MTB Grade 6
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
Johann Sebastian Bach arr. Henriette Renié	No. 1 in F major, from 'Dix Pièces de J. S. Bach'	Transcriptions Classiques	Paris, Louis Rouhier
Arcangelo Corelli arr. Barbara Brundage	Giga (from 'Violin Sonata Op. 9 No. 5')	Eighteenth Century Music	Seaside Press
arr. Brenda Dor-Groot	Neele Neele Ambar Par	3 Bollywood Favourites for Harp	sheetmusicdirect.com
Paul Lewis	Jive in Five	Jazz-N-Jive	Goodmusic Publishing
Gwenllian Llŷr	Lleuad Mefus (Strawberry Moon)	Impressions Series	theharpstudio.co.uk
Megan Metheney	Zest	Zest	harpcolumn.com
Park Stickney	The hidden lives of cats	Tear-Out Tunes	harpcolumn.com
Traditional arr. Meinir Heulyn	Myfanwy	Famous Music for the Harp - Vol. 1	theharpstudio.co.uk
Lisa Vandersmissen	About Time	About Time	Lisa Vandersmissen
Lisa Vandersmissen	Nature's Calling	Nature's Calling	Lisa Vandersmissen
David Watkins	VI. Dances (from '6 Preludes')	A Garland for the Harp: 6 Preludes	Adlais
Steph West	The Mermaid	The Mermaid	Steph West

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MUSIC TEACHERS' BOARD

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

Pages 12-13

PLUS

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

Page 14

Musicianship Option 2

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

Pages 12-13

PLUS

Duet:
Perform the duet required for this grade

Pages 9-11

Please go to page 15 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 ♩ = 56

Exercise for rolled chords



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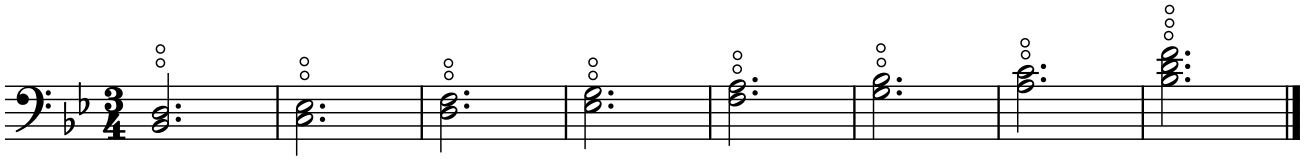
Exercise 2 ♩. = 100

Exercise for stride bass



Exercise 3 - free tempo and no faster than ♩ = 100

Exercise for double and triple harmonics



Scales & Arpeggios from Memory

For the examination, the candidate should play from memory all the following Scales, Etouffe Thumbs, Arpeggios and Diminished 7th.

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 in similar and contrary motion 𝅗𝅥 **= 76**

G major, similar motion, three octaves (with cresc. and dim.)

D harmonic minor, similar motion, three octaves (with cresc. and dim.)

G major, contrary motion, two octaves

D harmonic minor, contrary motion, two octaves

Scale with LH in 5ths and RH in 3rds 𝅗𝅥 **= 76**

C major, two octaves

Chromatic scale 𝅗𝅥 **= 76**

Starting on any note, one octave, right hand only

Etouffe thumbs 𝅗𝅥 **= 76**

F major, one octave, left hand only

Arpeggios 𝅗𝅥 **= 50**

G major, root position, three octaves

D minor, first inversion, three octaves

Eb minor using enharmonics, root position, three octaves

Diminished 7th 𝅗𝅥 **= 50**

Beginning on G, two octaves

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Scales & Arpeggios

For the examination, the candidate should play from memory all the following Scales, Etouffe Thumbs, Arpeggios and Diminished 7th.

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 ♩= 76

G major, similar motion, three octaves

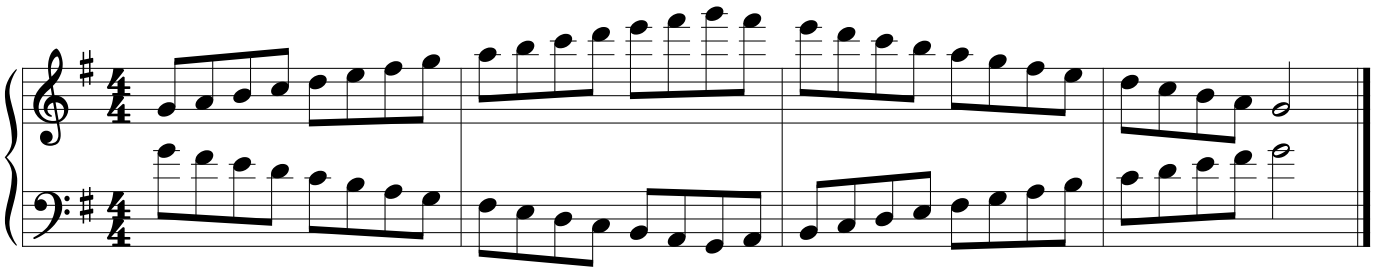


D harmonic minor, similar motion, three octaves

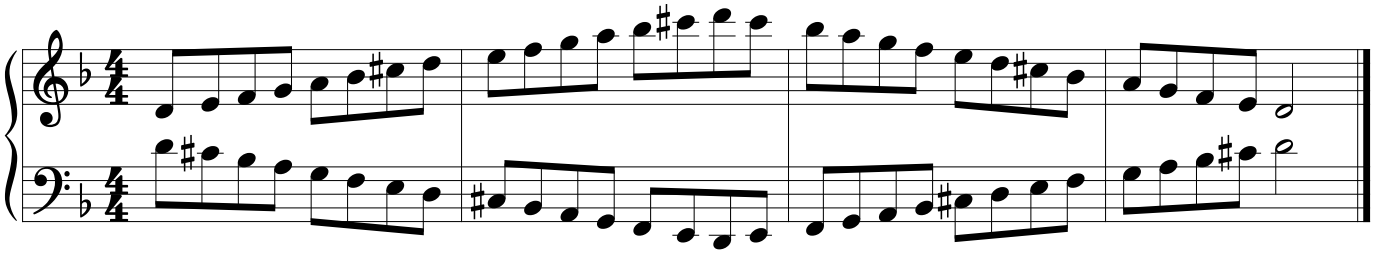


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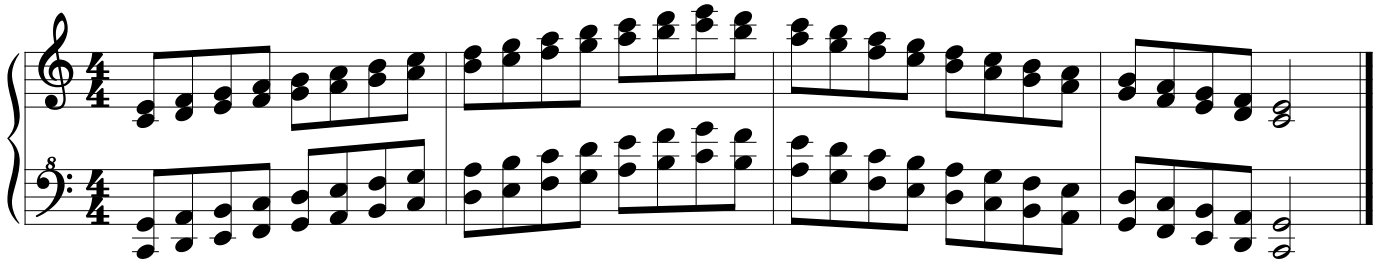
G major, contrary motion, two octaves (first note taken by RH or LH, as preferred)



D harmonic minor, contrary motion, two octaves (first note taken by RH or LH, as preferred)



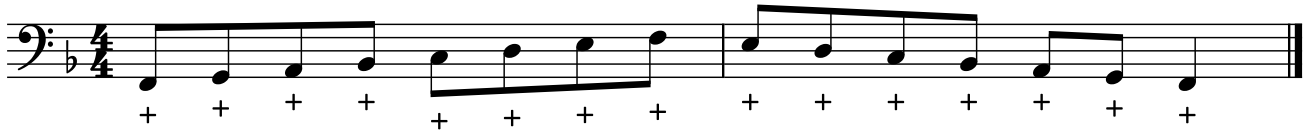
LH in 5ths and RH in 3rds: C major, two octaves



Chromatic scale starting on any note, one octave, right hand only (example levers given)



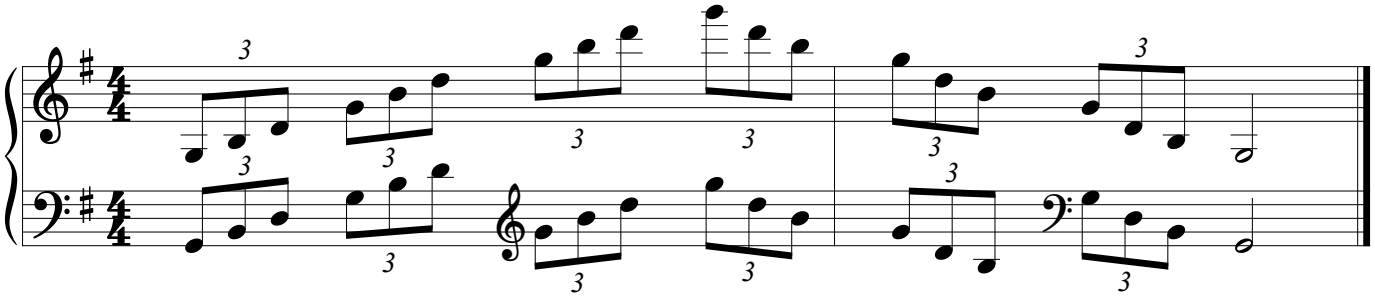
Etouffe thumbs in F major, one octave, left hand only



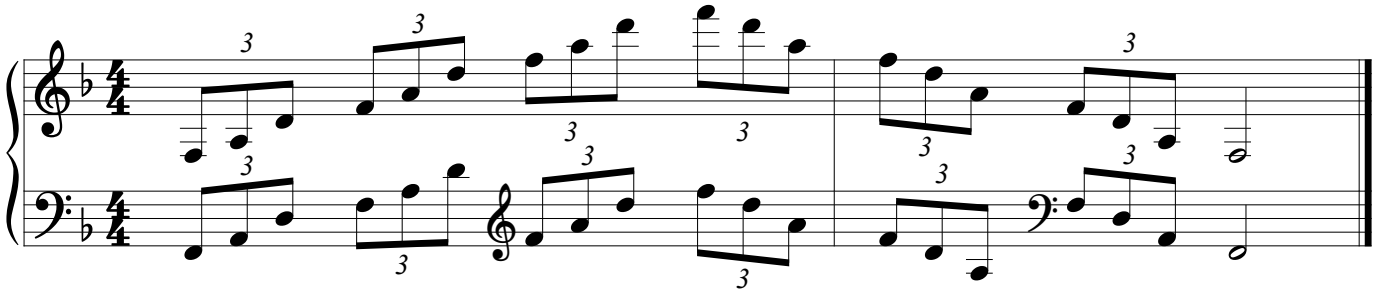
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Arpeggios ♩= 50

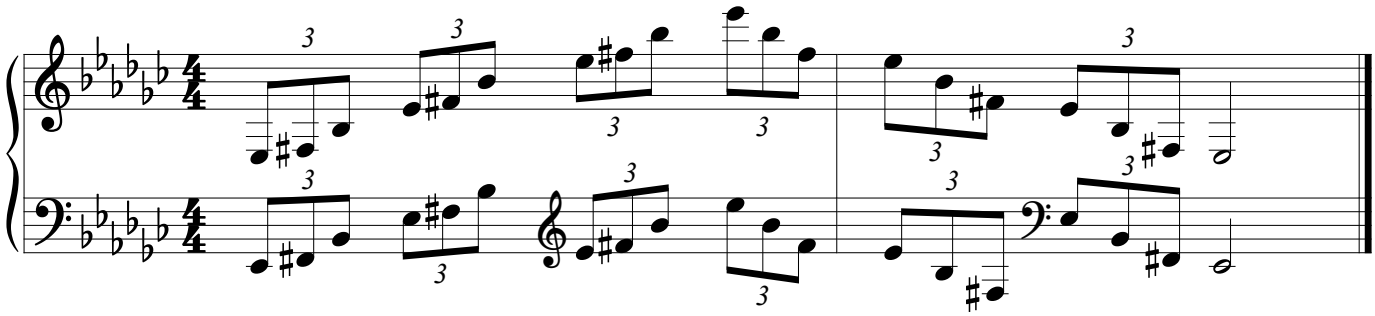
G major, root position, three octaves



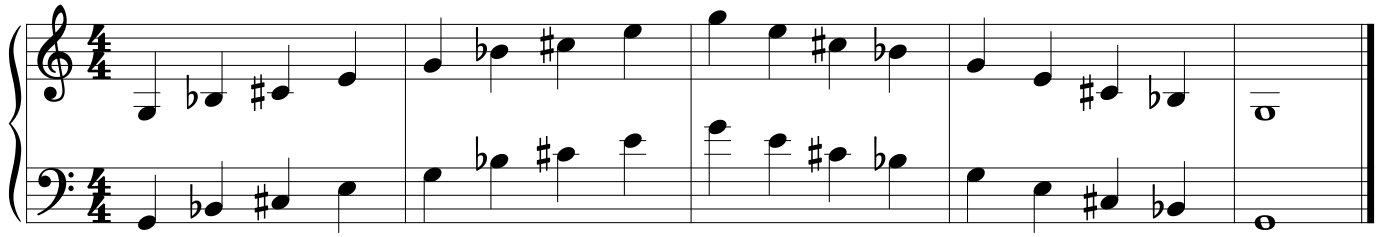
D minor, first inversion, three octaves



Eb minor using enharmonics, root position, three octaves



Diminished 7th beginning on G, two octaves



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Duet

Pavane

from Capriol Suite

[Click here for the exam speed MTB Duet recordings]

[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

TEACHER

Allegretto, ma un poco lento (♩ = 108)

Peter Warlock



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CANDIDATE

Allegretto, ma un poco lento (♩ = 108)

Peter Warlock



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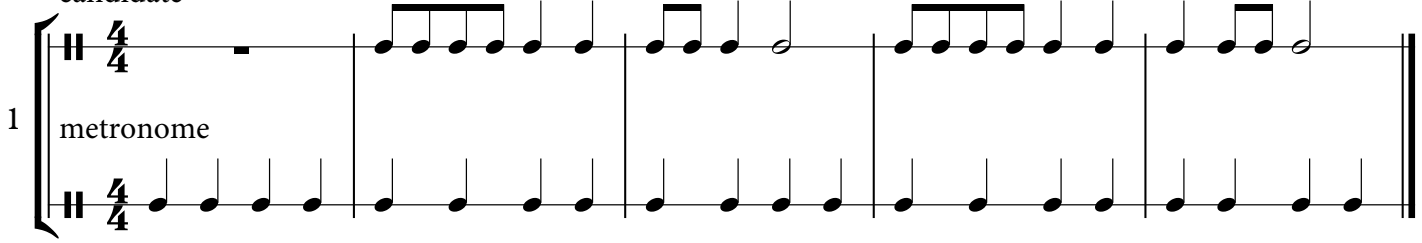
Reading Skills

[Click here for the MTB Reading Skills recordings]

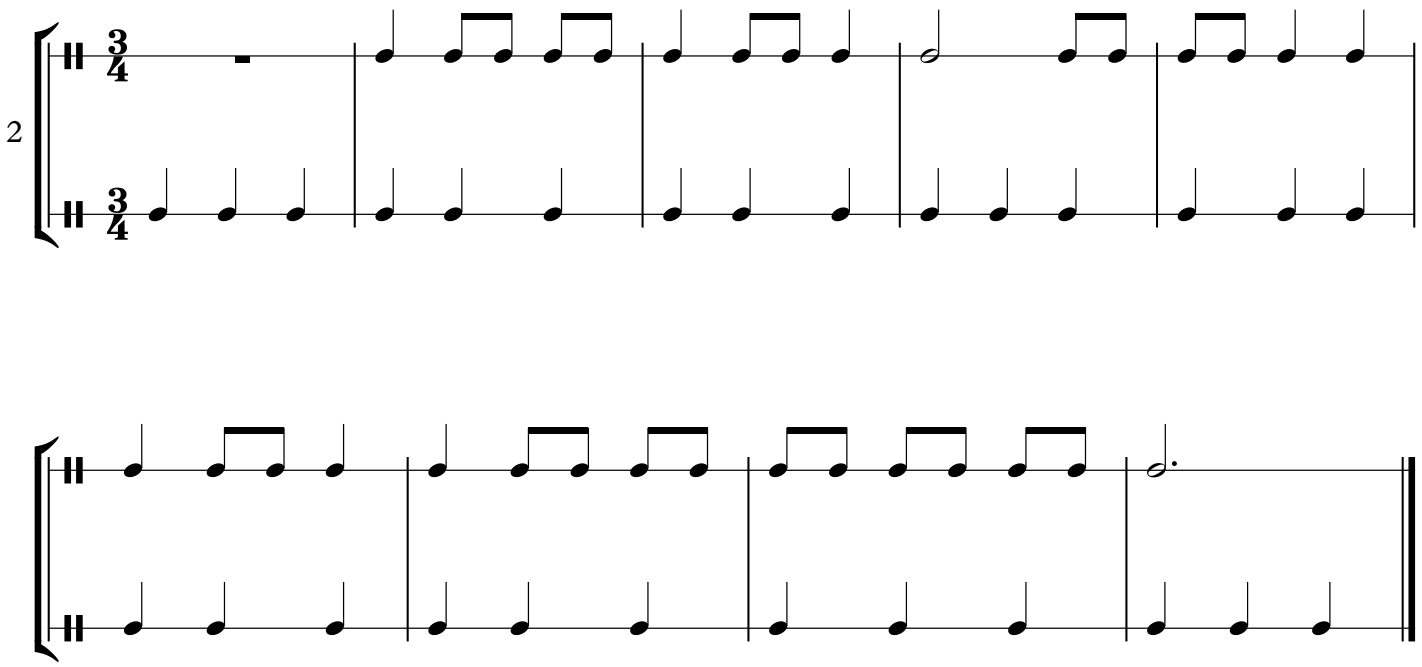
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).

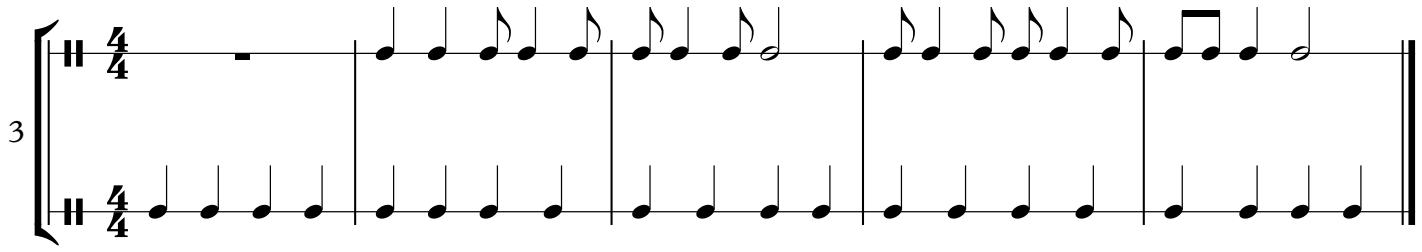
♩ = 120 Swung quavers (♫=♩3♪)



♩ = 100 Swung quavers (♫=♩3♪)

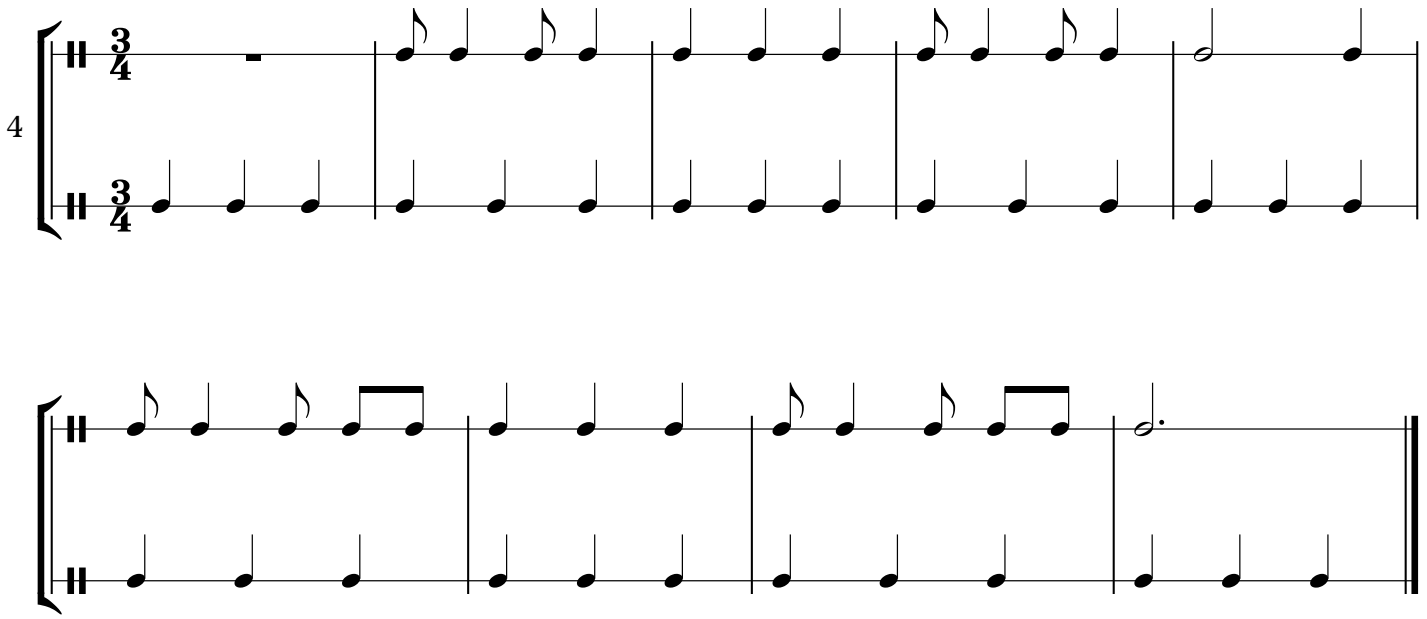


♩ = 88 Swung quavers (♫=♩3♪)

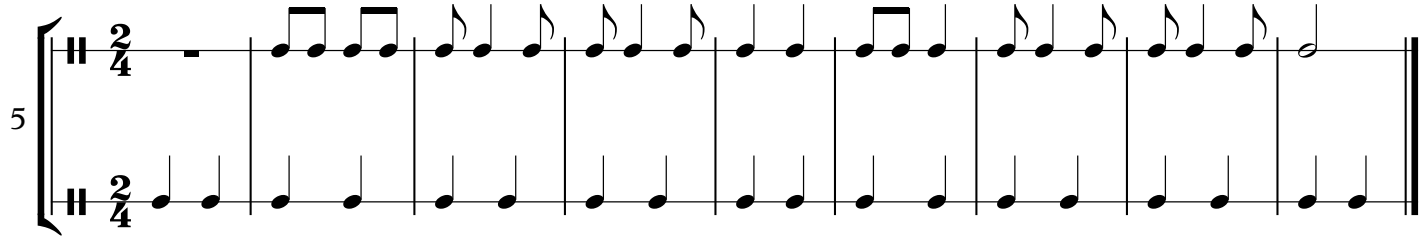


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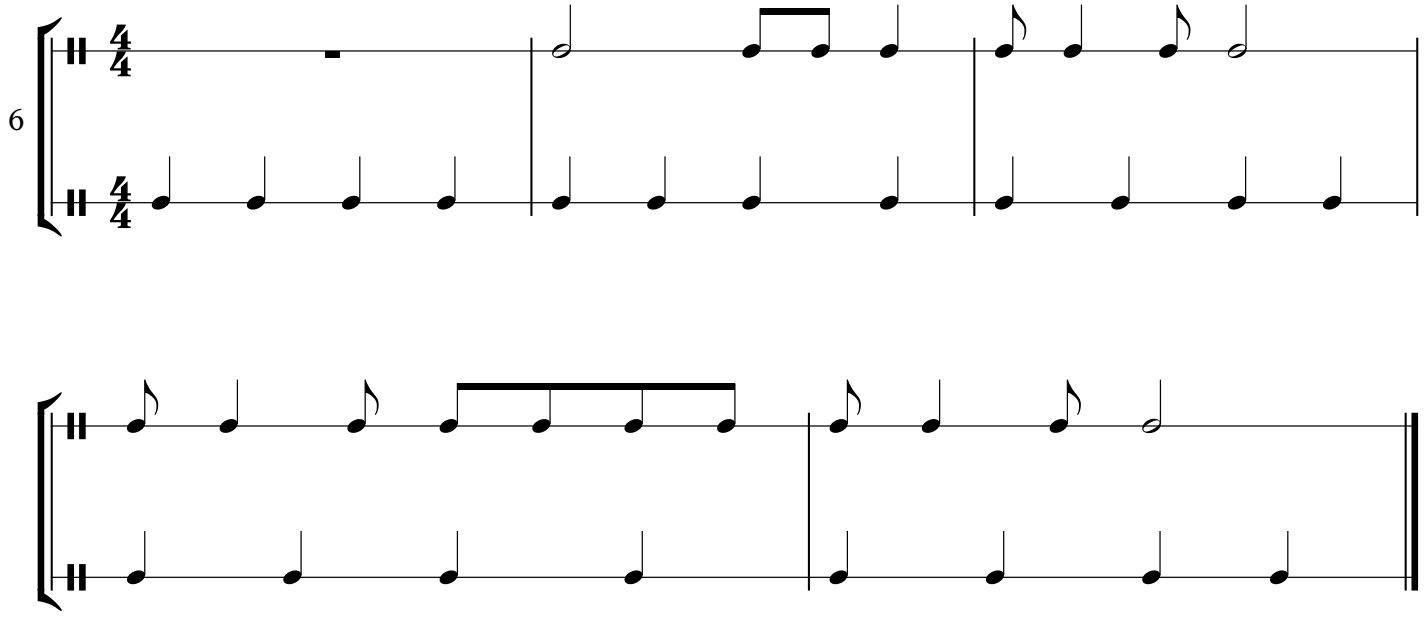
♩ = 128 Swung quavers (♫=♩3♪)



♩ = 90 Swung quavers (♫=♩3♪)



♩ = 118 Swung quavers (♫=♩3♪)



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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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note.

Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.



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.

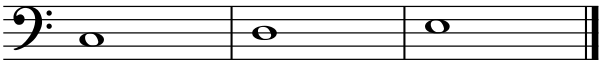
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd

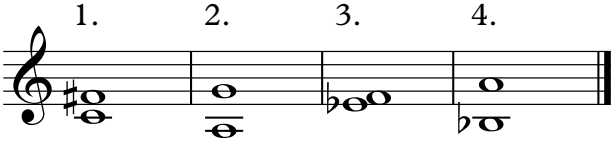


Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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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 (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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