

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 |
| 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

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PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

Exercise 1 - (for tone) ♩=c72

Musical notation for Exercise 1, consisting of two staves of music in G major with a common time signature. The first staff contains measures 1-4, and the second staff contains measures 5-8. The exercise features quarter notes and half notes with various accidentals (flats and sharps) and slurs.

Exercise 2 - (for articulation) ♩=104+

Musical notation for Exercise 2, consisting of three staves of music in G major with a common time signature. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The exercise features eighth and sixteenth note patterns with various accidentals and slurs.

Exercise 3 - (for fingering) ♩=60+

Musical notation for Exercise 3, consisting of two staves of music in G major with a common time signature. The first staff contains measures 1-4, and the second staff contains measures 5-8. The exercise features eighth and sixteenth note patterns with various accidentals and slurs.

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 treble clef staff with a key signature of three flats (B♭, E♭, A♭). It starts with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. There is a forte (*f*) dynamic marking in the middle. A triplet of eighth notes is indicated with a '3' over the notes.

B♭ major scale (swung quavers ♩=♩ ♩)

Musical notation for B♭ major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of two flats (B♭, E♭). 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 treble clef staff with a key signature of four flats (B♭, E♭, A♭, D♭). 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 treble clef staff with a key signature of four flats (B♭, E♭, A♭, D♭). 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 treble clef staff with a key signature of three sharps (F#, C#, G#). 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 treble clef staff with a key signature of three sharps (F#, C#, G#). 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 treble clef staff with a key signature of one sharp (F#). It consists of a series of trills (triplets of eighth notes) starting from E4 and ending on E5. It starts with a piano (*p*) dynamic.

Musical notation for E chromatic scale in 4/4 time. The scale is written on a treble clef staff with a key signature of one sharp (F#). It consists of a series of trills (triplets of eighth notes) starting from E4 and ending on E5. It starts 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 treble clef staff with a key signature of one sharp (F#). 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 treble clef staff with a key signature of two flats (B♭, E♭). 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 treble clef staff with a key signature of three flats (B♭, E♭, A♭). 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 treble clef staff with a key signature of two flats (B♭, E♭). 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 treble clef staff with a key signature of four flats (B♭, E♭, A♭, D♭). 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 treble clef staff with a key signature of three sharps (F#, C#, G#). It starts with a piano (*p*) dynamic.

Clarinet Grade Five

♩ = 66

4

Musical score for Clarinet Grade Five, exercise 4. It consists of two systems of music. The first system is in 3/4 time with a tempo of 66. The second system continues the piece. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes.

♩ = 70

5

Musical score for Clarinet Grade Five, exercise 5. It consists of two systems of music. The first system is in 2/4 time with a tempo of 70. The second system continues the piece. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes.

♩ = 60

6

Musical score for Clarinet Grade Five, exercise 6. It consists of two systems of music. The first system is in 4/4 time with a tempo of 60. The second system continues the piece. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes.

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 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.

Duet Selection

Select one of the following duets

Clarinet 1 (Candidate)

Clarinet 2

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.

On Parade

Quick March

1

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a forte (f) dynamic. The melody is primarily in the right hand, with accompaniment in the left hand. The notation includes various note values, rests, and dynamic markings.

9

Musical notation for measures 9-15. The melody continues with eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth notes.

16

Musical notation for measures 16-23. The melody features more complex rhythmic patterns, including sixteenth notes and beams. The left hand continues with eighth notes.

24

Musical notation for measures 24-29. The melody consists of eighth notes and quarter notes. The left hand accompaniment remains consistent with eighth notes.

30

Musical notation for measures 30-36. The piece concludes with a final cadence. The melody ends with a quarter note, and the left hand has a final accompaniment figure.

Helter Skelter

Jane Finch

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 staff is for the upper clarinet and the second for the lower clarinet. Measures 1 and 2 are marked *mp* and feature a crescendo. Measures 3 and 4 are marked *p* and feature a decrescendo. The melody in the upper clarinet is more active than the accompaniment in the lower clarinet.

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. Measures 5 and 6 are marked *mf* and feature a crescendo. Measures 7 and 8 are marked *f* and feature a decrescendo. The upper clarinet has a more melodic line, while the lower clarinet provides a rhythmic accompaniment.

9 dolce

Cl. *mp*

Cl. *mp*

Detailed description: This system contains measures 9 through 12. The music is marked *dolce* and *mp*. The tempo and dynamics are slower and softer than the previous sections. The upper clarinet has a more melodic line, while the lower clarinet provides a rhythmic accompaniment.

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. Measures 13 and 14 are marked *mf* and feature a crescendo. Measures 15 and 16 are marked *f* and feature a decrescendo. The upper clarinet has a more melodic line, while the lower clarinet provides a rhythmic accompaniment.

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.