

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			
Byrd	The Carman's Whistle	Recorder Player's Collection 5	Kevin Mayhew
Carr	Divisions upon an Italian Ground	Baroque Recorder Anthology 2	Schott
Babell	Boree (13)	Baroque Recorder Anthology 2	Schott
Telemann	Affettuoso (15)	Baroque Recorder Anthology 2	Schott
d'Hervelois	Muzette	Baroque Recorder Anthology 2	Schott
Telemann	Allegro (22)	Baroque Recorder Anthology 2	Schott
Hodges	Parachute Jump	Sax Originals	Dolce
Russell-Smith	A little Latin	Jazzy Recorder 1	Universal Edition
Russell-Smith	Nice 'n' Easy	Jazzy Recorder 2	Universal Edition
Golland	Ragtime	New World Dances	Forsyth
A Hopkins	Jig	Suite for Descant and Piano	Schott
Turner	Aubade	Four Diversions	Forsyth
Ball	Bagatelle	Music for a Festival	LDM
van Eyck	Postillon	Baroque Recorder Anthology 2	Schott
Bach	Menuet 1 & 2	Spielbuch 3 (Braun, Fischer)	Ricordi
Köhler	Study no.26	50 Graded Studies	Faber Music
Van Eyck	Study no.35 Wat zal men op...	50 Graded Studies	Faber Music
Boismortier	Study no.40 Rondeau	50 Graded Studies	Faber Music
Harris	Study no.44 Oswald's Frolick	50 Graded Studies	Faber Music
Maute	Jetlag (2nd version)	More Turtle Tunes	Mieroprint

MTB Grade 5 Recorder

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Treble Recorder Pieces			
Anon.	Divisions on an Italian Ground	First Repertoire Pieces, Treble recorder	Boosey & Hawkes
Hotteterre	Ouverture Le Festin	Baroque Recorder Anthology 3	Schott
Chedeville	Pastorale	Baroque Recorder Anthology 3	Schott
Bach	Sätze aus der h-Moll-Suite BWV 1067 Rondeau (Gavotte)	N/A	Moeck (738/739)
Händel	Sonata in D minor 2 nd Movt: Vivace	Handel Complete Sonatas for Recorder	Faber Music
Sammartini	Sonata F maj 3 rd Movt: Allegro Assai	Sammartini 6 Sonatas	Faber Music
Cooper	Chattering Monkeys	Animal Antics	Peacock Press
Bateman	Country Stroll	Seven in Swing	Dolce
Bateman	Lightly Latin	Seven in Swing	Dolce
Fortin	Fire on Ice	Jolly Joker	Doblinger
Traditional	The Gravel Walks	Traditional Irish Music Press for Treble Recorder	Peacock
Tromlitz	Moderato (64) for alto recorder	150 Classical Studies Edition	Universal
Playford Adams	Study 2, Czar of Muscovy	Treble Studies Book 1 (da Costa & Adams)	Cramer
Playford Adams	Study 9, Tyrol Tune (da Costa & Adams)	Treble Studies Book 1 (da Costa & Adams)	Cramer
Linde	Study 12 for Treble recorder	Modern Exercises	Schott
Linde	Study 16 for Treble recorder	Modern Exercises	Schott
Telemann	Fantasia 11 in B flat 3 rd Movt: Allegro	Telemann 12 Fantasias	Barenreiter

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 14](#)

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

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.

♩=80

Db major scale - 1 octave



C major scale - 12th



E harmonic minor scale - 1 octave down to dominant resolving onto tonic (Only 1 version of harmonic or melodic minors required)



E melodic minor scale - 1 octave down to dominant resolving onto tonic



A harmonic minor scale - 12th (Only 1 version of harmonic or melodic minors required)



A melodic minor scale - 12th



F Pentatonic - 2 octaves



♩=40

F chromatic scale - 2 octaves



♩=56

Diminished 7th on C - 1 octave



♩=112

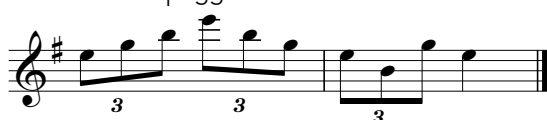
Db major arpeggio



C major arpeggio - 12th



E minor arpeggio



A minor arpeggio - 12th



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.

♩=80

Ab major scale - 1 octave



G major scale - 12th



B harmonic minor scale - 1 octave down to dominant resolving onto tonic (Only 1 version of harmonic or melodic minors required)



B melodic minor scale - 1 octave down to dominant resolving onto tonic



E harmonic minor scale - 12th (Only 1 version of harmonic or melodic minors required)



E melodic minor scale - 12th



C Pentatonic - 2 octaves



♩=40

C chromatic scale - 2 octaves



♩=56

Diminished 7th on G - 1 octave



♩=112

Ab major arpeggio



G major arpeggio - 12th



B minor arpeggio



E minor arpeggio - 12th



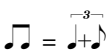
Alternative to Scales from Memory

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

♩=80

Db major scale - 1 octave



C major scale - 12th - swing quavers ♩ = 



E harmonic minor scale - 1 octave down to dominant resolving onto tonic (Only 1 version of harmonic or melodic minors required)



E melodic minor scale - 1 octave down to dominant resolving onto tonic



A harmonic minor scale - 12th (Only 1 version of harmonic or melodic minors required)



A melodic minor scale - 12th

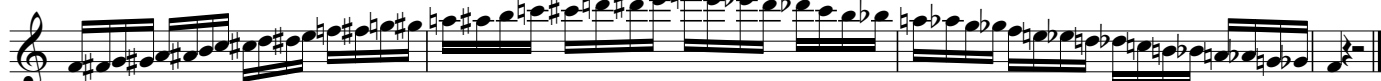


F Pentatonic - 2 octaves



♩=40

F chromatic scale - 2 octaves



♩=56

Diminished 7th on C - 1 octave



♩=112

Db major arpeggio



C major arpeggio - 12th



E minor arpeggio



A minor arpeggio - 12th



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.

♩=80

Ab major scale - 1 octave



G major scale - 12th - swing quavers ♩ = 



B harmonic minor scale - 1 octave down to dominant resolving onto tonic (Only 1 version of harmonic or melodic minors required)



B melodic minor scale - 1 octave down to dominant resolving onto tonic



E harmonic minor scale - 12th (Only 1 version of harmonic or melodic minors required)



E melodic minor scale - 12th



C Pentatonic - 2 octaves



♩=40

C chromatic scale - 2 octaves



♩=56

Diminished 7th on G - 1 octave



♩=112

Ab major arpeggio



G major arpeggio - 12th



B minor arpeggio



E minor arpeggio - 12th



Technical Exercises

Grade 3

♩ = 96 Exercise 1 - dynamics solutions using articulations

Two staves of music in 4/4 time, key of B-flat major. The first staff contains measures 1-2, and the second staff contains measures 3-4. Dynamics include *mf*, *p*, and *f (legato)*. Articulations include slurs and accents.

♩ = 70 Exercise 2 - chromatic passages

One staff of music in 4/4 time, key of B-flat major. The exercise consists of four measures of chromatic passages, primarily using eighth and sixteenth notes.

Grade 4

♩ = 96 Exercise 1 - confident high notes

One staff of music in 6/8 time, key of D major. The exercise consists of four measures featuring confident high notes and eighth-note patterns.

♩ = 60 Exercise 2 - broken chords

Two staves of music in 4/4 time, key of D major. The exercise consists of four measures of broken chords, primarily using eighth and sixteenth notes.

Grade 5

♩ = 108 Exercise 1 - thirds

Two staves of music in 4/4 time, key of B-flat major. The exercise consists of four measures of thirds, primarily using eighth and sixteenth notes.

♩ = 70 Exercise 2 - trills and mordents (starting on the upper note) +=mordent

Two staves of music in 3/4 time, key of D major. The exercise consists of four measures featuring trills (*tr*) and mordents (*+*), primarily using eighth and sixteenth notes.

Technical Exercises

Grade 3

♩ = 96 Exercise 1 - dynamics solutions using articulations

♩ = 70 Exercise 2 - chromatic passages

Grade 4

♩ = 96 Exercise 1 - confident high notes

♩ = 60 Exercise 2 - broken chords

Grade 5

♩ = 108 Exercise 1 - thirds

♩ = 70 Exercise 2 - trills and mordents (starting on the upper note) +=mordent

Duet

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

1 *mp* *p*

5 *mp* *mf*

9 *dolce* *mp*

13 *mf* *f*

Duet

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

1 *mp* *p*

2 *mp* *p*

5 *mp* *mf*

9 *dolce* *mp*

13 *mf* *f*

Reading Skills

Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

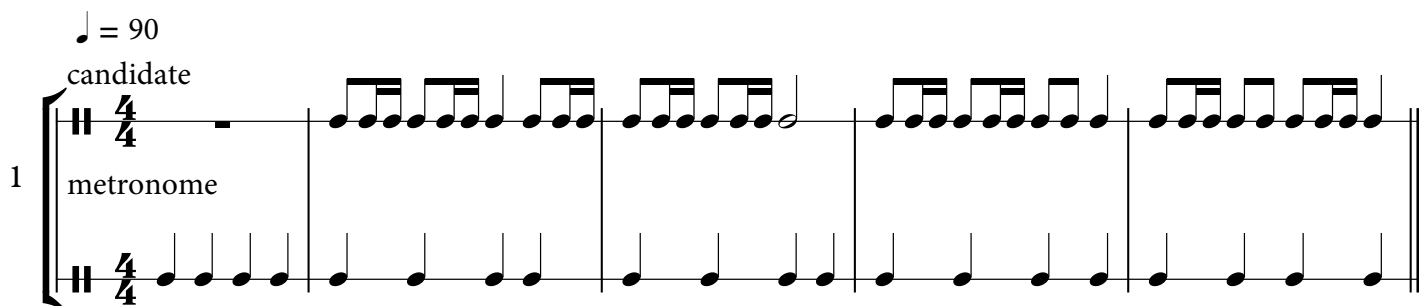
For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not clapped).

♩ = 90

1

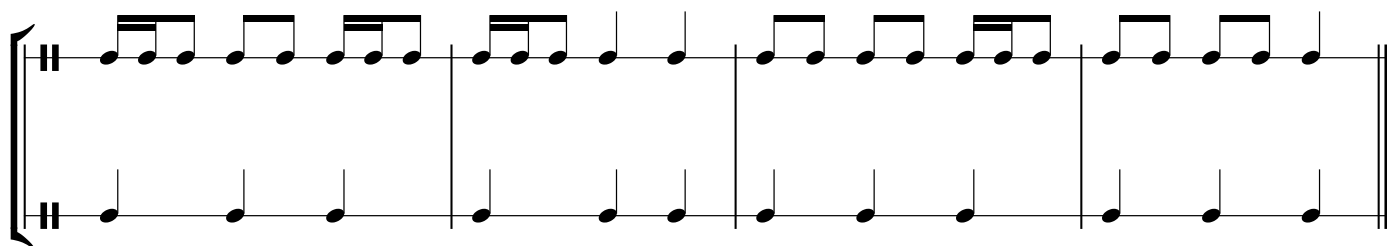
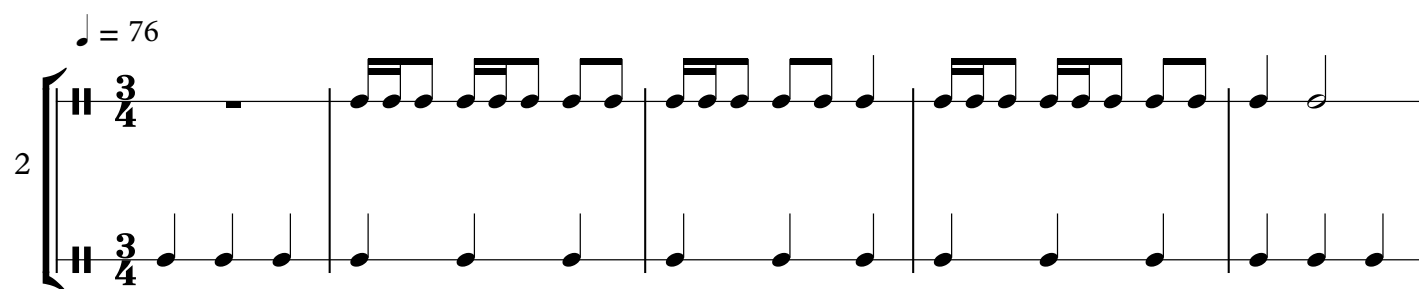
candidate

metronome



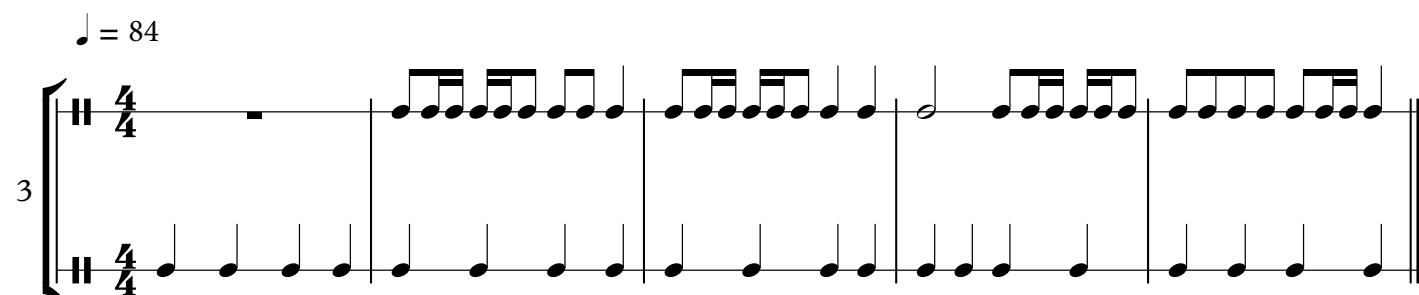
♩ = 76

2



♩ = 84

3



Recorder Grade Five

♩ = 66

4

The first system of exercise 4 consists of four measures. The melody in the right hand starts with a half rest, followed by eighth-note patterns. The bass line in the left hand consists of quarter notes. The second system also consists of four measures, continuing the patterns from the first system.

♩ = 70

5

The first system of exercise 5 consists of four measures. The melody in the right hand features eighth-note patterns. The bass line in the left hand consists of quarter notes. The second system also consists of four measures, continuing the patterns from the first system.

♩ = 60

6

The first system of exercise 6 consists of four measures. The melody in the right hand features eighth-note patterns with accents. The bass line in the left hand consists of quarter notes. The second system also consists of four measures, continuing the patterns from the first system.

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.

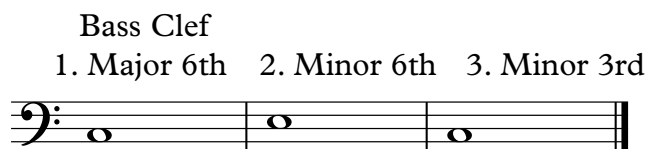
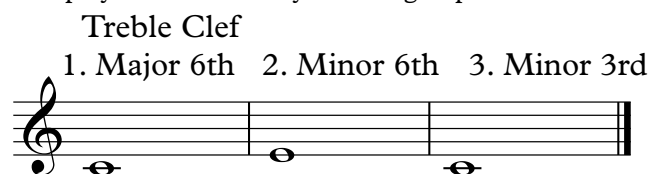
I shall play a 3 note chord, and then you will sing back the highest, middle, then lowest notes.

We shall do this for 4 different chords.



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.



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.



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.