MTB Grade 1
Lever Harp

MUSIC TEACHERS' BOARD

Section One: Recital (60 marks)

Select three pieces suitable for Lever Harp from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to three free choice pieces.
For guidance on selecting and approving free choice pieces, please click here.

Composer / Artist	Title	Publication	Publisher / Source
Dominig Bouchaud	Ant's steps	Harpe D'or: The Golden Harp	Billaudot
Dominig Bouchaud	Kol Slaven	Harpe D'or: The Golden Harp	Billaudot
Claude Debussy arr. Tamsin Dearnley	La Fille aux cheveux d'ébène	Suite Debussy-esque	Tamsin Dearnley
Anna Dunwoodie	A Nice Time for Mice	To A Mouse	Anna Dunwoodie
Anna Dunwoodie	The Little Match Girl	Fairytales on the Harp	harpcolumn.com
Bonnie Goodrich	Goldfish	A Bouquet for Young Harpists	Hal Leonard
Skaila Kanga	Goblin's Breakfast	Minstrel's Gallery	Maruka Music 2003
Skaila Kanga	Spooky City	Minstrel's Gallery	Maruka Music 2003
Christopher Norton	Five Times Table	Connections for Harp Preparatory	80 Days Publishing
Florence Price	No. 2: Bright Eyes	3 Sketches for Little Pianists	IMSLP
Florence Price	No.3: A Morning Sunbeam	3 Sketches for Little Pianists	IMSLP
Joyce Rosenfield	Humpty Dumpty	Favorite Fables - Book 1	Lyra Music Company
Joyce Rosenfield	Rapunzel	Favorite Fables - Book 1	Lyra Music Company
Sue Rothstein	Dragonfly	Magical Animals on the Harp	theharpstudio.co.uk
Suzuki	Little Playmates	Suzuki Harp School - Vol. 1	Warner Chappell Music
Step West	Winster Gallop	Journey to the Harp - Book 1	Steph West
Amanda Whiting & Tony Robinson	A Harmonic Waltz	A Harmonic Waltz	harpcolumn.com
arr. Sylvia Woods	Heigh-Ho	76 Disney Songs for the Harp	sheetmusicplus.com
Brandee Younger	Unrest	2020: Four Simple Tunes for Harp	Brandee Younger

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Section Two: Technical (25 marks)

Technical Exercises:
Perform all the technical exercises required for this grade

Page 3

PLUS

Scales & Arpeggios from Memory:
Perform all the elements required for this grade

Pages 5-6

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:
Perform all the rhythm exercises required for this grade

Page 8

PLUS

Listening Skills:
Sing all the prepared aural tests required for this grade

Page 9

Musicianship Option 2

Reading Skills:
Perform all the rhythm exercises required for this grade

Page 8

PLUS

Duet:
Perform the duet required for this grade

Page 7

Please go to page 10 to find Syllabus Guidance

Technical Exercises, Scales & Arpeggios and Duet adaptations by Iona Heather

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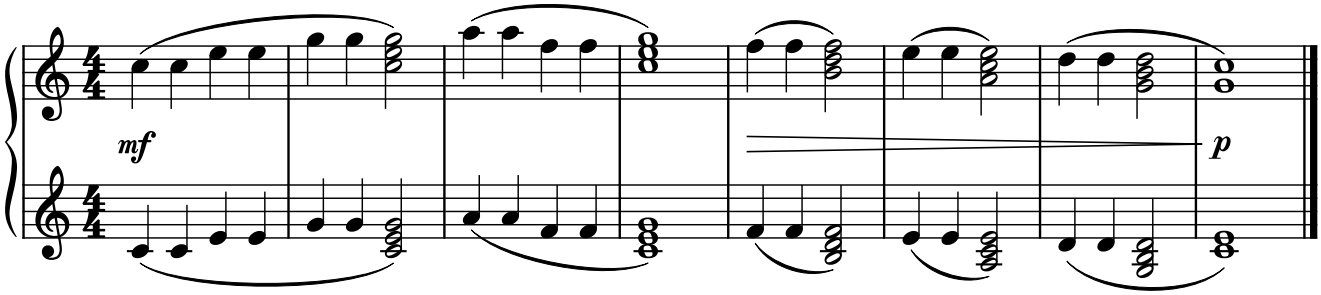
Technical Exercises

For the examination, the candidate should play all the following Technical Exercises.

All tempi given are minimum speeds.
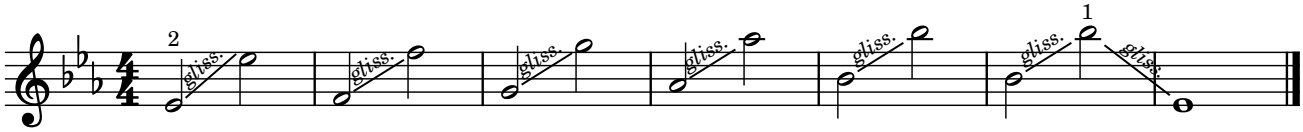
Exercise 1 ♩ = 80

Exercise for the preparation of three note chords



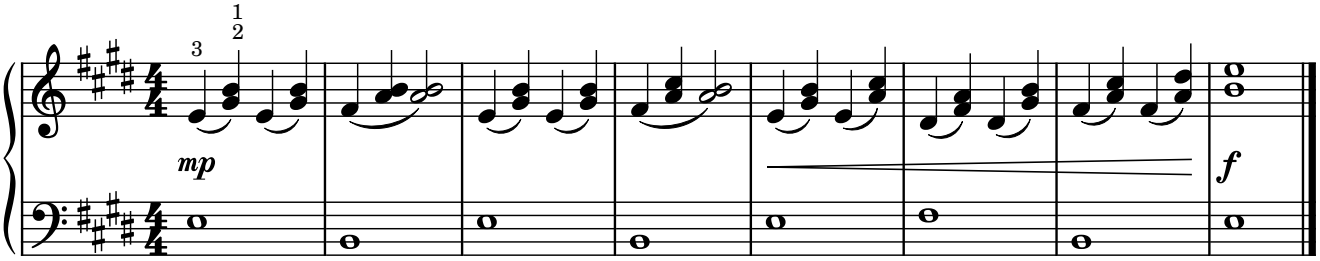
Exercise 2 𝅗𝅥 = 72

Exercise for glissandi



Exercise 3 ♩ = 72

Exercise for three note preparation



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Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the starred (**) items from the Scales, Broken Chords, Block Chords and Four Finger Exercise, plus any other two items (one from the Scales and one from the Broken Chords) from memory.

All fingerings at the discretion of the teacher. All tempi given are minimum speeds.
The articulation for Scales and Arpeggios should be legato.

Scales ♩ = 60

C major, one octave, hands together

Eb major, one octave, hands separately **

E major, one octave, hands separately

Scale in 3rds ♩ = 48

C major, one octave, hands separately **

Broken Chords, root position ♩ = 60

C major, one octave, hands separately

Eb major, one octave, hands separately

E major, one octave, hands separately **

Block Chords, root position

Chords I, IV and V in C major, hands separately **

Four Finger Exercise ♩ = 60

C major, hands together **

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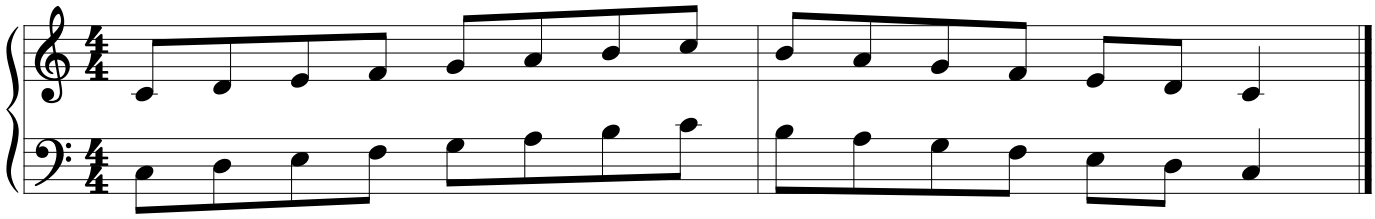
Scales & Arpeggios

For the examination, the candidate should be asked to perform all the starred (**) items from the Scales, Broken Chords, Block Chords and Four Finger Exercise, plus any other two items (one from the Scales and one from the Broken Chords) from memory.

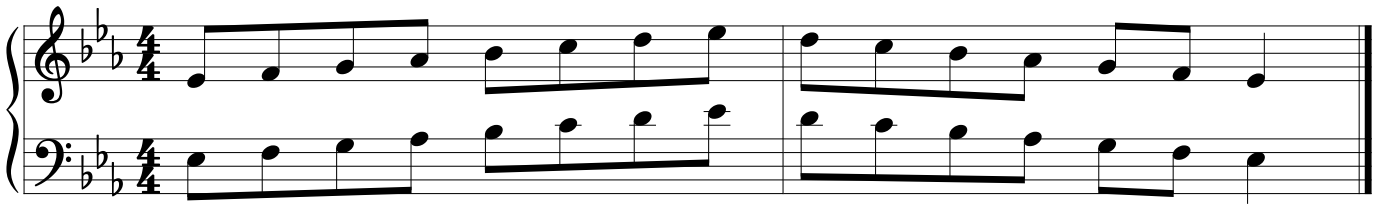
All fingerings at the discretion of the teacher. All tempi given are minimum speeds.
The articulation for Scales and Arpeggios should be legato.

Scales ♩ = 60

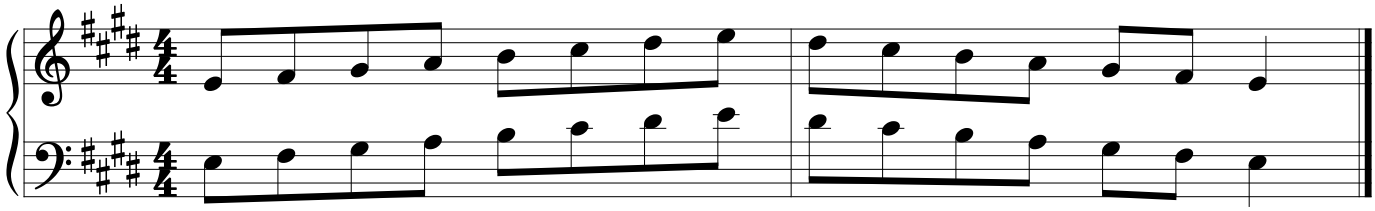
C major, one octave, hands together



** Eb major, one octave, hands separately

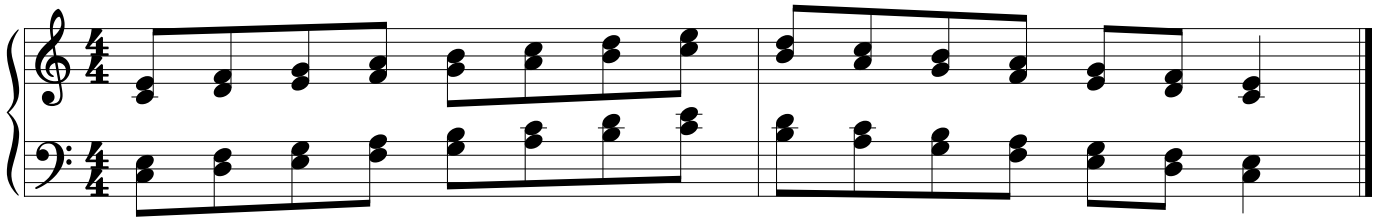


E major, one octave, hands separately



Scale in 3rds ♩ = 48

** C major, one octave, hands separately



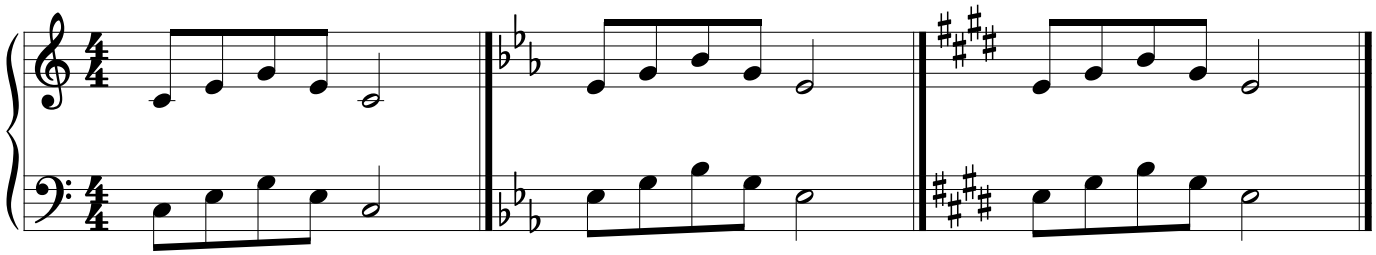
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Broken Chords ♩ = 60

C major, hands separately

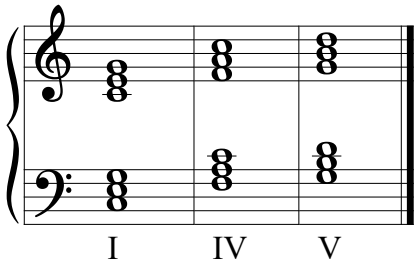
Eb major, hands separately

** E major, hands separately



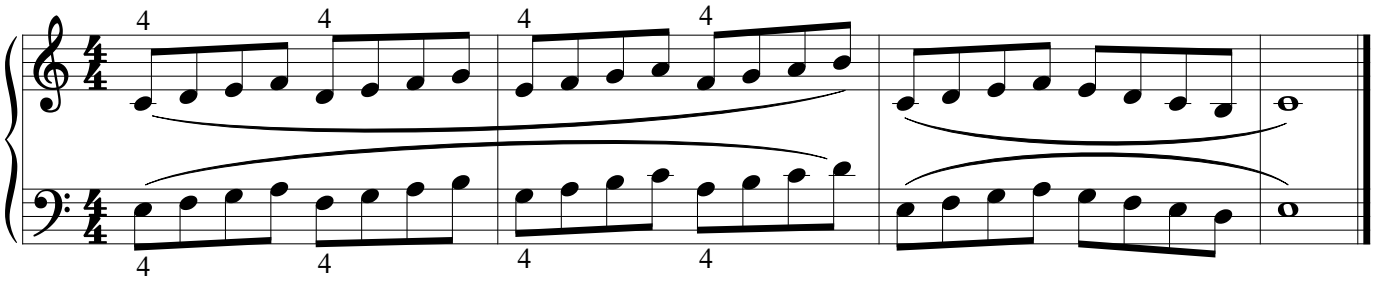
Block Chords, root position

** C major, hands separately



Four Finger Exercise ♩ = 60

** C major, hands together



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Duet

[Click here for the exam speed MTB Duet recordings]

Sunday Stroll

[Click here for the practice speed MTB Duet recordings]
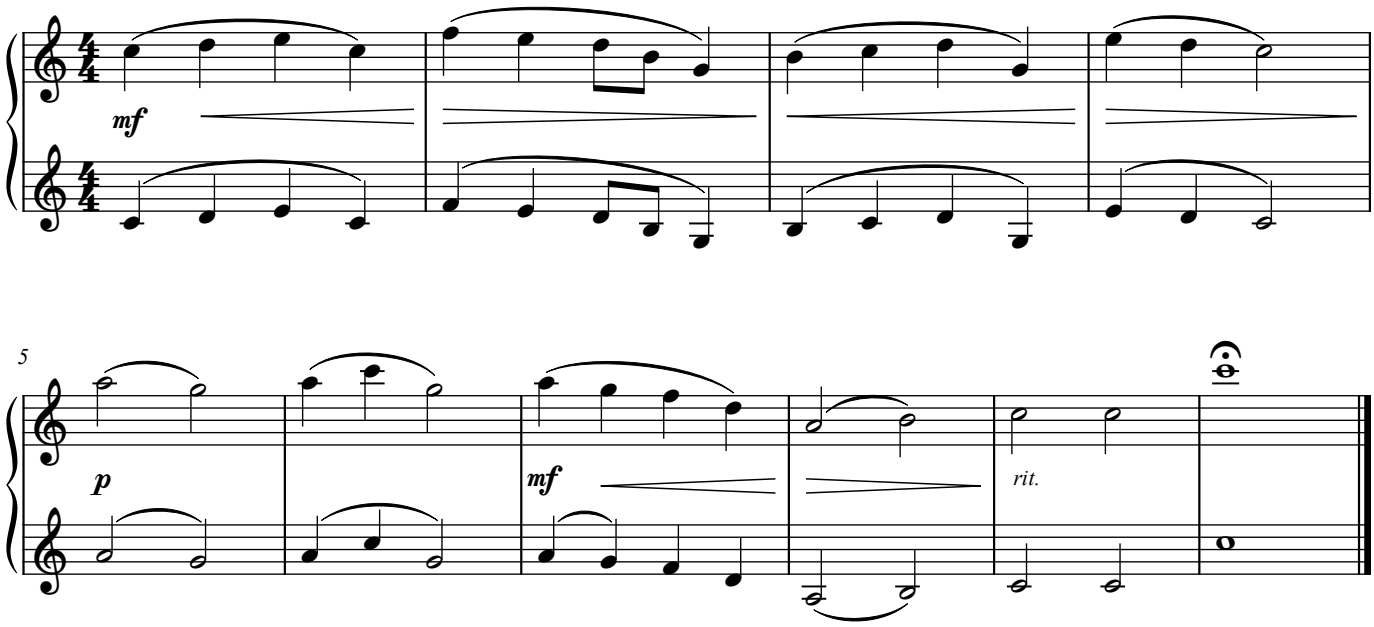
The teacher part may be played on the harp or piano either live or recorded.
(Please note that the MTB duet recordings of the teacher part are played on piano)

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.

CANDIDATE

Andante ♩ = 76

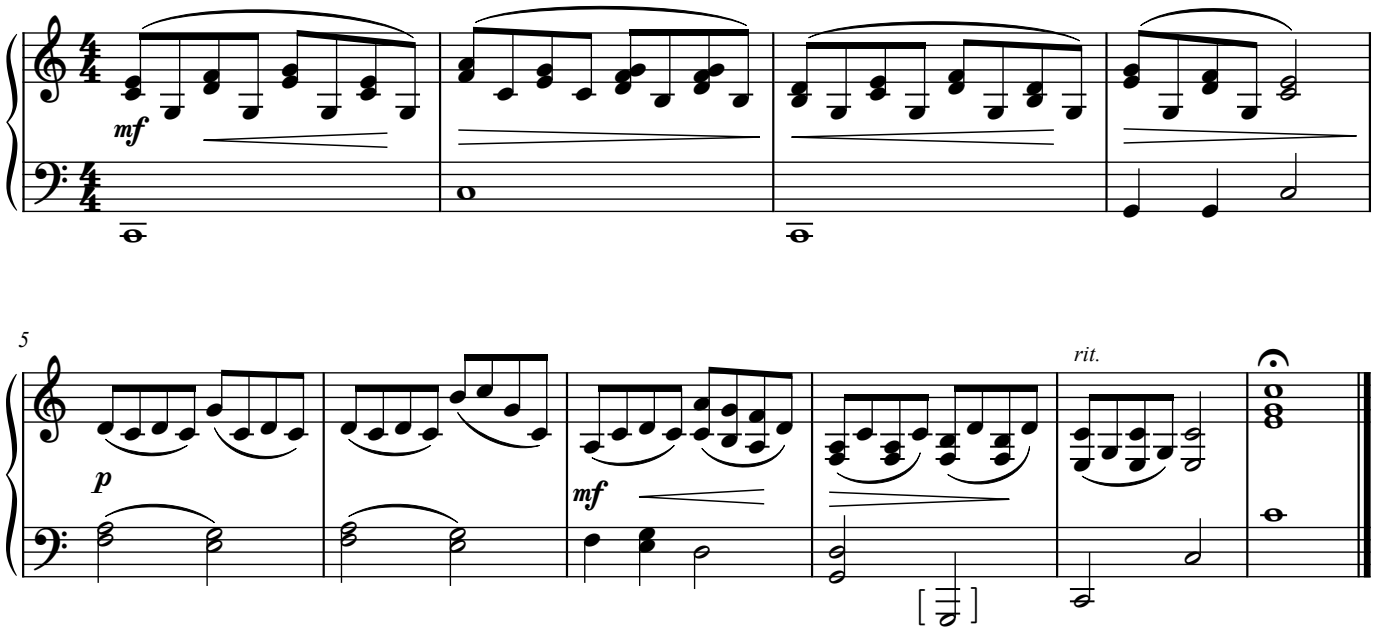
Chris Mitchell



TEACHER

Andante ♩ = 76

Chris Mitchell



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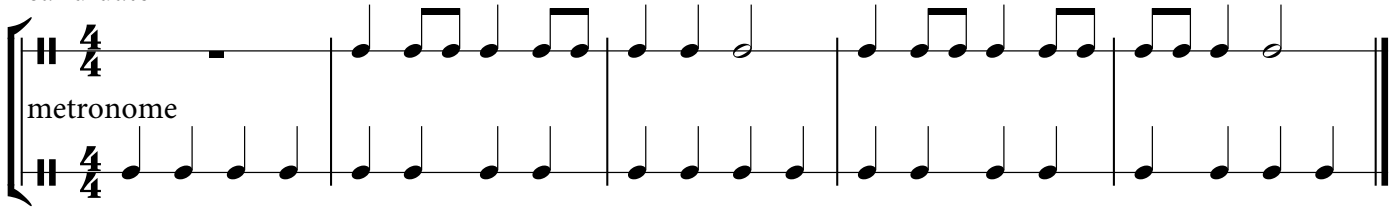
Reading Skills

[Click here for the MTB Reading Skills recordings]

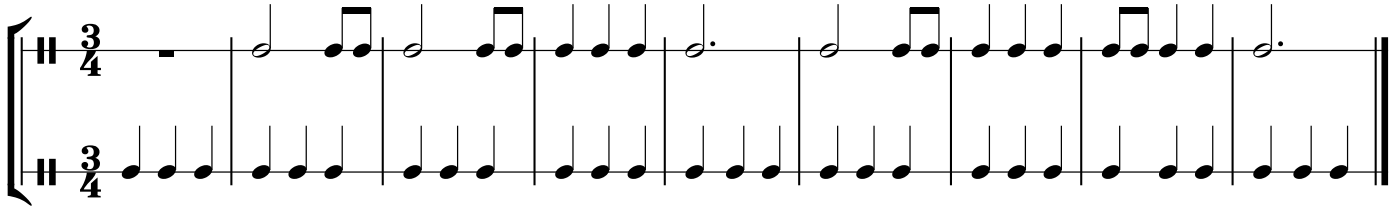
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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 or a metronome (not clapped).

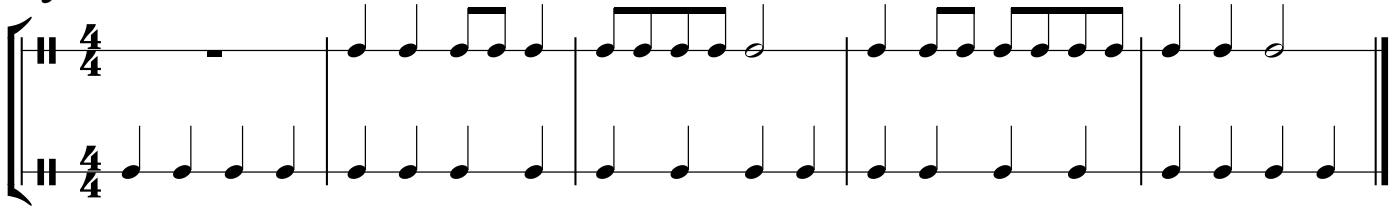
1 ♩ = 90
candidate
metronome



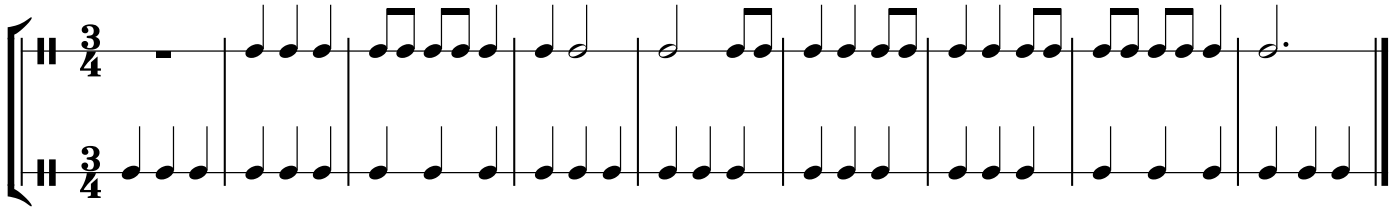
2 ♩ = 82



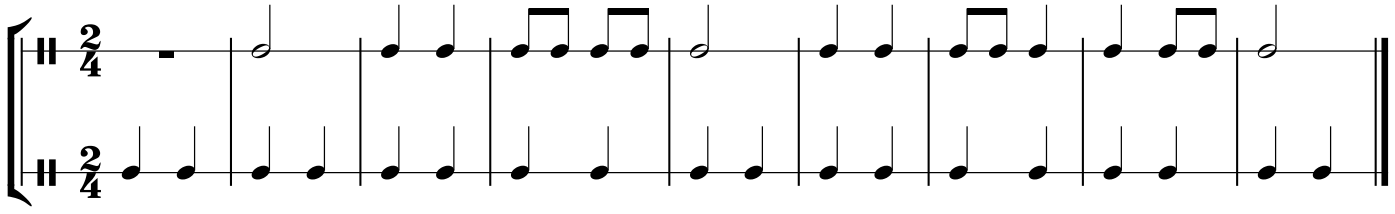
3 ♩ = 104



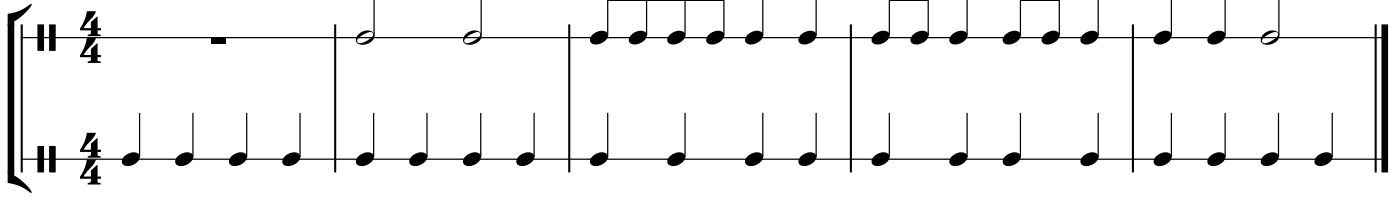
4 ♩ = 116



5 ♩ = 80



6 ♩ = 108



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[Click here for the MTB Listening Skills recordings in Treble Clef]

[Click here for the MTB Listening Skills recordings in Bass Clef]

Listening Skills
(Aural Tests)

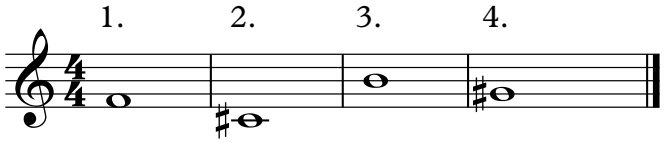
The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

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.

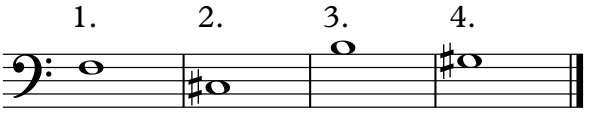
Test 1 - Singing back notes.

I shall play a note and then you shall sing it back. We shall do this for 4 different notes.

Treble Clef
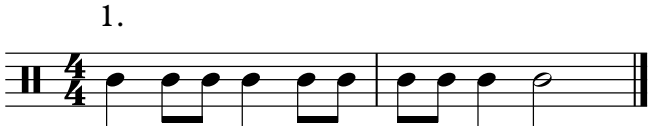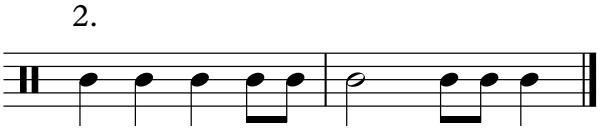


Bass Clef
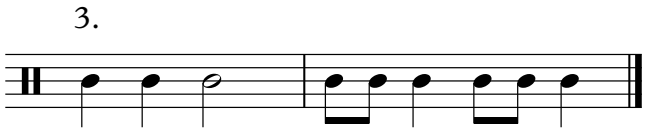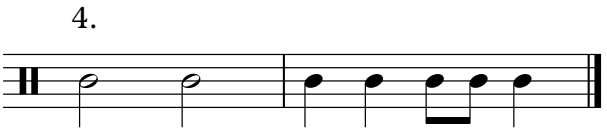


Test 2 - Clapping back rhythms.

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.
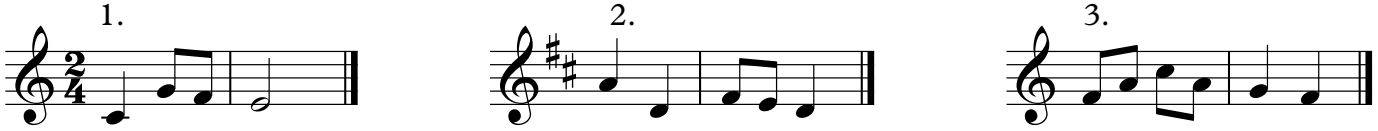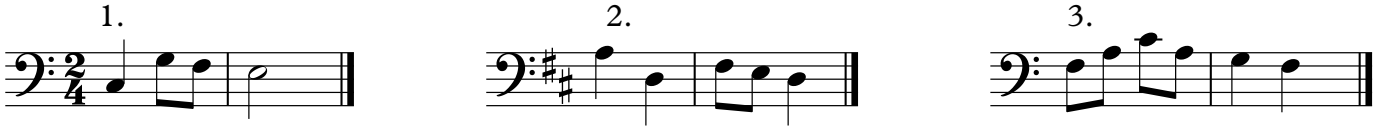








Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

Treble Clef



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. For Performance Grade requirements, click here.
- To learn more about how our exams are marked, visit our Marking Criteria Page here.
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.

Recital Guidance - Practical & Performance Grades:

- Repeats are optional for MTB Exams. However, repeats 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).
- Depending on the Lever Harp the candidate is using, notes that are out of range should be omitted.
- 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 the accompaniment 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, 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 or any other suitable player. 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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