MTB Grade 8
Oboe

MUSIC TEACHERS' BOARD

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
Jane Finch	Rhumble	N/A	Jane Finch Music
Jane Finch	Footloose for Solo Oboe	N/A	Jane Finch Music
Albinoni	Concerto in G minor Op.9 no.8 1st & 2nd Movt	N/A	Musica Rara
Telemann	Sonata in E minor (from Essercizzi Music) 1st & 2nd Movt	N/A	Schott
Händel	Concerto No.3 in G Minor 1st & 2nd Movt	N/A	Boosey & Hawkes
Weber	Concertino in C	N/A	Nova
Mozart	Oboe Quartet in F Major. K.370 1st Movt Allegro	N/A	Peters
Grovlez	Sarabande et Allegro	N/A	Leduc
Saint-Saëns	Sonata Op.166 1st Movt **or** 2nd Movt	N/A	Durand
Poulenc	Sonata 1st Movt	N/A	Chester
Arnold	Sonatina 1st & 2nd Movt	N/A	Lengnick

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MTB Grade 8
Oboe

Composer/Artist	Title	Book/Cat. Ref	Publisher/Buy Here
Pamela Chilvers	Interplay	N/A	Mozart Edition
Hindemith	Sonata for Oboe 1st Movt	N/A	Schott
Schumann	Three Romances for Oboe Op.94 no.2	N/A	Peters
Lennox Berkeley	Sonatina for Oboe 1st Movt or 2nd & 3rd Movt	N/A	Chester
Dring	Showpiece from Three Piece Suite	N/A	Emerson
Harty	Orientale from Three Miniatures	N/A	Stainer
Reizenstein	Sonatina 1st & 2nd Movt	N/A	Lengnick
Harris	No.74	80 Graded Studies for Oboe Book 2	Faber
Pietzch	No.86	100 Easy Classical Studies for Oboe	Universal
Heinze	No.90	100 Easy Classical Studies for Oboe	Universal
J.S. Bach	61 or 81	Difficult Passages from the works of J.S. Bach for oboe	Boosey & Hawkes
Stravinsky	966 & 967 (with repeats) Movement 6 from Pulcinella Suite	Difficult Passages Vol 3 for Oboe selected by Evelyn Rothwell	Boosey & Hawkes

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MTB Grade 8
Oboe

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

Page 6

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 7

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 11

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 13

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 11

PLUS

Duet:
Perform the duet for this grade

Page 9

Please go to page 14 to find Syllabus Guidance

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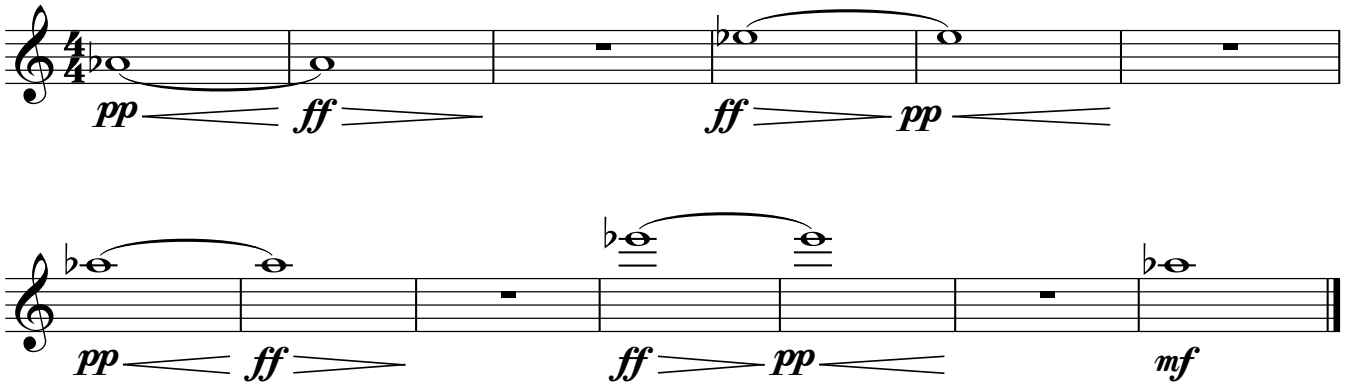
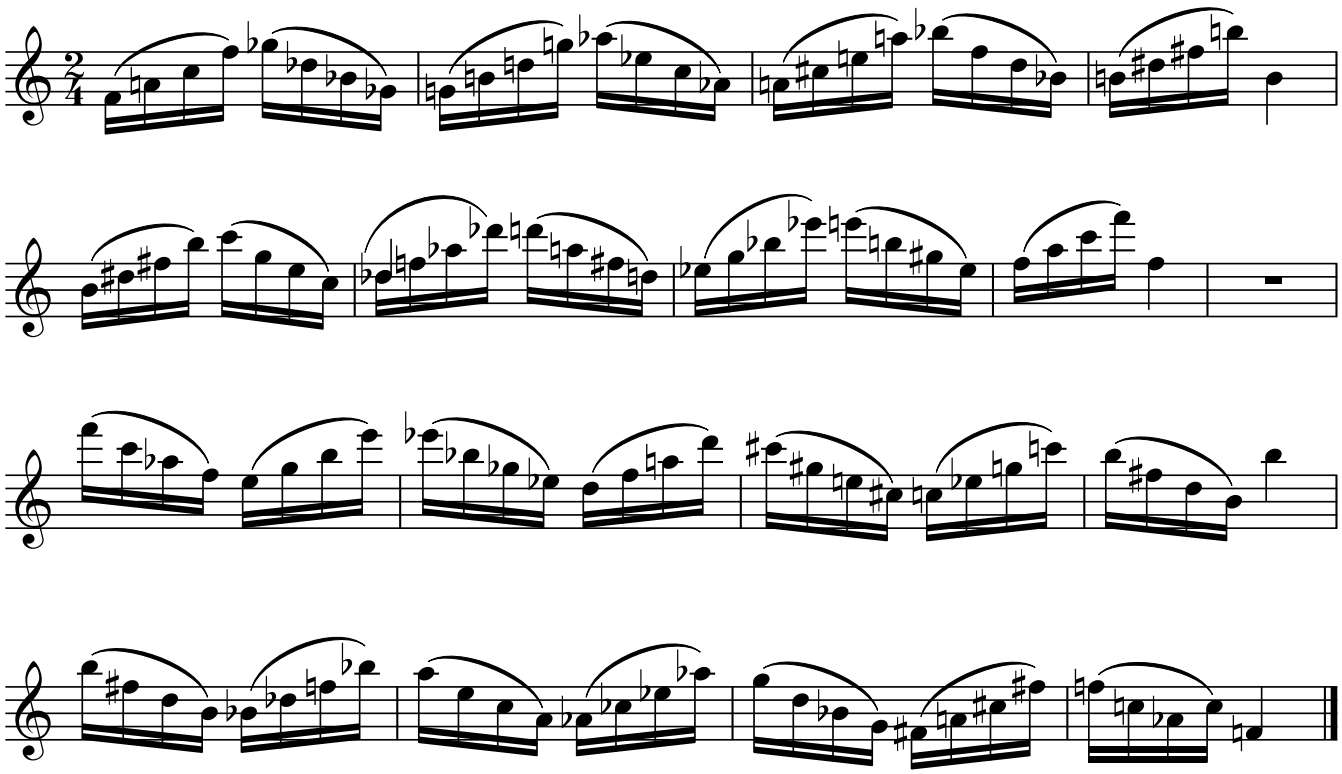
Technical Exercises

For the examination, perform all of the following.

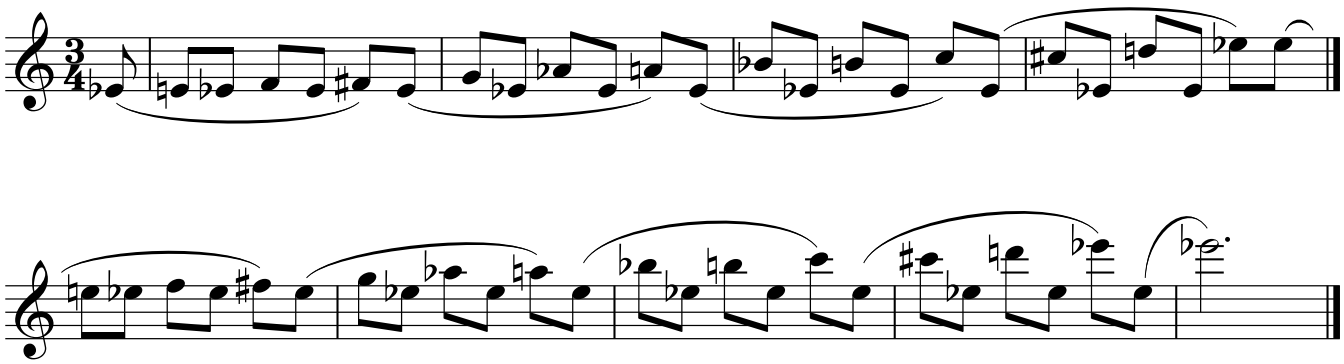
Exercise 1- Dynamics ♩=60



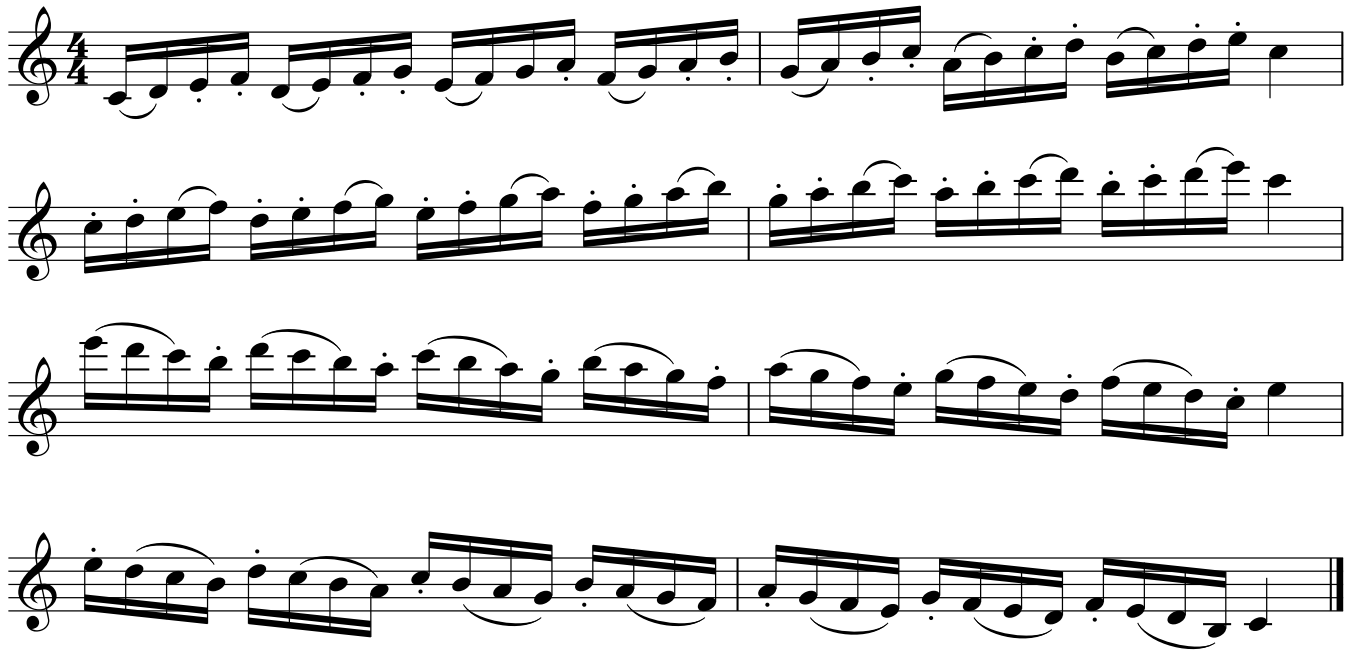
Exercise 2 - Dexerity ♩=66+



Exercise 3 - Chromatic Slurs ♩=90



Exercise 4 - Articulation ♩=112+

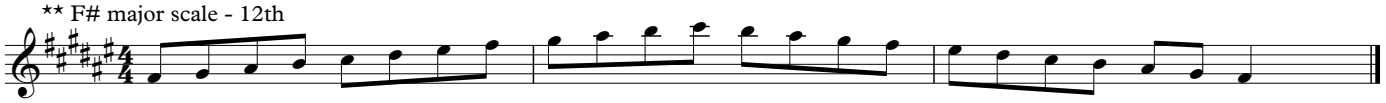


Scales & Arpeggios from Memory

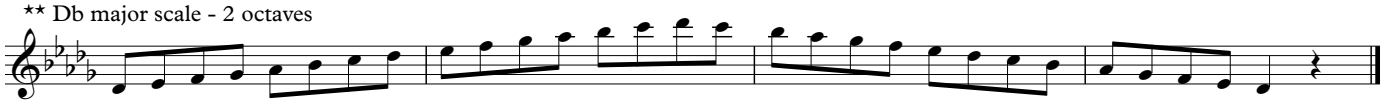
For the examination, the candidate should be asked to perform all the 10 starred (**) scales and arpeggios below, plus any two other items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

♩=120

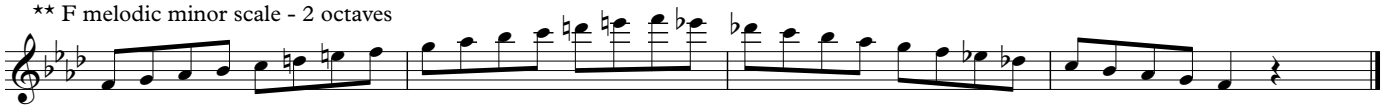
** F# major scale - 12th



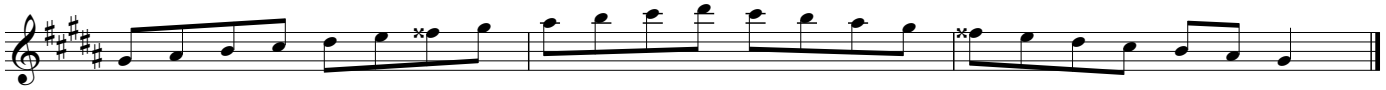
** Db major scale - 2 octaves



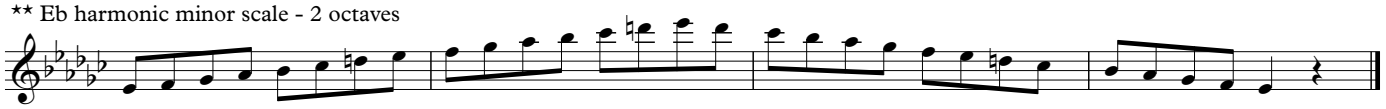
** F melodic minor scale - 2 octaves



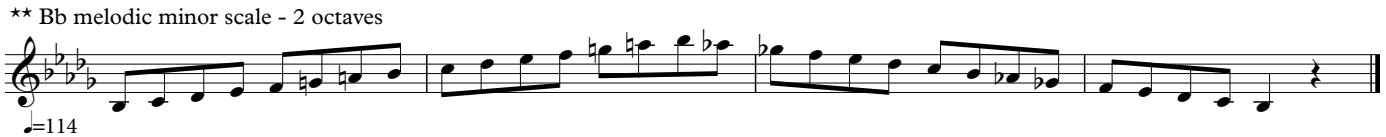
G# harmonic minor scale - 12th



** Eb harmonic minor scale - 2 octaves

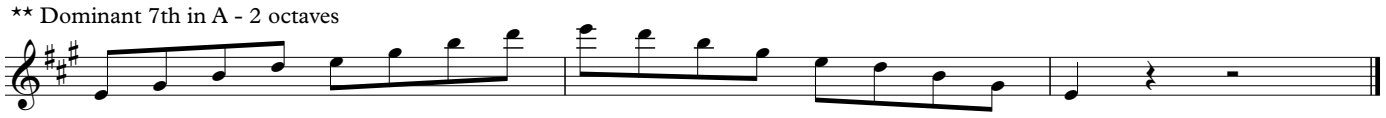


** Bb melodic minor scale - 2 octaves

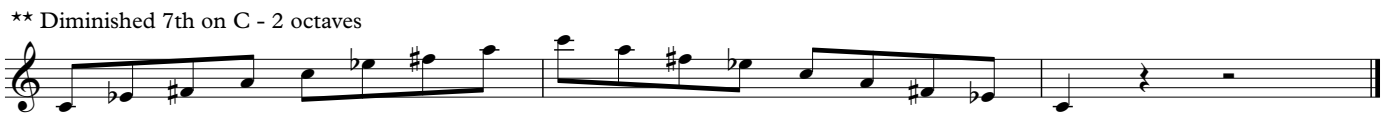


♩=114

** Dominant 7th in A - 2 octaves

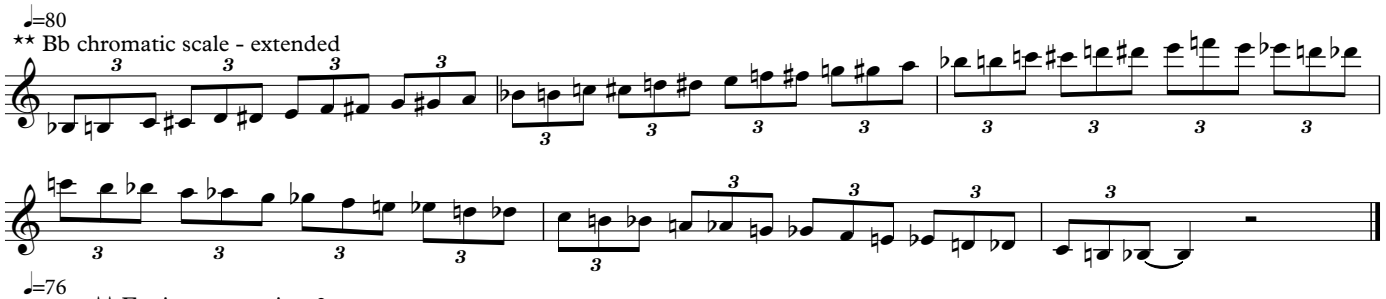


** Diminished 7th on C - 2 octaves



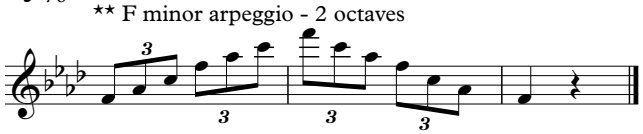
♩=80

** Bb chromatic scale - extended

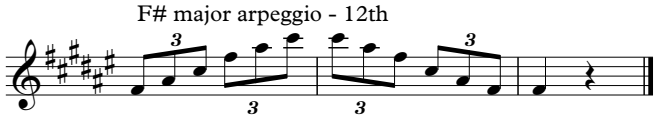


♩=76

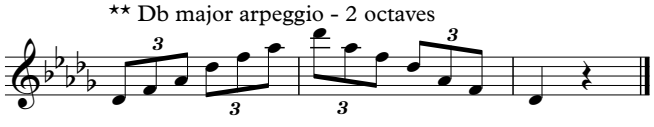
** F minor arpeggio - 2 octaves



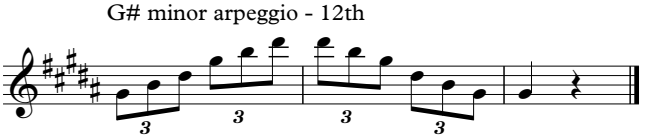
F# major arpeggio - 12th



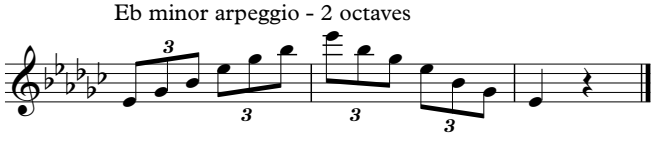
** Db major arpeggio - 2 octaves



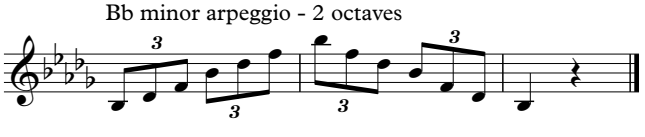
G# minor arpeggio - 12th



Eb minor arpeggio - 2 octaves



Bb minor arpeggio - 2 octaves



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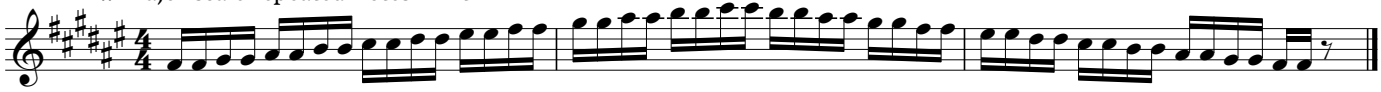
Alternative to Scales from Memory

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.

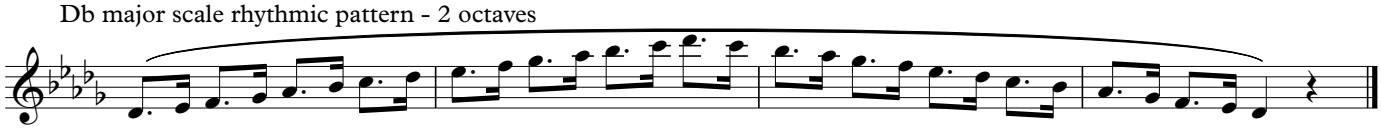
♩=100

** F# major scale repeated notes - 12th

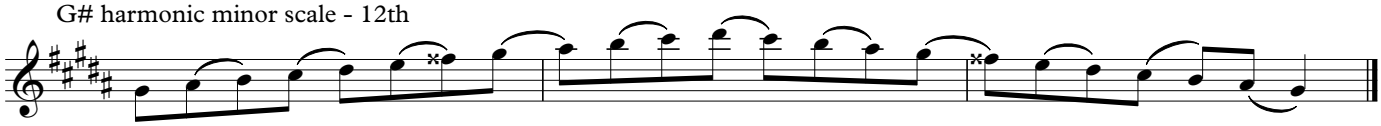


♩=120

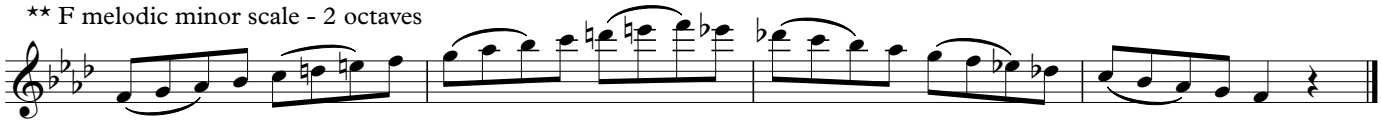
Db major scale rhythmic pattern - 2 octaves



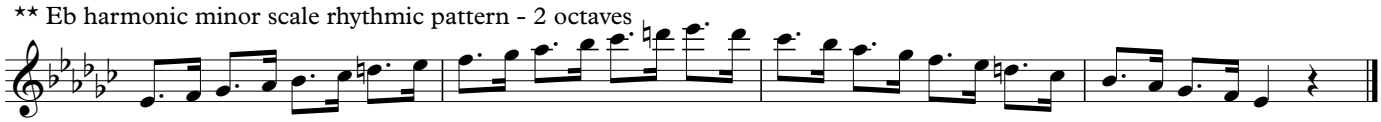
G# harmonic minor scale - 12th



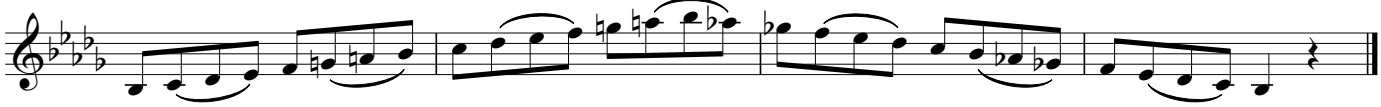
** F melodic minor scale - 2 octaves



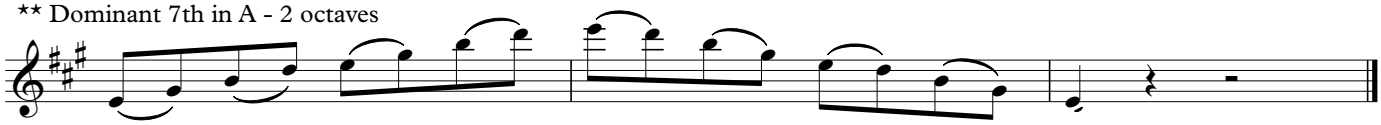
** Eb harmonic minor scale rhythmic pattern - 2 octaves



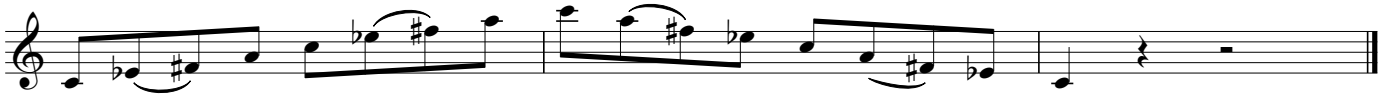
Bb melodic minor scale - 2 octaves



** Dominant 7th in A - 2 octaves

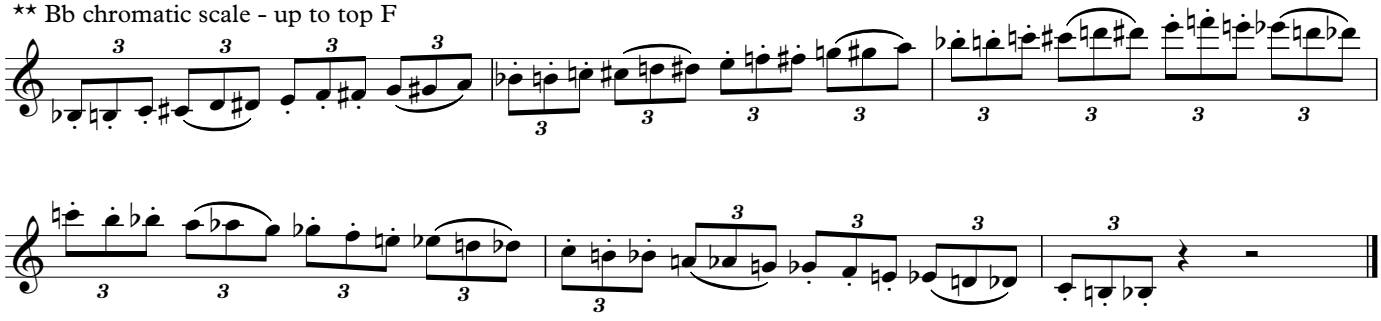


** Diminished 7th on C - 2 octaves



♩=80

** Bb chromatic scale - up to top F



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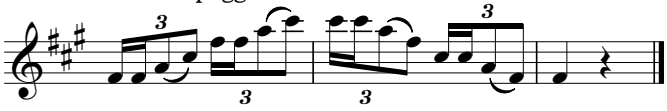
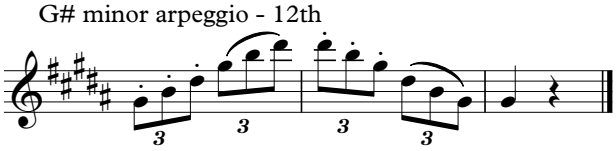
♩=76

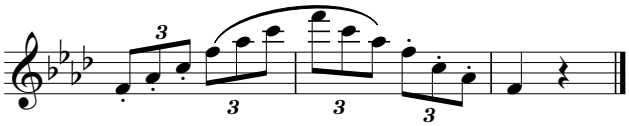
** F# minor arpeggio - 12th



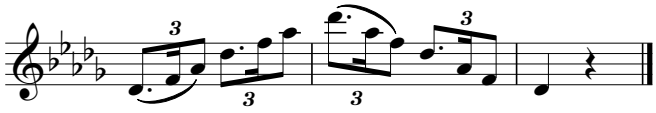
G# minor arpeggio - 12th



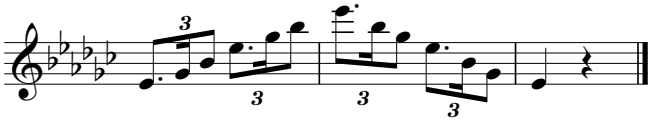
** F minor arpeggio - 2 octaves



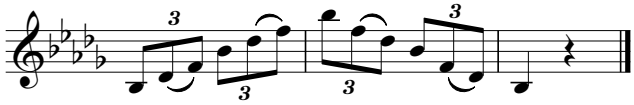
Db major arpeggio rhythmic pattern - 2 octaves



Eb minor arpeggio rhythmic pattern - 2 octaves



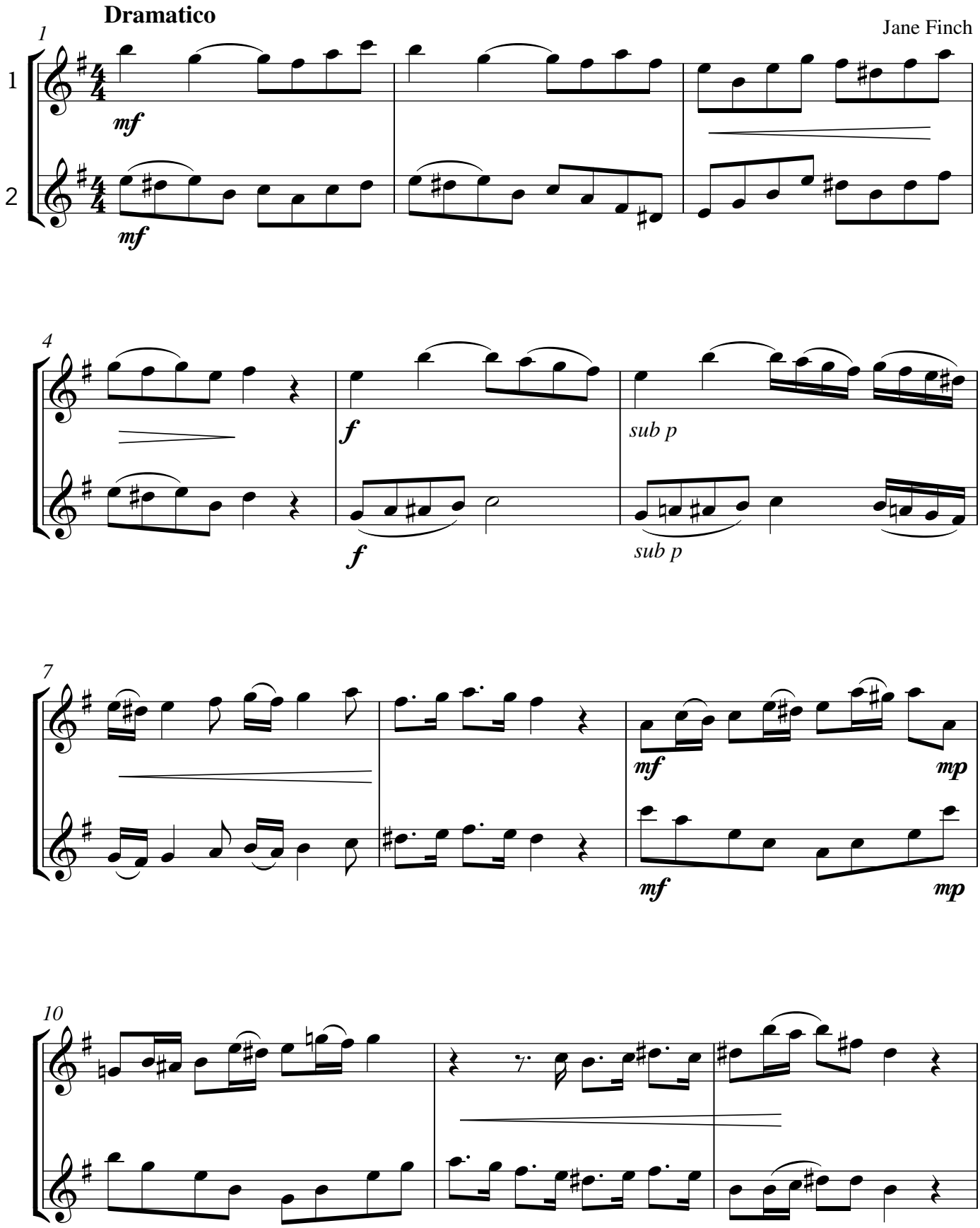
Bb minor arpeggio - 2 octaves

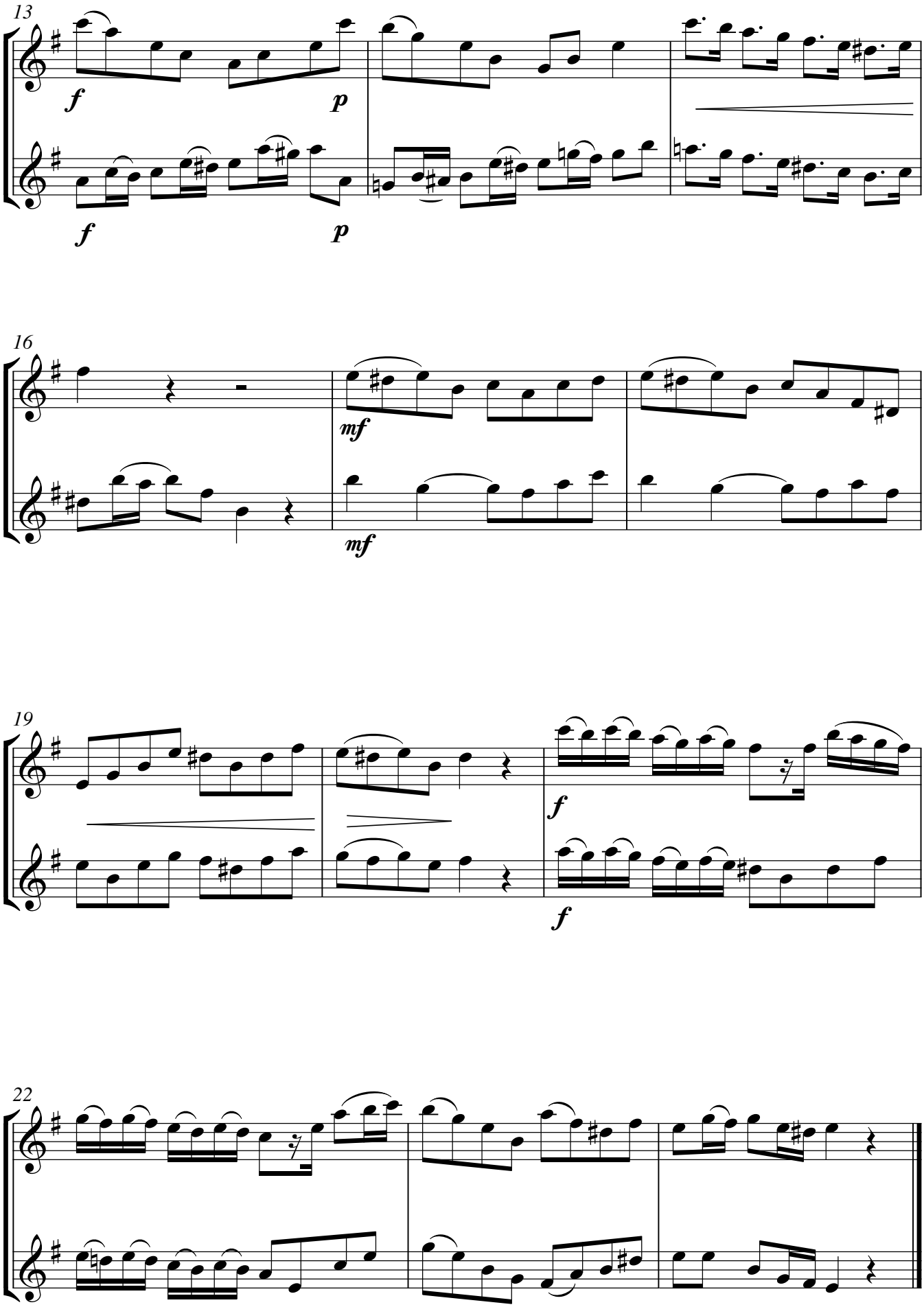


1 (Candidate)
2

Doppelganger

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.





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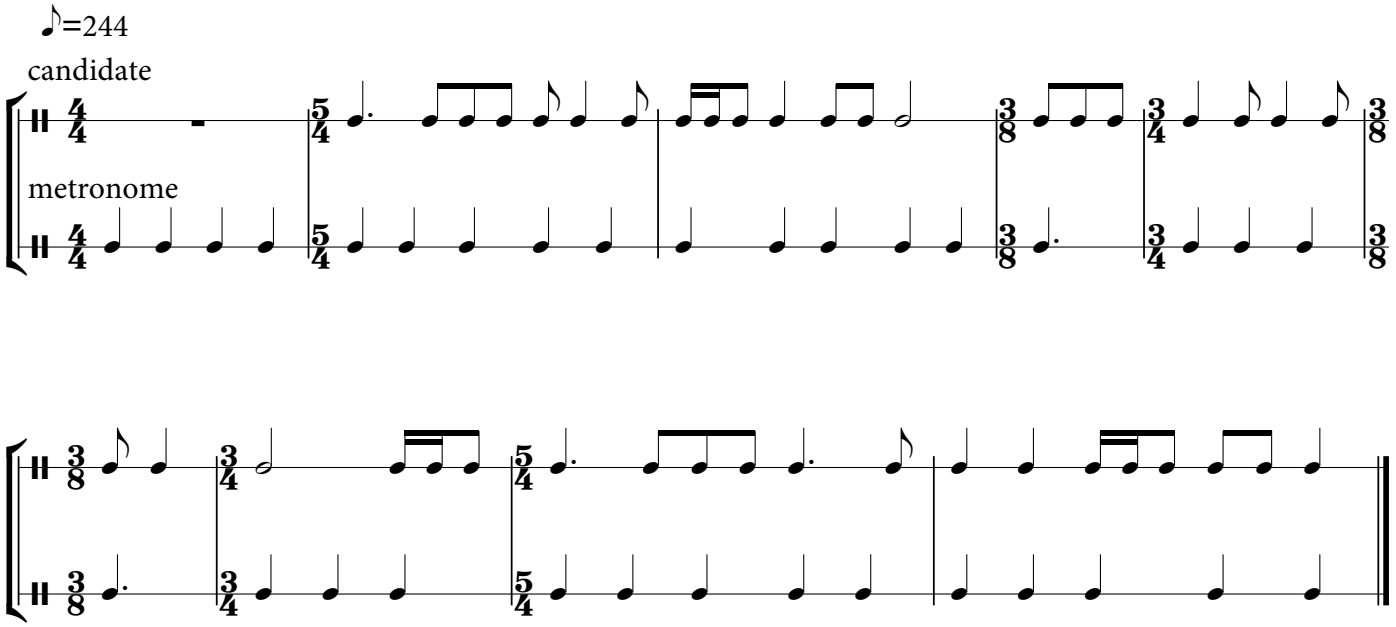
Reading Skills

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



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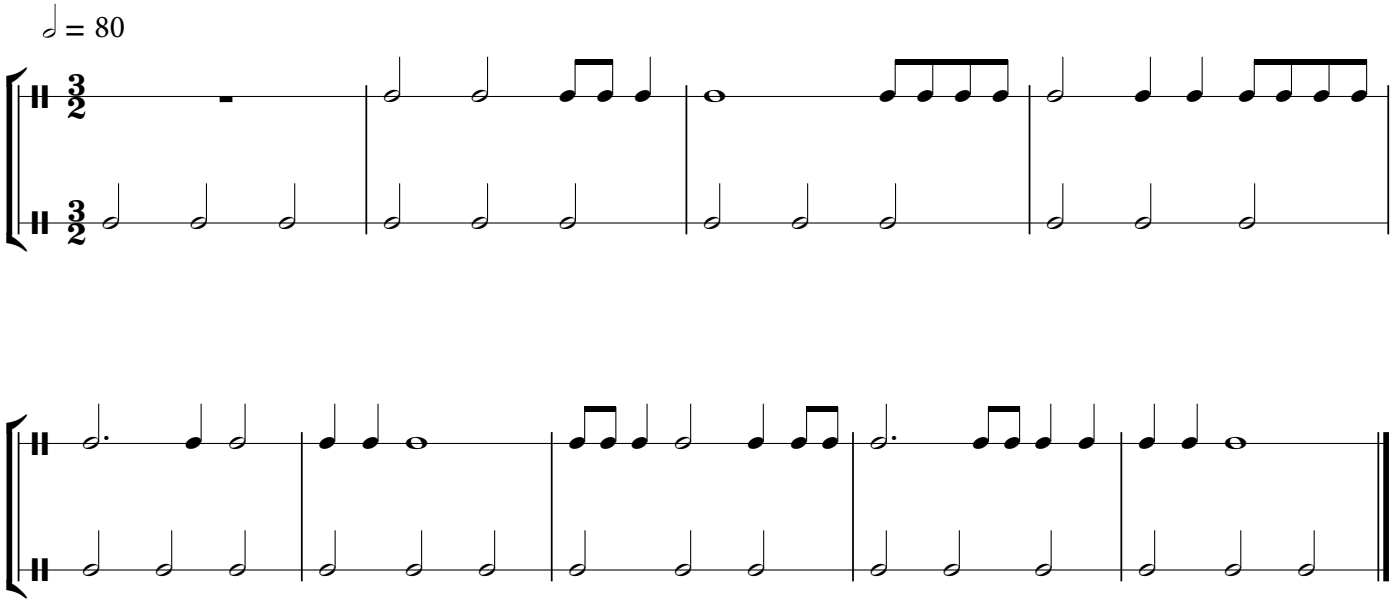

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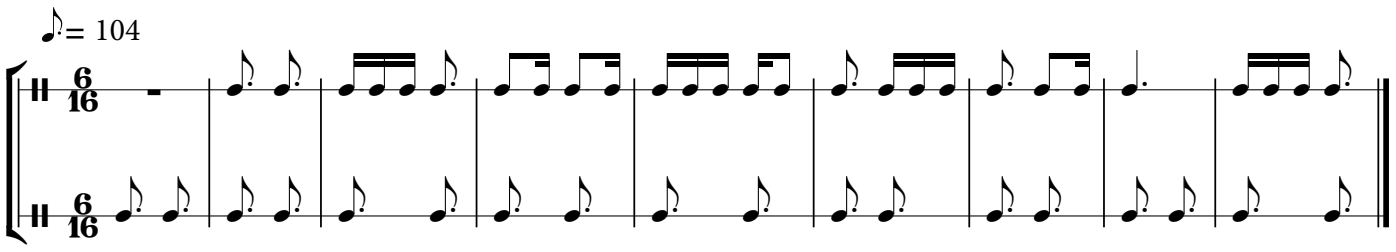

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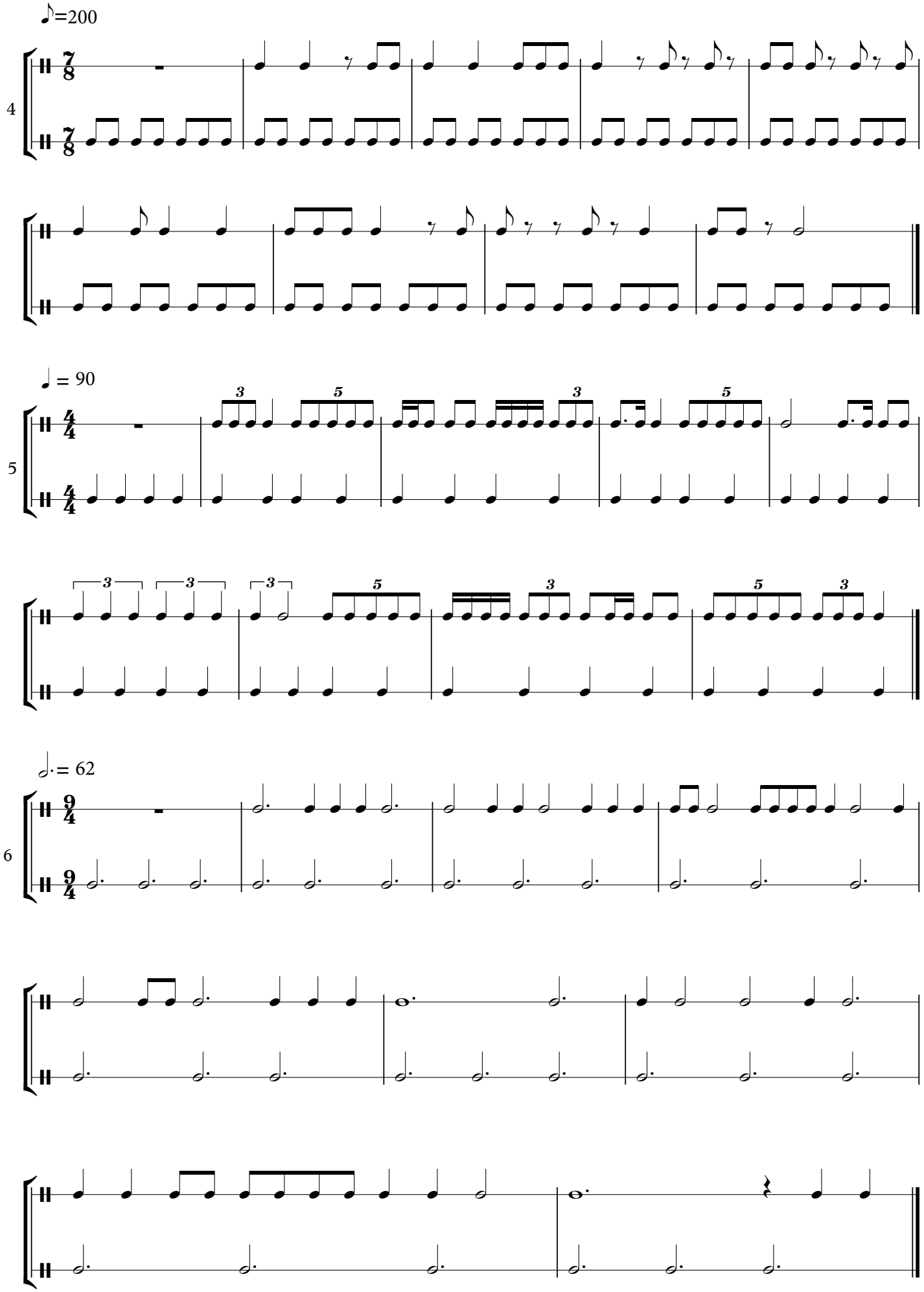
Oboe Grade Eight



Click here to find the MTB Listening skills recordings in Treble Clef

Click here to find the MTB Listening skills recordings in Bass Clef

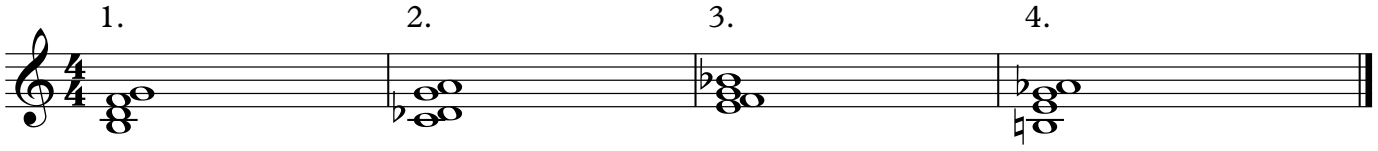
Listening Skills

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.

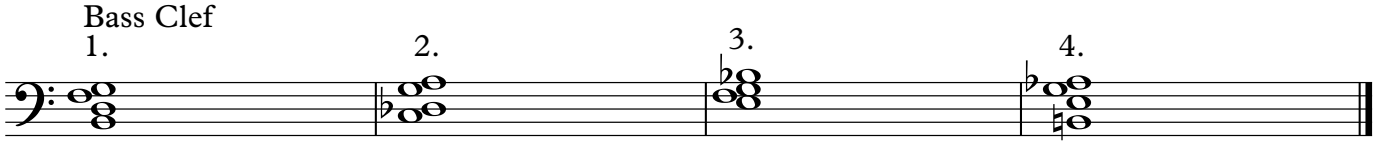
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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

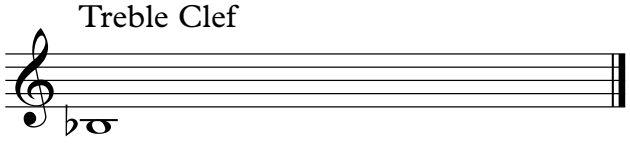


Bass Clef

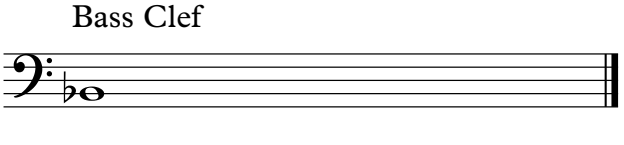


Test 2 - Scales
I shall ask you to sing a whole tone scale up and down after giving you the starting note.
Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

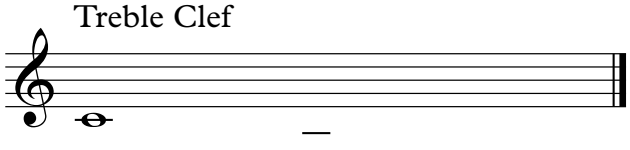


Bass Clef



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

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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.

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