

Recital

Select **three** pieces from the following list (25 marks each)

Candidates can choose to play **all descant, all treble or a combination 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			
Wedgewood	Party Popper	Really Easy Jazzin About	Faber Music
Bonsor	Prelude	Really Easy Jazzin About	Faber Music
Watts	Jazzmatazz	Razzmajazz Recorder Book 1	Kevin Mayhew
Watts	Curtain Raiser	Razzmajazz Recorder Book 1	Kevin Mayhew
Watts	Movie Buster	Razzmajazz Recorder Book 1	Kevin Mayhew
Watts	Chilled	Red Hot Recorder Tutor	Kevin Mayhew
Watts	Gobstopper Waltz	Red Hot Recorder Tutor	Kevin Mayhew
Mozart	Adante	Recorder Express (No Accompaniment)	Warner Brothers
Anon.	When the Saints...	Recorder Express (No Accompaniment)	Warner Brothers
Anon. French	Bransle de Champagne	Recorder Express (No Accompaniment)	Warner Brothers
Volkslied	Fais Dodo	Spielbuch fur sopranblockflöte (Hechler)	Moek
Treble Recorder Pieces			
Anon/Bergmann	Old German	Concert Repertoire for Recorder	Faber Music
Anon/Bergmann	Christmas Song	Concert Repertoire for Recorder	Faber Music
Adams	Arabian Mystery	Treble Recorder Medley	Cramer Music
Watts	Fanfare for Fun	Red Hot Recorder Tutor, Treble	Kevin Mayhew
Watts	Prelude to Spring	Red Hot Recorder Tutor, Treble	Kevin Mayhew
Pitts	Cobbler's Jig	Treble Recorder from the Beginning	Music Sales
Pitts	Two Little Angels	Treble Recorder from the Beginning	Music Sales
Pitts	Judge's Dance	Treble Recorder from the Beginning	Music Sales
Pitts	Debka Hora	Treble Recorder from the Beginning	Music Sales
Pitts	The Saints	Treble Recorder from the Beginning	Music Sales
Beethoven	Ode to Joy	Fun and Games Alto Recorder Tune Book 1	Schott

Technical Exercises (25 marks)

Prepare all the technical exercises required for this grade, which can be found on the next pages

Please go to [page 3](#) to find syllabus guidance

Technical Exercises

♩ = 120 Exercise 1 - breath control

♩ = 68 Exercise 2 - tonguing

Exercise 1 - breath control: A single staff in 4/4 time with a tempo of 120. The exercise consists of eight half notes: C4, D4, E4, F4, G4, A4, B4, and C5.

Exercise 2 - tonguing: A single staff in 4/4 time with a tempo of 68. The exercise consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Technical Exercises

♩ = 120 Exercise 1 - breath control

♩ = 68 Exercise 2 - tonguing

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Exercise 2 - tonguing: A single staff in 4/4 time with a tempo of 68. The exercise consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

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.