

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 | | | |
| Susato | Parade des Bouffons | The Renaissance Recorder | Boosey & Hawkes |
| Telemann | Menuet (14) | Baroque Recorder Anthology 1 | Schott |
| North | North's Maggot | Baroque Recorder Anthology 1 | Schott |
| Handel | Bouree | Easy Winners | Brass Wind |
| Anon | Old English Air | The Baroque Recorder | Fentone Music |
| Watts | Secret Saz | Razzamajazz Repertoire | Kevin Mayhew |
| Watts | Gobstoppers & Grandads | Razzamajazz Repertoire | Kevin Mayhew |
| Haughton | King Clown | Fun Club grades 2-3 | Kevin Mayhew |
| Haughton | Chill Out Zone | Fun Club grades 2-3 | Kevin Mayhew |
| Watts | Waltz for One Day | Fresh Air | Kevin Mayhew |
| Wedgewood | Cat Walk | Easy Jazzin About | Faber Music |
| Bacharach | Raindrops Keep Falling | Winner Scores All | Brass Wind |
| McCartney | Yellow Submarine | Winner Scores All | Brass Wind |
| Bonsor | Caribbean | Really Easy Recorder | Faber Music |
| Russell-Smith | That Magic Touc | Easy Blue Recorder | Universal Edition |
| Russell-Smith | Dreamy Girl | Easy Blue Recorder | Universal Edition |
| Purcell | Trumpet Tune | Winner Scores All | Brass Wind |
| Mozart | Birdcatcher's Song | Winner Scores All | Brass Wind |
| Watts | Study in Red | Fresh Air | Kevin Mayhew |
| Watts | Study in Blue | Fresh Air | Kevin Mayhew |
| Rodgers | Do-re-Mi | Easy Winners | Brass Wind |
| Gossec | Tambourin | Easy Winners | Brass Wind |
| Cooper | Magpie's Strut | The Woodpecker and Friends | Kirklees Music |
| Cooper | Diddledum Ducks | The Woodpecker and Friends | Kirklees Music |
| Playford | The Hole in the Wall Lilli Bulero | Play Country Dances | Faber Music |
| Playford | The Mask/ Hey to the Camp | Play Country Dances | Faber Music |
| Playford | Quaker's Grace | 50 Graded Studies | Faber Music |

MTB Grade 2 Recorder

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|----------------------|-------------------------------------|--|---------------------|
| Treble Pieces | | | |
| Gervaise | Pavane la Venissienne | First Repertoire pieces Treble Recorder | Boosey & Hawkes |
| Holborne | The Choise | First Repertoire pieces Treble Recorder | Boosey & Hawkes |
| Telemann | Andante (Partita No 1) | Concert Repertoire for Recorder | Faber Music |
| Telemann | Pastourelle | Concert Repertoire for Recorder | Faber Music |
| Bergmann | Hornpipe | Concert Repertoire for Recorder | Faber Music |
| Anon arr Adams | Galliard | Treble Recorder Medley | Cramer Music |
| Hotteterre | Bourrée | Baroque Recorder Anthology 3 | Schott |
| Dornel | Les Turlupins | Baroque Recorder Anthology 3 | Schott |
| Bizet | Prelude from L'Arlesienne | Winners Galore, treble | Brass Wind |
| Ellis/Grey | Spread a Little Happiness | Winners Galore, treble | Brass Wind |
| Adams | Waves of the Danube | Treble Recorder Medley | Cramer Music |
| Carr | Tipsy Fiddle Dance | Duncan & Pauls Shopping List | Sunshine |
| Mozart Handel | Andante Grazioso Minuet | Treble from the Beginning | Music Sales |
| Traditional | Let the Toast Pass | Treble from the Beginning | Music Sales |
| Pitts | Beckett Blues, One | Treble from the Beginning | Music Sales |
| Ravel | Bolero | Winners Galore, treble | Brass Wind |
| Traditional | The Setting Sun for Treble Recorder | Traditional Irish Music | Peacock Press |
| Cooper | Pacing Pony (unaccomp) | Animal Antics | Peacock Press |
| Trad Irish | The Minstrel Boy | Tunes for Fun | Universal Edition |
| da Costa | Study no.22 | Treble Studies Book 2 (da Costa & Adams) | Cramer |
| Franz Vesters | Andantino (18) | 150 Classical Studies for Alto Recorder | Universal Edition |
| Franz Vesters | Moderato (19) | 150 Classical Studies for Alto Recorder | Universal Edition |

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 13](#)

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 11](#) [Treble Page 10](#)

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. Only one version of minors required. 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.

Scales ♩=56 Arpeggios ♩=80

C major scale (one octave down to dominant resolving onto tonic)



G major scale 12th



G harmonic minor scale (only 1 version harmonic or melodic required)



G melodic minor scale



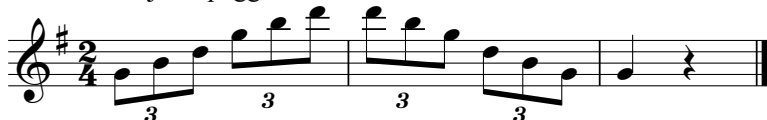
Bb Pentatonic (1 octave)



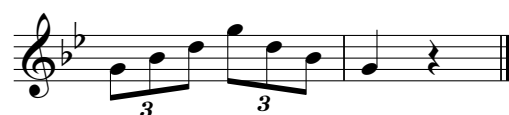
C major arpeggio



G major arpeggio 12th



G minor arpeggio



Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. Only one version of minors required. 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.

Scales ♩=56 Arpeggios ♩=80

G major scale (one octave down to dominant resolving onto tonic)



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.

Scales ♩=56 Arpeggios ♩=80

C major scale (one octave down to dominant resolving onto tonic)



C major scale with rhythmic pattern



G major scale 12th



G major scale with rhythmic pattern



G harmonic minor scale (only 1 version harmonic or melodic required)



G melodic minor scale



Bb Pentatonic (1 octave)



C major arpeggio



G major arpeggio 12th



G minor arpeggio



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. All tempi given are minimum speeds.

Scales ♩=56 Arpeggios ♩=80

G major scale (one octave down to dominant resolving onto tonic)



G major scale with rhythmic pattern



D major scale 12th



D major scale with rhythmic pattern



D harmonic minor scale (only 1 version harmonic or melodic required)



D melodic minor scale



F Pentatonic (1 octave)



G major arpeggio



D major arpeggio 12th



D minor arpeggio



Technical Exercises

Grade 2

♩ = 130 Exercise 1 - accurate slurs & staccato

Exercise 1, measures 1-4. The music is in treble clef, key of D major (one sharp), and 4/4 time. It consists of eighth-note patterns with slurs and staccato markings. Measure 1: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Measure 2: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Measure 3: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Measure 4: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.

♩ = 100 Exercise 2 - octave leaps

Exercise 2, measures 1-4. The music is in treble clef, key of B-flat major (two flats), and 4/4 time. It consists of quarter-note patterns with octave leaps. Measure 1: B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3. Measure 2: B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3. Measure 3: B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3. Measure 4: B3, C4, D4, E4, F4, G4, F4, E4, D4, C4, B3.

Technical Exercises

Grade 2

$\text{♩} = 130$ Exercise 1 - accurate slurs & staccato

$\text{♩} = 100$ Exercise 2 - octave leaps

Pass The Parcel

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 (Candidate)

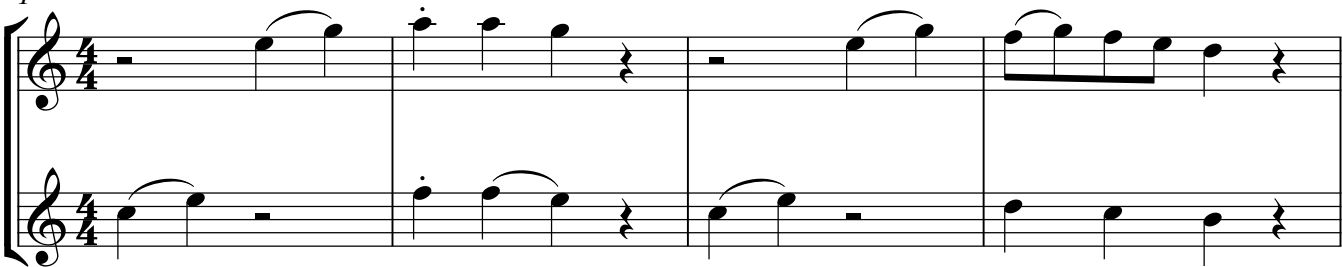
2

1

Moderato - bouncy

Jane Finch

Re.

The first system of musical notation for 'Pass The Parcel' is in 4/4 time. It consists of two staves, both labeled 'Re.' on the left. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 'bouncy' style with eighth and quarter notes, often beamed together. The first measure of the top staff has a whole rest, while the bottom staff has a quarter note. The piece is marked with a '1' at the beginning.

5

Re.

The second system of musical notation for 'Pass The Parcel' continues from the first system. It consists of two staves, both labeled 'Re.' on the left. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a treble clef and a key signature of one sharp (F#). The music continues with eighth and quarter notes, often beamed together. The piece is marked with a '5' at the beginning of the system.

Pass The Parcel

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 (Candidate)

2

1

Moderato - bouncy

Jane Finch

Musical score for 'Pass The Parcel' (Candidate 1). The score is for two recorders (Re.) in 4/4 time, key of D major. The tempo is Moderato - bouncy. The score consists of 4 measures. The first measure has a whole rest for the top recorder and a half note D4 for the bottom recorder. The second measure has a half note E4 for the top recorder and a half note D4 for the bottom recorder. The third measure has a half note F#4 for the top recorder and a half note E4 for the bottom recorder. The fourth measure has a half note G4 for the top recorder and a half note F#4 for the bottom recorder.

5

Musical score for 'Pass The Parcel' (Candidate 2). The score is for two recorders (Re.) in 4/4 time, key of D major. The score consists of 4 measures. The first measure has a half note D4 for the top recorder and a half note D4 for the bottom recorder. The second measure has a half note E4 for the top recorder and a half note D4 for the bottom recorder. The third measure has a half note F#4 for the top recorder and a half note E4 for the bottom recorder. The fourth measure has a half note G4 for the top recorder and a half note F#4 for the bottom recorder.

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

♩ = 90

candidate

metronome

2

♩ = 76

3

♩ = 104

4

♩ = 126

5

♩ = 80

6

♩ = 110

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.

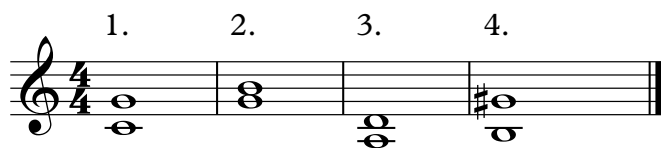
Only the teacher should have this sheet in front of them during the exam.

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 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

Treble Clef



Bass Clef



Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.



2.



3.



4.



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.

Treble Clef

1.



2.



3.



Bass Clef

1.



2.



3.



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.