MTB Grade 7
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
Anna Appleby	Knocking	Knocking	theharpstudio.co.uk
Johann Sebastian Bach arr. Ailie Robertson	Allemande, from 'Suite for Lute, BWV 995'	Allemande, from 'Suite for Lute, BWV 995'	Ailie Robertson
Elinor Evans	The Cuillin	The Cuillin	Elinor Evans
Deborah Henson-Conant	Nataliana	Nataliana	theharpstudio.co.uk
Deborah Henson-Conant	New Blues	New Blues	theharpstudio.co.uk
Billie & Finneas O'Connell arr. Amy Turk	What Was I Made For?	What Was I Made For?	musicnotes.com
Gwenllian Llŷr	Night Stalker	Night Stalker	Gwenllian Llŷr
Alfredo Rolando Ortiz	Cocorná (advanced version)	The International Rhythmic Collection - Vol. 2	harpcolumn.com
Kim Robertson	Glenlivet	Treasures of the Celtic Harp	theharpstudio.co.uk
Fiona Rutherford	The Midnight Swim Of the Mermaids	The Scottish Harp: New Times and Tunes - Vol. 1	80 Days Publishing
Lauren Scott	Red Kite on the Moors	Adventures for Lever Harp - Book 3	Lauren Scott
Keziah Thomas	Danse Macabre	Danse Macabre	Keziah Thomas
Traditional arr. Tamsin Dearnley	All The Pretty Horses	All The Pretty Horses	Tamsin Dearnley
Eleanor Turner	Wordsworth's River	Wordsworth's River	Eleanor Turner

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MUSIC TEACHERS' BOARD

Section Two: Technical (25 marks)

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

Pages 3-5

PLUS

Scales & Arpeggios from Memory:
Perform all the elements required for this grade

Pages 7-9

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 10-11

Please go to **page 15** to find Syllabus Guidance

Technical Exercises, Scales & Arpeggios and Duet adaptations by Iona Heather

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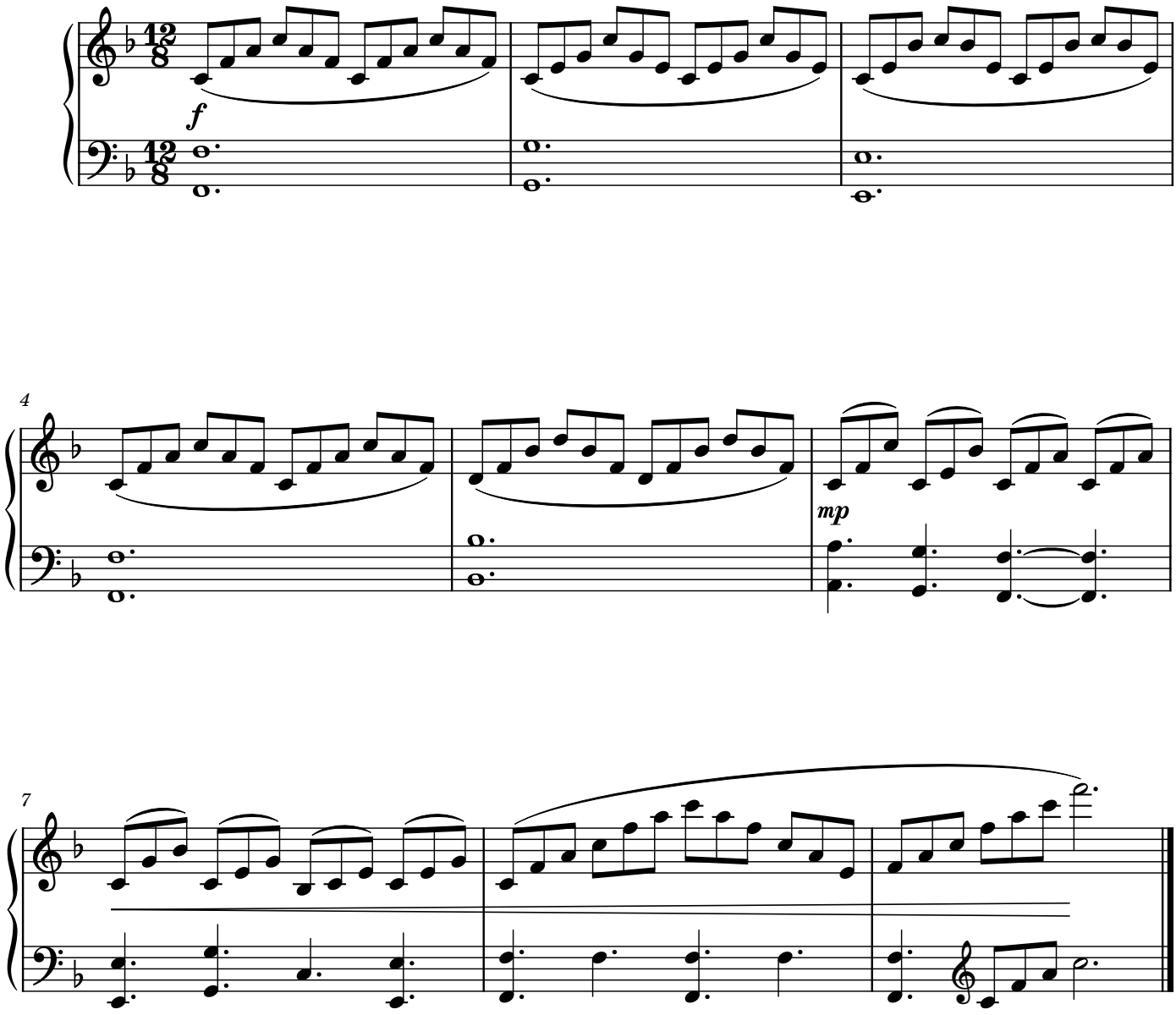
Technical Exercises

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

All tempi given are minimum speeds.

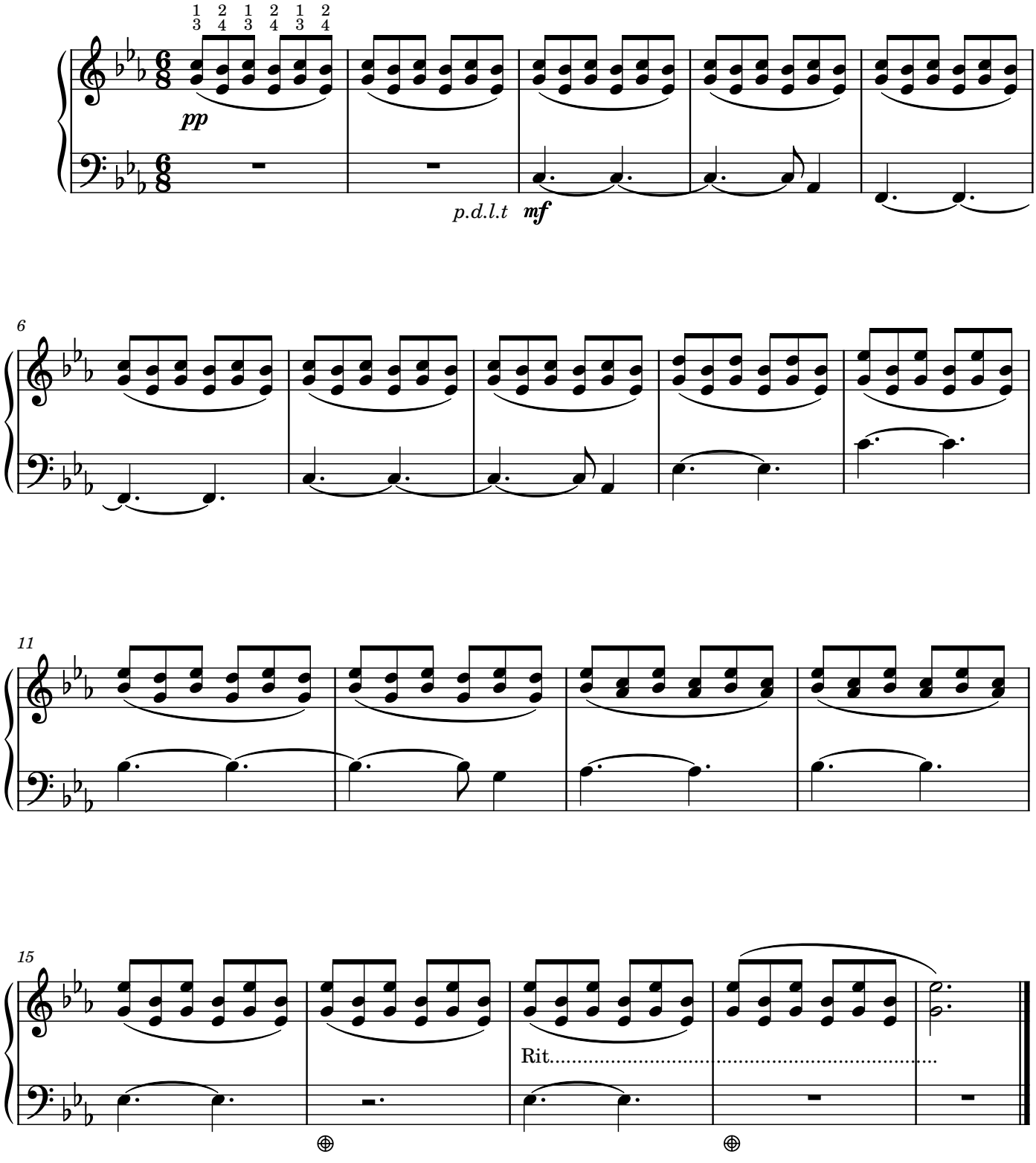
Exercise 1 ♩. = 110

Exercise for the orchestra



Exercise 2 ♩. = 56

Exercise for legato RH cross fingering



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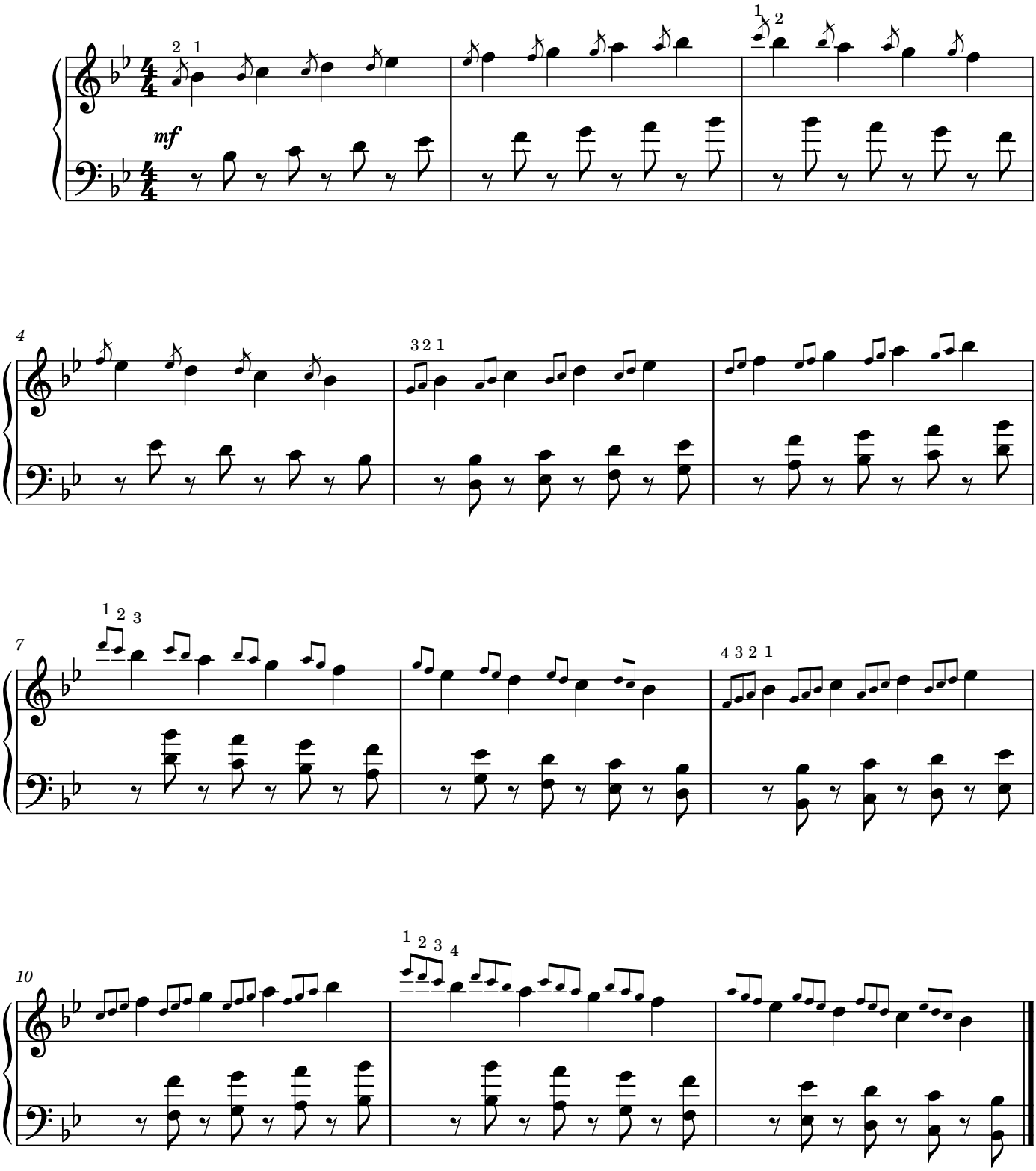
Exercise 3 ♩ = 88

Exercise for grace notes



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Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the starred (**) items from the Scales, Arpeggio Exercise, Diminished and Dominant 7ths, plus one other item from memory.

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, unless stated otherwise.

Scales 𝅗𝅥 = 80

E major, accented in 2s, three octaves

F major, accented in 3s, three octaves **

C# natural minor, accented in 4s, three octaves **

Displaced hands scales 𝅗𝅥 = 80

D major, two octaves (right hand then left hand) **

G harmonic minor, two octaves (left hand then right hand) **

Scales in harmonics 𝅗𝅥 = 80

E harmonic minor, one octave **

Melodic minor scales 𝅗𝅥 = 80

D melodic minor, two octaves, right hand only **
A melodic minor, two octaves, right hand only

Arpeggio exercise 𝅗𝅥 = 56

Arpeggio exercise (broken chords) in Eb major **

Diminished and dominant 7ths 𝅗𝅥 = 56

Diminished 7th beginning on B, three octaves **

Dominant 7th in the key of Bb, beginning on Eb (3rd inversion), two octaves **

Dominant 7th in the key of F, beginning on Bb (3rd inversion), two octaves

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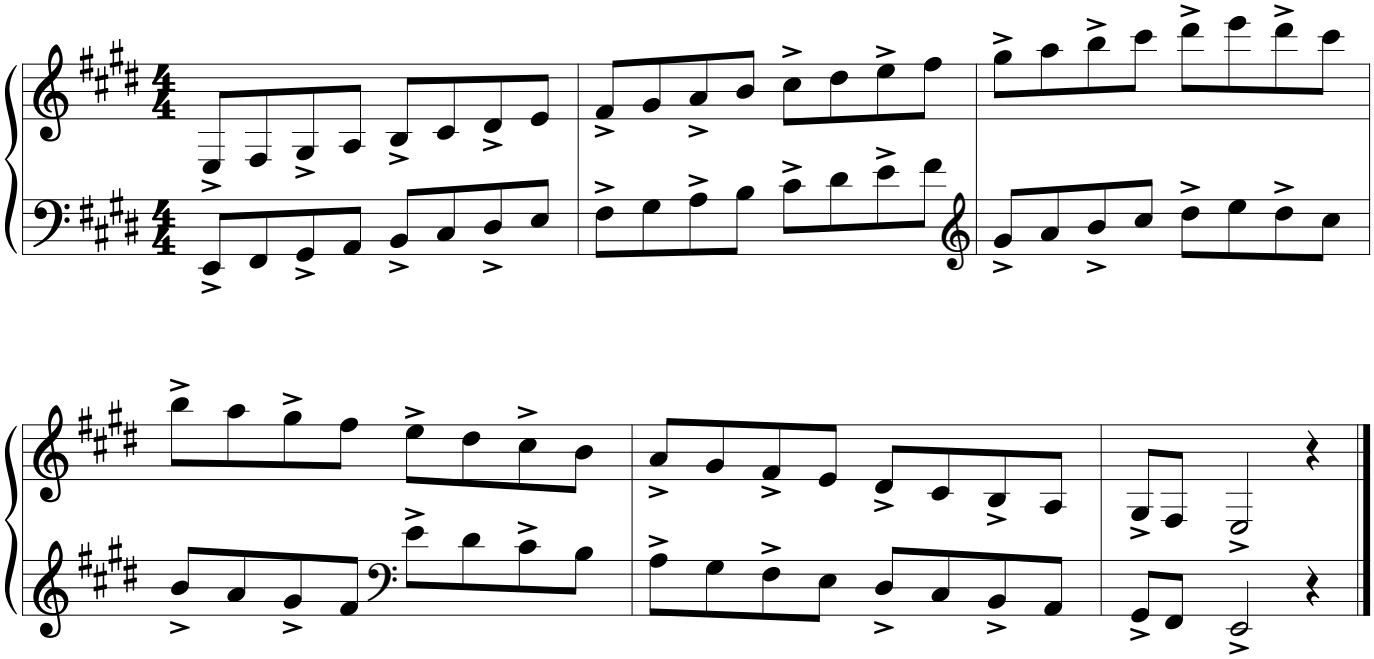
Scales & Arpeggios

For the examination, the candidate should be asked to perform all the starred (**) items from the Scales, Arpeggio Exercise, Diminished and Dominant 7ths, plus one other item from memory.

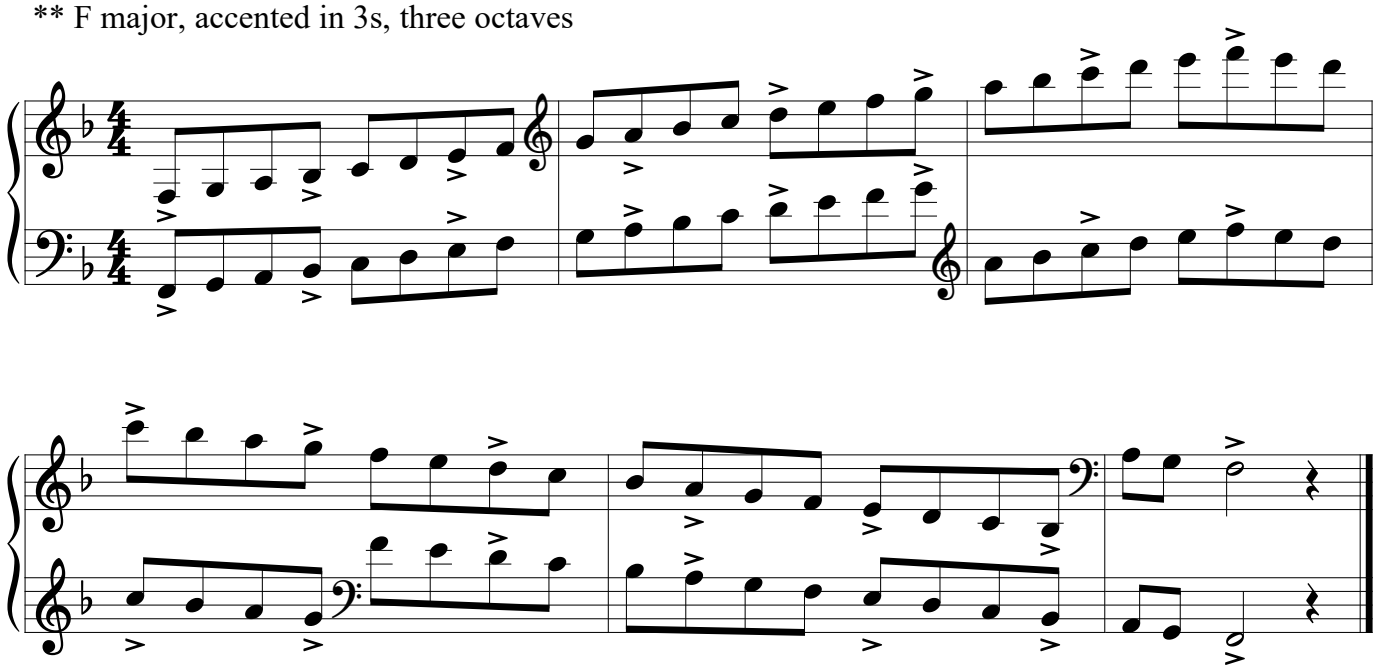
All fingerings at the discretion of the teacher. All tempi given are minimum speeds.
The articulation for Scales and Arpeggios should be legato.
All items should be played hands together, unless stated otherwise.

Scales ♩= 80

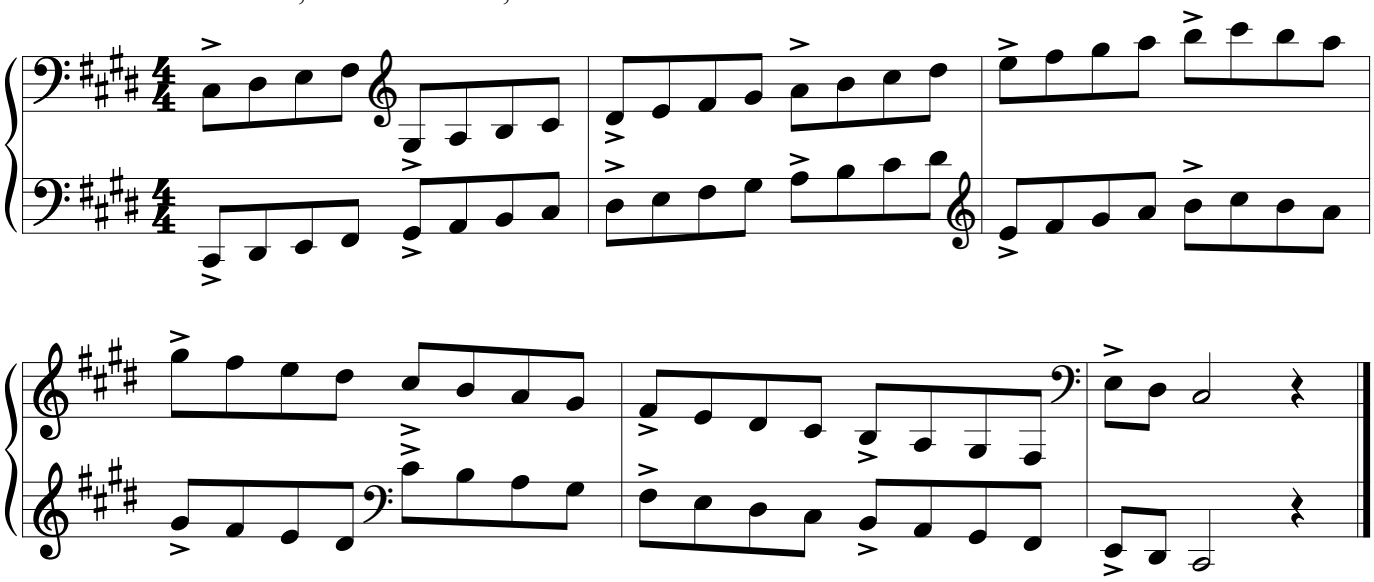
E major, accented in 2s, three octaves



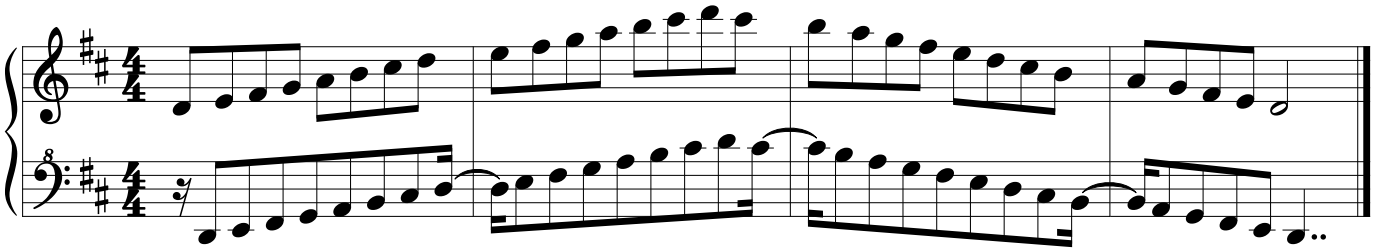
** F major, accented in 3s, three octaves



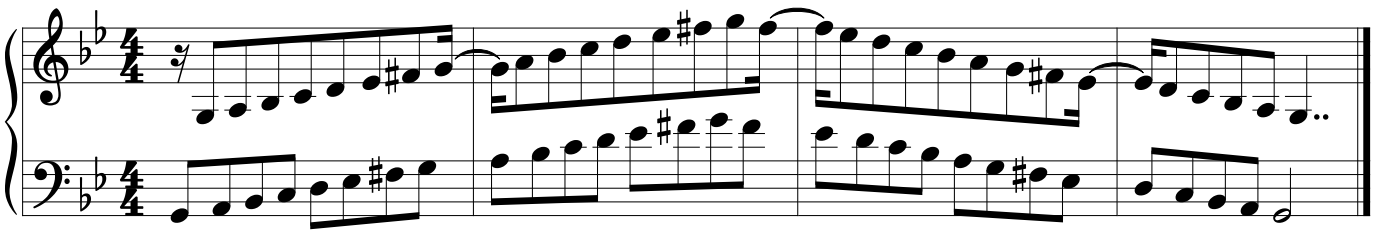
** C# natural minor, accented in 4s, three octaves



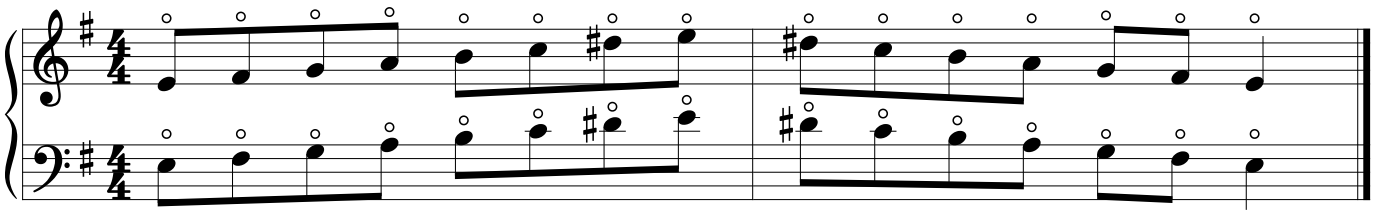
** D major, displaced RH/LH, two octaves



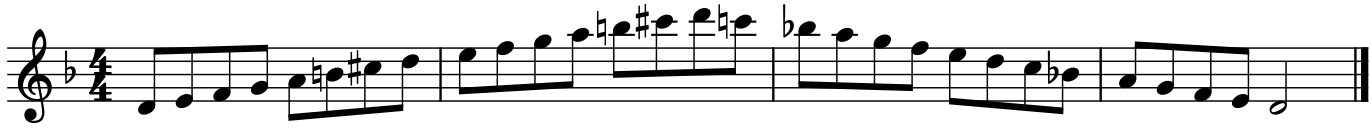
** G harmonic minor, displaced LH/RH, two octaves



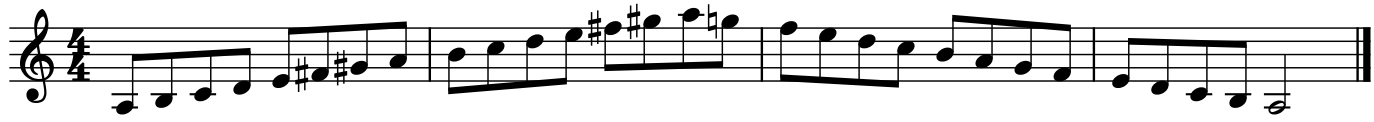
** E harmonic minor, in harmonics, one octave



** D melodic minor, two octaves, right hand only



A melodic minor, two octaves, right hand only



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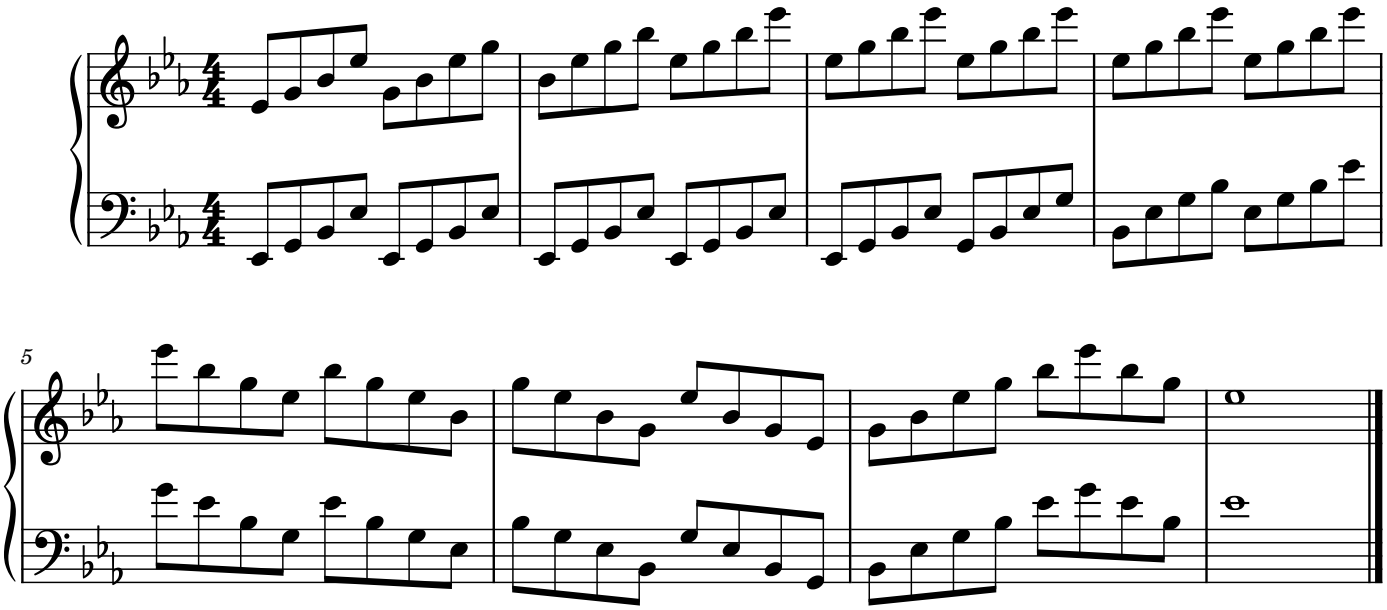
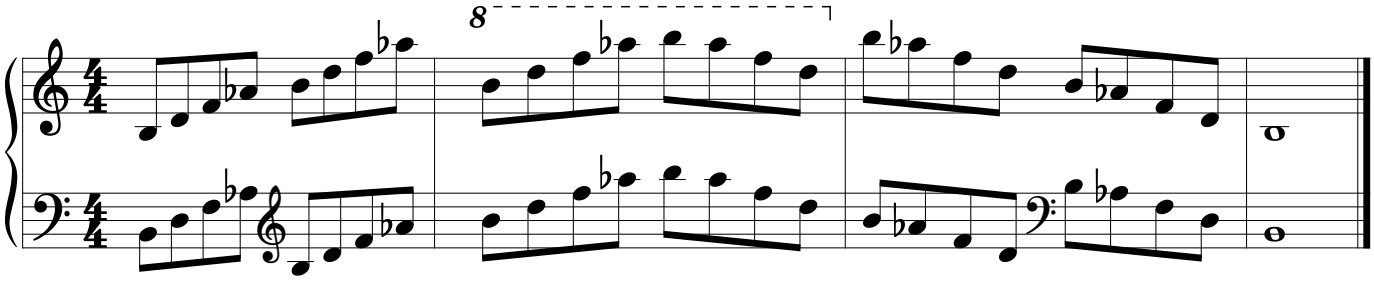
Arpeggio exercise ♩= 56

** Arpeggio exercise (broken chords) in Eb major

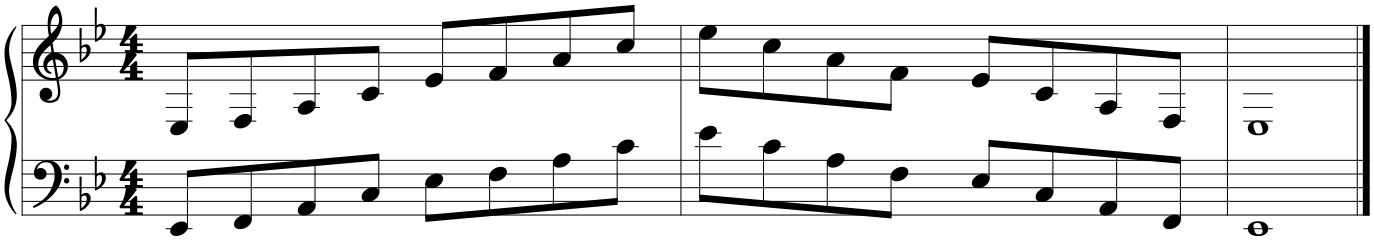


Diminished and dominant 7ths ♩= 56

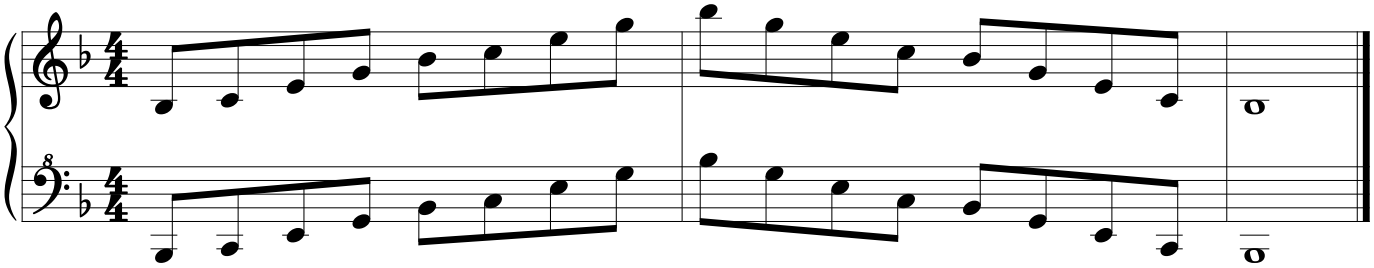
** Diminished 7th beginning on B, three octaves



** Dominant 7th in the key of Bb, beginning on Eb (3rd inversion), two octaves



Dominant 7th in the key of F, beginning on Bb (3rd inversion), two octaves



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Duet

[Click here for the exam speed MTB Duet recordings]

Sicilian Hunting Song

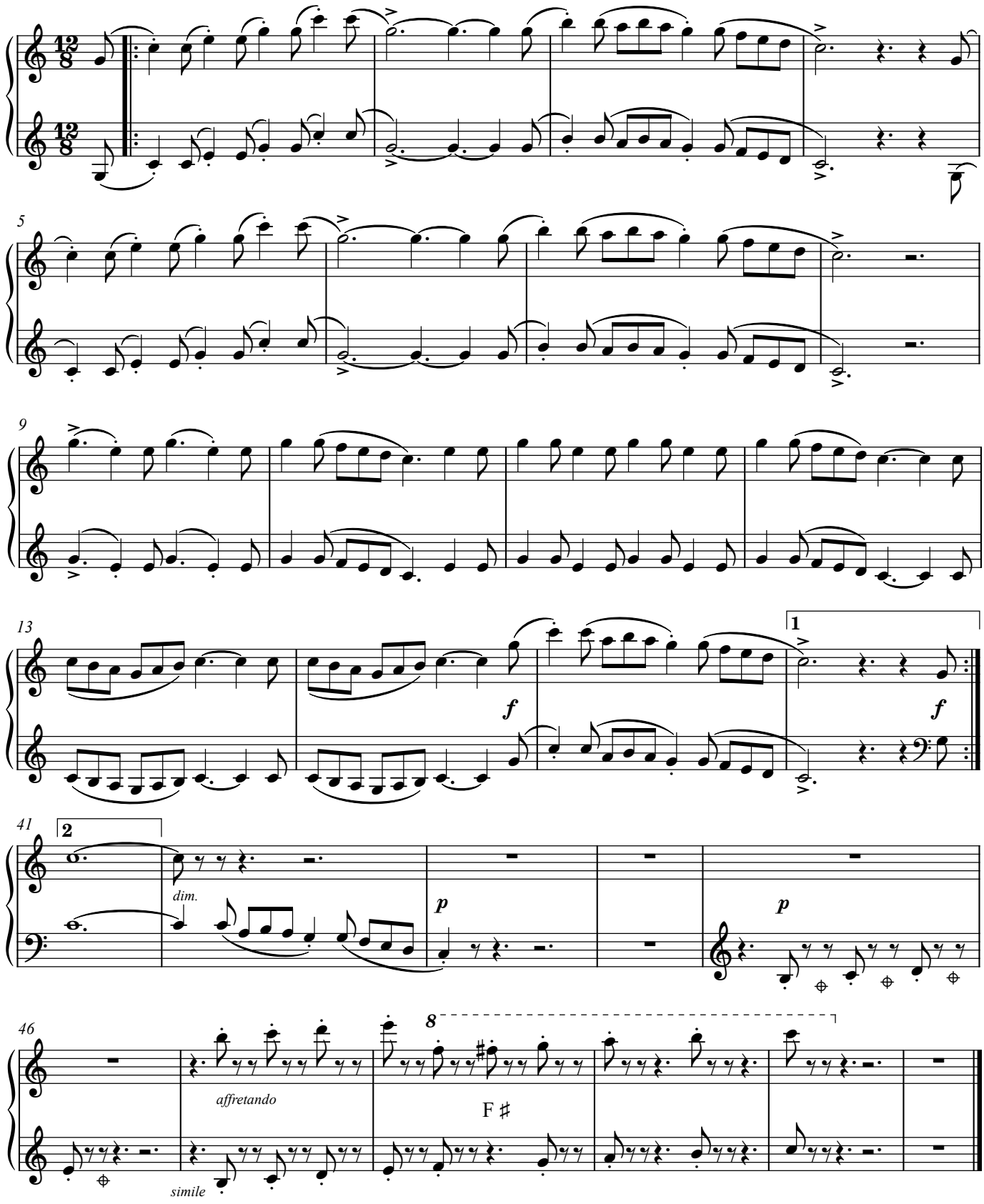
[Click here for the practice speed MTB Duet recordings]

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

Ottorino Respighi



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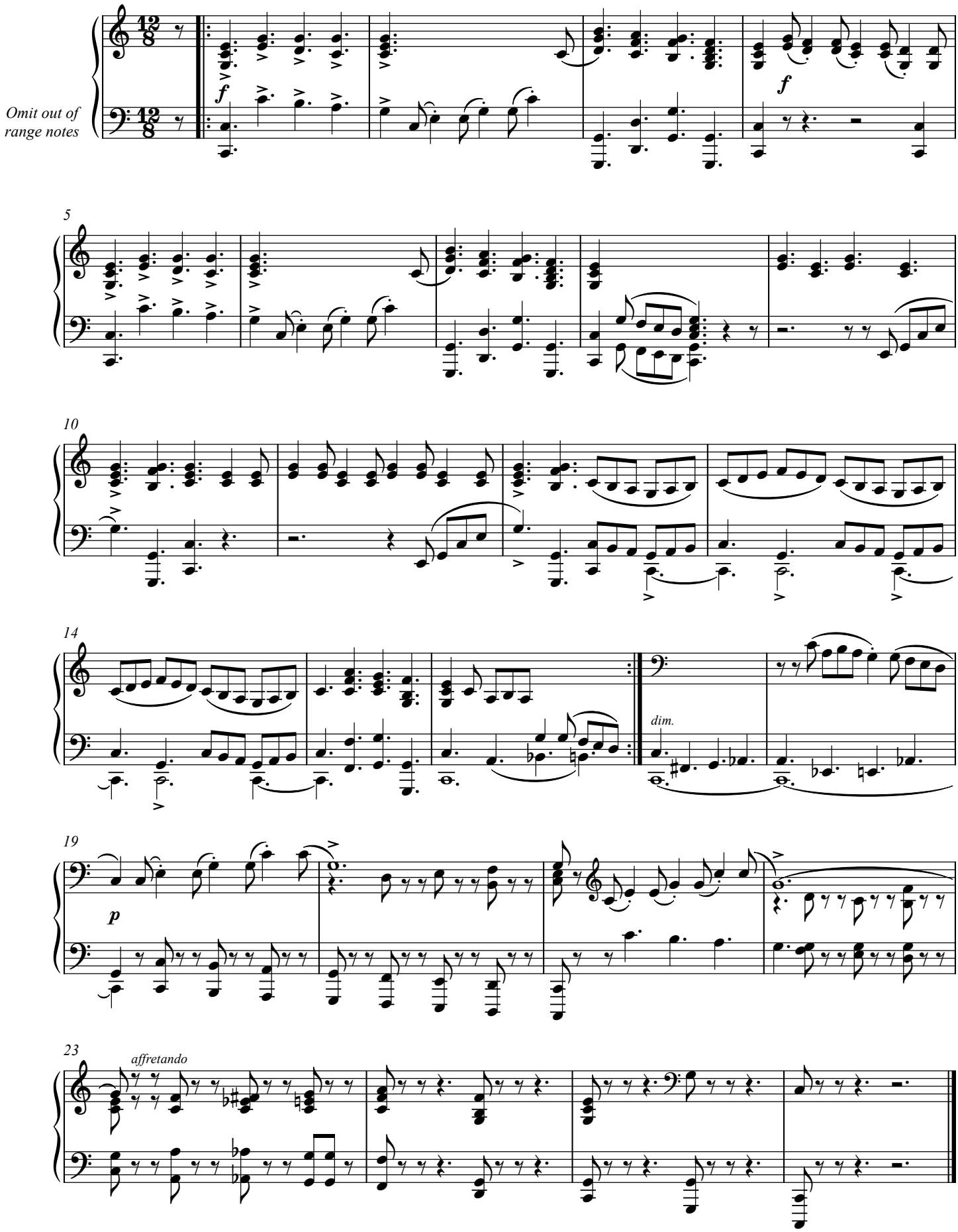
TEACHER

Ottorino Respighi

Allegro ♩. = 152



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Reading Skills

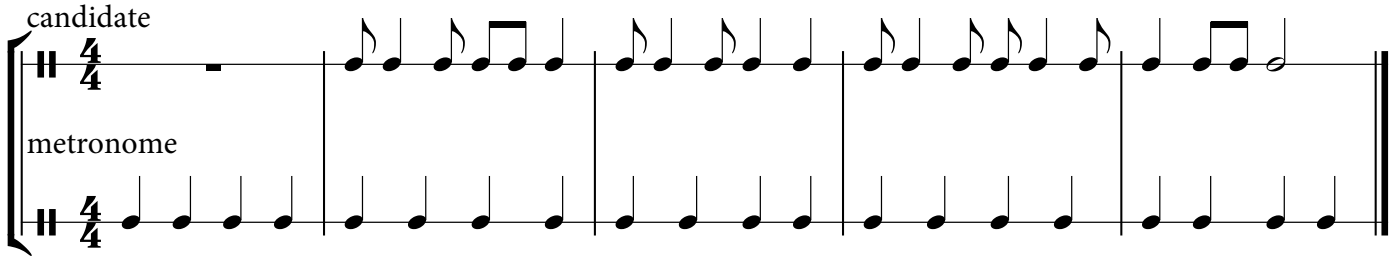
[Click here for the MTB Reading Skills recordings]

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).

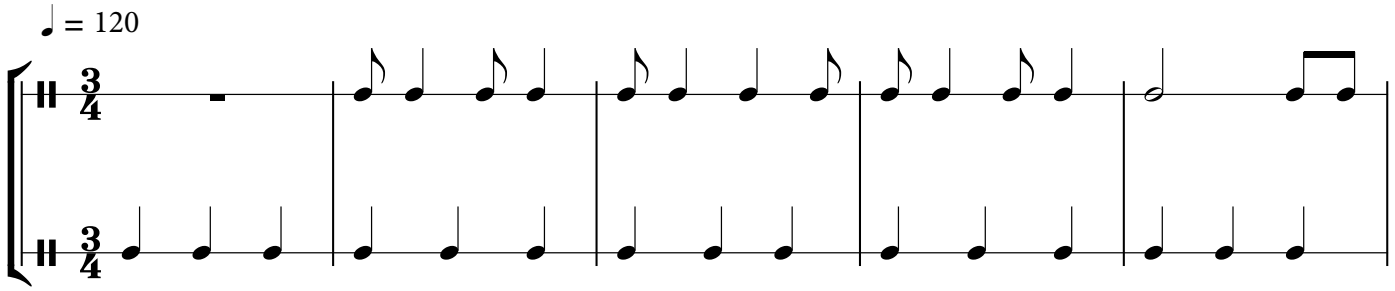
1

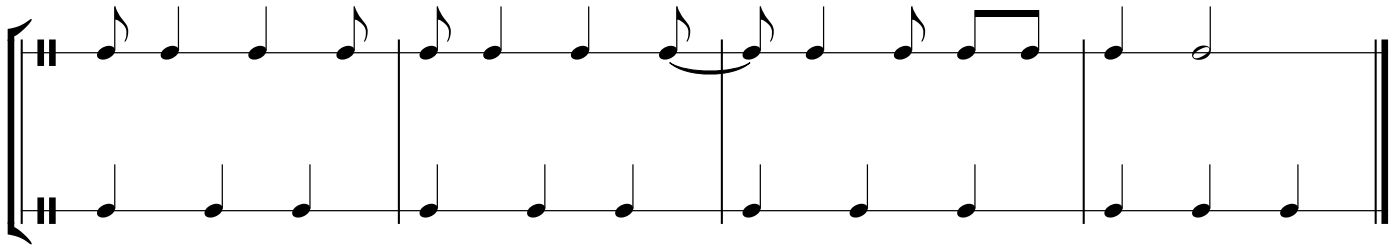
♩ = 140



2

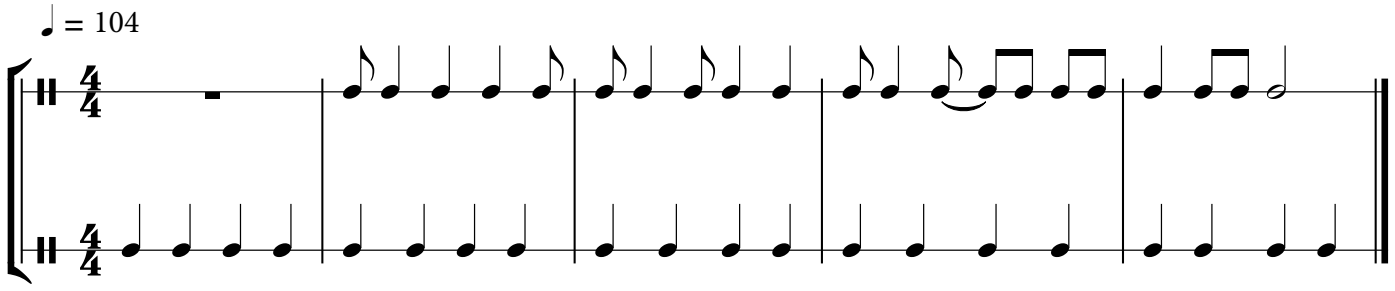
♩ = 120





3

♩ = 104



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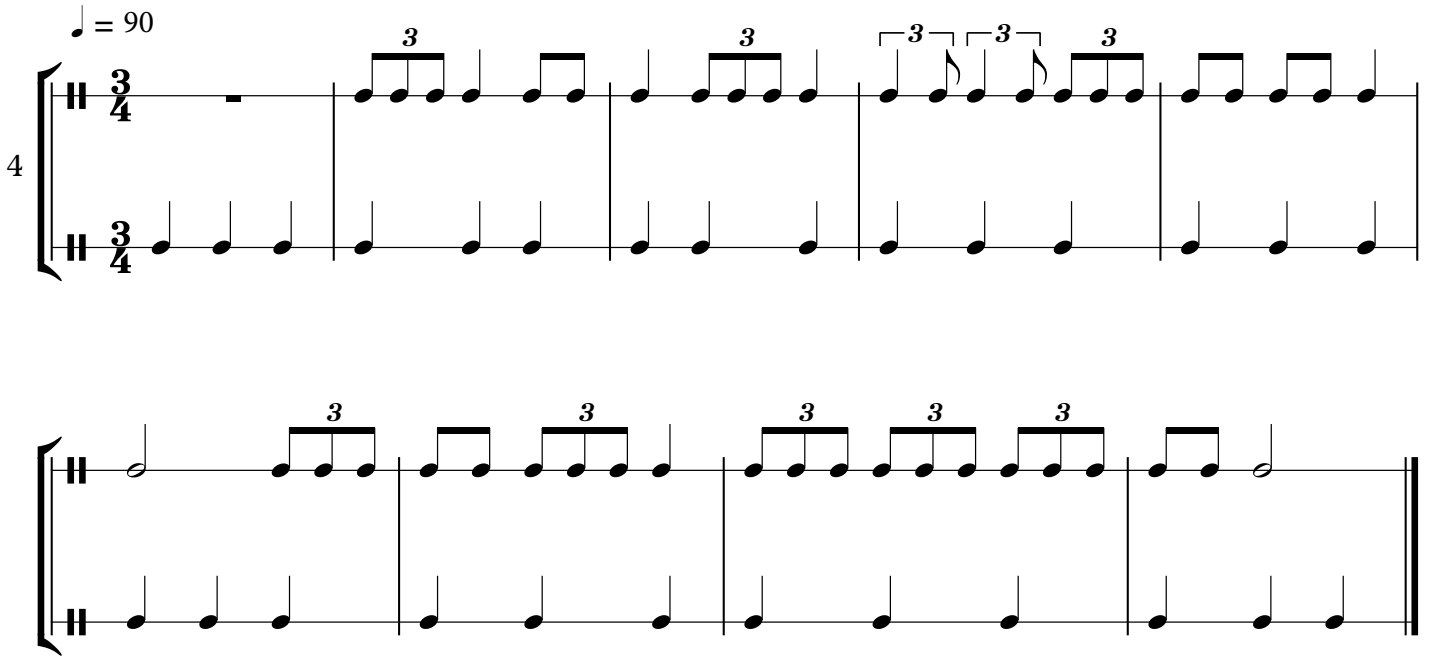

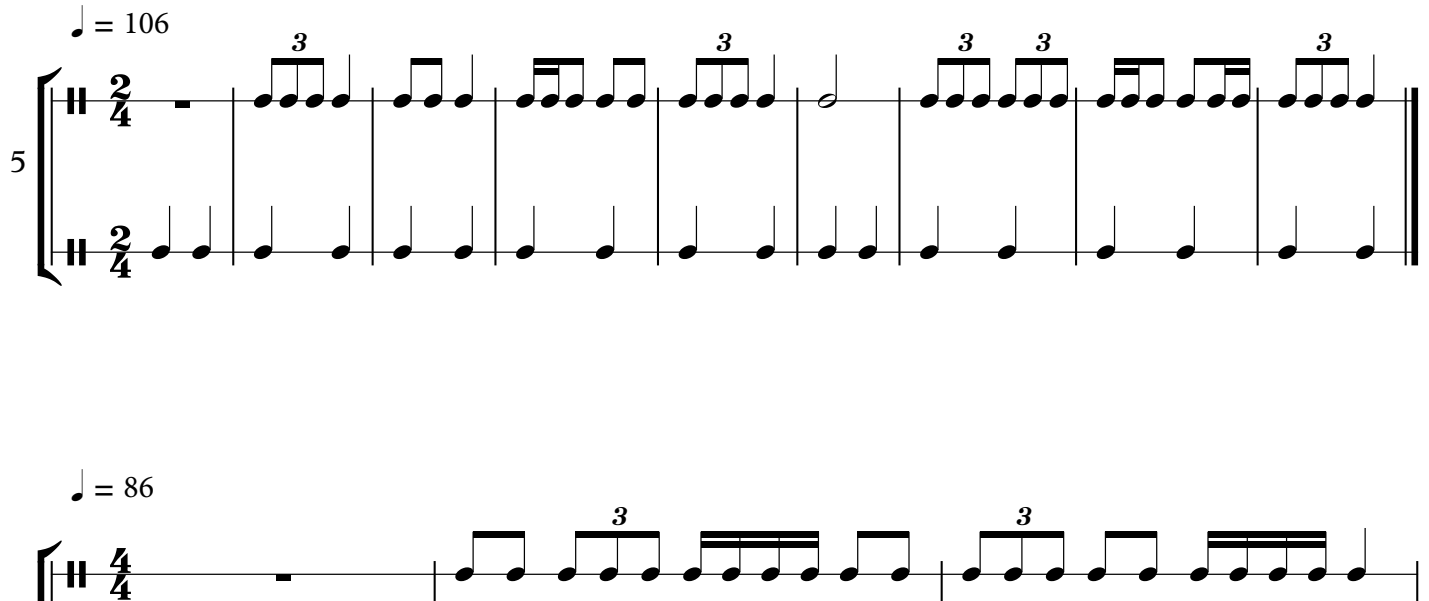

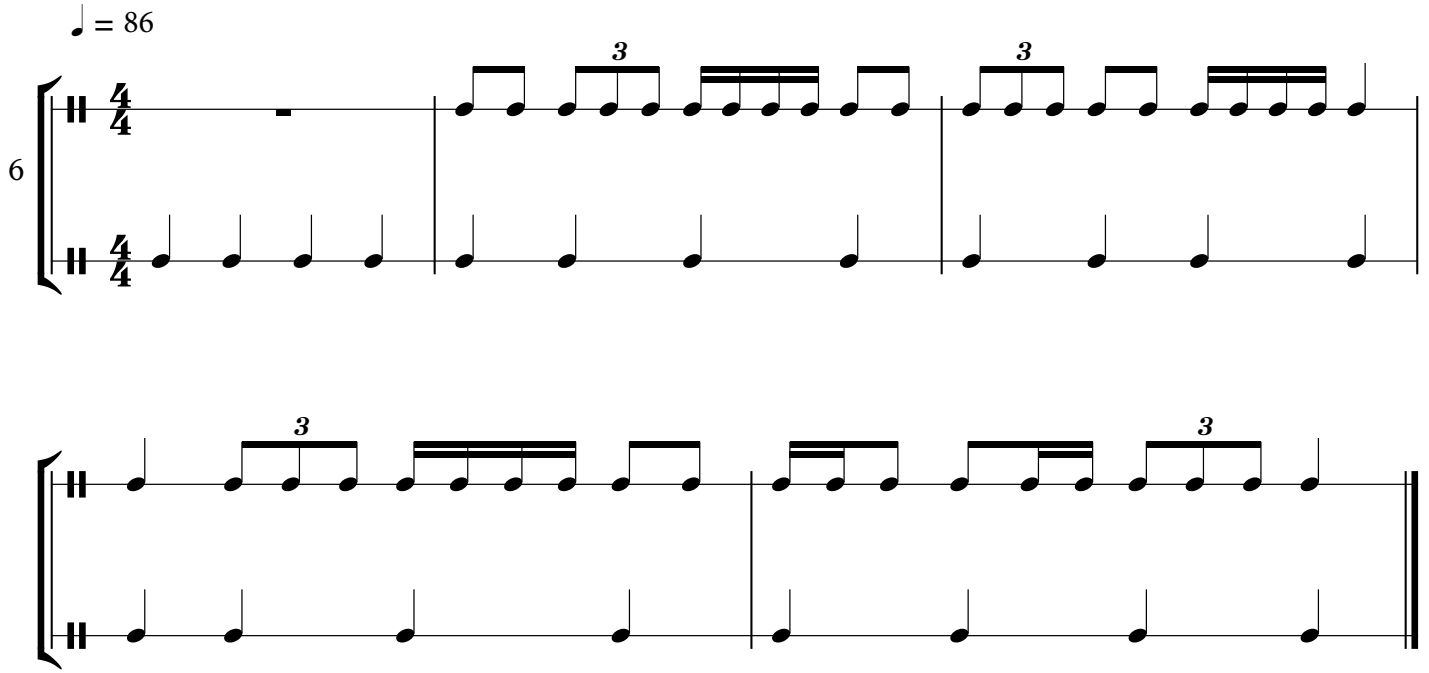

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Listening Skills
(Aural Tests)

Click here for the MTB Listening Skills recordings in Treble Clef

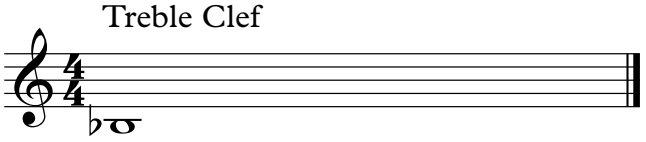
Click here for the MTB Listening Skills recordings in Bass Clef

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.

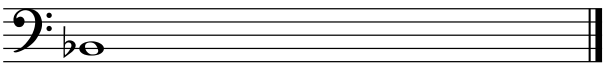
Only the teacher should have this sheet in front of them during the exam. For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Scales
I shall ask you to sing an ascending major scale, after I give you the starting note.
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.

Treble Clef



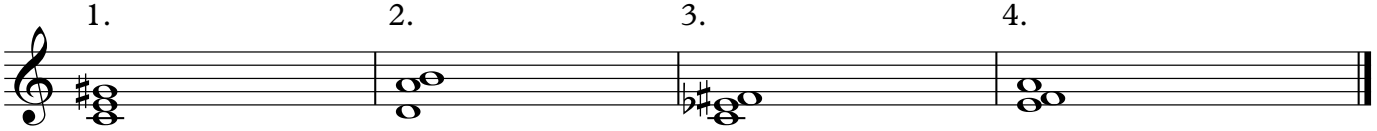
Bass Clef



Test 2 - 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 chords.

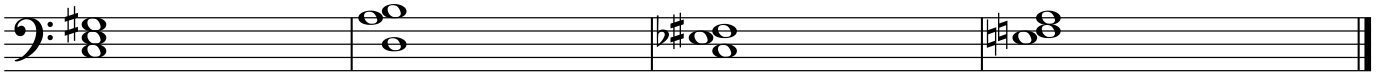
Treble Clef

1. 2. 3. 4.



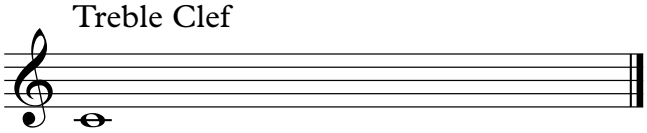
Bass Clef

1. 2. 3. 4.

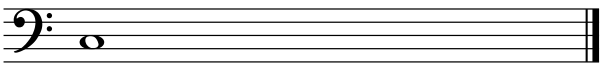


Test 3 - Dominant & Diminished 7ths
I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note. I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.

Treble Clef



Bass Clef



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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).
- 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, (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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