

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 |
|-----------------|--------------------------------------|--|----------------------------|
| Harvey | Miltonality | N/A | Reedimensions RD006 |
| Wilson | No.2 Semplice | Blue Sonatine | Reedimensions RD046 |
| Mozart | Minuet and Trio 2 nd Movt | Divertimento No.3, K.439b/3 Arr. Dobree | Chester/Music Sales |
| Mozart | 3 rd Movt: Adagio | Divertimento No.3, K.439b/3 Arr. Dobree | Chester/Music Sales |
| Hinson | Campanella di Povo | N/A | Reedimensions RD070 |
| Mozart | Divertimento No.3 K.439b/3 | Arr. Dobree | Chester/Music Sales |
| Rae | No.2 Harbour Reflections | Southwold Sonatina | Reedimensions RD001 |
| Reade | No.5 Summer | Suite, The Victorian Kitchen Garden | Weinberger/FM Distribution |
| Arnold | 2nd Movt: Andantino | Sonatina for Clarinet | Lengnick/FM Distribution |
| Pentith | Movement | N/A | Emerson Edition 479 |

MTB Grade 5 Clarinet

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|-----------------|-------------------------------------|--|------------------------------|
| Harvey | Suite in Baroque Form No.4 Gigue | N/A | Reedimensions RD004 |
| Lane | Malaguena No.1 | Three Spanish Dances for Clarinet & Piano | Goodmusic |
| Mozart | Sonata No.3 | Four Church Sonatas | Boosey |
| Norton | Carthorse Rag | The Microjazz Clarinet Collection | Boosey |
| Norton | Puppet Theatre | The Microjazz Clarinet Collection | Boosey |
| Goatley | Summer Evening at Bryanston | N/A | Emerson Edition 455 |
| Wright | Improvisation for Solo Clarinet | N/A | Emerson Edition 397 |
| Rae | No.14 Heptathlon | Track and Field | Reedimensions RD047 |
| Stark | No.50 | 80 Graded Studies for Clarinet Book 1 | Faber |
| Lazarus | No.56 | 80 Graded Studies for Clarinet Book 2 | Faber |
| Rae | No.26 Black Puddin' Jig | 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

[Page 7](#)

PLUS

Duet:

Perform the duet for this grade

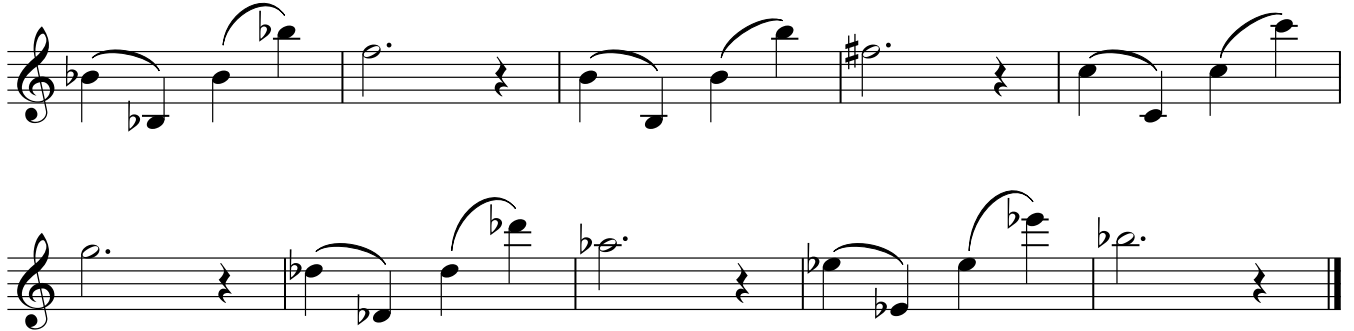
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MTB Technical Exercises

Clarinet

Grade 5

Exercise 1 - (for tone) ♩=c72



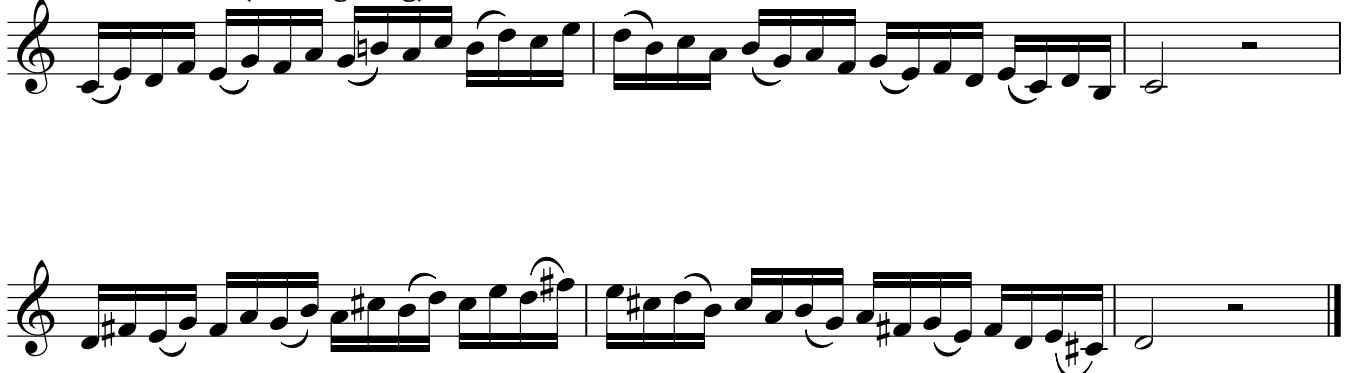
Exercise 1 is a technical exercise for the clarinet, consisting of two staves of music. The first staff contains four measures: a half note B-flat, a quarter note A, a quarter note G, and a half note F. The second staff contains four measures: a half note E, a quarter note D, a quarter note C, and a half note B. The key signature has one flat (B-flat), and the tempo is marked as ♩=c72. The exercise focuses on tone production through a series of descending half-note pairs.

Exercise 2 - (for articulation) ♩=104+



Exercise 2 is a technical exercise for the clarinet, consisting of three staves of music. The first staff contains four measures of eighth-note patterns: B-flat, A, G, F; E, D, C, B; A, G, F, E; and D, C, B, A. The second staff contains four measures: B-flat, A, G, F; E, D, C, B; A, G, F, E; and D, C, B, A. The third staff contains four measures: B-flat, A, G, F; E, D, C, B; A, G, F, E; and D, C, B, A. The key signature has one flat (B-flat), and the tempo is marked as ♩=104+. The exercise focuses on articulation through a series of eighth-note patterns.

Exercise 3 - (for fingering) ♩=60+



Exercise 3 is a technical exercise for the clarinet, consisting of two staves of music. The first staff contains four measures of eighth-note patterns: B-flat, A, G, F; E, D, C, B; A, G, F, E; and D, C, B, A. The second staff contains four measures: B-flat, A, G, F; E, D, C, B; A, G, F, E; and D, C, B, A. The key signature has one flat (B-flat), and the tempo is marked as ♩=60+. The exercise focuses on fingering through a series of eighth-note patterns.

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.

♩=80

E♭ major scale - 2 octaves



B♭ major scale - 2 octaves



F harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)



F melodic minor scale - 2 octaves



C# harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)



C# melodic minor scale - 2 octaves



♩=53

E chromatic scale - 2 octaves



♩=56

Dominant 7th in G - 2 octaves



Diminished 7th on G - 2 octaves



♩=112

E♭ major arpeggio - 2 octaves



B♭ major arpeggio - 2 octaves



F minor arpeggio - 2 octaves



C# minor arpeggio - 2 octaves



Alternative to Scales from Memory

the following do not need to be played from memory. For the examination, perform *all* the following (only 1 version of minors- harmonic or melodic are required). All tempi given are minimum speeds.

♩=80

E♭ major scale

Musical notation for E♭ major scale in 4/4 time. The scale is written on a single staff. It starts with a piano (*p*) dynamic, moves to a forte (*f*) dynamic for the middle section, and ends with a piano (*p*) dynamic. There is a triplet of eighth notes in the middle section.

B♭ major scale (swung quavers ♩=♩ ♩)

Musical notation for B♭ major scale in 4/4 time. The scale is written on a single staff. It features swung eighth notes throughout.

F harmonic minor scale (only 1 version harmonic or melodic required)

Musical notation for F harmonic minor scale in 4/4 time. The scale is written on a single staff. It starts with a forte (*f*) dynamic.

F melodic minor scale

Musical notation for F melodic minor scale in 4/4 time. The scale is written on a single staff. It starts with a forte (*f*) dynamic.

C# harmonic minor scale - swung quavers ♩=♩ ♩ (only 1 version harmonic or melodic required)

Musical notation for C# harmonic minor scale in 4/4 time. The scale is written on a single staff. It features swung eighth notes.

C# melodic minor scale (swung quavers ♩=♩ ♩)

Musical notation for C# melodic minor scale in 4/4 time. The scale is written on a single staff. It features swung eighth notes.

♩=53

E chromatic scale

Musical notation for E chromatic scale in 4/4 time. The scale is written on a single staff. It consists of six groups of three notes each, starting with a piano (*p*) dynamic.

Musical notation for E chromatic scale in 4/4 time. The scale is written on a single staff. It consists of six groups of three notes each, starting with a piano (*p*) dynamic.

♩=56

Dominant 7th in G

Musical notation for Dominant 7th in G in 4/4 time. The scale is written on a single staff. It starts with a forte (*f*) dynamic.

Diminished 7th on G

Musical notation for Diminished 7th on G in 4/4 time. The scale is written on a single staff. It starts with a forte (*f*) dynamic.

♩=112 E♭ major arpeggio

Musical notation for E♭ major arpeggio in 2/4 time. The scale is written on a single staff. It starts with a mezzo-forte (*mf*) dynamic.

B♭ major arpeggio

Musical notation for B♭ major arpeggio in 2/4 time. The scale is written on a single staff. It starts with a piano (*p*) dynamic.

F minor arpeggio

Musical notation for F minor arpeggio in 2/4 time. The scale is written on a single staff. It starts with a forte (*f*) dynamic.

C# minor arpeggio

Musical notation for C# minor arpeggio in 2/4 time. The scale is written on a single staff. It starts with a piano (*p*) dynamic.

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).

♩ = 90

1

candidate

metronome

♩ = 76

2

♩ = 84

3

♩ = 66

4

3/4

♩ = 70

5

2/4

♩ = 60

6

4/4

MTB Exams - Listening Skills (Aural tests) Grade 5

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 3 note chord, and then you will sing back the highest, middle, then lowest notes. We shall do this for 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

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. Before each, I will indicate the pulse.

Treble Clef

1.

2.

3.

Bass Clef

1.

2.

3.

MTB Exams Duet

Clarinet 1 (Candidate)
Clarinet 2

Clarinet
Grade 5

Select ONE of the following duets

1. On Parade

1 Quick March

9

16

24

30

Grade 5

2. Helter Skelter

Jane Finch

4

1 **Playfully**

Cl. *mp* *p*

Cl. *mp* *p*

Detailed description: This system contains measures 1 through 4. The music is in 4/4 time with a key signature of one sharp (F#). The first measure is marked *mp*. The second measure is marked *p*. The notation includes eighth and sixteenth notes, rests, and dynamic markings. There are hairpins indicating volume changes.

5

Cl. *mf* *f*

Cl. *mf* *f*

Detailed description: This system contains measures 5 through 8. The music continues in 4/4 time with a key signature of one sharp. The first measure is marked *mf*, and the second measure is marked *f*. The notation includes eighth and sixteenth notes, rests, and dynamic markings. There are hairpins indicating volume changes.

9 *dolce*

Cl. *mp*

Cl. *mp*

Detailed description: This system contains measures 9 through 12. The music is marked *dolce* and *mp*. The notation includes eighth and sixteenth notes, rests, and dynamic markings. There are hairpins indicating volume changes.

13

Cl. *mf* *f*

Cl. *mf* *f*

Detailed description: This system contains measures 13 through 16. The music continues in 4/4 time with a key signature of one sharp. The first measure is marked *mf*, and the second measure is marked *f*. The notation includes eighth and sixteenth notes, rests, and dynamic markings. There are hairpins indicating volume changes.

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.