

Section One: Recital (60 marks)

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

Candidates may select pieces from the descant or treble lists or a mixture of both.

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
Descant Recorder Pieces			
Anon.	Tickle my Toe	The Renaissance Recorder	Boosey & Hawkes
Handel	Gavotte	First Repertoire, Descant (Adams)	Faber Music
Paisible	Minuet	First Repertoire, Descant (Adams)	Faber Music
Vivaldi	Spring	Easy Winners 52 well known tunes	Brass Wind
Fischer	March	The Baroque Recorder	Fentone Music
Telemann	Allegro	The Baroque Recorder	Fentone Music
Watts	Humdinger Hoedown	Fresh Air	Kevin Mayhew
Watts	Precious Times	Fresh Air	Kevin Mayhew
Wedgewood	Hot Chilli	Easy Jazzin About	Faber Music
Wedgewood	Riding Out West	Easy Jazzin About	Faber Music
Bonsor	Legend	Really Easy Recorder	Faber Music
Haughton	Bo's Boogie	Fun Club Recorder Grade 0-1	Kevin Mayhew
Sherman	Chitty Chitty Bang Bang	Easy Winners, 52 Well Known Tunes	Brass Wind
Gilkyson	Bare Necessities	Winner Scores All, descant	Brass Wind
Ulveaus/ Anderson	Mama Mia	Winner Scores All, descant	Brass Wind
Anon.	Tickle my Toe	The Renaissance Recorder	Boosey & Hawkes
Handel	Gavotte	First Repertoire, Descant (Adams)	Faber Music
Paisible	Minuet	First Repertoire, Descant (Adams)	Faber Music
Watts	Study in Green	Fresh Air	Kevin Mayhew
Watts	Study in Yellow	Fresh Air	Kevin Mayhew
Playford	Ham House/ Cherry Garden	Play Country Dances	Faber Music
Playford	Parson's Farewell	Play Country Dances	Faber Music
Playford	All in a Garden Green Lord	Play Country Dances	Faber Music

MTB Grade 1 Recorder

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Playford	Poppington	Play Country Dances	Faber Music
Harris	King Richard his Delight Gathering	50 Graded Studies	Faber Music
Trad	Peascods	50 Graded Studies	Faber Music
Harris	Rumseys Round	50 Graded Studies	Faber Music
Treble Pieces			
Vivaldi	Spring	Easy Winners Treble Solo Book	Brass Wind
Handel	Gavotte	Concert Repertoire for Recorder	Faber Music
Paisible	Minuet	Concert Repertoire for Recorder	Faber Music
Adams	Menuet	Treble Recorder Medley	Cramer Music
Adams	The Merry Men's Stomp	Treble Recorder Medley	Cramer Music
Adams	Sly Mongoose	Treble Recorder Medley	Cramer Music
Adams	Entracte for Eddie	Treble Recorder Medley	Cramer Music
Haughton	Skateboard Ride	Fun Club Treble Recorder Grade 0-1	Kevin Mayhew
Haughton	Bo's Boogie	Fun Club Treble Recorder Grade 0-1	Kevin Mayhew
Trad.	Drunken Sailor	Winners Galore, Treble	Brass Wind
Trad.	Portsmouth	Winners Galore, Treble	Brass Wind
Sherman/ Sherman	Chitty Chitty Bang Bang	Easy Winners Treble Solo Book	Brass Wind
Bonsor	Swing your Partners!	Five Concert Pieces	Schott
Reid	Spooky Serenade	Duncan & Pauls Shopping List	Sunshine
Reid	In the Hall of the Mountain Queen	Duncan & Pauls Shopping List	Sunshine
Adams	Study No.2	Treble Studies Book 1 (da Costa & Adams)	Cramer
Adams	Study No.3	Treble Studies Book 1 (da Costa & Adams)	Cramer
Adams	Study No.5	Treble Studies Book 1 (da Costa & Adams)	Cramer
Traditional	The Mallow Fling	Easy Winners Treble Solo Book	Brass Wind
Traditional	Fairy Dance Saddle the Pony	Traditional Irish Music for Treble Recorder	Peacock Press
Traditional	Off to California	Traditional Irish Music for Treble Recorder	Peacock Press
Traditional	Down by the Sally Garden	Tunes for Fun	Universal Edition
Traditional	Upidee	Tunes for Fun	Universal Edition

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 for Descant](#) [Page 5 for Treble](#)

PLUS

Scales from Memory:

Perform the descant or treble scales from memory required for this grade

[Descant Page 6](#) [Treble Page 7](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 4 for Descant](#) [Page 5 for Treble](#)

PLUS

Alternative to Scales from Memory:

Perform the descant or treble alternative to scales from memory required for this grade

[Descant Page 8](#) [Treble Page 9](#)

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 12](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 13](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 12](#)

PLUS

Duet:

Perform the descant or treble duet for this grade

[Descant Page 10](#) [Treble Page 11](#)

Please go to [page 14](#) to find syllabus guidance

Technical Exercises

Grade 1

♩ = 74 Exercise 1 - right hand notes

♩ = 120 Exercise 2 - relaxed fingers

Technical Exercises

Grade 1

♩ = 74 Exercise 1 - right hand notes

♩ = 120 Exercise 2 - relaxed fingers

Exercise 1 is written in 4/4 time with a tempo of 74 beats per minute. It features a sequence of quarter and half notes in the treble clef, starting on G4 and descending to C3. Exercise 2 is written in 3/4 time with a tempo of 120 beats per minute. It features a sequence of eighth and sixteenth notes with slurs, starting on D4 and descending to B1.

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios 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.

Scales ♩=50 Arpeggios ♩=72

C major scale



D major scale



F major scale



C major arpeggio



D major arpeggio



F major arpeggio



Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios 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

Scales ♩=50 Arpeggios ♩=72 minimum speeds.

F major scale



G major scale



Bb major scale



F major arpeggio



G major arpeggio



Bb major arpeggio

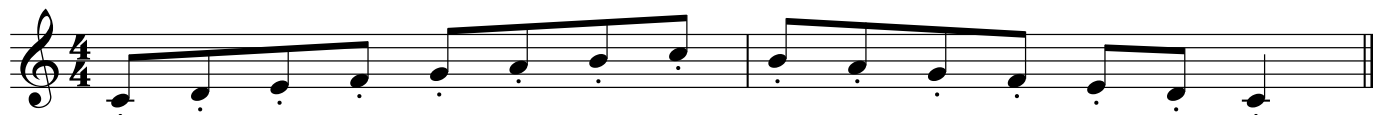


Alternative to Scales from Memory

The following do not need to be played from memory. For the examination, perform *all* the following. All tempi given are minimum speeds.

Scales ♩=50 Arpeggios ♩=72

C major scale



C major scale with rhythmic pattern



D major scale



F major scale



F major scale with rhythmic pattern



C major arpeggio



D major arpeggio



F major arpeggio

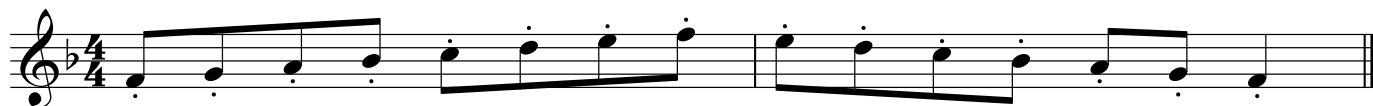


Alternative to Scales from Memory

The following do not need to be played from memory. For the examination, perform *all* the following. All tempi given are minimum speeds.

Scales ♩=50 Arpeggios ♩=72

F major scale



F major scale with rhythmic pattern



G major scale



Bb major scale



Bb major scale with rhythmic pattern



F major arpeggio



G major arpeggio



Bb major arpeggio



Hocus Pocus

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 (Candidate)

2

1 **Moderato - spookily**

Jane Finch

The first system of musical notation for 'Hocus Pocus' is a duet for two recorders. It consists of two staves, labeled 1 and 2. The key signature has one sharp (F#), and the time signature is 4/4. The tempo/mood is 'Moderato - spookily'. The notation includes various note values (quarter, eighth, and half notes), rests, and slurs. The first staff (1) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The second staff (2) starts with a quarter rest, followed by a quarter note F#4, a quarter note G4, and a half note A4. The system ends with a double bar line.

The second system of musical notation for 'Hocus Pocus' continues the duet. It consists of two staves, labeled 1 and 2. The notation includes various note values (quarter, eighth, and half notes), rests, and slurs. The first staff (1) starts with a quarter note G4, a quarter note A4, and a half note B4. The second staff (2) starts with a quarter note F#4, a quarter note G4, and a half note A4. The system ends with a double bar line.

Hocus Pocus

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 (Candidate)

2

1 **Moderato - spookily** Jane Finch

The first system of the musical score contains measures 1 through 4. It is written for two treble recorders. The key signature has one flat (B-flat). The tempo and mood are 'Moderato - spookily'. The first part of the score (measures 1-4) shows the beginning of the piece. The first recorder (labeled 1) starts with a quarter note G4, followed by a quarter note A4, and then rests. The second recorder (labeled 2) starts with a quarter note G3, followed by a quarter note A3, and then rests. In measure 2, the first recorder plays a quarter note Bb4, and the second recorder plays a quarter note Bb3. In measure 3, the first recorder plays a half note C5, and the second recorder plays a half note C4. In measure 4, the first recorder plays a half note D5, and the second recorder plays a half note D4. The score ends with a double bar line.

5

The second system of the musical score contains measures 5 through 8. It continues the piece for two treble recorders. In measure 5, the first recorder plays a quarter note E5, followed by a quarter note F5, and then rests. The second recorder plays a quarter note E4, followed by a quarter note F4, and then rests. In measure 6, the first recorder plays a half note G5, and the second recorder plays a half note G4. In measure 7, the first recorder plays a half note A5, and the second recorder plays a half note A4. In measure 8, the first recorder plays a half note Bb5, and the second recorder plays a half note Bb4. The score ends with a double bar line.

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

♩ = 90
candidate

metronome

2

♩ = 82

3

♩ = 104

4

♩ = 116

5

♩ = 80

6

♩ = 108

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 note and then you shall sing it back. We shall do this for 4 different notes.

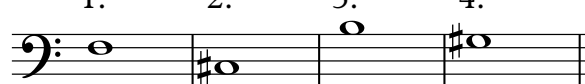
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.



2.



3.



4.



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.

Treble Clef

1.



2.



3.

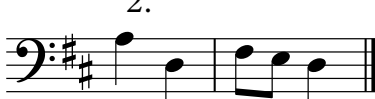


Bass Clef

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.