

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	No.1 Prelude	Suite in Baroque Form	Reedimensions RD004
Hurlstone	No.4 Scherzo	Four Characteristic Pieces	Emerson E97
Monti	Csardas	N/A	Cascade CM48
Tartini	Concertino 1 st and 2 nd Movt	N/A	Boosey
Cooke	Alla Marcia	N/A	Emerson Edition 129
Lefevre	Allegro Ma Non Troppo	Five Sonatas	OUP
Cornick	Latin Timeshift	N/A	Reedimensions RD040
Harvey	No.2 Jollipop	Three Harveynian Showpieces	Reedimensions RD033
Reade	Suite The Victorian Kitchen Garden No.1 Prelude	N/A	Weinberger/FM Distribution

MTB Grade 6 Clarinet

Composer/Artist	Title	Book/Cat. Ref	Publisher
Harris	Sonatina 3 rd and 4 th Movt.	N/A	Fentone F421
Debussy	Petite Piece	Second Book of Clarinet Solos	Faber
Bullard	No.2 Meditative Blues	Three Blues	Spartan SP782
Mozart	2 nd Movt: Larghetto	Clarinet Quintet in A K.581	Any Edition
Finzi	No.2 Romance	Five Bagatelles	Boosey & Hawkes/MDS
Hawkins	Night Run	Unbeaten Tracks-Clarinet	Faber
Jackson	Dead Tolerance	Sonata for clarinet alone	Emerson Edition 534
Rae	No.30 The Funkmeister	38 More Modern Studies for solo clarinet	Universal Edition UE21554
Wilson	No.5 Yellow Radiance	Colour Studies	Camden CM180
Lyons	No.41	Clarinet Studies	Useful U30
Opie	Sonatina for Solo Clarinet 2 nd Movt	N/A	Useful U150

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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MTB Technical Exercises

Clarinet

Grade 6



Exercise 1 - Slowly

Musical notation for Exercise 1, a single staff in treble clef. It consists of ten measures of music. The notes are: G4 (ff), A4 (pp), B4 (ff), C5 (pp), D5 (ff), E5 (pp), F5 (ff), G5 (pp), A5 (ff), B5 (pp). The final measure contains a whole note G5 (mf). The dynamics are indicated below each note.

Exercise 2 ♩=c80

Musical notation for Exercise 2, a single staff in treble clef. It consists of three lines of music, each with four measures. The tempo is marked ♩=c80. The first line starts with a key signature of one flat (Bb) and contains eighth notes with slurs. The second and third lines continue the exercise with various chromatic and diatonic patterns, including accidentals (sharps and flats) and slurs.

Exercise 3 ♩=c90

Musical notation for Exercise 3, a single staff in treble clef. It is in 3/4 time and consists of one line of music with eight measures. The tempo is marked ♩=c90. The exercise features a sequence of eighth notes with slurs and various accidentals.

Exercise 4 ♩=c120

Musical notation for Exercise 4, a single staff in treble clef. It is in 4/4 time and consists of three lines of music, each with four measures. The tempo is marked ♩=c120. The exercise is a rhythmic pattern of eighth notes with slurs and various accidentals.

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.

♩=96

E major scale - 3 octaves



Db major scale - 2 octaves



C melodic minor scale - 2 octaves



G# melodic minor scale - 2 octaves



♩=64

E chromatic scale - 2 octaves



♩=84

Dominant 7th in A - 2 octaves



Diminished 7th on E - 2 octaves



♩=56

E minor arpeggio - 3 octaves



B major arpeggio - 2 octaves



C minor arpeggio - 2 octaves



G# 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 starred (**) scales and arpeggios below, plus any two other items . All tempi given are minimum speeds.

♩=96

** E major scale - 3 octaves

Musical notation for E major scale - 3 octaves. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It spans three octaves from E4 to E7.

** Db major scale - 2 octaves

Musical notation for Db major scale - 2 octaves. The scale is written in treble clef with a key signature of five flats (Bb, Eb, Ab, Db, Gb) and a 4/4 time signature. It spans two octaves from Db4 to Db6.

B major scale - 2 octaves

Musical notation for B major scale - 2 octaves. The scale is written in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. It spans two octaves from B4 to B6.

E harmonic minor scale - 3 octaves

Musical notation for E harmonic minor scale - 3 octaves. The scale is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It spans three octaves from E4 to E7.

C melodic minor scale - 2 octaves

Musical notation for C melodic minor scale - 2 octaves. The scale is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It spans two octaves from C4 to C6.

** G# melodic minor scale - 2 octaves

Musical notation for G# melodic minor scale - 2 octaves. The scale is written in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a 4/4 time signature. It spans two octaves from G#4 to G#6.

♩=64

** E chromatic scale - 2 octaves

Musical notation for E chromatic scale - 2 octaves. The scale is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It spans two octaves from E4 to E6, with triplets indicated over the notes.

Musical notation for E chromatic scale - 2 octaves. The scale is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It spans two octaves from E4 to E6, with triplets indicated over the notes.

♩=84

** Dominant 7th in A - 2 octaves

Musical notation for Dominant 7th in A - 2 octaves. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It spans two octaves from A4 to A6.

** Diminished 7th on E - 2 octaves

Musical notation for Diminished 7th on E - 2 octaves. The scale is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It spans two octaves from E4 to E6.

♩=56

E major arpeggio - 3 octaves

Musical notation for E major arpeggio - 3 octaves. The piece is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody consists of eighth notes, with triplets of eighth notes indicated by a '3' above the notes. The piece ends with a double bar line.

Db major arpeggio - 2 octaves

Musical notation for Db major arpeggio - 2 octaves. The piece is in treble clef with a key signature of five flats (Bb, Eb, Ab, Db, Gb) and a 2/4 time signature. The melody consists of eighth notes, with triplets of eighth notes indicated by a '3' above the notes. The piece ends with a double bar line.

** B major arpeggio - 2 octaves

Musical notation for B major arpeggio - 2 octaves. The piece is in treble clef with a key signature of two sharps (F#, C#) and a 2/4 time signature. The melody consists of eighth notes, with triplets of eighth notes indicated by a '3' above the notes. The piece ends with a double bar line.

** E minor arpeggio - 3 octaves

Musical notation for E minor arpeggio - 3 octaves. The piece is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth notes, with triplets of eighth notes indicated by a '3' above the notes. The piece ends with a double bar line.

C minor arpeggio - 2 octaves

Musical notation for C minor arpeggio - 2 octaves. The piece is in treble clef with a key signature of one flat (F) and a 2/4 time signature. The melody consists of eighth notes, with triplets of eighth notes indicated by a '3' above the notes. The piece ends with a double bar line.

G# minor arpeggio - 2 octaves

Musical notation for G# minor arpeggio - 2 octaves. The piece is in treble clef with a key signature of four sharps (F#, C#, G#, D#) and a 2/4 time signature. The melody consists of eighth notes, with triplets of eighth notes indicated by a '3' above the notes. The piece ends with a double bar line.

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).

♩ = 120 Swung quavers (♩=♩ ♩)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩ ♩)

2

♩ = 88 Swung quavers (♩=♩ ♩)

3

♩ = 128 Swung quavers (♩=♩⁻³⁻)

4

Musical notation for exercise 4, first system. It consists of two staves in 3/4 time. The top staff has a whole rest followed by a triplet of eighth notes, then a quarter note, and another triplet of eighth notes. The bottom staff has a steady eighth-note accompaniment. The system ends with a double bar line.

Musical notation for exercise 4, second system. The top staff continues with eighth notes and a quarter note. The bottom staff continues with eighth notes. The system ends with a double bar line.

♩ = 90 Swung quavers (♩=♩⁻³⁻)

5

Musical notation for exercise 5, first system. It consists of two staves in 2/4 time. The top staff has a whole rest followed by eighth-note patterns. The bottom staff has a steady eighth-note accompaniment. The system ends with a double bar line.

♩ = 118 Swung quavers (♩=♩⁻³⁻)

6

Musical notation for exercise 6, first system. It consists of two staves in 4/4 time. The top staff has a whole rest followed by quarter and eighth notes. The bottom staff has a steady eighth-note accompaniment. The system ends with a double bar line.

Musical notation for exercise 6, second system. The top staff continues with eighth notes and a quarter note. The bottom staff continues with eighth notes. The system ends with a double bar line.

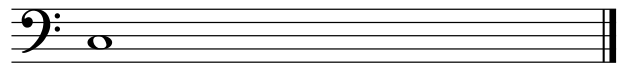
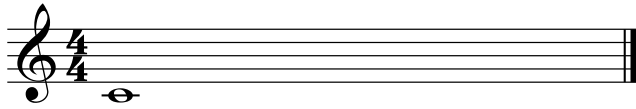
MTB Exams - Listening Skills (Aural tests) Grade 6

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

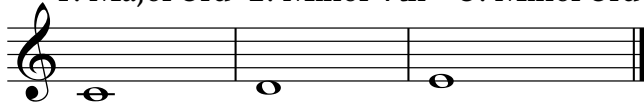


Test 2 - Intervals.

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

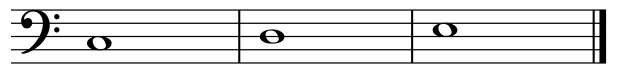
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

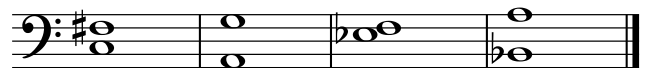
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



Clarinet 1 (Candidate)
Clarinet 2

MTB Exams Duet

Clarinet

Grade 6 - Getting Around

Jazz Waltz

The musical score is written for two clarinets. It begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The first system consists of two staves with dynamics *f* and *p*. The second system also has two staves with dynamics *mf*. The third system continues with two staves. The fourth system features a more complex rhythmic pattern with slurs. The fifth system includes piano (*p*) dynamics. The sixth system features forte (*f*) dynamics. The seventh system concludes the piece with a final cadence.

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.