# MTB Grade 3
# Lever Harp

MUSIC TEACHERS' BOARD

## Section One: Recital (60 marks)

### Select three pieces applicable for the 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 |
|---|---|---|---|
| Johann Sebastian Bach<br>arr. Barbara Ann Fackler | Musette | Bach, Bach, Bach, Bach | hornandharp.com |
| Jen-Michel Damase | Promenade | Promenade | Durand |
| arr. Brenda Dor-Groot | Kal Ho Naa Ho | 3 Bollywood Favourites for Harp | sheetmusicdirect.com |
| Iona Duncan | Duncan's Air | Moment With The Harp | theharpstudio.co.uk |
| Anna Dunwoodie | The Holey Sock Rag | The Holey Sock Rag | harpcolumn.com |
| Stewart Green | Blistering Rock! | Blistering Along! | theharpstudio.co.uk |
| Stewart Green | Lullaby for Wendy | Blistering Along! | theharpstudio.co.uk |
| George Frideric Handel<br>arr. Steve Hill | Passepied | Easy Classical Pieces | harpcolumn.com |
| Eira Lynn Jones | Beth Yw'r Haf I Mi?<br>(What Is Summer To Me?) | Daffodils<br>(Ten Welsh Tunes) | theharpstudio.co.uk |
| Eira Lynn Jones | Midnight Lullaby | Hygge Serenades | theharpstudio.co.uk |
| Maurice Ravel<br>arr. Barbara Ann Fackler | Bolero | Bolero | hornandharp.com |
| Meg Robinson | Irish Coffee | Irish Coffee | harpcolumn.com |
| Fiona Rutherford | Kissing a Frog | The Fairy Tale Harp | 80 Days Publishing |
| Melanie Spanswick<br>arr. Keziah Thomas | An Angel's Footsteps | Lucky Charms | 80 Days Publishing |
| Jeroen Speak | Lullaby | Reflections for Lever Harp | 80 Days Publishing |
| Jeroen Speak | Tristesse | Reflections for Lever Harp | 80 Days Publishing |
| arr. Sylvia Woods | Fee the Birds | 76 Disney Songs for the Harp | sheetmusicplus.com |

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## Section Two: Technical (25 marks)

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

Pages 3-4

***PLUS***

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

Pages 6-8

## 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 11

***PLUS***

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

Page 12

### Musicianship Option 2

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

Page 11

***PLUS***

**Duet:**
Perform the duet required for this grade

Pages 9-10

Please go to page 13 to find Syllabus Guidance

*Technical Exercises, Technical Elements and Duet adaptations by Iona Heather*

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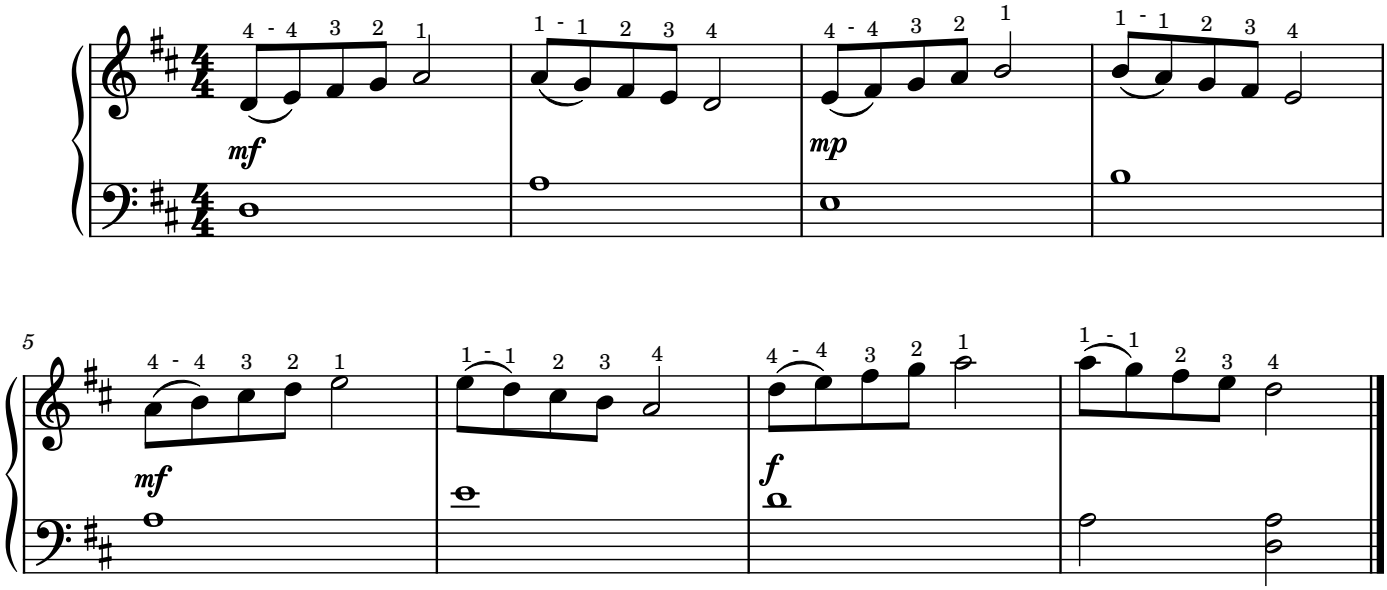
# Technical Exercises

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

All tempi given are minimum speeds.
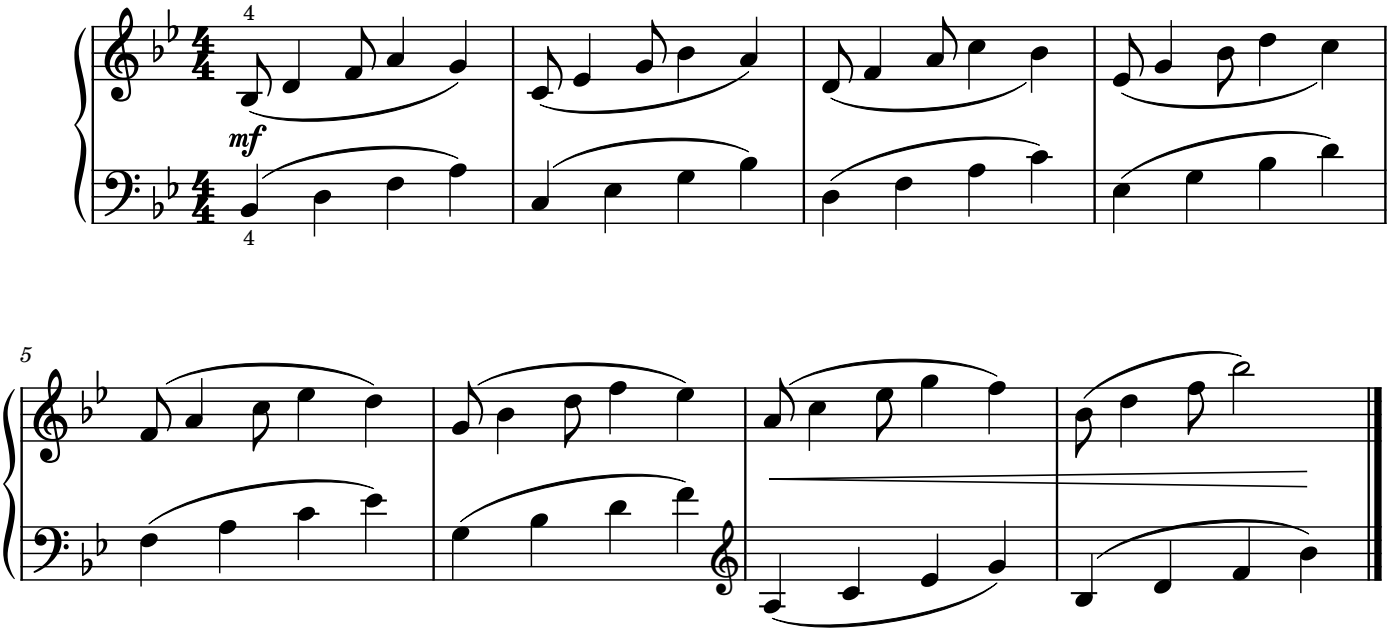
## Exercise 1 ♩ = 112

Exercise for slides with fingers 4 and 1




## Exercise 2 ♩ = 82
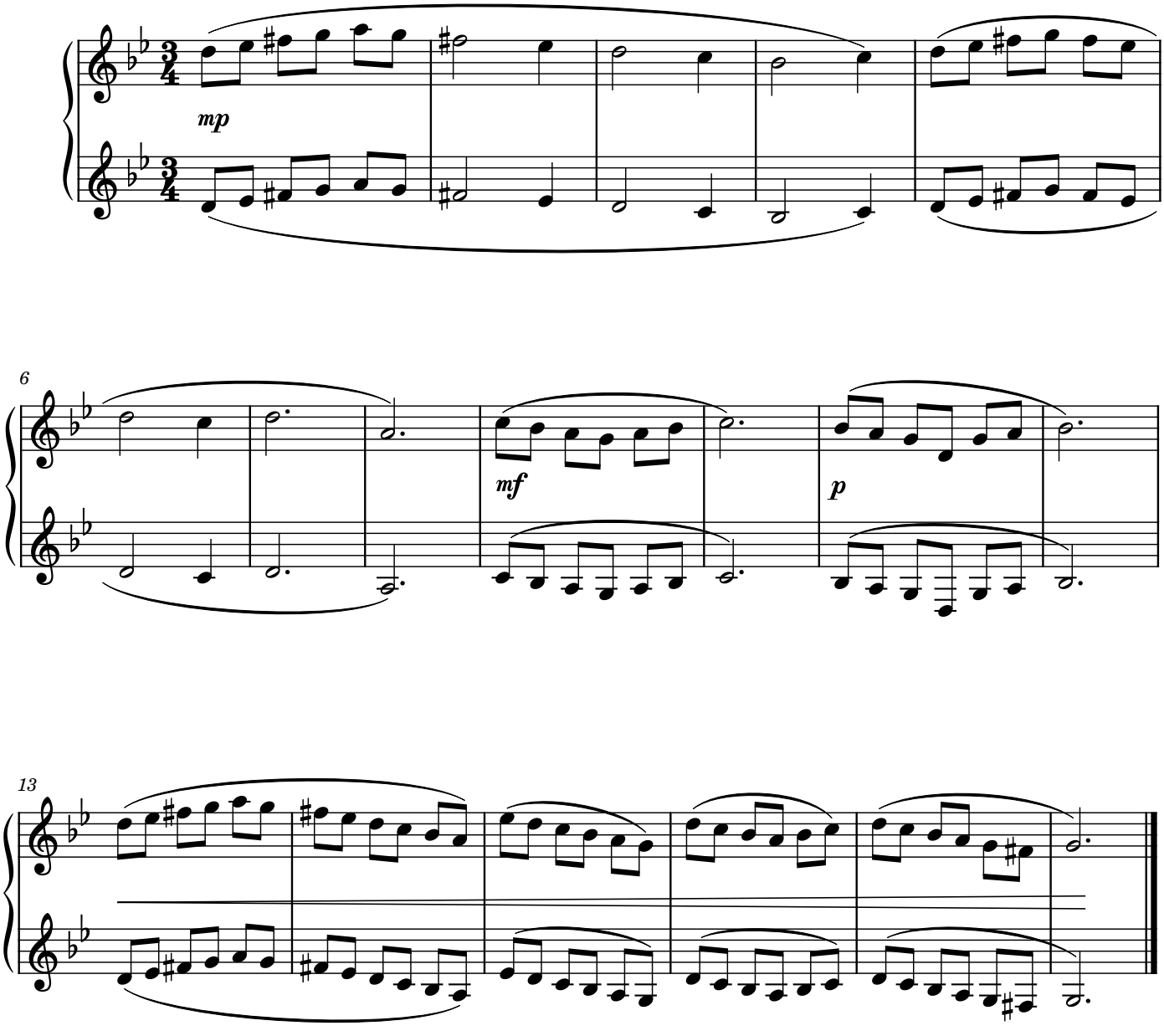
Exercise for rhythmic syncopation




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**Exercise 3** ♩ = 102

Exercise for free scalic movement




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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, Arpeggios and Cadences, plus any other two items 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.
All items should be played hands together, unless stated otherwise.

**Scales** ♩ = 80

D major, two octaves **

Bb major, two octaves

G harmonic minor, two octaves **

B natural minor, two octaves

D major in octaves, one octave **

B natural minor in fourths, one octave **

**Arpeggios** ♩ = 72

D major, two octaves

G minor, two octaves **

Bb major, three octaves, divided between the hands **

B minor, three octaves, divided between the hands

**Perfect and Plagal Cadences**

D major, hands separately **

Bb major, hands separately **

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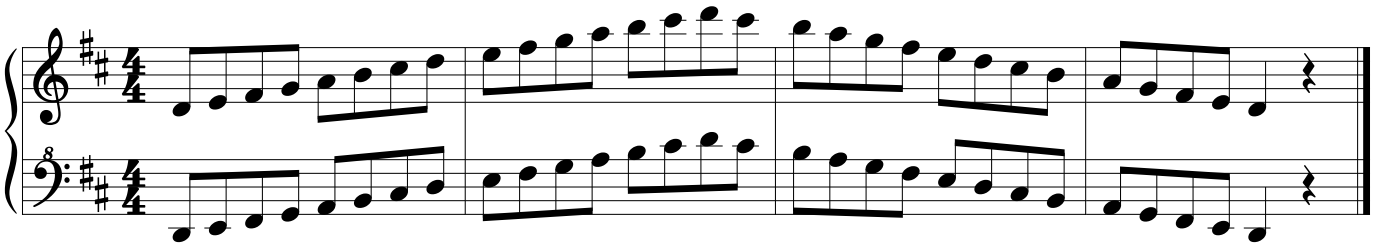
# Scales & Arpeggios

For the examination, the candidate should be asked to perform all the starred (**) items from the Scales, Arpeggios and Cadences, plus any other two items from memory.

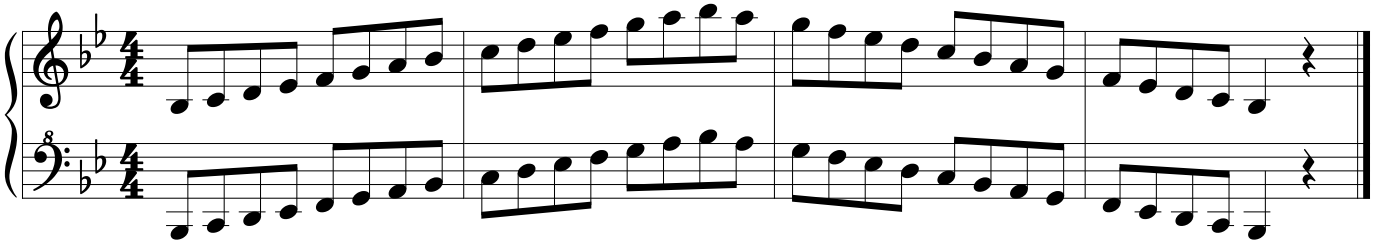
All fingerings at the discretion of the teacher. All tempi given are minimum speeds.
The articulation for Scales and Arpeggios should be legato.
All items should be played hands together, unless stated otherwise.

## Scales ♩ = 80

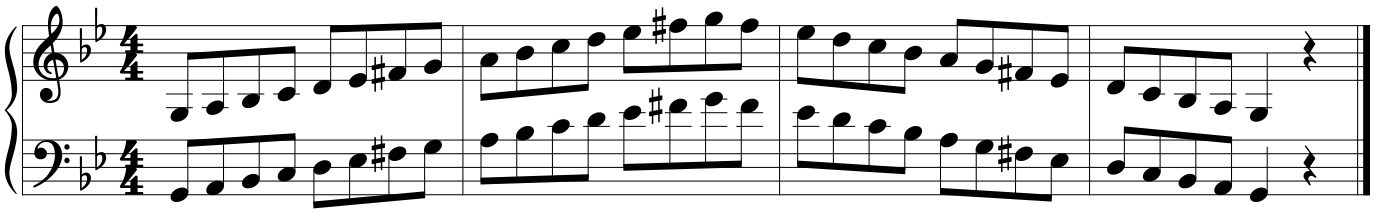
** D major, two octaves



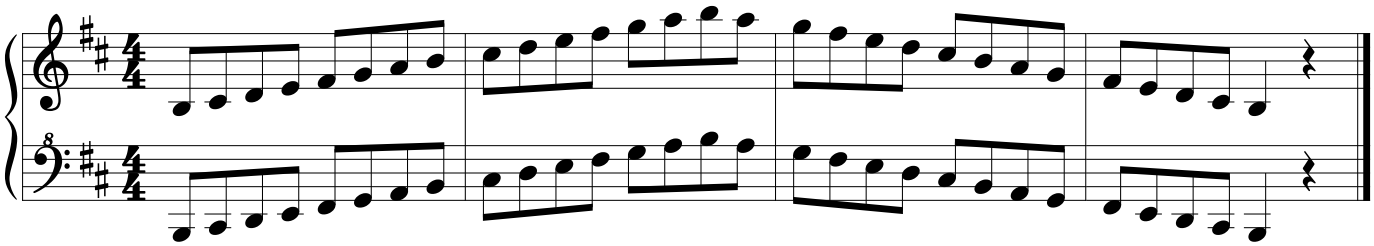
Bb major, two octaves



** G harmonic minor, two octaves

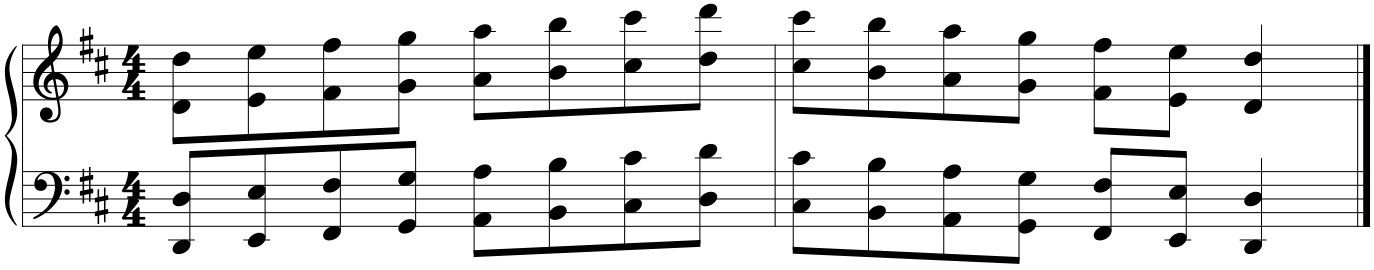


B natural minor, two octaves

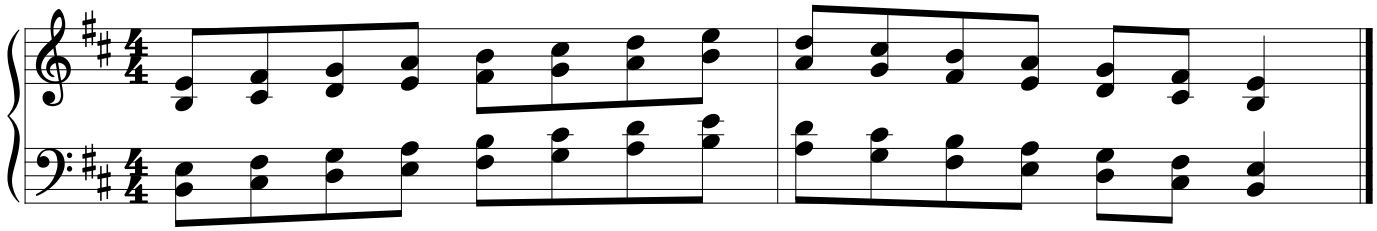


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** D major in octaves in each hand, one octave

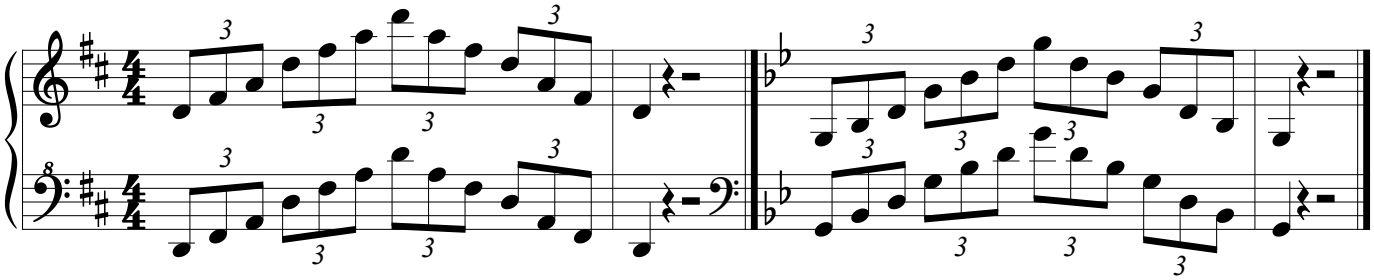


** B natural minor in fourths, one octave



## Arpeggios ♩ = 72

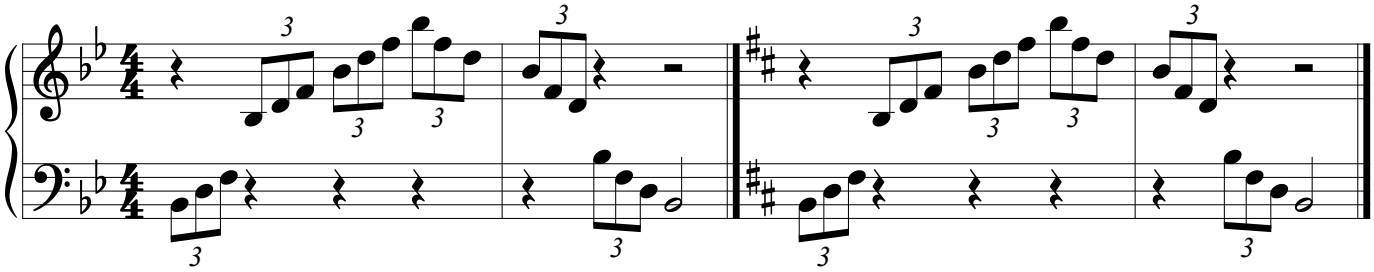
D major, two octaves



** G minor, two octaves



** Bb major, three octaves,
divided between the hands



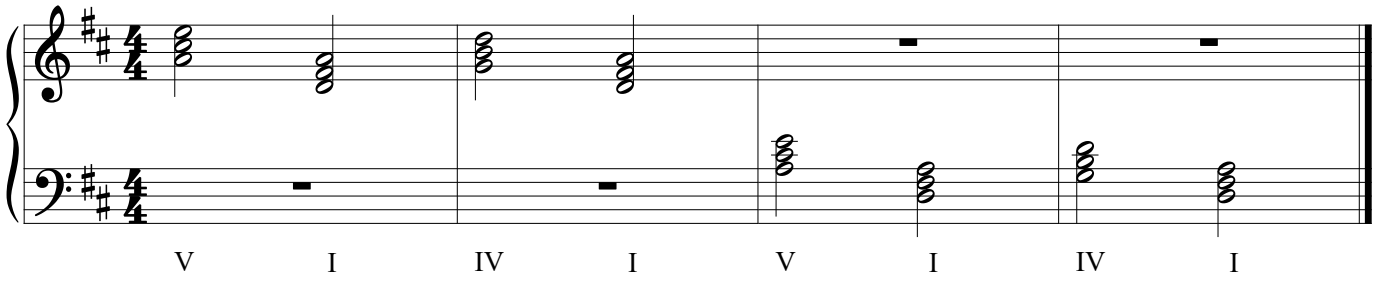
B natural minor, three octaves,
divided between the hands



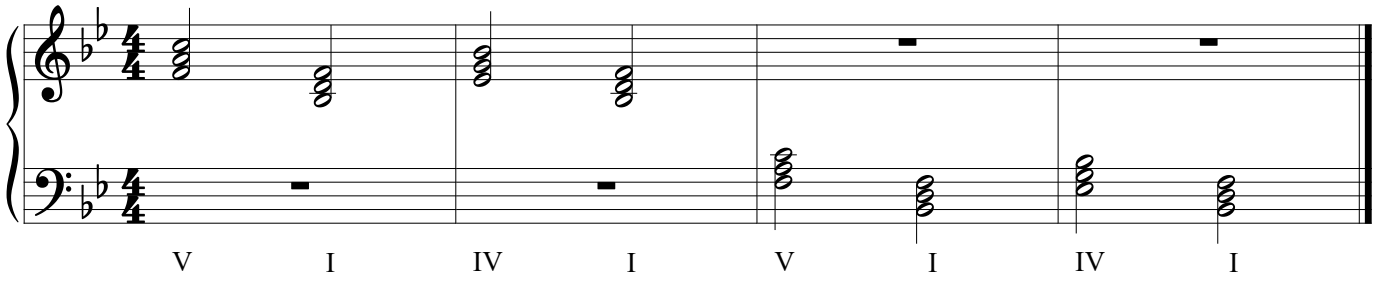
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## Perfect and Plagal Cadences

** D major, hands separately




** Bb major, hands separately




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Duet

[Click here for the exam speed MTB Duet recordings]

# The Sedan Chair

**(abridged) from Pièces Romantique Op.55**
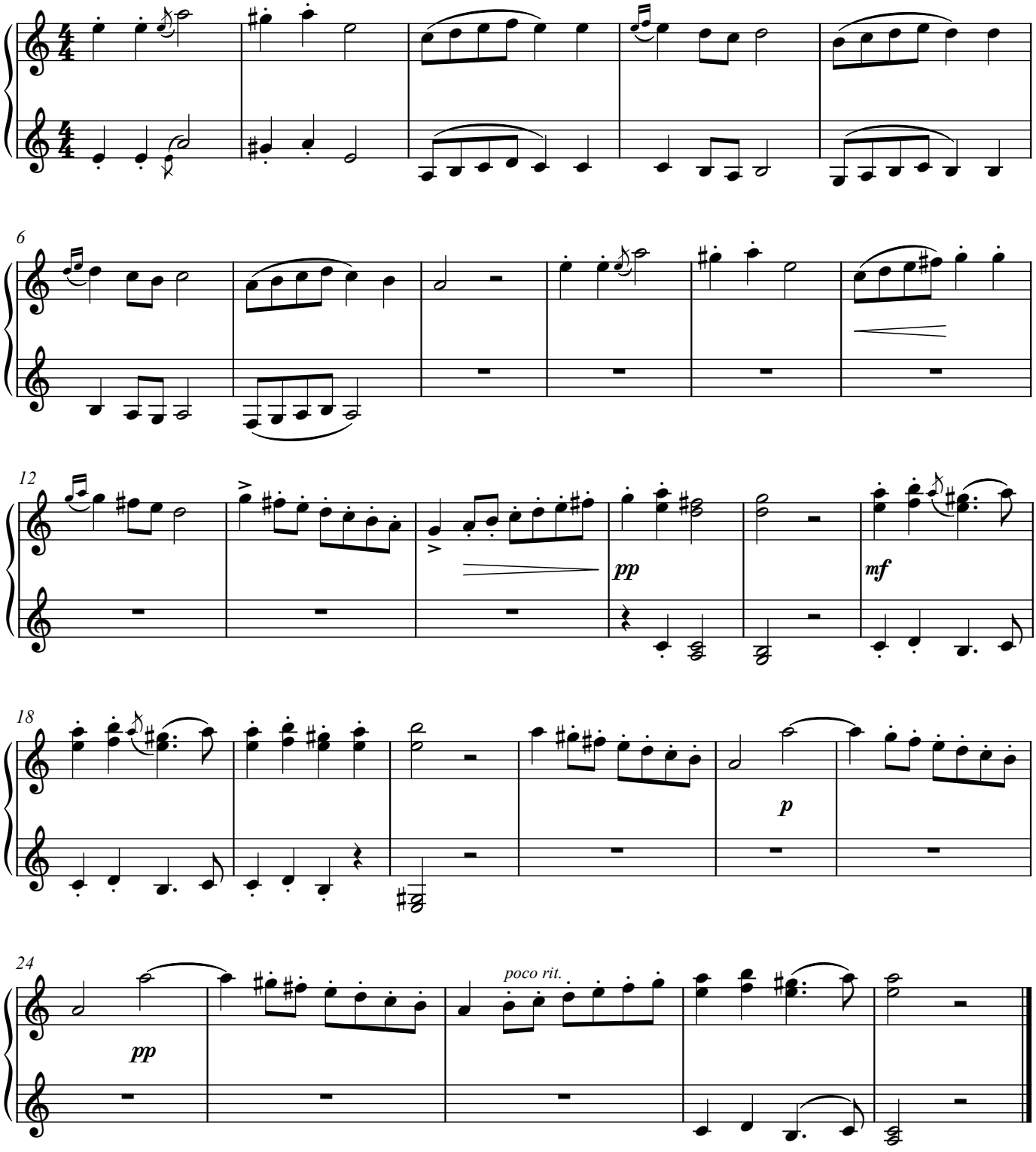
[Click here for the practice speed MTB Duet recordings]

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

**Stately** (♩ = 104) *(Staccato notes: play with lightness, not as damped notes)* Cecile Chaminade
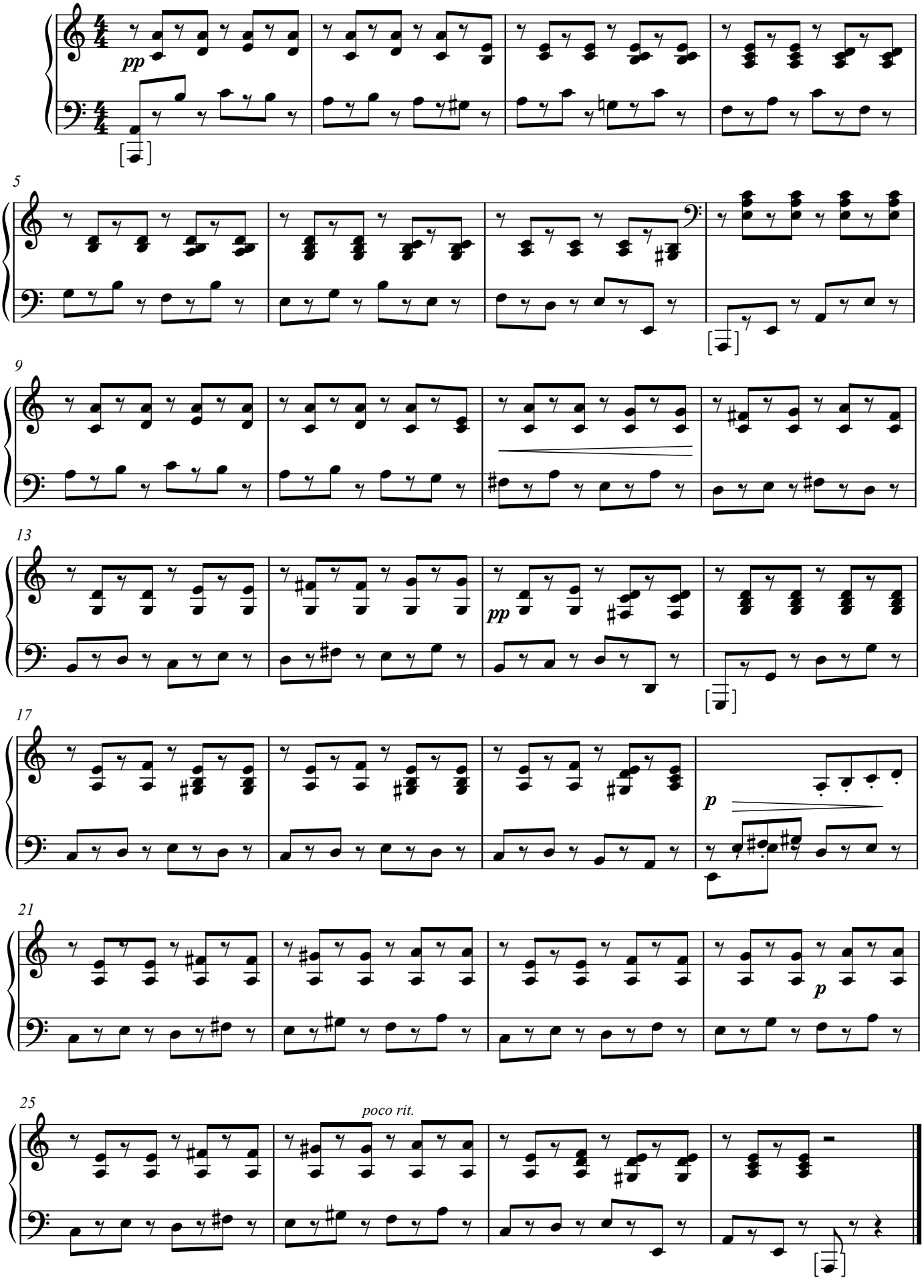



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# TEACHER

Cecile Chaminade

**Stately** (♩ = 104)



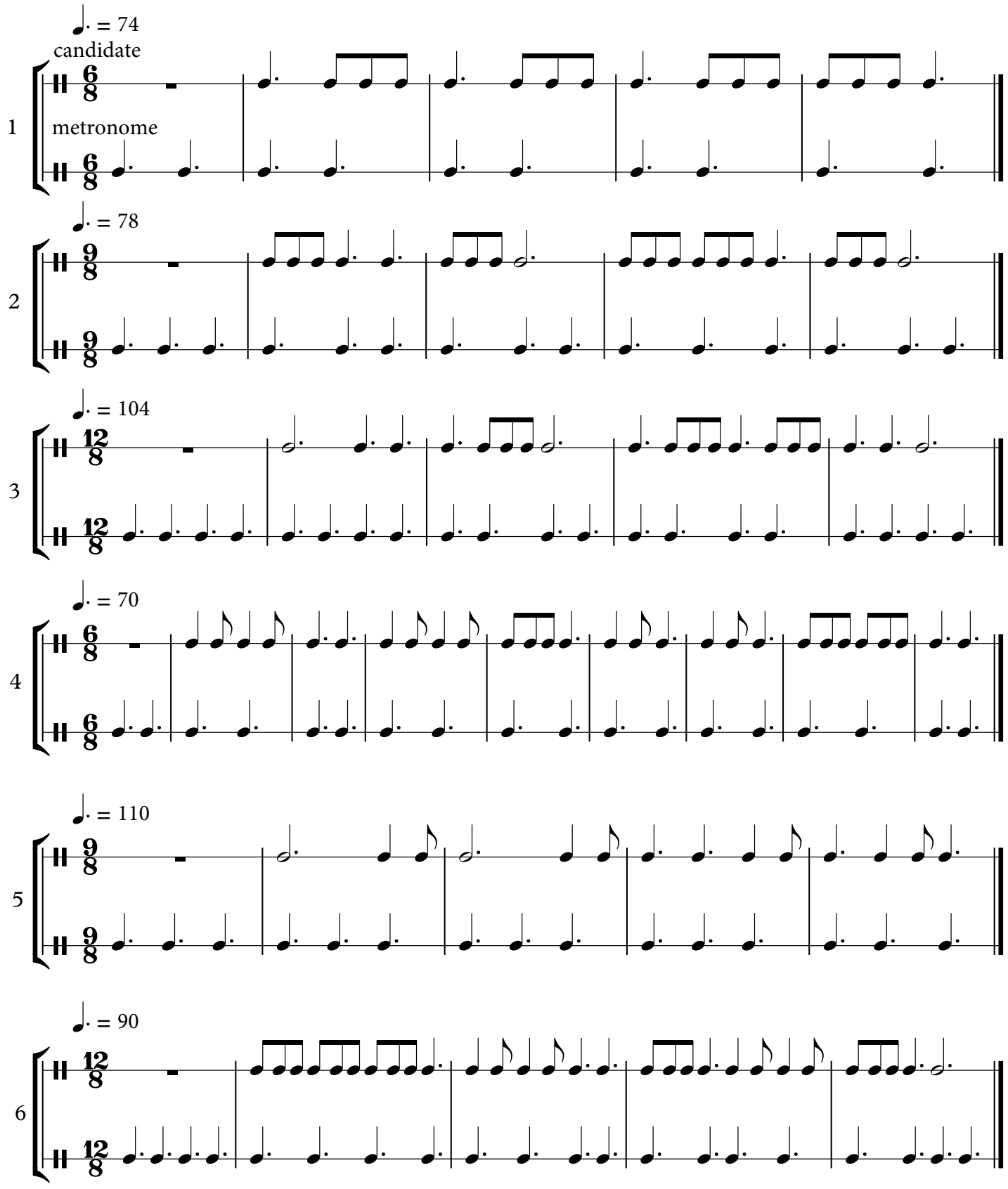

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# Reading Skills

[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).




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# Listening Skills
(Aural Tests)

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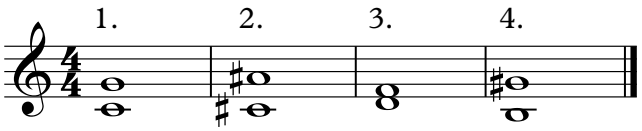
[Click here for the MTB Listening Skills recordings in Bass Clef]

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.

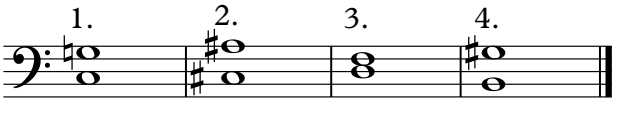
Only the teacher should have this sheet in front of them during the exam. For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

**Test 1 - Singing back notes.**
I shall play a 2 note chord, and then you shall sing back both the upper and lower notes.
We shall do this with 4 different chords.
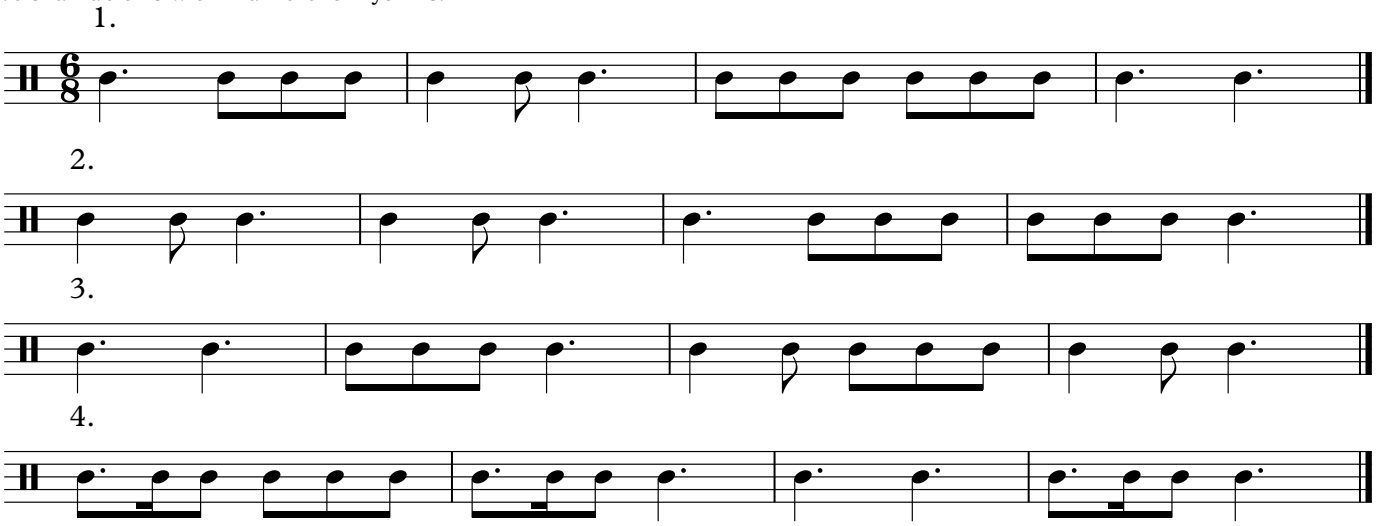
Treble Clef




Bass Clef

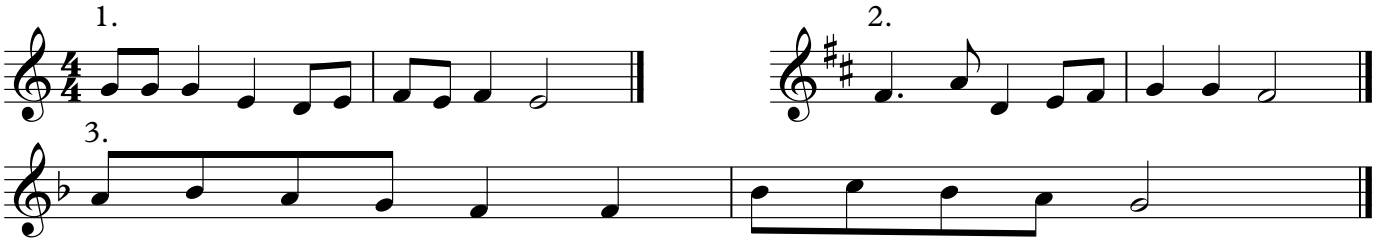



**Test 2 - Clapping back rhythms.**
I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.
We shall do this with 4 different rhythms.
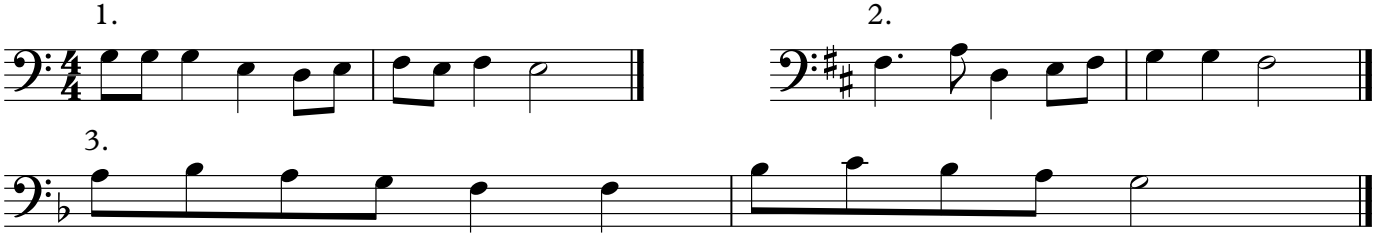



**Test 3 - Singing back melodic phrases.**
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

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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