

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Brahms** Allegro amabile: 1st movt from Sonata in E \flat , Op. 120 No. 2 (*Henle 274 or Henle 274/MDS or Wiener Urtext/MDS*)
- 2 **Crusell** Rondo (Allegretto): 3rd movt from Concerto No. 2 in F minor, Op. 5 (*Universal 19084/MDS*)
- 3 **Devienne** Allegro con espressione, or Adagio and Rondo [Allegretto]: 1st movt, or 2nd and 3rd movts from Sonata No. 1 in C minor (*Edition HH 222/MDS*)
- 4 **Hoffmeister** Allegro: 1st movt from Concerto in B \flat (*ending at bar 260*) (*Schott ED 11255/MDS*)
- 5 **Krommer** Allegro: 1st movt from Concerto in E \flat , Op. 36 (*Kunzelmann GM 217/Peters or Bärenreiter Praha H 888/Bärenreiter*)
- 6 **Mozart** Allegro or Rondo (Allegro): 1st or 3rd movt from Concerto in A, K. 622 (*A or B \flat editions: Bärenreiter BA 4773a or BA 4773c or Boosey & Hawkes/MDS*)
- 7 **Saint-Saëns** Molto allegro: 4th movt from Sonata in E \flat , Op. 167 (*Durand/UMP*)
- 8 **Schumann** Lebhaft, leicht and Rasch und mit Feuer: Nos 2 and 3 from *Fantasiestücke*, Op. 73 (*A/B \flat edition: Peters EP 2366 or Henle 416 or Henle 416/MDS*)
- 9 **Spohr** Adagio: 2nd movt from Concerto No. 2 in E \flat , Op. 57 (*Peters EP 2098b*)
- 10 **Weber** Allegro: 1st movt from Clarinet Quintet in B \flat , Op. 34 (J. 182) (*Breithopf & Härtel EB 8753 or Fentone/De Haske*)

LIST B

- 1 **M. Arnold** Allegro con brio: 1st movt from Sonatina for Clarinet (*Lengnick/FM Distribution*)
- 2 **Bernstein** Grazioso: 1st movt from Sonata for Clarinet and Piano (*Boosey & Hawkes/MDS*)
- 3 **Y. Bowen** Allegro moderato: 1st movt from Clarinet Sonata, Op. 109 (*Emerson*)
- 4 **Finzi** Fughetta: No. 5 from *Five Bagatelles* (*Boosey & Hawkes/MDS*)
- 5 **Philip Grange** The Sleep of Reason Brings Forth Monsters. *Spectrum for Clarinet: 16 Contemporary Pieces* (*ABRSM*)
- 6 **W. Lloyd Webber** Air and Variations (*Stainer & Bell H390*)
- 7 **Lutoslawski** Allegro giocoso and Allegro molto: Nos 3 and 5 from *Dance Preludes* (*Chester/Music Sales*)
- 8 **W. Mathias** Allegretto and Lento molto cantabile: 1st and 2nd movts from Sonatina for Clarinet, Op. 3 (*OUP archive/Allegro*)
- 9 **P. Pierné** Andante-Scherzo (*Billaudot CC2421/UMP*)
- 10 **Poulenc** Allegro trisamente: 1st movt from Sonata (*Chester/Music Sales*)

LIST C

- 1 **Chris Allen** Study No. 60: from *Progressive Studies for Clarinet, Book 2* (*ABRSM*)
- 2 **J. S. Bach** Allegro (from BWV 1003) or Giga (from BWV 1004). No. 18 or No. 19 from *J. S. Bach 21 Pieces for Clarinet, trans. Giampieri* (*Ricordi/UMP*)
- 3 **L. Berkeley** Allegro: No. 3 from *Three Pieces for Clarinet Solo* (*A edition: Chester/Music Sales; may be played on B \flat clarinet*)
- 4 **Adolphus Hailstork** No. 1 and No. 3 from *Three Smiles for Tracey* for solo clarinet (*Presser/UMP*)
- 5 **Paul Harvey** I Got Rhythm: No. 1 from *Three Etudes on Themes of Gershwin* for solo clarinet (*Emerson*)
- 6 **I. Müller** Study in G \sharp minor or Study in G minor. No. 76 or No. 78 from *80 Graded Studies for Clarinet, Book 2*, ed. *Davies and Harris* (*Faber*)
- 7 **Rachmaninov** Variations 8 and 9: from *Rachmaninov Studies for Clarinet from Rhapsody on a Theme of Paganini, Op. 43, arr. Denwood* (*Emerson*)
- 8 **Edwin Roxburgh** Thoughts that do often lie too deep for tears and The cataracts blow their trumpets: Nos 3 and 4 from *Wordsworth Miniatures* for solo clarinet (*UMP*)

Clarinet GRADE 8

AURAL TESTS FOR THE GRADE*: see pp. 80 and 84

SCALES AND ARPEGGIOS*: from memory, to be played slurred, legato-tongued and staccato in the following keys:

E, F, F \sharp , G majors; E, F, F \sharp , G minors (three octaves)

All other keys, major and minor (two octaves)

Scales: in the above keys (minors in *both* melodic *and* harmonic forms)

Scales in Thirds: C and D majors (over two octaves), as example given on p. 85

Chromatic Scales: starting on any note E–G (three octaves) and any other note (two octaves)

Whole-Tone Scales: starting on B and C (two octaves), as example given on p. 85

Arpeggios: the common chords of the above keys for the ranges indicated

Dominant Sevenths: in the keys of A, B \flat , B and C (three octaves) and all other keys (two octaves)

Diminished Sevenths: starting on any note E–G (three octaves) and any other note (two octaves)

SIGHT-READING*: see p. 7.