

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			
Aubert	Le Moulinet I & II	Baroque Recorder Anthology 2	Schott
d'Hervelois	Muzette (19)	Baroque Recorder Anthology 2	Schott
Warlock	Basse Danse, Capriol Suite	Amazing Solos Descant book	Boosey & Hawkes
Purcell	Hornpipe (8)	Second Set of Theatre Tunes	Schott
Telemann	Rigaudon and Menuet	Recorder Player's Collection 5	Kevin Mayhew
Purcell	The Triumphant Dance	Recorder Player's Collection 5	Kevin Mayhew
Händel	Aria from the Water Music	Recorder Player's Collection 5	Kevin Mayhew
Schubert	Ballet music from Rosamunde	Recorder Player's Collection 5	Kevin Mayhew
Bach	Air on the G String	Winner Scores All	Brass Wind
Joplin	The Strenuous Life	Winner Scores All	Brass Wind
Watts	When Paddy met Bella	Razzamajazz Repertoire	Kevin Mayhew
Hodges	Spruce and Juice (low version)	Sax Originals	Dolce
Russell-Smith	Ragtime Razzle	Jazzy Recorder 1	Universal Edition
Russell-Smith	Lumpy Custard Blues	Easy Blue Recorder	Universal Edition
Winters	Fairground Riddles	Lucky Thirteen, Studies for Descant	Peacock Press
Watts	Coffee Bean Carnival!	First Repertoire for Descant (Adams)	Faber Music
Hinke	Study 24	50 Graded Studies	Faber Music
Adams	Fred's Frolic	50 Graded Studies	Faber Music
Harris	34, A Littlemore, A Littleless	50 Graded Studies	Faber Music
Krämer	Study 30	40 Fortschreitende Übungsstücke 1	Moeck
Krämer	Study 32	40 Fortschreitende Übungsstücke 1	Moeck

MTB Grade 4 Recorder

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Treble Pieces			
Händel	Adagio & Presto	First Repertoire pieces, Treble Recorder	Boosey & Hawkes
Loeillet	Largo	First Repertoire pieces, Treble Recorder	Boosey & Hawkes
Beethoven	Capriccio	Concert Repertoire for Recorder	Faber Music
Bach/ Robinson	Suite No.2: Rondeau	Bach Suite 2, the Seven Dances of BWV 1067	Peacock Press
Bach	Air on the G String	Winner Scores All, Treble	Brass Wind
Joplin	The Strenuous Life	Winner Scores All, Treble	Brass Wind
Bizet	Seguidilla, Carmen	Amazing Solos, Treble	Boosey & Hawkes
Warlock	Basse Danse, Capriol Suite	Amazing Solos, Treble	Boosey & Hawkes
Hodges	Spruce and Juice (high version)	Sax Originals	Dolce
Joplin	The Entertainer	Winners Galore	Brass Wind
Fortin	Alla Danza	Jolly Joker	Doblinger
Fortin	Jolly Joker	Jolly Joker	Doblinger
Traditional	Dingle Regatta	Traditional Irish Music for Treble Recorder	Peacock Press
Traditional	The Maid of the Spinning Wheel	Traditional Irish Music for Treble Recorder	Peacock Press
Soussmann	Andante (40)	150 Classical Studies for Alto Recorder	Universal Edition
Soussmann	Allegro Moderato (41)	150 Classical Studies for Alto Recorder	Universal Edition
Gariboldi	Allegretto Grazioso (100)	150 Classical Studies for Alto Recorder	Universal Edition
Traditional	Sailor's Hornpipe	Tunes for Fun	Universal Edition
Tulou	Study No.36	Treble Studies Book 2 (da Costa & Adams)	Cramer
Soussmann	Study No.37 Rondo	Traditional Irish Music for Treble Recorder	Peacock Press

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

[Page 4 for Descant](#) [Page 5 for Treble](#)

PLUS

Scales from Memory:

Perform the descant or treble scales from memory required for this grade

[Page 7 for Descant](#) [Page 6 for Treble](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 4 for Descant](#) [Page 5 for Treble](#)

PLUS

Alternative to Scales from Memory:

Perform the descant or treble alternative to scales from memory required for this grade

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

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

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

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

Technical Exercises

♩. = 96 Exercise 1 - confident high notes



♩ = 60 Exercise 2 - broken chords

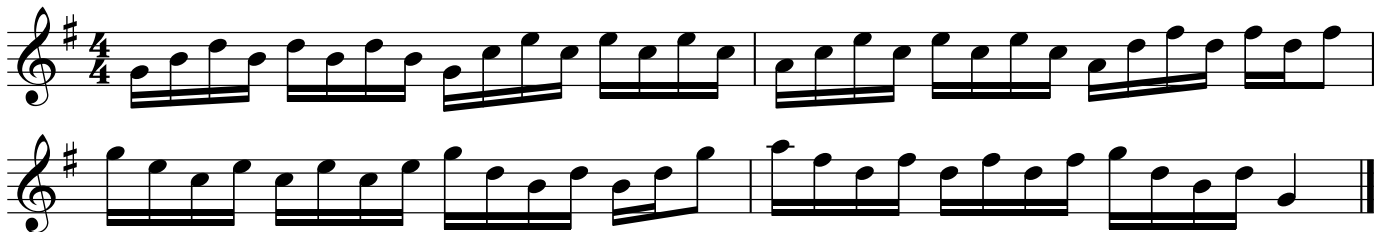


Technical Exercises

♩. = 96 Exercise 1 - confident high notes



♩ = 60 Exercise 2 - broken chords



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.

♩=72

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



A major scale 12th



Ab major scale 12th



F harmonic minor scale - 12th (only 1 version harmonic or melodic required)



F melodic minor scale - 12th



♩=36

G Chromatic - 12th



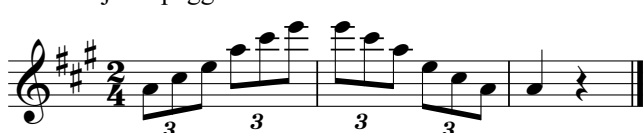
♩=50

Dominant 7th in C

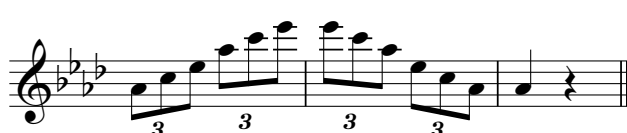


♩=100

A major arpeggio - 12th



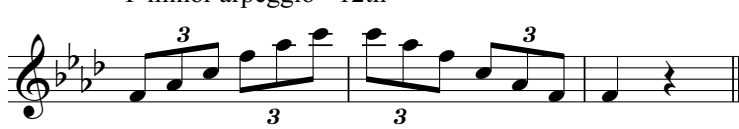
Ab major arpeggio - 12th



Bb major arpeggio - down to dominant



F minor arpeggio - 12th



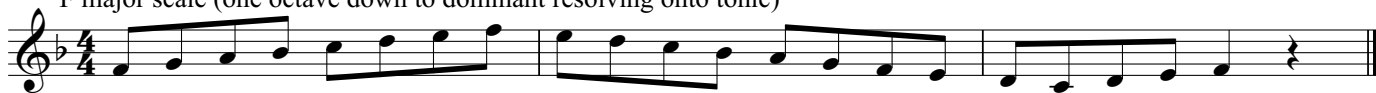
Scales & Arpeggios from Memory

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.

♩=72

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



E major scale 12th



Eb major scale 12th



C harmonic minor scale - 12th (only 1 version harmonic or melodic required)



C melodic minor scale - 12th



♩=36

D Chromatic - 12th



♩=50

Dominant 7th in G



♩=100

E major arpeggio - 12th



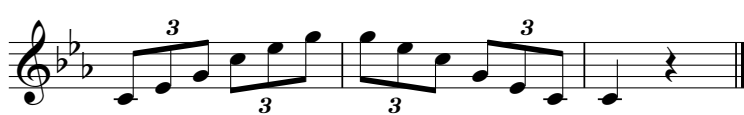
Eb major arpeggio - 12th



F major arpeggio - down to dominant



C minor arpeggio - 12th



♩=72

A major scale 12th



The musical notation shows a treble clef and a key signature of three sharps (F#, C#, G#). The scale is written across 12 frets, with a long horizontal line indicating the 12th fret. The notes are: A (1st fret), B (2nd fret), C# (3rd fret), D (4th fret), E (5th fret), F# (6th fret), G# (7th fret), A (8th fret), B (9th fret), C# (10th fret), D (11th fret), and E (12th fret). The scale is marked with a double bar line at the end.

Ab major scale 12th

The image shows a single staff of music with a treble clef and a key signature of three flats (Bb, Eb, Ab). The scale is written in a single line, starting on Ab (4th line) and ending on Ab (4th line). The notes are: Ab (4th line), Bb (4th space), C (5th line), Db (5th space), Eb (5th space), F (5th space), G (5th space), Ab (5th space), Bb (5th space), C (5th space), Db (5th space), and Eb (5th space). The notes are connected by a continuous line, indicating a scale. The final note is a double bar line.

[illegible]

♩=36

G Chromatic - 12th

♩=50

♪=100

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.

♩=72

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



E major scale 12th



Eb major scale 12th



Eb major scale with rhythmic pattern



C harmonic minor scale - 12th (only 1 version harmonic or melodic required)



C melodic minor scale - 12th



♩=36

D Chromatic - 12th



♩=50

Dominant 7th in G



♩=100

E major arpeggio - 12th



Eb major arpeggio - 12th



F major arpeggio - down to dominant



C minor arpeggio - 12th



1 (Candidate)

2

Round The Bend

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 Energetically Jane Finch

Re. *mf*

Re. *mf*

Re. *p*

Re. *p*

Re. *mf*

Re. *mf*

Re. *mp*

Re. *mp*

Re. *mf*

Re. *p*

Re. *mf*

Re. *p*

1 (Candidate)

2

Round The Bend

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 Energetically Jane Finch

The musical score for 'Round The Bend' is written for two Treble G clef staves in 4/4 time. It begins with a first ending bracket over measures 1-4, marked '1 Energetically'. The key signature has one sharp (F#). The score is divided into five systems, each starting with a measure number: 1, 5, 9, 13, and 17. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The piece concludes with a double bar line at measure 20.

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

$\text{♩} = 106$
candidate

metronome

2

$\text{♩} = 90$

3

$\text{♩} = 120$

4

$\text{♩} = 78$

5

$\text{♩} = 110$

6

$\text{♩} = 84$

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 3 note chord, and then you shall sing back both the highest and lowest notes.

We shall do this with 4 different chords.

Treble Clef



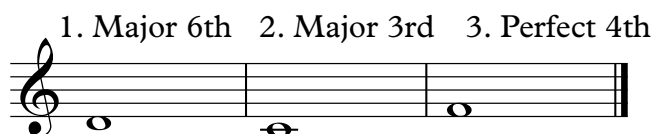
Bass Clef



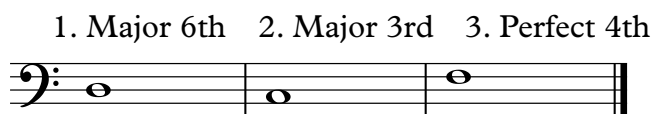
Test 2 - Intervals.

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

Treble Clef



Bass Clef



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.

Before each, I will indicate the pulse.

Treble Clef



Bass Clef



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.