

## 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
Frank	9. Andantino	First Repertoire Pieces for Oboe	Boosey & Hawkes
Le Thieere	18. Serenade	First Repertoire Pieces for Oboe	Boosey & Hawkes
Macpherson	21. Romance	First Repertoire Pieces for Oboe	Boosey & Hawkes
Clews	Fantasy	Kaleidoscope	Paterson Publications
Clews	Paso Doble	Kaleidoscope	Paterson Publications
Marais	L'agreable	Three Old French Dances	Chester
Parker	Fashion Parade	Jazzed Up Too for Oboe	Brass Wind
Wedgwood	Survivor	After Hours for Oboe	Faber
Händel	Sonata in Bb Major 1 <sup>st</sup> Movt	Three Authentic Sonatas	Nova
Butterworth	Wagtail	Easy Going for Oboe	Brass Wind

# MTB Grade 5 Oboe

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Bizet/ Lanning	Chanson Boheme (Carmen)	Classic Experience for Oboe	Cramer
Fauré	Pavane	Classic Experience for Oboe	Cramer
Boyce	Gavotte	Gavotte & Gigue	Chester
James Rae	Movin' and Groovin'	In the Groove	Reedimensions
Darke	Waltz	Six Miniatures	Schott
Andersson/ Ulvaeus	I Know Him So Well from Chess	Great Winners	Brass Wind
Hardy	p.13 No.31	80 Graded Studies for Oboe Book 1	Faber
Strauss	Gypsy Baron	Melodies for Pleasure	Pan
Rae	No.8 Triple Jump	Track & Field 16 Athletic Studies for Oboe	Reedimensions
Finch/ Hammond	Level 3 Dottie Daydreams	Workout for Oboe	<a href="#">Jane Finch Music</a>
Finch/ Hammond	Level 3 Ambling Alligators	Workout for Oboe	<a href="#">Jane Finch Music</a>
Jane Finch	Distant Hills	N/A	<a href="#">Jane Finch Music</a>
Jane Finch	Night Owl	N/A	<a href="#">Jane Finch Music</a>
Jane Finch	That Friday Feeling for Solo Oboe	N/A	<a href="#">Jane Finch Music</a>

## 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 9](#)

**PLUS**

#### Listening Skills:

Sing the prepared aural tests for this grade

[Page 11](#)

### Musicianship Option 2

#### Reading Skills:

Perform the rhythm exercises for this grade

[Page 9](#)

**PLUS**

#### Duet:

Perform the duet for this grade

[Page 8](#)

Please go to [page 12](#) to find Syllabus Guidance

# Technical Exercises

For the examination, perform all of the following.

## Exercise 1 - Octave Slurs $\text{♩} = 72$

Musical notation for Exercise 1: Octave Slurs. The exercise is in 4/4 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff contains measures 1-4, and the second staff contains measures 5-8. Dynamics markings include *mp* (mezzo-piano) and *f* (forte). Slurs connect notes across octaves, and accents are placed on specific notes.

## Exercise 2 - Repeated Notes $\text{♩} = 100$

Musical notation for Exercise 2: Repeated Notes. The exercise is in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music, each containing repeated eighth-note patterns in different registers and with various accidentals.

## Exercise 3 - Fingering $\text{♩} = 60$

3a

Musical notation for Exercise 3a: Fingering. It is a single staff of music in 4/4 time with a key signature of one sharp (F#), featuring eighth-note patterns.

3b

Musical notation for Exercise 3b: Fingering. It is a single staff of music in 4/4 time with a key signature of one sharp (F#), featuring eighth-note patterns.

# 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.

♩=80

\*\* Eb major scale - 2 octaves

D major scale - 2 octaves

\*\* E major scale - 12th

\*\* C harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)

\*\* C melodic minor scale - 2 octaves

\*\* B harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)

\*\* B melodic minor scale - 2 octaves

♩=53

\*\* C chromatic scale - 2 octaves

♩=56

\*\* Dominant 7th in G - 2 octaves

♩=112

\*\* Eb major arpeggio - 2 octaves

D major arpeggio - 2 octaves

E major arpeggio - 12th

C minor arpeggio - 2 octaves

\*\* B 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. All tempi given are minimum speeds.

♩=80

\*\*\* Eb major scale - 2 octaves

Musical notation for Eb major scale - 2 octaves. The scale is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two octaves of quarter notes, starting on Eb and ending on Eb.

D major scale - 2 octaves (swung quavers ♩=♩ ♩)

Musical notation for D major scale - 2 octaves (swung quavers). The scale is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of two octaves of eighth notes with a swung rhythm, starting on D and ending on D. There are slurs and accents over the notes.

D major scale with rhythmic pattern

Musical notation for D major scale with rhythmic pattern. The scale is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of two octaves of eighth notes with a specific rhythmic pattern, starting on D and ending on D.

\*\*\* E major scale - 12th

Musical notation for E major scale - 12th. The scale is written in 4/4 time with a key signature of three sharps (F#, C#, and G#). It consists of a 12th-note scale of quarter notes, starting on E and ending on E. Dynamics markings include *mp* and *f*.

\*\*\* C harmonic minor scale - 2 octaves

Musical notation for C harmonic minor scale - 2 octaves. The scale is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two octaves of quarter notes, starting on C and ending on C. There are slurs and accents over the notes.

\*\*\* B melodic minor scale - 2 octaves (swung quavers ♩=♩ ♩)

Musical notation for B melodic minor scale - 2 octaves (swung quavers). The scale is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of two octaves of eighth notes with a swung rhythm, starting on B and ending on B. There are slurs and accents over the notes.

♩=53

\*\*\* C chromatic scale - 2 octaves

Musical notation for C chromatic scale - 2 octaves. The scale is written in 4/4 time with a key signature of no sharps or flats. It consists of two octaves of eighth notes, starting on C and ending on C. There are slurs and accents over the notes.

Musical notation for C chromatic scale - 2 octaves (continued). This block shows the continuation of the chromatic scale from the previous block, with slurs and accents over the notes.

♩=56

\*\*\* Dominant 7th in G - 2 octaves

Musical notation for Dominant 7th in G - 2 octaves. The scale is written in 4/4 time with a key signature of one sharp (F#). It consists of two octaves of quarter notes, starting on G and ending on G. There are slurs and accents over the notes.

♩=112

\*\*Eb major arpeggio with rhythmic pattern

Musical notation for Eb major arpeggio with rhythmic pattern. The piece is in 3/4 time, Eb major, and consists of 112 measures. The melody features eighth notes and quarter notes with a specific rhythmic pattern.

D major arpeggio - 2 octaves

Musical notation for D major arpeggio - 2 octaves. The piece is in 2/4 time, D major, and consists of 112 measures. The melody features eighth notes with triplets.

E major arpeggio - 12th

Musical notation for E major arpeggio - 12th. The piece is in 2/4 time, E major, and consists of 112 measures. The melody features eighth notes with triplets. Dynamics markings include *mp*, *f*, and *mp*.

C minor arpeggio - 2 octaves

Musical notation for C minor arpeggio - 2 octaves. The piece is in 2/4 time, C minor, and consists of 112 measures. The melody features eighth notes with triplets.

\*\* B minor arpeggio - 2 octaves

Musical notation for B minor arpeggio - 2 octaves. The piece is in 2/4 time, B minor, and consists of 112 measures. The melody features eighth notes with triplets.

Duet Selection

1 (Candidate)  
2

# Helter Skelter

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.

**1 Playfully** Jane Finch

Ob. *mp* *p*

Ob. *mp* *p*

Ob. *mf* *f*

Ob. *mf* *f*

Ob. *mp* *dolce*

Ob. *mp*

Ob. *mf* *f*

Ob. *mf* *f*



# Reading Skills

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).

♩ = 90

1

candidate

metronome

♩ = 76

2

♩ = 84

3

# Oboe Grade Five

♩ = 66

4

Musical score for Oboe Grade Five, exercise 4. The piece is in 3/4 time with a tempo of 66. It consists of two systems of music. The first system has four measures, and the second system has four measures. The upper voice part is highly technical, featuring many sixteenth notes and some triplet-like patterns. The lower voice part is simpler, consisting of quarter and eighth notes.

♩ = 70

5

Musical score for Oboe Grade Five, exercise 5. The piece is in 2/4 time with a tempo of 70. It consists of two systems of music. The first system has four measures, and the second system has four measures. The upper voice part is highly technical, featuring many sixteenth notes and some triplet-like patterns. The lower voice part is simpler, consisting of quarter and eighth notes.

♩ = 60

6

Musical score for Oboe Grade Five, exercise 6. The piece is in 4/4 time with a tempo of 60. It consists of two systems of music. The first system has four measures, and the second system has four measures. The upper voice part is highly technical, featuring many sixteenth notes and some triplet-like patterns. The lower voice part is simpler, consisting of quarter and eighth notes.

# Listening Skills

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 will sing back the highest, middle, then lowest notes. We shall do this for 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. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

## 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.