

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
Barratt	English Jig	Bravo Oboe	Boosey & Hawkes
Barratt	Duke of Gloucester's March	Bravo Oboe	Boosey & Hawkes
Barratt	Bossa Nova	Bravo Oboe	Boosey & Hawkes
Couperin	La Bourbonnaise	Oboe Music to Enjoy	Boosey & Hawkes
Gray	Green Fields	Oboe Music to Enjoy	Boosey & Hawkes
Gray	Syncopation	Oboe Music to Enjoy	Boosey & Hawkes
Gray	Cool Depths	Oboe Music to Enjoy	Boosey & Hawkes
Hinchliffe	Jovial Jig	The Really Easy Oboe Book	Faber
Hinchliffe	Berceuse	The Really Easy Oboe Book	Faber
Hinchliffe	Wistful Waltz	The Really Easy Oboe Book	Faber
Grant	Song of the Forest	Going Solo Oboe	Faber
Wedgwood	Tangerine	Really Easy Jazzin' About for Oboe	Faber
Wedgwood	Easy Tiger	Really Easy Jazzin' About for Oboe	Faber

MTB Grade 2

Oboe

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Jane Finch	Somewhere Down the Road	More Fun for Oboe	Jane Finch Music
Jane Finch	After Dark	More Fun for Oboe	Jane Finch Music
Jane Finch	Lazy Town Rag	More Fun for Oboe	Jane Finch Music
Dodgson	Waterwheel	Up Front for Oboe	Brass Wind
Lennon/ McCartney/ Parker	Yesterday	All Jazzed Up for Oboe	Brass Wind
Elgar	Chanson de Matin	Winner Scores All	Brass Wind
Lloyd Webber	Love Changes Everything	Winner Scores All	Brass Wind
James Rae	As If!	In the Groove	Reedimensions
Demnitz	No.9	80 Graded Studies for Oboe Book 1	Faber
Chedeville	Tambourin p.45	Learn As You Play Oboe	Boosey & Hawkes
Sparke	Highland March No.37	Starter Studies for Oboe	Anglo Music
Finch & Hammond	Level 1 Down in the Dungeons	Workout for Oboe	Jane Finch Music
Finch & Hammond	Level 1 Arabella's Apple Pie Waltz	Workout for Oboe	Jane Finch Music
Alford/ JS	Colonel Bogey No.129	Abracadabra Oboe	A&C Black

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 - Tone and Flexibility ♩=60

Exercise 1 musical notation: A single staff in 4/4 time, key signature of one sharp (F#). The piece is marked *mp cresc.* and has a tempo of ♩=60. The melody consists of two phrases of eighth notes with slurs, separated by a quarter rest, and ends with a whole note.

Exercise 2 - Articulation ♩=100

Exercise 2 musical notation: A single staff in 4/4 time, key signature of one sharp (F#). The piece is marked ♩=100. The melody consists of two phrases of eighth notes with slurs, separated by a quarter rest, and ends with a whole note.

Exercise 3 - Fingering ♩=100

Exercise 3 musical notation (top line): A single staff in 4/4 time, key signature of one sharp (F#). The piece is marked ♩=100. The melody consists of two phrases of eighth notes with slurs, separated by a quarter rest, and ends with a whole note.

Exercise 3 musical notation (bottom line): A single staff in 4/4 time, key signature of one sharp (F#). The piece is marked ♩=100. The melody consists of two phrases of eighth notes with slurs, separated by a quarter rest, and ends with a whole note.

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

F major scale



C major scale 12th



D harmonic minor scale (only 1 version harmonic or natural required)



D natural minor scale



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



A natural minor scale



F major arpeggio



C major arpeggio 12th



A minor arpeggio



D minor arpeggio



Alternative to Scales from Memory

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

Scales ♩=56 Arpeggios ♩=80

F major scale

F major scale with rhythmic pattern

C major scale - 12th

C major scale with rhythmic pattern

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

D natural minor scale

A harmonic minor scale with rhythmic pattern (only 1 version harmonic or natural required)

A natural minor scale with rhythmic pattern

F major arpeggio with rhythmic pattern

C major arpeggio - 12ths

D minor arpeggio with rhythmic pattern

A minor arpeggio with rhythmic pattern

Duet Selection

1 (Candidate)

Pass The Parcel

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.

1 **Moderato - bouncy** Jane Finch

Ob. *mf* *f*

Ob. *mf* *f*

Ob. *mp*

Ob.

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 $\text{♩} = 90$
candidate
metronome

2 $\text{♩} = 76$

3 $\text{♩} = 104$

4 $\text{♩} = 126$

5 $\text{♩} = 80$

6 $\text{♩} = 110$

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 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

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

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.

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.