

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			
Purcell	Rondo from the Fairy Queen	Baroque Recorder Anthology 2 or Second Set of Theatre Tunes	Schott
Telemann	Presto (16)	Baroque Recorder Anthology 2	Schott
Purcell	Hornpipe (12)	Second Set of Theatre Tunes	Schott
Bach	Minuet in G	Recorder Players Collection 5	Kevin Mayhew
Mozart	Allegretto	Recorder Players Collection 5	Kevin Mayhew
Tchaikovsky	Dance of the Sugar Plum Fairy	Winner Scores All	Brass Wind
Arlen	Over the Rainbow	Winner Scores All	Brass Wind
Watts	Shiny Shoe Shimmy	Fresh Air	Kevin Mayhew
Haughton	Celtic Dance	Fun Club Descant, grades 2-3	Kevin Mayhew
Haughton	Seven Seas Hornpipe	Fun Club Descant, grades 2-3	Kevin Mayhew
Bennett	Moody Judy	First Repertoire for Descant (Adams)	Faber Music
Norman	James Bond Theme	Easy Winners	Brass Wind
Grieg	In the Hall of the Mountain King	Easy Winners	Brass Wind
Russell- Smith	Warm and Cosy	Easy Blue Recorder	Universal Edition
Russell- Smith	Take it Easy	Easy Blue Recorder	Universal Edition
Purcell	Rondo from the Fairy Queen	Baroque Recorder Anthology 2 or Second Set of Theatre Tunes	Schott
Handel	He Shall Feed his Flock	Winner Scores All	Brass Wind
Bart	Oom Pah Pah	Winner Scores All	Brass Wind
Handel	Bouree, Royal Fireworks	Winner Scores All	Brass Wind
Watts	Study in Orange	Fresh Air	Kevin Mayhew
Watts	Study in Pink	Fresh Air	Kevin Mayhew
Playford	The new Round O	Play Country Dances	Faber Music
Playford	The Cuckoo	Play Country Dances	Faber Music
Playford	Well's Humour	Play Country Dances	Faber Music
Cooper	Cheeky Sparrow	The Woodpecker and Friends	Kirklees Music
Winters	Lick that Tonguing	Lucky Thirteen, Studies for Descant	Peacock Press

MTB Grade 3 Recorder

Composer/Artist	Title	Book/Cat. Ref	Publisher
Treble Pieces			
Anon	The King's Mistress	First Repertoire Pieces Treble Recorder	Boosey & Hawkes
Vivaldi	Winter	Amazing Solos Treble book	Boosey & Hawkes
Hotteterre	Air	Baroque Recorder Anthology 3	Schott
Bach	Menuet	Pieces from B minor Suite BWV 1067 or The Seven Dances of BWV 1067	Moeck Peacock Press
Schickhardt	Air	Concert Repertoire for Recorder	Faber Music
Schumann	Romance	Easy Winners Treble Solo Book	Brass Wind
Lionel	Consider Yourself	Easy Winners Treble Solo Book	Brass Wind
Bart	In the Hall of the Mountain King	Easy Winners Treble Solo Book	Brass Wind
Grieg Norman	James Bond Theme	Easy Winners Treble Solo Book	Brass Wind
Carr	Harlequin on the Beach	Duncan & Pauls Shopping List	Sunshine
Ory	Muskrat Ramble	Amazing Solos, Treble	Boosey & Hawkes
Haughton	Celtic Dance	Fun Club treble Grade 2-3	Kevin Mayhew
Haughton	Seven Seas Hornpipe	Fun Club treble Grade 2-3	Kevin Mayhew
Gossec	Tambourin	Easy Winners Treble Solo Book	Brass Wind
Traditional	Banish Misfortune	Traditional Irish Music for Treble Recorder	Peacock Press
Traditional	Drowsy Maggie	Traditional Irish Music for Treble Recorder	Peacock Press
Köhler	Allegro Moderato (21)	150 Classical Studies Edition for alto recorder	Universal
Soussmann	Allegretto (32)	150 Classical Studies Edition for alto recorder	Universal
Cooper	Hopping Rabbit	Animal Antics	Peacock Press
Adams	Study No.29 Pentatonic study	Treble Studies Book 2 (da Costa & Adams)	Cramer
Playford	Study No.30 Mr Isaac's Maggot	Treble Studies Book 2 (da Costa & Adams)	Cramer
Razaf/ Garland	In the Mood	Winners Galore, Treble	Brass Wind

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 9](#) [Treble Page 8](#)

PLUS

Scales from Memory:

Perform the descant or treble scales from memory exercises 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 9](#) [Treble Page 8](#)

PLUS

Alternative to Scales from Memory:

Perform the descant or treble alternative to scales from memory exercises 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

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

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

♩=66

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



C melodic minor scale

[illegible]

2. Interval minor scale

♩=33

C chromatic scale

♩=92

[illegible]

Example 10: Musical notation for the first part of the exercise, showing a treble clef, key signature of two flats, and a melody with eighth notes and rests.

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios 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.

♩=66
Bb major scale (one octave down to dominant resolving onto tonic)



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



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



G melodic minor scale



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



A melodic minor scale



♩=33
G chromatic scale



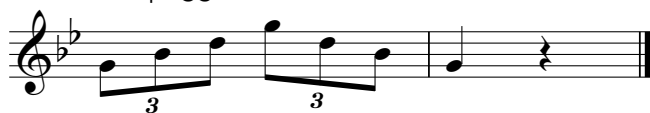
♩=92
Bb major Arpeggio



A major Arpeggio



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 *all* the following. All tempi given are minimum speeds.

♩=66

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



E♭ major scale with rhythmic pattern



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



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



C melodic minor scale



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



D melodic minor scale



♩=33

C chromatic scale



♩=92

E♭ major arpeggio



C minor arpeggio



D major arpeggio



D 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.

♩=66

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



Bb major scale with rhythmic pattern



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



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



G melodic minor scale



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



A melodic minor scale



♩=33

G chromatic scale



♩=92

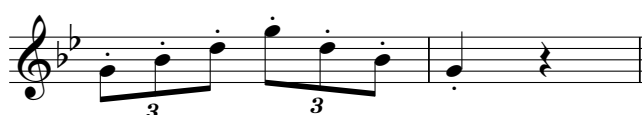
Bb major arpeggio



A major arpeggio



G minor arpeggio



A minor arpeggio



Technical Exercises

♩ = 96 Exercise 1 - dynamics solutions using articulations

Exercise 1 is written for Treble Recorder in 4/4 time, key of B-flat major (two flats). It consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and features eighth-note patterns. The second staff begins with a forte (*f*) dynamic, marked *(legato)*, and includes a crescendo leading to a piano (*p*) dynamic. The exercise concludes with a decrescendo and a final note.

♩ = 70 Exercise 2 - chromatic passages

Exercise 2 is written for Treble Recorder in 4/4 time, key of B-flat major (two flats). It consists of a single staff featuring rapid chromatic passages, primarily using sixteenth and thirty-second notes. The tempo is marked as ♩ = 70.

Technical Exercises

♩ = 96 Exercise 1 - dynamics solutions using articulations

Exercise 1 is written for a recorder in B-flat major (two flats) and 4/4 time. It consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and a crescendo hairpin, followed by a piano (*p*) dynamic and a decrescendo hairpin. The second staff begins with a forte (*f*) dynamic marked as *(legato)* and a decrescendo hairpin, followed by a piano (*p*) dynamic and a crescendo hairpin. The piece concludes with a double bar line.

♩ = 70 Exercise 2 - chromatic passages

Exercise 2 is written for a recorder in B-flat major (two flats) and 4/4 time. It consists of a single staff featuring a continuous chromatic scale. The scale starts on G4, descends chromatically to B-flat3, and then ascends chromatically back to G4. The tempo is marked as ♩ = 70. The piece concludes with a double bar line.

1 (Candidate)

2

Over To You

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 Bouncy Jane Finch

Re. 1 *mf*

Re. 1 *mf*

Re. 5 *mp*

Re. 5 *mp*

Re. 9 *f*

Re. 9 *f*

Re. 13 *p*

Re. 13 *p*

subito *p*

sub *p*

1 (Candidate)

2

Over To You

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 Bouncy Jane Finch

Re. *mf*

Re. *mf*

Re. *mp*

Re. *mp*

Re. *f*

Re. *f*

Re. *p*

Re. *p*

subito p

sub p

Reading Skills

[Click here to find the MTB Reading Skills recordings](#)

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. $\text{♩} = 74$

candidate

metronome

2. $\text{♩} = 78$

3. $\text{♩} = 104$

4. $\text{♩} = 70$

5. $\text{♩} = 110$

6. $\text{♩} = 90$

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.

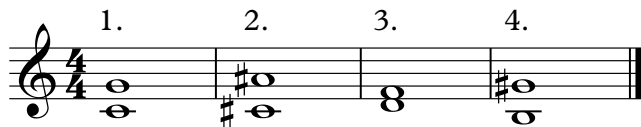
For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

I shall play a 2 note chord, and then you shall sing back both the upper and lower notes.

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

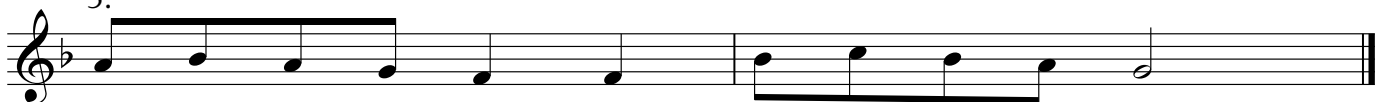
1.



2.



3.



Bass Clef

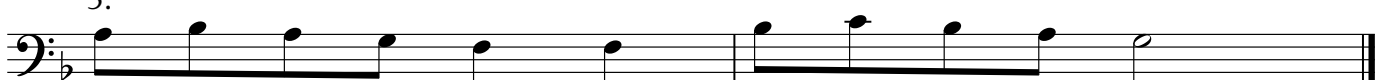
1.



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.