

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/ Buy Here
Descant Recorder Pieces			
Fontana	Sonata Secunda	Sechs Sonaten	Moeck 2109
J.S. Bach	3 rd & 4 th Movts: Andante & Allegro	Sonata in C BWV1028	Peacock Press
Sammartini	1 st Movt: Allegro	Concerto in F major	Schott
Hedges	Allegro Vivace	Three Concert Miniatures	Peacock Press
Davis	Time Out of Mind (tenor)	Time Out of Mind	Peacock Press
Golland	Bossa Nova	New World Dances	Forsyth
Rose	The Kid from Venezuela	The Kid from Venezuela	Universal Edition
Van Eyck	Amarilli mia Bella	Der Fluyten Lust-hof 1	Amadeus
Van Eyck	Engels Nachtegaeltje also as: Den Nachtegal	Repertoire 2a, Der Fluyten Lust-hof 3	Editio Musica Budapest, Amadeus
Herberle	1 st Movt: Allegro	Sonate	Moeck 1119
Herberle	1 st Movt: Adagio	Sonate Brillante	Carus Verlag
Davis	Study 9	15 Studies for Descant	Schott 12432
Haverkate	Turkish Dance 10	12 Advanced Studies 2	Broekmans
Haverkate	Adagio Recitativo 11	12 Advanced Studies 2	Broekmans
Zahnhausen	Junicanari	Frühlingsmusik (Jahrexzeichen)	Möseler

MTB Grade 8 Recorder

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Treble Pieces			
Vivaldi	Concerto in A minor RV108 1 st Movt: Allegro	N/A	Peacock Press
Telemann	Sonata in C TWV 41:C5, 1 st Movt: Adagio-Allegro	Telemann Sonaten	Editio Musica Budapest
Telemann	Air L'Italien Suite in A minor, Largo & Allegro	Baroque Recorder Anthology 4	Schott
J.S. Bach	Sonata in A minor BWV1020 1 st Movt: Allegro	N/A	Peters N4111
Marcello	Ciaccona Sonata 12 in F	Baroque Recorder Anthology 4	Schott
Boismortier	Sonata in G minor Op.44 no.4 3 rd & 4 th Movts: Aria & Allegro	N/A	Barenreiter
Wassenaer	Grave +Allegro (Sonata Prima)	Baroque Recorder Anthology 4	Schott
Berkeley	Sonatina Op.13 1 st Movt: Moderato	N/A	Schott
Jacob	1 st Movt: Allegro	Sonatina	Studio Music
Bowen	Sonatina Op.121 Andante Tranquillo	N/A	Emerson
Johnson Manning	Fancy + Humoresque	Sonatina	Peacock Press
Hedges	Molto Vivace (sopranino)	Three Concert Miniatures	Peacock Press
Blackford	Alla Jig (sopr, desc, treble)	Sonata Alla Danza	Peacock Press
Braun/Quantz	Allemanda (p9)	The Solo Recorder 1	Peacock Press
Telemann	Largo+ Vivace: Fantasia 3	The Solo Recorder 1	Peacock Press
Telemann	Largo + Spirituoso: Fantasia 8 (p44)	The Solo Recorder 1	Peacock Press
J.S. Bach	Bourée Angloise (p89)	The Solo Recorder 1	Peacock Press
Bousquet	Allegro Moderato 3	36 Etudes Vol 1	Moeck
Beck	Hornpipe	Sonata	Peacock Press
Ball	Study 8 Alternative Fingerings	12 Studies for Treble	Peacock Press
Thorn	Chocolate Bulbul 2 nd Movt	Chocolate Bulbul	Orpheus Music
Bullard	John's Jig (play on treble)	John's Jig	Peacock Press
Cooper	Study 5	Ten Advanced Studies	Peacock Press
Langley	Jig (5 Shakespeare Dances)	Pieces for Solo Recorder 3	Forsyth

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

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 7](#) [Treble 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 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 9](#) [Treble 11](#)

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

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.

♩=120

** Eb major scale - 2 octaves



Db major scale - 12th



B major scale - 1 octave down to dominant, resolve onto the tonic



F minor harmonic - 12th



** Eb minor melodic - 12th



** Bb minor harmonic - 1 octave down to dominant, resolve onto the tonic



♩=60

** C chromatic scale - 12th



** F major scale in thirds - 12th



♩=114

** Diminished 7th on Eb - 2 octaves



D pentatonic scale - 2 octaves



** Dominant 7th in G - 2 octaves



Dominant 7th in Bb - 12th



♩=76

Eb major arpeggio - 2 octaves



** Db major arpeggio - 12th



B major arpeggio - 1 octave



F minor arpeggio - 12th



** Eb minor arpeggio - 12th



Bb minor arpeggio - 12th



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.

♩=120

** Ab major scale - 2 octaves



F# major scale - 12th



E major scale - 1 octave down to dominant, resolve onto the tonic



Bb minor harmonic - 12th



** G# minor melodic - 12th



** Eb minor harmonic - 1 octave down to dominant, resolve onto the tonic



♩=60

** F chromatic scale - 12th



** Bb major scale in thirds - 12th



♩=114

** Diminished 7th on Ab - 2 octaves



G pentatonic scale - 2 octaves



** Dominant 7th in C - 2 octaves



Dominant 7th in Eb - 12th



♩=76

Ab major arpeggio - 2 octaves



** F# major arpeggio - 12th



E major arpeggio - 1 octave



Bb minor arpeggio - 12th



** G# minor arpeggio - 12th



Eb minor arpeggio - 12th



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.

♩=120

** Ab major scale - 2 octaves



F# major scale - 12th



E major scale - 1 octave down to dominant, resolve onto the tonic



Bb minor harmonic - 12th



** G# minor melodic - 12th



** Eb minor harmonic - 1 octave down to dominant, resolve onto the tonic



♩=60

** F chromatic scale - 12th



** Bb major scale in thirds - 12th



♩=114

G pentatonic scale - 2 octaves



** Diminished 7th on Ab - 2 octaves



** Dominant 7th in C - 2 octaves



Dominant 7th in Eb - 12th



♩=76

Ab major arpeggio - 2 octaves



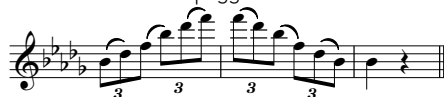
** F# major arpeggio - 12th



E major arpeggio - 1 octave



Bb minor arpeggio - 12th



** G# minor arpeggio - 12th



Eb minor arpeggio - 12th



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.

♩=120

** Eb major scale - 2 octaves



Db major scale - 12th



B major scale - 1 octave down to dominant, resolve onto the tonic



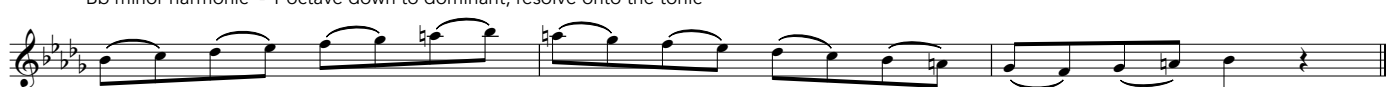
F minor harmonic - 12th



** Eb minor melodic - 12th



** Bb minor harmonic - 1 octave down to dominant, resolve onto the tonic



♩=60

** C chromatic scale - 12th



** F major scale in thirds - 12th



♩=114

** Diminished 7th on Eb - 2 octaves



D pentatonic scale - 2 octaves



** Dominant 7th in G - 2 octaves



Dominant 7th in Bb - 12th

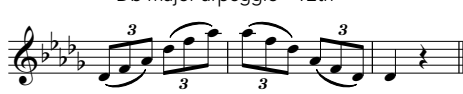


♩=76

Eb major arpeggio - 2 octaves



** Db major arpeggio - 12th



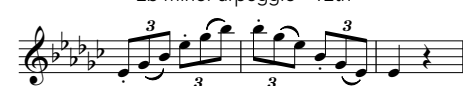
B major arpeggio - 1 octave



F minor arpeggio - 12th



** Eb minor arpeggio - 12th



Bb minor arpeggio - 12th



Technical Exercises

1. Treble: Alternative Fingerings

$\text{♩} = 86$

Alternative Fingerings (numbers in brackets are half-holed)

2. Treble: Extended Techniques

$\text{♩} = 66$

Explanation of techniques

Tremolo

Fluttertongue

Hum diamond notes

Labium vibrato with right hand - free vibrato tempi encouraged for expression

1 (Candidate)

Duet Selection

2

Select one of the following duets

Doppelganger

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.

Dramatico

Jane Finch

1

Re. *mf*

Re. *mf*

4

Re. *f* *sub p*

Re. *f* *sub p*

7

Re. *mf* *mp*

Re. *mf* *mp*

10

Re.

Re.

Descant Recorder Grade Eight

13

Re. *f* *p*

Re. *f* *p*

16

Re. *mf*

Re. *mf*

19

Re. *f*

Re. *f*

22

Re.

Re.

Duet Selection

Select one of the following duets

1 (Candidate)

2

Doppelganger

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.

Dramatico Jane Finch

Re. *mf*

Re. *mf*

Re. *f*

Re. *sub p*

Re. *mf*

Re. *mp*

Re. *mf*

Re. *mp*

13

Re. *f* *p*

Re. *f* *p*

16

Re. *mf*

Re. *mf*

19

Re. *f*

Re. *f*

22

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

$\text{♩} = 244$

candidate

metronome

2

$\text{♩} = 80$

3

$\text{♩} = 104$

Recorder Grade Eight

♩=200

4

Musical score for 'The Rose Tree'. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 7/8. The piano part features a steady eighth-note accompaniment. The vocal parts enter in the second measure with the melody.

A musical score for the song 'The Rose Tree'. It features two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The piano accompaniment is a simple, rhythmic pattern of eighth and quarter notes. The score is divided into four measures by vertical bar lines.

$\text{♩} = 90$

[illegible][illegible]
$$\mathcal{J} = 62$$

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 9/4 time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a half note A1. The second system also consists of two staves. The upper staff continues the melody from the first system, starting with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lower staff continues the bass line, starting with a half note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a half note A1. The score is labeled with a '6' in the left margin, indicating the sixth measure of the piece.

The first system of the musical score consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melody of eighth and quarter notes. The lower staff begins with a bass clef and a key signature of one flat (B-flat). It contains a bass line of quarter and eighth notes. The system is divided into three measures by vertical bar lines.

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 rest, followed by a series of eighth and sixteenth notes, and ends with a quarter rest. The bottom staff is for the accompaniment, starting with a bass clef and a key signature of one flat. It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a quarter rest. The score is written in a simple, clear style with black ink on a white background.

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 notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.

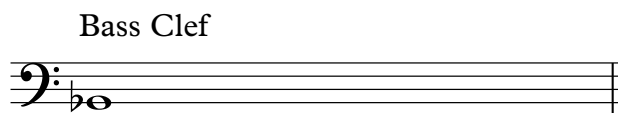
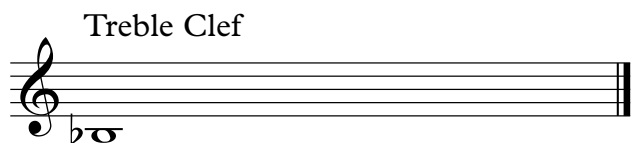
We shall do this for 4 chords.



Test 2 - Scales

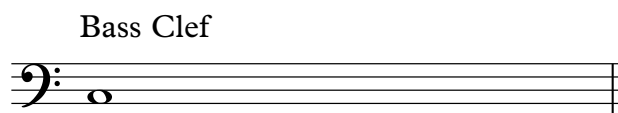
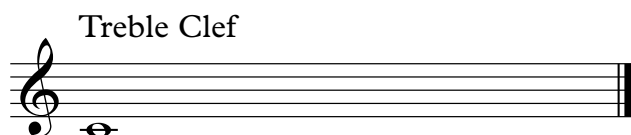
I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.



Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.



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.