MTB Grade 5
Flute

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

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
Bizet	Soldier's Chorus	Tomplay	tomplay.com
Delius	La Calinda	Tomplay	tomplay.com
Elgar	Chanson de matin	Tomplay	tomplay.com
Händel	Sonata in F Op.1 no. 11 2nd movt: Allegro	Tomplay or 11 Sonatas for Flute	tomplay.com or Barenreiter Urtext
Marcello	Sonata in F 2nd Movt: Allegro	Tomplay or Solos for flute (ed. Donald Peck)	tomplay.com or Carl Fischer
Telemann	Vivace	Sonata in F from Der Getreue Musikmeister	Barenreiter HM 6
Elton John	Can You Feel the Love Tonight inter	Tomplay	tomplay.com
Bennett/Richard Rodney	Summer Music 2nd Movt: Siesta	Summer Music	Novello
Fauré	Sicilienne	The Flautist's Collection Book 3	Kevin Mayhew
McDowall	Hornpipe	6 Pastiches	Pan Educational Music
Rutter	Chanson	Suite Antique	Oxford University Press
Abreu	Tico Tico	Play Latin for Flute	Faber
Ledbury	Boiling Point	Flute Salad (unaccompanied)	BrassWind
Mancini	Pink Panther	In the Pink: James Galway and Henry Mancini	Alfred

Tomplay pieces often include accompaniments and can be purchased individually using the link next to each piece or via a discounted subscription for MTB teachers/learners. To learn more about Tomplay and the subscription click here.

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MTB Grade 5
Flute

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Gumbley	Cream Tea Rag	Cool School (CD accompaniment only)	BrassWind
Hart	Boogie Express	Jazzed Up Too	BrassWind
Rae	Ringing the Changes	No.31 from 40 Modern Studies for Solo Flute	Universal Edition
McDowall	Music Hall	6 Pastiches	Pan Educational Music
Kershaw	Haunting Habanera	Let's Dance	Pan Educational Music
Lyons	Stage Struck	Compositions 1	Useful Music
Beethoven	Allegro Molto	Concert Repertoire for Flute (Adams/Morley)	Faber Music
C.P.E. Bach	Adagio	Concert Repertoire for Flute (Adams/Morley)	Faber Music
Bonet	La Partida	A First Latin-American Flute Album (ed. T Wye)	Novello & Co Ltd
Taffanel	Allegretto	Allegretto and Allegro	Hunt Edition HE13
Fauré	Piece	Fauré Flute Album	Novello & Co Ltd
Ledbury	Rock Blues	Flute Salad	Brass Wind Publications
Leplus	Allegro	The Flute Player's Companion Vol 1	Chester Music
Popp	Allegretto	No.86 from 125 Easy Classical Studies or no.47 from 76 Graded Studies	Universal Edition or Faber Music
Kohler	Allegro	No.3 from Progress in Flute Playing Op.33 or no.29 from 100 Classical studies	Chester Music or Universal Edition

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MTB Grade 5
Flute

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

PLUS

Scales from Memory:
Perform the scales from memory required for this grade from the sheet

Page 5

Technical Option 2

Technical Exercises:
Perform all the technical exercises required for this grade

Page 4

PLUS

Alternative to Scales from Memory:
Perform the alternative to scales from memory required for this grade from the sheet

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 10

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 12

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 10

PLUS

Duet:
Perform the duet for this grade

Page 8

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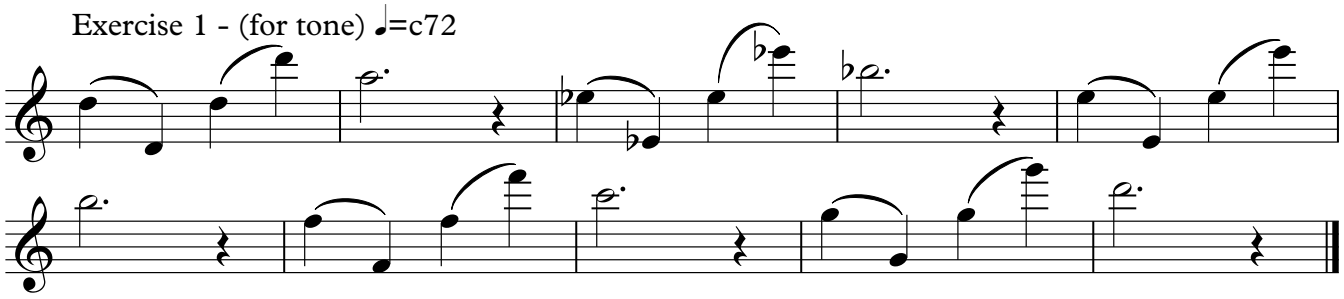
MTB Technical Exercises

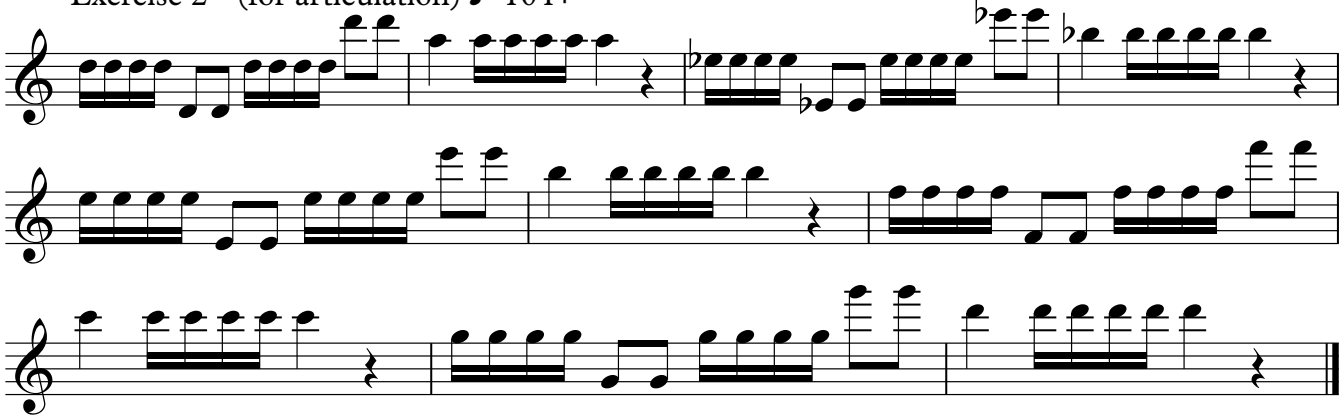
Flute

Grade 5

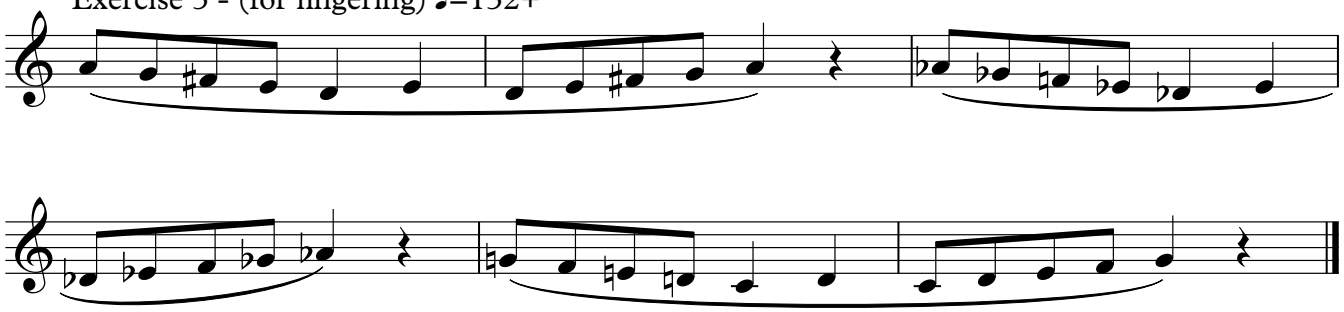
Exercise 1 - (for tone) ♩=c72



Exercise 2 - (for articulation) ♩=104+



Exercise 3 - (for fingering) ♩=132+



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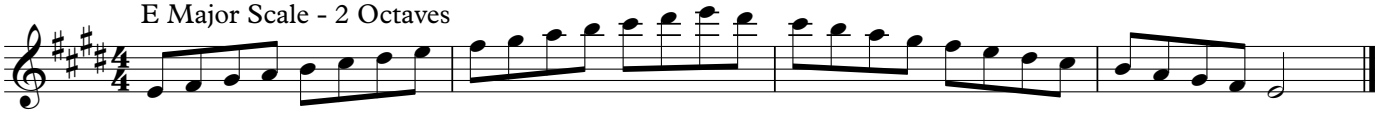
Scales & Arpeggios from Memory

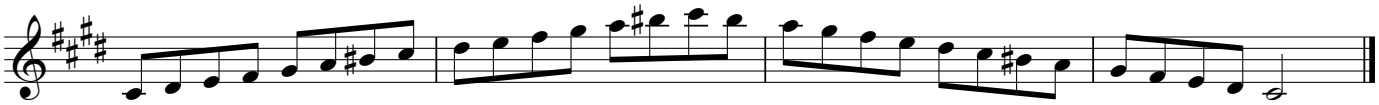
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

♩=80

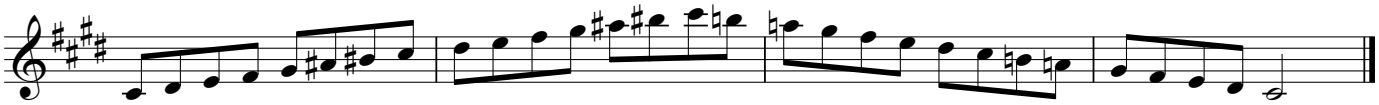
E Major Scale - 2 Octaves



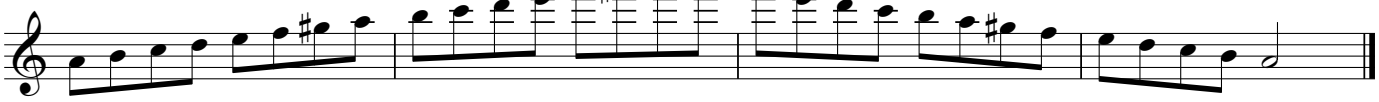
C# Harmonic Minor Scale - 2 Octaves



C# Melodic Minor Scale - 2 Octaves

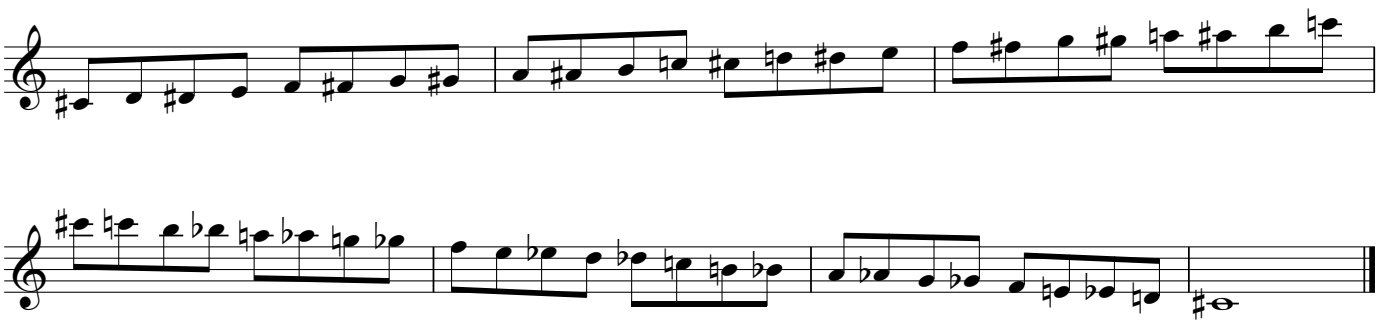


A Harmonic Minor Scale - 2 Octaves

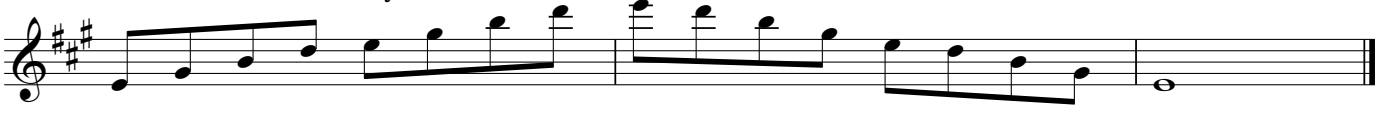


♩=80

C# Chromatic Scale - 2 Octaves

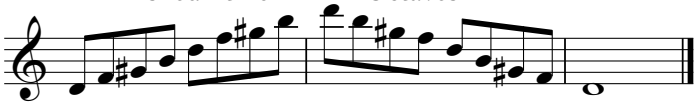


Dominant 7th in the key of A - 2 Octaves



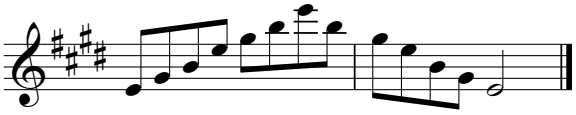
♩=56

Diminished 7th on D - 2 Octaves

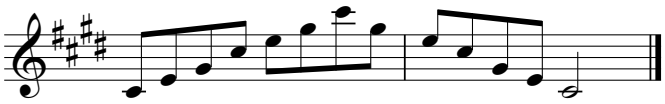


♪=112

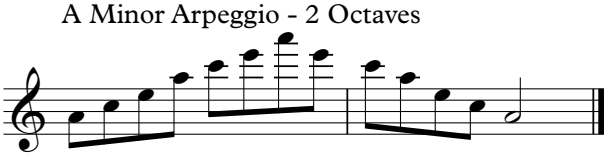
E Major Arpeggio - 2 Octaves



C# Minor Arpeggio - 2 Octaves



A Minor Arpeggio - 2 Octaves



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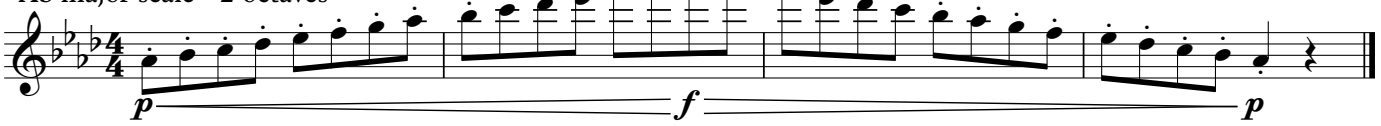
Alternative to Scales from Memory

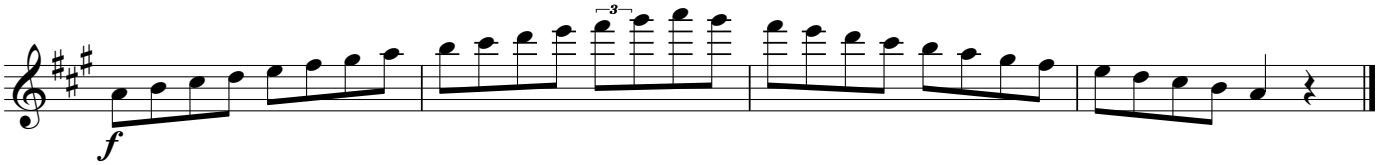
The following do not need to be played from memory. For the examination, the candidate should be asked to perform *all* the scales. All tempi given are minimum speeds.

♩=80

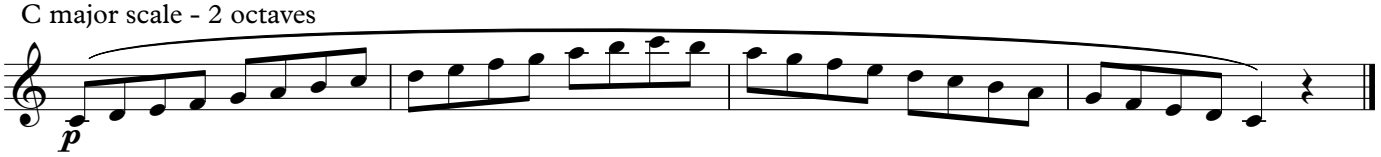
Ab major scale - 2 octaves



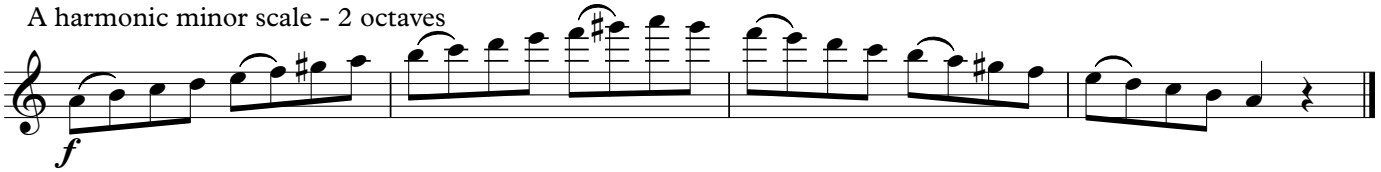
A major scale - 2 octaves (swung quavers ♫=♩ ♪)



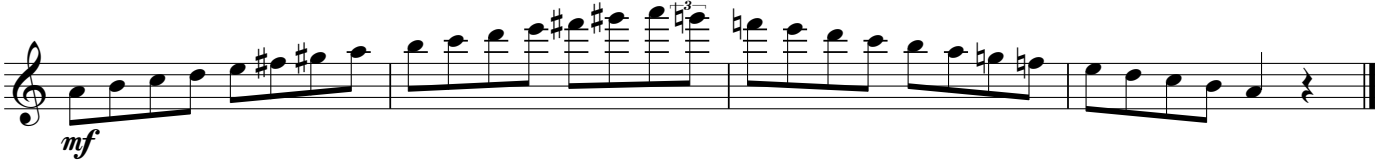
C major scale - 2 octaves



A harmonic minor scale - 2 octaves

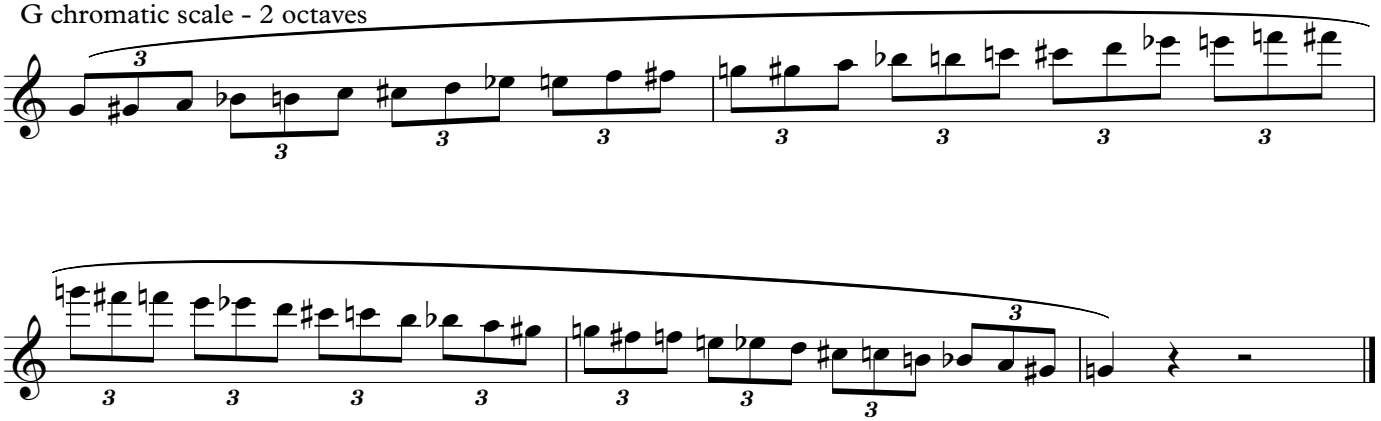


A melodic minor scale - 2 octaves (swung quavers ♫=♩ ♪)



♩=80

G chromatic scale - 2 octaves



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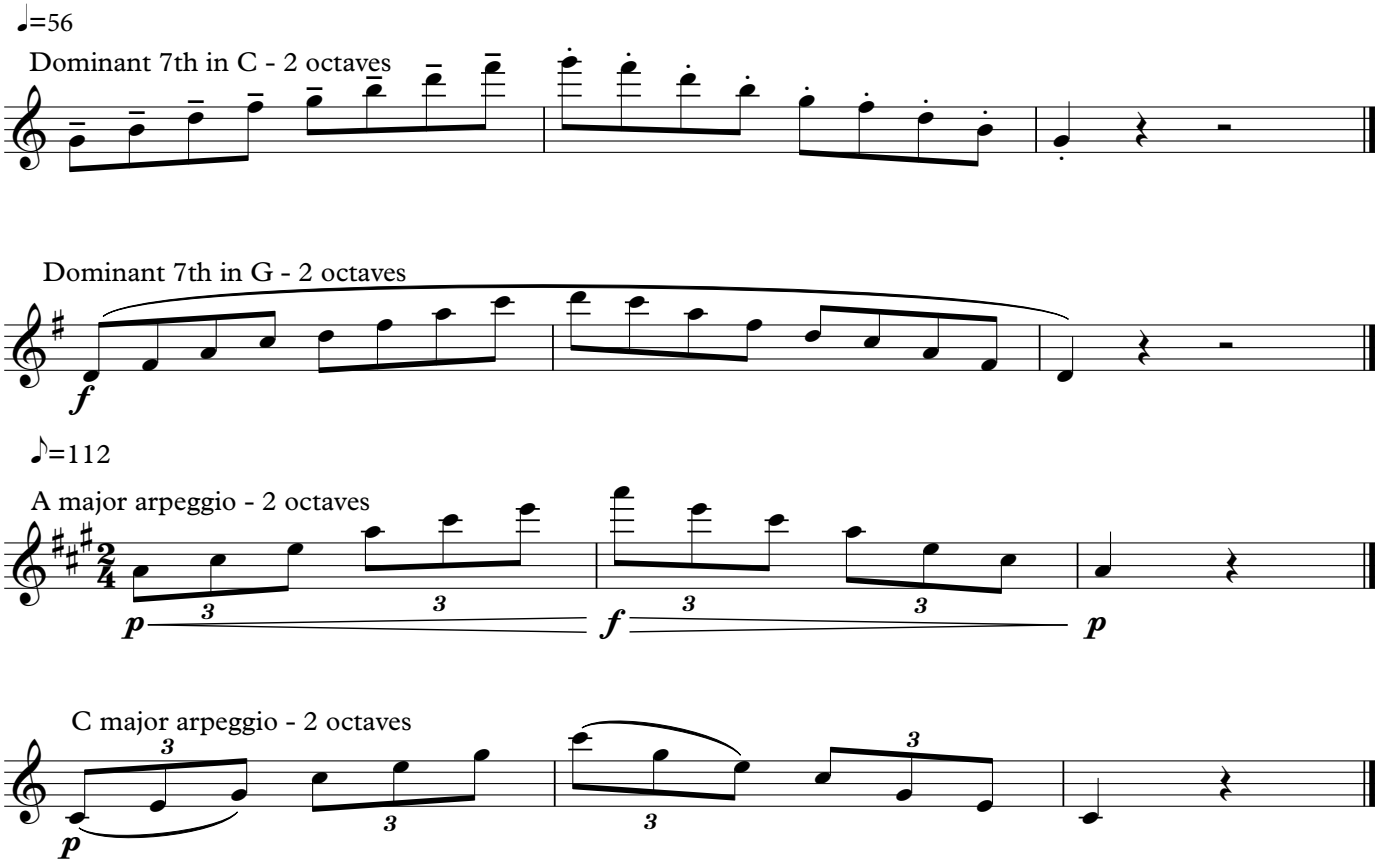

♩=56
Dominant 7th in C - 2 octaves
Dominant 7th in G - 2 octaves
f
♪=112
A major arpeggio - 2 octaves
p
3
f
C major arpeggio - 2 octaves

Flute 1
Flute 2

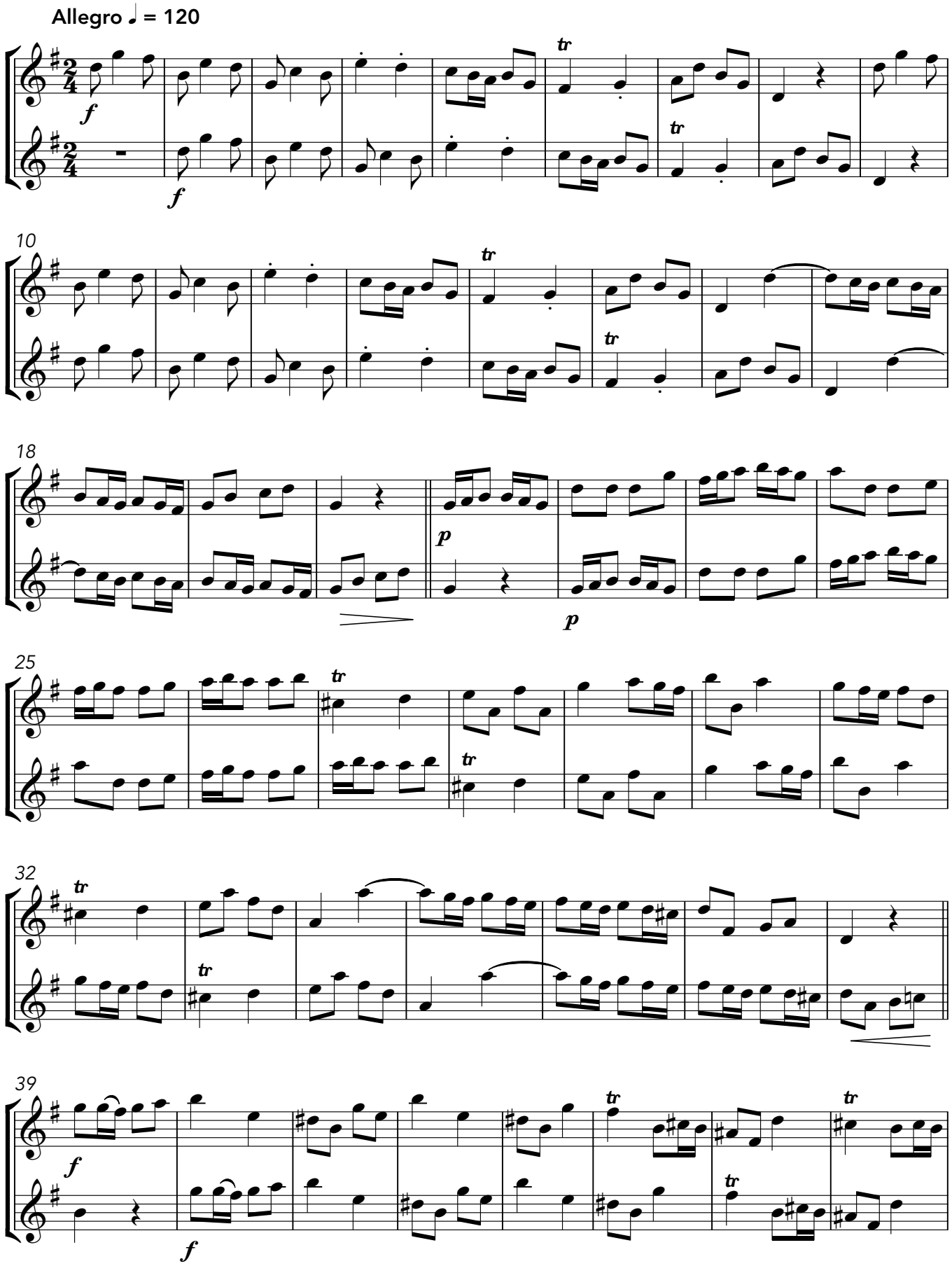
MTB Grade 5 Flute Duet -

Canonic Duets - Sonata No. 1 - Allegro

G.P. Telemann TWV 40

[Click here to find practise speed duet recordings]

[Click here to find exam speed duet recordings]



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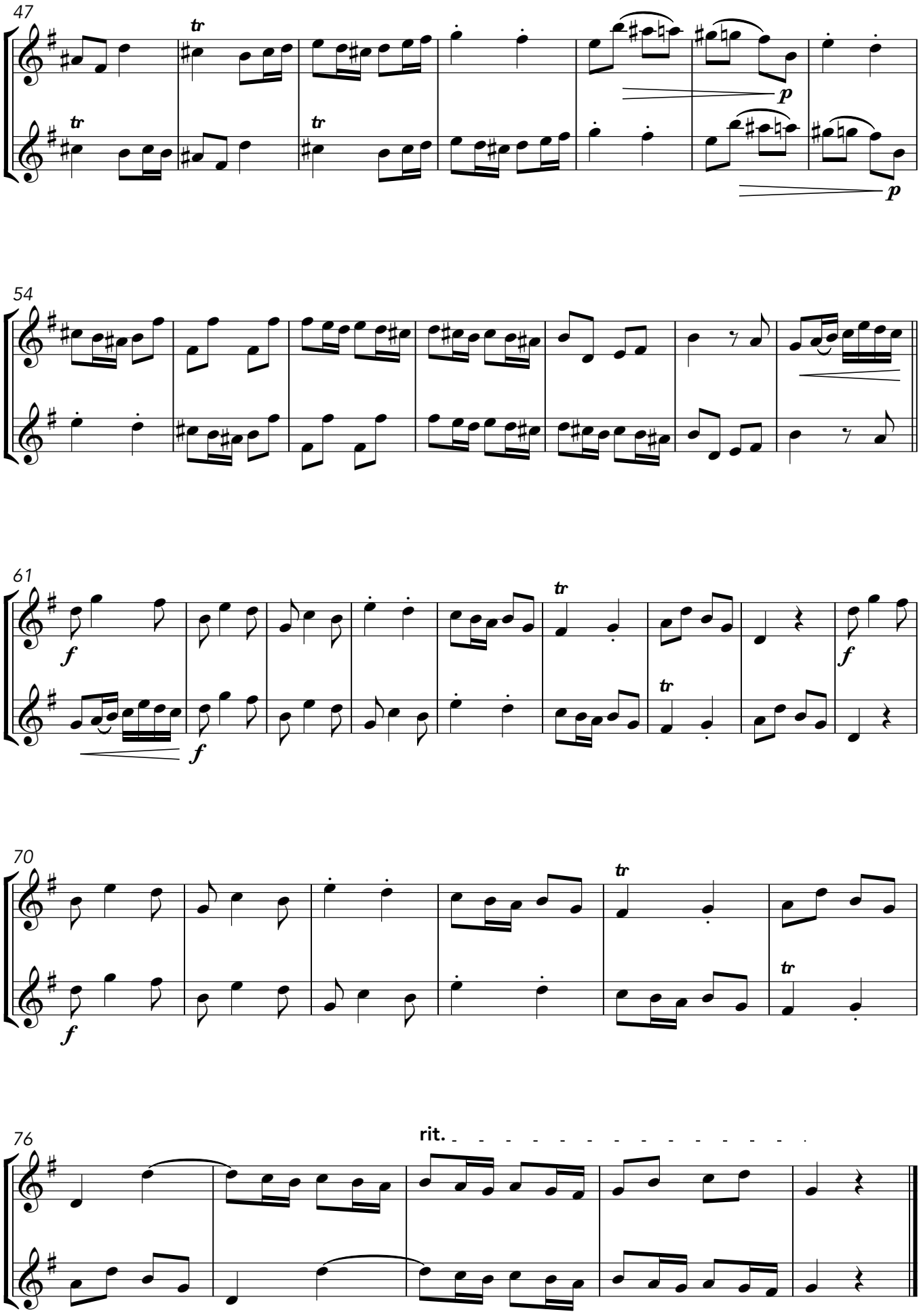

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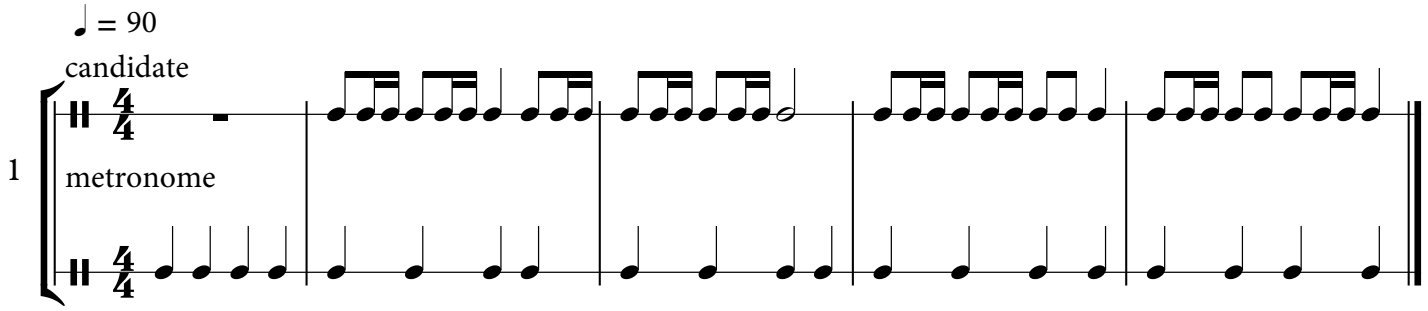
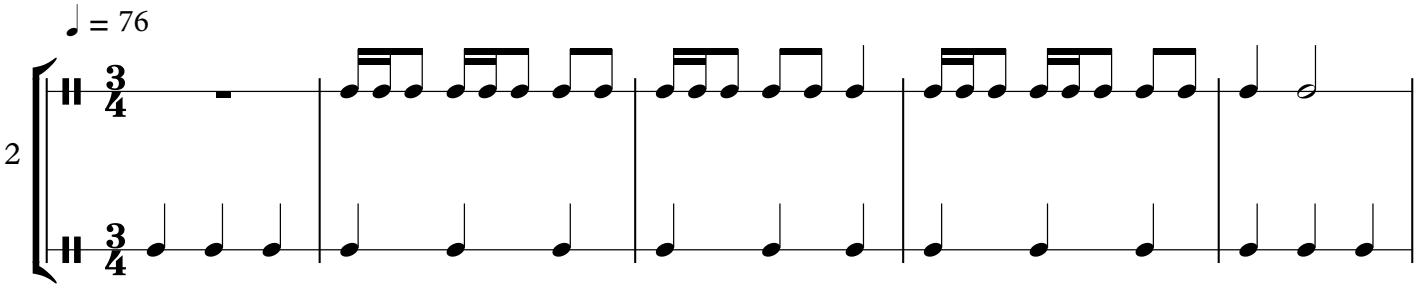
Reading Skills

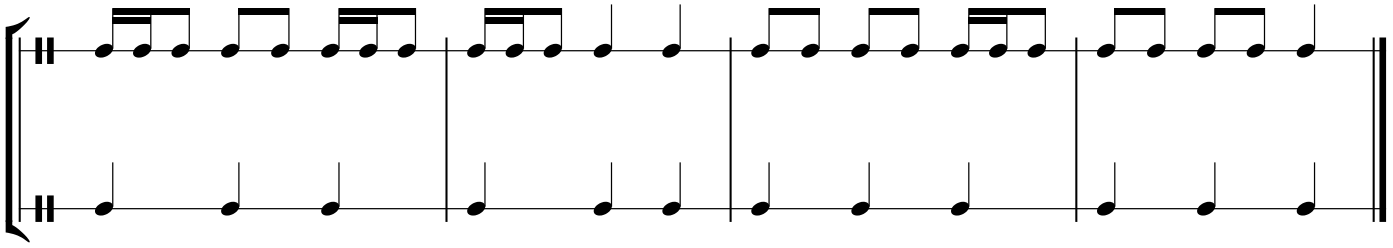
Click here to find Reading Skills recordings

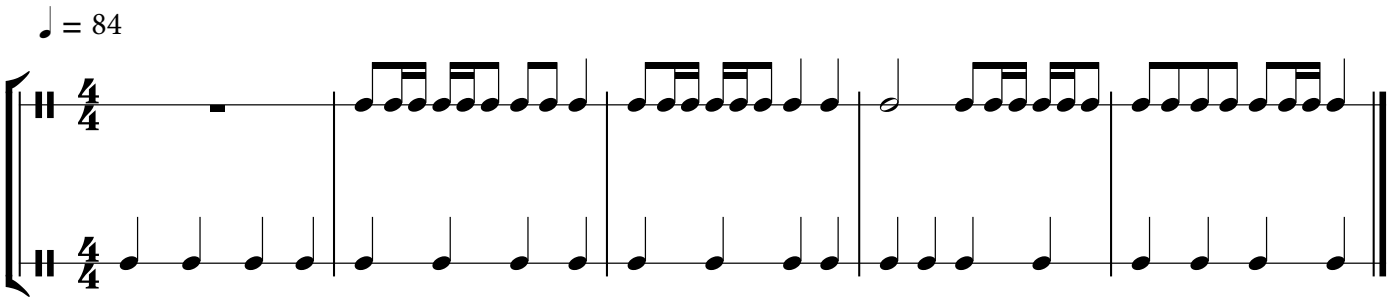
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).









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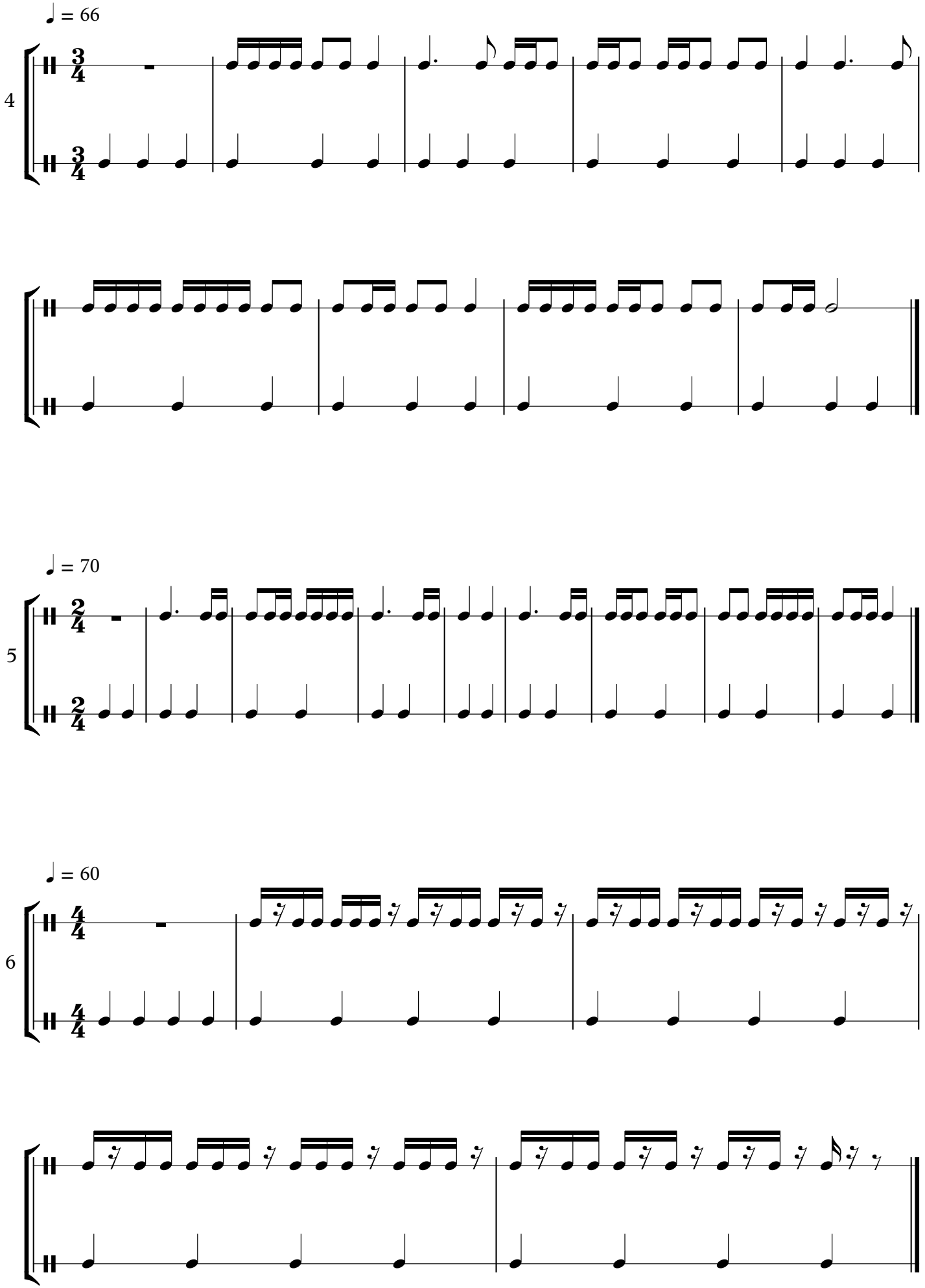

♩ = 66
4
♩ = 70
5
♩ = 60
6

Click here to find Listening Skills recordings in Treble Clef

MTB Exams - Listening Skills (Aural tests) Grade 5

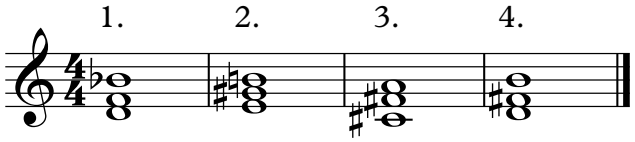
Click here to find Listening Skills recordings in Bass Clef

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.

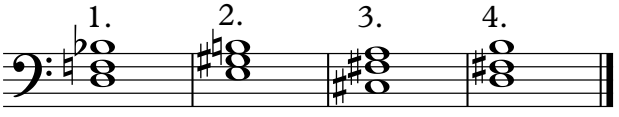
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.
I shall play a 3 note chord, and then you will sing back the highest, middle, then lowest notes.
We shall do this for 4 different chords.

Treble Clef

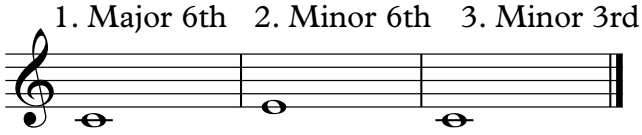


Bass Clef

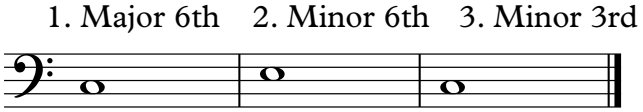


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

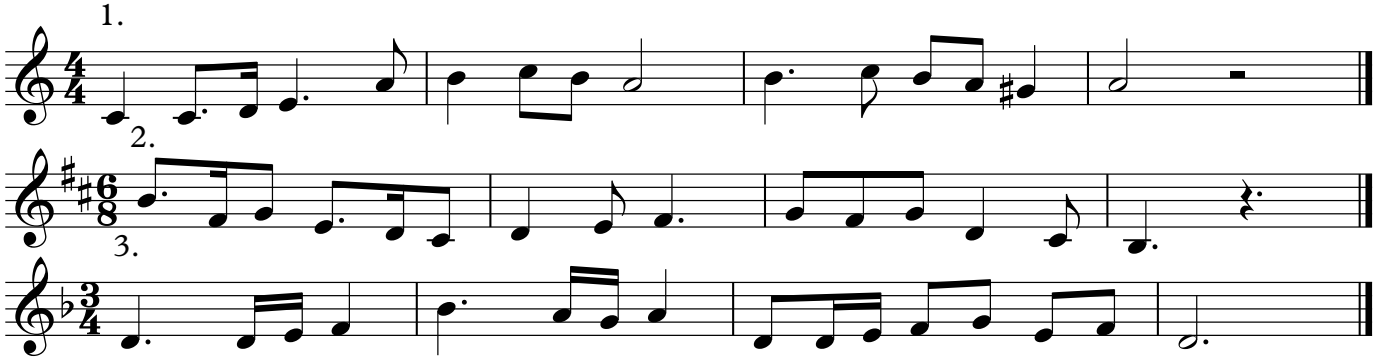


Bass Clef

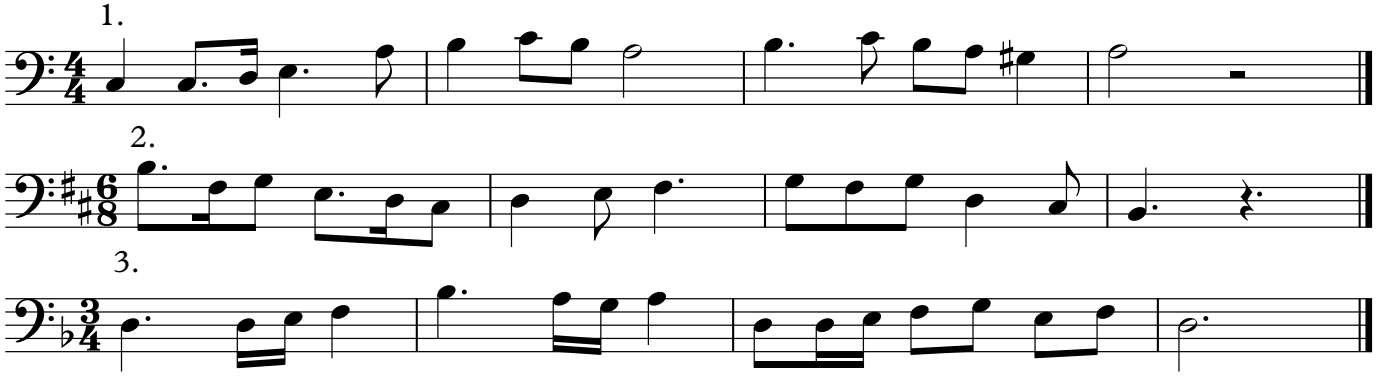


Test 3 - Singing back melodic phrases.
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.
Before each, I will indicate the pulse.

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.

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