

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)
Candidates should select contrasting pieces from both descant and treble lists
(two treble and one descant, or two descant and one 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
Descant Recorder Pieces			
Schop	Lachrime Pavaen (Tenor)	Lachrime Pavaen	Moeck 1128
Fontana	Sonata Prima	Sechs Sonaten	Moeck 2109
J.S. Bach	Sonata in C BWV 1028 1 st and 2 nd Movt: Adagio & Allegro	N/A	Peacock Press
Baston	Concerto no.2 2 nd and 3 rd Movt: Adagio & Presto	N/A	Schott
Bullard	Fish and Chips	Recipes	Forsyth
Turner	Hornpipe	Four Diversions	Forsyth FTJ01
Turner	Toccatina	Serenade	Moeck 723/724
Dubery	Sonatina: Allegretto Amabile	N/A	Peacock Press
Van Eyck	Pavaen Lachrymae	Der Fluyten Lust-hof Vol 1	Amadeus
Van Eyck	Boffons	Der Fluyten Lust-hof Vol 3	Amadeus
Krähmer	Study 40	40 Forkshreitende Übungsstücke	Moeck
Herberle	Allegro Molto a la Menuetto	Sonate Brillante	Carus-Verlag
Herberle	Andante con Variazioni (including variations 1-4)	Sonate	Moeck 1119
Davis	Study 1	15 Studies for Descant	Schott
Haverkate	Swinging Waltz	12 Advanced Studies 1	Broekmans
Linde	Linien und Ornamente (Tenor)	Basel Recorder Book	Schott

MTB Grade 7 Recorder

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Treble Pieces			
Sammartini	Sonata in B flat major 2 nd and 3 rd Movt: Adagio and Allegro	N/A	Peacock Press
Händel	Sonata in A minor, 1 st & 4 th Movt: Larghetto & Allegro	Händel Complete Sonatas	Faber
Barsanti	Adagio + Allegro (G min)	Baroque Recorder Anthology 4	Schott
Telemann	Concerto di Camera in G min TWV 43 1 st Movt: Allegro	N/A	Peacock Press
Bowen	Sonatina Op.121: Moderato e Semplice	N/A	Emerson
Staeps	Sonata in E flat 1 st Movt: Ruhig Bewegt	N/A	Universal Edition
Braun	Lamenterole and Aria	The Solo Recorder 1	Peacock Press
Telemann	A tempo Giusto: Fantasia 10	The Solo Recorder 1	Peacock Press
Telemann	Adagio and Allegro: Fantasia 2 (p25)	The Solo Recorder 1	Peacock Press
Anon	Study 15 Largo and Double	Treble Studies Book 2	Cramer
Boismortier	Study 28 Les Charites	Treble Studies Book 2	Cramer
Bousquet	Mouvement de Valse, 7	36 Etudes vol 1	Moeck
Ball	7 Study in C minor	12 Studies for Treble	Peacock Press
Addison	Spring Dances No.III	Pieces for Solo Recorder 3	Forsyth
Cooper	Study 1	Ten Advanced Studies	Peacock Press
Cooper	Study 3	Ten Advanced Studies	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 8](#)

PLUS

Scales from Memory:

Perform the scales from memory required for this grade from the sheet

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

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 8](#)

PLUS

Alternative to Scales from Memory:

Perform the alternative to scales from memory required for this grade from the sheet

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

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 13](#)

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

[Page 13](#)

PLUS

Duet:

Perform the duet for this grade

[Descant Page 9](#) [Treble Page 11](#)

Please go to [page 16](#) to find syllabus guidance

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.

♩=108

G major scale - 12th



** Ab major scale - 12th



Db major scale - 1 octave (down to dominant, resolve onto tonic)



F harmonic minor scale - 2 octaves



** F# melodic minor scale - 12th



** B melodic minor scale - 1 octave (down to dominant, resolve onto tonic)



** G major thirds - 12th



♩=54

** G# chromatic scale - 12th

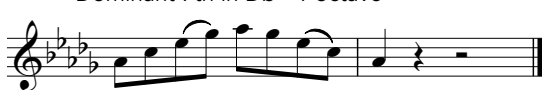


♩=99

Dominant 7th in Bb - 2 octaves



** Dominant 7th in Db - 1 octave



** G diminished 7th - 2 octaves



♩=66

G major arpeggio - 12th



** Ab major arpeggio - 12th



Db major arpeggio - 1 octave



** F minor arpeggio - 2 octaves



F# minor arpeggio - 12th



B minor arpeggio - 1 octave



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.

♩=108

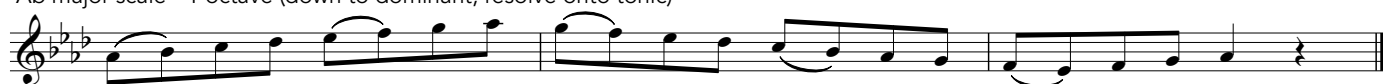
D major scale - 12th



** Eb major scale - 12th



Ab major scale - 1 octave (down to dominant, resolve onto tonic)



C harmonic minor scale - 2 octaves



** C# melodic minor scale - 12th



** F# melodic minor scale - 1 octave (down to dominant, resolve onto tonic)



** D major thirds - 12th



♩=54

** D# chromatic scale - 12th



♩=99

Dominant 7th in F - 2 octaves



** Dominant 7th in Eb - 1 octave



** D diminished 7th - 2 octaves



♩=66

D major arpeggio - 12th



** Eb major arpeggio - 12th



Ab major arpeggio - 1 octave



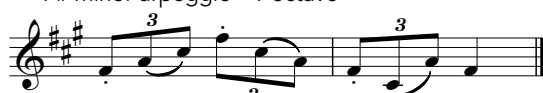
** C minor arpeggio - 2 octaves



C# minor arpeggio - 12th



F# minor arpeggio - 1 octave



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.

♩=108

G major scale - 12th



** Ab major scale -12th



Db major scale - 1 octave (down to dominant, resolve onto tonic)



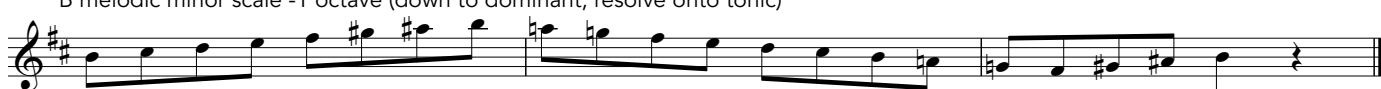
F harmonic minor scale - 2 octaves



** F# melodic minor scale - 12th



** B melodic minor scale -1 octave (down to dominant, resolve onto tonic)



** G major thirds - 12th



♩=54

** G# chromatic scale - 12th



♩=99

Dominant 7th in Bb - 2 octaves



** Dominant 7th in Db - 1 octave



** G diminished 7th - 2 octaves



♩=66

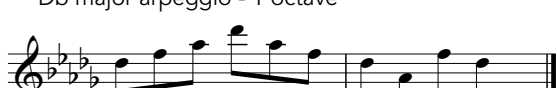
G major arpeggio - 12th



** Ab major arpeggio - 12th



Db major arpeggio - 1 octave



** F minor arpeggio - 2 octaves



F# minor arpeggio - 12th



B minor arpeggio - 1 octave



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.

♩=108

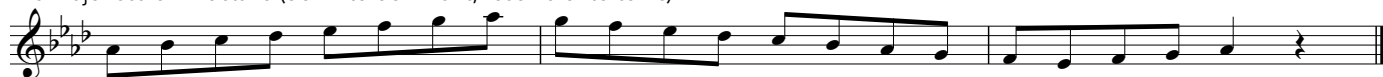
D major scale - 12th



** Eb major scale - 12th



Ab major scale - 1 octave (down to dominant, resolve onto tonic)



C harmonic minor scale - 2 octaves



** C# melodic minor scale - 12th



** F# melodic minor scale - 1 octave (down to dominant, resolve onto tonic)



** D major thirds - 12th



♩=54

** D# chromatic scale - 12th



♩=99

Dominant 7th in F - 2 octaves



** Dominant 7th in Ab - 1 octave



** D diminished 7th - 2 octaves



♩=66

D major arpeggio - 12th



** Eb major arpeggio - 12th



Ab major arpeggio - 1 octave



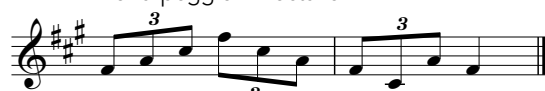
** C minor arpeggio - 2 octaves



C# minor arpeggio - 12th



F# minor arpeggio - 1 octave



Technical Exercises

(Exercise 1 should be played on descant and exercise 2 on treble recorder)

Exercise 1 **Descant:** Interval Practise

$\text{♩} = 46$

The first staff contains two measures of eighth notes, followed by a half note, and then two measures of eighth notes. The second staff contains two measures of eighth notes, followed by a half note, and then two measures of eighth notes. The third staff contains two measures of eighth notes, followed by a half note, and then two measures of eighth notes.

Exercise 2 **Treble:** Chromatic Exercise

$\text{♩} = 90$

The first staff contains two measures of eighth notes, followed by a half note, and then two measures of eighth notes. The second staff contains two measures of eighth notes, followed by a half note, and then two measures of eighth notes. The third staff contains two measures of eighth notes, followed by a half note, and then two measures of eighth notes. The fourth staff contains two measures of eighth notes, followed by a half note, and then two measures of eighth notes.

Duet Selection

1 (Candidate)

Select one of the following duets

2

Putting On The Glitz

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.

With pizzazz! Jane Finch

Re. 1 *mf* *p*

Re. 2 *mf* *p*

Re. 5 *mf*

Re. 9 *f* *mf* *mp*

Re. 13 *f*

Descant Recorder Grade Seven

17

Re.

Re.

21

Re.

Re.

f

mf

25

Re.

Re.

mp

mp

29

Re.

Re.

p

f

Duet Selection

Select one of the following duets

1 (Candidate)

2

Putting On The Glitz

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.

With pizzazz! Jane Finch

Re. *mf* *p*

Re. *mf* *p*

Re. *mf*

Re. *mf*

Re. *f* *mf* *mp*

Re. *f* *mf* *mp*

Re. *f*

Re. *f*

Treble Recorder Grade Seven

17

Re.

Re.

21

Re.

Re.

25

Re.

Re.

29

Re.

Re.

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

♩ = 140

candidate

metronome

2

♩ = 120

3

♩ = 104

Recorder Grade Seven

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The melody is written on the top staff and the accompaniment on the bottom staff. The melody features several triplet markings (indicated by a '3' over a bracket) and a final double bar line. The accompaniment consists of a steady eighth-note pattern.

[illegible]

A musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the melody, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, then a triplet of eighth notes G4-A4-Bb4. This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note Bb3. The bottom staff is for the accompaniment, starting with a bass clef and a key signature of one flat. It begins with a quarter note G3, followed by a quarter note A3, then a quarter note Bb3. The accompaniment continues with a quarter note G3, a quarter note F3, and a quarter note E3. The score is divided into two measures by a vertical bar line. The first measure contains the first six notes of the melody and the first six notes of the accompaniment. The second measure contains the last six notes of the melody and the last six notes of the accompaniment. The score ends with a double bar line.

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.

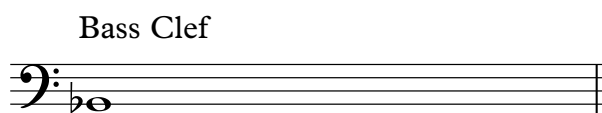
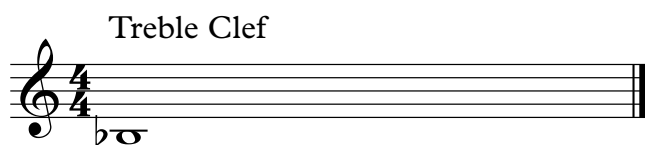
Only the teacher should have this sheet in front of them during the exam.

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

Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

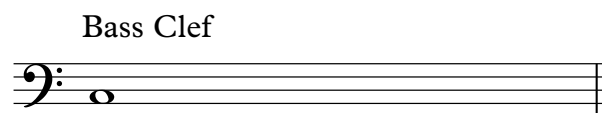
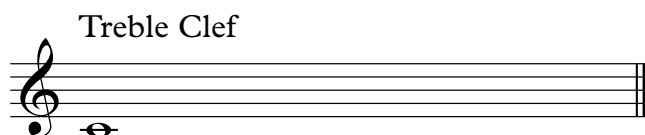
We shall do this for 4 chords.



Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



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.