

Section One: Recital (60 marks)

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

Select contrasting pieces from the following list. At least one piece to be played on the 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 rd & 4 th Movts: Andante & Allegro | Sonata in C BWV1028 | Peacock Press |
| Sammartini | 1 st 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 st Movt: Allegro | Sonate | Moeck 1119 |
| Herberle | 1 st 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 st Movt: Allegro | N/A | Peacock Press |
| Telemann | Sonata in C TWV 41:C5, 1 st Movt: Adagio-Allegro | Telemann Sonaten | Editio Musica Budapest |
| Telemann | Air L'Italian Suite in A minor, Largo & Allegro | Baroque Recorder Anthology 4 | Schott |
| J.S. Bach | Sonata in A minor BWV1020 1 st 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 rd & 4 th Movts: Aria & Allegro | N/A | Barenreiter |
| Wassenaer | Grave +Allegro (Sonata Prima) | Baroque Recorder Anthology 4 | Schott |
| Berkeley | Sonatina Op.13 1 st Movt: Moderato | N/A | Schott |
| Jacob | 1 st 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 nd 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 |

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 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

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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

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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

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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.

♩=120

** Eb major scale - 2 octaves



Db major scale - 12th



B major scale - 1 octave down to dominant, resolve onto the tonic



F minor harmonic - 12th



** Eb minor melodic - 12th



** Bb minor harmonic - 1 octave down to dominant, resolve onto the tonic



♩=60

** C chromatic scale - 12th



** F major scale in thirds - 12th



♩=114

D pentatonic scale - 2 octaves



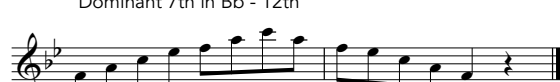
** Diminished 7th on Eb - 2 octaves



** Dominant 7th in G - 2 octaves



Dominant 7th in Bb - 12th



♩=76

Eb major arpeggio - 2 octaves



** Db major arpeggio - 12th



B major arpeggio - 1 octave



F minor arpeggio - 12th



** Eb minor arpeggio - 12th



Bb minor arpeggio - 12th



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♩=60

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** Bb major scale in thirds - 12th



♩=114

G pentatonic scale - 2 octaves



** Diminished 7th on Ab - 2 octaves



** Dominant 7th in C - 2 octaves



Dominant 7th in Eb - 12th



♩=76

Ab major arpeggio - 2 octaves



** F# major arpeggio - 12th



E major arpeggio - 1 octave



Bb minor arpeggio - 12th



** G# minor arpeggio - 12th



Eb minor arpeggio - 12th



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 are minimum speeds.

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Bb minor arpeggio - 12th



** G# minor arpeggio - 12th



Eb minor arpeggio - 12th



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♩=60

** C chromatic scale - 12th

** F major scale in thirds - 12th

♩=114

** Diminished 7th on Eb - 2 octaves

D pentatonic scale - 2 octaves

** Dominant 7th in G - 2 octaves

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Eb major arpeggio - 2 octaves

** Db major arpeggio - 12th

B major arpeggio - 1 octave

F minor arpeggio - 12th

** Eb minor arpeggio - 12th

Bb minor arpeggio - 12th

Technical Exercises

1. Treble: Alternative Fingerings

$\text{♩} = 86$

Alternative Fingerings (numbers in brackets are half-holed)

2. Treble: Extended Techniques

$\text{♩} = 66$

Explanation of techniques

Tremolo

Fluttertongue
Flz

Hum diamond notes

Labium vibrato with right hand - free vibrato tempi encouraged for expression

1 (Candidate)
2

Duet Selection
Select one of the following duets

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.

Dramatico Jane Finch

1

Re. *mf*

Re. *mf*

4

Re. *f* *sub p*

Re. *f* *sub p*

7

Re. *mf* *mp*

Re. *mf* *mp*

10

Re.

Re.

Descant Recorder Grade Eight

13

Re. *f* *p*

Re. *f* *p*

16

Re. *mf*

Re. *mf*

19

Re. *f*

Re. *f*

22

Re.

Re.

Duet Selection

Select one of the following duets

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.

Dramatico Jane Finch

1 *mf*

4 *f* *sub p*

7 *mf* *mp*

10 *mf* *mp*

Treble Recorder Grade Eight

13

Re. *f* *p*

Re. *f* *p*

Musical notation for measures 13-15. The top staff (Re.) starts with a treble clef, a key signature of two flats, and a dynamic of *f*. It features a melodic line with slurs and accents. The bottom staff (Re.) also starts with a treble clef, a key signature of two flats, and a dynamic of *f*. It features a supporting line with slurs and accents. Dynamics change to *p* in the second measure of both staves.

16

Re. *mf*

Re. *mf*

Musical notation for measures 16-18. The top staff (Re.) starts with a treble clef, a key signature of two flats, and a dynamic of *mf*. It features a melodic line with slurs and accents. The bottom staff (Re.) also starts with a treble clef, a key signature of two flats, and a dynamic of *mf*. It features a supporting line with slurs and accents.

19

Re. *f*

Re. *f*

Musical notation for measures 19-21. The top staff (Re.) starts with a treble clef, a key signature of two flats, and a dynamic of *f*. It features a melodic line with slurs and accents. The bottom staff (Re.) also starts with a treble clef, a key signature of two flats, and a dynamic of *f*. It features a supporting line with slurs and accents.

22

Re.

Re.

Musical notation for measures 22-24. The top staff (Re.) starts with a treble clef, a key signature of two flats. The bottom staff (Re.) also starts with a treble clef, a key signature of two flats. The notation continues with slurs and accents.

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

candidate

metronome

$\text{♩} = 244$

2

$\text{♩} = 80$

3

$\text{♩} = 104$

Recorder Grade Eight

$\text{♩} = 200$

4

$\text{♩} = 90$

5

$\text{♩} = 62$

6

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.