

Section One: Recital (60 marks)

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

Select **contrasting** pieces (one from Descant, and one from 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			
Anon	Greensleeves to a Ground	The Renaissance Recorder	Boosey & Hawkes
Merula	Sonata Prima	Merula 2 Sonatas	Schott
Woodcock	Concerto no.2 in G 1 st Movt: Allegro	N/A	Doblinger/ Faber
Bigaglia	Sonata in A minor: Adagio and Allegro	N/A	Schott OFB3
d'Hervelois	Suite G Minor Op.6 no.3: Lentement and La Cristine	N/A	Moeck
Bullard	Coffee and Croissants	Recipes	Forsyth
Bullard	Mexican Hat Dance	Hat Box	Forsyth
Marshall	Eve	The Garden of Eden	Peacock Press
Anon	Woodycock: a Division	Repertoire 1a	Editio Musica Budapest
Van Eyck	Questa Dolce Sirena (127)	Van Eyck der Fluyten Lust-hof Vol 3 <i>this piece is also in: Repertoire 2a (theme & var II)</i>	Amadeus Editio Musica Budapest
Anon	Echuohara Air (tenor)	8 Traditional Japanese Pieces	Novello
Anon	Horsewalker's Song (tenor)	8 Traditional Japanese Pieces	Novello
Haverkate	Rumba	12 Advanced Studies 1	Broekmans
Davis	Study 10	15 Studies for Descant	Schott
Haverkate	Presto (9)	12 Advanced Studies 2	Broekmans
Harris	Lord Gillingwater of Queen Square	50 Graded Studies, Descant	Faber

MTB Grade 6 Recorder

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy here
Treble Pieces			
Sammartini	Sonata in B flat Major: Allegro ma non Tanto	N/A	Peacock Press
J.S. Bach	Suite no.2 Saraband + Battinerie	Seven Dances of BWV 1067	Peacock Press
Marcello	Adagio & Allegro (10)	1 st Repertoire Pieces	Boosey & Hawkes
Telemann	Concerto di Camera G minor 4 th Movt: Menuet and Trio	N/A	Peacock Press
Philidor	Air Tendre & Le Badin	Baroque Recorder Anthology 4	Schott
Vivaldi	Largo 15. (Concerto for flautino RV444 – play on treble recorder)	Slow movements for Recorder	Peacock Press
Gluck	Ballet no.2 'Orpheus'	Music for Treble Recorder 1	Kevin Mayhew
d'Hervelois	Les Petit Doits (deuxieme suite)	French Baroque Suites	Editio Musica Budapest
Poser	Seven Bagatelles Op.52 no.1 Poco allegro e giocoso	N/A	Moeck
Ball	A Summer Day	The Garden of Eden	Peacock Press
Marshall	Siesta	The Garden of Eden	Peacock Press
Leigh	Sonatina 1 st Movt: Allegretto	N/A	Schott
Demoivre	Suite (112) Allmand and Jigg	Repertoire 2a	Editio Musica Budapest
J.S. Bach	Study 7, Bouree	Treble Studies Book 2	Cramer
Quantz Telemann	Giga (p16)	The Solo Recorder 1	Peacock Press
Quantz Telemann	Allegro: Fantasia 3 (p27)	The Solo Recorder 1(p27) (also in: Repertoire 2a (p21)	Peacock Press Editio Musica Budapest)
Telemann	Presto:Fantasia 12 (p59)	The Solo Recorder 1	Peacock Press
Demersseman	Pastorale 122 (also as Study 14)	150 Classical Studies Treble Studies Book 2	Universal Edition Cramer)
Cooper	Study 2 or Study 7	Ten Advanced Studies	Peacock Press
Adams	Study 20 Double Up!	Treble Studies Book 2	Cramer

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

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PLUS

Scales from Memory:

Perform all starred scale from memory exercises plus any other two scale exercises for this grade from the sheet

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Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Alternative to Scales from Memory:

Perform all starred alternative to scales from memory exercises plus any other two exercises for this grade from the sheet

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Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Listening Skills:

Sing the prepared aural tests for this grade

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Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Duet:

Perform the duet for this grade

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

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform the eight 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.

♩=96
 ** F major scale - 2 octaves

B major scale - 1 octave (dominant to tonic resolve)

Eb major scale - 1 octave (dominant to tonic resolve)

** G harmonic minor scale - 12th

** C# melodic minor scale - 1 octave (dominant to tonic resolve)

D harmonic minor scale - 1 octave (dominant to tonic resolve)

** Whole tone scale on F - 2 octaves

♩=84
 ** Diminished 7th on F - 2 octaves

Dominant 7th in D - 1 octave

** Dominant 7th in A - 1 octave

♩=56
 ** F major arpeggio - 2 octaves

B major arpeggio

Eb major arpeggio

G minor arpeggio - 12th

** C# minor arpeggio

D minor arpeggio

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform the eight 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.

♩=96

*** C major scale - 2 octaves



F# major scale - 1 octave (dominant to tonic resolve)



Bb major scale - 1 octave (dominant to tonic resolve)



*** D harmonic minor scale - 12th



*** G# melodic minor scale - 1 octave (dominant to tonic resolve)



A harmonic minor scale - 1 octave (dominant to tonic resolve)



*** Whole tone scale on C - 2 octaves



♩=84

*** Diminished 7th on C - 2 octaves



Dominant 7th in A - 1 octave



*** Dominant 7th in E - 1 octave



♩=56

*** C major arpeggio - 2 octaves



F# major arpeggio



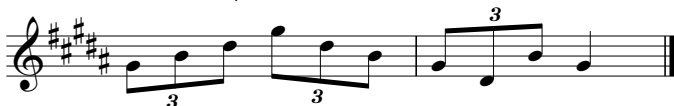
Bb major arpeggio



D minor arpeggio - 12th



*** G# minor arpeggio



A minor arpeggio



Alternative to Scales from Memory

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

♩=96
**** F major scale - 2 octaves**

B major scale - 1 octave (dominant to tonic resolve)

Eb major scale - 1 octave (dominant to tonic resolve) - swing quavers ♩ =

**** G harmonic minor scale - 12th**

**** C# melodic minor scale - 1 octave (dominant to tonic resolve)**

D harmonic minor scale - 1 octave (dominant to tonic resolve)

**** Whole tone scale on F - 2 octaves**

♩=84
**** Diminished 7th on F - 2 octaves**

Dominant 7th in D - 1 octave

**** Dominant 7th in A - 1 octave**

♩=56
**** F major arpeggio - 2 octaves**

B major arpeggio

Eb major arpeggio

G minor arpeggio - 12th

**** C# minor arpeggio**

D minor arpeggio

Alternative to Scales from Memory

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

♩=96

** C major scale - 2 octaves

F# major scale - 1 octave (dominant to tonic resolve)

Bb major scale - 1 octave (dominant to tonic resolve) - swing quavers ♩ = $\overset{\text{3}}{\text{J}} + \text{J}$

** D harmonic minor scale - 12th

** G# melodic minor scale - 1 octave (dominant to tonic resolve)

A harmonic minor scale - 1 octave (dominant to tonic resolve)

** Whole tone scale on C - 2 octaves

♩=84

** Diminished 7th on C - 2 octaves

Dominant 7th in A - 1 octave

** Dominant 7th in B - 1 octave

♩=56

** C major arpeggio - 2 octaves

F# major arpeggio

Bb major arpeggio

D minor arpeggio - 12th

** G# minor arpeggio

A minor arpeggio

Technical Exercises

(Exercise 1 should be played on descant and exercise 2 on treble recorder)

Exercise 1. **Descant:** Controlled, smooth glissandi

$\text{♩} = 86$

gliss. gliss. gliss.

gliss. gliss. gliss. gliss. gliss.

Exercise 2. **Treble:** High register notes

$\text{♩} = 92$

gliss. gliss. gliss. gliss. gliss. gliss.

Duet Selection

Select one of the following duets

1 (Candidate)
2

Lazy Days

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 *Relaxed - swing style* Jane Finch

Re. *mf*

Re. *mf*

Re. *mp*

Re. *mp*

Re. *mf*

Re. *mf*

Descant Recorder Grade Six

17

Re.
Re.

21

Re.
Re.

25

Re.
Re.

29

Re.
Re.

Duet Selection

Select one of the following duets

1 (Candidate)

2

Lazy Days

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 *Relaxed - swing style* Jane Finch

Re. *mf*

Re. *mf*

Detailed description: This block contains the first system of musical notation for 'Lazy Days', measures 1 through 4. It is written for two Treble recorders (Re.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo/style is 'Relaxed - swing style'. The dynamics are marked 'mf' (mezzo-forte). The first measure starts with a first ending bracket over a triplet of eighth notes. The music features a mix of eighth and quarter notes with some slurs.

5

Re.

Re.

Detailed description: This block contains the second system of musical notation, measures 5 through 8. It continues the duet for two Treble recorders. The notation includes slurs and a crescendo hairpin in the second recorder part towards the end of the system.

9

Re. *mp*

Re. *mp*

Detailed description: This block contains the third system of musical notation, measures 9 through 12. The dynamics are marked 'mp' (mezzo-piano). The notation continues with slurs and a crescendo hairpin in the second recorder part.

13

Re. *mf*

Re. *mf*

Detailed description: This block contains the fourth system of musical notation, measures 13 through 16. The dynamics are marked 'mf'. The first measure of this system includes a first ending bracket over a triplet of eighth notes. The system concludes with a final cadence.

Treble Recorder Grade Six

17

Re.
Re.

21

Re.
Re.

25

Re.
Re.

29

Re.
Re.

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).

♩ = 120 Swung quavers (♩=♩ ♩)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩ ♩)

2

♩ = 88 Swung quavers (♩=♩ ♩)

3

Recorder Grade Six

♩ = 128 Swung quavers (♩=♩) ⁻³⁻ (♩=♩) ⁻³⁻

4

Musical notation for Recorder Grade Six, exercise 4. It consists of two staves in 3/4 time. The top staff starts with a whole rest, followed by a sequence of eighth notes and a triplet of eighth notes. The bottom staff plays a steady eighth-note accompaniment. The piece ends with a double bar line.

Musical notation for Recorder Grade Six, exercise 4. The top staff continues with eighth notes and a triplet of eighth notes. The bottom staff continues with eighth notes. The piece ends with a double bar line.

♩ = 90 Swung quavers (♩=♩) ⁻³⁻

5

Musical notation for Recorder Grade Six, exercise 5. It consists of two staves in 2/4 time. The top staff starts with a whole rest, followed by a sequence of eighth notes and a triplet of eighth notes. The bottom staff plays a steady eighth-note accompaniment. The piece ends with a double bar line.

♩ = 118 Swung quavers (♩=♩) ⁻³⁻

6

Musical notation for Recorder Grade Six, exercise 6. It consists of two staves in 4/4 time. The top staff starts with a whole rest, followed by a sequence of eighth notes and a triplet of eighth notes. The bottom staff plays a steady eighth-note accompaniment. The piece ends with a double bar line.

Musical notation for Recorder Grade Six, exercise 6. The top staff continues with eighth notes and a triplet of eighth notes. The bottom staff continues with eighth notes. The piece ends with a double bar line.

Listening Skills

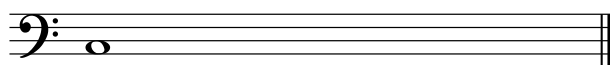
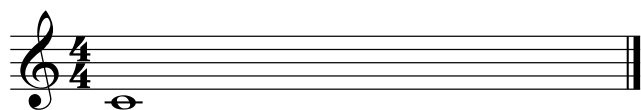
The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

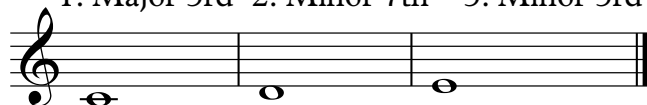


Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note.

We shall do this 4 times.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.