

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

MTB Grade 8 Oboe

Composer/Artist	Title	Book/Cat. Ref	Publisher/Buy Here
Pamela Chilvers	Interplay	N/A	Mozart Edition
Hindemith	Sonata for Oboe 1 st Movt	N/A	Schott
Schumann	Three Romances for Oboe Op.94 no.2	N/A	Peters
Lennox Berkeley	Sonatina for Oboe 1 st Movt or 2 nd & 3 rd Movt	N/A	Chester
Dring	Showpiece from Three Piece Suite	N/A	Emerson
Harty	Oriente from Three Miniatures	N/A	Stainer
Reizenstein	Sonatina 1 st & 2 nd 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

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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Please go to [page 14](#) to find Syllabus Guidance

Technical Exercises

For the examination, perform all of the following.

Exercise 1 - Dynamics $\text{♩}=60$

Exercise 1 - Dynamics is a piece of music in 4/4 time with a tempo of quarter note = 60. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The first measure contains a half note G4 with a *pp* dynamic marking. The second measure contains a half note A4 with a *ff* dynamic marking. The third measure is a whole rest. The fourth measure contains a half note Bb4 with a *ff* dynamic marking. The fifth measure contains a half note C5 with a *pp* dynamic marking. The sixth measure is a whole rest. The second staff begins with a treble clef and a key signature of one flat. The first measure contains a half note Bb4 with a *pp* dynamic marking. The second measure contains a half note C5 with a *ff* dynamic marking. The third measure is a whole rest. The fourth measure contains a half note D5 with a *ff* dynamic marking. The fifth measure contains a half note E5 with a *pp* dynamic marking. The sixth measure is a whole rest. The seventh measure contains a half note F5 with a *mf* dynamic marking. The eighth measure is a whole rest. The piece ends with a double bar line.

Exercise 2 - Dexterity $\text{♩}=66+$

Exercise 2 - Dexterity is a piece of music in 2/4 time with a tempo of quarter note = 66+. It consists of four staves of music. Each staff contains a series of eighth-note patterns, often beamed in pairs or groups of four, with various accidentals (sharps, flats, naturals) and slurs. The first staff starts with a treble clef and a key signature of one flat. The second staff continues the pattern with a key signature of two flats. The third staff continues with a key signature of one flat. The fourth staff continues with a key signature of two sharps. The piece ends with a double bar line.

Exercise 3 - Chromatic Slurs ♩=90

Exercise 3 - Chromatic Slurs is a two-staff musical exercise in 3/4 time. The tempo is marked as ♩=90. The key signature has one flat (B-flat). The first staff contains a melodic line with chromatic slurs, starting on G4 and moving through various intervals including chromatic descents and ascents. The second staff continues the exercise with similar chromatic patterns, ending with a final note on G4.

Exercise 4 - Articulation ♩=112+

Exercise 4 - Articulation is a four-staff musical exercise in 4/4 time. The tempo is marked as ♩=112+. The key signature has one flat (B-flat). The exercise consists of four staves of music, each featuring a different articulation technique. The first staff uses slurs and accents. The second staff uses slurs and accents with a more complex rhythmic pattern. The third staff uses slurs and accents with a more complex rhythmic pattern. The fourth staff uses slurs and accents with a more complex rhythmic pattern.

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

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.

♩=120

** F# major scale repeated notes - 12th

Musical notation for F# major scale repeated notes - 12th. The piece is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a series of repeated eighth-note patterns across two octaves, starting from F#4 and ending on F#6.

Db major scale rhythmic pattern - 2 octaves

Musical notation for Db major scale rhythmic pattern - 2 octaves. The piece is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a rhythmic pattern of quarter notes and eighth notes across two octaves, starting from Db4 and ending on Db6.

G# harmonic minor scale - 12th

Musical notation for G# harmonic minor scale - 12th. The piece is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a harmonic minor scale across two octaves, starting from G#4 and ending on G#6.

** F melodic minor scale - 2 octaves

Musical notation for F melodic minor scale - 2 octaves. The piece is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a melodic minor scale across two octaves, starting from F4 and ending on F6.

** Eb harmonic minor scale rhythmic pattern - 2 octaves

Musical notation for Eb harmonic minor scale rhythmic pattern - 2 octaves. The piece is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a rhythmic pattern of quarter notes and eighth notes across two octaves, starting from Eb4 and ending on Eb6.

Bb melodic minor scale - 2 octaves

Musical notation for Bb melodic minor scale - 2 octaves. The piece is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a melodic minor scale across two octaves, starting from Bb4 and ending on Bb6.

** Dominant 7th in A - 2 octaves

Musical notation for Dominant 7th in A - 2 octaves. The piece is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a dominant 7th chord arpeggio across two octaves, starting from A4 and ending on A6.

** Diminished 7th on C - 2 octaves

Musical notation for Diminished 7th on C - 2 octaves. The piece is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a diminished 7th chord arpeggio across two octaves, starting from C4 and ending on C6.

♩=80

** Bb chromatic scale - up to top F

Musical notation for Bb chromatic scale - up to top F. The piece is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a chromatic scale across two octaves, starting from Bb4 and ending on F6. The scale is divided into two parts, each containing triplet markings.

Musical notation for Bb chromatic scale - up to top F. The piece is in 4/4 time and consists of a single melodic line on a treble clef staff. It features a chromatic scale across two octaves, starting from Bb4 and ending on F6. The scale is divided into two parts, each containing triplet markings.

♩=76

** F# minor arpeggio 2 octaves

Musical notation for F# minor arpeggio 2 octaves. The key signature has two sharps (F# and C#). The melody consists of three triplet eighth notes: F#4, A4, B4, followed by three triplet eighth notes: C#5, B4, A4, and finally a triplet eighth note: F#5. The piece ends with a whole note F#4.

G# minor arpeggio - 12th

Musical notation for G# minor arpeggio - 12th. The key signature has four sharps (F#, C#, G#, D#). The melody consists of three triplet eighth notes: G#4, A4, B4, followed by three triplet eighth notes: C#5, B4, A4, and finally a triplet eighth note: G#5. The piece ends with a whole note G#4.

** F minor arpeggio - 2 octaves

Musical notation for F minor arpeggio - 2 octaves. The key signature has two flats (Bb and Eb). The melody consists of three triplet eighth notes: F4, G4, Ab, followed by three triplet eighth notes: Bb4, Ab, G4, and finally a triplet eighth note: F5. The piece ends with a whole note F4.

Db major arpeggio rhythmic pattern - 2 octaves

Musical notation for Db major arpeggio rhythmic pattern - 2 octaves. The key signature has five flats (Bb, Eb, Ab, Db, Gb). The melody consists of three triplet eighth notes: Db4, Eb4, Fb4, followed by three triplet eighth notes: Gb4, Fb4, Eb4, and finally a triplet eighth note: Db5. The piece ends with a whole note Db4.

Eb minor arpeggio rhythmic pattern - 2 octaves

Musical notation for Eb minor arpeggio rhythmic pattern - 2 octaves. The key signature has three flats (Bb, Eb, Ab). The melody consists of three triplet eighth notes: Eb4, Fb4, Gb4, followed by three triplet eighth notes: Ab4, Gb4, Fb4, and finally a triplet eighth note: Eb5. The piece ends with a whole note Eb4.

Bb minor arpeggio - 2 octaves

Musical notation for Bb minor arpeggio - 2 octaves. The key signature has two flats (Bb and Eb). The melody consists of three triplet eighth notes: Bb4, Cb4, Db4, followed by three triplet eighth notes: Eb4, Db4, Cb4, and finally a triplet eighth note: Bb5. The piece ends with a whole note Bb4.

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.

Dramatico Jane Finch

1 *mf*

4 *f* *sub p*

7 *mf* *mp*

10

Oboe Grade Eight

13

Ob. *f* *p*

Ob. *f* *p*

16

Ob. *mf*

Ob. *mf*

19

Ob. *f*

Ob. *f*

22

Ob.

Ob.

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

candidate

metronome

$\text{♩} = 244$

2

$\text{♩} = 80$

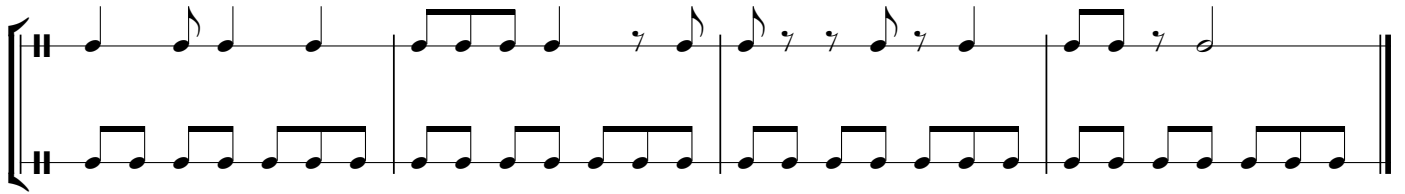
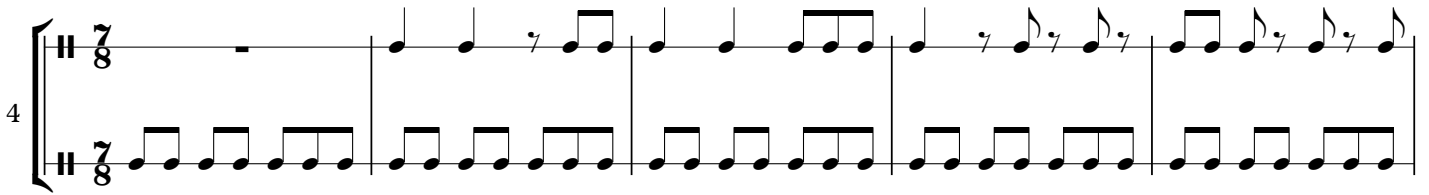
3

$\text{♩} = 104$

Oboe Grade Eight

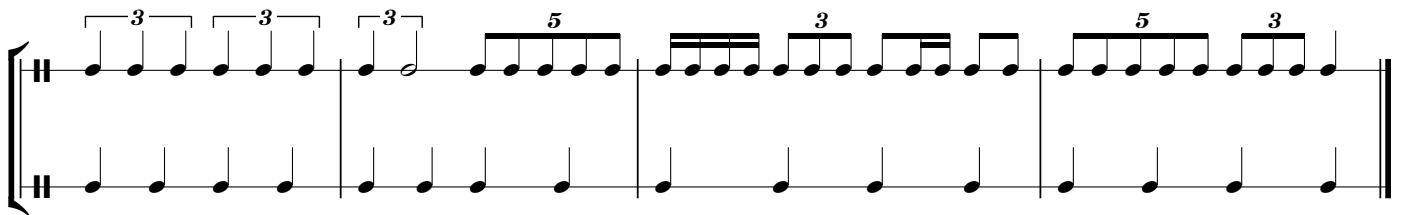
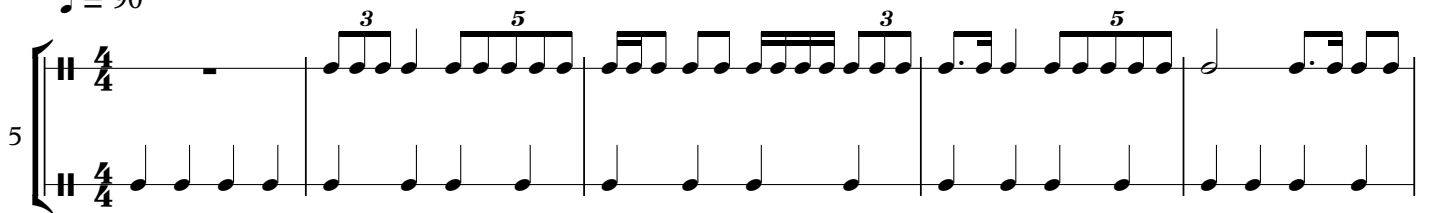
$\text{♩} = 200$

4



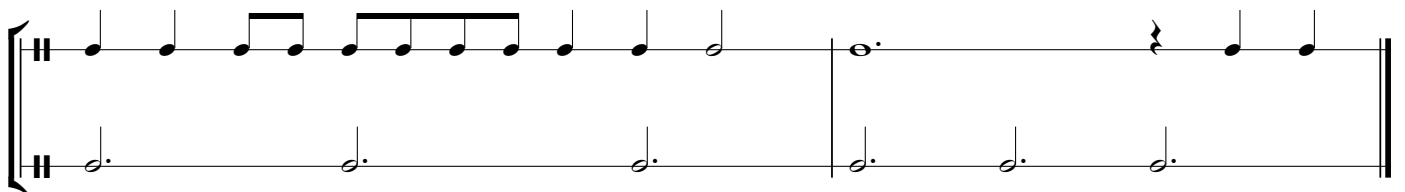
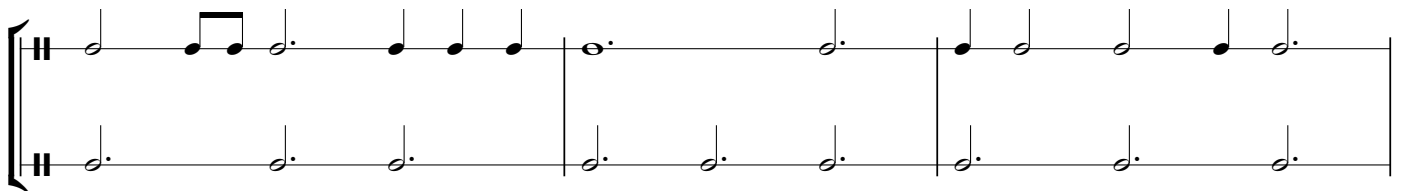
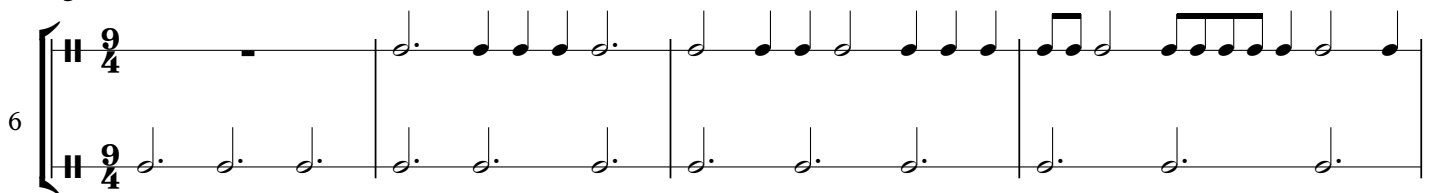
$\text{♩} = 90$

5



$\text{♩} = 62$

6



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

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.