

## Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces.  
For guidance on selecting and approving free choice pieces please [click here](#)

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Haydn	12 Andante Cantabile	Going Solo	Faber
Hasse	13 Tambourin	Going Solo	Faber
Grieg	8 Waltz	Going Solo	Faber
German	12. Pastorale	First Repertoire Pieces for Oboe	Boosey & Hawkes
Chedeville	15. Le Fanfaron	First Repertoire Pieces for Oboe	Boosey & Hawkes
Boismortier	19. March	First Repertoire Pieces for Oboe	Boosey & Hawkes
Handel	4. Bourree	Airobics	Simrock
Morgan Nicholas	Melody	Rhapsody and Melody	Chester
Parker	Saturday Night	All Jazzed Up for Oboe	Brass Wind
Bizet	Spanish Serenade	N/A	Reedimensions
Bizet/ Lanning	Overture from Carmen	Classic Experience Collection for Oboe	Cramer
Finch & Hammond	Level 3 Can You Climb	Workout for Oboe	<a href="http://mrcpublishing.com">mrcpublishing.com</a>
Finch & Hammond	Level 3 Daredevil Dragons	Workout for Oboe	<a href="http://mrcpublishing.com">mrcpublishing.com</a>

# MTB Grade 4 Oboe

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Lloyd Webber	Starlight Express	Winner Scores All	Brass Wind
Butterworth	Easy Going	Easy Going	Brass Wind
Butterworth	Melancholy Minstrel	Easy Going	Brass Wind
Handel	Siciliano	9 Short Pieces from 3 Centuries	OUP
Jane Finch	Sizzling Saturday Swing	More Fun For Oboe	Jane Finch Music
Jane Finch	Sleepy Sunday Sundae	More Fun For Oboe	Jane Finch Music
James Rae	Mr Big	In the Groove	Reedimensions
Darke	A Song Without Words	Six Miniatures	Schott
Delibes	The Flower Duet	Great Winners	Brass Wind
Garnier	No. 21	80 Graded Studies for Oboe Book 1	Faber
Sparke	Romance in G minor No.25	Skilful Studies	Anglo Music
Offenbach	No.31 from Orpheus in the Underworld	Melodies for Pleasure	Pan
Rae	No.12 Triathlon	Track & Field 16 Athletic Studies for Oboe	Reedimensions

### Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

#### Technical Option 1

##### Technical Exercises:

Perform all the technical exercises required for this grade

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**PLUS**

##### Scales from Memory:

Perform the scales from memory required for this grade from the sheet

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#### Technical Option 2

##### Technical Exercises:

Perform all the technical exercises required for this grade

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**PLUS**

##### Alternative to Scales from Memory:

Perform the alternative to scales from memory required for this grade from the sheet

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### Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

#### Musicianship Option 1

##### Reading Skills:

Perform the rhythm exercises for this grade

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**PLUS**

##### Listening Skills:

Sing the prepared aural tests for this grade

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#### Musicianship Option 2

##### Reading Skills:

Perform the rhythm exercises for this grade

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**PLUS**

##### Duet:

Perform the duet for this grade

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# Technical Exercises

For the examination, perform all of the following.

Exercise 1 - Tone ♩=96

Exercise 1 - Tone ♩=96

Exercise 2 - Articulation ♩=100

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Exercise 3 - Chromatic ♩=120+

Exercise 3 - Chromatic ♩=120+

# Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the 8 starred (\*\*\*) scales and arpeggios below, plus any two other items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

♩=72

\*\*\* A major scale



\*\*\* C major scale - two octaves



F major scale 12th



\*\*\* D harmonic minor scale (only 1 version harmonic or melodic required)



\*\*\* D melodic minor scale



\*\*\* F# harmonic minor scale - 12th (only 1 version harmonic or melodic required)



\*\*\* F# melodic minor scale - 12th



♩=50

\*\*\* Dominant 7th in F - two octaves



♩=100

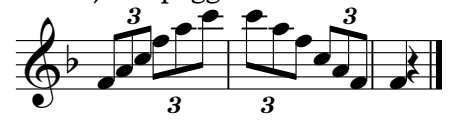
\*\*\* A major arpeggio



\*\*\* C major arpeggio - two octaves



F major arpeggio - 12th



\*\*\* D minor arpeggio - two octaves



F# minor arpeggio - 12th



## Alternative to Scales from Memory

The following do not need to be played from memory. For the examination perform the 8 starred (\*\*\*) scales and arpeggios below plus any two other items (only one version of minors - harmonic or melodic required). All tempi given are minimum speeds.

♩=72

A major scale



\*\* A major scale with rhythmic pattern



\*\* C major scale



F major scale 12th



\*\* D harmonic minor scale (only 1 version harmonic or melodic required)



\*\* D melodic minor scale



\*\* F# harmonic minor scale - 12th (only 1 version harmonic or melodic required)



\*\* F# melodic minor scale - 12th



♩=50

\*\* Dominant 7th in F with rhythmic pattern - two octaves



♩=100

\*\* A major arpeggio



C major arpeggio



F major arpeggio - 12th



\*\* D minor arpeggio



\*\* F# minor arpeggio - 12th



# Duet

1 (Candidate)

## Round The Bend

2 *1* **Energetically**

Jane Finch

Musical notation for measures 1-4. The score is for two oboes in 4/4 time, key of D major. Measure 1 starts with a *mf* dynamic. Measure 2 has a *mf* dynamic. Measure 3 has a fermata over the first oboe part. Measure 4 has a *mf* dynamic.

Musical notation for measures 5-8. Measure 5 has a *p* dynamic. Measure 6 has a *p* dynamic. Measure 7 has a *p* dynamic. Measure 8 has a *p* dynamic.

Musical notation for measures 9-12. Measure 9 has a *f* dynamic. Measure 10 has a *f* dynamic. Measure 11 has a *f* dynamic. Measure 12 has a *f* dynamic.

Musical notation for measures 13-16. Measure 13 has a *mp* dynamic. Measure 14 has a *mp* dynamic. Measure 15 has a *mp* dynamic. Measure 16 has a *mp* dynamic.

Musical notation for measures 17-20. Measure 17 has a *f* dynamic. Measure 18 has a *f* dynamic. Measure 19 has a *p* dynamic. Measure 20 has a *p* dynamic.

# Reading Skills

[Click here to find 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, which can be downloaded [here](#), or a metronome (not clapped).

1

♩ = 106  
candidate

metronome

2

♩ = 90

3

♩ = 120

4

♩ = 78

5

♩ = 110

6

♩ = 84



# 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 3 note chord, and then you shall sing back both the highes and lowest notes. We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

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 6th 2. Major 3rd 3. Perfect 4th

Bass Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

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

1.

2.

3.

Bass Clef

1.

2.

3.

## 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. To learn about Performance Grade requirements please [click here](#).
- To learn more about how our exams are marked visit our Marking Criteria Page [here](#).

### Recital Guidance - Practical & Performance Grades:

- Repeats are optional for MTB Exams, however, they 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).
- 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 it 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 then 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, another pupil or any suitable player on any instrument from the same family (wind/brass/strings etc) with octave transpositions made as necessary. 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.