

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
Goatley	Summer Evening at Bryanston	N/A	Emerson Edition 455

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

[Page 8](#)

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 10](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 12](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 10](#)

PLUS

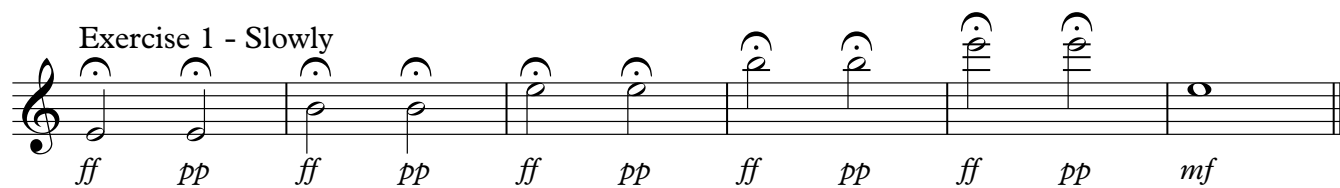
Duet:

Perform the duet for this grade

[Page 13](#)

Technical Exercises

Exercise 1 - Slowly



Exercise 2 ♩=c80



Exercise 3 ♩=c90



Exercise 4 ♩=c120



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



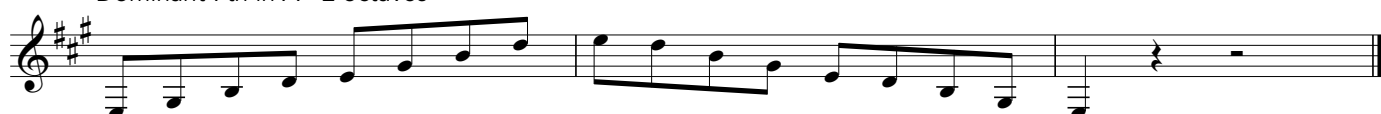
♩=64

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

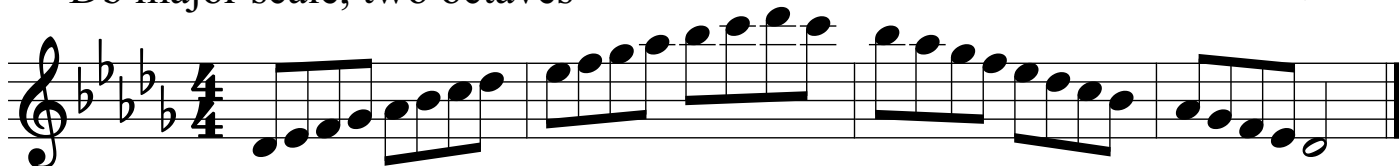


Jazz Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all starred (**) scales and arpeggios below, plus any other two items 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.

** Db major scale, two octaves

♩ = 96



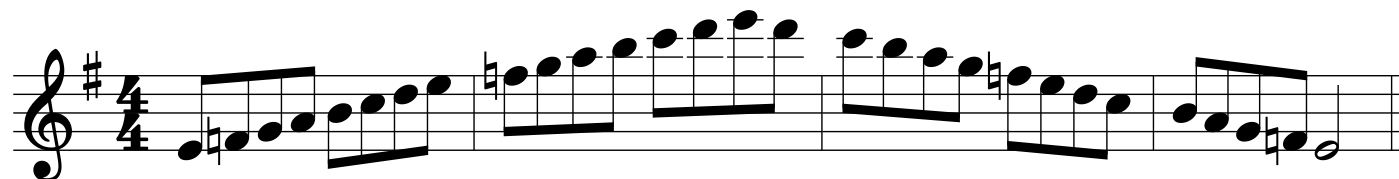
** Mixolydian scale on B, two octaves



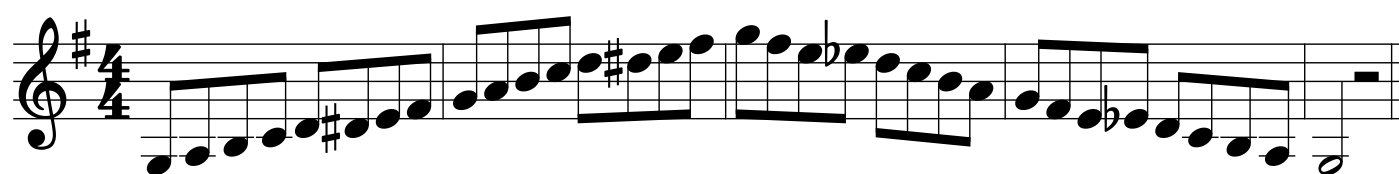
Dorian scale on Bb, two octaves



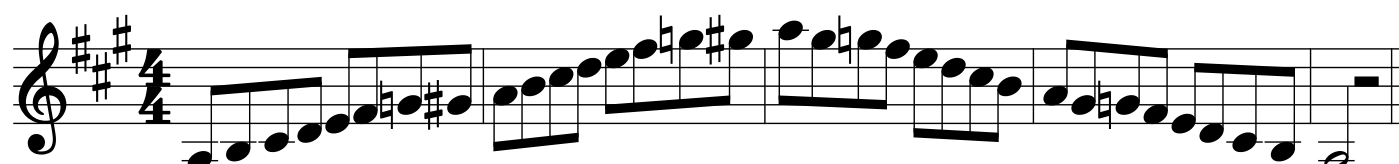
** Phrygian scale on E, two octaves



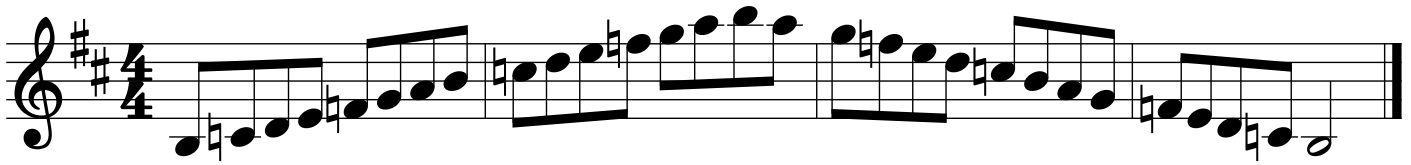
** G major bebop scale, two octaves



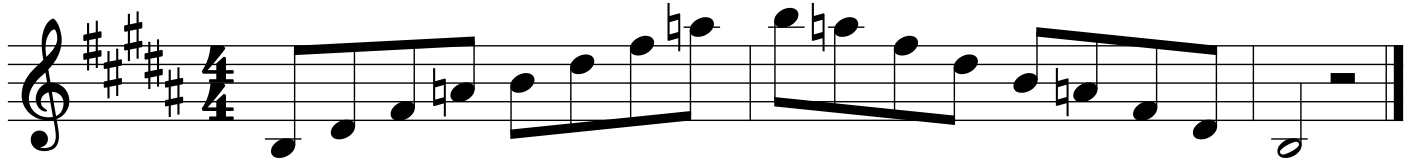
** A dominant bebop scale, two octaves



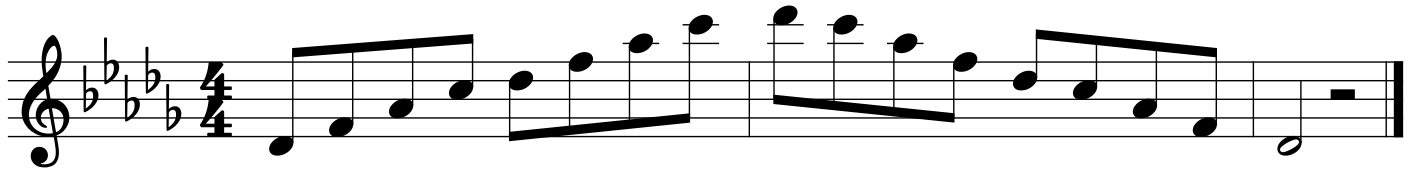
Locrian scale on B, two octaves



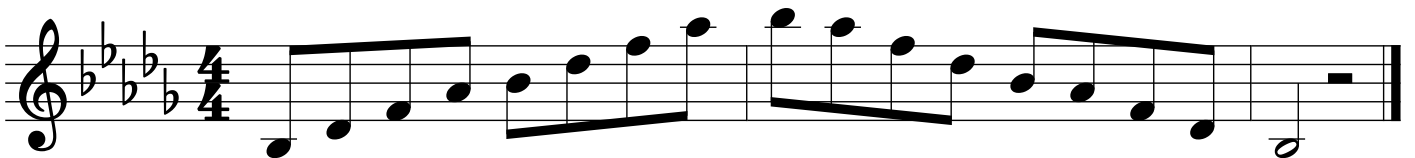
**** B7 arpeggio, two octaves**



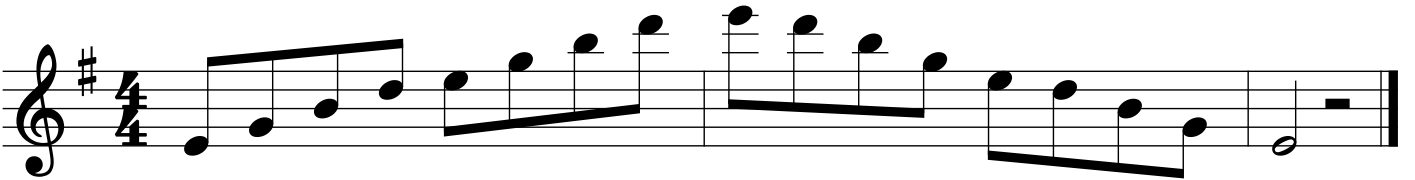
**** Dbmaj7 arpeggio, two octaves**



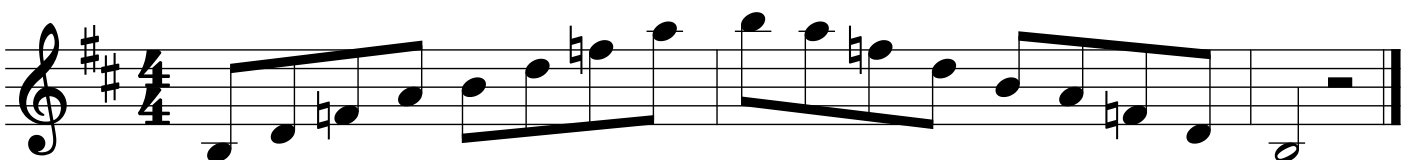
Bbm7 arpeggio, two octaves



**** Em7 arpeggio, two octaves**



**** Bm7b5 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. All tempi given are minimum speeds.

♩=96

** E major scale - 3 octaves



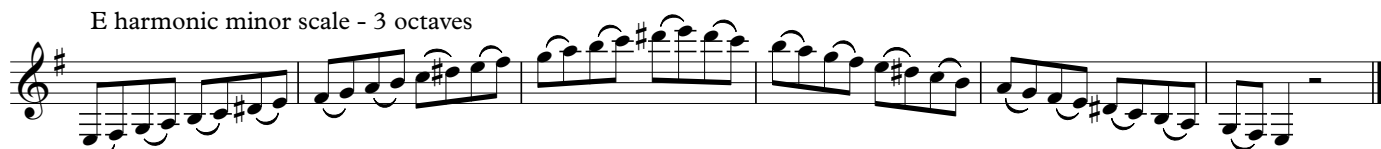
** Db major scale - 2 octaves



B major scale - 2 octaves



E harmonic minor scale - 3 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



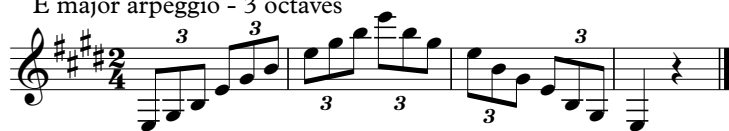
** Diminished 7th on E - 2 octaves



Clarinet Grade Six

♩=56

E major arpeggio - 3 octaves



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

Clarinet Grade Six

♩ = 128 Swung quavers (♩♩=♩♩)

4

Exercise 4 consists of five measures in 3/4 time. The first measure has a whole rest in the treble and a half note in the bass. Measures 2-5 feature a melody in the treble with eighth notes and a triplet of eighth notes, while the bass part provides a steady accompaniment of half notes.

Exercise 4 continues with measures 6-9. The treble part includes a triplet of eighth notes and a dotted half note, while the bass part continues with half notes. The exercise concludes with a double bar line.

♩ = 90 Swung quavers (♩♩=♩♩)

5

Exercise 5 consists of eight measures in 2/4 time. The first measure has a whole rest in the treble and a half note in the bass. Measures 2-8 feature a melody in the treble with eighth notes and a triplet of eighth notes, while the bass part provides a steady accompaniment of half notes.

♩ = 118 Swung quavers (♩♩=♩♩)

6

Exercise 6 consists of three measures in 4/4 time. The first measure has a whole rest in the treble and a half note in the bass. Measures 2-3 feature a melody in the treble with eighth notes and a triplet of eighth notes, while the bass part provides a steady accompaniment of half notes.

Exercise 6 continues with measures 4-5. The treble part includes a triplet of eighth notes and a dotted half note, while the bass part continues with half notes. The exercise concludes with a double bar line.

Listening Skills

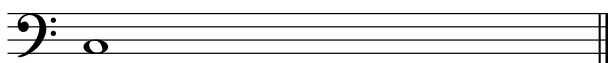
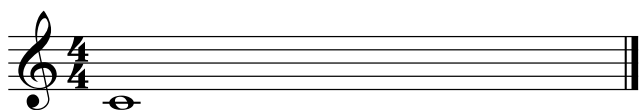
The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

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 - 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.

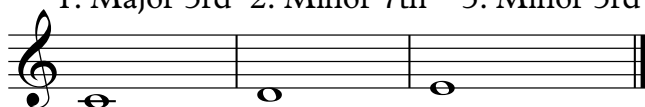


Test 2 - Intervals.

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.

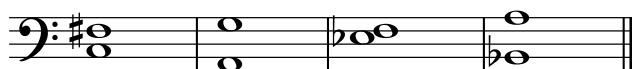
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



Duet

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.

Getting Around

Jazz Waltz

1 *f* *p*

2 *f* *p*

mf *mf*

p *p*

f *f*

The musical score is written for two staves in G major (one sharp) and 2/4 time. It consists of six systems of music.

- System 1:** The first staff begins with a half note G4, followed by a quarter rest, then a quarter note A4. The second staff begins with a quarter rest, followed by a quarter note G4, then a quarter note A4.
- System 2:** The first staff continues with a half note B4, followed by a quarter rest, then a quarter note A4. The second staff continues with a quarter note G4, then a quarter note A4.
- System 3:** The first staff continues with a half note B4, followed by a quarter rest, then a quarter note A4. The second staff continues with a quarter note G4, then a quarter note A4.
- System 4:** The first staff continues with a half note B4, followed by a quarter rest, then a quarter note A4. The second staff continues with a quarter note G4, then a quarter note A4.
- System 5:** The first staff continues with a half note B4, followed by a quarter rest, then a quarter note A4. The second staff continues with a quarter note G4, then a quarter note A4.
- System 6:** The first staff continues with a half note B4, followed by a quarter rest, then a quarter note A4. The second staff continues with a quarter note G4, then a quarter note A4.

Dynamic markings include *p* (piano) and *ff* (fortissimo). The score also includes the instruction *cresc poco a poco* (crescendo poco a poco).

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.