# MTB Grade 8 Reco<u>rder</u>



## **Section One: Recital (60 marks)**

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

# Candidates should select contrasting pieces from both descant and treble lists (two treble and one descant, or two descant and one treble)

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					
Fontana	Sonata Secunda	Sechs Sonaten	Moeck 2109		
J.S. Bach	3 <sup>rd</sup> & 4 <sup>th</sup> Movts: Andante & Allegro	Sonata in C BWV1028	Peacock Press		
Sammartini	1 <sup>St</sup> Movt: Allegro	Concerto in F major	Schott		
Hedges	Allegro Vivace	Three Concert Miniatures	Peacock Press		
Davis	Time Out of Mind (tenor)	Time Out of Mind	Peacock Press		
Golland	Bossa Nova	New World Dances	Forsyth		
Rose	The Kid from Venezuela	The Kid from Venezuela	Universal Edition		
Van Eyck	Amarilli mia Bella	Der Fluyten Lust-hof 1	Amadeus		
Van Eyck	Engels Nachtegaeltje also as: Den Nachtegal	Repertoire 2a, Der Fluyten Lust-hof 3	Editio Musica Budapest, Amadeus		
Herberle	1 <sup>St</sup> Movt: Allegro	Sonate	Moeck 1119		
Herberle	1 <sup>St</sup> Movt: Adagio	Sonate Brillante	Carus Verlag		
Davis	Study 9	15 Studies for Descant	Schott 12432		
Haverkate	Turkish Dance 10	12 Advanced Studies 2	Broekmans		
Haverkate	Adagio Recitativo 11	12 Advanced Studies 2	Broekmans		
Zahnhausen	Junicanari	Frühlingsmusik (Jahrexzeichen)	Möseler		

# MTB Grade 8 Recorder



Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here		
Treble Pieces					
Vivaldi	Concerto in A minor RV108 1 <sup>st</sup> Movt: Allegro	N/A	Peacock Press		
Telemann	Sonata in C TWV 41:C5, 1 <sup>st</sup> Movt: Adagio-Allegro	Telemann Sonaten	Editio Musica Budapest		
Telemann	Air L'Italien Suite in A minor, Largo & Allegro	Baroque Recorder Anthology 4	Schott		
J.S. Bach	Sonata in A minor BWV1020 1 <sup>St</sup> Movt: Allegro	N/A	Peters N4111		
Marcello	Ciaccona Sonata 12 in F	Baroque Recorder Anthology 4	Schott		
Boismortier	Sonata in G minor Op.44 no.4 3 <sup>rd</sup> & 4 <sup>th</sup> Movts: Aria & Allegro	N/A	Barenreiter		
Wassenaer	Grave +Allegro (Sonata Prima)	Baroque Recorder Anthology 4	Schott		
Berkeley	Sonatina Op.13 1 <sup>St</sup> Movt: Moderato	N/A	Schott		
Jacob	1 <sup>St</sup> Movt: Allegro	Sonatina	Studio Music		
Bowen	Sonatina Op.121 Andante Tranquillo	N/A	Emerson		
Johnson Manning	Fancy + Humoresque	Sonatina	Peacock Press		
Hedges	Molto Vivace (sopranino)	Three Concert Miniatures	Peacock Press		
Blackford	Alla Jig (sopr, desc, treble)	Sonata Alla Danza	Peacock Press		
Braun/Quantz	Allemanda (p9)	The Solo Recorder 1	Peacock Press		
Telemann	Largo+ Vivace: Fantasia 3	The Solo Recorder 1	Peacock Press		
Telemann	Largo + Spirituoso: Fantasia 8 (p44)	The Solo Recorder 1	Peacock Press		
J.S. Bach	Bourée Angloise (p89)	The Solo Recorder 1	Peacock Press		
Bousquet	Allegro Moderato 3	36 Etudes Vol 1	Moeck		
Beck	Hornpipe	Sonata	Peacock Press		
Ball	Study 8 Alternative Fingerings	12 Studies for Treble	Peacock Press		
Thorn	Chocolate Bulbul 2 <sup>nd</sup> Movt	Chocolate Bulbul	Orpheus Music		
Bullard	John's Jig (play on treble)	John's Jig	Peacock Press		
Cooper	Study 5	Ten Advanced Studies	Peacock Press		
Langley	Jig (5 Shakespeare Dances)	Pieces for Solo Recorder 3	Forsyth		

# MTB Grade 8 Recorder



## **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 8

**PLUS** 

### **Scales from Memory:**

Perform the scales from memory required for this grade from the sheet

Descant Page 4 Treble Page 5

## **Technical Option 2**

#### **Technical Exercises:**

Perform all the technical exercises required for this grade

Page 8

**PLUS** 

### **Alternative to Scales from Memory:**

Perform the alternative to scales from memory required for this grade from the sheet

Descant 7 Treble 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 13

**PLUS** 

### **Listening Skills:**

Sing the prepared aural tests for this grade

Page 15

### **Musicianship Option 2**

#### **Reading Skills:**

Perform the rhythm exercises for this grade

Page 13

**PLUS** 

#### **Duet:**

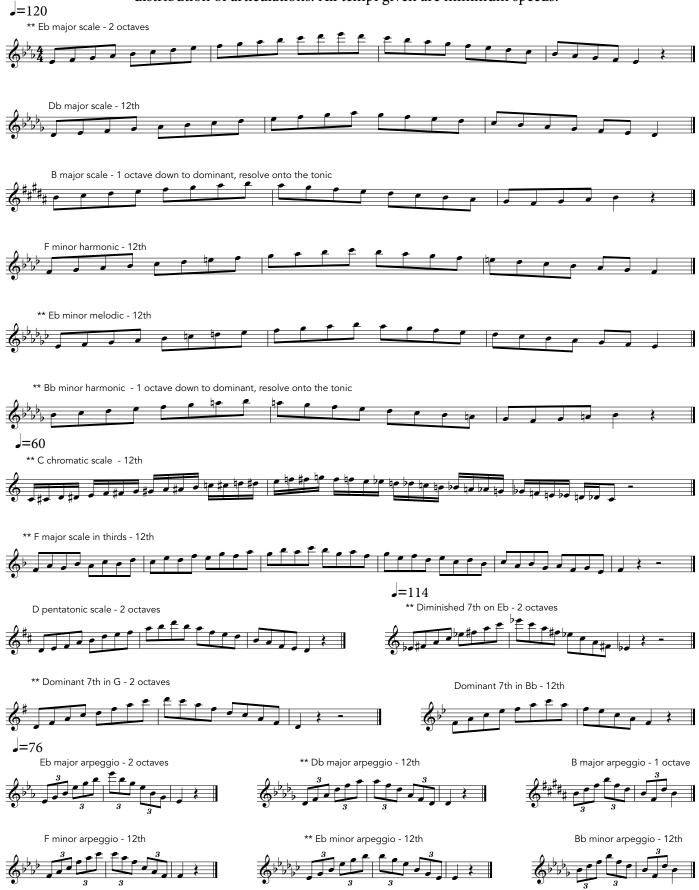
Perform the duet for this grade

Descant 9 Treble 11

Please go to page 16 to find syllabus guidance

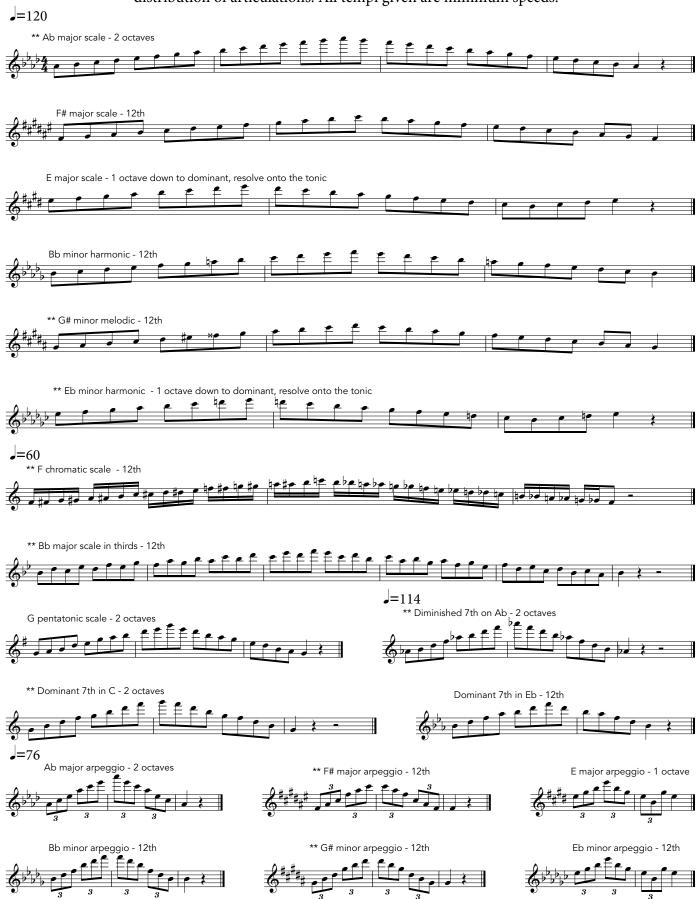
# **Scales & Arpeggios from Memory**

For the examination, the candidate should be asked to perform the nine starred (\*\*) scales and arpeggios below plus any other two 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.



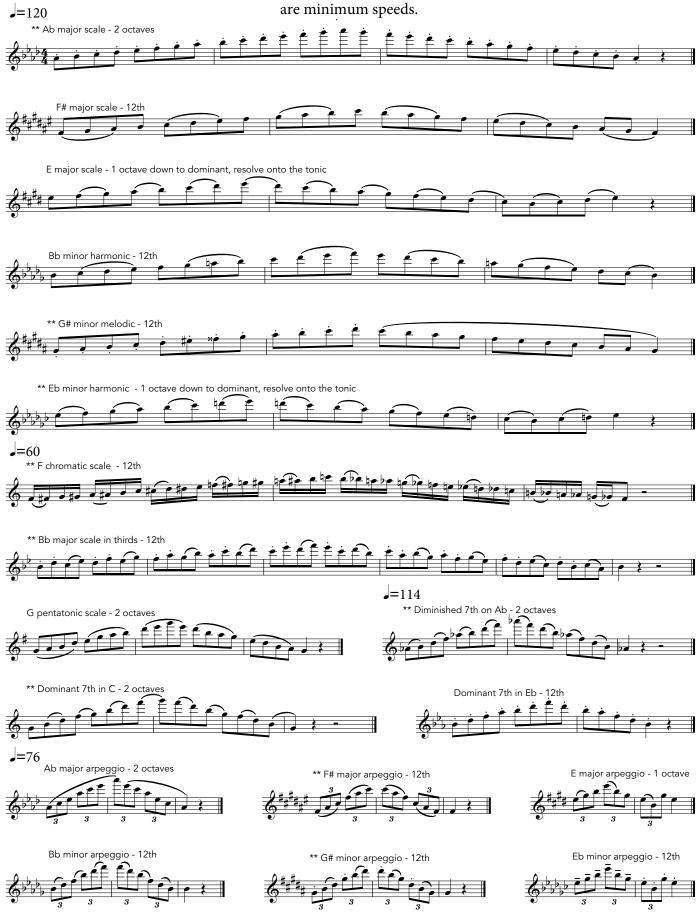
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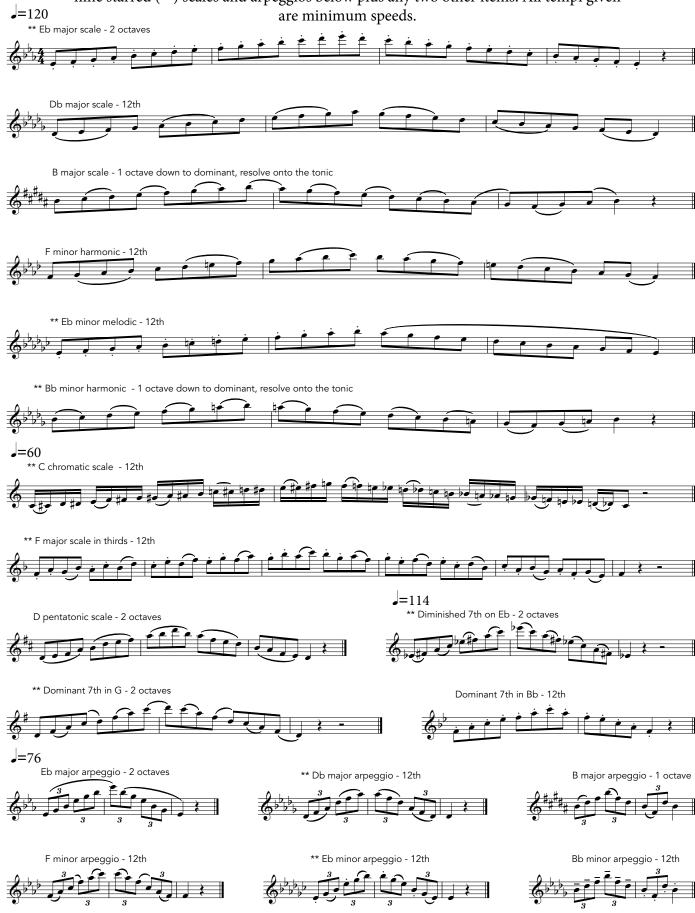
## **Alternative to Scales from Memory**

The following do not need to be played from memory. For the examination, perform the nine starred (\*\*) scales and arpeggios below plus any two other items. All tempi given



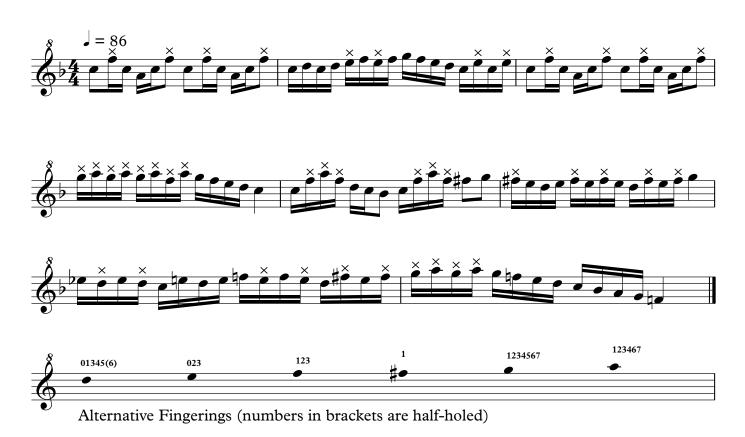
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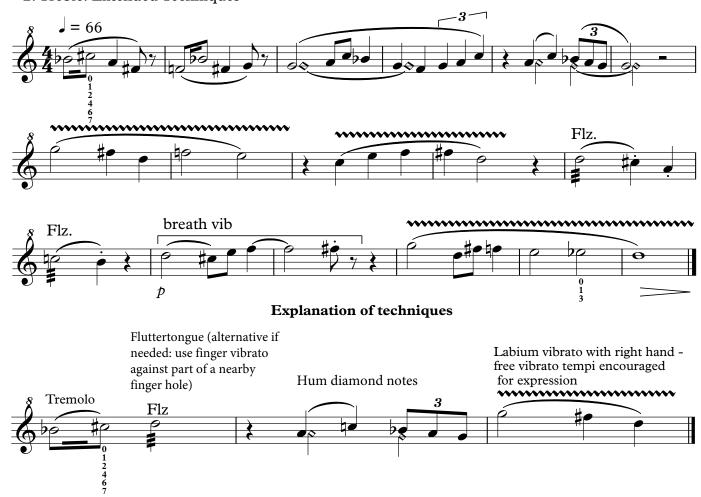


## **Technical Exercises**

1. Treble: Alternative Fingerings



2. Treble: Extended Techniques



Click here to find exam speed duet recordings Click here to find practice speed duet recordings

1 (Candidate)

2

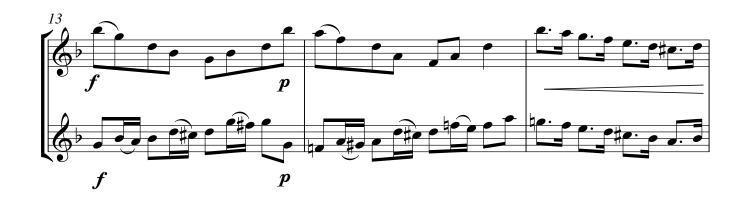
Duet

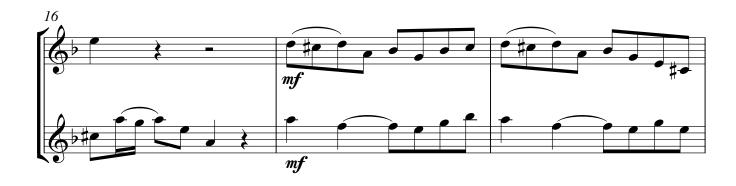
Doppelganger

Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening



### **Descant Recorder Grade Eight**









Click here to find practice speed duet recordings

Duet

1 (Candidate) 2

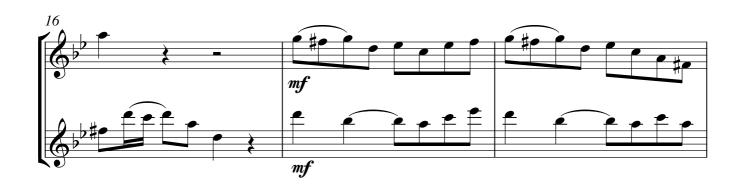
# Doppelganger

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.

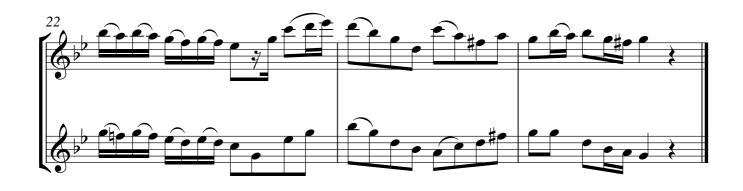


### **Treble Recorder Grade Eight**





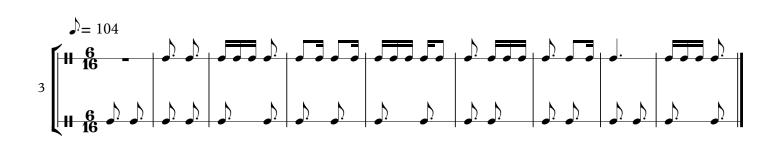




Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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 <a href="here">here</a>, or a metronome (not clapped).





## **Recorder Grade Eight**



### Click here to find the MTB Listening skills recordings in Treble Clef

# **Listening Skills**

Click here to find 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 - Singing notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest. We shall do this for 4 chords.

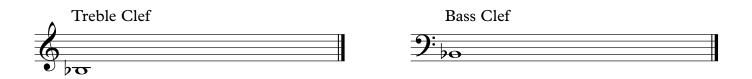




Test 2 - Scales

I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.



Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.



# MTB Grade 8 Recorder



## **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 <u>click here</u>.
- 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 <a href="https://example.com/here">here</a>.
- 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.