MTB Grade 8
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
Mateo Albéniz arr. Keziah Thomas	Sonata en Ré	Sonata en Ré	Keziah Thomas
Joseph Bologne arr. Shoshanna Godber	Sonata for Harp & Flute	Sonata for Harp & Flute	harpcolumn.com
John Cage	In a Landscape	In a Landscape (for Piano or Harp)	Edition Peters
Claude Debussy arr. Barbara Brundage	Première Arabesque	Première Arabesque	Seaside Press
Vicente Solsona Dellá	Mandala	Mandala	poppyharp.com
Iona Duncan	Crab On!	Crab On!	theharpstudio.co.uk
Eleanor Dunsdon	Maggie O'Ham	Shetland Tunes	Eleanor Dunsdon
George Frideric Handel arr. Odette Le Dentu	Concerto in B flat major	Concerto in B flat major	Editions Billaudot
Jean-Baptiste Loeillet arr. Barbara Brundage	Allemande (Toccata)	Eighteenth Century Music	Seaside Press
Pietro Mascagni arr. Barbara Brundage	Intermezzo from 'Cavalleria Rusticana'	Classics on Request - Vol. 3	Seaside Press
Alfredo Rolando Ortiz	Milonga para amar	The International Rhythmic Collection - Vol. 2	harpcolumn.com
Sergei Rachmaninov arr. Keziah Thomas	Adagio from Symphony No. 2	Adagio from Symphony No. 2	Keziah Thomas
Camille Saint-Saëns arr. Barbara Brundage	The Swan	The Swan	Seaside Press
Bonnie Shaljean	Sonatina in C major	Beethoven for Harp	Blue Crescent Music
Park Stickney	Lever Maria	Lever Maria	harpcolumn.com

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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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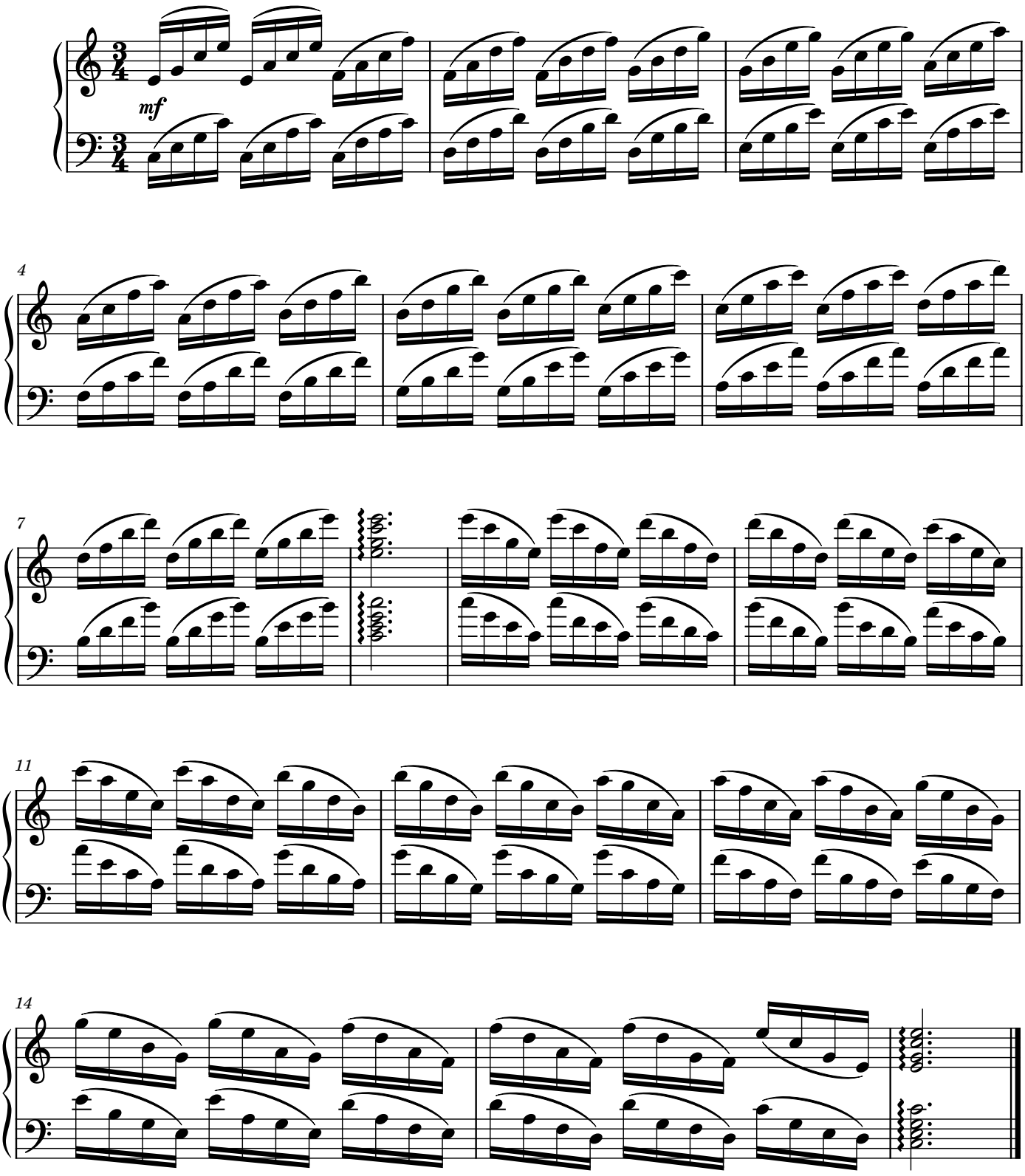
Technical Exercises

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

All tempi given are minimum speeds.

Exercise 1 ♩. = 62

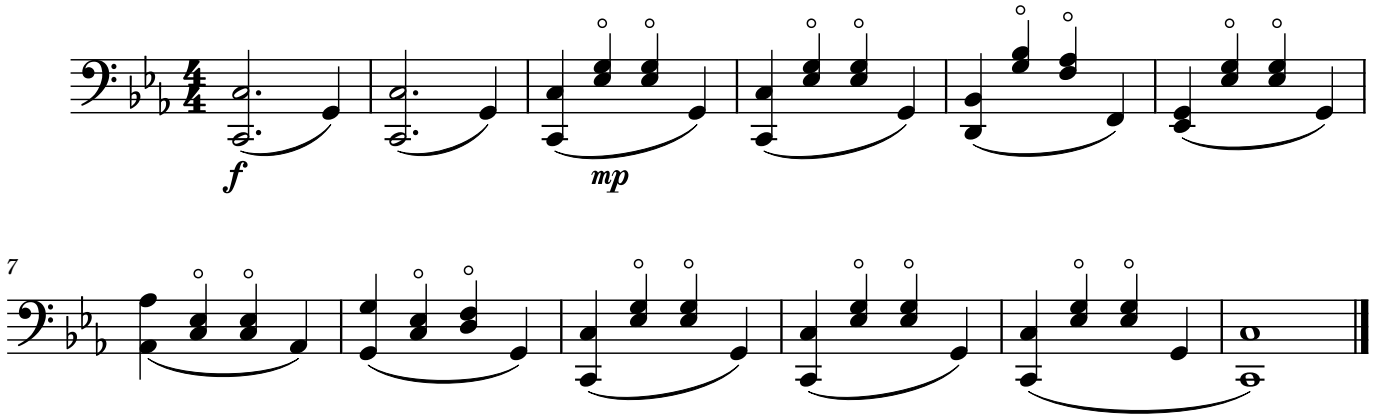
Exercise for mastering inversions



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Exercise 2 ♩ = 80

Exercise for double harmonics. To be played by the left hand only.



Exercise 3 ♩ = 88

Exercise and study



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Scales & Arpeggios from Memory

For the examination, the candidate should play from memory all the following Scales, Arpeggios and Jazz Scales.

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.

Scales

C major, three octaves ♩ = 172

C harmonic minor, straight and dotted rhythms, three octaves ♩ = 92

B natural minor a 6th apart, accents in 5s, three octaves ♩ = 92

A major, fingers 432 only, three octaves ♩ = 120

Arpeggios ♩ = 60

F major, LH root position and RH second inversion, three octaves

F major, LH first inversion and RH root position, three octaves

F major, LH second inversion and RH first inversion, three octaves

Jazz scales ♩ = 88

Dorian on F, two octaves

Mixolydian on B, two octaves

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Scales & Arpeggios

For the examination, the candidate should play from memory all the following Scales, Arpeggios and Jazz Scales.

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.

Scales

C major, three octaves ♩ = 172



C harmonic minor, straight and dotted rhythms, two octaves ♩ = 92



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B natural minor a 6th apart, accents in 5s, three octaves ♩ = **92**



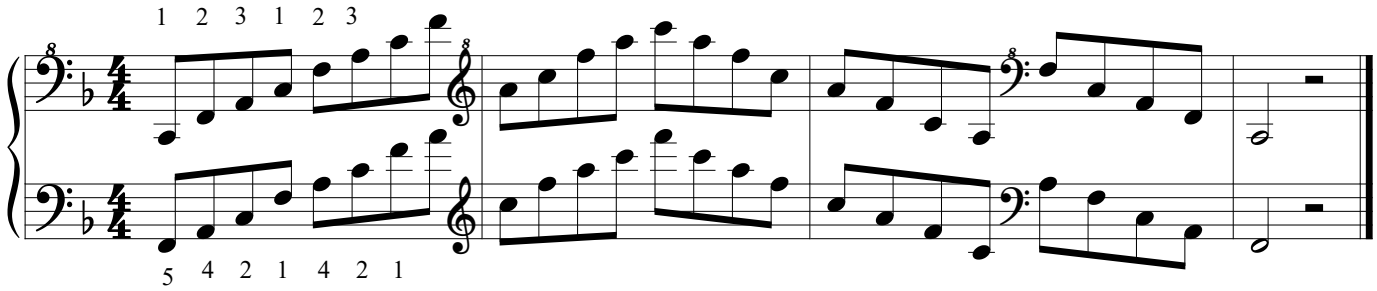
A major, fingers 432 only, three octaves ♩ = **120**



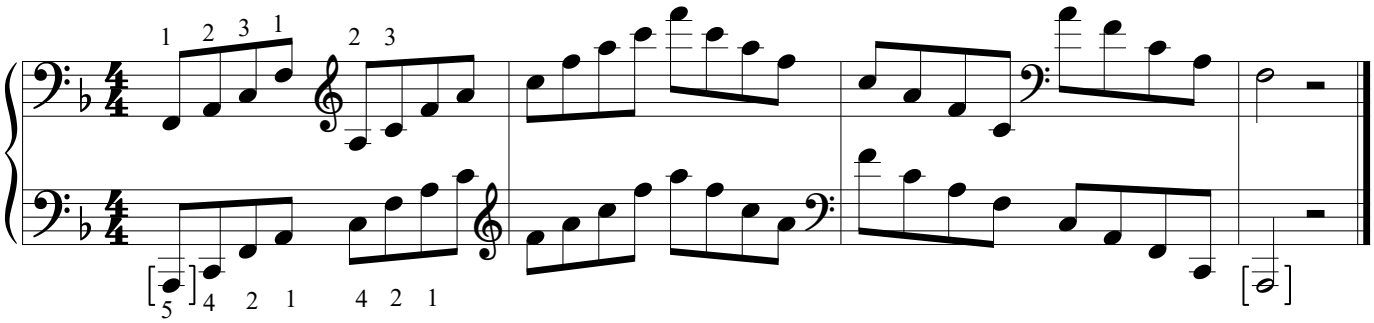
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Arpeggios ♩= 60

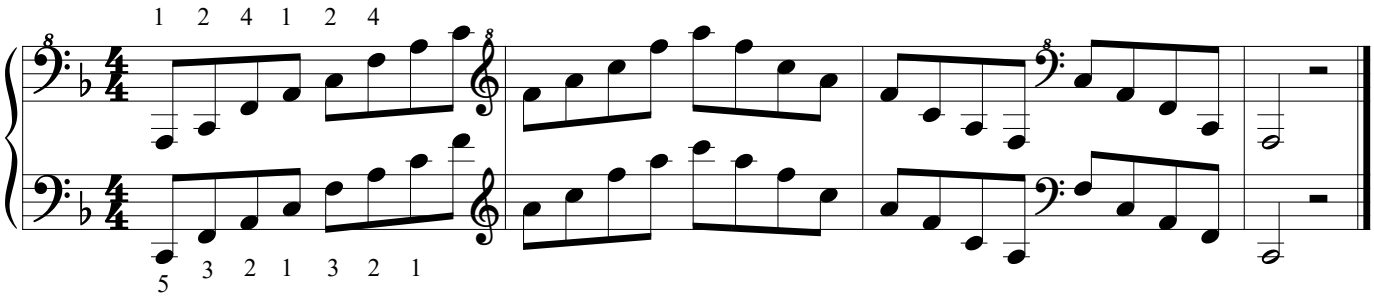
F major, LH root position and RH second inversion, three octaves



F major, LH first inversion and RH root position, three octaves

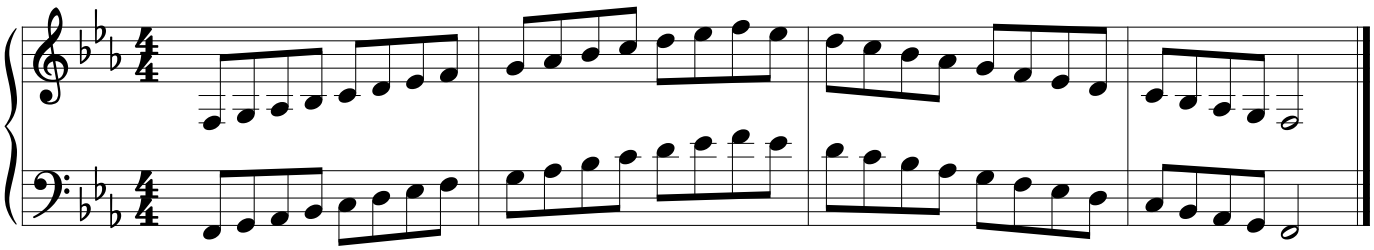


F major, LH second inversion and RH first inversion, three octaves

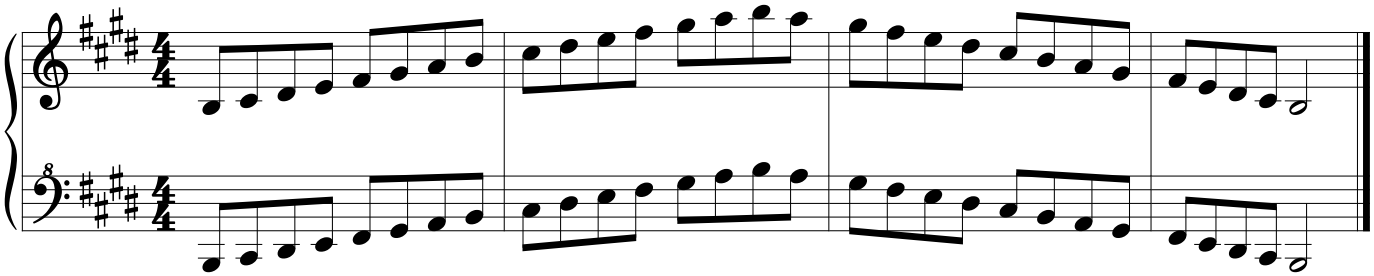


Jazz scales ♩= 88

Dorian on F, two octaves



Mixolydian on B, two octaves



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Duet

Waltz No.6

from Six Waltzes for Piano Duet

[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.

CANDIDATE

Animato (♩. = 72)

Johann Baptist Vanhal



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TEACHER

Animato (𝅗𝅥. = 72)

Johann Baptist Vanhal



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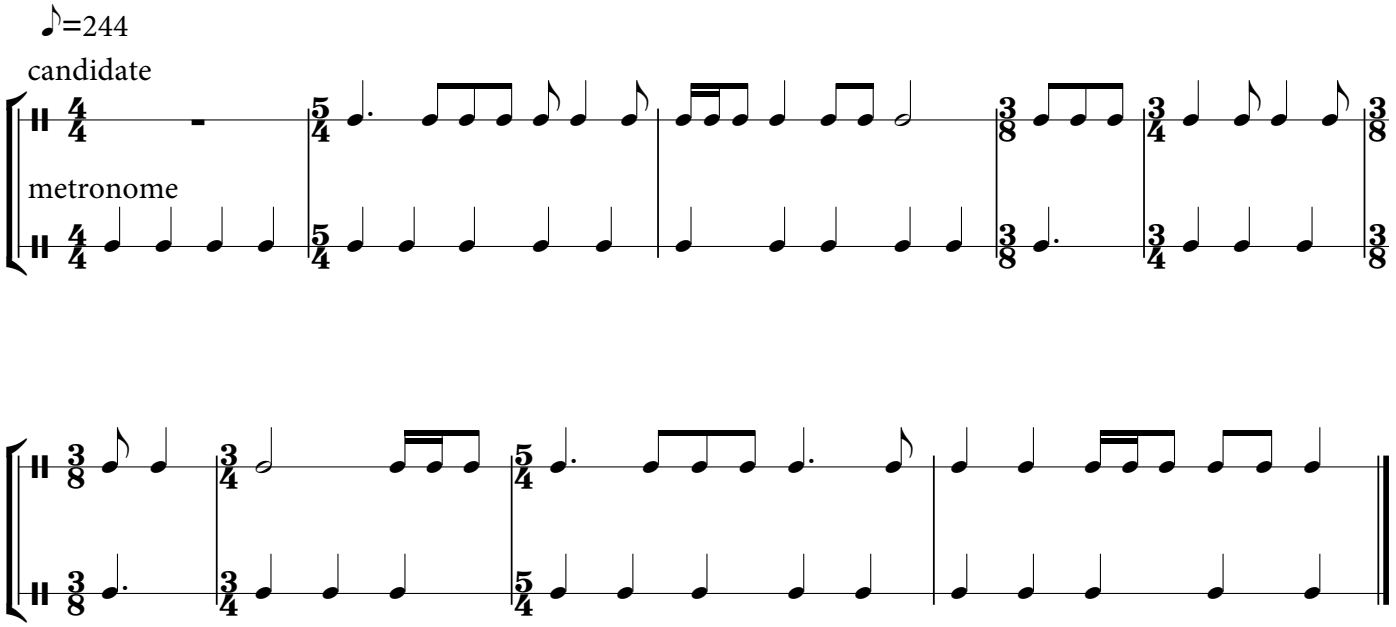
Reading Skills

[Click here for the MTB Reading Skills recordings]

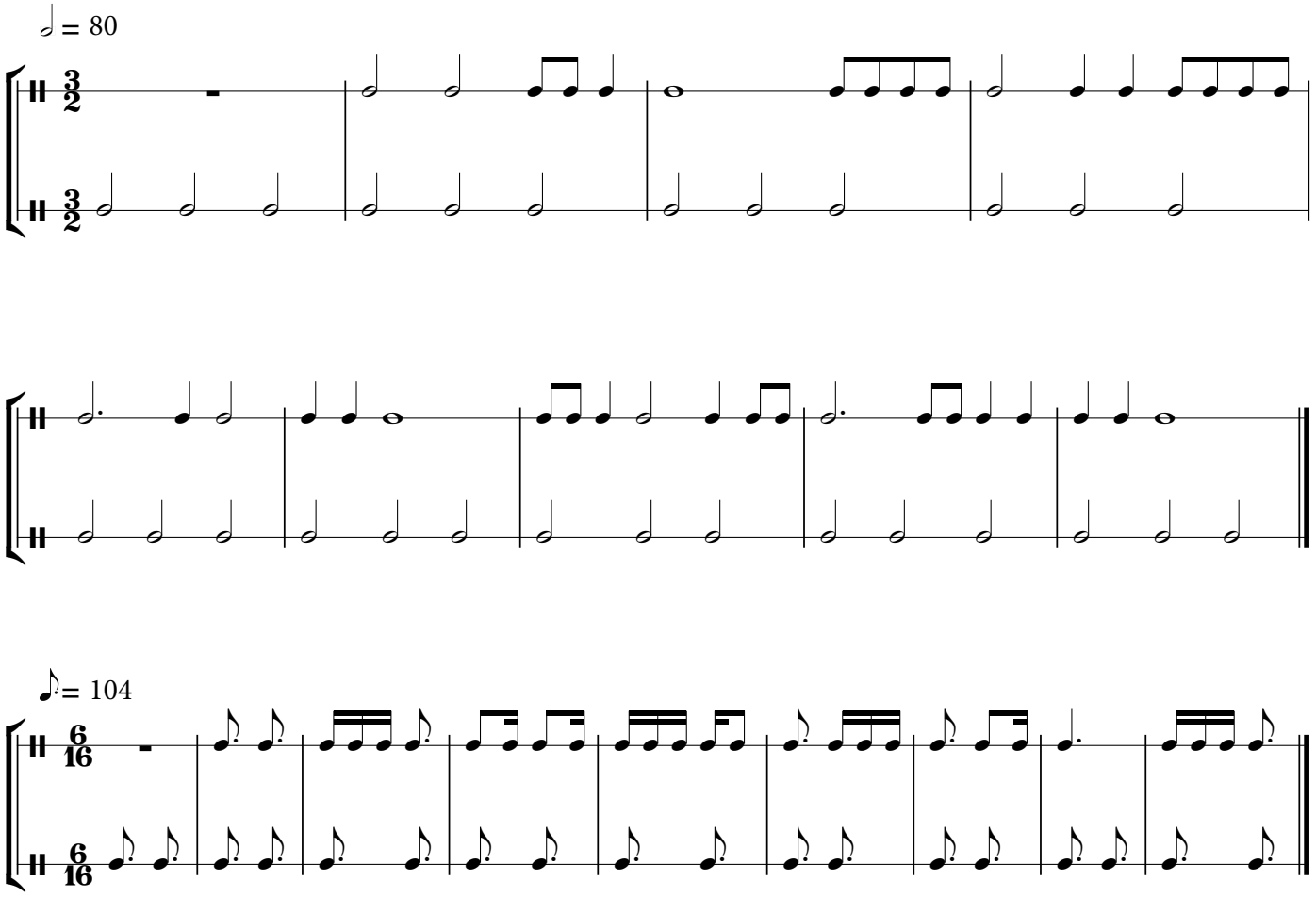
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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



2



3

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Lever Harp Grade Eight



[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)

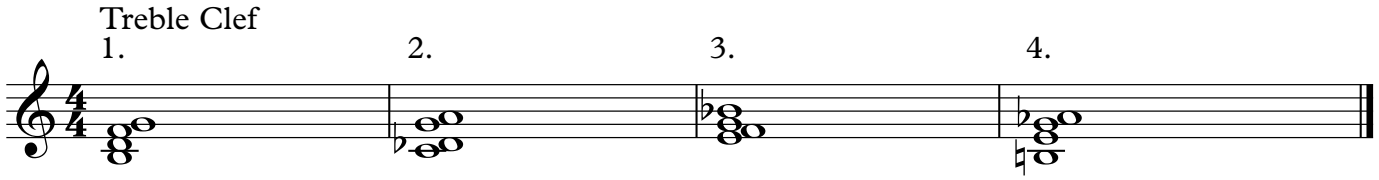
The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

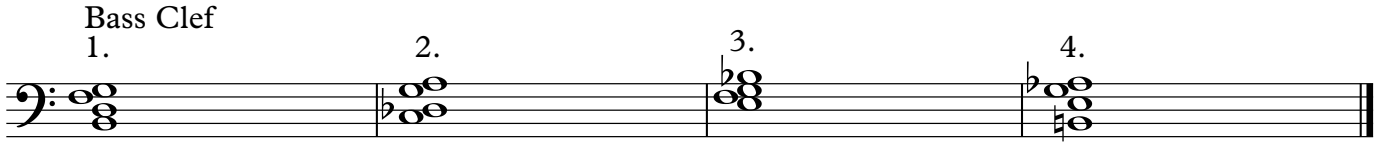
Only the teacher should have this sheet in front of them during the exam. For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing 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.

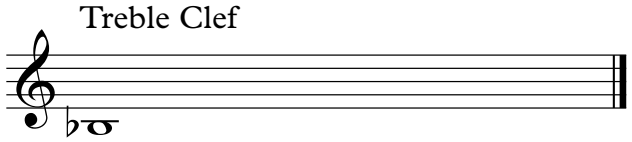


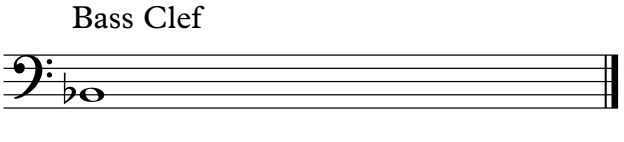


Test 2 - Scales

I shall ask you to sing a whole tone scale up and down after giving you the starting note.

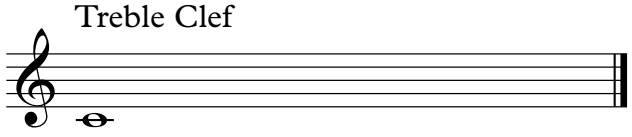
Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

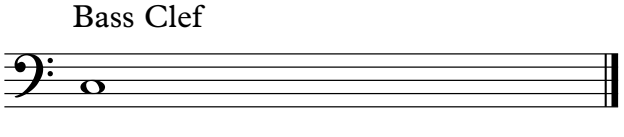




Test 3 - Triads

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.





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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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