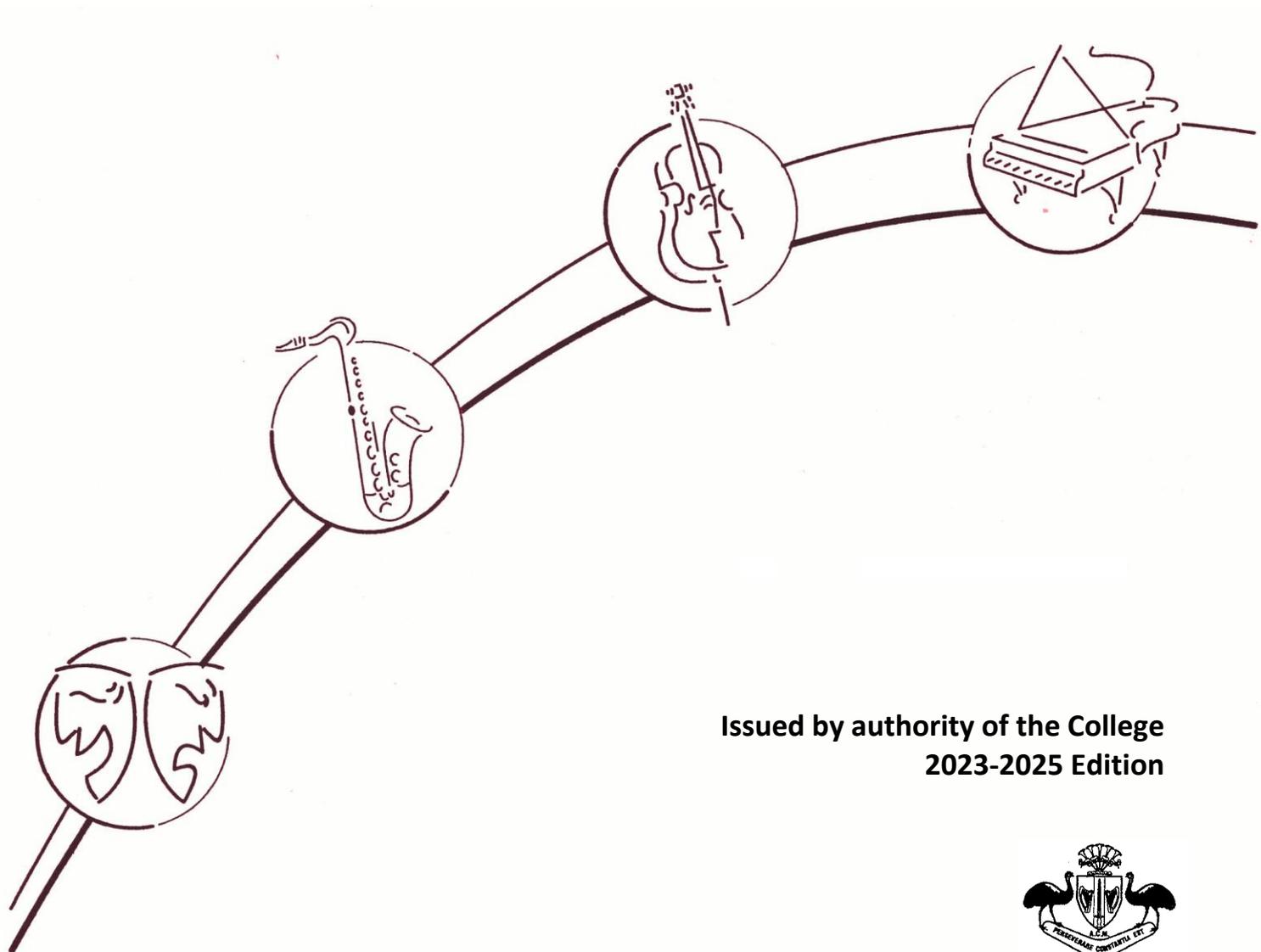


The Australian College of Music

Syllabus

Clarinet



Issued by authority of the College
2023-2025 Edition



Clarinet Syllabus

The College is incorporated as an Examining Body for Music, Speech and Drama without share capital or other commercial attributes. Its funds and capital are devoted solely to the advancement of Music and Speech and Drama. It is a non-profit organisation.

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TECHNICAL WORK - OVERVIEW

Scales and arpeggios for each level are given in the table below. They must be played from memory and prepared according to this table. Major and minor listings refer to both SCALES and ARPEGGIOS.

GRADE	SUSTAINED NOTES	SCALES AND ARPEGGIOS	KEYS/ COMPASS	ARTICULATION	SPEED
1	10 seconds even tone	major minor (harmonic & melodic) chromatic	G, F (1 octave) A, E (1 octave) E (1 octave)	tongued or slurred	$\theta = 96$ 1 note per beat
2	10 seconds even tone	major minor (harmonic & melodic) chromatic major in thirds	G, F A (2 octaves) E, G (2 octaves), D (1 octave) F, A F, G (1 octave)	tongued or slurred or 2 slurred/2tongued	$\theta = 60$ 2 notes per beat
3	12 seconds even tone or cresc/decrec	major minor (harmonic & melodic) chromatic major in thirds	C, D, A B ^b (2 octaves) B, F [#] , D (2 octaves) D, B ^b C, G (2 octaves)	tongued or slurred or 2 slurred/2tongued 2 slurred/2 slurred	$\theta = 76$ 2 notes per beat
4	12 seconds even tone or cresc/decrec	major minor (harmonic & melodic) chromatic major in thirds	D, E, E ^b , A ^b (2 octaves) C, F, F [#] , C [#] (2 octaves) C [#] (2 octaves), E (3 octaves) E, F (2 octaves)	tongued or slurred or 2 slurred/2tongued 2 slurred/2 slurred	$\theta = 100$ 2 notes per beat
5	15 seconds even tone or cresc/decrec	major minor (harmonic & melodic) chromatic major in thirds dominant 7 th OF	B, A ^b , D ^b /C [#] (2 oct); E, F, (3 octaves) C [#] , G [#] /A ^b (2 oct); E, F (3 octaves) G (2 octaves), F (3 octaves) D, B ^b (2 oct) C, F (2 oct)	tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred	$\theta = 80$ 4 notes per beat
6	15 seconds or more even tone or cresc/decrec	major minor (harmonic & melodic) chromatic major in thirds whole tone dominant 7 th OF diminished 7 th OF	B, D ^b /C [#] , E ^b , (2 oct); F, G, F [#] /G ^b (3 oct) B ^b , E ^b , G [#] /A ^b (2 oct); G, A F [#] (3 octaves) E ^b (2 octaves), A (3 octaves) A, E ^b (2 octaves) D (2 octaves) G, D, B ^b (2 octaves) F, A, C [#] (2 octaves)	tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred	$\theta = 84$ 4 notes per beat
7	20 seconds even tone or cresc/decrec	major minor (harmonic & melodic) chromatic (semiquavers) major in thirds whole tone dominant 7 th OF diminished 7 th OF	D, E ^b , D ^b /C [#] , (2 oct); E, F [#] /G ^b (3 octaves) As above As above E, F [#] (3 octaves) G, F [#] (3 octaves) E, F [#] , E ^b (2 octaves) D, E ^b , C [#] (2 octaves)	tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred	$\theta = 92$ 4 notes per beat
8	20 seconds or more even tone or cresc/decrec	major minor (harmonic & melodic) chromatic major in thirds whole tone arpeggios – major and minor dominant 7 th and diminished 7 th OF	B, C, A ^b , (2 oct); F, G, A (3 octaves) As above As above F, A (3 octaves) C [#] (2 oct); E (3 octaves) as above root position and inversions above keys – root position & inversions	tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred	$\theta = 100$ 4 notes per beat
AACM (TD)		major and minor (harmonic and melodic) chromatic major in thirds whole tone arpeggios – major and minor dominant 7 th and diminished 7 th OF	all on any note on any note B, C, E ^b all – root position and inversions as arpeggios *all technical work - range 3 octaves where possible	tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred	$\theta = 108$ 4 notes per beat
LACM (TD)		major and minor (harmonic/ melodic) chromatic major in thirds whole tone arpeggios – major and minor dominant 7 th and diminished 7 th OF	all on any note on any note on any note all – root position and inversions as arpeggios *all technical work - range 3 octaves where possible	tongued or slurred or 2 slurred/2 staccato or 2 slurred/ 2 slurred	$\theta = 108$ 4 notes per beat

ACM Examination Lists

INTRODUCTORY EXAMINATION

School based groups and/or group teaching examinations.

These are intended as introductory examinations for students learning in a group situation to provide a goal to work towards and introduce them to the examination process.

LIST A - Scales – G, C, F Majors, Arpeggios – G, C, F Majors	30 Marks
LIST B – Own Choice of Piece from “Essential Elements” or similar Tutor Book	30 Marks
LIST C - Own Choice of Piece from “Essential Elements” or similar Tutor Book	30 Marks
GENERAL IMPRESSION	10Marks

GRADE 1

TECHNICAL WORK - This work must be played from memory.

M.M. - Crotchet = 96, 1 note per beat.

Articulation - Tongued or slurred.

Sustained Notes - 10 seconds even tone - range of scales.

Scales: *Major* - G, F - 1 octave.

Harmonic & Melodic Minor - A, E - 1 octave.

Chromatic - E - 1 octave.

Arpeggios - of above Major & Minor scales.

Four works required, one each from each of Lists A, B, C and D.

LIST A.

Wastall – *Learn As You Play (B.& H.)*

Unit 7, Page 18 – Exercises 2 & 3

Unit 8, Page 20 – Exercises 1 & 3

Bonetti – *Enjoy Playing The Clarinet (OUP)*

Clarke - The Emperor Of Germany’s March – P.25

Leap Frog – P.8; Study – P.10;

Exercises 2 & 3 – P.11; or Exercise 6 – P.12

J. Rae – *40 Modern Studies (Universal)*

Nos. 3, 4, 5, or 7.

LIST B.

Wastall – *Learn As You Play (B.& H.)*

Beethoven – German Dance P.19

Traditional – Ellacombe P.19

Weston – *First Clarinet Album (Schott)*

Handel - Passepied

Telemann – Allegro

Valentine - Allegro

Clarinet Music for Beginners (Musica Budapest)

Gervaise - Allemande - No.1

Bach - Musette – No.6

Walton – *66 Great Tunes (AWMP)*

Schubert - The Trout

LIST C.

Weston - *First Clarinet Album (Schott)*

Brahms – Cradle Song

Lawton - *The Young Clarinetist Vol.1 (OUP)*

Barbara Allen – No.4;

Drink To Me Only – No.1

All Through The Night – No. 5

First Pieces for Bb Clarinet Bk.1 – arr. Benoy & Bryce (OUP)

Traditional – Come, Let’s Be Merry

James - Land Of Our Fathers

Wastall - *Learn As You Play (B.&H.)*

Gluck – Chorus – P.23

Schumann – Humming Song – P.23

Bonetti – *Enjoy Playing The Clarinet (OUP)*

Page 18 – The Cat or The Froggie

Page 19 – Folk Melody from Ghana

Norton – *Microjazz for Clarinet Book 1* – (B & H) - Nos. 4, 5, 6, 7, 8, 9 or 10.

LIST D.

Own choice: An **Australian** or **20th Century** Composition (after 1950) with piano accompaniment. The piece must be of similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple Time with no note shorter than a crotchet (including dotted minim note) and in the Key of G or F major. Note range – from F below the staff to A (2nd space). Articulations – tongued or slurred..

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE II

TECHNICAL WORK - This work must be played from memory.

M.M. - Crotchet = 60, 2 notes per beat.

Articulation - Tongued, slurred or 2 slurred/2 tongued.

Sustained Notes - 10 seconds even tone, range of scales.

Scales: *Major:* G, F, A - 2 octaves.

Harmonic & Melodic Minor: D - 1 octave; E, G - 2 octaves.

Chromatic: F, A - 2 octaves.

Scales in Thirds: F, G Major - 1 octave.

Arpeggios: of above Major & Minor Scales.

Four works required, one each from each of Lists A, B, C and D.

LIST A

Wastall – *Learn As You Play (B & H)*

Unit 16, P.38, Exercises 1 & 3.

Unit 17, P.42, Study No. 1

Nelson – *Cameos for Solo Clarinet (Ricordi)*

Nos. 1 or 2.

Weston – *50 Classical Studies (Fentone)*

Demnitz – Nos. 1, 2, or 3.

Lefevre – No. 5

Baermann – No. 6

Walton – *Note Cruncher Book 1 (AWMP)*

P.4 – Study in C Major or Study in A Minor.

P.8 – Study in G Major or Study in E Minor.

P.12 – Study in F Major or Study in D Minor.

J. Rae – *40 Modern Studies (Universal)*

Nos. 8, 9, 12 or 13.

LIST B

Wastall – *Learn As You Play (B & H)*

Beethoven – German Dance P.29

Mozart – Andante P.31

Haydn – German Dance P.40

Telemann – Largo P.58

Stuart – *Clarinet Fancies (Boston)*

Bach – Minuet

Beethoven – Ecossaise or Romance

Mozart – Allegro

Lawton – *The Young Clarinettist Book 2 (OUP)*

Bach – Sheep May Safely Graze

Bach – Gavotte

Walton – *66 Great Tunes (AWMP)*

Beethoven – Choral Symphony

Dvorak - Largo

Mozart – Papageno's Aria or Aria from Don Giovanni

Bonetti – *Enjoy Playing The Clarinet (OUP)*

Telemann – Gigue P.19

LIST C

Stuart – *Clarinet Fancies (Boston)*

Grieg – Arietta

Schubert – Waltz

Schumann – Song

English Folk – Greensleeves

Scarlatti – Siciliana

Wastall – *Learn As You Play (B & H)*

Cole – Granite

Norton – <i>Microjazz For Clarinet Book 1 (B & H)</i>	Wastall – <i>Midnight In Tobago</i> Nos. 11, 12, 13, 14, <u>or</u> 15.
Bonetti – <i>Enjoy Playing The Clarinet (OUP)</i>	Little Violin P.33; Hornpipe P.35 <u>or</u> Theme from Rosamunde P.40
Pogson - <i>The Way To Rock (Boosey)</i>	Jumping Jack; Picnic <u>or</u> Ska-Face.
<i>Clarinet Music for Beginners (Musica Budapest)</i>	Karolyi – Chorale Melody – No. 2 Karolyi – An Old Hungarian Dance – No. 3
Walton – <i>66 Great Tunes (AWMP)</i>	Schubert – Waltz – No. 12 Sari – Small Cart – No.3 from Three Pieces Traditional – Floral Dance Tchaikovsky – Old French Song Schumann – The Merry Peasant Rameau – Le Tambourin

LIST D

Own choice: An **Australian** or **20th Century** Composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple Time with no note shorter than a quaver (including dotted crotchet) and in the Key of C, G or F major **OR** A minor. Note range – from E below the staff to F (5th line). Articulations – tongued or slurred. Ties and accidentals may be used as well as basic dynamics such as *f* or *p*.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE III

TECHNICAL WORK - This work must be played from memory.

M.M. - Crotchet = 76, 2 notes per beat.

Articulation - Tongued, slurred, 2 slurred/2 tongued, 2 slurred/2 slurred.

Sustained Notes - 12 seconds even tone or cresc./decrec. - range of Scales.

Scales: *Major* - C, D, A, B^b - 2 octaves.

Harmonic & Melodic Minor - B, F[#], D - 2 octaves.

Chromatic - D, B^b - 2 octaves.

Scales in Thirds: C, G Major - 2 octaves.

Arpeggios: of above Major & Minor Scales.

Four works required, one each from each of Lists A, B, C and D.

LIST A

Nelson – <i>Cameos for Solo Clarinet (Ricordi)</i>	Nos. 3, 4 <u>or</u> 11.
Weston – <i>50 Classical Studies (Fentone)</i>	Lazarus – Nos. 7, 8 <u>or</u> 13. Klose – No. 10 Berr – No. 11 Demnitz – No. 12 Lefevre – Nos. 14 <u>or</u> 16.
Walton – <i>Note Cruncher Book 1 (AWMP)</i>	P.16 – Study in D Major <u>or</u> Study in B Minor. P.20 – Study in B ^b Major <u>or</u> Study in G Minor. P.24 – Study in A Major <u>or</u> Study in F [#] Minor. P.30 – Study in C Major <u>or</u> Study in A Minor. P.32 – Study in F Major <u>or</u> Study in D Minor. P.35 – Study in A Major <u>or</u> Study in F [#] Minor.
J. Rae – <i>40 Modern Studies (Universal)</i>	Nos. 11, 14, 15, <u>or</u> 18.

LIST B

Wastall – <i>Learn As You Play (B & H)</i>	Beethoven – Minuet & Trio P.58 Weber – Air P.59
<i>Clarinet Music for Beginners (Musica Budapest)</i>	Rameau – Menuett – No. 9

Stuart – <i>Clarinet Fancies (Boston)</i>	Mozart – Menuett – No. 11
Walton – <i>66 Great Tunes (AWMP)</i>	Schubert – German Dance – No. 13
	Handel – Bourree
	Mozart – Concerto Theme Op. 107
	Haydn - Serenade
	Mozart – Eine Kleine Nachtmusik
	Mozart - Turkish Rondo
Weston – <i>4th Clarinet Album (Schott)</i>	Schubert – Marche Militaire
	Beethoven – Minuet – No. 5
	Telemann – Gavotte – No. 3

LIST C

Bonetti – <i>Enjoy Playing the Clarinet (OUP)</i>	Tarantella – P.37
	Bolero – P.45;
	Drunken Sailor – P.51
Stuart – <i>Clarinet Fancies (Boston)</i>	MacDowell – To A Wild Rose
<i>Clarinet Music for Beginners (Musica Budapest)</i>	Rimsky-Korsakoff – Theme from Scheherazade
Ferguson – <i>Four Short Pieces (Boosey)</i> - Prelude – No. 1	Szokolay – Lullaby (from Small Suite)
Holland (<i>Allans</i>) - Saturday Stroll	
Pogson – <i>The Way To Rock (Boosey)</i> - Yesterday’s Promises; Down At The Drive In;	Rock In Time <u>or</u> A Rum Rumba.
Wastall – <i>Learn As You Play (B & H)</i>	Finzi – Carol (from 5 Bagatelles) P.61
Walton – <i>66 Great Tunes (AWMP)</i>	Saint-Saens – The Swan
	Debussy – Le Petit Negre
Norton – <i>Microjazz For Clarinet Book 1 (B & H)</i>	Nos. 16, 17, 18, 19, <u>or</u> 20.

LIST D

Own choice: An **Australian** or **20th century** composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple Time or Compound Time (6/8 only) with no note shorter than a semiquaver (including dotted quaver) and in Major Keys up to 2 sharps and 2 flats **OR** Minor Keys up to 1 sharp and 1 flat. Note range – from E below the staff to A above the staff. Articulations – tongued, slurred, staccato, accents. Swing rhythms may be included and the passage will contain some dynamic markings.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE IV

TECHNICAL WORK: This work must be played from memory.

M.M.: Crotchet = 100, 2 notes per beat.

Articulation: Tongued, slurred, 2 slurred/2 tongued, or 2 slurred/2slurred.

Sustained Notes: 12 seconds even tone or cresc./decresc. Range of Scales.

Scales: Major - D, E, Eb, Ab - 2 octaves.

Harmonic & Melodic Minor - C, F, F#, C# - 2 octaves.

Chromatic - C# - 2 octaves; E - 3 octaves.

Scales in Thirds - E, F Major - 2 octaves.

Arpeggios: of above Major & Minor Scales.

Four works required, one each from each of Lists A, B, C and D.

LIST A

Nelson – <i>Cameos for Solo Clarinet (Ricordi)</i>	Nos. 7, 10 <u>or</u> 12.
Weston – <i>50 Classical Studies (Fentone)</i>	Lazarus – Nos. 15 <u>or</u> 36.
	Demnitz – Nos. 17 <u>or</u> 22.
	Baermann – Nos. 26 <u>or</u> 31.

Weston – *17 Classical Solos for Unaccompanied Clarinet (Fentone)* - BELLINI – No. 3
 Procksch – No. 7
 Gretry – No. 17
 J. Rae – *40 Modern Studies (Universal)* Nos. 19, 20, 21, 23, 24, 26, 27, 28, or 30.
 Walton – *Note Cruncher Book 1 (AWMP)* P.31 – Study in G Major or Study in E Minor
 P.33 – Study in D Major or Study in B Minor.
 P.34 – Study in G Minor.
 P.36 – Study in E^b Major or Study in C Minor.

LIST B

Stuart – <i>Clarinet Fancies (Boston)</i>	Thomas – Gavotte
<i>Clarinet Music for Beginners (Musica Budapest)</i>	Mozart – Romanze – No. 10
<i>Clarinet Music Vol.2 (Musica Budapest)</i>	Beethoven – Polonaise
	Frank – Three Dances
	Telemann - Aria
King – <i>Clarinet Solos Vol.1 (Chester)</i>	Lefevre – Allegro from Sonata No. 3
	Labor – Allegretto - from Quintet for Clarinet, Strings & Piano.
Walton – <i>66 Great Tunes (AWMP)</i>	Bach – Badinerie
	Boccherini – Minuet & Trio
	Brahms – Hungarian Dance
	Mozart – Sonata in C

LIST C

Wastall – <i>Learn As You Play (B & H)</i>	Cole - Suburban Sunday.
Bonetti – <i>Enjoy Playing the Clarinet (OUP)</i>	The Entertainer P.53
Weston – <i>4th Clarinet Album (Schott)</i>	Tschaikowsky – Valse des Fleurs (from the ‘Nutcracker Suite’)
– No. 1	
	Dvorak – Humoreske – No. 7 (Op. 101 No. 7)
Ferguson – <i>Four Short Pieces (Boosey)</i>	Scherzo (No. 2)
Jack Brymer – <i>Clarinet Series – Easy Book 2 (Weinberger)</i>	FAURE – Après un Réve
	Grieg – Springtide
Holland (<i>Allans</i>)	The Fallen Leaf
Walton - <i>66 Great Tunes (AWMP)</i>	Gossec – Tambourin
	Joplin – The Entertainer <u>or</u> New Rag
	Rossini – William Tell Overture
	Strauss – Waltz from Die Fledermaus
Harvey – <i>Jazzy Clarinet 2 (Universal)</i>	Stomping Stella; Wayward Waltz <u>or</u> Back Garden Blues.

LIST D

Own choice: An **Australian** or **20th Century** composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A & B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple or Compound Time which may include a variety of rhythms. Note range – from E below the staff to C above the staff. In Major **OR** Minor Keys up to 2 sharps and 2 flats with dynamic markings. Articulations – tongued, slurred, staccato, accents and tenuto.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE V

TECHNICAL WORK - This work must be played from memory.

M.M. - Crotchet = 80, 4 notes per beat.

Articulation - Tongued, slurred, 2 slurred/2 staccato, 2 slurred/2 slurred.

Sustained Notes - 15 seconds even tone or cresc./delesc. - range of Scales.

Scales: Major - B, A^b, Db/C[#] - 2 octaves; E, F - 3 octaves.

Harmonic & Melodic Minor - C[#], G[#]/A^b - 2 octaves; E, F - 3 octaves.

Chromatic - G - 2 octaves; F - 3 octaves.

Scales in Thirds: D, B^b Major - 2 octaves.

Arpeggios: of above Major & Minor Scales.

Dominant 7th - OF C, F - 2 octaves.

Four works required, one each from each of Lists A, B, C and D.

LIST A

Weston – 50 Classical Studies (Fentone)

Muller – No. 21

Lazarus – No. 24

Blatt – No. 28

Demnitz – No. 29

H. Baermann – No. 33

Weston – 17 Classical Studies (Fentone)

Meyerbeer – No. 1

H. Baermann – No. 15

J. RAE – 40 Modern Studies for Clarinet (Universal) Nos. 22, 25, 29, 31, or 32.

LIST B

Walton – 66 Great Tunes (AWMP)

Traditional – Carnival of Venice

Christmann – Solos for the Clarinet Player (Schirmer) Weber – Concerto No.1 in F minor – 2nd Movement

Handel – Adagio & Allegro from Flute Sonata No.3 in G

Clarinet Music Vol.2 (Musica Budapest)

Stamitz – Rondo

Clarinet Solos Vol.2 ed. KING (Chester)

Molter – Concerto No.4 in D – Moderato

Handel – Three Pieces, arr. KELL (I.M.C.) No. 1 or No. 3.

LIST C

Arnold (Lengnick) - Sonatina – 2nd Movement.

Finzi – Five Bagatelles (Boosey) - Romance – No. 2; or Forlana – No. 4.

Ferguson – Four Short Pieces (Boosey) - Burlesque (No. 4)

Jack Brymer Clarinet Series – Moderate Book 1 (Weinberger) -

Faure – Sicilienne Op. 78

Mendelssohn – Song Without Words - Op.102, No. 3.

CHRISTMANN – Solos for the Clarinet Player (Schirmer) -

SCHUMANN – Fantasy Piece No. 1

HARVEY – Jazzy Clarinet 2 (Universal) - Teasing Tango; Chalumeau Rag;

or Whistling Wally.

Lovelock – Two Pieces for Clarinet & Piano (Rundall Carte) - Romance

Mozkowski – Two Spanish Dances, ed. Lethbridge (OUP) - Any one.

LIST D

Own choice: An **Australian** or **20th Century** composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple or Compound Time which may include a variety of rhythms. The acciaccatura may also be used. In Major Keys up to 3 sharps and 3 flats **OR** Minor Keys up to 2 sharps and 2 flats with dynamic markings. Note range – from E below the staff to C above the staff.

Articulations – tongued, slurred, staccato, accents and tenuto.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE VI

TECHNICAL WORK - This work must be played from memory.

M.M. - Crotchet = 84, 4 notes per beat.

Articulation - Tongued, slurred, 2 slurred/2 staccato, 2 slurred/2 slurred.

Sustained Notes - 15 seconds or more, even tone or cresc./delesc. - range of Scales.

Scales: *Major* - B, D^b/C[#], E^b - 2 octaves; F, G, F[#]/G^b - 3 octaves.

Harmonic & Melodic Minor - B^b, E^b, G[#]/A^b - 2 octaves; G, A, F[#] - 3 octaves.

Chromatic - E^b - 2 octaves; A - 3 octaves.

Scales in Thirds - A, E^b Major - 2 octaves.

Whole Tone Scales - D - 2 octaves.

Arpeggios - of above Major & Minor Scales.

Dominant 7th - OF G, D, B^b - 2 octaves.

Diminished 7th - OF F, A, C[#] - 2 octaves.

Four works required, one each from each of Lists A, B, C and D.

LIST A

Weston – *50 Classical Studies (Fentone)*

Klose – No. 34

Cavallini – No. 39

Muller – Nos. 40 or 42.

Baermann – Nos. 27 or 44.

Weston – *17 Classical Studies (Fentone)*

Adam – No. 13

Beer – No. 14

J. Rae – *40 Modern Studies (Universal)*

Nos. 33, 34, or 39.

LIST B

Christmann – *Solos for the Clarinet Player (Schirmer)* -

Baermann – *Concerto Militaire – 2nd Movement*

Mozart – *Larghetto from Quintet for Clarinet & Strings, K 581.*

Tartini (*arr. Jacob*) (*Boosey*) - *Concertino for Clarinet & String Orchestra – 1st & 2nd Movements.*

Danzi (*Masters*) - *Sonata in B flat – 1st Movement.*

Handel – *Three Pieces, arr. KELL (IMC)* - No. 2

Krommer (*Broekmans*) - *Concerto in E flat Op.36 – 2nd Movement.*

LIST C

Bozza (*Leduc*) - *Aria*

Jack Brymer *Clarinet Series Difficult Book 2 (Weinberger)* - Tomlinson – *Prelude.*

The Romantic Clarinet Collection - arr. Matthew Oxford (*Portland Pub.*) -

Albeniz – *Tango (“España” Op.165, No. 2)*

Busoni - *Elegie (Breitkopf & Hartel)*

Clarinet Solos Vol.2, ed. KING (Chester) - Glazounov – *Allegretto from The Seasons.*

Schumann (*Schirmer*) - *Phantasiestucke (Fantasy Pieces) - Op.73, No. 2.*

Hurlstone – *4 Characteristic Pieces (Emerson)* - Nos 1 & 2 or Nos 3 & 4.

LIST D

Own choice: An **Australian** or **20th Century** composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A & B.

Choice of **two (2)** of the following three sections

SIGHT READING - A passage in Simple or Compound Time which may include changing time signatures. In Major **OR** Minor Keys up to 3 sharps and 3 flats with dynamic markings. More complex rhythms and a variety of articulations may be used. Range of notes – from E below the staff to D above the staff.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE VII

TECHNICAL WORK - This work must be played from memory.

M.M. - Crotchet = 92, 4 notes per beat.

Articulation - Tongued, slurred, 2 slurred/2 staccato, 2 slurred/2 slurred.

Sustained Notes - 20 seconds even tone or cresc./delesc. - range of Scales.

Scales: *Major* - E, F[#]/G^b – 3 octaves.

Harmonic & Melodic Minor - D, E^b, C[#] - 2 octaves; E, F[#] - 3 octaves.

Chromatic - E, F[#]/G^b – 3 octaves.

Scales in Thirds - E, F[#] Major - 3 octaves.

Whole Tone Scales - G, F[#] - 3 octaves.

Arpeggios - of above Major & Minor Scales.

Dominant 7th - OF E, F[#], E^b - 2 octaves.

Diminished 7th - OF D, E^b, C[#] - 2 octaves.

Major should be **E, F[#]/G^b – 3 octaves.**

Chromatic – should be **E, F[#]/G^b – 3 octaves**

Four works required, one each from each of Lists A, B, C and D.

LIST A

Weston – *50 Classical Studies (Fentone)*

BAERMANN – Nos. 32 or 41.

KLOSE - Nos. 35 or 47.

CAVALLINI – No. 37

MULLER – No. 45

Weston – *17 Classical Studies (Fentone)*

BLATT – No. 4

Christmann – *Solos for the Clarinet Player (Schirmer)* - BACH – Allegro (from Flute Sonata in E)

Thurston – *Passage Studies Book 2 (Boosey)*

BOCCHERINI – Rondo for Violoncello

SCHUMANN – The Prophet Bird

J. Rae – 40 Modern Studies (Universal)

Nos. 35, 36, 38 or 40.

LIST B

Brahms – Sonata No. 1 in F Minor Op.120 – 4th Movement (*Boosey*)

Tartini (*Arr. Jacob*) (*Boosey*) - Concertino for Clarinet & String Orchestra - 3rd & 4th Movements.

Saint-Saens (*Durand Ed.*) (*Masters*) - Sonata in D^b - 1st or 2nd Movements.

Weber - Grand Duo Concertant, Op. 48 - 3rd Movement. (*Boosey & Hawkes*)

Christmann - *Solos for the Clarinet Player (Schirmer)* - MOZART - Adagio – from Clarinet Concerto K.622

Mozart (*Boosey*) - Concerto K.622 - 2nd Movement.

Danzi (*Masters*) - Sonata in B^b - 2nd Movement.

Krommer (*Broekmans*) - Concerto in E^b, Op. 36 - 1st Movement.

Lefevre – Sonata in B^b Op.12, No. 1 – 1st & 2nd Movements or 2nd & 3rd Movements (*OUP*)

LIST C

Jack Brymer *Clarinet Series, Difficult Book 1 (Weinberger)* - Previn - Fancy Passing or Passing Fancy.

Ferguson (*Boosey*) - Four Short Pieces - Complete set.

Hyde (*E.M.I.*) - Legend for Clarinet and Piano.

The Romantic Collection - arr. Matthew Oxford (*Portland*) - Tchaikovsky - Snowdrops (Op. 37, No. 4)

Dvorak - Humoreske (Op.101, No. 1)

Martin - 6 Dances (*Boosey & Hawkes*) - Any Three.

LIST D

Own choice: An **Australian** or **20th Century** composition (after 1950) with piano accompaniment. The piece must have similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - As for Grade 6 with the range of notes being from E below the staff to E above the staff.

Other time signatures may be used – e.g. 5/4, 5/8 etc. More complex rhythms and a variety of articulations and dynamics may be used.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

GRADE VIII

TECHNICAL WORK - This work must be played from memory.

M.M. - Crotchet = 100, 4 notes per beat.

Articulation - Tongued, slurred, 2 slurred/2 staccato, 2 slurred/2 slurred.

Sustained Notes - 20 seconds or more - even tone or cresc./decresc.

Scales: *Major* - B, C, Ab - 2 octaves; F, G, A - 3 octaves.

Harmonic & Melodic Minor - B, C, Ab - 2 octaves; F, G, A - 3 octaves.

Chromatic - B, C, Ab - 2 octaves; F, G, A - 3 octaves.

Scales in Thirds - F, A Major - 3 octaves.

Whole Tone Scales - C[#] - 2 octaves; E - 3 octaves.

Arpeggios - of above Major & Minor Scales - Root Position & Inversions – 2 octaves.

Dominant 7th - OF C, F, G, A, B, Ab - Root Position & Inversions - 2 octaves.

Diminished 7th - OF C, F, G, A, B, Ab - Root Position & Inversions - 2 octaves.

Four works required, one each from each of Lists, A, B, C and D.

LIST A

Weston - <i>50 Classical Studies (Fentone)</i>	Cavallini – No. 43 Blatt – No. 46 Klose – No. 48
Weston – <i>17 Classical Studies (Fentone)</i>	C. Baermann – No. 2 Blatt – No. 5
Thurston – <i>Passage Studies Book 2 (Boosey)</i>	Kodaly – Galanta Dances
d’Elia - <i>12 Grandi Studi (Ricordi)</i>	No. 1 <u>or</u> No. 3.

LIST B

Arnold (*Lengnick*) – Sonata for Clarinet & Piano – 1st Movement
Saint-Saens (*Chester*) – Sonata – 1st & 2nd Movements or 4th Movement.
Weber – Grand Duo Concertante Op. 48 – 1st Movement or Last Movement
Christmann – *Solos for the Clarinet Player (Schirmer)* -
Marcello – Sonata in G Major.
Cooke (*Novello*) - Sonata - 4th Movement.
Mozart (*Boosey*) - Concerto in A Major, K.622 – 1st Movement.

LIST C

Jack Brymer – *Clarinet Series Difficult Book 2 (Weinberger)* - WEBER – Rondo Brilliant.
Finzi – *Five Bagatelles (Boosey)* - Fughetta – No. 5
Debussy – *Four Pieces (Musica Rara)* - Any 2 pieces.
Bozza (*Leduc*)- Claribel
Christmann - *Solos for the Clarinet Player (Schirmer)* - Gliere - Valse Triste
Horovitz - Two Majorcan Pieces (*Belwin Mills*) - No. 1 or No. 2.
Jacob - Five Pieces for Clarinet & Piano (*OUP*) - Any Three.

LIST D

Own choice: An **Australian** or **20th Century** composition (after 1950) with piano accompaniment. This piece must have similar musical and technical standard as the Lists A and B.

Choice of **two (2)** of the following three sections

SIGHT READING - As for Grade 7 with the range of notes being from E below the staff to F above the staff.

More complex rhythms and a variety of articulations and dynamics may be used. The Upper

Mordent or Trill may also be included.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL KNOWLEDGE - See Aural Skills / General Knowledge document.

ASSOCIATE (PERFORMER'S DIPLOMA) - A.A.C.M.

REQUIREMENTS:

The examination consists of two parts – (I) Practical and (II) Theoretical. The Diploma is not granted until a Pass Mark (Merit standard) is obtained in both parts. It is not necessary to take the Practical and Theoretical examinations at the same period, but the whole examination should be completed in five years.

A Candidate who is unsuccessful in one section or both may re-enter but there will be no reduction in fees. Diploma Candidates will be examined by two examiners.

PART I - PRACTICAL

PROGRAMME –One work each from Lists A, B, C and D. The full programme must be representative of four different composers and styles. Complete works must be performed. A concert standard of performance will be expected.

MEMORY: At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

LIST A

Bozza - *14 Etudes de Mechanisme (Leduc)* - No. 9, or No. 12.
D'Eli - *12 Grandi Studi (Ricordi)* - No. 2 or No. 4.
Mayer - *Raga Music for Solo Clarinet (Lengnick)*
Stravinsky - *Three Pieces for Solo Clarinet (Chester)* - Any 2 pieces.

LIST B

Arnold - *Sonatina (Lengnick)*
Brahms - *Sonata Op. 120, No. 1 in F Minor (Fischer)*
Cooke - *Sonata (Novello)*
Crussell - *Concerto Op. 5 (Sikorski)*
Mozart - *Concerto K.622 – 2nd and 3rd Movements (Boosey)*
Poulenc - *Sonata (Chester)*
Stamitz - *Concerto No. 3 in B^{flat} (Peters)*
Weber - *Concerto No. 1 in F Minor – 3rd Movement. (Boosey)*
Tartini/JACOB - *Concertino*

LIST C

Benjamin - *Le Tombeau de Ravel (Boosey & Hawkes)*
Bozza - *Fantasia Italiene (Leduc)*
Debussy - *Four Pieces for Clarinet & Piano – any 3 pieces (Musica Rara)*
Finzi - *Five Bagatelles – any three. (Boosey)*
Martinett - *Pieces pour Clarinette and Piano (Billaudot)*
Stevens - *Suite for Clarinet and Piano (Peters)*

LIST D

Own choice: An **Australian** or **20th Century** composition with or without piano accompaniment. Any idiom or genre acceptable. Piece to have technical and educational values, and to be of the same standard of difficulty as other pieces on the List.

GENERAL KNOWLEDGE – A thorough understanding of the music, composers and periods presented is expected. In addition, a knowledge of other works by these composers and their contemporaries is required. Questions will be asked from the Pianoforte Score.

GENERAL IMPRESSION - will include presentation, conversation and overall performance.

PART II - THEORETICAL (3 hours)

(1) Notation, time and key signatures, intervals, musical terms and transcription of four parts in Open Score, Soprano, Alto, Tenor and Bass.

- (2) Exercises in four part on Major and Minor triads and their inversions, the first inversion of the diminished triad on the leading note, the augmented triad on the mediant of a minor key in root position only, the dominant seventh and its inversions, the four named cadences.
- (3) Harmony in four parts of a simple eight bar melody, using common chords and their first inversions and the second inversion of the tonic chord. This should include unaccented passing and auxiliary notes.
- (4) General questions on form, its application and relevance to musical development from Baroque to present day – Dance Suite, Prelude and Fugue, Sonata Form, Air and Variations, Jazz forms

ASSOCIATE (TEACHER'S DIPLOMA) - A.A.C.M. (T.D.)

REQUIREMENTS

The examination consists of two parts – Practical and Theoretical. The Diploma is not granted until a Pass (merit standard or above) is obtained in both parts. It is not necessary to take the Practical and Theoretical examinations at the same period, but the whole examination should be completed in five years.

A Candidate who is unsuccessful in one section or both may re-enter but there will be no reduction in fees.

Diploma Candidates will be examined by two examiners.

Candidates must be at least 18 years of age.

PART I - PRACTICAL

TECHNICAL WORK - This work must be played from memory.

M.M. - Crotchet = 108, 4 notes per beat.

Articulation - Tongued, slurred, 2 slurred/2 staccato, 2 slurred/2 slurred.

Range of Scales and Arpeggios - 3 octaves where possible.

Scales: All Major Scales.

All Harmonic & Melodic Minor Scales.

All Chromatic Scales.

Major Scales in Thirds - in any Key.

Whole Tone Scales - B, C, E^b.

Arpeggios - of all Major & Minor Scales - Root Position & Inversions.

Dominant 7th - OF all keys - Root Position & Inversions.

Diminished 7th - OF all keys - Root Position & Inversions.

PROGRAMME:-

LIST A One piece to be chosen from the following list.

Arnold - Sonatina (*Lengnick*)

Debussy - Four Pieces for Clarinet & Piano.

Polenc - Sonata (*Chester*)

Saint-Saens - Sonata (*Chester*)

GRADE REPERTOIRE

Sixteen (16) pieces to be chosen from the pieces listed in this Syllabus for Grades II to VI. You must choose 4 pieces from List A, 4 pieces from List B, 4 pieces from List C and 4 pieces from List D. **The programme must include at least one piece from each Grade level.**

TEACHING KNOWLEDGE:

- (1) To explain Clarinet technique, including breathing, rhythm and phrasing. Candidates may demonstrate the above on their instrument if desired.
- (2) To carry on a discussion on the basic principles of performance and on any problems relating to the teaching of set studies and pieces on the Syllabus from Grade I to Grade VI inclusive.
- (3) Harmonic progressions, interpretation, style and form of set pieces. A knowledge of the Composers, their periods and Contemporaries, and also some knowledge of other works by these Composers is required.
- (4) Some knowledge of Australian Music and its development with reference to performers and composers.

SIGHT READING - A test within the limits of the technical skill required for this Diploma.

AURAL SKILLS - See Aural Skills / General Knowledge document.

GENERAL IMPRESSION - will include presentation, conversation and overall performance.

PART II - THEORETICAL - There are two papers.

PAPER I (3 Hours)

- (1) Notation, time and key signatures, intervals, musical terms and transcription of four parts in open score, Soprano, Alto, Tenor and Bass.
- (2) Exercises in four part of major and minor triads and their inversions, the first inversion of the diminished triad on the leading note, the augmented triad on the mediant of a minor key in root position only, the dominant seventh and its inversions, the four named cadences and easy modulations may occur.
- (3) Harmony in four parts using common chords and their first inversions and the second inversion of the tonic chord. This should include unaccented passing and auxiliary notes.
- (4) General questions on form. Candidates, if required, will be expected to use short musical quotations from their Practical Programme.

PAPER II - TEACHING PAPER (3 Hours)

Teaching questions referring to the teaching of:-

- (1) Notation, time and technique.
- (2) Aural training and creativity.
- (3) Repertoire (up to and including Grade VI standard)
- (4) Psychology and teaching methods.

LICENTIATE (PERFORMER'S DIPLOMA) - L.A.C.M.

REQUIREMENTS

The examination consists of two parts – (I) Practical and (II) Theoretical. The Diploma is not granted until a Pass Mark (Merit standard) is obtained in both parts. It is not necessary to take the Practical and Theoretical examinations at the same period, but the whole examination should be completed in five years.

A Candidate who is unsuccessful in one section or both may re-enter, but there will be no reduction in fees.

Diploma candidates will be examined by two examiners.

PART I - PRACTICAL

PROGRAMME –One work each from Lists A, B, C and D. The full programme must be representative of four different composers and styles. Complete works must be performed. A concert standard of performance will be expected.

MEMORY: At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

LIST A

Puddy - *Orchestral Extracts - Clarinet (TCL)*

Candidates are to prepare **all** the extracts and will be required to play any of these extracts as requested by the Examiners.

LIST B

Milhaud - Duo Concertant (*Heugal*) (*Presser*)

Reger - Sonata, Op. 107 (*Bote & Bock*)

Schumann - Fantasiestucke Op. 73 (*Schirmer*)

Spohr - Concerto No. 3 in F Minor (*Kalmus*)

Variations of a Theme of Danzi, Op. 81 (*Musica Rara*)

LIST C

Bartok - Contrasts for Clarinet, Violin and Piano (*Boosey & Hawkes*)
Desportes - La Naissance du Papillon (*Billaudot*)
Finzi - Five Bagatelles (*Boosey*)
Lutoslawski - Dance Preludes (*Chester*)
Piston - Suite (*AMP*)

LIST D

Own choice: An **Australian** or **20th Century** composition with or without piano accompaniment. Any idiom or genre acceptable. Piece to have technical and educational values, and to be of the same standard of difficulty as other pieces on the List.

GENERAL KNOWLEDGE - A thorough understanding of the music, composers and periods presented is expected. In addition, a knowledge of other works by these composers and their contemporaries is required. Questions will be asked from the Pianoforte Score.

GENERAL IMPRESSION - will include presentation, conversation and overall performance.

PART II - THEORETICAL (3 Hours)

- (1) Notation, time and key signatures, intervals, words, marks and signs relating to tone, tempo, style and expression.
- (2) The rendering of ornaments, embellishments and abbreviations.
- (3) Harmony in two, three and four parts up to the Dominant Seventh and its inversions, analysis of chords, adding parts to a simple melody or bass (figured or unfigured), modulation to nearly related keys, unessential notes including suspensions.
- (4) Style and influence of composers of clarinet music of all periods and their work.

LICENTIATE (TEACHER'S DIPLOMA) - L.A.C.M. (T.D.)

REQUIREMENTS

The examination consists of two parts – (I) Practical and (II) Theoretical. The Diploma is not granted until a Pass Mark (Merit standard) is obtained in both parts. It is not necessary to take the Practical and Theoretical examinations at the same period, but the whole examination should be completed in five years.

A candidate who is unsuccessful in one section or both may re-enter but there will be no reduction in fees.

Candidates must have attained the age of 18 years before entering for the Licentiate Diploma.

Diploma candidates will be examined by two examiners.

PART I - PRACTICAL

TECHNICAL WORK - This work must be played from memory.

M.M. - Crotchet = 108, 4 notes per beat.

Articulation - Tongued, slurred, 2 slurred/2 staccato, 2 slurred/2 slurred.

Range of Scales & Arpeggios - 3 octaves where possible.

SCALES: All Major Scales

All Harmonic & Melodic Minor Scales

Chromatic Scales on any note.

Scales in Thirds - All Major Scales.

Whole Tone Scales - Commencing on any note.

Arpeggios - of all Major & Minor Scales - Root Position & Inversions.

Dominant 7th OF all keys - Root Position & Inversions.

Diminished 7th OF all keys - Root Position & Inversions.

PROGRAMME -

One unaccompanied work required from the following list.

LIST A

Christmann - *Solos for the Clarinet Player (Schirmer)* - BACH - Allegro.

Clarinet Passage Studies (Thurston) - Boccherini - Rondo.

One accompanied work required from the following list.

LIST B

Weber - Grand Duo Concertante, Op. 48 (*Boosey & Hawkes*)

Finzi - Five Bagatelles - complete set (*Boosey*)

Milhaud - Scaramouch - any 3 movements.

Schumann - Fantasiestucke, Op. 73.

Sixteen (16) pieces to be chosen from the pieces listed in this Syllabus for Grades IV to VIII. You must choose 4 pieces from List A, 4 pieces from List B, 4 pieces from List C and 4 pieces from List D. **The programme must include at least one piece from each Grade level.**

TEACHING KNOWLEDGE:

- (1) To explain all aspects of Clarinet technique as required by the Examiners. Candidates may demonstrate the above on their instrument if desired.
- (2) To carry on a discussion on the basic principles of performance and on any problems relating to the teaching of set pieces on the Syllabus from Grade I to Grade VIII inclusive.
- (3) Harmonic progressions, interpretation, style and form of set pieces. A knowledge of the Composers, their periods and Contemporaries, and also some knowledge of other works by these Composers is required.
- (4) To show a knowledge of Australian music regarding style and development, with reference to performers and composers.

SIGHT READING - A test set within the limits of the technical skill required for this Diploma.

AURAL SKILLS – See Aural Skills / General Knowledge document.

GENERAL IMPRESSION - will include presentation, conversation and overall performance.

PART II - THEORETICAL - There are two papers.

PAPER I - (3 hours).

- (1) Notation, time and key signatures, intervals, words, marks and signs relating to tone, tempo, style and expression.
- (2) The rendering of ornaments, embellishments and abbreviations.
- (3) Harmony in two, three and four parts up to the Dominant Seventh and its inversions, analysis of chords, adding parts to a simple melody or bass (figured or unfigured), modulation to nearly related keys, unessential notes including suspensions.
- (4) Style and influence of composers of clarinet music of all periods and their work.

PAPER II - A paper on Teaching (3 hours).

- (5) The art of teaching: to outline courses of study for different types of students; to name suitable studies and pieces for the gradual development of technique, giving composer's name and opus number.
- (6) To name studies for specific difficulties; e.g. phrasing, fingering, scale work, arpeggios, octave leaps etc. Candidates will be expected to write out the opening bars and state the name of the Composer.
- (7) Style and influence of Composers of Clarinet Music of all periods with their work.
- (8) To add correct phrasing and breath marks to a given passage with suitable marks of expression.

FELLOWSHIP DIPLOMA - F.A.C.M.

Only candidates holding a Diploma of Licentiate Pianoforte (Teachers or Performers) from a recognised examining body are permitted to sit for the Fellowship Diploma.

NOTE: Authorised copies of the works to be played and programme need to be forwarded to the secretary at least 4 weeks prior to the examination.

Diploma candidates will be examined by two examiners.

REQUIREMENTS

This exam will be delivered in the form of a recital with an audience. A programme should be available to audience and examiners with notes on the pieces played, the composers and performer biographical information.

A RECITAL STANDARD OF PERFORMANCE IS ESSENTIAL.

MEMORY: At least ONE LIST is to be performed from memory. Any additional memory work by the candidate is optional.

PROGRAMME –One work each from Lists A, B, C and D. The full programme must be representative of four different composers and styles. Complete works must be performed. **NOTE Cadenzas are required.**

LIST A

Candidates are to prepare a major unaccompanied work.

LIST B

Candidates are to prepare a major Concerto for Clarinet from the Classical period.

LIST C

Candidates are to prepare any major Romantic work written before 1900.

LIST D

Candidates are to prepare a major work composed since 1950 for Clarinet and Piano. Any idiom or genre is acceptable. This piece must have similar musical and technical standard as other pieces on the list.

GENERAL IMPRESSION - will include presentation, conversation and overall performance.