

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	Rhumble	N/A	Jane Finch Music
Jane Finch	Footloose for Solo Oboe	N/A	Jane Finch Music
Albinoni	Concerto in G minor Op.9 no.8 1 st & 2 nd Movt	N/A	Musica Rara
Telemann	Sonata in E minor (from Essercizzi Music) 1 st & 2 nd Movt	N/A	Schott
Händel	Concerto No.3 in G Minor 1 st & 2 nd Movt	N/A	Boosey & Hawkes
Weber	Concertino in C	N/A	Nova
Mozart	Oboe Quartet in F Major. K.370 1 st Movt Allegro	N/A	Peters
Grovez	Sarabande et Allegro	N/A	Leduc
Saint-Saëns	Sonata Op.166 1 st Movt or 2 nd Movt	N/A	Durand
Poulenc	Sonata 1 st Movt	N/A	Chester
Arnold	Sonatina 1 st & 2 nd Movt	N/A	Lengnick

MTB Grade 8 Oboe

Composer/Artist	Title	Book/Cat. Ref	Publisher/Buy Here
Pamela Chilvers	Interplay	N/A	Mozart Edition
Hindemith	Sonata for Oboe 1 st Movt	N/A	Schott
Schumann	Three Romances for Oboe Op.94 no.2	N/A	Peters
Lennox Berkeley	Sonatina for Oboe 1 st Movt or 2 nd & 3 rd Movt	N/A	Chester
Dring	Showpiece from Three Piece Suite	N/A	Emerson
Harty	Orientele from Three Miniatures	N/A	Stainer
Reizenstein	Sonatina 1 st & 2 nd Movt	N/A	Lengnick
Harris	No.74	80 Graded Studies for Oboe Book 2	Faber
Pietzch	No.86	100 Easy Classical Studies for Oboe	Universal
Heinze	No.90	100 Easy Classical Studies for Oboe	Universal
J.S. Bach	61 or 81	Difficult Passages from the works of J.S. Bach for oboe	Boosey & Hawkes
Stravinsky	966 & 967 (with repeats) Movement 6 from Pulcinella Suite	Difficult Passages Vol 3 for Oboe selected by Evelyn Rothwell	Boosey & Hawkes

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 - Dynamics ♩=60

Exercise 1 - Dynamics is written in 4/4 time with a tempo of ♩=60. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure contains a half note B-flat, followed by a half note G. The second measure is a whole rest. The third measure contains a half note B-flat, followed by a half note G. The fourth measure is a whole rest. The first staff includes dynamics markings: *pp* under the first measure, *ff* under the second measure, *ff* under the third measure, and *pp* under the fourth measure. The second staff continues the exercise with a treble clef and a key signature of one flat. The first measure contains a half note B-flat, followed by a half note G. The second measure is a whole rest. The third measure contains a half note B-flat, followed by a half note G. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure contains a half note B-flat, followed by a half note G. The second staff includes dynamics markings: *pp* under the first measure, *ff* under the second measure, *ff* under the third measure, *pp* under the fourth measure, and *mf* under the sixth measure.

Exercise 2 - Dexterity ♩=66+

Exercise 2 - Dexterity is written in 2/4 time with a tempo of ♩=66+. It consists of four staves of music, all in treble clef. The first staff is in a key signature of one flat (B-flat). The second staff is in a key signature of two flats (B-flat, E-flat). The third staff is in a key signature of one flat (B-flat). The fourth staff is in a key signature of two sharps (F-sharp, C-sharp). The exercise consists of continuous eighth-note patterns across all four staves, with various accidentals and slurs.

Exercise 3 - Chromatic Slurs ♩=90

Musical notation for Exercise 3, Chromatic Slurs. The exercise is in 3/4 time and consists of two staves. The first staff shows a chromatic scale starting on G4, moving up and then down, with slurs under each half-note pair. The second staff continues the chromatic scale, also with slurs under each half-note pair, ending on G4.

Exercise 4 - Articulation ♩=112+

Musical notation for Exercise 4, Articulation. The exercise is in 4/4 time and consists of four staves. The first staff shows a chromatic scale starting on G4, moving up and then down, with slurs under each half-note pair. The second staff continues the chromatic scale, also with slurs under each half-note pair. The third staff continues the chromatic scale, also with slurs under each half-note pair. The fourth staff continues the chromatic scale, also with slurs under each half-note pair.

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the 10 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.

♩=120

** F# major scale - 12th

** Db major scale - 2 octaves

** F melodic minor scale - 2 octaves

G# harmonic minor scale - 12th

** Eb harmonic minor scale - 2 octaves

** Bb melodic minor scale - 2 octaves

♩=114

** Dominant 7th in A - 2 octaves

** Diminished 7th on C - 2 octaves

♩=80

** Bb chromatic scale - extended

♩=76

** F minor arpeggio - 2 octaves

F# major arpeggio - 12th

** Db major arpeggio - 2 octaves

G# minor arpeggio - 12th

Eb minor arpeggio - 2 octaves

Bb minor arpeggio - 2 octaves

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.

♩=120

** F# major scale repeated notes - 12th

Musical notation for F# major scale repeated notes - 12th. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of a single melodic line with repeated eighth notes across two octaves.

Db major scale rhythmic pattern - 2 octaves

Musical notation for Db major scale rhythmic pattern - 2 octaves. The piece is in 4/4 time with a key signature of five flats (Db, Ab, Eb, Bb, Fb, Cb). It features a rhythmic pattern of quarter notes and eighth notes across two octaves.

G# harmonic minor scale - 12th

Musical notation for G# harmonic minor scale - 12th. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a harmonic minor scale with a raised seventh degree across two octaves.

** F melodic minor scale - 2 octaves

Musical notation for F melodic minor scale - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It features a melodic minor scale across two octaves.

** Eb harmonic minor scale rhythmic pattern - 2 octaves

Musical notation for Eb harmonic minor scale rhythmic pattern - 2 octaves. The piece is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It features a rhythmic pattern of quarter notes and eighth notes across two octaves.

Bb melodic minor scale - 2 octaves

Musical notation for Bb melodic minor scale - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It features a melodic minor scale across two octaves.

** Dominant 7th in A - 2 octaves

Musical notation for Dominant 7th in A - 2 octaves. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a dominant seventh chord arpeggio across two octaves.

** Diminished 7th on C - 2 octaves

Musical notation for Diminished 7th on C - 2 octaves. The piece is in 4/4 time with a key signature of no sharps or flats. It features a diminished seventh chord arpeggio across two octaves.

♩=80

** Bb chromatic scale - up to top F

Musical notation for Bb chromatic scale - up to top F. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It features a chromatic scale across two octaves, with triplets indicated by the number '3' above and below the notes.

Musical notation for Bb chromatic scale - up to top F. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It features a chromatic scale across two octaves, with triplets indicated by the number '3' above and below the notes.

♩=76

** F# minor arpeggio 2 octaves

Musical notation for F# minor arpeggio 2 octaves. The key signature has two sharps (F# and C#). The melody consists of three triplet eighth notes: F#4, A4, B4, followed by three triplet eighth notes: C#5, B4, A4, and finally a triplet eighth note: F#5. The piece ends with a whole note F#4.

G# minor arpeggio - 12th

Musical notation for G# minor arpeggio - 12th. The key signature has four sharps (F#, C#, G#, D#). The melody consists of three triplet eighth notes: G#4, A4, B4, followed by three triplet eighth notes: C#5, B4, A4, and finally a triplet eighth note: G#5. The piece ends with a whole note G#4.

** F minor arpeggio - 2 octaves

Musical notation for F minor arpeggio - 2 octaves. The key signature has two flats (Bb and Eb). The melody consists of three triplet eighth notes: F4, G4, Ab, followed by three triplet eighth notes: Bb4, Ab, G4, and finally a triplet eighth note: F5. The piece ends with a whole note F4.

Db major arpeggio rhythmic pattern - 2 octaves

Musical notation for Db major arpeggio rhythmic pattern - 2 octaves. The key signature has five flats (Bb, Eb, Ab, Db, Gb). The melody consists of three triplet eighth notes: Db4, Eb4, F4, followed by three triplet eighth notes: Gb4, F4, Eb4, and finally a triplet eighth note: Db5. The piece ends with a whole note Db4.

Eb minor arpeggio rhythmic pattern - 2 octaves

Musical notation for Eb minor arpeggio rhythmic pattern - 2 octaves. The key signature has three flats (Bb, Eb, Ab). The melody consists of three triplet eighth notes: Eb4, F4, G4, followed by three triplet eighth notes: Ab4, G4, F4, and finally a triplet eighth note: Eb5. The piece ends with a whole note Eb4.

Bb minor arpeggio - 2 octaves

Musical notation for Bb minor arpeggio - 2 octaves. The key signature has two flats (Bb and Eb). The melody consists of three triplet eighth notes: Bb4, C4, D4, followed by three triplet eighth notes: Eb4, D4, C4, and finally a triplet eighth note: Bb5. The piece ends with a whole note Bb4.

Duets

1 (Candidate)

2

Doppelganger

Dramatico

Jane Finch

1

Ob. *mf*

Ob. *mf*

Detailed description: This system contains measures 1 through 3. Both oboes play in a 4/4 time signature with a key signature of one sharp (F#). The music is marked *mf* (mezzo-forte). The upper oboe part features a melodic line with slurs and ties, while the lower oboe part provides a harmonic accompaniment with similar rhythmic patterns.

4

Ob. *f* *sub p*

Ob. *f* *sub p*

Detailed description: This system contains measures 4 through 6. The dynamics shift to *f* (forte) in measure 4 and *sub p* (sub-piano) in measure 5. The melodic lines continue with slurs and ties, showing a dynamic contrast between the two parts.

7

Ob. *mf* *mp*

Ob. *mf* *mp*

Detailed description: This system contains measures 7 through 9. The dynamics are marked *mf* (mezzo-forte) and *mp* (mezzo-piano). The upper oboe part has a more active melodic line with slurs, while the lower oboe part continues with a steady accompaniment.

10

Ob.

Ob.

Detailed description: This system contains measures 10 through 12. The music concludes with a final melodic flourish in the upper oboe part and a sustained accompaniment in the lower oboe part.

Oboe Grade Eight

13

Ob. *f* *p*

Ob. *f* *p*

16

Ob. *mf*

Ob. *mf*

19

Ob. *f*

Ob. *f*

22

Ob.

Ob.

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

candidate

metronome

$\text{♩} = 244$

2

$\text{♩} = 80$

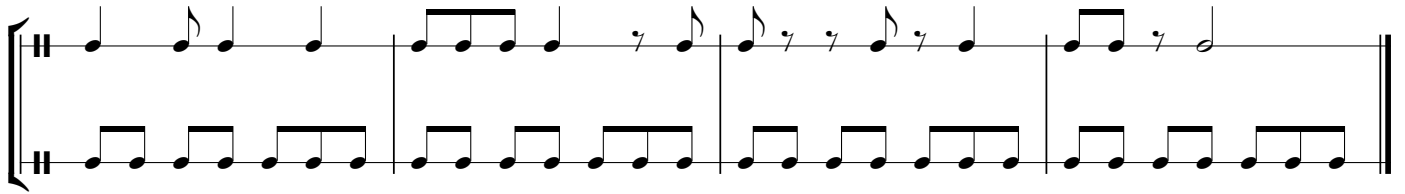
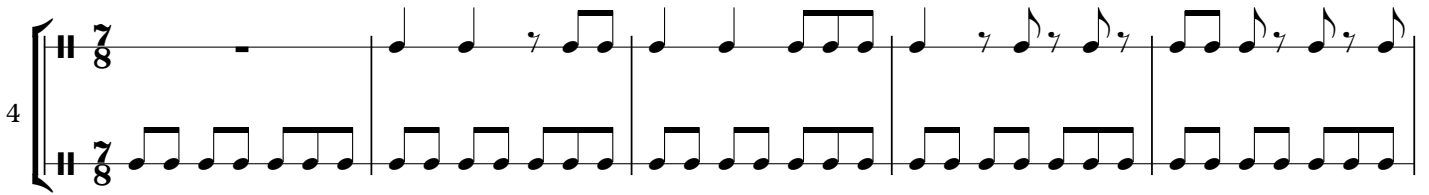
3

$\text{♩} = 104$

Oboe Grade Eight

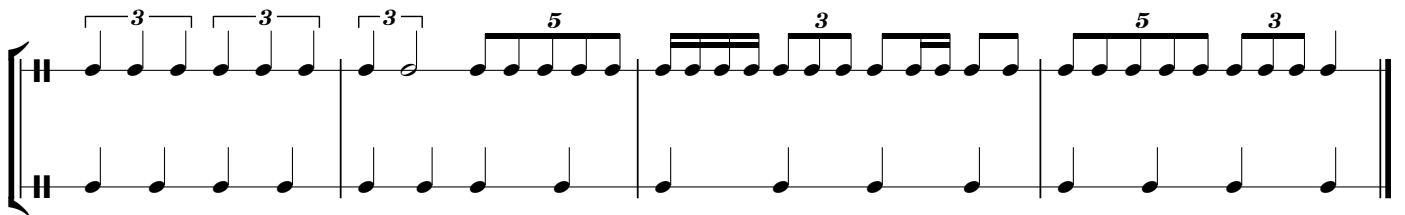
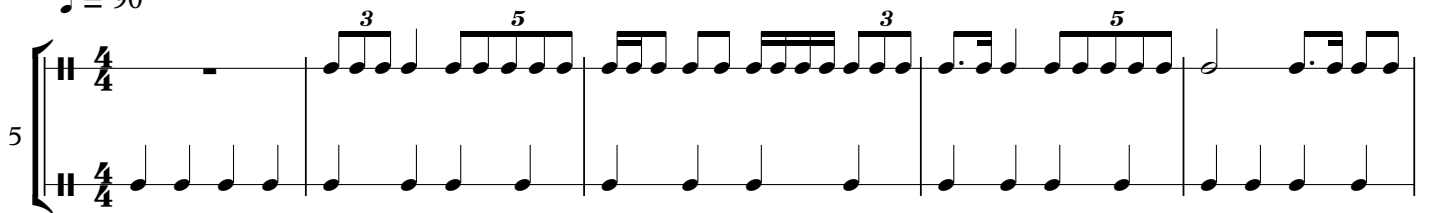
$\text{♩} = 200$

4



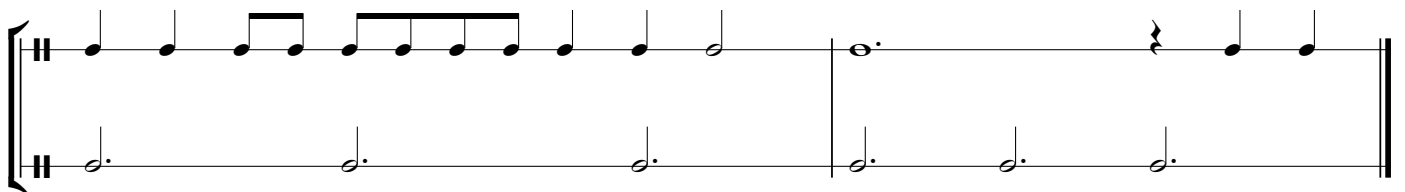
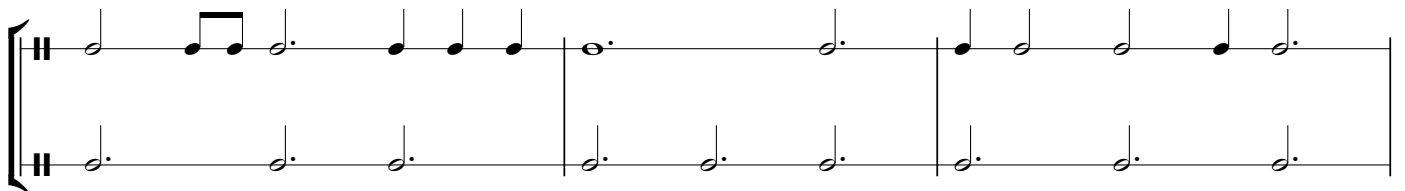
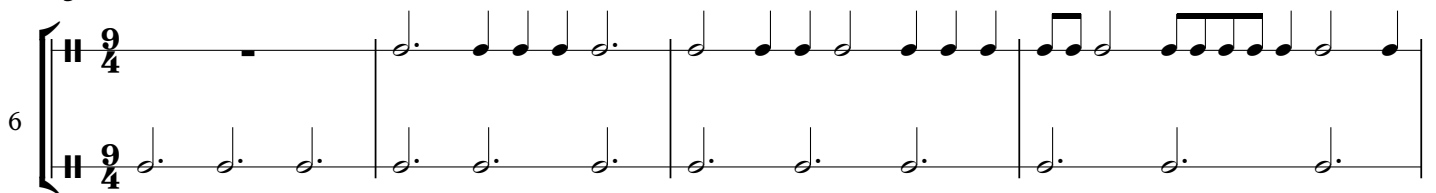
$\text{♩} = 90$

5



$\text{♩} = 62$

6



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.