

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			
Susato	Parade des Bouffons	The Renaissance Recorder	Boosey & Hawkes
Telemann	Menuet (14)	Baroque Recorder Anthology 1	Schott
North	North's Maggot	Baroque Recorder Anthology 1	Schott
Handel	Bouree	Easy Winners	Brass Wind
Anon	Old English Air	The Baroque Recorder	Fentone Music
Watts	Secret Saz	Razzamajazz Repertoire	Kevin Mayhew
Watts	Gobstoppers & Grandads	Razzamajazz Repertoire	Kevin Mayhew
Haughton	King Clown	Fun Club grades 2-3	Kevin Mayhew
Haughton	Chill Out Zone	Fun Club grades 2-3	Kevin Mayhew
Watts	Waltz for One Day	Fresh Air	Kevin Mayhew
Wedgewood	Cat Walk	Easy Jazzin About	Faber Music
Bacharach	Raindrops Keep Falling	Winner Scores All	Brass Wind
McCartney	Yellow Submarine	Winner Scores All	Brass Wind
Bonsor	Caribbean	Really Easy Recorder	Faber Music
Russell-Smith	That Magic Touc	Easy Blue Recorder	Universal Edition
Russell-Smith	Dreamy Girl	Easy Blue Recorder	Universal Edition
Purcell	Trumpet Tune	Winner Scores All	Brass Wind
Mozart	Birdcatcher's Song	Winner Scores All	Brass Wind
Watts	Study in Red	Fresh Air	Kevin Mayhew
Watts	Study in Blue	Fresh Air	Kevin Mayhew
Rodgers	Do-re-Mi	Easy Winners	Brass Wind
Gossec	Tambourin	Easy Winners	Brass Wind
Cooper	Magpie's Strut	The Woodpecker and Friends	Kirklees Music
Cooper	Diddledum Ducks	The Woodpecker and Friends	Kirklees Music
Playford	The Hole in the Wall Lilli Bulero	Play Country Dances	Faber Music
Playford	The Mask/ Hey to the Camp	Play Country Dances	Faber Music
Playford	Quaker's Grace	50 Graded Studies	Faber Music

MTB Grade 2 Recorder

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Treble Pieces			
Gervaise	Pavane la Venissienne	First Repertoire pieces Treble Recorder	Boosey & Hawkes
Holborne	The Choise	First Repertoire pieces Treble Recorder	Boosey & Hawkes
Telemann	Andante (Partita No 1)	Concert Repertoire for Recorder	Faber Music
Telemann	Pastourelle	Concert Repertoire for Recorder	Faber Music
Bergmann	Hornpipe	Concert Repertoire for Recorder	Faber Music
Anon arr Adams	Galliard	Treble Recorder Medley	Cramer Music
Hotteterre	Bourrée	Baroque Recorder Anthology 3	Schott
Dornel	Les Turlupins	Baroque Recorder Anthology 3	Schott
Bizet	Prelude from L'Arlesienne	Winners Galore, treble	Brass Wind
Ellis/Grey	Spread a Little Happiness	Winners Galore, treble	Brass Wind
Adams	Waves of the Danube	Treble Recorder Medley	Cramer Music
Carr	Tipsy Fiddle Dance	Duncan & Pauls Shopping List	Sunshine
Mozart Handel	Andante Grazioso Minuet	Treble from the Beginning	Music Sales
Traditional	Let the Toast Pass	Treble from the Beginning	Music Sales
Pitts	Beckett Blues, One	Treble from the Beginning	Music Sales
Ravel	Bolero	Winners Galore, treble	Brass Wind
Traditional	The Setting Sun for Treble Recorder	Traditional Irish Music	Peacock Press
Cooper	Pacing Pony (unaccomp)	Animal Antics	Peacock Press
Trad Irish	The Minstrel Boy	Tunes for Fun	Universal Edition
da Costa	Study no.22	Treble Studies Book 2 (da Costa & Adams)	Cramer
Franz Vesters	Andantino (18)	150 Classical Studies for Alto Recorder	Universal Edition
Franz Vesters	Moderato (19)	150 Classical Studies for Alto Recorder	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

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

PLUS

Scales from Memory:

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

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

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

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

PLUS

Alternative to Scales from Memory:

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

[Descant Page 7](#) [Treble 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 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 11](#) [Treble Page 10](#)

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

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. Only one version of minors required. 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 ♩=56 Arpeggios ♩=80

C major scale (one octave down to dominant resolving onto tonic)



G major scale 12th



G harmonic minor scale (only 1 version harmonic or melodic required)



G melodic minor scale



Bb Pentatonic (1 octave)



C major arpeggio



G major arpeggio 12th



G minor arpeggio



Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. Only one version of minors required. 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 ♩=56 Arpeggios ♩=80

G major scale (one octave down to dominant resolving onto tonic)



D major scale 12th



D harmonic minor scale (only 1 version harmonic or melodic required)



D melodic minor scale



F Pentatonic (1 octave)



G major arpeggio



D major arpeggio 12th



D minor 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 ♩=56 Arpeggios ♩=80

C major scale (one octave down to dominant resolving onto tonic)



C major scale with rhythmic pattern



G major scale 12th



G major scale with rhythmic pattern



G harmonic minor scale (only 1 version harmonic or melodic required)



G melodic minor scale



Bb Pentatonic (1 octave)



C major arpeggio



G major arpeggio 12th



G minor 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. All tempi given are minimum speeds.

Scales ♩=56 Arpeggios ♩=80

G major scale (one octave down to dominant resolving onto tonic)



G major scale with rhythmic pattern



D major scale 12th



D major scale with rhythmic pattern



D harmonic minor scale (only 1 version harmonic or melodic required)



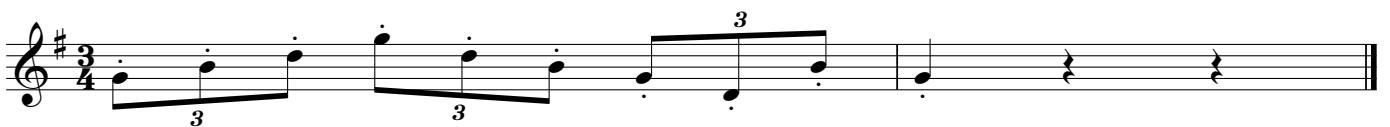
D melodic minor scale



F Pentatonic (1 octave)



G major arpeggio



D major arpeggio 12th



D minor arpeggio



Technical Exercises

Grade 2

♩ = 130 Exercise 1 - accurate slurs & staccato

Exercise 1, measures 1-4. The music is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eighth-note patterns with slurs and staccato markings. Measure 1: F#4, G4, A4, B4, A4, G4, F#4, G4. Measure 2: A4, B4, A4, G4, F#4, G4, A4, B4. Measure 3: C5, B4, A4, G4, F#4, G4, A4, B4. Measure 4: C5, B4, A4, G4, F#4, G4, A4, B4. The exercise ends with a double bar line.

♩ = 100 Exercise 2 - octave leaps

Exercise 2, measures 1-4. The music is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of quarter-note patterns with octave leaps. Measure 1: Bb3, C4, D4, E4. Measure 2: F4, G4, A4, Bb4. Measure 3: C5, Bb4, A4, G4. Measure 4: F4, E4, D4, C4. The exercise ends with a double bar line.

Technical Exercises

Grade 2

♩ = 130 Exercise 1 - accurate slurs & staccato

♩ = 100 Exercise 2 - octave leaps

Pass The Parcel

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

Moderato - bouncy

Jane Finch

1

2

5

The musical score is for a duet in 4/4 time, marked 'Moderato - bouncy'. It consists of two staves, numbered 1 and 2. The first system (measures 1-4) shows the beginning of the piece. The second system (measures 5-8) continues the melody. The score is written in treble clef with a key signature of one flat (Bb). The notation includes eighth and sixteenth notes, rests, and slurs. The piece ends with a double bar line at the end of measure 8.

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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 - bouncy** Jane Finch

1

2

The first system of musical notation for 'Pass The Parcel' is written for two recorders, labeled 1 and 2. The key signature is one sharp (F#) and the time signature is 4/4. Recorder 1 starts with a whole rest in the first measure, followed by a half note G4, a half note A4, and a whole rest in the second measure. In the third measure, it has a whole rest, followed by a half note G4, a half note A4, and a whole rest in the fourth measure. Recorder 2 starts with a half note G3, a half note A3, and a whole rest in the first measure. In the second measure, it has a half note G3, a half note A3, and a whole rest. In the third measure, it has a half note G3, a half note A3, and a whole rest. In the fourth measure, it has a half note G3, a half note A3, and a whole rest.

5

The second system of musical notation for 'Pass The Recorder' continues from the first system. Recorder 1 starts with a half note G4, a half note A4, and a whole rest in the first measure. In the second measure, it has a half note G4, a half note A4, and a whole rest. In the third measure, it has a half note G4, a half note A4, and a whole rest. In the fourth measure, it has a half note G4, a half note A4, and a whole rest. Recorder 2 starts with a half note G3, a half note A3, and a whole rest in the first measure. In the second measure, it has a half note G3, a half note A3, and a whole rest. In the third measure, it has a half note G3, a half note A3, and a whole rest. In the fourth measure, it has a half note G3, a half note A3, and a whole rest.

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

♩ = 76

3

♩ = 104

4

♩ = 126

5

♩ = 80

6

♩ = 110

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.

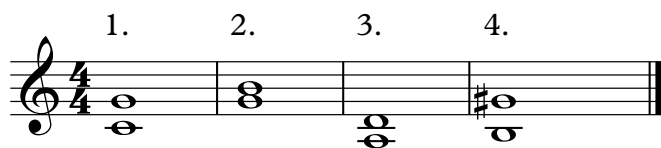
Only the teacher should have this sheet in front of them during the exam.

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 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

Treble Clef



Bass Clef



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.