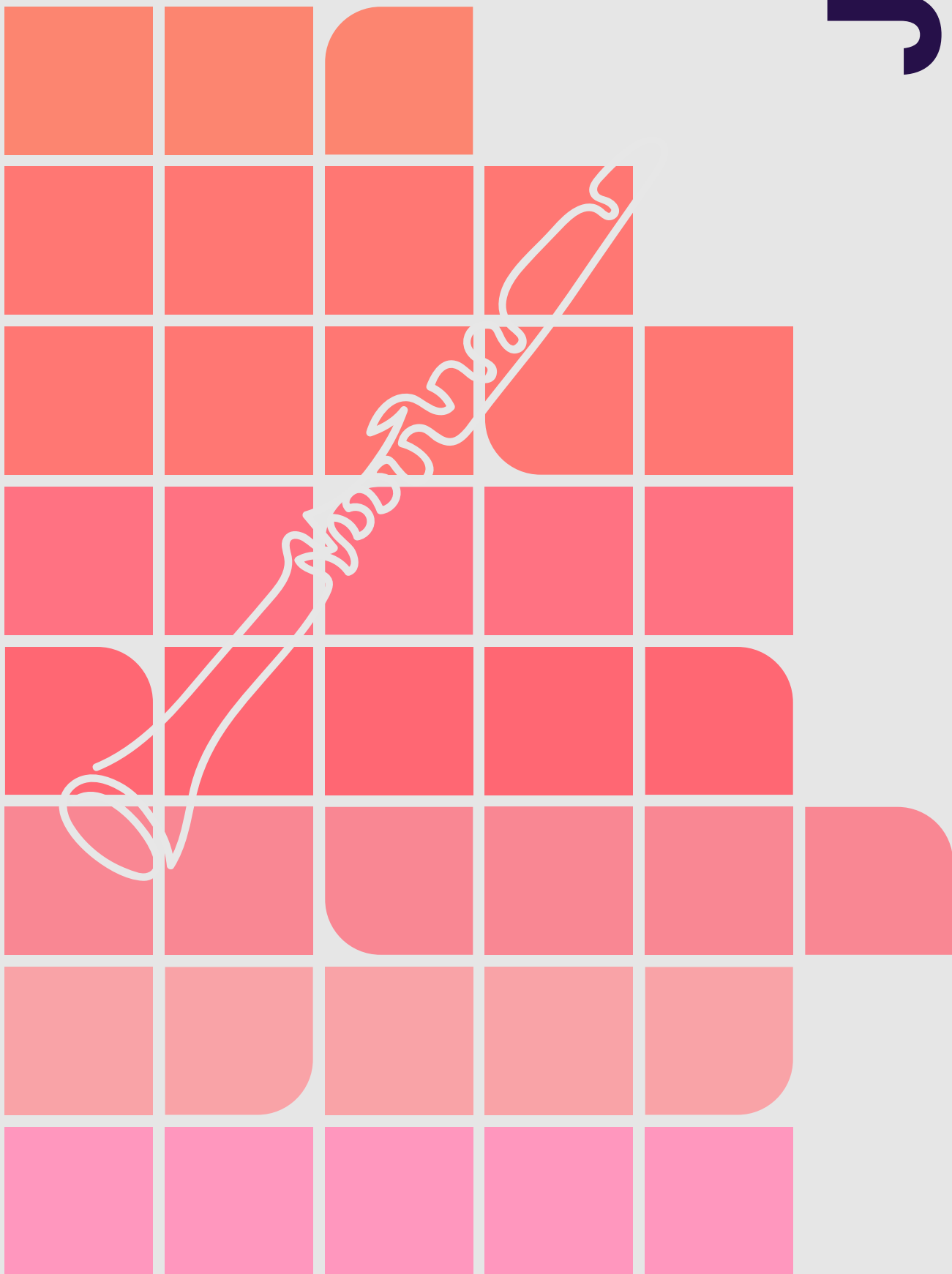




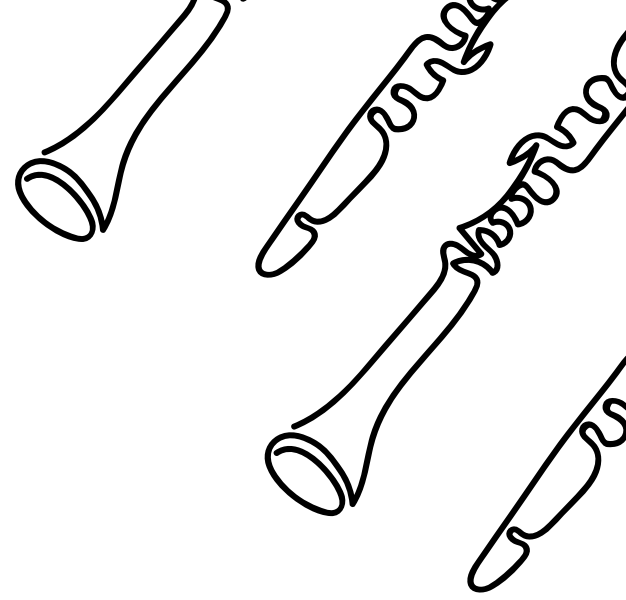
**AUSTRALIAN  
GUILD OF MUSIC  
& SPEECH**

# JAZZ CLARINET



**2024  
SYLLABUS**

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# Education & Examinations

Category	Syllabus
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	Light Classical Piano
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	Accordion
Vocal	Vocal
Guitar	Modern Guitar
	Classical Guitar
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	Bassoon
Brass	Trumpet
Strings	Violin
Any Instrument	Performance
	Recording Artist
	Adult Musician
Theory of Music	Theory of Music

For Students	
Complete Practical Exams	Scales, pieces, ear tests, general knowledge and sight reading
Music Theory Exams	Notation, history, harmony, instrument knowledge and creativity
Performance Exams	Introduce, perform and programme notes with analysis
Recording Artist Exams	Showcase on Social Media platforms
Adult Musician Exams	A tailored and guided journey for adults
<b>Step 1 – Step 3</b> <b>Grade 1 – Grade 8</b> <b>C.Mus.AGMS – A.Mus.AGMS</b> <b>L.Mus.AGMS – F.Mus.AGMS</b>	

For Teachers	
Teaching Qualifications	Pedagogical framework to inspire and enhance your students
<b>C.T.Mus.AGMS – A.T.Mus.AGMS – L.T.Mus.AGMS</b>	

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# AUSTRALIAN GUILD OF MUSIC & SPEECH

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## Jazz Clarinet Syllabus 2024

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This syllabus edition reviewed by  
**Andy Firth**  
under the direction of the  
**AGMS Academic Advisory Committee**

**Cover design:** Andrew Wiley from BrandFlow.au  
**Typesetter:** Christina Kay

**Australian Guild of Music & Speech Ltd**  
P.O. Box 438,  
Morningside Qld 4170  
Australia

**ABN:** 22 664 671 701  
**W:** agms.edu.au

## FOREWORD

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We welcome you to join the **Australian Guild of Music and Speech Ltd (AGMS)** family. Founded in 1969, the **AGMS** is a proud Australian, not-for-profit, **education and examination body**.

“ *Empowering your success  
is our passion* ”

The **AGMS** is driven to provide engaging, relevant, high-quality frameworks, to mould solid foundations for the next generations of musicians and speech & drama performers and educators.

The **AGMS** provides examinations for music and speech & drama students from introductory to advanced levels, including Certificate (C.Mus.AGMS), Associate (A.Mus.AGMS), Licentiate (L.Mus.AGMS) and Fellowship (F.Mus.AGMS) diplomas.

Below gives an insight into the values we share with our members:

- |                      |  |
|----------------------|--|
| <b>Music/Speech.</b> | We champion the inherent value of all types of music/speech and its enormous contribution to the emotional, intellectual, spiritual, and physical development and self-esteem of individuals and communities. We leverage our position to spread the love of music/speech and drama. |
| <b>Kindness.</b>     | Our approach is student-centric and, at all times, we are positive, encouraging, friendly and supportive. We assist the learner to recognise and celebrate their achievements.   |
| <b>Service.</b>      | We understand the needs of teachers and respond efficiently and flexibly. Our systems and processes are simple and make exam organisation and reporting easy.  |
| <b>Integrity.</b>    | Our examination process is academically sound, impartial, transparent and delivers assessments which are consistent with international standards.  |
| <b>Excellence.</b>   | We strive for best practice in examinations and only partner with the best examiners and educators.  |

Via an **Academic Advisory Committee**, the **AGMS** has formulated this syllabus.

We look forward to growing with you on your pathway of excellence.

Yours in the arts,

**The AGMS Board of Directors.**

## **CONTENTS**

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<b>SYLLABUS &amp; EXAMINATION POLICY OVERVIEW.....</b>	<b>4</b>
COURSE RATIONALE.....	5
LEARNING GOALS.....	5
OUTLINE OF ASSESSMENT .....	7
MARKING SCHEME.....	11
APPLICATION and EXAMINATION ENTRY.....	15
FEES, REFUNDS, TRANSFER.....	15
ATTENDANCE AT EXAMINATIONS, ABSENT .....	16
EXAMINATION PROCEDURE & OTHER ATTRIBUTUES.....	17
ACCESSIBILITY POLICY .....	19
EXAMINER.....	19
<b>PRACTICAL MUSIC EXAMINATION OUTLINES.....</b>	<b>20</b>
GRADE FIVE.....	21
GRADE SIX .....	25
GRADE SEVEN .....	30
GRADE EIGHT (PROFICIENCY).....	35
<b>REFERENCE BOOKS.....</b>	<b>40</b>

## **SYLLABUS & EXAMINATION POLICY OVERVIEW**

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## **COURSE RATIONALE**

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**For performers** – the aim of the course is to give a guided approach to develop musical performance skills from beginner level through to advanced virtuosic artist.

**For music-teachers** – a stream to develop music-teaching skills, which instils a comprehensive, high-quality pedagogical framework for educators to inspire the next generations of musicians from beginners to advanced levels.

This syllabus can be used for students to enter at any stage. It isn't necessary to start from the entry grade and can jump and commence or continue at a level to match your technical abilities and current musical development. Your music teacher would be the best guide to select an appropriate grade to start.

The participant will develop an understanding of the fundamentals of music, at various stages of the course, including technique, posture, notation, rhythm, pitch, melody, expression, tone colour/timbre, style, harmony, creativity, and form.

Possible pathways after successful completion includes:

- for high school students, as an entry into tertiary music study or further training in a broad spectrum of music related careers.
- Offers student opportunities for personal development and encourages them to make an ongoing contribution to the culture of their community through participation in life-long music making.
- Becoming a music teacher.
- Becoming a creative artist in composing and/or arranging music.
- Becoming a musician for live or recorded performance.

## **LEARNING GOALS**

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Each step, grade, certificate, and diploma have different learning goals and requirements depending on the level. The aim and objective, ideas and concepts that underpins this course overall, is to create a well-rounded, balanced musician.

For **practical music**

- For **grade 5 to grade 8**, the learning objective includes the ability to display, fluent technical work, a musical performance of works on the instrument which consists of a solid rhythm, tone, musicianship, presenting an unseen reading test at sight and/or unheard listening test with general knowledge of works presented from the notated score.

For **teacher of music**


- For **certificate, associate, licentiate**, the learning objectives includes an insight into a comprehensive understanding of setting up a music teaching studio, a thorough pedagogical approach, including an understanding and knowledge of teaching systems, technique, repertoire, and student development and a structured analysis of preparing students for beginners through to advanced level of music examination.

Below outlines the objectives for the **practical music** and **teacher of music** subjects.

**Practical Music**

The **practical music** subjects outlined in this syllabus are levelled as follows:

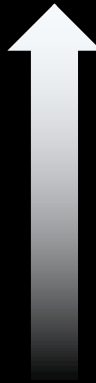
CATEGORY	DESCRIPTION	LEVEL NAME
<b>Diploma</b>	Virtuosic and professional concert level of performance – total mastery of your instrument	F.Mus.AGMS (Fellowship of Music)
		L.Mus.AGMS (Licentiate of Music)
		A.Mus.AGMS (Associate of Music)
<b>Certificate</b>	Advanced concert level of performance	C.Mus.AGMS (Certificate of Music)
<b>Grades</b>	Advanced level of performance and technique	Grade Eight (Proficiency Certificate)
		Grade Seven
		Grade Six
	Intermediate level of performance and technique	Grade Five
		Grade Four
		Grade Three
	Developing level of performance and technique	Grade Two
		Grade One
<b>Steps</b>	Beginning elements to set the foundations of success in your instrument	Step Three (Preliminary)
		Step Two (Elementary)
		Step One (Preparatory)



**Teacher of Music**

All **teacher of music** exams includes a practical and written/theory component as part of the assessment. The **teacher of music** examinations is levelled as follows:

CATEGORY	DESCRIPTION	LEVEL NAME
<b>Diploma</b>	A comprehensive, high-quality pedagogical framework for educators to inspire the next generations of musicians at an advanced level.	L.T.Mus.AGMS (Licentiate – Teacher of Music)
		A.T.Mus.AGMS (Associate – Teacher of Music)
<b>Certificate</b>	A comprehensive, high-quality pedagogical framework for educators to mould solid foundations for the next generations of musicians at a developing level.	C.T.Mus.AGMS (Certificate – Teacher of Music)





## OUTLINE OF ASSESSMENT

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The syllabus contains an outline of all assessment items and is split into different levels/grades presented later in this document.

There are **three** modes of practical examination available.

They are as follows:

MODE	DESCRIPTION
<b>In-Person</b>	Perform live to an examiner at an arranged time scheduled by the AGMS. This is subject to availability of the examiner and location.
<b>Live Online</b>	Perform live to an examiner online at an arranged time by the AGMS.
<b>Recorded</b>	From <b>grade 8, C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS &amp; F.Mus.AGMS</b> – optionally video record in one take – your complete performance. Upload and submit for examination.

For most exams, a **condition for examination** is **only the examiner and candidate** to be present in the examination room.

The only exception(s) to above, is as follows:

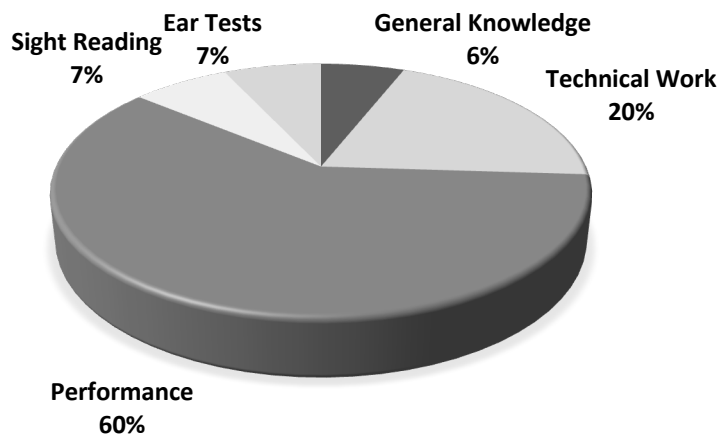
- A person is required to turn pages for the performer.
- An accompanist is used.
- A candidate is presenting a duet or ensemble as part of their examination.
- The candidate is presenting a C.Mus.AGMS, A.Mus.AGMS, L.Mus.AGMS or F.Mus.AGMS to a live audience.
- The candidate has special needs and has a carer to help.

In all practical examinations the **AGMS** reserves the right to record video and/or audio at any time for examination and/or moderation purposes.

### PRACTICAL MUSIC (Weighting)

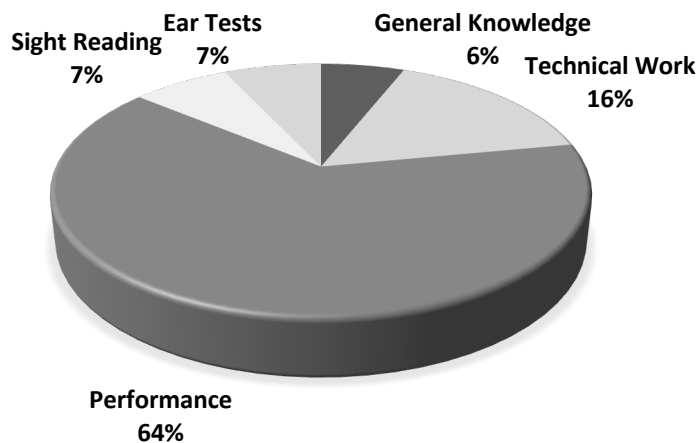
Following outlines, the marks (weighting) for each level.

**Grade 5 Marks (Weighting)**



SECTION		MARKS (WEIGHTING)
Technical Work		20
Performance	List A (20 Marks)	60
	List B (20 Marks)	
	List C (20 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

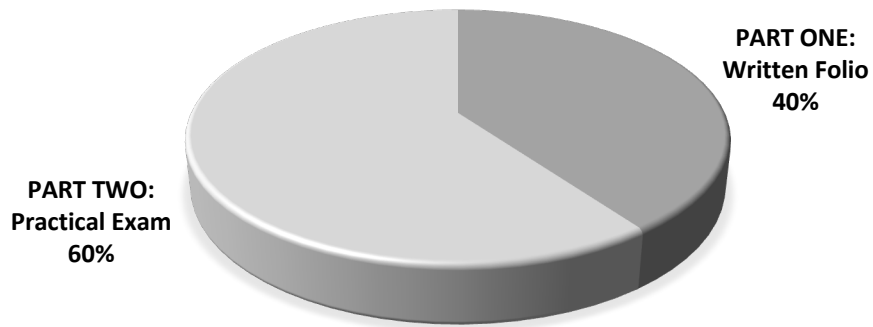
**Grade 6 to Grade 8 Marks (Weighting)**



SECTION		MARKS (WEIGHTING)
Technical Work		16
Performance	List A (16 Marks)	64
	List B (16 Marks)	
	List C (16 Marks)	
	List D (16 Marks)	
Sight Reading		7
Ear Tests		7
General Knowledge		6
<b>TOTAL</b>		<b>100</b>

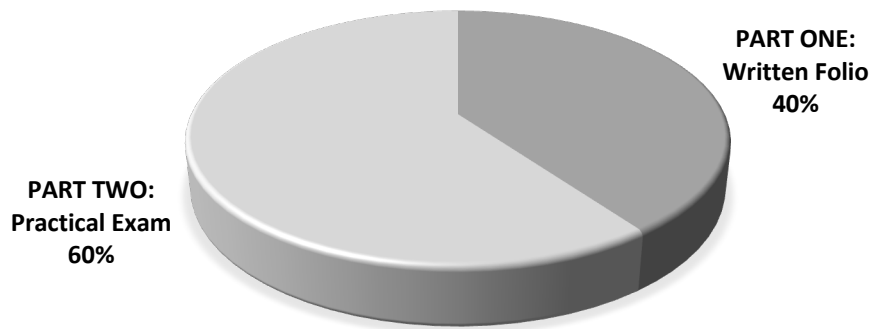
**TEACHER OF MUSIC (Weighting)**

**C.T.Mus.AGMS Marks (Weighting)**



SECTION		MARKS (WEIGHTING)
<b>PART ONE: Written Folio</b>	Section A (10 Marks)	40
	Section B (10 Marks)	
	Section C (20 Marks)	
<b>PART TWO: Practical Exam</b>	Section A (25 Marks)	60
	Section B (20 Marks)	
	Section C (15 Marks)	
<b>TOTAL</b>		<b>100</b>

**A.T.Mus.AGMS & L.T.Mus.AGMS Marks (Weighting)**



SECTION		MARKS (WEIGHTING)
<b>PART ONE: Written Folio</b>	Section A (4 Marks)	40
	Section B (8 Marks)	
	Section C (8 Marks)	
	Section D (20 Marks)	
<b>PART TWO: Practical Exam</b>	Section A (25 Marks)	60
	Section B (20 Marks)	
	Section C (15 Marks)	
<b>TOTAL</b>		<b>100</b>

**Authentication strategies**

Each candidate needs to present either live in person or live online for the examiner.

## MARKING SCHEME

The following outlines the marking scheme used for steps, grades, certificates, through to diploma levels as specified in this syllabus.

### Grade 5 Marking Scheme

Marking Band	A	B	C	NGS	
Marking Range	20-17	16-15	14-13	12-1	0
<b>Technical Work</b> (20 Marks)	Accurate technical work at tempo for grade, with good technical skills, including posture and an awareness of the technique. Performed promptly and fluently with good tone.	Technical work is mostly correct with good technical skills at a good tempo for the level. Performed fluently. Showing an awareness of technique required and good developing tone.	Technical work generally well known. Performed at a steady tempo, showing an awareness of the technical skills required.	Some technical work known. Technical skills developing but not yet fluent in performance. Tempo may be slow. Some areas not well prepared.	Technical work not prepared at all.
<b>Pieces</b> <b>List A:</b> <b>List B:</b> <b>List C:</b> (20 Marks Each)	<p>Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.</p> <p>Fluent, with clarity of presentation.</p> <p>Convincing tempo and feel for the style presented.</p> <p>Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.</p> <p>Dynamics well controlled, with sensitive use appropriate to the style presented.</p>	<p>Notation, rhythm, and intonation mostly correct with good technical control of the instrument.</p> <p>Good sense of rhythm, with few mistakes</p> <p>Reasonable tempo and feel for the style of the music presented.</p> <p>Phrasing generally well controlled, with attention to details of expressiveness.</p> <p>Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.</p>	<p>Generally correct notation and rhythm and intonation.</p> <p>The sense of rhythm is sustainable with generally stable pulse.</p> <p>Tempo reasonable, without losing the sense of style of music presented.</p> <p>Some attention to phrasing, showing an awareness of the musical shape of the music</p> <p>Adequate attention to dynamics.</p>	<p>Notation and rhythm may be developing but not yet fluent.</p> <p>Rhythm not yet secure with a loss of fluency.</p> <p>Tempo not secure, losing fluency and sense of style.</p> <p>Sense of style appropriate for the structure and era of the music not recognised sufficiently well.</p> <p>Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.</p>	<p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p> <p>Not attempted. Unable to play the selection at all.</p>
<b>Sight Reading</b> (7 Marks)	Correct with good control of notation and rhythm at an appropriate tempo.	Quite secure with a few insecurities but overall showing an understanding of the music.	At a slow tempo with some notational insecurities and most rhythmic features correct.	Several notational and rhythmic insecurities that detracts from the overall performance. Overall, poorly executed.	Not attempted.
<b>Ear Tests</b> (7 Marks)	All correct, or only one error.	One to two error only.	Mostly correct with up to three incorrect.	Poorly executed with several incorrect.	Not attempted or all incorrect.
<b>General Knowledge</b> (6 Marks)	All correct.	Mostly correct with showing an understanding of the music.	Several correct, but with a few areas not well known.	Several areas not well known, with some answers correct.	Not attempted or all incorrect.

Grade 6 to Grade 8 Marking Scheme

Marking Band	A	B	C	NGS	
Mark Range	16-14	13	12	11-1	0
<b>Technical Work</b> (16 Marks)	Accurate technical work at tempo for grade, with good technical skills, including posture and an awareness of the technique. Performed promptly and fluently with good tone.	Technical work mostly correct with good technical skills at a good tempo for the level. Performed fluently. Showing an awareness of technique required and good developing tone.	Technical work generally well known. Performed at a steady tempo, showing an awareness of the technical skills required.	Some technical work known. Technical skills developing but not yet fluent in performance. Tempo may be slow. Some areas not well prepared.	Technical work not prepared at all.
Mark Range	16-14	13	12	11-1	0
<b>Pieces</b> <b>List A:</b> <b>List B:</b> <b>List C:</b> <b>List D:</b> (16 Marks Each)	Notation, rhythm, and intonation accurate, technical control of the instrument with no hesitations.	Notation, rhythm, and intonation mostly correct with good technical control of the instrument.	Generally correct notation and rhythm and intonation.	Notation and rhythm may be developing but not yet fluent.	Not attempted. Unable to play the selection at all.
	Fluent, with clarity of presentation.	Good sense of rhythm, with few mistakes	The sense of rhythm is sustainable with generally stable pulse.	Rhythm not yet secure with a loss of fluency.	Not attempted. Unable to play the selection at all.
	Convincing tempo and feel for the style presented.	Reasonable tempo and feel for the style of the music presented.	Tempo reasonable, without losing the sense of style of music presented.	Tempo not secure, losing fluency and sense of style.	Not attempted. Unable to play the selection at all.
	Expressive playing, phrasing, use of rubato as appropriate and an overall awareness of the structure of the music.	Phrasing generally well controlled, with attention to details of expressiveness.	Some attention to phrasing, showing an awareness of the musical shape of the music	Sense of style appropriate for the structure and era of the music not recognised sufficiently well.	Not attempted. Unable to play the selection at all.
	Dynamics well controlled, with sensitive use appropriate to the style presented.	Good tonal awareness, and some attention to the details of the dynamics appropriate to the style.	Adequate attention to dynamics.	Dynamics not observed, resulting in a loss of style overall. Dynamics inappropriate for stylistic security.	Not attempted. Unable to play the selection at all.
Mark Range	7-6	5	4	3-1	0
<b>Sight Reading</b> (7 Marks)	Correct with good control of notation and rhythm at an appropriate tempo.	Quite secure with a few insecurities but overall showing an understanding of the music.	At a slow tempo with some notational insecurities and most rhythmic features correct.	Several notational and rhythmic insecurities that detracts from the overall performance. Overall, poorly executed.	Not attempted.
Mark Range	7-6	5	4	3-1	0
<b>Ear Tests</b> (7 Marks)	All correct, or only one error.	One to two error only.	Mostly correct with up to three incorrect.	Poorly executed with several incorrect.	Not attempted or all incorrect.
Mark Range	6	5	4	6-1	0
<b>General Knowledge</b> (6 Marks)	All correct.	Mostly correct with showing an understanding of the music.	Several correct, but with a few areas not well known.	Several areas not well known, with some answers correct.	Not attempted or all incorrect.

C.T.Mus.AGMS, A.T.Mus.AGMS, L.T.Mus.AGMS Marking Scheme

Marking Band	High Distinction	Distinction	Award	NGS	
Mark Range	40-38	38-36	35-28	27-1	0
<b>PART ONE: Written Folio (40 Marks)</b>	Written folio covers all areas of the examination pieces to be presented, including comments on technique and technical difficulties, style, and interpretation as well as the importance of each piece in the teaching repertoire. The choice of pieces should present a wide range of genres, eras, and styles of music. The candidate demonstrates an understanding of various teaching methodology for different selections	Written folio covers all areas of the examination pieces to be presented including comments on technique difficulties, style and interpretation as well as the importance of each piece in the teaching repertoire. Generally, the choice of pieces should cover a range of eras and styles. The candidate shows some understanding of the teaching methodology required for individual selections.	Written folio is reasonably varied with some variety in styles and composers. Teaching comments and methodology may need more work overall. There should be a developing range of styles, genres and eras presented.	Written folio not varied, with little or no variety in styles or composers and inadequate information on teaching methods for these pieces.	Programme notes not presented.
	<b>Mark Range</b>	<b>60-57</b>	<b>56-54</b>	<b>53-42</b>	<b>41-1</b>
<b>PART TWO: Practical Exam (60 Marks)</b>	The candidate plays fluently with good technique. The candidate can demonstrate all pieces listed in the repertoire presented in the written folio	The candidate would play fluently with good technique. The candidate would be able to demonstrate all the pieces listed in the repertoire with only some small minor stumbles	The candidate would be able to play with good technique and mostly fluently. The candidate would be able to adequately demonstrate the repertoire with some stumbles	Technique may need some improvement. Pieces would be mainly fluently performed with some stumbles detracting from the overall performance.	Not attempted
	The candidate can discuss the various technical requirements for each piece and demonstrate how this would be taught to students	The candidate would generally be able to discuss the technical requirements for each piece demonstrated with few errors	The candidate would be aware of the technical requirements for each piece demonstrated and be able to demonstrate and discuss adequately.	The technical skills needed for each presentation not understood sufficiently well enough	Not attempted
	The candidate would demonstrate an understanding of the style of music from each genre and era, and how this would be explained and taught.	The candidate would generally demonstrate an understanding of the style required for each era and genre of music, and in most instances give a clear definition of how this would be taught.	The candidate would mostly show an understanding of each era and style, with an adequate demonstration of how this would be taught to students	The candidate does not clearly understand the variety and styles of the various genres and eras sufficiently well.	Not attempted
	The candidate would demonstrate the use of dynamics, phrasing, and rubato as used for each piece to enhance the performance and explain how they would convey and develop these skills with students.	The candidate would generally understand the importance of the use of dynamics, phrasing, and rubato as part of the performance and be aware of the importance of developing skills for each student, showing some understanding on how to convey this to students	The candidate would show an awareness of the importance of phrasing and dynamics in the music, and to some extent be able demonstrate this.	The candidate shows an insufficient understanding of use of phrasing and dynamics for the pieces.	Not attempted
	The candidate plays fluently with good technique. The candidate can demonstrate all pieces listed in the repertoire presented in the written folio	The candidate would play fluently with good technique. The candidate would be able to demonstrate all the pieces listed in the repertoire with only some small minor stumbles	The candidate would be able to play with good technique and mostly fluently. The candidate would be able to adequately demonstrate the repertoire with some stumbles	Technique may need some improvement. Pieces would be mainly fluently performed with some stumbles detracting from the overall performance.	Not attempted

**Practical Music**

The **practical music** marking system, awards the following based on the mark received.

Details are below:

<b>LEVEL</b>	<b>Grade Eight (Proficiency)</b>	
	<b>Grade Seven</b>	
		<b>Grade Six</b>
		<b>Grade Five</b>
<b>MARK</b>	95-100	A+ High Distinction
	90-94	High A Distinction
	85-89	A Honours
	80-84	B+ High Credit
	75-79	B Credit
	70-74	C+ High Pass
	65-69	C Pass
	0-64	NGS (Not Grade Standard)

**Teacher of Music**

The **teacher of music** marking system is as follows:

<b>LEVEL</b>	<b>L.T.Mus.AGMS</b>	
	<b>A.T.Mus.AGMS</b>	
		<b>C.T.Mus.AGMS</b>
<b>MARK</b>	95-100	Award with High Distinction
	90-94	Award with Distinction
	85-89	Award
	80-84	
	75-79	
	70-74	
	65-69	NGS (Not Grade Standard)
	0-64	

**CERTIFICATE**

Certificates are only issued for **A+ High Distinction, High A Honours, A Honours, B+ High Credit, B Credit, C+ High Pass, C Pass**. No certificate is issued for **Not Grade Standard (NGS)** category. Certificates and Diplomas are either **Award with High Distinction, Award with Distinction, Award** or **No Award**. Candidates/Teachers should note any pre-requisite requirement that will appear at the top of the page for appropriate grades, certificates and diplomas in the syllabus or in the following section.



The **AGMS** admin automatically issues the appropriate certificate in keeping with the pre-requisites. The Grade 8 (Proficiency), Certificate and all Diplomas are presented to successful candidate at the annual Graduation towards the start of each year in Australia.

### **THEORY PREREQUISITE FOR PRACTICAL SUBJECTS**

Below outlines the **AGMS theory prerequisites**. The **AGMS theory examination** can be completed any time. Once a minimum of a **pass** in both the **AGMS practical grade** and the prerequisite **AGMS theory grade** (or above grade) is completed – the **AGMS practical certificate** will be issued.

<b>PRACTICAL GRADE</b>	<b>THEORY GRADE PREREQUISITE (required)</b>	<b>THEORY GRADE (suggested)</b>
<b>Grade Three</b>		Preliminary
<b>Grade Four</b>		Grade One
<b>Grade Five</b>		Grade Two
<b>Grade Six</b>		Grade Three
<b>Grade Seven</b>	<b>Grade Four</b>	
<b>Grade Eight</b>	<b>Grade Five</b>	

### **VALIDITY POLICY**

Any unprepared section is randomised by the examiner at the examination. For example, the sight-reading is only kept by the examiner and is randomly selected by the examiner for the candidate to play. The same applies with the Ear Tests which are randomised by the examiner. The general knowledge questions are randomly selected from items on the notated score that is brought to the examination room.

## **APPLICATION and EXAMINATION ENTRY**

All entries can only be made online, via the **agms.edu.au** site. Examinations are held at centres presenting sufficient candidate numbers to justify the visit by a **AGMS examiner**. If the **AGMS** finds it necessary to cancel an examination at a centre the candidate may then be directed to the nearest centre. If this, too, is found to be impracticable, then Video examinations may be offered. Fees will be refunded if the **AGMS** cannot service the examination centre or the alternative offered. Ensure the candidate's name is correct when placing the entry. Once the certificate has been printed and posted, there will a AU\$20.00 fee to replace the certificate with the corrected name.

## **FEES, REFUNDS, TRANSFER**

### **FEE LIST**

A complete list of fees is published on the **agms.edu.au** website. All fees are paid online using the secure online credit card payment system.

### **FEE REFUND**

Fees cannot be refunded. But in exceptional circumstances, an application can be made to the **AGMS admin** for consideration for a fee refund. When the **AGMS** receives an application for an examination refund and it is accepted, a AU\$50.00 admin fee will be deducted from the refunded amount. In the case the **AGMS** is not able to service the examination centre for various reasons – for example, remote location, a full refund will be offered.

### **EXAMINATION RE-ENTRY**

No fee concession is provided in the regulations for a repeat examination entry subsequent to failure to pass (NGS – not grade standard) the examination. The full fee prescribed in the current fee list for the particular Step, Grade, Certificate or Diploma must be paid in full when making another examination entry.

### **CONCESSIONAL RE-ENTRY**

This type of examination entry concerns a candidate who misses an examination because of medical or other reasons. A new entry must be completed. Attach a copy of the doctor's certificate or appropriate letter and enclose the necessary half fee(s) based on the current Fee List. This concession must be taken within 6-months of the original date of entry, otherwise it lapses, and any fees held in credit will then be forfeited. This procedure also applies to any examination for which a new time and date is requested by the candidate. When making this application, a candidate has the right to make a concessional re-entry at a higher Grade level. But payment for the balance of the half fee is necessary. All applications for concessional re-entry must be made through the **AGMS** admin.

### **TRANSFER OF FEES**

Fees may **not** be transferred to the credit of another candidate - except in cases of hardship or similar circumstances within the family. Such a concession must be approved by the **Board of Directors** of the **AGMS** after an application in writing has been made.

## **ATTENDANCE AT EXAMINATIONS, ABSENT**

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Candidates may **not** interchange examination time periods without prior permission from the **AGMS** admin or the **examiner**. Candidates are required to attend the examination location fifteen minutes before the appointed time.

### **ABSENT CANDIDATES**

Candidates absenting themselves from an examination to which they have been called and notified, will forfeit the fees paid. The only exceptions to this rule are in the event of a death in the family, illness or accident, school examinations being scheduled for the same date, or for religious purposes. An appropriate certificate or letter should be obtained and a copy attached to any future examination entry at half fee to be taken within six months of the original examination.

## **EXAMINATION PROCEDURE & OTHER ATTRIBUTES**

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### **IN-PERSON EXAMINATION**

At an in-person examination, you will be allocated a venue and a time by the AGMS admin. Please arrive 15 minutes before the allotted examination time and wait outside the examination room. Only the candidate or exceptions listed in **Outline of Assessments** is permitted in the examination room.

### **LIVE ONLINE EXAMINATION**

At a live online examination, you will be allocated a time and sent a link from by the **AGMS** admin. Please ensure your device is powered on, has a clear view of the candidate as if the examiner was in the room and have a high-speed internet connection. The examiner will call at the allotted time.

### **RECORDED EXAMINATION**

This is to be a one-take recording of the complete performance. No editing allowed. The video must clearly show the candidate and have clear sound. Once completed – upload the video and send a link for the video to the **AGMS** for examination.

### **ACCOMPANIMENTS FOR EXAMINATION**

All accompaniments are the responsibility of the candidate. If using a backing track, it is the responsibility of the candidate to ensure there is an adequate sound system for the purposes of the examination.

### **EXAMINATION WORKS CHOSEN FOR PERFORMANCE**

These should always be prepared in full unless otherwise indicated in the syllabus. Because of the length of some works, it may not always be possible for the examiner to hear the whole of the prepared work. The examiner may end any candidate's performance at any point when he or she is satisfied with what has already been performed.

### **IMPROVISATION**

There is provision for improvisation and embellishment of the sheet copy where appropriate. If candidates elect to improvise, care must be taken to maintain the work's integrity & difficulty.

### **WORKS AVAILABILITY**

The **AGMS** does not carry stocks of list pieces, textbooks or literary works for sale or distribution other than its own publications. The **AGMS** cannot guarantee that the music and/or literary works in its lists will always be available from publishers and/or retailers. In some Lists where publisher's names are quoted, these are intended only as a guide or as a means of identification. Any standard edition is acceptable.

### **OWN CHOICE ITEMS**

No authorisation of **own choice** items is required from step 1 to step 3, grade 1 to grade 7. Own choice items should be of a comparable level of technical and musical challenge as the recommended list selections of the grade. **Authorisation for own choice** items is only required for Grade 8 by contacting the **AGMS** admin. If you are unsure about the suitability of a work for any grade, please feel free to contact **AGMS** at any time.

### **INSTRUMENTS**

Instruments used for performance should be of an appropriate quality and in good condition to ensure that the candidate can present their performance well. Instruments which may be used are acoustic piano, 88-note digital piano with weighted keys and keyboard (up to grade 2).

### **GENERAL KNOWLEDGE**

Candidates may elect to answer general knowledge questions or present a folio covering all areas of general knowledge appropriate to the grade presented.

### **MEMORY**

Although not a requirement, the playing of all music from memory is to be encouraged as many benefits can be derived from playing from memory. Memory work is expected for part of the Program in the Certificate/ Associate, Licentiate, and Fellowship Recital Diploma examinations.

### **MUSIC REPEATS**

Candidates must be familiar with the repeats as marked in the examination pieces being played, but unless requested by the examiner, they need not be performed. However, *Da Capo* should be observed.

### **PHOTOCOPIES**

The **AGMS** complies with all international copyright law and does **not** allow the use of photocopies, unless the original is present, and the copy is only used to facilitate the ease of page turning. Candidates should be aware that if photocopies are used, the examiner may refuse to allow the examination to proceed until an original publication is obtained. Any lost time, therefore, would be at the candidate's expense, as the allotted examination period could not be changed.

### **PENCIL MARKS**

All references to time, keys, modulations, form, word, or sign meanings, or similar teaching aids, must be completely erased from each piece of music before entering the examination room. Essential marks relative to performance may remain.

## **NATIONAL AWARDS & SPECIAL CERTIFICATES**

**National Awards and Special Certificates** are awarded every year. Many donations are received on a regular basis for the **Annual AGMS Award and Concert Presentation** from supportive teachers and others as well as from businesses. The **AGMS** is grateful on behalf of all candidates for this valued support, as is it devoted wholly to the many successful examination candidates who have endeavoured and achieved in the preceding year. Candidates with 90 marks and above from their examination are put forward for consideration to be invited to receive a national award. There are also opportunities to receive **scholarships**, and **prizes** at this **Award and Concert Presentation**.

## **ACCESSIBILITY POLICY**

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The **AGMS** works to provide flexibility and opportunities for students who have either physical or mental disabilities. The **AGMS** can accept entries from candidates who are physically handicapped or who are blind. Details of the disability should be quoted at the time of entry so that examiners can be alerted to any unusual set of circumstances which may arise. Examination requirements can be varied in accordance with the **AGMS** philosophy of rewarding disciplined endeavour and skill and supporting self-esteem. Contact the **AGMS** admin about this matter.

## **EXAMINER**

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### **EXAMINER'S DECISION & APPEALS PROCESS**

The examiner's decision is final. However, it is possible to appeal this. This appeal must be instigated within two-weeks of receiving the results by addressing such to the **AGMS Board of Directors**. Should there be sufficient evidence for the appeal to be successful, then the candidate will be offered the opportunity to resit the examination at a mutually convenient time with a different examiner.

### **EXAMINER REQUIREMENTS & RELIABILITY POLICY**

All **AGMS** examiners are professionals in their field and undergo a period of supervised training to be appointed as an **AGMS** examiner. This ensures **AGMS** examiners are highly aware of the syllabus criteria and marking scheme. The **AGMS** has an examiner training courses at different levels. Periodically, all examiners attend a moderation session to ensure a consistent mark between the examiners. All examiners and staff hold current working with children check, blue card or equivalent.

## **PRACTICAL MUSIC EXAMINATION OUTLINES**

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## JAZZ CLARINET: GRADE FIVE

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Examination time. 20 Minutes.

Minimum pass mark 65%

**Note:** For Step 1 to Grade 4 please use the 'Clarinet' Syllabus.

### Suggested co-requisite:

The AGMS recommends the Grade Two Theory Examination (or higher) be passed in conjunction with Grade Five practical.

### TECHNICAL WORK

**20 Marks**

All Technical Work from memory



**Long Notes:** TWO notes from the range  
 Duration: 16 beats at ♩ = 72 MM  
 One note to be chosen from E1 to B $\flat$ 2 AND  
 One note to be chosen from C2 to F3

**Sustained Scale:** 2nd register and ascending only, in minims all tongued at *mf* ♩ = 72MM  
 Major: F

**Scales:** Tempo: ♩ = 76 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs;  
 All Staccato; 2 Slurred/2 Tongued

Major:	A, E $\flat$ & A $\flat$	(Two octaves)
	E	(Three octaves)
Harmonic minor:	F $\sharp$ , C & C $\sharp$	(Two octaves)
	F	(Three octaves)
Blues scale:	G, C & D	(Two octaves)
Pentatonic Scale:	G, C & D	(Two octaves)
	(1,2, 3, 5, 6, 8)	
Chromatic:	E1 to F4	(Three octaves)

- Dominant Sevenths:** Tempo: ♩ = 76 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs;  
 All Staccato; 2 Slurred/2 Tongued  
 Starting on: G, D, C & A (Two octaves)  
 F (Three octaves)  
 E.g. G Dominant seventh: G, B, D, F
- Scales in 3rds:** Tempo: ♩ = 69 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs;  
 All Staccato; 2 Slurred/2 Tongued  
 Major: D, B $\flat$ , E $\flat$  & A (Two octaves)
- Arpeggios:** Tempo: ♩ = 76 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs;  
 All Staccato; 2 Slurred/2 Tongued  
 Major sevenths: B $\flat$ , D, E $\flat$  & A (Two octaves)  
 Minor sevenths: G, B & F $\sharp$  (Two octaves)  
 C (Two octaves)

## PERFORMANCE

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Three pieces required: List A, B and C.  
 Select three contrasting pieces from three different lists below.  
 Memory work is encouraged but is not essential.

- LIST A:** Choose any one piece from the given repertoire list to perform. **20 Marks**  
**LIST B:** Choose any one piece from the given repertoire list to perform. **20 Marks**  
**LIST C:** Choose one piece from the given repertoire list to perform **20 Marks**



**REPERTOIRE LIST****LIST A:**

Solo Performance Only

All performances are to be performed using vibrato styles as well as tonal nuances and techniques where appropriate.

- |   |                           |
|---|---------------------------|
| <b>52 Melodic Etudes Book 2 – Andy Firth</b>  | <b>andyfirthmusic.com</b> |
| <i>Rainbow Dreams, Starlight Dreams, In the Pink, Swingin' in Moscow, Beedlee Bop Bop!</i>    |                           |
| <b>Authentic Jazz Studies for Clarinet Intermediate level Book 2 – Andy Firth</b>             | <b>andyfirthmusic.com</b> |
| <i>Kansas City Blues, Lauren's Samba, Everybody's Sweetheart, Feelin' Lucky, J'aime Paris</i> |                           |
| <b>Jazz Conception – Jim Snidero</b>  | <b>Advance Music</b>      |
| <i>Groove Blues, IND Line</i>   |                           |
| <b>Pervical and Doric: Teacher on Tap Book 3</b>  | <b>teacherontap.com</b>   |
| <i>Pg. 12 Grey St., pg. 68 Bopsicle</i>   |                           |
| <b>Play 'Em Right! – Veldkamp</b>   | <b>halleonard.com</b>     |
| <i>Exercise 7 and Exercise 9 (both)</i>   |                           |

**LIST B:**

To be performed with piano accompaniment or backing track

- |  |                           |
|--|---------------------------|
| <b>Play More Clarinet with Andy Firth Book 2 – Andy Firth</b>          | <b>andyfirthmusic.com</b> |
| <i>Londonderry Air, The Groovy Swan, Air on a G Swing</i>              |                           |
| <b>Jazz Incorporated Volume 1 – Kerin Bailey</b>                       | <b>kerinbailey.com.au</b> |
| <i>Jumbuck Jive, A Wily Bossa, Stoker's Siding, Devil May Care</i>     |                           |
| <b>Jazz and Blues Playalong Solos for Clarinet</b>                     | <b>halleonard.com</b>     |
| <i>A Night in Tunisia, Bernie's Tune, Moonglow, Take the "A" Train</i> |                           |
| <b>12 Jazz Etudes Book 1 – Andy Firth</b>                              | <b>andyfirthmusic.com</b> |
| <i>Cause I Need You, Be My Guest, Anyone for Tea?</i>                  |                           |
| <b>Andy Firth</b>  | <b>andyfirthmusic.com</b> |
| <i>Ballad for Benny, A Jazzy Waltz</i>                                 |                           |
| <b>Gershwin: By Special Arrangement</b>                                | <b>Warner Bros</b>        |
| <i>I Got Rhythm, Embraceable You, Fascinating Rhythm</i>               |                           |

**LIST C:**

**Improvisation Over a 12-Bar Blues in F Major (Concert) – 2 Choruses**

*The free backing track and music are available from [www.andyfirthmusic.com](http://www.andyfirthmusic.com)*

**SIGHT READING****7 Marks**

The Candidate will be asked to sight read a passage in a Major key up to two sharps and two flats, or in a minor key up to one sharp or flat. Using dotted rhythmic patterns, tied notes, chords and simple modulations.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	The Candidate will be asked to clap or tap a four-bar passage played twice by the examiner in simple or $\frac{6}{8}$ time. No note shorter than a quaver.
<b>INTERVALS</b>	The Candidate will be asked to identify intervals (Perfect Unison, Major 2nd, Major 3rd, Perfect 4th, Perfect 5th, Major 6th, Major 7th & Perfect Octave), starting on any note around middle C. The candidate can use degree names, solfa or intervals (unison, 2nd, 3rd, 4th, 5th, 6th, 7th & Octave) when answering.
<b>PITCH</b>	The Candidate will be asked to hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.
<b>HARMONY</b>	The Candidate will be asked to identify as major or minor, triads played in root position by the examiner. These will be played twice if necessary.
<b>TONALITY &amp; CADENCE</b>	The Candidate will be asked to identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I) or Perfect (V-I).

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Terminology, key and time signatures, modulations, scale formations, tetrachords, binary and ternary form, articulation, signs.

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

## JAZZ CLARINET: GRADE SIX

Examination time. 30 Minutes.

Minimum pass mark 65%

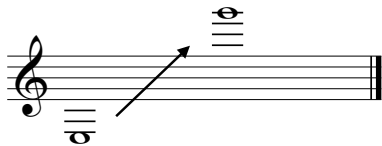
### Suggested co-requisite:

The AGMS recommends the Grade Three Theory Examination (or higher) be passed in conjunction with Grade Six practical.

### TECHNICAL WORK

16 Marks

All Technical Work from memory

**Range:** 

**Long Notes:** TWO notes from the range  
 Duration: 16 beats at ♩ = 72 MM  
 One note to be chosen from E1 to Bb2 AND  
 One note to be chosen from G3 to G4

**Sustained Scale:** 2nd register and ascending only in minims all tongued *mf* ♩ = 72MM  
 Major: G

**Scales:** Tempo: ♩ = 84 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued

Major:	E $\flat$ , A $\flat$ , B & D $\flat$	(Two octaves)
	G, F, E & F $\sharp$	(Three octaves)
Dorian:	G & E	(Three octaves)
Mixolydian:	C	(Two octaves)
	G	(Three octaves)
Aeolian:	A & B	(Two octaves)
Lochrian:	B	(Two octaves)
Phrygian:	F $\sharp$	(Three octaves)
Blues Scale:	E $\flat$ , F $\sharp$ & B $\flat$	(Two octaves)
Whole Tone:	C & C $\sharp$	(Two octaves)
Chromatic:	G1 to G4	(Three octaves)

**Scales in 3rds:** Tempo: ♩ = 84 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued

Major:	D, B $\flat$ , E $\flat$ & A	(Two octaves)
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- Dominant Sevenths:** Tempo: ♩ = 84 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Starting on: Eb, Ab & B (Two octaves)  
 F & F# (Three octaves)
- Broken Chords:** Tempo: ♩ = 84 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Major: Bb, Eb & A (Two octaves)  
 Minor: C (Two octaves)  
 G & F# (Three octaves)
- Arpeggios:** Tempo: ♩ = 84 MM with 4 notes per beat (semi-quavers)  
 Two octaves ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Major Sevenths: Eb, Ab, B & Db (Two octaves)  
 G, F & E (Three octaves)
- Minor Sevenths: D, C & C# (Two octaves)  
 E & F (Three octaves)

## PERFORMANCE

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Four pieces required: List A, B, C and D.  
 Select four contrasting pieces from three different lists below.  
 Memory work is encouraged but is not essential.

- LIST A:** Choose one piece from the given repertoire list to perform **16 Marks**
- LIST B:** Choose one piece from the given repertoire list to perform **16 Marks**
- LIST C:** Choose one piece from the given repertoire list to perform **16 Marks**
- LIST D:** Choose one piece from the given repertoire list to perform **16 Marks**

**REPERTOIRE LIST****LIST A:**

Solo Performance Only

All performances are to be performed using vibrato styles as well as tonal nuances and techniques where appropriate.

<b>52 Melodic Etudes Book 2 – Andy Firth</b> <i>Check it Out!, Baching Mad!</i>	<b>andyfirthmusic.com</b>
<b>Authentic Jazz Studies for Clarinet Intermediate level Book 2 – Andy Firth</b> <i>Cha Time, Stayin' Sharp, To Love is Easy, A Noble Cause, Let's Swing Swing Swing!</i>	<b>andyfirthmusic.com</b>
<b>Jazz Conception – Jim Snidero</b> <i>Rose, Joe's Thing</i>	<b>Advance Music</b>
<b>Charlie Parker Omnibook B flat Version</b> <i>Bird Gets the Worm (up to the trumpet solo only), She Rote (No. 2)</i>	<b>halleonard.com</b>

**LIST B:**

To be performed with piano accompaniment

<b>Play More Clarinet with Andy Firth Book 2 – Andy Firth</b> <i>Sax in the City, How Can I Stop the Rain?</i>	<b>andyfirthmusic.com</b>
<b>Jazz and Blues Playalong Solos for Clarinet</b> <i>One Note Samba, Yardbird Suite</i>	<b>halleonard.com</b>
<b>12 Jazz Etudes Based on Popular Standards Book 1 – Andy Firth</b> <i>Red &amp; Gold, Bye Bye Birdie!, Where's Bill?</i>	<b>andyfirthmusic.com</b>
<b>12 Jazz Etudes Based on Popular Standards Book 2 – Andy Firth</b> <i>In the Afterglow, Oh So Sweet!</i>	<b>andyfirthmusic.com</b>
<b>Gershwin: By Special Arrangement</b> <i>Someone to Watch Over Me, Nice Work if You Can Get It</i>	<b>Warner Bros</b>

**LIST C:**

Improvisation over either:

<b>Body &amp; Soul Volume 41 – Jamey Aebersold Play-Along</b> <i>Misty (Head then 2 choruses), What's New? (Head then 2 choruses), Body &amp; Soul (Head then 2 choruses)</i>	<b>alfred.com</b>
<b>OR</b>	
<b>All Bird Volume 6 – Jamey Aebersold Play-Along</b> <i>Now's the Time (2 choruses of improvisation only), My Little Suede Shoes (2 choruses of improvisation only) Dewey Square (2 choruses of improvisation only)</i>	<b>alfred.com</b>
<b>Own Choice</b> <i>The piece needs to be of a sufficient level of challenge for this grade and must be accompanied by live piano or backing track.</i>	

**LIST D:**

Performance of a Transcription: (Omit all multi-measure rests)

**Charlie Parker Omnibook B flat Version**

halleonard.com

*Moose the Mooche, Yardbird Suite, Red Cross, Bloomdido*

**The Buddy DeFranco Collection**

halleonard.com

*This Can't Be Love – Pg. 61 to the Second Double Bar Line on Pg. 62*

**Jazz Masters – Benny Goodman**

Amsco Publications

*Dinah (i), I've Found a New Baby (i), After You've Gone (ii), Let's Dance*

**Own Choice**

*The piece needs to be of a sufficient level of challenge for this grade.*

**SIGHT READING****7 Marks**

The Candidate will be asked to sight read a passage in a Major key up to three sharps or three flats, or in a Minor key up to two sharps or flats. In either simple or compound time. Using semiquavers and syncopation.

**EAR TESTS****7 Marks****RHYTHM**

The Candidate will be asked to clap or tap a four-bar passage played twice by the examiner in simple or  $\frac{6}{8}$  time. No note shorter than a quaver.

**INTERVALS**

The Candidate will be asked to identify intervals (Perfect Unison, Major 2nd, Minor 3rd, Major 3rd, Perfect 4th, Perfect 5th, Minor 6th, Major 6th, Major 7th & Perfect Octave), starting on any note around middle C. The candidate must state the interval number and tonality when answering.

**PITCH**

The Candidate will be asked to hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.

**HARMONY**

The Candidate will be asked to identify as major, minor, or augmented triads played in root position by the examiner. These will be played twice if necessary.

**TONALITY & CADENCE**

The Candidate will be asked to identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I), Perfect (V-I) or Interrupted (V-VI).

**GENERAL KNOWLEDGE****6 Marks**

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Candidates may wish to submit a folio to cover their general knowledge.

General questions will be asked pertaining to the music performed. The Candidate will be asked to identify the following items from exam pieces:

Form; ornaments; abbreviations; terms; keys; modulations; compound, inverted, diatonic or chromatic intervals; plagal, perfect and interrupted cadences.

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

## JAZZ CLARINET: GRADE SEVEN

Examination Time: 40 Minutes.

Minimum pass mark 65%

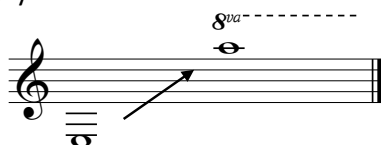
**Additional Requirement:** To receive the Grade Seven certificate, Grade Four theory (or higher) must be completed.

### TECHNICAL WORK

**16 Marks**

All Technical Work from memory

**Range:**



**Long Notes:**

TWO notes from the range

Duration: 16 beats at ♩ = 72 MM

One note to be chosen from E1 to B $\flat$ 2 AND

One note to be chosen from A2 to A4

**Sustained Scale:**

3rd octave and ascending only, in minims, all tongued at *mf* ♩ = 72MM

Major:

A

**Scales:**

Tempo: ♩ = 92 MM with 4 notes per beat (semi-quavers)

Two octaves ascending and descending

Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;

2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued

Major:

D $\flat$  & B (Two octaves)

A $\flat$ , F $\sharp$  & E (Three octaves)

Mixolydian:

E & F $\sharp$  (Three octaves)

Lochrian:

B $\flat$  (Two octaves)

G & (Three octaves)

Phrygian:

D & E $\flat$  (Two octaves)

Lydian:

A & E (Three octaves)

Whole Tone:

C $\sharp$  (Two octaves)

E & F (Three octaves)

**Chromatic:**

Tempo: ♩ = 100 MM with 4 notes per beat (semi-quavers) and

Semi-quaver triplets at ♩ = 52 MM

Ascending and descending

Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;

2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued

A1 to A4 (Three octaves)



- Scales in 3rds:** Tempo: ♩ = 92 MM with 4 notes per beat (semi-quavers)  
Ascending and descending  
Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Major: E $\flat$  (Two octaves)  
E (Three octaves)
- Broken Chords:** Tempo: ♩ = 92 MM with 4 notes per beat (semi-quavers)  
Ascending and descending  
Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Major: B & D $\flat$  (Two octaves)  
F (Three octaves)
- Dominant Sevenths:** Tempo: ♩ = 84 MM with 4 notes per beat (semi-quavers)  
Ascending and descending  
Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Starting on: D $\flat$  (Two octaves)  
A $\flat$ , E & G $\flat$  (Three octaves)
- Diminished:** Tempo: ♩ = 92 MM with 4 notes per beat (semi-quavers)  
Three octaves ascending and descending  
Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Starting on: G, F & F $\sharp$  (E.g. G diminished: G, B $\flat$ , D $\flat$ , F $\flat$ )
- Diminished Scale:** (Half-Whole and Whole-Half)  
C & D (Two octaves)
- Arpeggios:** Tempo: ♩ = 92 MM with 4 notes per beat (semi-quavers)  
Ascending and descending  
Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Major Seventh: D $\flat$  & B (Two octaves)  
A $\flat$ , F $\sharp$  & E (Three octaves)
- Minor Seventh: B $\flat$ , D $\sharp$  & C $\sharp$  (Two octaves)  
F & G $\sharp$  (Three octaves)

**PERFORMANCE**

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Four pieces required: List A, B, C and D.

Select four contrasting pieces from three different lists below.

Memory work is encouraged but is not essential.

<b>LIST A:</b> Choose one piece from the given repertoire list to perform	<b>16 Marks</b>
<b>LIST B:</b> Choose one piece from the given repertoire list to perform	<b>16 Marks</b>
<b>LIST C:</b> Choose one piece from the given repertoire list to perform	<b>16 Marks</b>
<b>LIST D:</b> Choose one piece from the given repertoire list to perform	<b>16 Marks</b>

**REPERTOIRE LIST****LIST A:**

Solo Performance Only

<b>3 Pieces for Solo Jazz Clarinet – Andy Firth</b> <i>Rhapsody</i>	<b>andyfirthmusic.com</b>
<b>3 More Pieces for Solo Jazz Clarinet – Andy Firth</b> <i>Benny</i>	<b>andyfirthmusic.com</b>
<b>Authentic Jazz Studies for Clarinet Advanced level Book 3 – Andy Firth</b> <i>Gee You're So Grand!, Been &amp; Gone, Speak Up Please!, What Love is This?, Waltz in Red Socks</i>	<b>andyfirthmusic.com</b>
<b>Jazz Conception – Jim Snidero</b> <i>Friends, Great Love, Passage</i>	<b>Advance Music</b>
<b>Charlie Parker Omnibook B flat Version</b> <i>Donna Lee, Now's the Time (No.1), Chasing the Bird, Parker's Mood</i>	<b>halleonard.com</b>

**LIST B:**

To be performed with piano accompaniment or backing track

<b>Buddy DeFranco and You (Music Minus One)</b> <i>Easy, Blue Poly</i>	
<b>Concerto for Clarinet – Artie Shaw</b> <i>From the beginning of the piece to section "H" only</i>	<b>CMP NY</b>
<b>12 Jazz Etudes Based on Popular Standards Book 2 – Andy Firth</b> <i>Now I Can See, The Worm That Turned</i>	<b>andyfirthmusic.com</b>
<b>Play More Clarinet with Andy Firth Book 2 – Andy Firth</b> <i>Funk Skunk</i>	<b>andyfirthmusic.com</b>
<b>Jazz Conception – Jim Snidero</b> <i>Grease</i>	<b>Advance Music</b>

**LIST C:**

Improvisation over either:

**Bossa Novas Volume 31 – Jamey Aebersold Play-along**

alfred.com

*Quiet Night of Quiet Stars (2 choruses of improvisation only),*

*Once I loved (2 choruses of improvisation only),*

*Summer Samba (3 choruses of improvisation only)*

**Body & Soul Volume 41 – Jamey Aebersold Play-Along**

alfred.com

*When Your Lover Has Gone (Head and 2 choruses of improvisation only),*

*Lover Come Back To Me (Head and 2 choruses of improvisation only),*

*The Very Thought of You (Head and 2 choruses of improvisation only),*

*Alone Together (Head 2 choruses of improvisation only)*

**Own Choice**

*The piece needs to be of a sufficient level of challenge for this grade and must be accompanied by live piano or backing track.*

**LIST D:**

(Omit all multi-measure rests)

**The Music of Eddie Daniels B flat Clarinet Solos only**

Warner Bros

*Blue Waltz, Sueños, The Man I Love (B flat Clarinet Solo Only),*

*Stompin' at the Savoy (B flat clarinet solo only)*

**Benny Goodman's Clarinet Method**

halleonard.com

*Slipped Disc – Start on Pg. 66 (clar. marking), omit piano solo and play to the end of Pg. 67*

**Jazz Masters: Benny Goodman**

Amsco

*Farewell Blues, King Porter Stomp (1), Who? Pg. 14 to 16*

**The Buddy DeFranco Collection**

halleonard.com

*Yesterdays (Pg. 53 to vibes solo on Pg. 55 only)*

*You Must Believe in Swing (Pg. 72 up to the piano solo on Pg. 74)*

**Own Choice**

*The piece needs to be of a sufficient level of challenge for this grade.*

**SIGHT READING****7 Marks**

The Candidate will be asked to sight read a passage in a Major key up to four sharps or four flats, or in a Minor key up to three sharps or three flats. In any simple or compound time. Modulations and accidentals will be included.

**EAR TESTS****7 Marks**

<b>RHYTHM</b>	The Candidate will be asked to to clap or tap a four-bar passage played twice by the examiner in simple or $\frac{6}{8}$ time. No note shorter than a semiquaver.
<b>INTERVALS</b>	The Candidate will be asked to identify intervals (Perfect Unison, Minor 2nd, Major 2nd, Minor, 3rd, Major 3rd, Perfect 4th, Diminished 5th, Perfect 5th, Minor 6th, Major 6th, Minor 7th, Major 7th & Perfect Octave), starting on any note around middle C. The candidate must state the interval number and tonality when answering.
<b>PITCH</b>	The Candidate will be asked to hum or sing the higher of two notes played simultaneously by the examiner within the diatonic scale octave C to C. The key may be changed to accommodate voice range.
<b>HARMONY</b>	The Candidate will be asked to identify as major, minor, diminished, or augmented, triads played in root position by the examiner. These will be played twice if necessary.
<b>TONALITY &amp; CADENCE</b>	The Candidate will be asked to identify whether a phrase played by the examiner is in a major or minor key, and if the end cadence is Plagal (IV-I), Perfect (V-I), Interrupted (V-VI) or Imperfect (I-V).

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

Candidates will be expected to:

- Know the background of the composers and of the works performed.
- Answer questions pertaining to the following items within the examination pieces:  
Form; key signatures; modulations; compound, inverted, diatonic and chromatic intervals; perfect, plagal, imperfect and interrupted cadences.

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

## JAZZ CLARINET: GRADE EIGHT (PROFICIENCY)

Examination Time. 50 Minutes

Minimum pass mark 65%

**Additional Requirement:** To receive the Grade Eight certificate, Grade Five theory (or higher) must be completed.

### TECHNICAL WORK

**16 Marks**

All Technical Work from memory



**Long Notes:**

TWO notes from the range

Duration: 16 beats at ♩ = 72 MM

One note to be chosen from E1 to B♭2 AND

One note to be chosen from A2 to A4

**Sustained Scale:**

3rd octave and ascending only, in minims, all tongued at *mf* ♩ = 72MM

Major:

A & B♭

**Scales:**

Tempo: ♩ = 100 MM with 4 notes per beat (semi-quavers)

Ascending and descending

Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;

2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued

Major:

Any scale

Harmonic minor:

Any scale

Dorian:

Any scale

Phrygian:

Any scale

Lydian:

Any scale

Mixolydian:

Any scale

Aeolian:

Any scale

Lochrian:

Any scale

Whole Tone:

F♯ & F (Three octaves)

Diminished scale:

Any scale (Half-Whole and Whole Half)

**Chromatic:**

Three octaves ascending and descending

Tempo: ♩ = 112 MM with 4 notes per beat (semi-quavers)

A1 to A4 Articulation: All Tongued; All Slurred; 2 Slurred/2 Tongued AND

Semi-quaver triplets at ♩ = 60 MM

A1 to A4 Articulation: All Tongued; All Slurred; 2 Slurred/1 Tongued

- Scales in 3rds:** Tempo: ♩ = 100 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in Pairs; All Staccato;  
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Major: B (Two octaves)  
 F#, A & Ab (Three octaves)
- Dorian: A & E (Three octaves)
- Broken Chords:** Tempo: ♩ = 100 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Major: Db (Two octaves)  
 E, F# & Ab (Three octaves)
- Minor: C# & Eb (Two octaves)  
 Ab & F# (Three octaves)
- Dominant Sevenths:** Tempo: ♩ = 100 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Starting on: B & C# (Two octaves)  
 F# & Eb (Three octaves)
- Diminished:** Tempo: ♩ = 100 MM with 4 notes per beat (semi-quavers)  
 Ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Starting on: B (Two octaves)  
 A & Bb (Three octaves)  
 (E.g. G diminished: G, Bb, Db, Fb)
- Arpeggios:** Tempo: ♩ = 100 MM with 4 notes per beat (semi-quavers)  
 Three octaves where possible ascending and descending  
 Articulation: All Tongued; All Slurred; Slurred in pairs; All Staccato;  
 2 Tongued/ 2 Slurred; 2 Slurred/2 Tongued
- Major seventh: Any arpeggio  
 Minor seventh: Any arpeggio

**PERFORMANCE**

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Time limit of 25 minutes

**80 Marks**

Four pieces required: List A, B, C and D.

Select four contrasting pieces from three different lists below.

Memory work is encouraged but is not essential.

Own Choice pieces: Approval from the AGMS is required.

**LIST A:** Choose one piece from the given repertoire list to perform**16 Marks****LIST B:** Choose one piece from the given repertoire list to perform**16 Marks****LIST C:** Choose one piece from the given repertoire list to perform**16 Marks****LIST D:** Choose one piece from the given repertoire list to perform**16 Marks****REPERTOIRE LIST****LIST A:**

Solo Performance Only

**3 Pieces for Solo Jazz Clarinet – Andy Firth****andyfirthmusic.com***Blues, Jazz Toccata***3 More Pieces for Solo Jazz Clarinet – Andy Firth****andyfirthmusic.com***Artie, Beyond***Authentic Jazz Studies for Clarinet Advanced level Book 3 – Andy Firth****andyfirthmusic.com***Purple Dreams, Eastern Sun, Summer for Shaw, A New York Autumn, A Touch of Soul,  
Autumn Fugue***Charlie Parker Omnibook B flat Version****halleonard.com***Confirmation, Au Privave (No. 1), Ko Ko, She Rote (No. 2)***The Music of Eddie Daniels****Warner Bros***Summer's Gone (B flat clarinet solo) Pg. 41, Soft Shoe for Thad***LIST B:**

To be performed with piano accompaniment or backing track

**Buddy DeFranco and You (Music Minus One)***Wave, Time Dust Gathered (finish at piano solo), Too Cute***12 Jazz Etudes Based on Popular Standards Book 2 – Andy Firth****andyfirthmusic.com***I Can't Forget You & The Worm That Turned (both)***Rhapsody in Jazz – Andy Firth****andyfirthmusic.com***Finish at Bar 103*

**LIST C:**

Improvisation over either:

**Bossa Novas Volume 31 – Jamey Aebersold Play-along**

alfred.com

*Desafinado (2 choruses of improvisation only),*  
*One Note Samba (3 choruses of improvisation only),*  
*Meditation (2 choruses of improvisation only)*

**Night & Day Volume 51 – Jamey Aebersold Play-along**

alfred.com

*I Get A Kick Out of You (Head and 2 choruses of improvisation only),*  
*Three Little Words (Head and 3 choruses of improvisation only),*  
*Tea for Two (Head and 3 choruses of improvisation only),*  
*How Long Has This Been Going On? (Head 2 choruses of improvisation only)*

**Own Choice**

*The piece needs to be of a sufficient level of challenge for this grade and must be accompanied by live piano or backing track. AGMS approval required.*

**LIST D:**

(Omit all multi-measure rests)

**The Music of Eddie Daniels**

Warner Bros

*Begin the Beguine (Pg. 45 to end of Pg. 46)*  
*Stride Right (to the end of Pg. 61)*

**Jazz Masters: Benny Goodman**

Amsco

*Honeysuckle Rose (1), Dinah (2), After You've Gone (3)*

**The Buddy DeFranco Collection**

*Anthropology (up to the piano solo on Pg. 8),*  
*Autumn Leaves (whole transcription) - Ignore 8va markings*

**Own Choice**

*The piece needs to be of a sufficient level of challenge for this grade. AGMS approval required.*

**SIGHT READING****7 Marks**

The candidate will be asked to:

- Sight read a passage with up to four sharps or four flats, either in a major or a minor key
- The passage will be in any simple or compound time
- Fluency is expected
- Candidates may practice the passage until the examiner requests the reading for assessment



**EAR TESTS****7 Marks**

<b>RHYTHM</b>	The Candidate will be asked to clap or tap a four bar passage played twice by the examiner Dotted rhythms and semiquavers will be used.
<b>PITCH</b>	The Candidate will be asked to hum or sing a two bar phrase played twice by the examiner in a key to suit the candidate. The phrase will be either chromatic or diatonic, including one or two quaver groups.
<b>HARMONY</b>	The Candidate will be asked to identify a triad as major or minor in root position or first inversion as played by the examiner.
<b>CADENCES</b>	The Candidate will be asked to name the cadences in a passage in a major key as played by the examiner. Pauses will be played at the cadence points. The passage will consist of a melody comprised of four phrases Only the four cadences will be harmonized

**GENERAL KNOWLEDGE****6 Marks**

Candidates may wish to submit a folio to cover their general knowledge.

Candidates will be expected to:

- Know the background of the composers and of the works performed.
- Answer questions pertaining to the following items within the examination pieces:  
Form; key signatures; modulations; compound, inverted, diatonic and chromatic intervals;  
perfect, plagal, imperfect and interrupted cadences.

The outline given, is a guide to the candidate. The examiner may choose to ask any reasonable questions relative to the grade in order to reach an assessment.

NOTE: For Certificate to Fellowship Diploma and teaching Certificates and Diplomas, please use the 'Clarinet' Syllabus.

## REFERENCE BOOKS

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### JAZZ CLARINET

Charlie Parker Omnibook (B flat Version)		Atlantic Corporation
The Music of Eddie Daniels		Warner Bros
The Buddy DeFranco Collection		Hal Leonard
Buddy DeFranco & You	Music Minus One	
Body & Soul	Jamey Aebersold	
All Bird	Jamey Aebersold	
Bossa Novas	Jamey Aebersold	
46 Authentic Jazz Studies for Clarinet – Andy Firth	Accessible Music Publishing	andyfirthmusic.com
52 Melodic Etudes (Book 2) - Andy Firth	Accessible Music Publishing	andyfirthmusic.com
Jim Snidero: Jazz Conception		Advance Music
Gershwin: By Special Arrangement		Warner Bros
Kerin Bailey: Jazz Incorporated Volume 1		
Andy Firth: Play in the Benny Goodman Style	Accessible Music Publishing	andyfirthmusic.com
Andy Firth: Be Bop for Student Chops	Accessible Music Publishing	andyfirthmusic.com
Andy Firth: Play More Clarinet with Andy Firth (Book 2)	Accessible Music Publishing	andyfirthmusic.com
Jazz Masters: Benny Goodman		Amsco Publications
Andy Firth: 3 Pieces for Solo Jazz Clarinet:	Accessible Music Publishing	andyfirthmusic.com
Andy Firth: 3 MORE Pieces for Solo Jazz Clarinet	Accessible Music Publishing	andyfirthmusic.com
Artie Shaw: Concerto for Clarinet		CMP NY
12 Jazz Etudes based on Popular Standards Bk 2	Accessible Music Publishing	andyfirthmusic.com
Benny Goodman's Clarinet Method		Hal Leonard
Andy Firth: Rhapsody in Jazz	Accessible Music Publishing	andyfirthmusic.com

### RUDIMENTS

A Dictionary of Musical Terms	Greening	Williams
A Student's Dictionary of Music	W. Lovelock	Bell
Dictionary of Musical Terms	Baker	Allans
The Oxford Companion to Popular Music		
Modern Chords, A comprehensive Guide	Lorrel Sheridan	L. S. Pub
The Rudiments of Music	W. Lovelock	Bell

### GENERAL

A Method of Aural Training – 3 Books	Taylor	OUP
A Music Course for Students	Williams	OUP
Australian Composition in the Twentieth Century		OUP
Elementary Studies in Transposition	Newton	Williams
Harvard Dictionary of Music	Apel	H.E.B.
Lives of Great Composers	Pelican	
Music For the Handicapped Child	Alvin	Oxford
Music Therapy for Handicapped Children	Nordoff & Robins	George

Orchestral Technique	Jacob	OUP
Piano School Work Books All Grades		agms.edu.au
Pocket Dictionary of Music		Collins
Practical Transposition	H. Chambers	Allans
The Book of Modern Composers	Ewen	Knopf
The Great Conductors	Schonberg	Schuster
The Inner Game of Music	Barry Green	Pan Books
The Instruments of the Orchestra	Evans/Hind	B & H
The New Oxford Companion to Music	Arnold	OUP
The Progress of Music	Dyson	OUP
Transposition at the Keyboard	Rees-Davies	Curwen 8334



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