MTB Grade 4
Lever Harp

MUSIC TEACHERS' BOARD

Section One: Recital (60 marks)

Select three pieces suitable 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
Barbara Brundage	Romanza	Classics on Request - Vol. 1	Seaside Press
Tamsin Dearnley	Ondulations à la Surface de l'Eau	Ondulations à la Surface de l'Eau	Tamsin Dearnley
Iona Duncan	Compass	Moment With The Harp	theharpstudio.co.uk
Eira Lynn Jones	You Are My Peace	Portraits: Six Pieces for Harp	Eira Lynn Jones
Gwenllian Llŷr	In the Shadows	In the Shadows	Gwenllian Llŷr
Gwenllian Llŷr	The Thief	The Thief	Gwenllian Llŷr
Tara Minton	Alby's Lullaby	Alby's Lullaby	Tara Minton
Christopher Norton	Caribbean Song	Connections for Harp - Book 2	80 Days Publishing
Michael Praetorius arr. Keziah Thomas	Es ist ein Ros' entsprungen	Es ist ein Ros' entsprungen	Keziah Thomas
Sergei Prokofiev arr. Fiona Rutherford	The Meeting	The Scottish Harp: New Times and Tunes - Vol. 1	80 Days Publishing
Tony Robinson & Amanda Whiting	Strut Your Stuff Blues	Strut Your Stuff Blues	harpcolumn.com
Jeroen Speak	Nocturne	Reflections for Lever Harp	80 Days Publishing
Jeroen Speak	Stairway to the Sky	Reflections for Lever Harp	80 Days Publishing
The Beatles arr. Brenda Dor-Groot	Here Comes the Sun	Here Comes the Sun	sheetmusicdirect.com
Traditional arr. Şirin Pancaroğlu	Fikrimin İnce Gülü	Turkish Tunes - Vol. 1	80 Days Publishing
Brandee Younger	Brown Brown Baby	Brown Brown Baby	Brandee Younger

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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 6-7

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 10

PLUS

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

Page 11

Musicianship Option 2

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

Page 10

PLUS

Duet:
Perform the duet required for this grade

Pages 8-9

Please go to page 12 to find Syllabus Guidance

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

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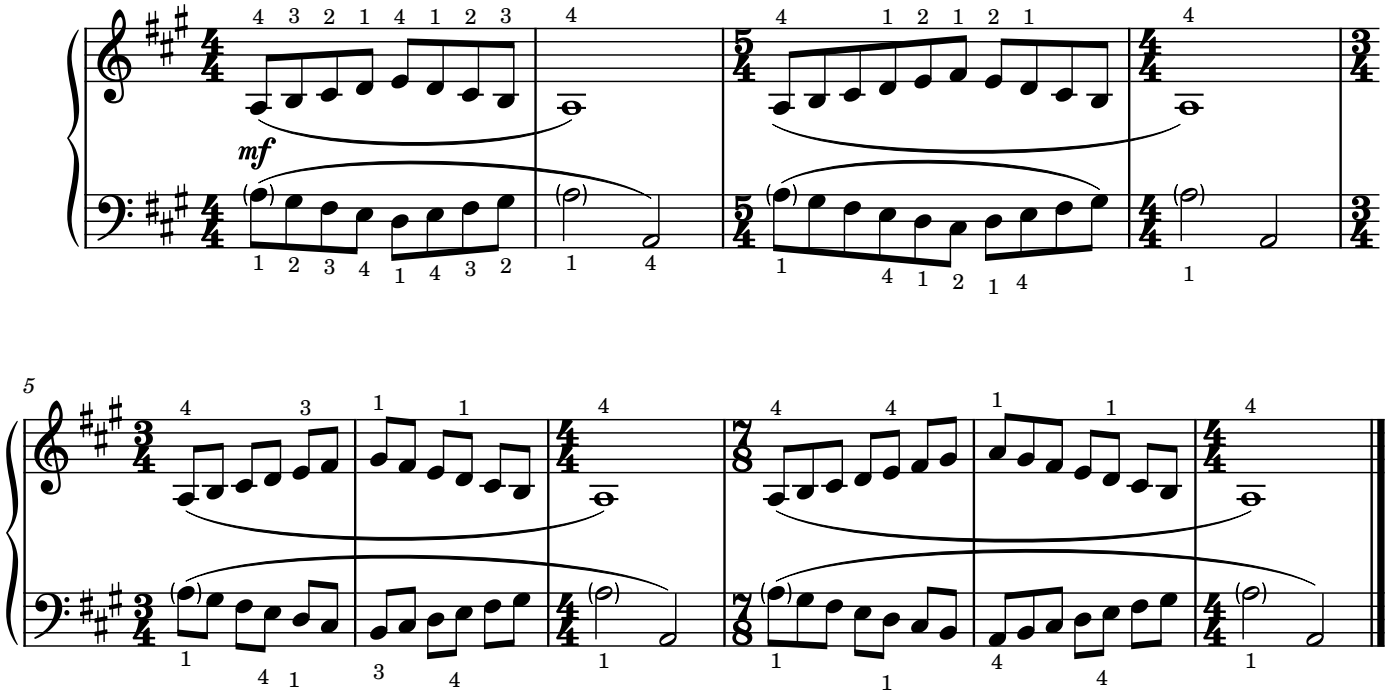
Technical Exercises

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

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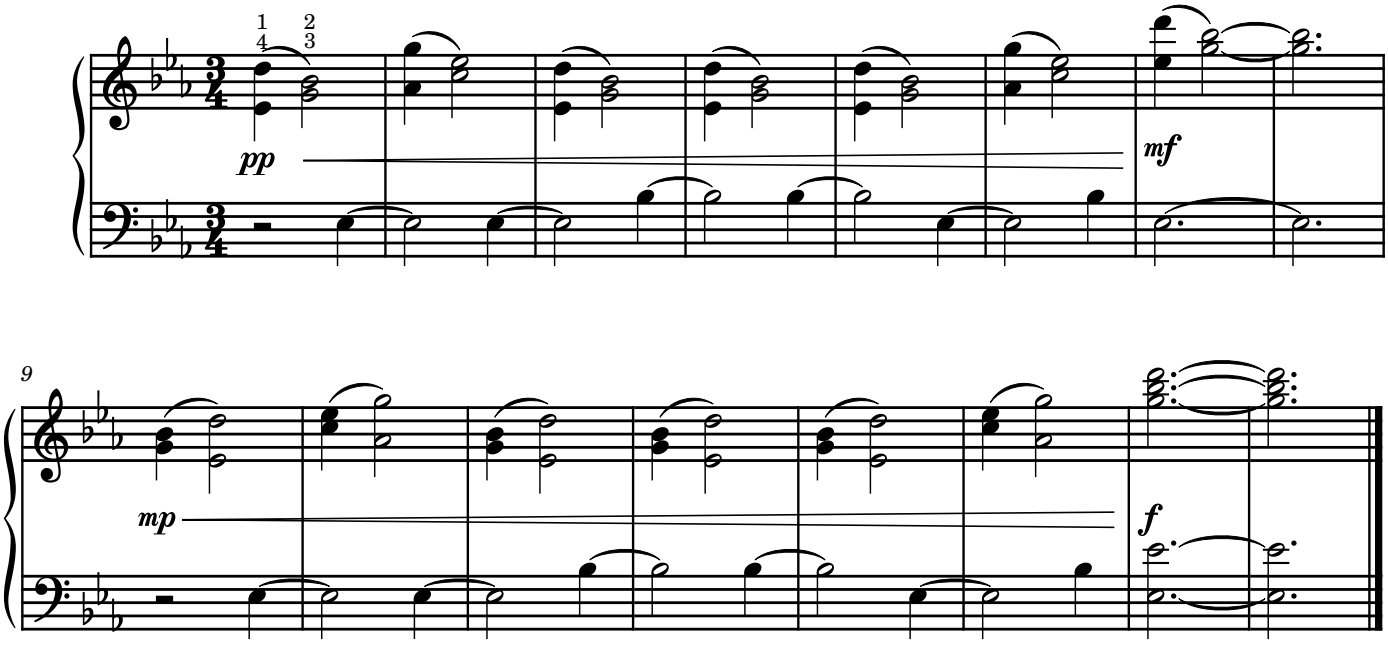
Exercise 1 ♩ = 80

Exercise for contrary motion



Exercise 2 ♩ = 96
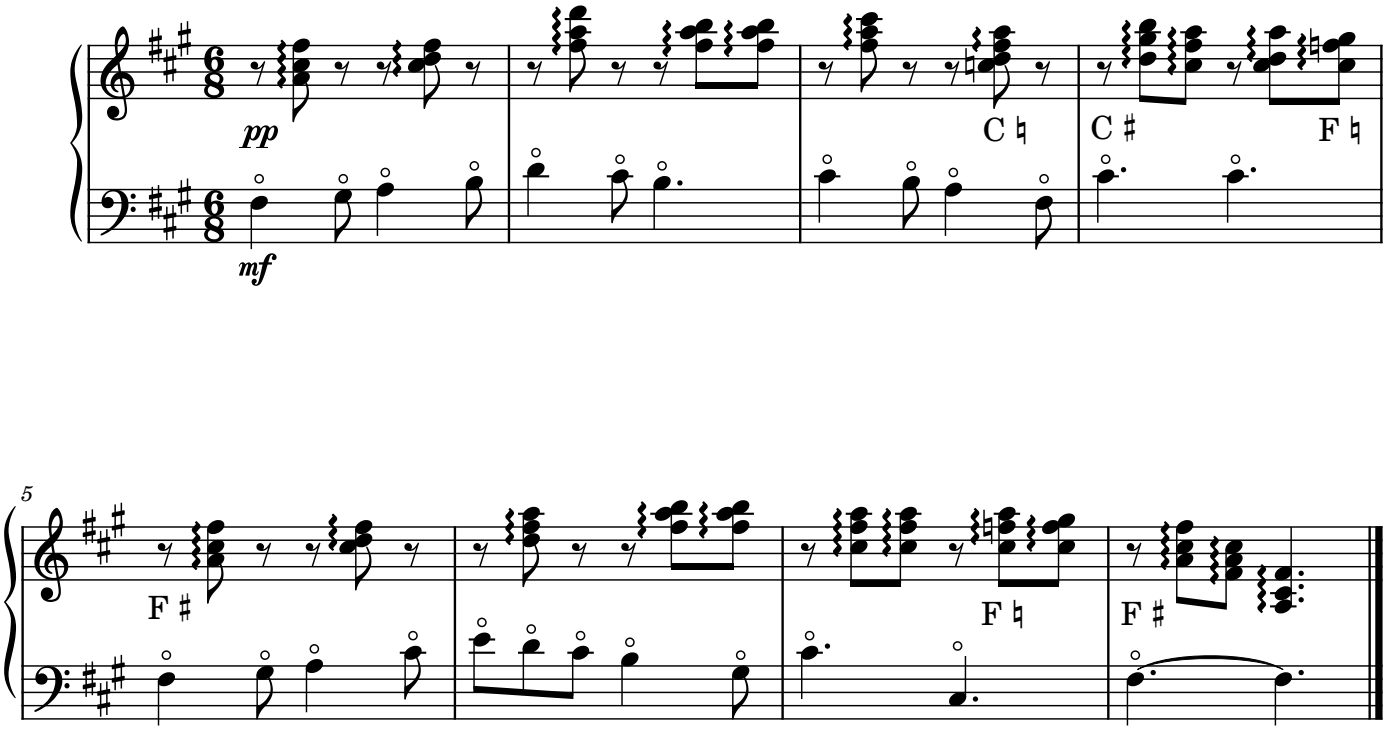
Exercise for legato placing in the right hand



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Exercise 3 ♪ = 80

Exercise for melodious harmonics



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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, Dominant 7ths 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 ♩ **= 104**

A major, two octaves **

C harmonic minor, two octaves **

Scales a 6th apart ♩ **= 104**

E flat major, two octaves **

F# natural minor, two octaves **

Arpeggios ♩ **= 80**

A major, root position, two octaves

C minor, first inversion, two octaves **

Eb major, root position, three octaves, divided between the hands **

F# minor, first inversion, three octaves, divided between the hands

Dominant 7ths ♩ **= 80**

A major, one octave, hands separately **

Eb major, one octave, hands separately

Cadences

Perfect, Plagal and Imperfect Cadences in the key of A major **

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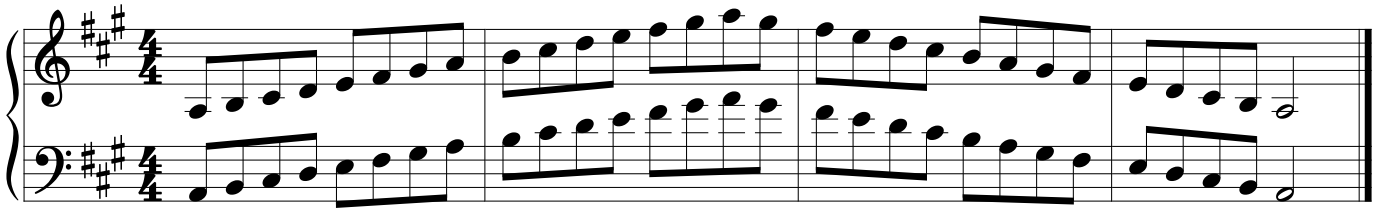
Scales & Arpeggios

For the examination, the candidate should be asked to perform all the starred (**) items from the Scales, Arpeggios, Dominant 7ths and Cadences, plus any other two items from memory.

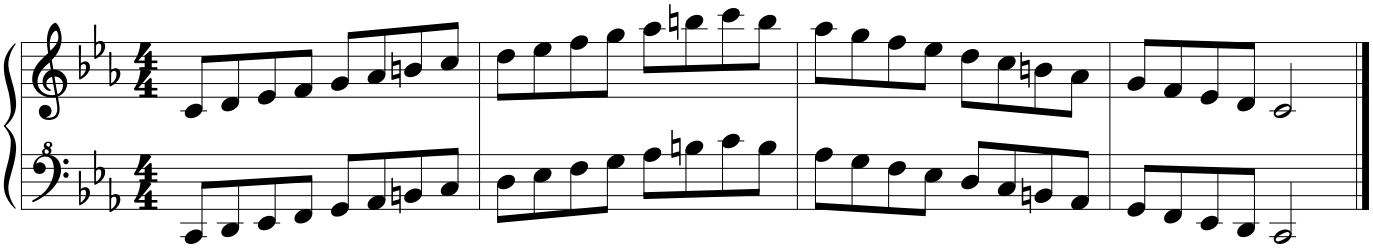
All fingerings at the discretion of the teacher. All tempi given are minimum speeds.
The articulation for Scales and Arpeggios should be legato.
All items should be played hands together, unless stated otherwise.

Scales ♩ = 104

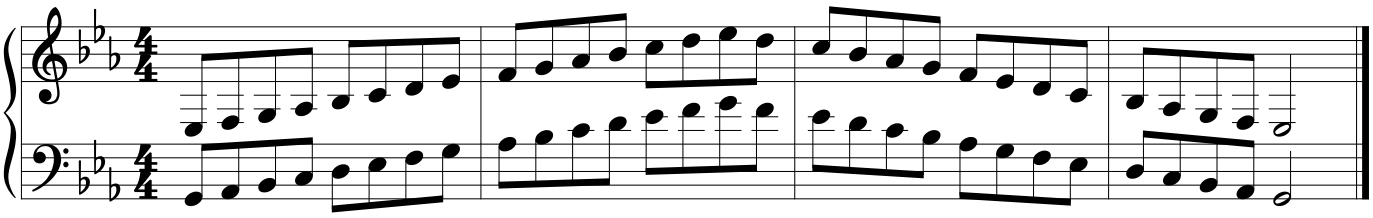
** A major, two octaves



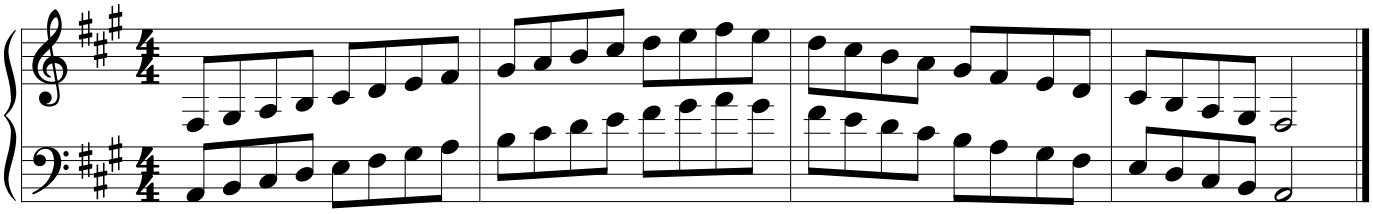
** C harmonic minor, two octaves



** Eb major a 6th apart, two octaves



** F# natural minor a 6th apart, two octaves

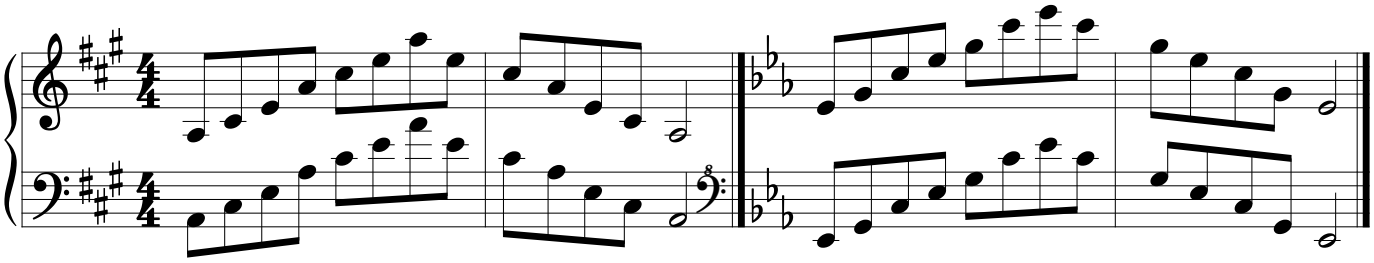


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Arpeggios ♩ = 80

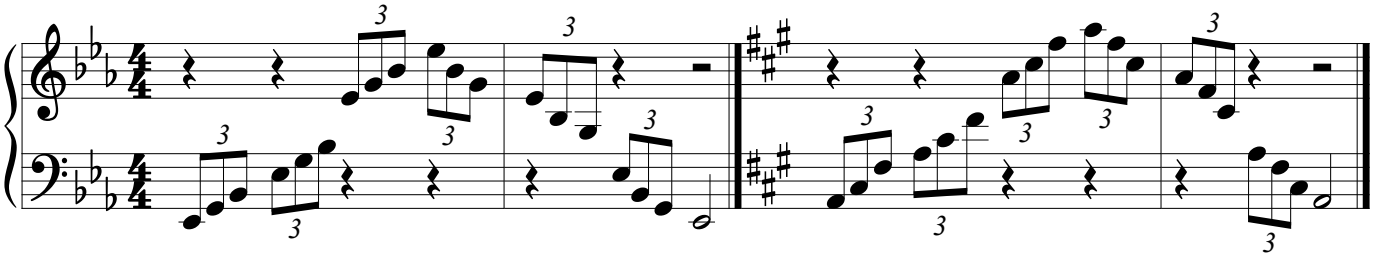
A major, root position, two octaves

** C minor, first inversion, two octaves



** Eb major, root position,
three octaves, divided between the hands

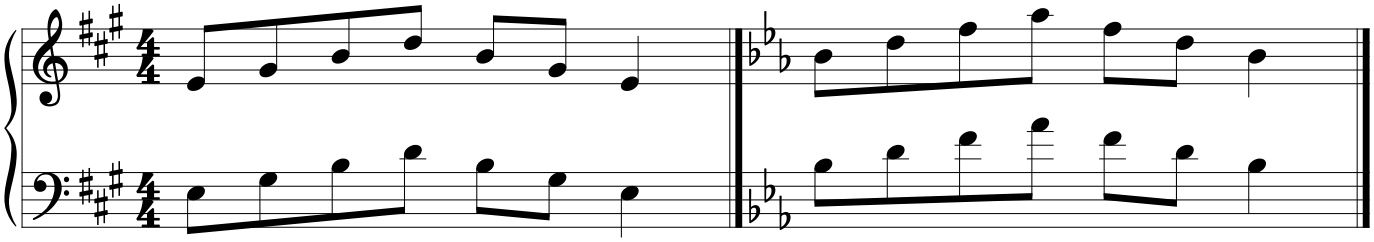
F# minor, first inversion,
three octaves, divided between the hands



Dominant 7ths ♩ = 80

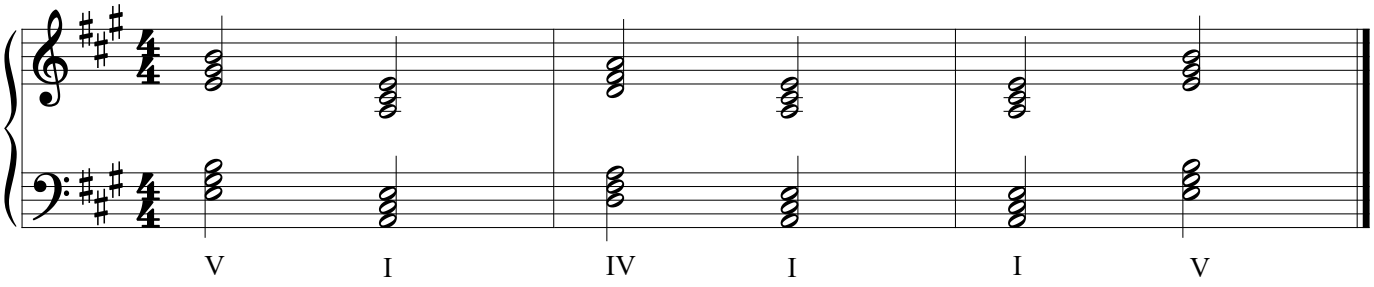
** A major, one octave, hands separately

Eb major, one octave, hands separately



Cadences

** Perfect, Plagal and Imperfect in the key of A major



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Duet

[Click here for the exam speed MTB Duet recordings]
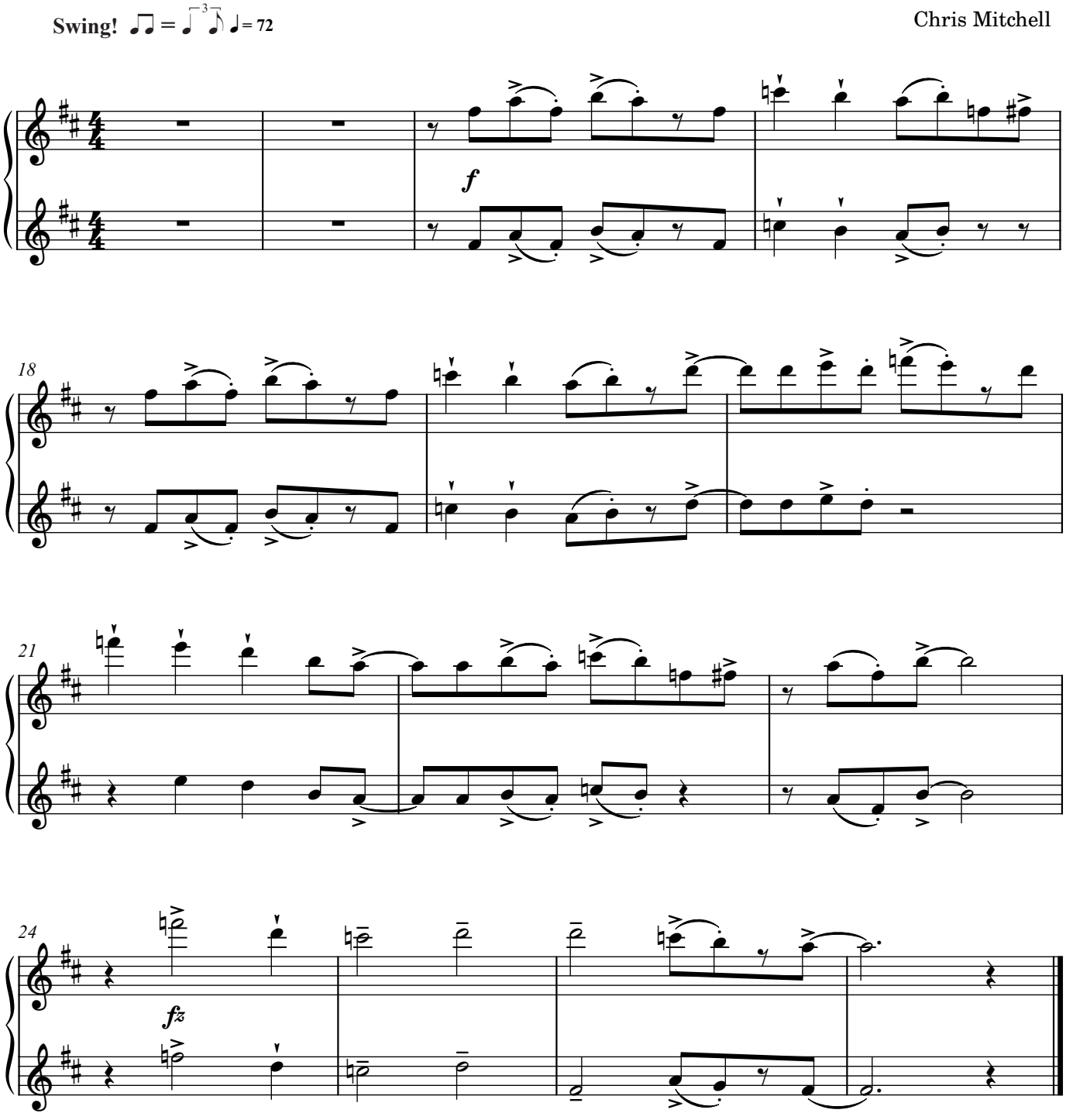
Easy Does It Blues

[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
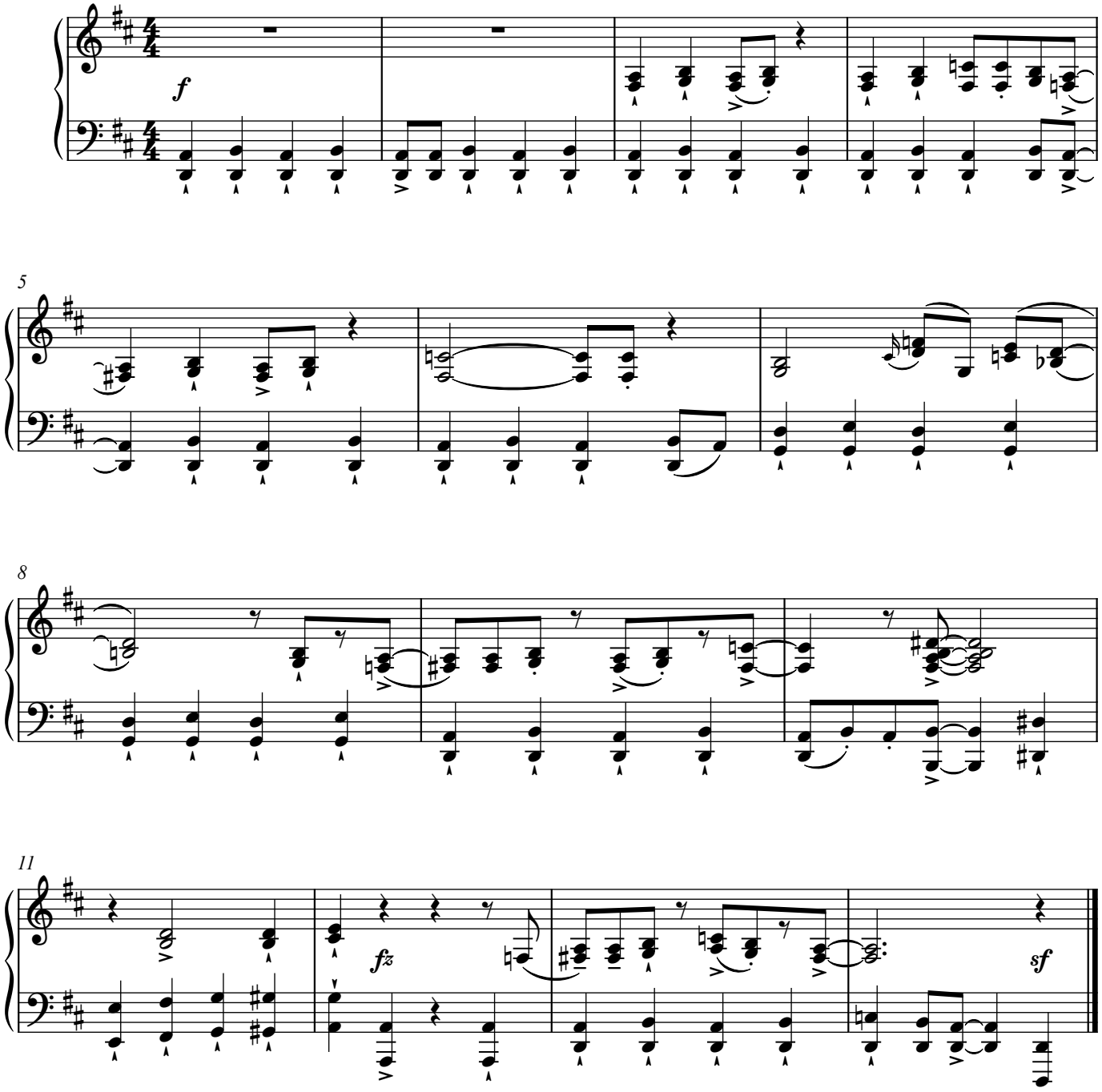


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TEACHER

Swing! ♫ = ♩ ³ ♪ ♩= 72

Chris Mitchell
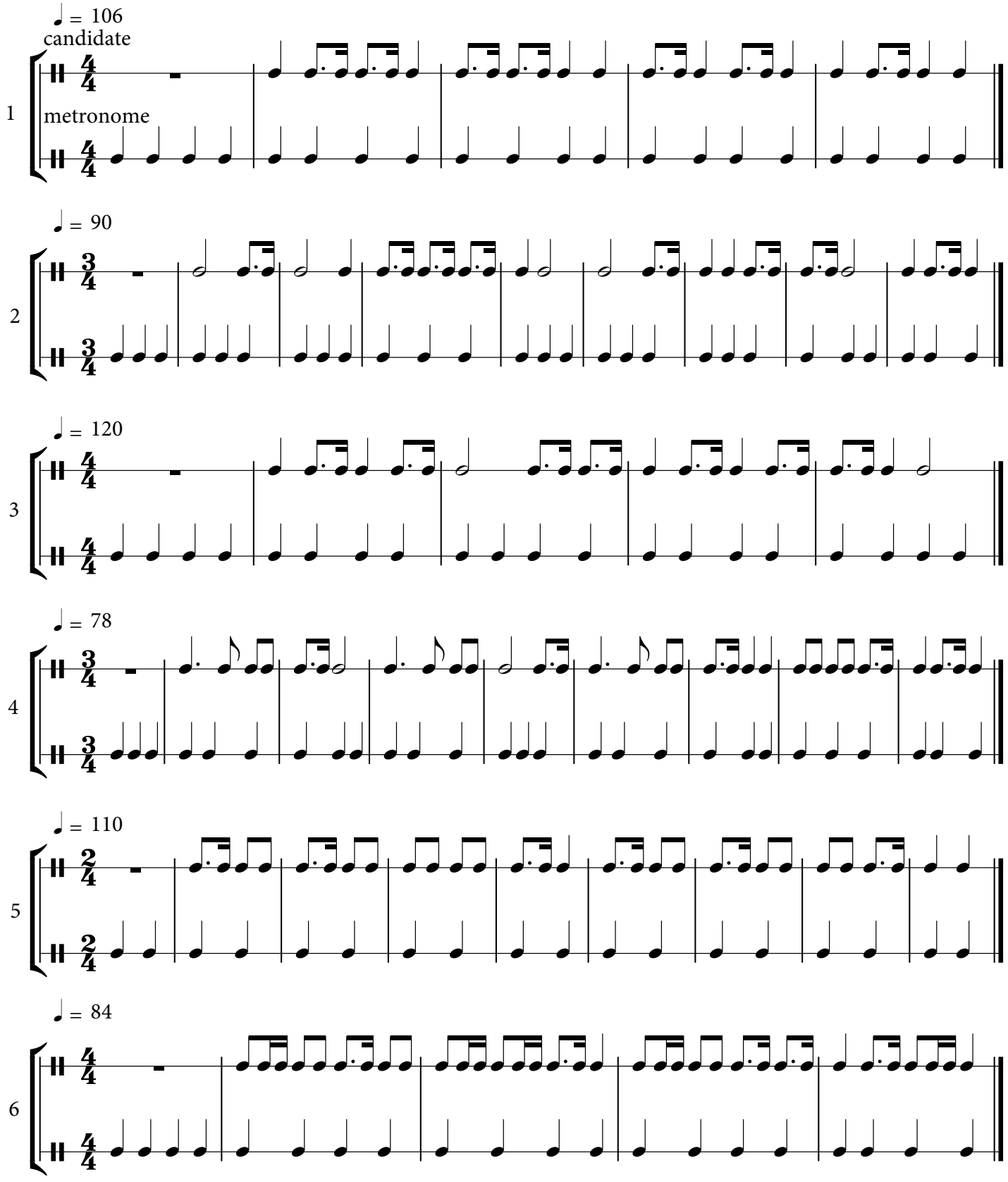


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Reading Skills

[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).



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Listening Skills
(Aural Tests)

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

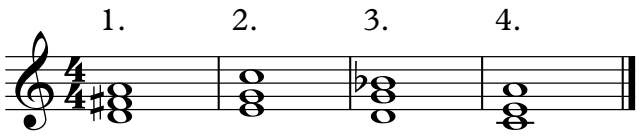
[Click here for the MTB Listening Skills recordings in Bass Clef]

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.

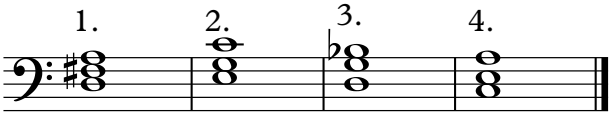
Only the teacher should have this sheet in front of them during the exam. For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.
I shall play a 3 note chord, and then you shall sing back both the highest and lowest notes. We shall do this with 4 different chords.

Treble Clef

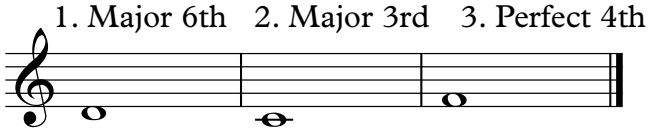


Bass Clef

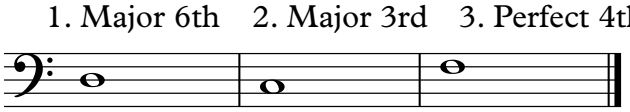


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

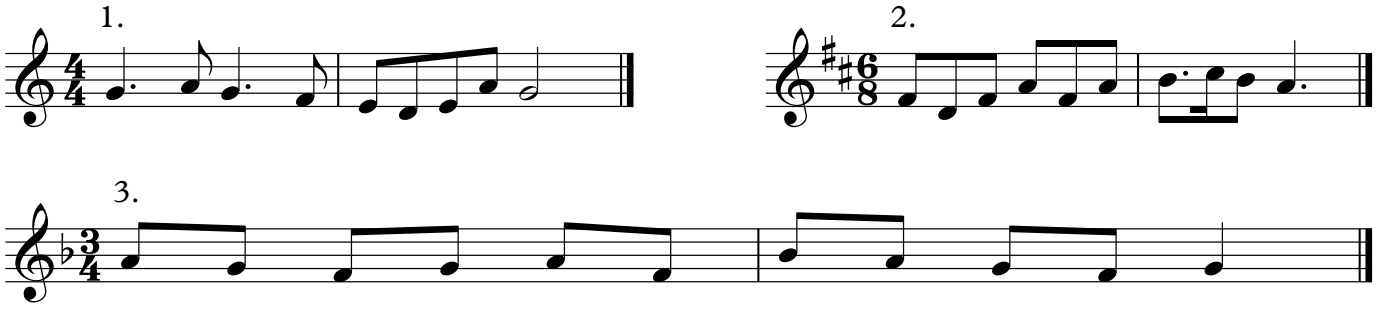


Bass Clef
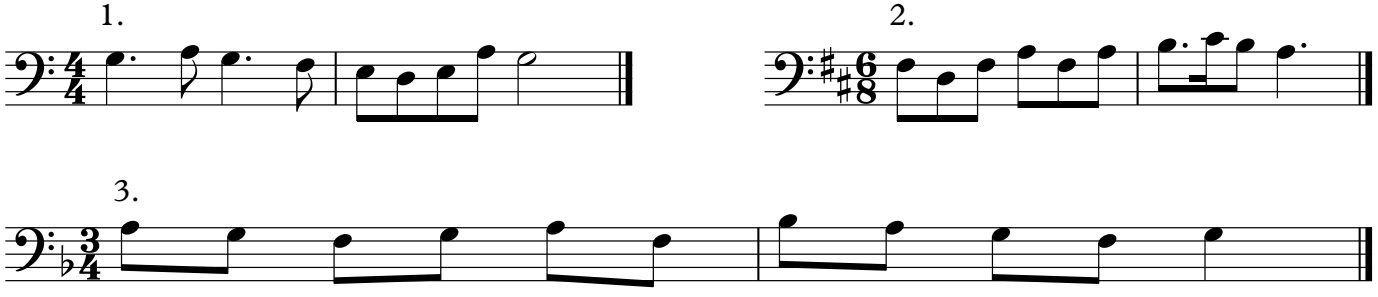


Test 3 - Singing back melodic phrases.
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies. Before each, I will indicate the pulse.

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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