

## 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
Rae	Southwold Sonatina No.1 Sole Bay	N/A	Reedimensions RD001
Cooke	Sonata in Bb 1 <sup>st</sup> Movt: Allegro Moderato	N/A	Novello/Music Sales
Saint-Saëns	Sonata in Eb Op.167 1 <sup>st</sup> Movt: Allegretto	N/A	Durand/UMP
Ashfield	Sonata for Clarinet 1 <sup>st</sup> Movt: Molto Moderato	N/A	Phylloscopus PP402/Spartan Press
Poulenc	Sonata 2 <sup>nd</sup> Movt: Romanza	N/A	Chester/Music Sales
Hurlstone	No.1 Ballade	Four Characteristic Pieces	Emerson E97
Rodgers	Spanish Sonata 1 <sup>st</sup> Movt	N/A	Stainer H386
Horovitz	Sonatina 1 <sup>st</sup> Movt	N/A	Novello NOV120541
Chapple	No.1 and No.5	A Bit of a Blow	Bosworth BOE005034
Tartini	Concertino 3 <sup>rd</sup> and 4 <sup>th</sup> Movt	N/A	Boosey

# MTB Grade 7 Clarinet

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Stanford	Sonata Op.129 2 <sup>nd</sup> Movt: Caoine	N/A	Stainer H44
Dunhill	1 <sup>st</sup> & 2 <sup>nd</sup> Movt	Phantasy Suite	Boosey
Pierne	Canzonetta Op.19	N/A	Leduc AL8206
Spohr	Recitativo ed Adagio (Complete)	N/A	Emerson E402
Cavallini	La Calma	Romanza Senza Parole	Lazarus
Harvey	No.7	Twelve Serial Studies	Reedimensions RD012
Harvey	No.11	Twelve Serial Studies	Reedimensions RD012
Rae	No.40 Oiled Wheels	40 Modern Studies	Universal U19735
Ball	Pan Piping	Invocations of Pan for Solo clarinet	Emerson Edition 553
Hinson	No.2	Two Moods	Reedimensions RD069

## 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

[Page 4](#)

**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 - ♩=c90

Exercise 1 consists of two staves of music. The first staff contains four measures with dynamics *pp*, *ff*, *pp*, and *ff*, each with a hairpin. The second staff contains five measures with dynamics *pp*, *ff*, *pp*, *ff*, and *mf*, each with a hairpin.

Exercise 2 - ♩=80

Exercise 2 consists of two staves of music. Each staff contains two measures of eighth-note patterns with slurs.

Exercise 3 - ♩=c90

Exercise 3 is a single staff of music in 3/4 time. It contains a sequence of eighth-note patterns with slurs.

Exercise 4 - ♩=66+

Exercise 4 consists of three staves of music. Each staff contains a sequence of eighth-note patterns with 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.

♩=108

F major scale - 3 octaves

Musical notation for the F major scale, 3 octaves, in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end.

E harmonic minor scale - 3 octaves

Musical notation for the E harmonic minor scale, 3 octaves, in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end.

F melodic minor scale - 3 octaves

Musical notation for the F melodic minor scale, 3 octaves, in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end.

Musical notation for the Bb harmonic minor scale, 2 octaves, in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end.

Bb harmonic minor scale - 2 octaves

Musical notation for the Bb harmonic minor scale, 2 octaves, in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end.

♩=99

Dominant 7th in Bb - 3 octaves

Musical notation for the Dominant 7th in Bb, 3 octaves, in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end.

Diminished 7th on F - 3 octaves

Musical notation for the Diminished 7th on F, 3 octaves, in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end.

♩=72

F chromatic scale - 3 octaves

Musical notation for the F chromatic scale, 3 octaves, in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end. Triplet markings are present over the first and last notes of each octave.

Musical notation for the F chromatic scale, 3 octaves, in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end. Triplet markings are present over the first and last notes of each octave.

♩=66

E major arpeggio - 3 octaves

Musical notation for the E major arpeggio, 3 octaves, in treble clef, 4/4 time. The arpeggio is written as a single line of music with a repeat sign at the end. Triplet markings are present over the first and last notes of each octave.

F minor arpeggio - 3 octaves

Musical notation for the F minor arpeggio, 3 octaves, in treble clef, 4/4 time. The arpeggio is written as a single line of music with a repeat sign at the end. Triplet markings are present over the first and last notes of each octave.

Bb minor arpeggio - 2 octaves

Musical notation for the Bb minor arpeggio, 2 octaves, in treble clef, 4/4 time. The arpeggio is written as a single line of music with a repeat sign at the end. Triplet markings are present over the first and last notes of each octave.

## 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.

♩=108

\*\* F major scale - 3 octaves

Musical notation for the F major scale (three octaves) in 4/4 time. The scale is written in treble clef with a key signature of one flat (Bb). It consists of 24 notes: F2, G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6.

D major scale - 2 octaves

Musical notation for the D major scale (two octaves) in 4/4 time. The scale is written in treble clef with a key signature of two sharps (F# and C#). It consists of 12 notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5.

E major scale - 3 octaves

Musical notation for the E major scale (three octaves) in 4/4 time. The scale is written in treble clef with a key signature of three sharps (F#, C#, and G#). It consists of 24 notes: E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7.

A major scale - 2 octaves

Musical notation for the A major scale (two octaves) in 4/4 time. The scale is written in treble clef with a key signature of three sharps (F#, C#, and G#). It consists of 12 notes: A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6.

\*\* E harmonic minor scale - 3 octaves

Musical notation for the E harmonic minor scale (three octaves) in 4/4 time. The scale is written in treble clef with a key signature of one sharp (F#). It consists of 24 notes: E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7.

\*\* F melodic minor scale - 3 octaves

Musical notation for the F melodic minor scale (three octaves) in 4/4 time. The scale is written in treble clef with a key signature of two flats (Bb and Eb). It consists of 24 notes: F2, G2, Ab2, Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6.

Musical notation for the F melodic minor scale (three octaves) in 4/4 time. This block continues the scale from the previous block, showing the descending half: C6, Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4, Bb3, Ab3, G3, F3, Eb3, D3, C3, Bb2, Ab2, G2, F2.

\*\* Bb harmonic minor scale - 2 octaves

Musical notation for the Bb harmonic minor scale (two octaves) in 4/4 time. The scale is written in treble clef with a key signature of three flats (Bb, Eb, and Ab). It consists of 12 notes: Bb4, C4, Db4, Eb4, F4, G4, Ab4, Bb4, C5, Db5, Eb5, F5.

♩=99

\*\* Dominant 7th in Bb - 3 octaves

Musical notation for the Dominant 7th chord in Bb (three octaves) in 4/4 time. The scale is written in treble clef with a key signature of two flats (Bb and Eb). It consists of 24 notes: Bb2, Eb3, F3, Gb3, Ab3, Bb3, C4, Eb4, F4, Gb4, Ab4, Bb4, C5, Eb5, F5, Gb5, Ab5, Bb5, C6, Eb6, F6, Gb6, Ab6, Bb6, C7, Eb7, F7, Gb7, Ab7, Bb7.

\*\* Diminished 7th on F - 3 octaves

Musical notation for the Diminished 7th chord on F (three octaves) in 4/4 time. The scale is written in treble clef with a key signature of one flat (Bb). It consists of 24 notes: F2, Ab2, Bb2, C3, Eb3, F3, Gb3, Ab3, Bb3, C4, Eb4, F4, Gb4, Ab4, Bb4, C5, Eb5, F5, Gb5, Ab5, Bb5, C6, Eb6, F6, Gb6, Ab6, Bb6, C7, Eb7, F7, Gb7, Ab7, Bb7.

# Clarinet Grade Seven

♩=72

\*\* F chromatic scale - 3 octaves

Two staves of music showing a chromatic scale starting on F4 and ending on F6. The scale is played in eighth notes with triplet markings (3) above groups of three notes. The first staff covers the first two octaves, and the second staff covers the last octave, ending with a whole rest.

♩=66

F major arpeggio - 3 octaves

Two staves of music showing an F major arpeggio starting on F4 and ending on F6. The notes are played in eighth notes with triplet markings (3) above groups of three notes. The first staff covers the first two octaves, and the second staff covers the last octave, ending with a whole rest.

D major arpeggio - 2 octaves

Two staves of music showing a D major arpeggio starting on D4 and ending on D6. The notes are played in eighth notes with triplet markings (3) above groups of three notes. The first staff covers the first octave, and the second staff covers the second octave, ending with a whole rest.

E major arpeggio - 3 octaves

Two staves of music showing an E major arpeggio starting on E4 and ending on E6. The notes are played in eighth notes with triplet markings (3) above groups of three notes. The first staff covers the first two octaves, and the second staff covers the last octave, ending with a whole rest.

A major arpeggio - 2 octaves

Two staves of music showing an A major arpeggio starting on A4 and ending on A6. The notes are played in eighth notes with triplet markings (3) above groups of three notes. The first staff covers the first octave, and the second staff covers the second octave, ending with a whole rest.

E minor arpeggio - 3 octaves

Two staves of music showing an E minor arpeggio starting on E4 and ending on E6. The notes are played in eighth notes with triplet markings (3) above groups of three notes. The first staff covers the first two octaves, and the second staff covers the last octave, ending with a whole rest.

\*\* F minor arpeggio - 3 octaves

Two staves of music showing an F minor arpeggio starting on F4 and ending on F6. The notes are played in eighth notes with triplet markings (3) above groups of three notes. The first staff covers the first two octaves, and the second staff covers the last octave, ending with a whole rest.

Bb minor arpeggio - 2 octaves

Two staves of music showing a Bb minor arpeggio starting on Bb4 and ending on Bb6. The notes are played in eighth notes with triplet markings (3) above groups of three notes. The first staff covers the first octave, and the second staff covers the second octave, ending with a whole rest.

# Tgcf lpi 'Unknu

[Click here to find the MTB Reading Skills recordings](#)

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

♩ = 140

candidate

metronome

2

♩ = 120

3

♩ = 104



♩ = 90

4

3/4

3

♩ = 106

5

2/4

♩ = 86

6

4/4

3

# 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.

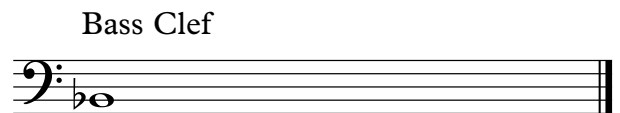
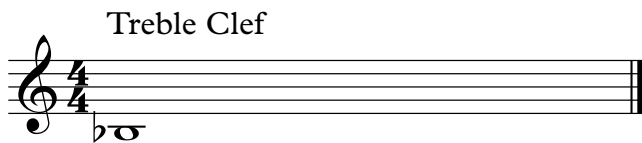
Only the teacher should have this sheet in front of them during the exam.

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

## Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

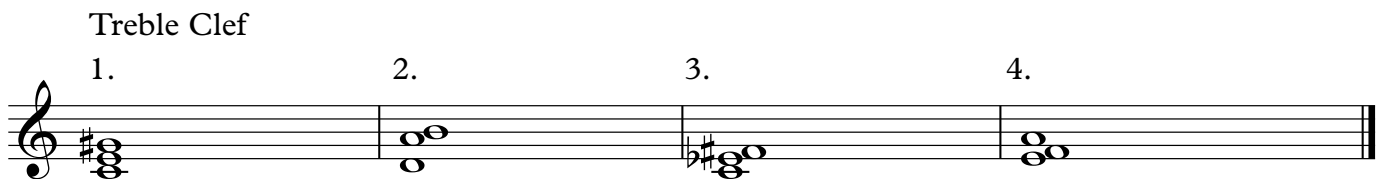
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



## Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

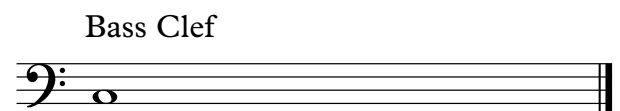
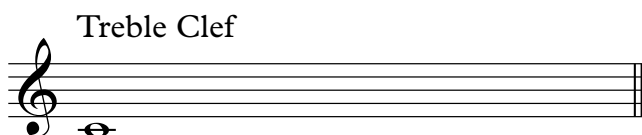
We shall do this for 4 chords.



## Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



Clarinet 1 (Candidate)

# Reel Deal!

Clarinet

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.

Vivace

The musical score is written for two staves (treble clef) in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Vivace'. The piece begins with a forte (*f*) dynamic. The first system contains two staves of music. The second system also contains two staves, with the first staff ending in a double bar line. The third system contains two staves. The fourth system contains two staves, with the first staff starting with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc*) marking, and ending with a forte (*f*) dynamic. The fifth system contains two staves, with the first staff starting with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc*) marking, and ending with a fortissimo (*ff*) dynamic. The sixth system contains two staves, with the first staff starting with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc*) marking, and ending with a fortissimo (*ff*) dynamic. The seventh system contains two staves, with the first staff ending in a double bar line. The eighth system contains two staves, with the first staff ending in a double bar line. The score includes various musical notations such as slurs, accents, and dynamic markings.

## 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.