MTB Grade 6
Oboe

MUSIC TEACHERS' BOARD

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
Jane Finch	The Fifth Dimension	N/A	Jane Finch Music
Jane Finch	Incognito for Solo Oboe	N/A	Jane Finch Music
Albinoni	Concerto in F Op.7 no.9 1st Movt	N/A	Kunzelmann
Marcello	Concerto in D minor 1st Movt	N/A	Musica Rara
Loeillet	Sonata in C for Oboe 3rd & 4th Movt	N/A	Chester
Händel	Sonata in F 1st, 4th & 5th Movt	Three Authentic Sonatas	Nova
Sammartini	Sonata in G 1st & 2nd Movt	N/A	Chester
Besozzi	Sonata in C 1st & 2nd Movt	N/A	Chester
Geminiani	Sonata in E Minor 1st & 2nd Movt	N/A	Barenreiter
Nielsen	Two Fantasy Pieces Op.2 for Oboe: Romance	N/A	Hansen
Keech	Scherzo Rondoso	N/A	Cramer
Barthe	Couvre Feu	N/A	Emerson
Fauré	Piece	N/A	Broekmans and Van Poppel
Wedgwood	The Friends	After Hours for oboe	Faber

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MTB Grade 6
Oboe

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Wedgwood	Come Dance With Me	After Hours for oboe	Faber
Rimsky-Korsakov/ Lanning	Scheherazade	Classic Experience for Oboe	Cramer
Dring	Danza Gaya	N/A	Emerson or Mozart Edition
Parker	Hunting the Haggis	Jazzed Up Too	Brass Wind
Head	Gavotte	N/A	Boosey & Hawkes
Duck	Berceuse	Impressions for Oboe & Piano	OUP
Woolfenden	Chase Me Charlie	Reflections for oboe	Brass Wind
Debussy/ Lanning	The Little Shepherd	N/A	Fentone
Morricone	Gabriel's Oboe	The Mission	Hal Leonard
Harris	No.47 Rumba	80 Graded Studies for Oboe Book 2	Faber
Blatt	No.38	100 Easy Classical Studies for the Oboe	Universal
J.S Bach	No.53 Sinfonia (Cantata 156)	Difficult Passages from the Works of J.S. Bach for Oboe	Boosey & Hawkes
Brahms	226: a. b and c, and 227 (Symphony No 2 in D Major)	Difficult Passages Vol 1 for Oboe selected by Evelyn Rothwell	Boosey & Hawkes
Woolfenden	Candlelight	Reflections for Oboe	Brass Wind

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MTB Grade 6
Oboe

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

Page 4

PLUS

Scales from Memory:
Perform the scales from memory required for this grade from the sheet

Page 5

Technical Option 2

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

Page 4

PLUS

Alternative to Scales from Memory:
Perform the alternative to scales from memory required for this grade from the sheet

Page 6

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:
Perform the rhythm exercises for this grade

Page 10

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 12

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 10

PLUS

Duet:
Perform the duet for this grade

Page 8

Please go to page 13 to find Syllabus Guidance

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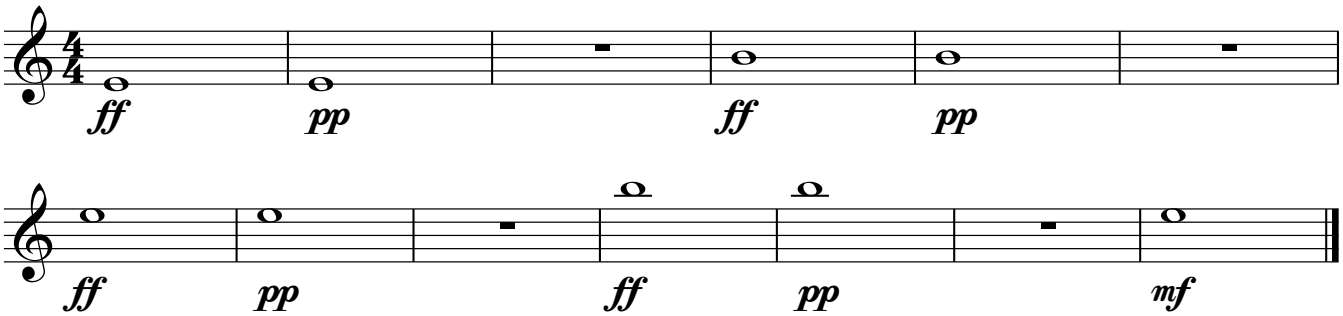
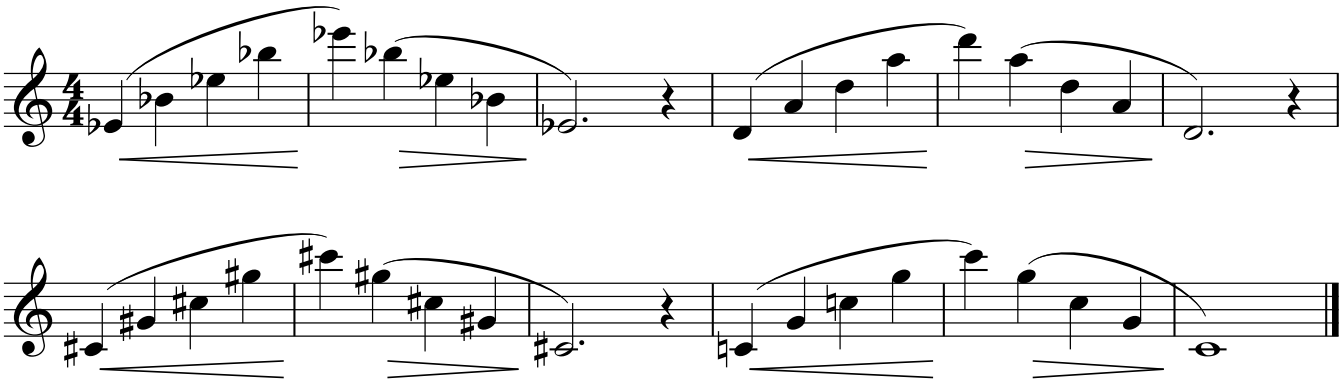
Technical Exercises

For the examination, perform all of the following.

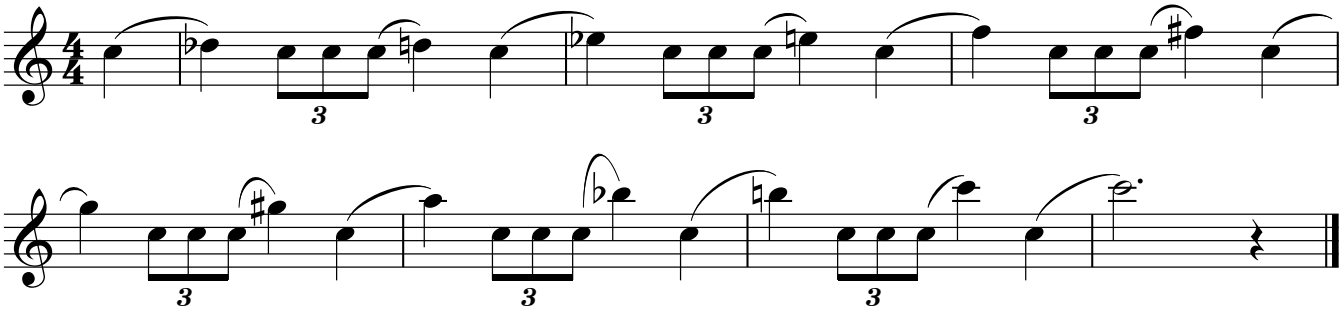
Exercise 1 - Dynamics ♩=60



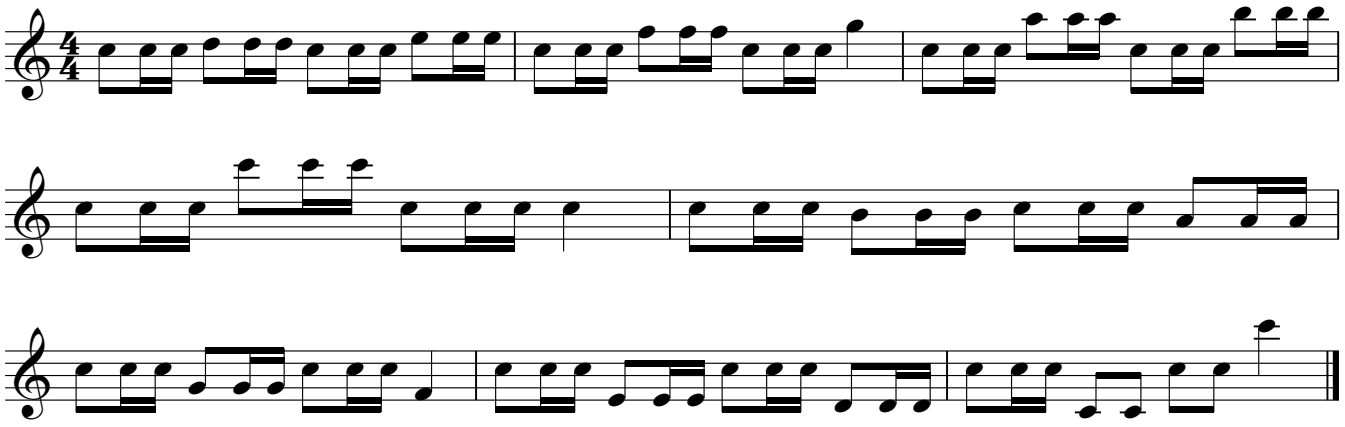
Exercise 2 - Flexibility ♩=90



Exercise 3 - Chromatic ♩=90



Exercise 4 - Articulation ♩=100



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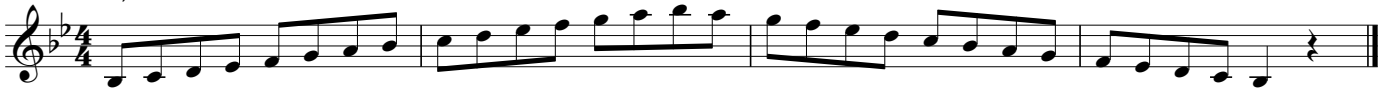
Scales & Arpeggios from Memory

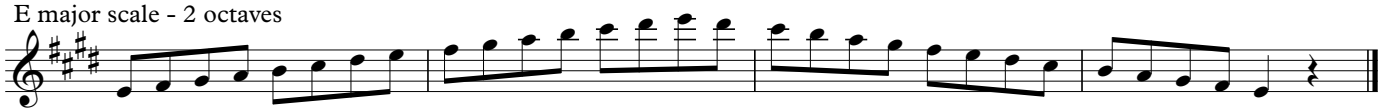
For the examination, the candidate should be asked to perform all the 9 starred (**) scales and arpeggios below, plus any two other items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

♩=96

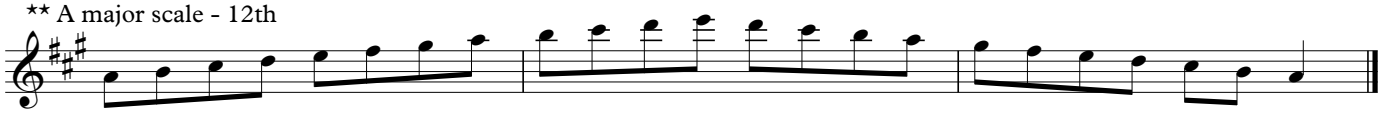
** Bb major scale - 2 octaves



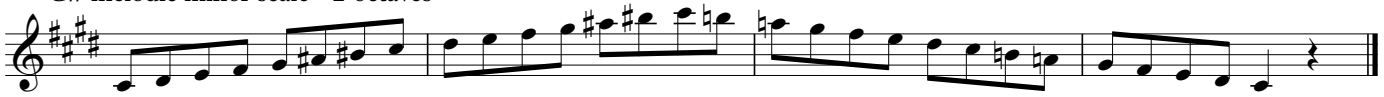
E major scale - 2 octaves



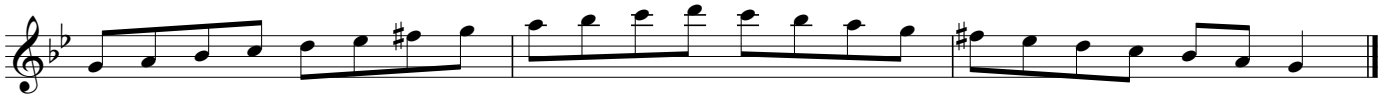
** A major scale - 12th



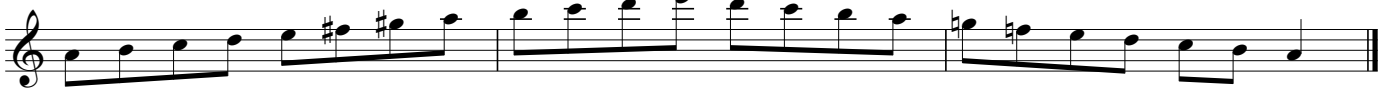
** C# melodic minor scale - 2 octaves



** G harmonic minor scale - 12th

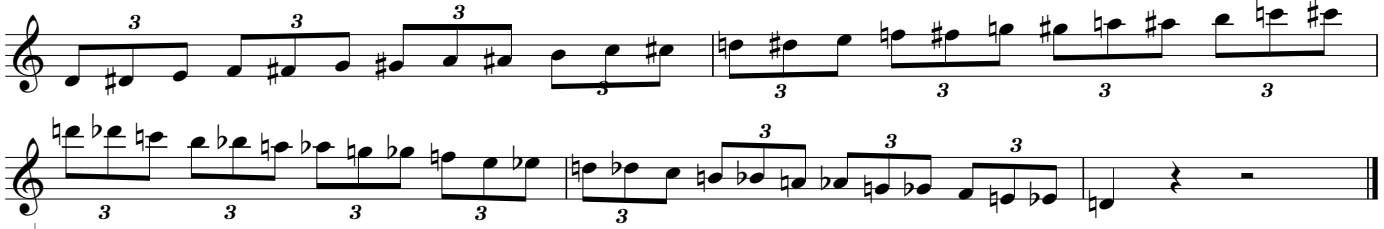


A melodic minor scale - 12th



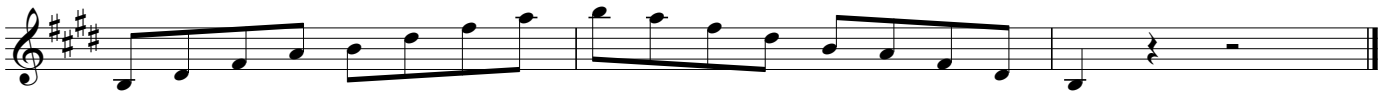
♩=64

** D chromatic scale - 2 octaves

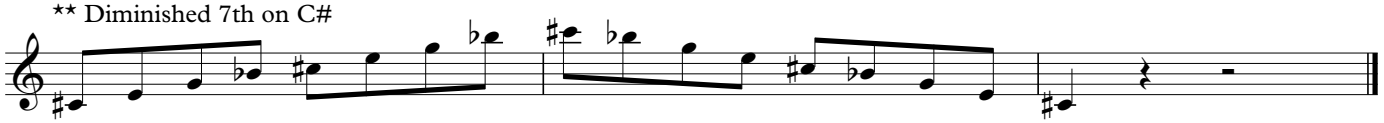


♩=84

** Dominant 7th in E - 2 octaves

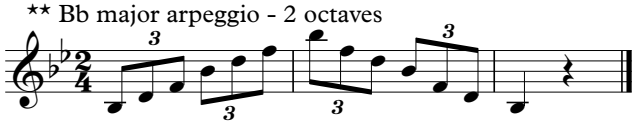


** Diminished 7th on C#

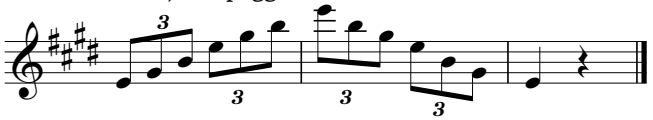


♩=56

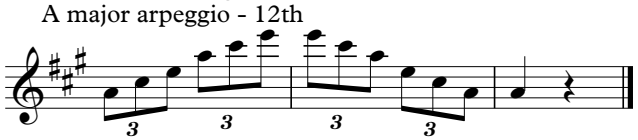
** Bb major arpeggio - 2 octaves



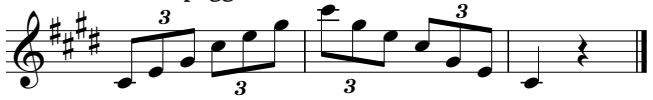
E major arpeggio - 2 octaves



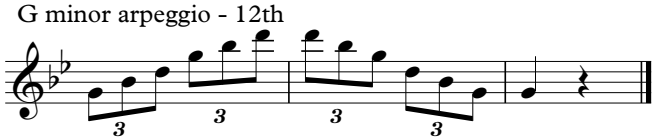
A major arpeggio - 12th



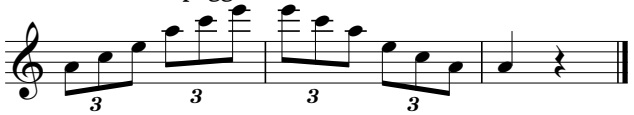
** C# minor arpeggio - 2 octaves



G minor arpeggio - 12th



A minor arpeggio - 12th



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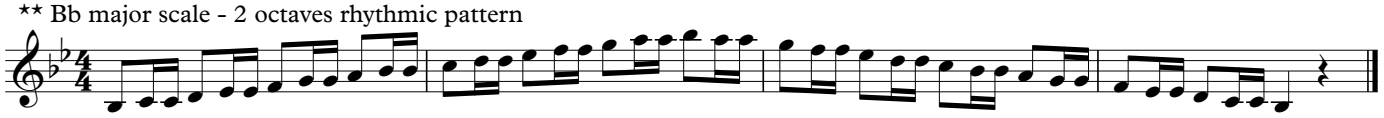
Alternative to Scales from Memory

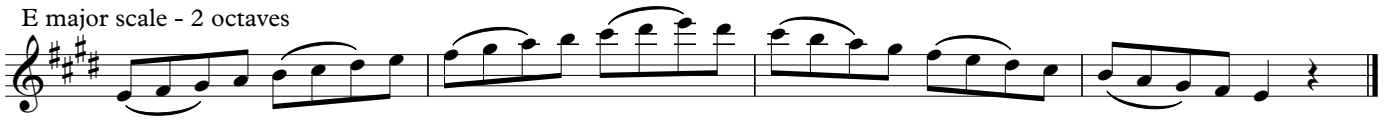
The following do not need to be played from memory. For the examination perform the 8 starred (**) scales and arpeggios below plus any two other items. All tempi given are minimum speeds.

♩=96

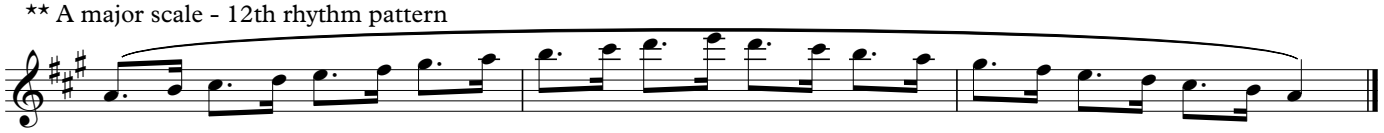
** Bb major scale - 2 octaves rhythmic pattern



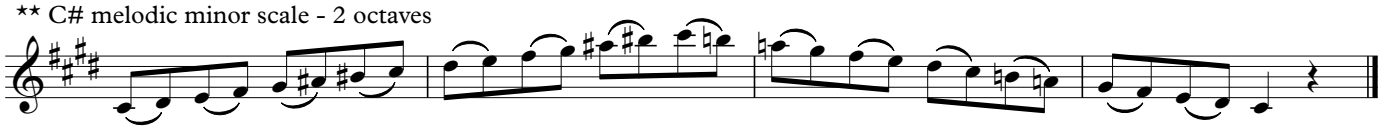
E major scale - 2 octaves



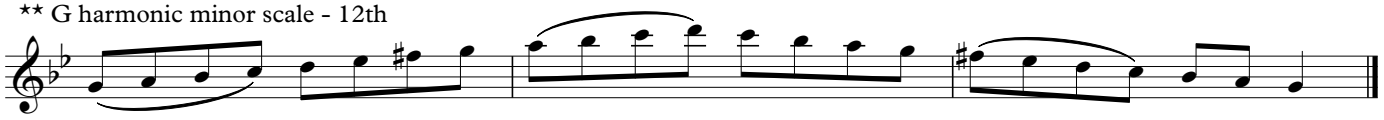
** A major scale - 12th rhythm pattern



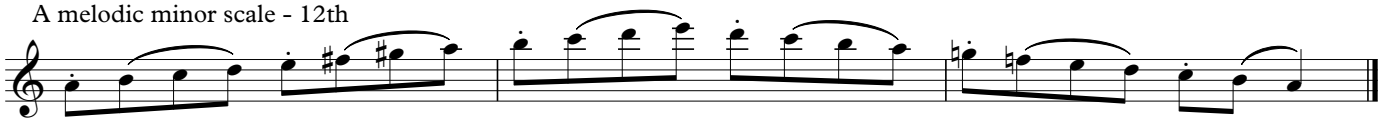
** C# melodic minor scale - 2 octaves



** G harmonic minor scale - 12th

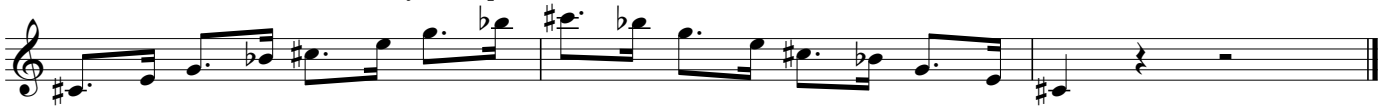


A melodic minor scale - 12th



♩=84

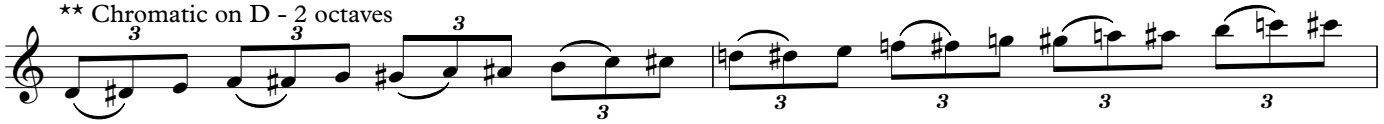
** Diminished 7th on C# with rhythmic pattern - 2 octaves

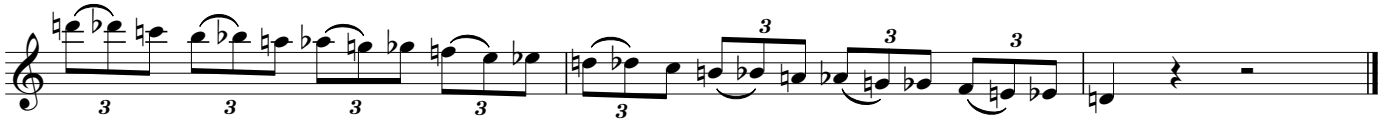


** Dominant 7th in E - 2 octaves

♩=64

** Chromatic on D - 2 octaves





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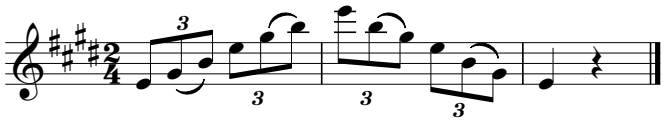
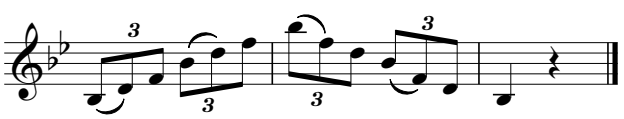
♩=56

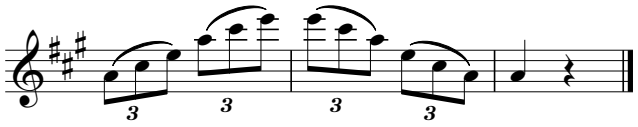
E major arpeggio - 2 octaves



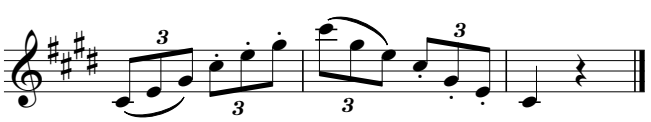
** Bb major arpeggio - 2 octaves



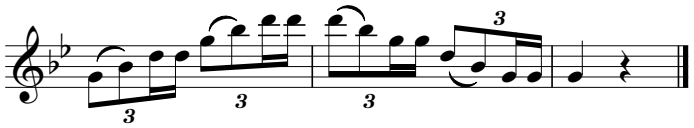
A major arpeggio - 12th



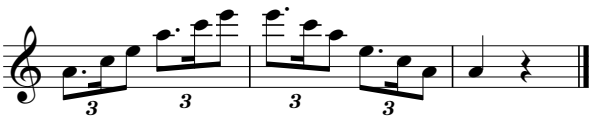
** C# minor arpeggio - 2 octaves



G minor arpeggio - 12th rhythm pattern



A minor arpeggio - 12th rhythm pattern



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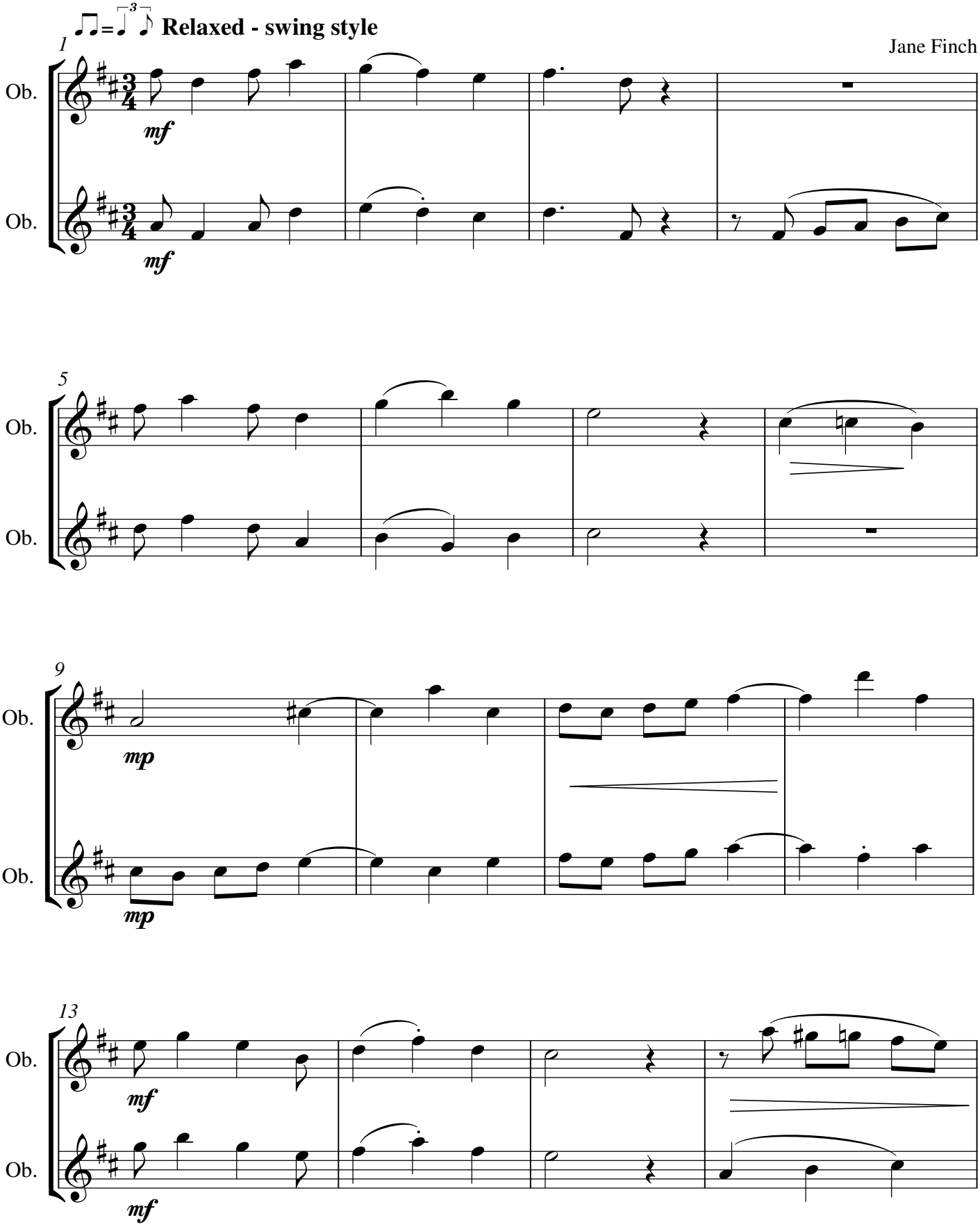
[Click here to find exam speed duet recordings](#) [Click here to find practise speed duet recordings](#)

Duet

1 (Candidate)
2

Lazy Days

Jane Finch



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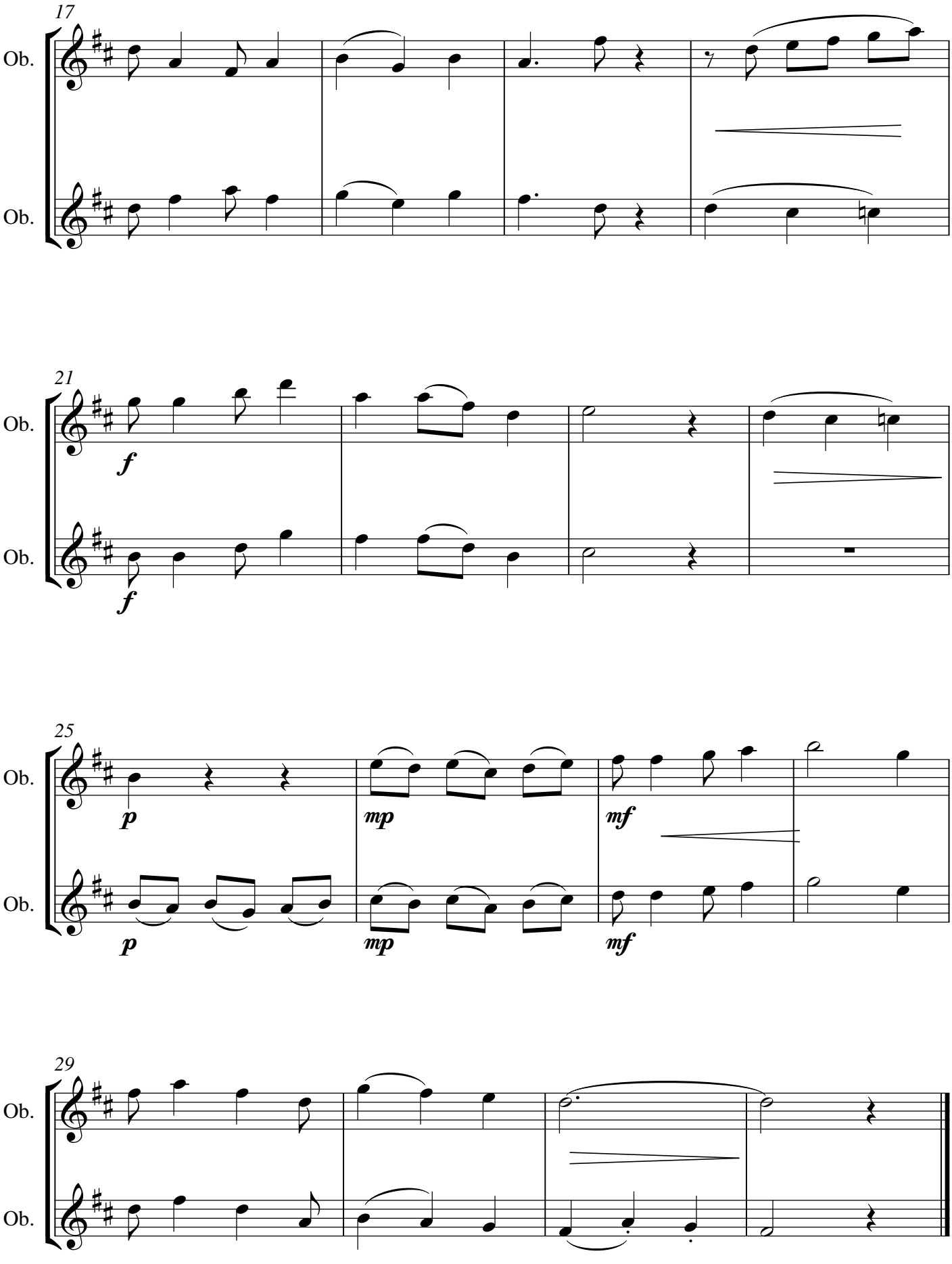

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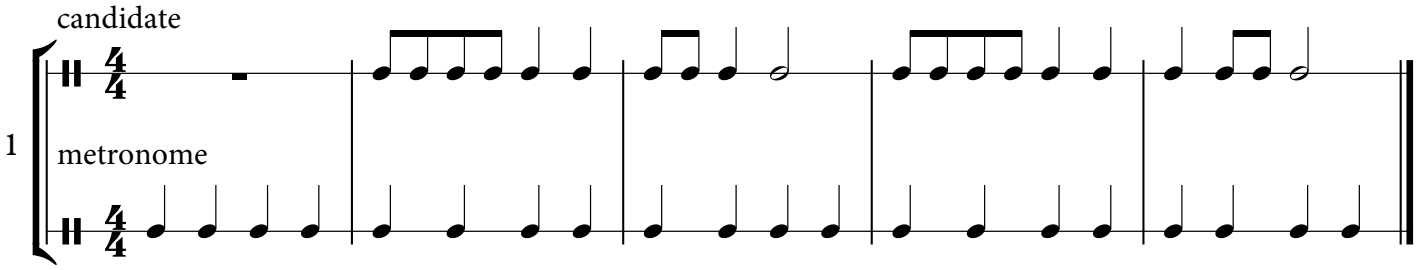
Reading Skills

Click here to find the MTB Reading Skills recordings

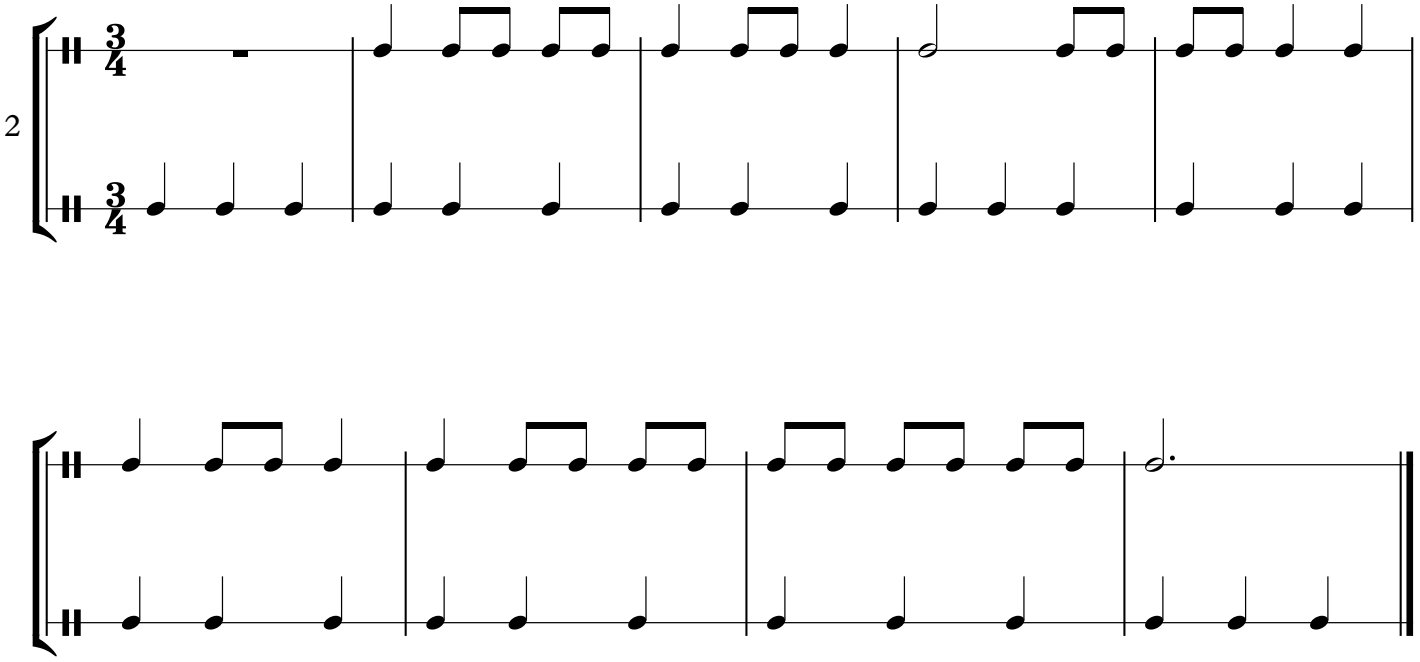
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).

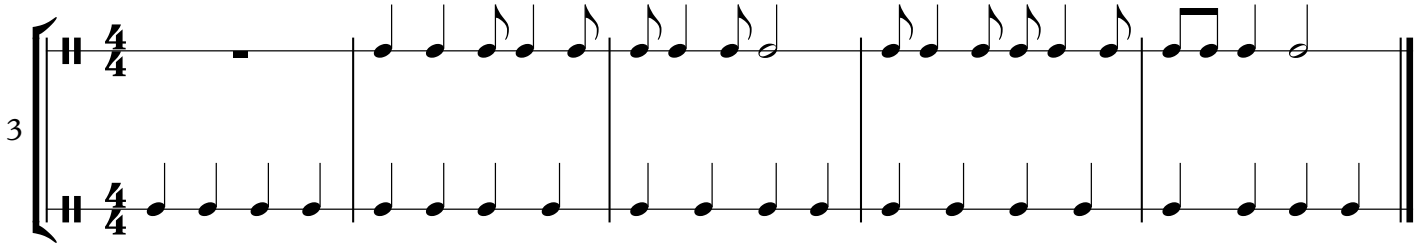
♩ = 120 Swung quavers (♫=♩³♪)



♩ = 100 Swung quavers (♫=♩³♪)



♩ = 88 Swung quavers (♫=♩³♪)



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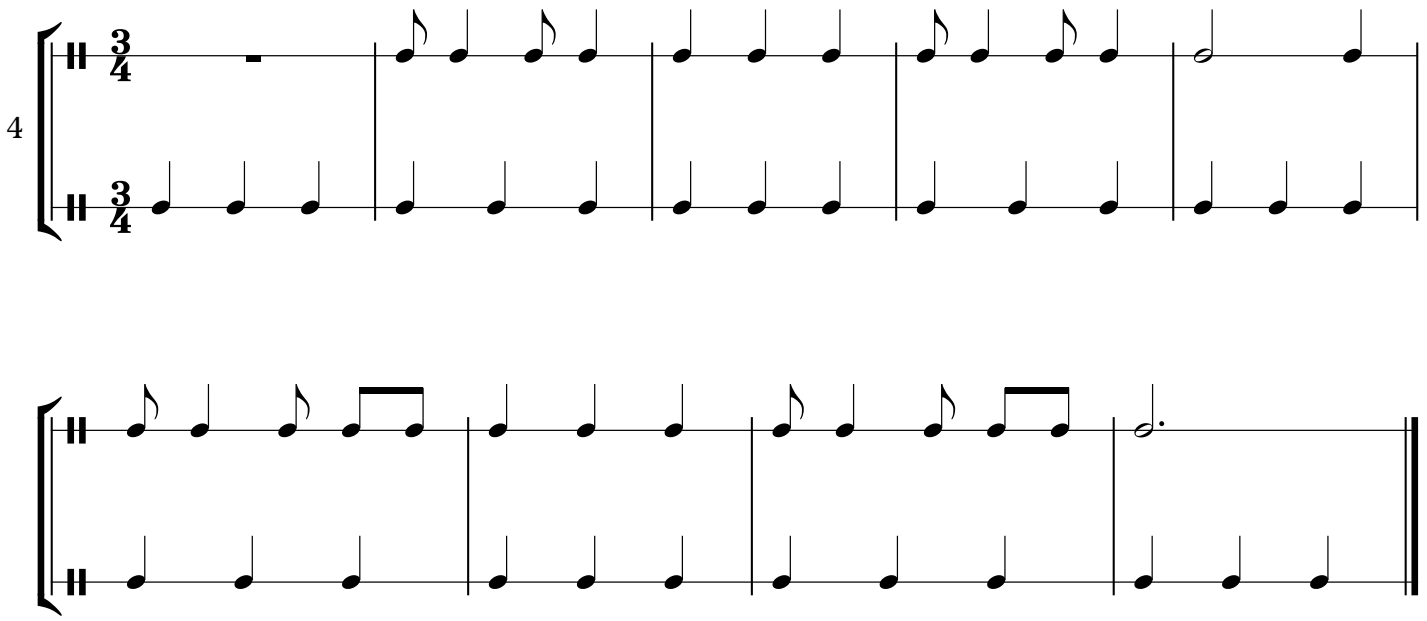
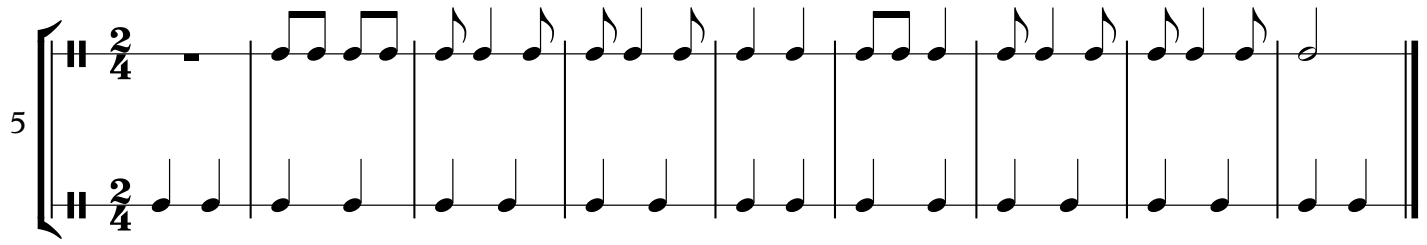
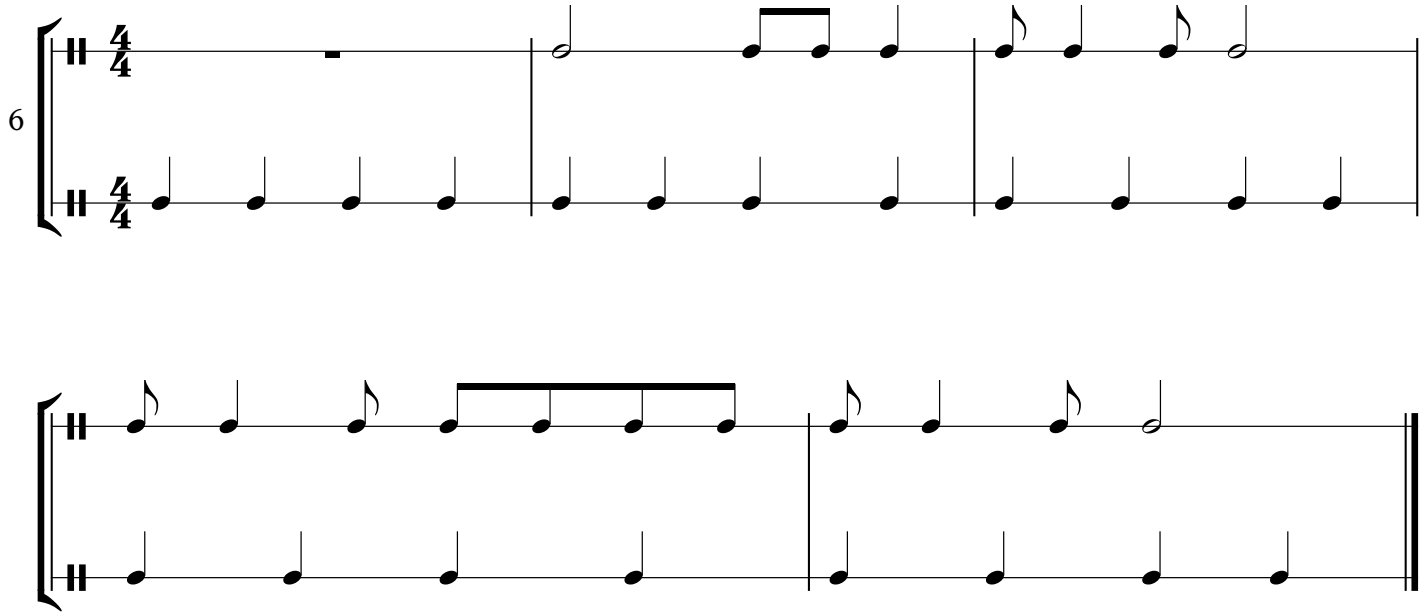
♩ = 128 Swung quavers (♫=♩3♪)



♩ = 90 Swung quavers (♫=♩3♪)



♩ = 118 Swung quavers (♫=♩3♪)



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Click here to find the MTB Listening skills recordings in Treble Clef

Click here to find 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.

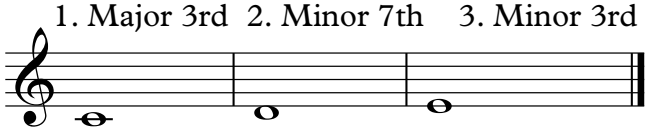
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - 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.

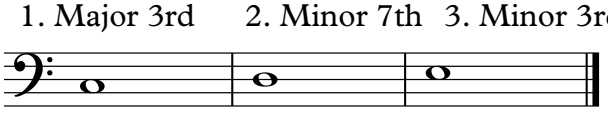
Treble Clef

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



Bass Clef

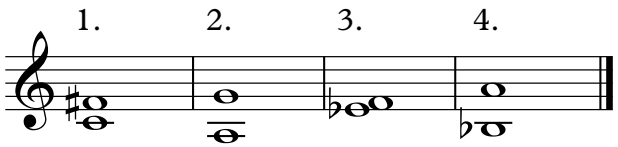
1. Major 3rd 2. Minor 7th 3. Minor 3rd



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.

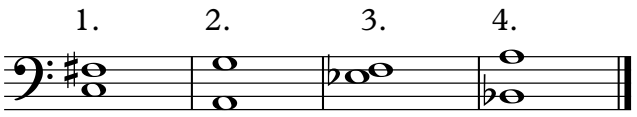
Treble Clef

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. 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.

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