

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces.
For guidance on selecting and approving free choice pieces please [click here](#)

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Ridout	Concertino (Complete)	N/A	Emerson Edition 87
Harvey	No.3 Hinson	Three Harveysonian Showpieces	Reedimensions RD033
Mozart	Concerto in A K.622 1 st Movt: Allegro	N/A	A or Bb editions Boosey and Hawkes
Mozart	Concerto in A K.622 3 rd Movt: Rondo	N/A	A or Bb editions Boosey and Hawkes
Poulenc	Sonata 3 rd Movt	N/A	Chester CH61763
Arnold	Sonatina 1 st Movt: Allegro con brio	N/A	Lengnick AL1000
Rae	Southwold Sonatina No.3 Off to the Nelson	N/A	Reedimensions RD001
Gomez	Lorito (Caprice)	N/A	Lazarus
Schumann	Fantasiestücke Op.73 for A or Bb Clarinet No.3	N/A	Henle HN416
Weiner	Peregi Verbunk (Complete)	N/A	EMB
McCabe	No.3 Fantasy	Three Pieces for Clarinet	Novello NOV120135
Bernstein	Sonata 2 nd Movt: Andantino	N/A	Boosey
Horovitz	Sonatina 3 rd Movt	N/A	Novello NOV120541
Finzi	Five Bagatelles Op.23 Fughetta	N/A	Boosey
Bowen	Clarinet Sonata, Op.109 1 st Movt: Allegro Moderato	N/A	Emerson
Harvey	No.2	Twelve Serial Studies	Reedimensions RD012
Bennett	Sonatina for Solo Clarinet 1 st Movt	N/A	Novello NOV120549
Arnold	Fantasy	For Clarinet	Faber
Harris	Sonata da Camera 1 st and 2 nd Movt.	N/A	Queen's Temple QT2

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 3](#)

PLUS

Scales from Memory *OR* Jazz Scales from Memory:

Perform the scales from memory required for this grade from the sheet

[Page 4](#) *OR* [Page 5 \(Jazz\)](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 3](#)

PLUS

Alternative to Scales from Memory:

Perform the alternative to scales from memory required for this grade from the sheet

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Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

[Page 9](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 11](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 9](#)

PLUS

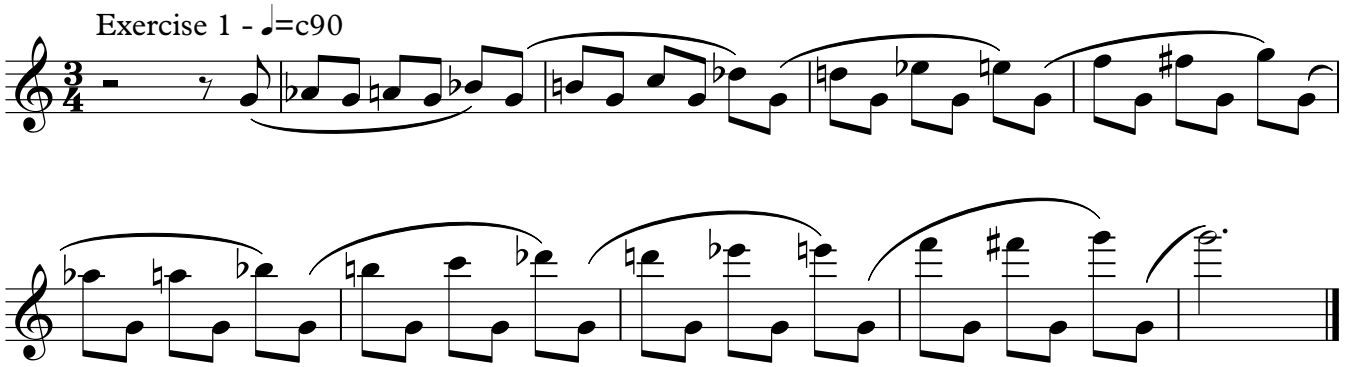
Duet:

Perform the duet for this grade

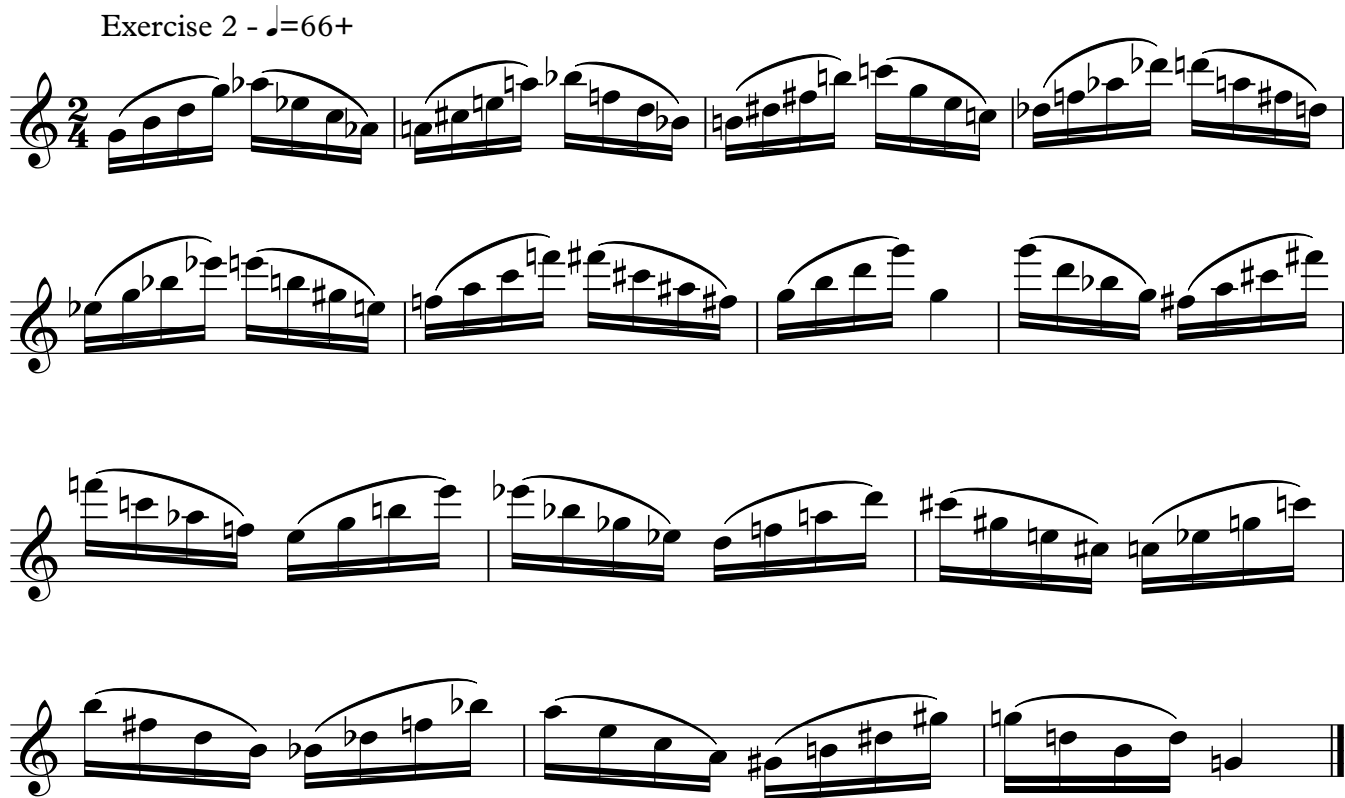
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Technical Exercises

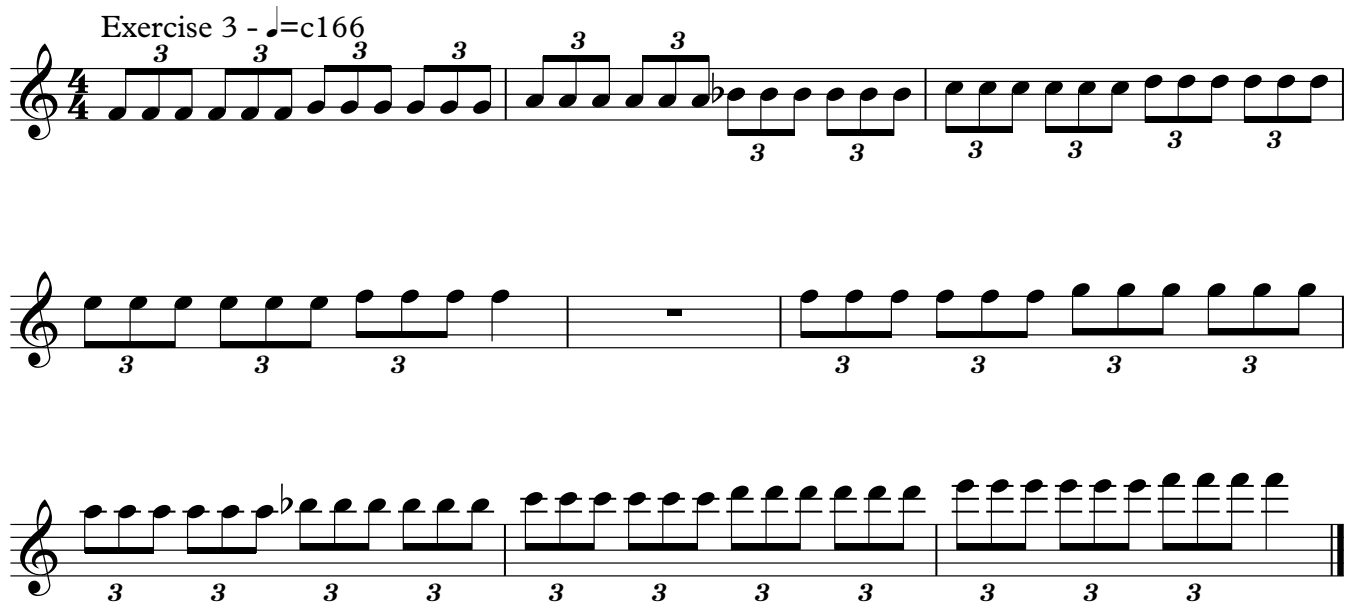
Exercise 1 - ♩=c90



Exercise 2 - ♩=66+



Exercise 3 - ♩=c166



Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

♩=120

B major scale - 2 octaves



F# major scale - 3 octaves



F# melodic minor scale - 3 octaves



G harmonic minor scale - 3 octaves



♩=114

Dominant 7th in B - 3 octaves



Diminished 7th on F# - 3 octaves



Whole tone scale on Eb - 2 octaves



♩=80

G chromatic scale - 3 octaves



♩=76

F# major arpeggio - 3 octaves



Eb minor arpeggio - 3 octaves



Jazz Scales & Arpeggios from Memory

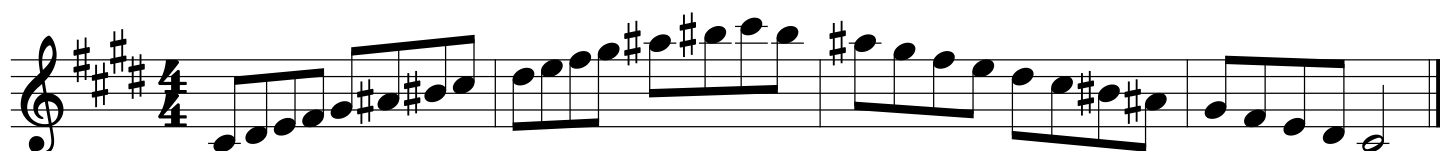
For the examination, the candidate should be asked to perform all starred (**) scales and arpeggios below, plus any other two items from memory. They should perform each scale and arpeggio either tongued or slurred and in either straight or swung rhythm, as requested by the teacher. The teacher should aim for an even distribution of these articulations and rhythms. The tempo given is the minimum speed for scales and arpeggios.

♩ = 120

C harmonic minor scale, two octaves



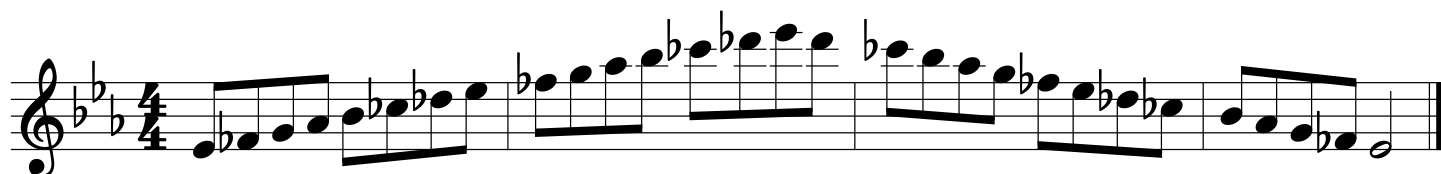
** C# jazz melodic minor scale, two octaves



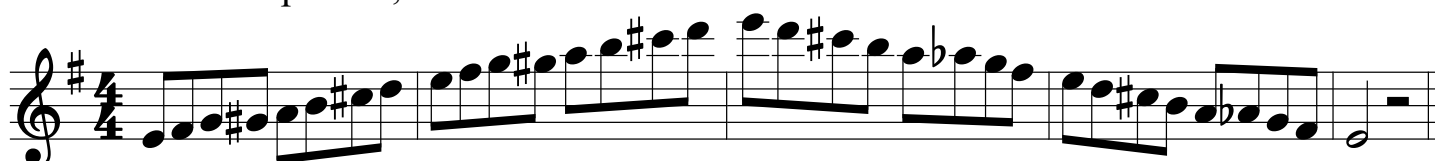
Lydian dominant scale on D, two octaves



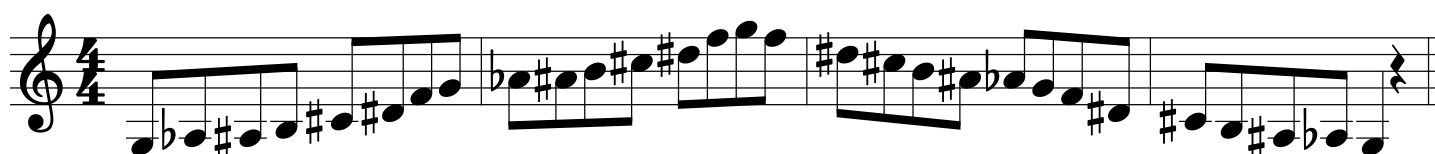
** Phrygian dominant scale on Eb, two octaves



** E minor bebop scale, two octaves



** G altered scale, two octaves



Clarinet Grade Eight

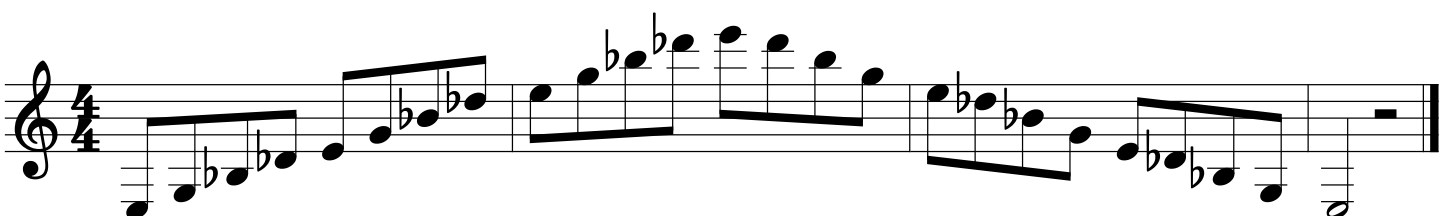
** F major bebop scale, three octaves



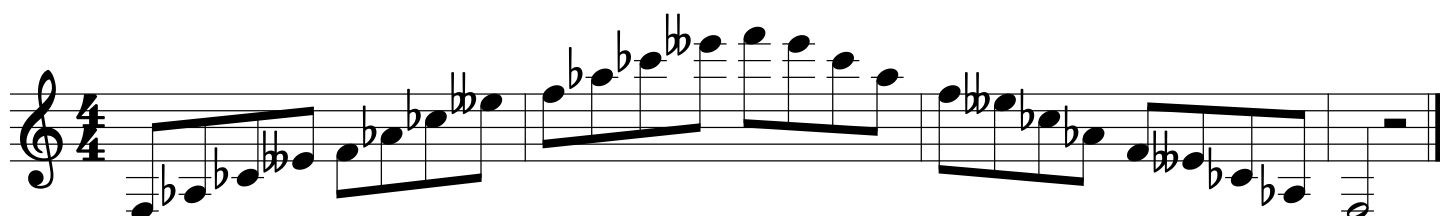
** G major bebop scale, three octaves



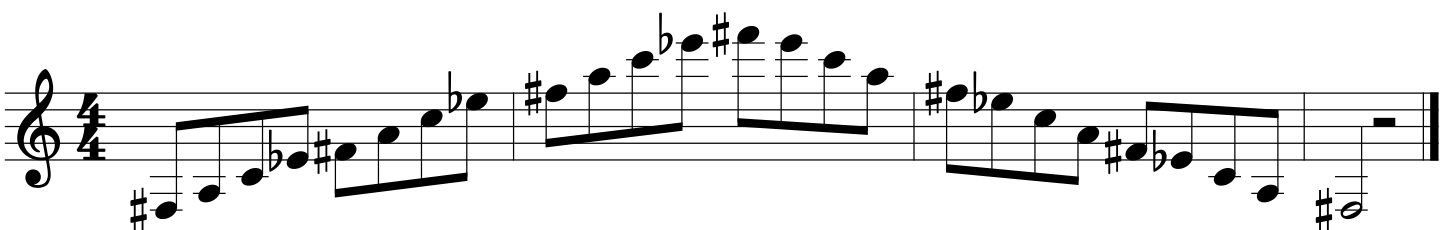
** Diminished 7th arpeggio on E, three octaves



Diminished 7th arpeggio on F, three octaves



** Diminished 7th arpeggio on F#, three octaves



Alternative to Scales from Memory

The following do not need to be played from memory. For the examination, perform all the starred (**) scales and arpeggios below, plus any two other items. All tempi given are minimum speeds.

♩=120

B major scale - 2 octaves



** F# major scale - 3 octaves



Db major scale - 2 octaves



** F# melodic minor scale - 3 octaves



Eb harmonic minor scale - 2 octaves



** G harmonic minor scale - 3 octaves



♩=114

** Dominant 7th in B - 3 octaves



** Diminished 7th on F# - 3 octaves



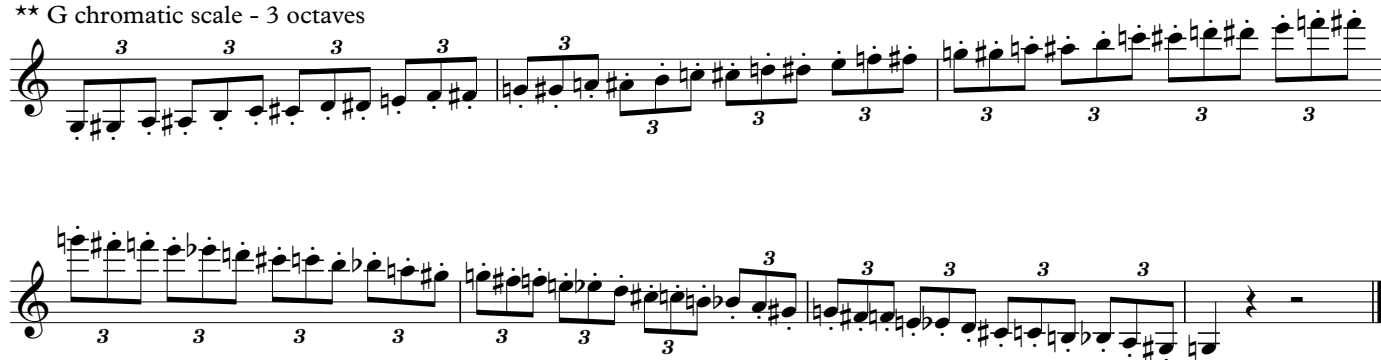
** Whole tone scale on Eb - 2 octaves



Clarinet Grade Eight

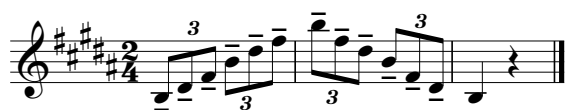
♩=80

** G chromatic scale - 3 octaves

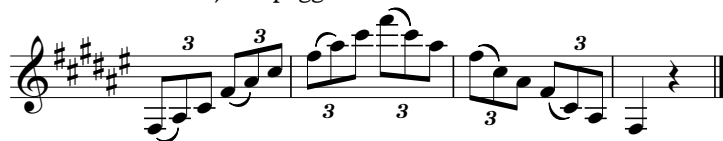


♩=76

B major arpeggio - 2 octaves



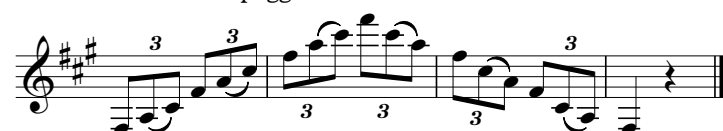
F# major arpeggio 3 octaves



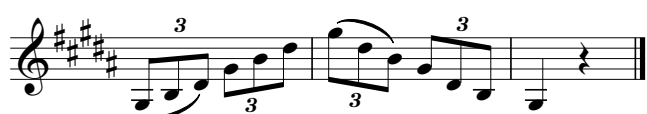
Db major arpeggio - 2 octaves



F# minor arpeggio - 3 octaves



G# minor arpeggio - 2 octaves



Eb minor arpeggio 2 octaves



** G minor arpeggio - 3 octaves



Reading Skills

Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not clapped).

1

$\text{♩} = 244$

candidate

metronome

2

$\text{♩} = 80$

3

$\text{♩} = 104$

♩=200

4

Musical score for 4 staves, 7/8 time signature, tempo 200. The score consists of two systems of two staves each. The first system has a rest on the top staff and eighth-note patterns on the bottom staff. The second system has eighth-note patterns on both staves.

♩ = 90

5

Musical score for 5 staves, 4/4 time signature, tempo 90. The score consists of two systems of two staves each. The first system has triplets and quintuplets on the top staff and eighth-note patterns on the bottom staff. The second system has eighth-note patterns on both staves.

♩. = 62

6

Musical score for 6 staves, 9/4 time signature, tempo 62. The score consists of two systems of two staves each. The first system has dotted half notes and eighth-note patterns on the top staff and dotted half notes on the bottom staff. The second system has eighth-note patterns on the top staff and dotted half notes on the bottom staff.

Listening Skills

The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

Only the teacher should have this sheet in front of them during the exam.

For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing notes from a chord.

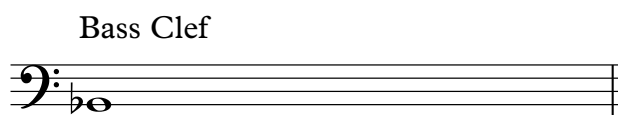
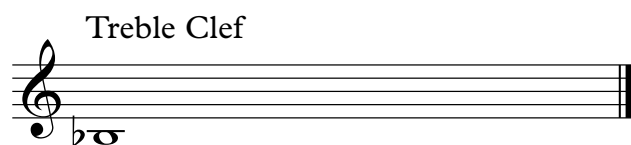
I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest. We shall do this for 4 chords.



Test 2 - Scales

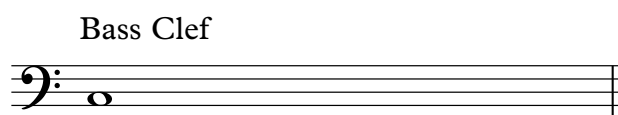
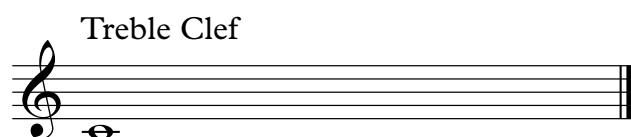
I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.



Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.



Clarinet 1 (Candidate)

Select one of the following duets

Clarinet 2

Romantic Dream

Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

Andante - Espressivo

1 *mf*

2 *mf* *sim*

mp *cresc*

mp *cresc*

f *mf* *cresc* *dim*

f *mf* *cresc* *dim*

mp *cresc*

mp *cresc*

f

f

dim mp

dim mp

Contra-Punkt

Decisively!

1 *f*

2 *f*

The musical score consists of seven systems, each with two staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. Dynamic markings include *p* (piano), *cresc* (crescendo), *ff* (fortissimo), and *p subito < f* (piano subito then crescendo to forte). Articulation marks like accents and slurs are used throughout. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the second system and remains there for the rest of the piece.

Clarinet Grade Eight

The musical score is written for two staves, likely representing the right and left hands of a clarinet. The first system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music, starting with a dynamic marking of *p* (piano) and a *cresc* (crescendo) marking. The bottom staff begins with a bass clef and a key signature of one flat (Bb). It contains four measures of music, starting with a dynamic marking of *p* and a *cresc* marking. The second system also consists of two staves. The top staff continues the melody from the first system, ending with a double bar line. The bottom staff continues the bass line, featuring a *ff* (fortissimo) dynamic marking and a *v* (accents) marking. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs.

Syllabus Guidance

- The teacher is encouraged to speak to the candidate during the exam to put them at ease or to help them understand what is being requested. For more guidance on conducting/taking the exam [click here](#).
- The recording should not be turned off at any point during the exam until all elements of the assessment have been completed. For more recording advice [click here](#).
- For Practical Grades follow the above syllabus requirements. To learn about Performance Grade requirements please [click here](#).
- To learn more about how our exams are marked visit our Marking Criteria Page [here](#).

Recital Guidance - Practical & Performance Grades:

- Repeats are optional for MTB Exams, however, they are encouraged as they are often structurally important and can offer opportunities to display greater dynamic and expressive variation.
- All D.C. and D.S. marks should be observed (unless the syllabus specifies otherwise).
- The candidate should introduce each piece they are about to perform by stating its title.
- The teacher may help the candidate tune up before the exam begins. This should be done before starting the recording.
- Recorded accompaniments are acceptable as an alternative to a live accompanist. Make sure it is played on a different device to the one recording the exam.
- The composer's dynamics, phrasing etc should be observed in the pieces. Any editorial markings may be altered to allow for a personal interpretation. Where a piece contains no, or only limited, dynamic and expressive markings, the candidate is encouraged to include their own additional dynamic or expressive elements.
- Where a candidate presents Free Choice repertoire these must be of the correct grade standard. If such pieces fall below the required grade standard then examiners may reflect this in their marking. Free Choice Guidance can be found [here](#).
- Candidates wishing to submit 2 or more pieces with Jazz improvisation may do so as part of our free choice options, these will be marked by a Jazz specialist who will normally specialise in that section of instruments (i.e. Wind, Brass etc).

Technical & Musicianship Guidance - Practical Grades:

- The tempi given for the technical section exercises (scales from memory/technical exercises etc.) are minimum speed requirements.
- There are no unprepared elements in an MTB exam. All Technical and Musicianship elements should be practised by the candidate prior to taking the exam.
- If the Listening Skills fall outside of the candidate's vocal range, they may be transposed. However, all exercises within a test must be transposed by the same interval.
- For the duet option, the teacher part may be performed by the teacher, another pupil or any suitable player on any instrument from the same family (wind/brass/strings etc) with octave transpositions made as necessary. Alternatively, a recording can be used for the teacher part during the exam.
- Duets set in the Musicianship section cannot to be used as recital pieces.