: (01) 4549 265
E-mail: leinster.exams@gcd.ie
Web: www.gcd.ie/lsm�