

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
Jane Finch	Return Of The Light	N/A	Jane Finch Music
Jane Finch	Dance Of The Wood Nymph for Solo Oboe	N/A	Jane Finch Music
Loeillet	Sonata in C for Oboe 1 st & 2 nd Movt	N/A	Chester
Sammartini	Sonata in G. 3 rd and 4 th Movt	N/A	Chester
Cimarosa	Concerto .1 st & 2 nd Movt	N/A	Boosey & Hawkes
Albinoni	Concerto in D Op. 7 no. 6 complete	N/A	Boosey & Hawkes
Schumann	Three Romances Op.94 no.1 or no.3	N/A	Peters
Händel	Sonata in C minor 1 st & 4 th Movt (with repeats) from 3 authentic sonatas	N/A	Nova
Duck	Promenade	Impressions for Oboe	OUP
Head	Elegaic Dance	N/A	Boosey & Hawkes
Reizenstein	Humoresque	Three Concert Pieces	Boosey & Hawkes

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Oboe

Composer/Artist	Title	Book/Cat. Ref	Publisher
Dring	Italian Dance	N/A	Weinberger
Ravel	Piece en Forme de Habanera	N/A	Leduc
Britten	Pan from Six Metamorphoses After Ovid Op.49	N/A	Boosey & Hawkes
Jacob	Sonatina for Oboe 1 st & 2 nd Movt	N/A	OUP
Fiocco	Arioso	N/A	Schott
Harty	Chansonette from Three Miniatures	N/A	Stainer
Richardson	Roundelay	N/A	Emerson
Mazas	No.64	80 Graded Studies for Oboe Book 2	Faber
Blatt	No.67	80 Graded Studies for Oboe Book 2	Faber
Pietzch	No. 88	100 Easy Classical Studies for Oboe	Universal
Heinze	No. 91	100 Easy Classical Studies for Oboe	Universal
Bach	No.50 or no.65	Difficult Passages from The Works of J.S. Bach for Oboe	Boosey & Hawkes
Rimsky-Korsakov	919(a)(b)&(c) 920 &921 from Scheherazade	Difficult Passages Vol 3 for Oboe Selected by Evelyn Rothwell	Boosey & Hawkes

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

For the examination, perform all of the following.

Exercise 1 - Dynamics ♩=60

Exercise 1 - Dynamics is a two-staff musical exercise in 4/4 time with a tempo of ♩=60. The first staff contains two measures of whole notes: the first measure is marked *pp* and the second *ff*, with a crescendo hairpin between them. The second staff contains two measures of whole notes: the first is marked *pp* and the second *ff*, with a crescendo hairpin between them. The final measure of the second staff is marked *mf*.

Exercise 2 - Flexibility ♩=80

Exercise 2 - Flexibility is a two-staff musical exercise in 4/4 time with a tempo of ♩=80. It consists of two measures of eighth-note runs. The first measure of each staff contains a descending eighth-note scale starting on G4 (B-flat, A, G, F, E, D, C, B-flat). The second measure of each staff contains an ascending eighth-note scale starting on C5 (C, D, E, F, G, A, B, C). Both scales are marked with a crescendo hairpin.

Exercise 3 - Chromatics ♩=90

Exercise 3 - Chromatics is a two-staff musical exercise in 4/4 time with a tempo of ♩=90. It consists of two measures of eighth-note triplets. The first measure of each staff contains a chromatic ascending eighth-note triplet scale starting on G4 (G, A-flat, A, B-flat, B, C, C-sharp, D). The second measure of each staff contains a chromatic descending eighth-note triplet scale starting on C5 (C, B-sharp, B, A-sharp, A, G, G-flat, F). Both measures are marked with a crescendo hairpin.

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Exercise 4 - Dexterity ♩=66+

The musical score for Exercise 4 - Dexterity is written for Oboe in 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩=66+. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The second and third staves continue the melodic and rhythmic development, with some measures containing slurs and ties. The fourth staff concludes the exercise with a final cadence. The overall piece is a technical exercise designed to improve dexterity and finger control.

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the 9 starred (**) scales and arpeggios below, plus any two other items 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 - 2 octaves

** B major scale - 2 octaves

** Ab major scale - 12th

** E melodic minor scale - 2 octaves

** F harmonic minor scale - 2 octaves

D melodic minor scale - 2 octaves

♩=99

** Dominant 7th in Eb - 2 octaves

** Diminished 7th on B - 2 octaves

♩=72

** E chromatic scale - 2 octaves

♩=66

F major arpeggio - 2 octaves

** B major arpeggio - 2 octaves

Ab major arpeggio - 12th

E minor arpeggio - 2 octaves

** F minor arpeggio - 2 octaves

D minor arpeggio - 2 octaves

Alternative to Scales from Memory

The following do not need to be played from memory. For the examination perform the 8 starred (***) scales and arpeggios below plus any two other items. All tempi given are minimum speeds.

♩=108

F major scale - 2 octaves

*** B major scale - 2 octaves

*** Ab major scale - 12th

*** E melodic minor scale - 2 octaves

*** F harmonic minor scale - 2 octaves

D melodic minor scale rhythm pattern - 2 octaves

♩=99

*** Dominant 7th in Eb - 2 octaves

*** Diminished 7th on B - 2 octaves

♩=72

*** E chromatic scale - 2 octaves

♩=66

F major arpeggio - 2 octaves

Ab major arpeggio - 12th

*** F minor arpeggio - 2 octaves

*** B major arpeggio rhythm pattern - 2 octaves

E minor arpeggio rhythm pattern - 2 octaves

D minor arpeggio - 2 octaves

1 (Candidate)

Duet Selection

2

Putting On The Glitz

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 **With pizzazz!** Jane Finch

Ob. *f* *p*

5

Ob. *f*

9

Ob. *f* *mf* *mp*

13

Ob. *f* *f*

Detailed description: This image shows the musical score for the duet 'Putting On The Glitz' by Jane Finch, arranged for two oboes. The score is in 4/4 time and G major. It is divided into four systems of four measures each. The first system starts with a first ending bracket over measures 1-3, followed by measure 4. Dynamics range from forte (f) to piano (p). The second system continues the melody and accompaniment. The third system features a dynamic progression from forte (f) to mezzo-forte (mf) to mezzo-piano (mp). The fourth system concludes with a forte (f) dynamic. The notation includes various articulations such as slurs, accents, and a 'pizzazz!' instruction at the beginning.

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17

Ob.

Ob.

21

Ob.

ff

mf

Ob.

ff

mf

25

Ob.

mp

Ob.

mp

29

Ob.

p

f

Ob.

p

f

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).

♩ = 140

1

candidate

metronome

♩ = 120

2

♩ = 104

3

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♩ = 90

4

3/4

3/4

♩ = 106

5

2/4

♩ = 86

6

4/4

4/4

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.

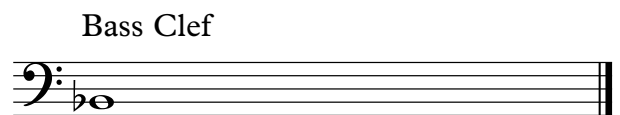
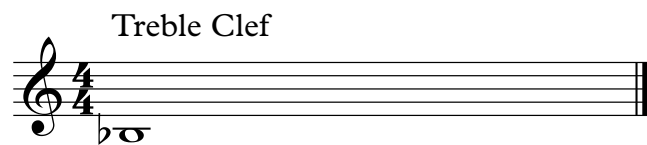
Only the teacher should have this sheet in front of them during the exam.

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

Test 1 - Scales.

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

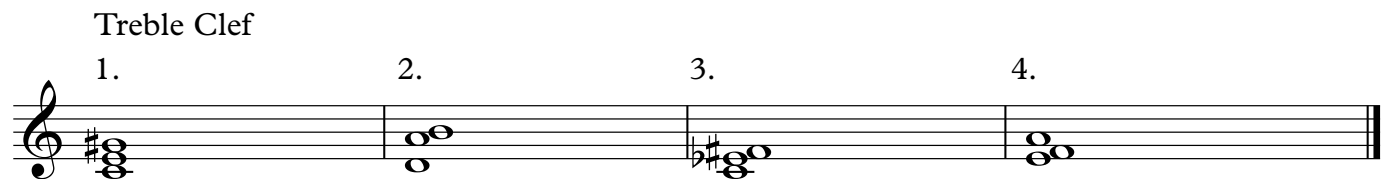
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



Test 2 - Singing back notes

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

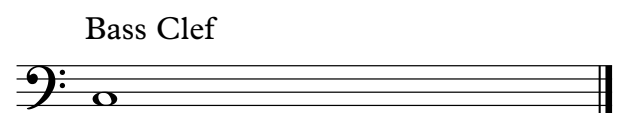
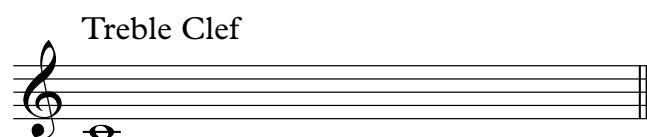
We shall do this for 4 chords.



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.



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.