

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
Anon.	English Sea Shanty 'Drunken Sailor' No.11	The Really Easy Clarinet Book arr. Davies & Harris	Faber
Gershwin	Funny Face No.1	Easy Gershwin for Clarinet, arr. Davies and Harris	(Bb edition: OUP; C edition: OUP archive/Allegro)
Rae	Sundown	In The Groove	Reedimensions RD037
Reade	Prelude	First Book of Clarinet Solos F	Faber
Trad.	Riding on a Donkey	First Book of Clarinet Solos F	Faber
Trad.	Hatikvah	First Book of Clarinet Solos F	Faber
Weber	Lullaby No.9	The Really Easy Clarinet Book arr. Davies & Harris	Faber
Purcell	Rigaudon	Ten Easy Tunes	Fentone F456)
Brahms	The Sandman	Ten Easy Tunes	Fentone F456)

MTB Grade 1 Clarinet

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Trad.	Shepherd's Hey	The First Book of Clarinet Solos arr. Davies and Reade	Faber
Soloviev-Sedoy	Moscow Nights	Abracadabra Clarinet Repertoire	Black
Schubert	German Dance	Bravo! Clarinet arr. Barret	Boosey & Hawkes/MDS
Norton	Crumbs	The Microjazz Clarinet Collection 1	Boosey & Hawkes
Norton	How Graceful	The Microjazz Clarinet Collection 1	Boosey & Hawkes
Pilling	Chalumeau	Seven Simple Pieces	Forsyth
Rae	No.3 Relay	Track and Field	Reedimensions RD047
Lyons	No.6	Clarinet Studies	Useful U30
Rae	No.2 Javelin	Track and Field	Reedimensions RD047
Lyons	No.7	Clarinet Studies	Useful U30
Rae	No.12 Blue Waltz	38 More Modern Studies for Solo Clarinet	Universal Edition UE21554

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

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PLUS

Scales from Memory:

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

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Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

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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

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PLUS

Listening Skills:

Sing the prepared aural tests for this grade

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Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

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Duet:

Perform the duet for this grade

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MTB Technical Exercises

for Clarinet



Grade 1

Exercise 1 - Slowly (for tone)

Exercise 2 - ♩=c104 (for tonguing and fingers)

Exercise 3 - Slurs ♩=c80

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.

Scales ♩ = 50 Arpeggios triplet ♩ = 72

F major scale



G major scale



A minor harmonic scale (only one version harmonic OR melodic required)



A minor melodic scale



F major arpeggio



G major arpeggio



A minor arpeggio



Alternative to Scales from Memory

the following do not need to be played from memory. For the examination, perform *all* the following. All tempi given are minimum speeds.

Scales ♩=50 Arpeggios triplet ♩=72

F major scale

Musical notation for the F major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of one flat (Bb). It begins with a forte (*f*) dynamic marking. The scale consists of two phrases: an ascending phrase and a descending phrase, each spanning two measures.

F major scale with rhythmic pattern

Musical notation for the F major scale in 4/4 time with a rhythmic pattern. The scale is written on a treble clef staff with a key signature of one flat (Bb). The rhythmic pattern consists of eighth notes in the first measure, followed by eighth notes in the second measure, and then quarter notes in the third and fourth measures.

G major scale

Musical notation for the G major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic marking. The scale consists of two phrases: an ascending phrase and a descending phrase, each spanning two measures.

A minor harmonic scale

Musical notation for the A minor harmonic scale in 4/4 time. The scale is written on a treble clef staff with a key signature of no sharps or flats. It begins with a piano (*p*) dynamic marking. The scale consists of two phrases: an ascending phrase and a descending phrase, each spanning two measures.

A minor harmonic scale with rhythmic pattern

Musical notation for the A minor harmonic scale in 4/4 time with a rhythmic pattern. The scale is written on a treble clef staff with a key signature of no sharps or flats. The rhythmic pattern consists of eighth notes in the first measure, followed by eighth notes in the second measure, and then quarter notes in the third and fourth measures.

F major arpeggio

Musical notation for the F major arpeggio in 3/4 time. The arpeggio is written on a treble clef staff with a key signature of one flat (Bb). It begins with a forte (*f*) dynamic marking. The arpeggio consists of two phrases: an ascending phrase and a descending phrase, each spanning one measure.

G major arpeggio

Musical notation for the G major arpeggio in 3/4 time. The arpeggio is written on a treble clef staff with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic marking. The arpeggio consists of two phrases: an ascending phrase and a descending phrase, each spanning one measure.

A minor arpeggio

Musical notation for the A minor arpeggio in 3/4 time. The arpeggio is written on a treble clef staff with a key signature of no sharps or flats. It begins with a forte (*f*) dynamic marking. The arpeggio consists of two phrases: an ascending phrase and a descending phrase, each spanning one measure.

MTB Exams - Listening Skills (Aural tests) Grade 1

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.

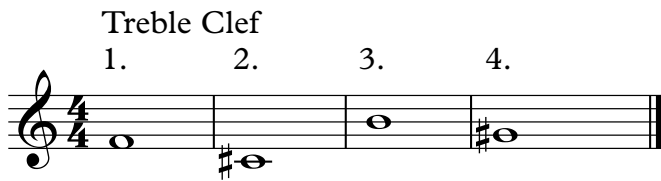
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

I shall play a note and then you shall sing it back. We shall do this for 4 different notes.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.



2.



3.



4.



Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

Treble Clef

1.



2.



3.



Bass Clef

1.



2.



3.



MTB Exams Duets

Clarinet

Grade 1

[Click here to find exam speed duet recordings](#)

[Click here to find practise speed duet recordings](#)

Clarinet 1 (Candidate)

Clarinet 2

Select ONE of the following duets

1. Shining Bright

1 **Andante - Dreamily!**

Musical score for 'Shining Bright' in 4/4 time, key of D major. The score is for two clarinets. It consists of three systems of staves. The first system (measures 1-5) has dynamics *mf*, *mp*, and *f*. The second system (measures 6-8) has dynamics *p* and *mp*. The third system (measures 9-12) has dynamics *mf* and *p*. The piece ends with a double bar line.

2. Hocus Pocus

Jane Finch

1 **Moderato - spookily**

Musical score for 'Hocus Pocus' in 4/4 time, key of D major. The score is for two clarinets. It consists of two systems of staves. The first system (measures 1-4) has dynamics *mp* and *mp*. The second system (measures 5-8) has dynamics *f* and *f*. The piece ends with a double bar line.

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.