

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
Ridout	Concertino (Complete)	N/A	Emerson Edition 87
Harvey	No.3 Hinsong	Three Harveynian Showpieces	Reedimensions RD033
Mozart	Concerto in A K.622 1 st Movt: Allegro	N/A	A or Bb editions Boosey and Hawkes
Mozart	Concerto in A K.622 3 rd Movt: Rondo	N/A	A or Bb editions Boosey and Hawkes
Poulenc	Sonata 3 rd Movt	N/A	Chester CH61763
Arnold	Sonatina 1 st Movt: Allegro con brio	N/A	Lengnick AL1000
Rae	Southwold Sonatina No.3 Off to the Nelson	N/A	Reedimensions RD001
Gomez	Lorito (Caprice)	N/A	Lazarus
Schumann	Fantasiestucke Op.73 for A or Bb Clarinet No.3	N/A	Henle HN416
Weiner	Peregi Verbunk (Complete)	N/A	EMB
McCabe	No.3 Fantasy	Three Pieces for Clarinet	Novello NOV120135
Bernstein	Sonata 2 nd Movt: Andantino	N/A	Boosey
Horovitz	Sonatina 3 rd Movt	N/A	Novello NOV120541
Finzi	Five Bagatelles Op.23 Fughetta	N/A	Boosey
Bowen	Clarinet Sonata, Op.109 1 st Movt: Allegro Moderato	N/A	Emerson
Harvey	No.2	Twelve Serial Studies	Reedimensions RD012
Bennett	Sonatina for Solo Clarinet 1 st Movt	N/A	Novello NOV120549
Arnold	Fantasy	For Clarinet	Faber
Harris	Sonata da Camera 1 st and 2 nd Movt.	N/A	Queen's Temple QT2

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 - ♩=c90

Exercise 1 is a technical exercise in 3/4 time with a tempo of quarter note = 90. It consists of two staves of music. The first staff begins with a whole rest followed by a quarter rest, then a series of eighth and sixteenth notes with various accidentals (flats, naturals, sharps) and slurs. The second staff continues with similar rhythmic patterns and accidentals, ending with a quarter rest.

Exercise 2 - ♩=66+

Exercise 2 is a technical exercise in 2/4 time with a tempo of quarter note = 66+. It consists of five staves of music. The first staff begins with a series of eighth and sixteenth notes with various accidentals and slurs. The subsequent staves continue with similar rhythmic patterns and accidentals, ending with a quarter rest.

Exercise 3 - ♩=c166

Exercise 3 is a technical exercise in 4/4 time with a tempo of quarter note = 166. It consists of three staves of music. The first staff begins with a series of eighth notes with triplets and slurs. The second and third staves continue with similar rhythmic patterns and triplets, ending with a quarter rest.

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.

♩=120

B major scale - 2 octaves

Musical notation for the B major scale (two octaves) in treble clef, 4/4 time. The key signature has three sharps (F#, C#, G#). The scale is written as a single line of music.

F# major scale - 3 octaves

Musical notation for the F# major scale (three octaves) in treble clef, 4/4 time. The key signature has three sharps (F#, C#, G#). The scale is written as a single line of music.

F# melodic minor scale - 3 octaves

Musical notation for the F# melodic minor scale (three octaves) in treble clef, 4/4 time. The key signature has three sharps (F#, C#, G#). The scale is written as a single line of music.

Continuation of the F# melodic minor scale (three octaves) in treble clef, 4/4 time. The key signature has three sharps (F#, C#, G#). The scale is written as a single line of music.

G harmonic minor scale - 3 octaves

Musical notation for the G harmonic minor scale (three octaves) in treble clef, 4/4 time. The key signature has one flat (F). The scale is written as a single line of music.

♩=114

Dominant 7th in B - 3 octaves

Musical notation for the Dominant 7th in B (three octaves) in treble clef, 4/4 time. The key signature has three sharps (F#, C#, G#). The arpeggio is written as a single line of music.

Diminished 7th on F# - 3 octaves

Musical notation for the Diminished 7th on F# (three octaves) in treble clef, 4/4 time. The key signature has three sharps (F#, C#, G#). The arpeggio is written as a single line of music.

Whole tone scale on Eb - 2 octaves

Musical notation for the Whole tone scale on Eb (two octaves) in treble clef, 4/4 time. The key signature has three flats (Bb, Eb, Ab). The scale is written as a single line of music.

♩=80

G chromatic scale - 3 octaves

Musical notation for the G chromatic scale (three octaves) in treble clef, 4/4 time. The key signature has one flat (F). The scale is written as a single line of music with triplets indicated by the number '3' above the notes.

Continuation of the G chromatic scale (three octaves) in treble clef, 4/4 time. The key signature has one flat (F). The scale is written as a single line of music with triplets indicated by the number '3' above the notes.

♩=76

F# major arpeggio - 3 octaves

Musical notation for the F# major arpeggio (three octaves) in treble clef, 4/4 time. The key signature has three sharps (F#, C#, G#). The arpeggio is written as a single line of music with triplets indicated by the number '3' above the notes.

Eb minor arpeggio - 3 octaves

Musical notation for the Eb minor arpeggio (three octaves) in treble clef, 4/4 time. The key signature has three flats (Bb, Eb, Ab). The arpeggio is written as a single line of music with triplets indicated by the number '3' above the notes.

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.

♩=120

B major scale - 2 octaves



** F# major scale - 3 octaves



Db major scale - 2 octaves



** F# melodic minor scale - 3 octaves



Eb harmonic minor scale - 2 octaves



** G harmonic minor scale - 3 octaves



♩=114

** Dominant 7th in B - 3 octaves



** Diminished 7th on F# - 3 octaves



** Whole tone scale on Eb - 2 octaves



Clarinet Grade Eight

♩=80

** G chromatic scale - 3 octaves

Musical notation for the G chromatic scale, spanning three octaves. The piece is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two staves of music. The first staff contains the first two octaves, and the second staff contains the third octave. The scale is played in eighth notes, with triplets of eighth notes used to facilitate the crossing of the octave line. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8.

♩=76

B major arpeggio - 2 octaves

Musical notation for the B major arpeggio, spanning two octaves. The piece is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of one staff of music. The arpeggio is played in eighth notes, with triplets of eighth notes used to facilitate the crossing of the octave line. The notes are: B4, D5, F#5, B5, D6, F#6, B6, D7, F#7, B7.

F# major arpeggio 3 octaves

Musical notation for the F# major arpeggio, spanning three octaves. The piece is written in treble clef with a key signature of three sharps (F#, C#, and G#) and a 2/4 time signature. It consists of one staff of music. The arpeggio is played in eighth notes, with triplets of eighth notes used to facilitate the crossing of the octave line. The notes are: F#4, A4, C#5, F#5, A5, C#6, F#6, A6, C#7, F#7, A7, C#8, F#8.

Db major arpeggio - 2 octaves

Musical notation for the Db major arpeggio, spanning two octaves. The piece is written in treble clef with a key signature of four flats (Bb, Eb, Ab, and Db) and a 2/4 time signature. It consists of one staff of music. The arpeggio is played in eighth notes, with triplets of eighth notes used to facilitate the crossing of the octave line. The notes are: Db4, F4, Ab4, Db5, F5, Ab5, Db6, F6, Ab6, Db7, F7, Ab7, Db8, F8.

F# minor arpeggio - 3 octaves

Musical notation for the F# minor arpeggio, spanning three octaves. The piece is written in treble clef with a key signature of three sharps (F#, C#, and G#) and a 2/4 time signature. It consists of one staff of music. The arpeggio is played in eighth notes, with triplets of eighth notes used to facilitate the crossing of the octave line. The notes are: F#4, A4, C#5, F#5, A5, C#6, F#6, A6, C#7, F#7, A7, C#8, F#8.

G# minor arpeggio - 2 octaves

Musical notation for the G# minor arpeggio, spanning two octaves. The piece is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of one staff of music. The arpeggio is played in eighth notes, with triplets of eighth notes used to facilitate the crossing of the octave line. The notes are: G#4, B4, D#5, G#5, B5, D#6, G#6, B6, D#7, G#7, B7, D#8, G#8.

Eb minor arpeggio 2 octaves

Musical notation for the Eb minor arpeggio, spanning two octaves. The piece is written in treble clef with a key signature of three flats (Bb, Eb, and Ab) and a 2/4 time signature. It consists of one staff of music. The arpeggio is played in eighth notes, with triplets of eighth notes used to facilitate the crossing of the octave line. The notes are: Eb4, G4, Bb4, Eb5, G5, Bb5, Eb6, G6, Bb6, Eb7, G7, Bb7, Eb8, G8.

** G minor arpeggio - 3 octaves

Musical notation for the G minor arpeggio, spanning three octaves. The piece is written in treble clef with a key signature of two flats (F and C) and a 2/4 time signature. It consists of one staff of music. The arpeggio is played in eighth notes, with triplets of eighth notes used to facilitate the crossing of the octave line. The notes are: G4, Bb4, D5, G5, Bb5, D6, G6, Bb6, D7, G7, Bb7, D8, G8.

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).

1

candidate

metronome

$\text{♩} = 244$

2

$\text{♩} = 80$

3

$\text{♩} = 104$

♩ = 200

4

7/8

7/8

♩ = 90

5

4/4

4/4

♩ = 62

6

9/4

9/4

9/4

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 notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest. We shall do this for 4 chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Scales

I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

Bass Clef

Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef

Bass Clef

Clarinet 1 (Candidate)

Select one of the following duets

Clarinet 2

Romantic Dream

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.

Andante - Espressivo

The musical score for 'Romantic Dream' is written for two clarinets. It begins with a tempo and mood marking of 'Andante - Espressivo'. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into eight systems, each with two staves. The dynamics are marked as follows:
 - System 1: *mf*
 - System 2: *mf*, *sim*
 - System 3: *mp*, *cresc*
 - System 4: *f*, *mf*, *cresc*, *dim*
 - System 5: *mp*, *cresc*
 - System 6: *f*
 - System 7: *f*
 - System 8: *f*

Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains a melodic line with slurs and dynamics markings *dim* and *mp*. The second staff contains a rhythmic accompaniment with slurs and dynamics markings *dim* and *mp*.

Contra-Punkt

Decisively!

A multi-measure exercise in 2/4 time, marked 'Decisively!' and *f*. The piece consists of six systems, each with two staves. The first staff of each system is the upper voice, and the second is the lower voice. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is one sharp (F#).

Clarinet Grade Eight

The musical score consists of two staves of music. The first system shows a melodic line in the upper staff and a supporting bass line in the lower staff. The second system introduces dynamics, with *p* (piano) and *cresc* (crescendo) markings. The third system features a *ff* (fortissimo) dynamic and includes accents (>) over many notes. The fourth system has *p subito < f* markings, indicating a sudden change in dynamics. The fifth system continues with various rhythmic patterns and articulation. The sixth system shows a melodic line with a slur and a final note with an accent (>). The seventh system continues the melodic and bass lines with various articulation marks.

Clarinet Grade Eight

The image displays a musical score for Clarinet Grade Eight, consisting of two systems of staves. The first system includes two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music begins with a dynamic marking of *p* (piano) and includes a *cresc* (crescendo) marking. The second system also consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. This system features a *ff* (fortissimo) dynamic marking and includes accents (>) over several notes. The score concludes with a double bar line and a fermata over the final note of the lower staff.

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.