

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
Rae	As If	In The Groove	Reedimensions RD037
Reinecke	Ländler	First Book of Clarinet Solos	Faber
Cornick	No.1 November Blues	November Blues	Reedimensions RD090
Dvorak	Humoresque	Jazzical Clarinet arr. Widger & Goddard	Spartan SP572
Rosini	William Tell Roc	Jazzical Clarinet arr. Widger & Goddard	Spartan SP572
Garland	No.1 Waking Up	Five Times Of Day	Emerson Edition 26
Diabelli	Ländler No.13	The Really Easy Clarinet Book, arr. Davies and Harris	Faber
Schumann	The Merry Peasant	First Book of Clarinet Solos	Faber
Trad. Scottish	The Night Visiting Song	Bravo! Clarinet	Boosey & Hawkes/MDS

MTB Grade 2 Clarinet

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Händel	The Harmonious Blacksmith	Music Through Time, Clarinet Book 1 arr. Harris	OUP
Pilling	'Tyrolean Dance	Seven Simple Pieces	Forsyth
Lyons	After Hours	Compositions for Clarinet Vol 1	Useful U128
Norton	Serious-minded	The Microjazz Collection 1	Boosey
Norton	Solitary	The Microjazz Collection 1	Boosey
Rae	No.5 Discus or No.8 Triple Jump	Track and Field	Reedimensions RD047
Lyons	No.15	Clarinet Studies	Useful U30
Rae	No.18 Olympic Flame	38 More Modern Studies for Solo Clarinet	Universal Edition UE21554
Rae	No.8 The Big One	40 Modern Studies for Solo Clarinet	Universal 19735/MDS)
Bender	Playing to Win	Thirty Tuneful Studies	Spartan SP317

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

[Page 4](#)

PLUS

Scales from Memory *OR* Jazz Scales from Memory:

Perform the scales from memory required for this grade from the sheet

[Page 5](#) *OR* [Page 6 \(Jazz\)](#)

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

[Page 8](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 9](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 8](#)

PLUS

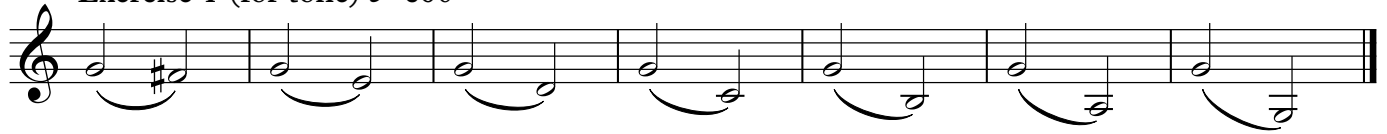
Duet:

Perform the duet for this grade

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Technical Exercises

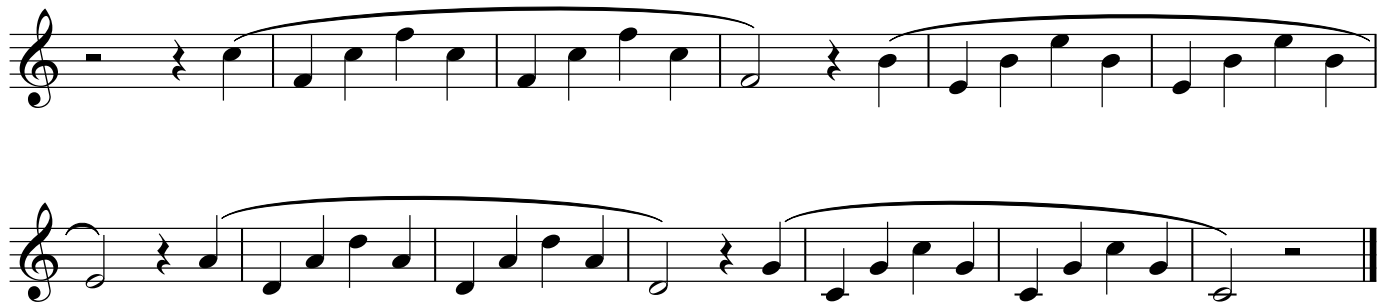
Exercise 1 (for tone) $\bullet = c60$



Exercise 2 ♩=c96 (for articulation and fingers)



Exercise 3 Slurs across registers $\text{♩}=\text{c96}$



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.

Scales ♩=56 Arpeggios triplet ♩=80

G major scale - 2 octaves



C major scale - 1 octave



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



G melodic minor scale - 2 octaves



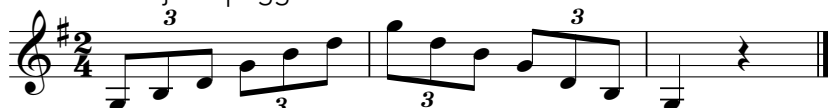
A harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)



A melodic minor scale - 2 octaves



G major arpeggio - 2 octaves



C major arpeggio - 1 octave



G minor arpeggio - 2 octaves



A minor arpeggio - 2 octaves



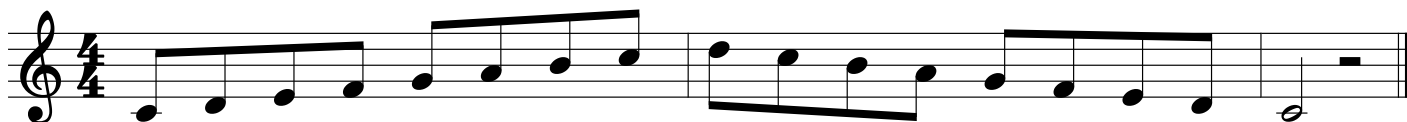
Jazz Scales & Arpeggios from Memory

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 and in either straight or swung rhythm, as requested by the teacher. The teacher should aim for an even distribution of these articulations and rhythms.

The tempo given is the minimum speed for scales and arpeggios.

C major scale, 9th

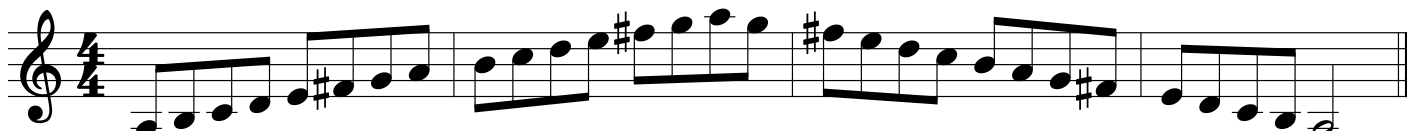
♩ = 56



Mixolydian scale on D, 9th



Dorian scale on A, two octaves



Dorian scale on G, two octaves



Blues scale on A, two octaves

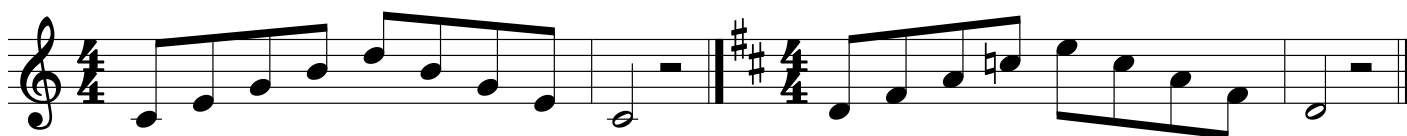


Blues scale on G, two octaves



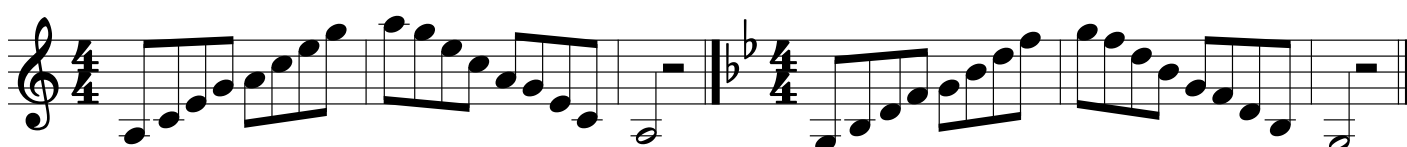
Cmaj9 arpeggio

D9 arpeggio



Am7 arpeggio, two octaves

Gm7 arpeggio, two octaves



Alternative to Scales from Memory

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

Scales ♩=56 Arpeggios triplet ♩=80

G major scale



G major scale with rhythmic pattern



C major scale



C major scale with rhythmic pattern



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



G melodic minor scale



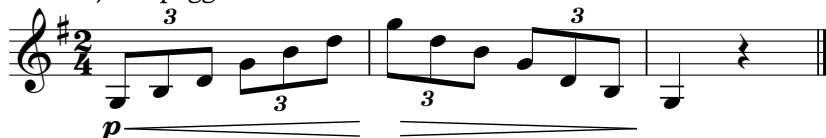
A harmonic minor scale (only 1 version harmonic or melodic required)



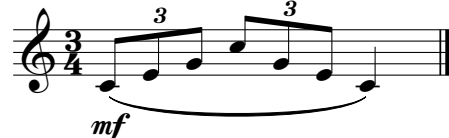
A melodic minor scale



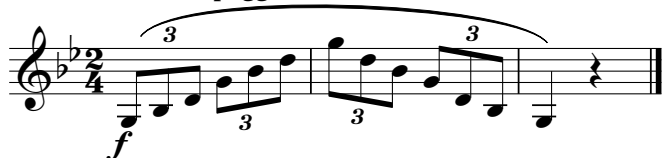
G major arpeggio



C major arpeggio



G minor arpeggio



A minor arpeggio



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

♩ = 90

candidate

metronome

2

♩ = 76

3

♩ = 104

4

♩ = 126

5

♩ = 80

6

♩ = 110

Listening Skills

[Click here to find the MTB
Listening skills recordings in
Treble Clef](#)

[Click here to find the MTB
Listening skills recordings in
Bass Clef](#)

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.

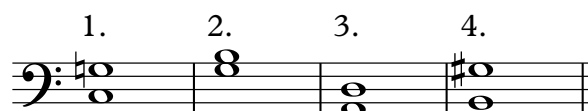
Test 1 - Singing back notes.

I shall play a 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

Treble Clef



Bass Clef



Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.



2.



3.



4.



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.

Treble Clef

1.



2.



3.



Bass Clef

1.



2.



3.



Duet Selection

Select one of the following duets

Clarinet 1 (Candidate)

Clarinet 2

Jumping Beans

[Click here to find
exam speed duet
recordings](#)

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.

1 Playful!

The musical score for 'Jumping Beans' is written for two clarinets in G major (one sharp) and 2/4 time. It consists of three systems of staves. The first system (measures 1-9) starts with a *mf* dynamic and includes a crescendo leading to a *f* dynamic. The second system (measures 10-17) ends with a *p* dynamic. The third system (measures 18-24) ends with a *f* dynamic. The piece is marked 'Playful!'.

Pass The Parcel

Jane Finch

1 Moderato - bouncy

The musical score for 'Pass The Parcel' is written for two clarinets in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system (measures 1-4) starts with a *mf* dynamic and includes a *f* dynamic. The second system (measures 5-8) starts with a *mp* dynamic. The piece is marked 'Moderato - bouncy'.

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.