MTB Grade 6
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
Andersen	Scherzino	Tomplay	tomplay.com
Chopin	Nocturne in Eb	Tomplay	Flutetunes.com
Gaubert	Madrigal	Tomplay	tomplay.com or Enoch or IMC
Godard	Allegretto	Tomplay or Suite de Trois Morceaux	tomplay.com or Chester Music
Telemann	Sonata in G, TWV41 G9 3rd Movt: Allegro Affettuoso and 4th Movt: Allegro	Tomplay	tomplay.com and tomplay.com
John Williams	Schindler's List	Tomplay	tomplay.com
Indochine	J'ai demandé à la lune	Tomplay	tomplay.com
Bizet	Intermezzo/Entra'cte (Carmen)	Solos for Flute (ed. Donald Peck)	Carl Fischer
Mozart	Sonata in Bb no.5 1st Movt: Allegro	The Flautist's Collection book 1	Kevin Mayhew
Rutter	Prelude	Suite Antique	Oxford University Press
Rae	Hard Rock Blues (solo)	40 Modern Studies	Universal Edition
Howard Blake	Dance of the Snowmen	The Snowman	Chester music
Mancini	Baby Elephant Walk	In the Pink: Mancini and Galway	Alfred
Kern	Smoke Gets in Your Eyes	Let's Face the Music (CD edition available)	Brass Wind
Parker	Buggy	Jazzed up Too	Brass Wind

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.

Copyright © MTB Exams

MTB Grade 6
Flute

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Stokes	Study no.4 (solo)	Jazz Singles	Hunt Edition HE32
Hart	City Life no.3	City Life	Brass Wind Publications
Parker	Whistling Blues	Jazzed Up Too	Brass Wind Publications
Telemann	Sonata in C Major: Cantabile and Allegro	Der Getreue Musikmeister	Barenreiter HM6
Bizet ed. Peck	Entracte (Carmen)	Solos for Flute (Ed. Donald Peck)	Carl Fischer
Händel	Sonata in G Op.1 no.5 1st and 2nd Movts: Adagio and Allegro	N/A	Any reliable edition
Rachmaninov	Vocalise	Solos for Flute (Ed. Donald Peck)	Carl Fischer
Hernandez/Wye	El Diablo Suelto	A First Latin-American Flute Album	Novello & Co Ltd
C.P.E. Bach	Sonata in G 1st and 2nd Movt: Andante and Allegro	Sonatas Book 1	Barenreiter HM71
Caplet	Reverie	N/A	Lemoine
Kohler	Allegro Moderato	No.2 in Progress in Flute Playing Op.33 or No. 8 in 100 Classical studies	Chester Music *or* Universal Edition
Piazzolla	No.4	Tango Etudes for Solo Flute	Lemoine
Stokes	No.6	Jazz Singles for Flute	Hunt Edition HE32
Drouet	Allegro	No.53 in 76 Graded Studies Book 1 or No.70 in 100 Classical Studies for Flute	Faber Music or Universal Edition
Harris	Presto	No.60 in 76 Graded Studies Book 2	Faber Music

Copyright © MTB Exams

MTB Grade 6
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 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 9

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 11

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 9

PLUS

Duet:
Perform the duet for this grade

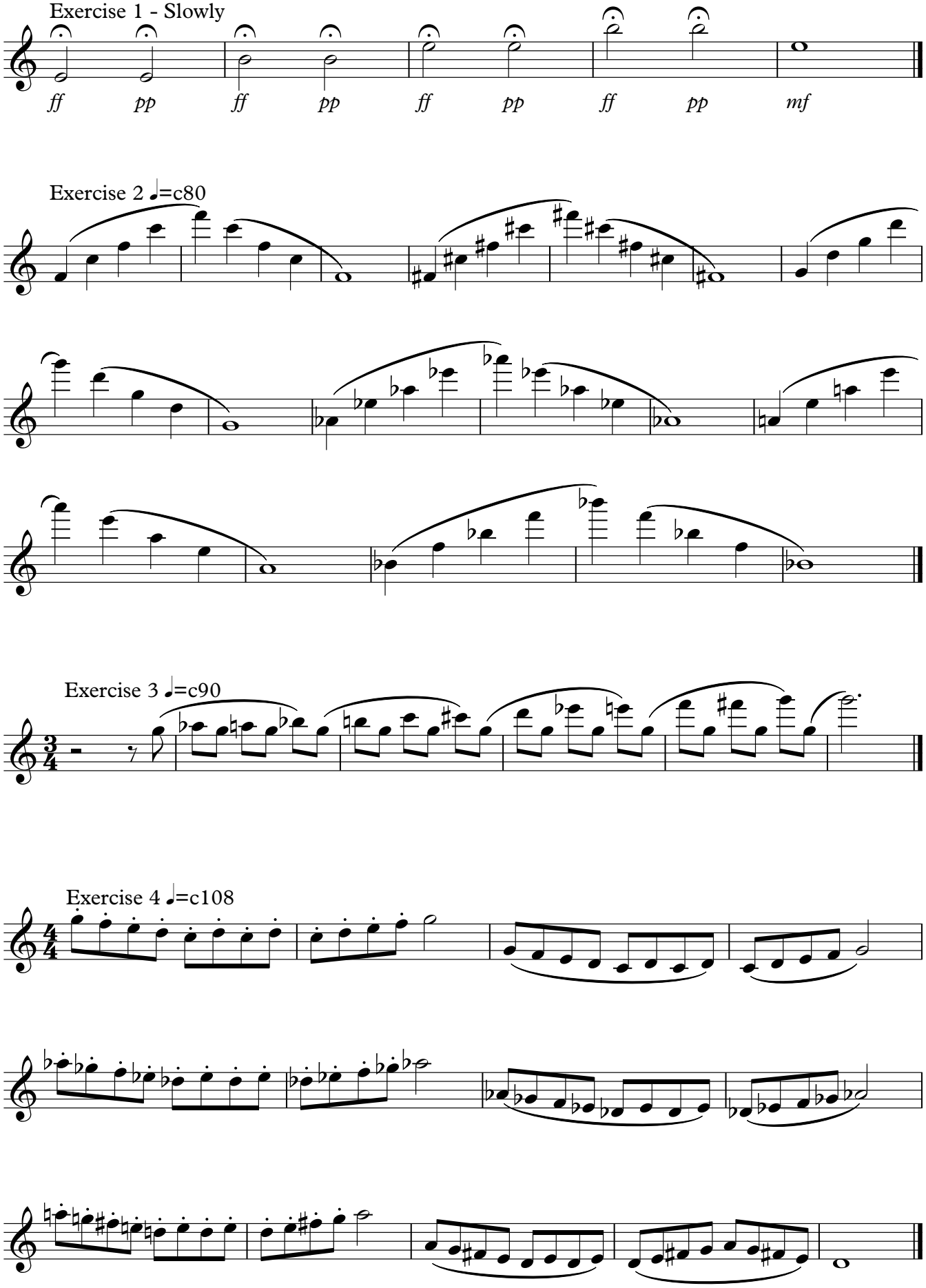
Page 7

Copyright © MTB Exams

MTB Technical Exercises

Flute

Grade 6



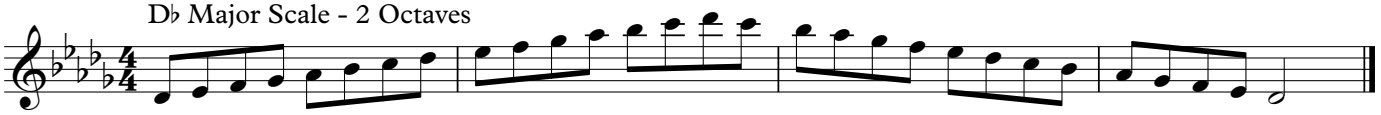
Copyright © MTB Exams

Scales & Arpeggios from Memory

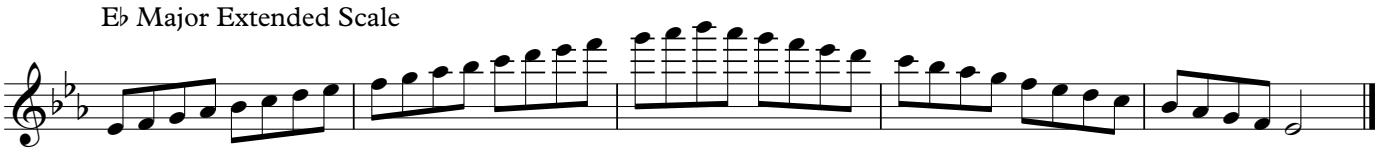
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum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

♩=96

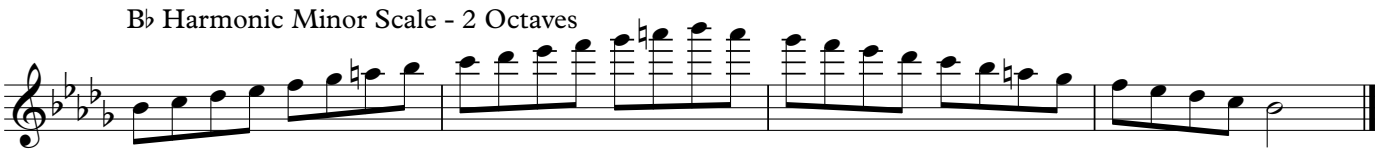
D♭ Major Scale - 2 Octaves



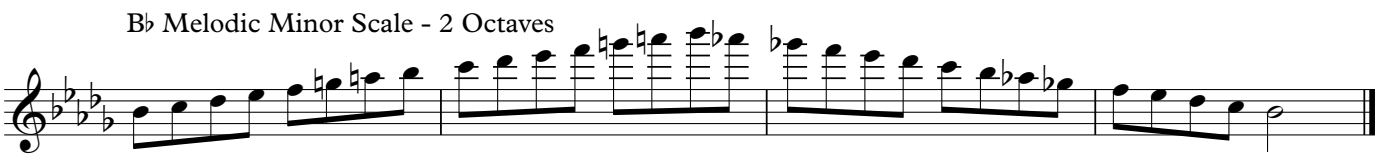
E♭ Major Extended Scale



B♭ Harmonic Minor Scale - 2 Octaves

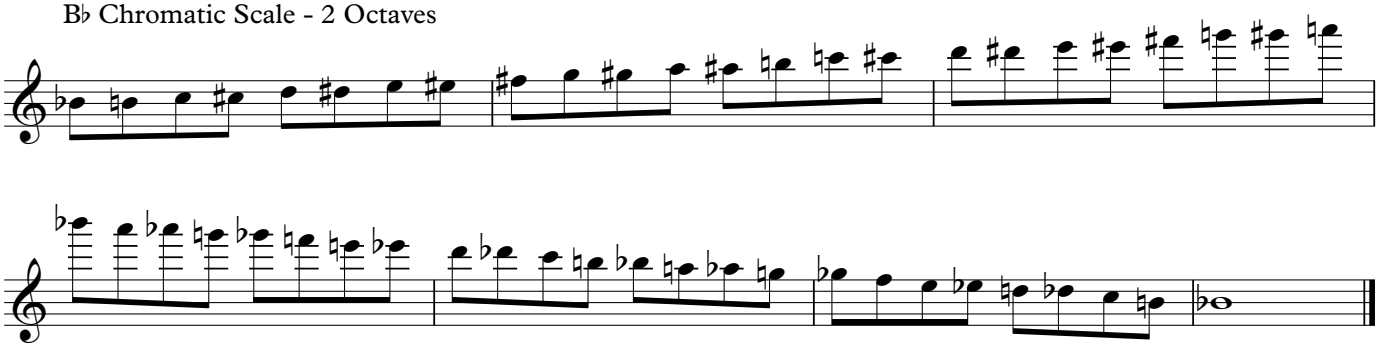


B♭ Melodic Minor Scale - 2 Octaves



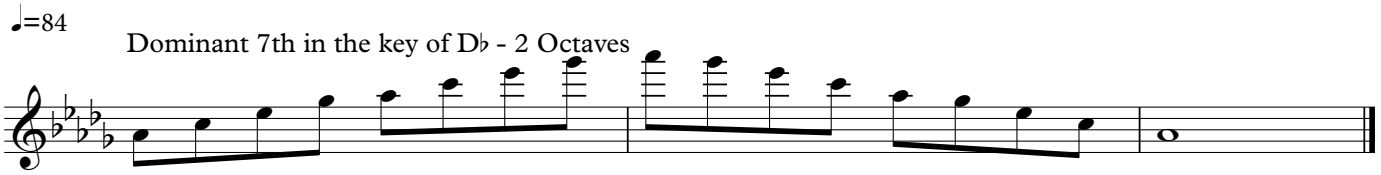
♩=96

B♭ Chromatic Scale - 2 Octaves

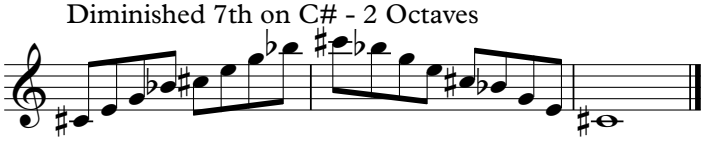


♩=84

Dominant 7th in the key of D♭ - 2 Octaves

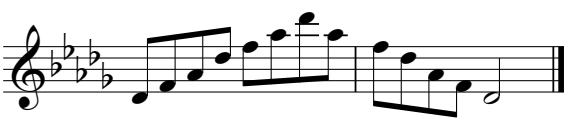


Diminished 7th on C# - 2 Octaves

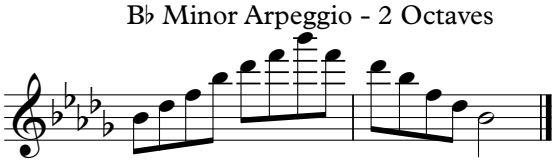


♩=56

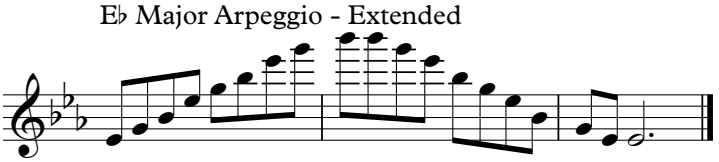
D♭ Major Arpeggio - 2 Octaves



B♭ Minor Arpeggio - 2 Octaves



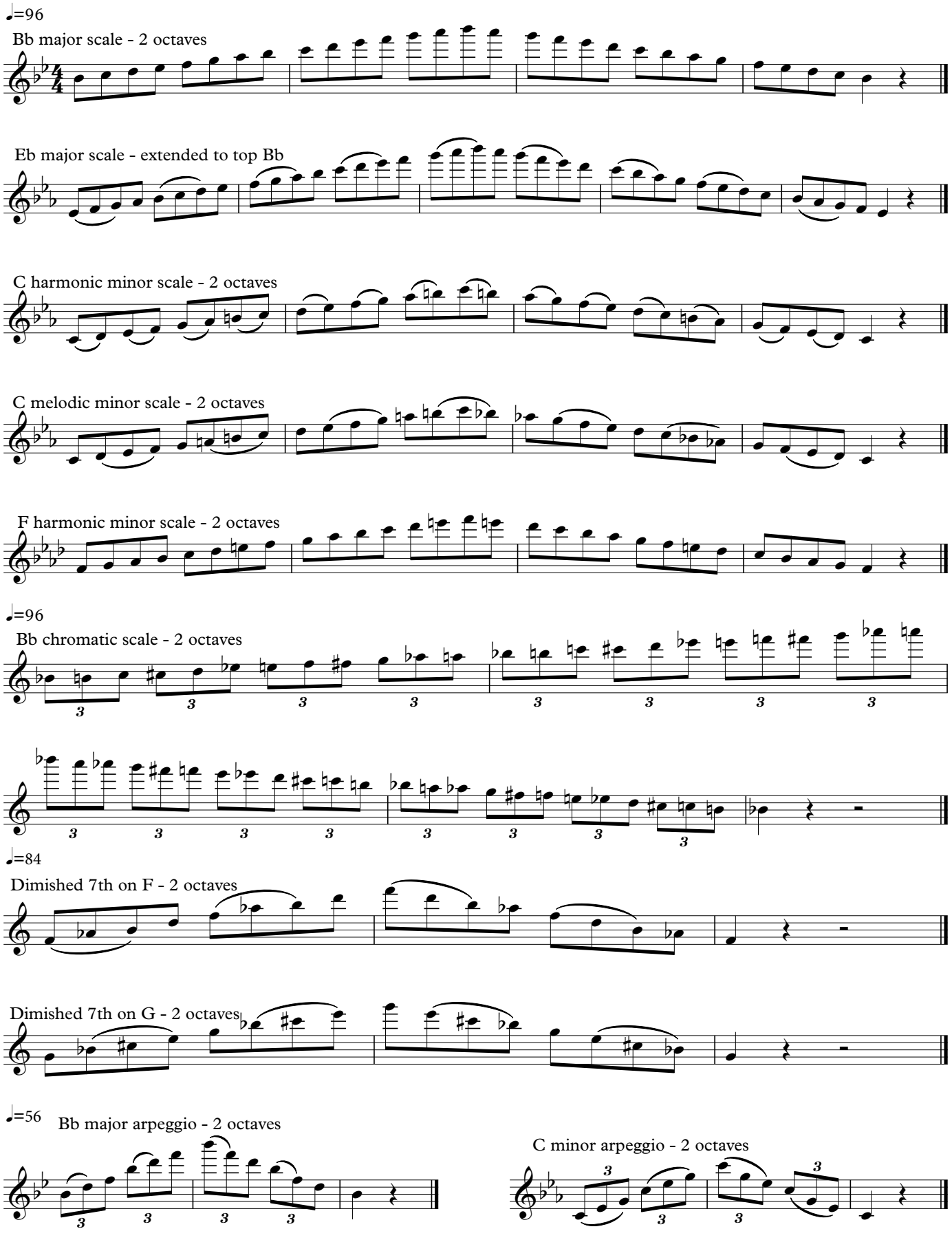
E♭ Major Arpeggio - Extended



Copyright © MTB Exams

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.



Copyright © MTB Exams

Click here to find exam speed duet recordings

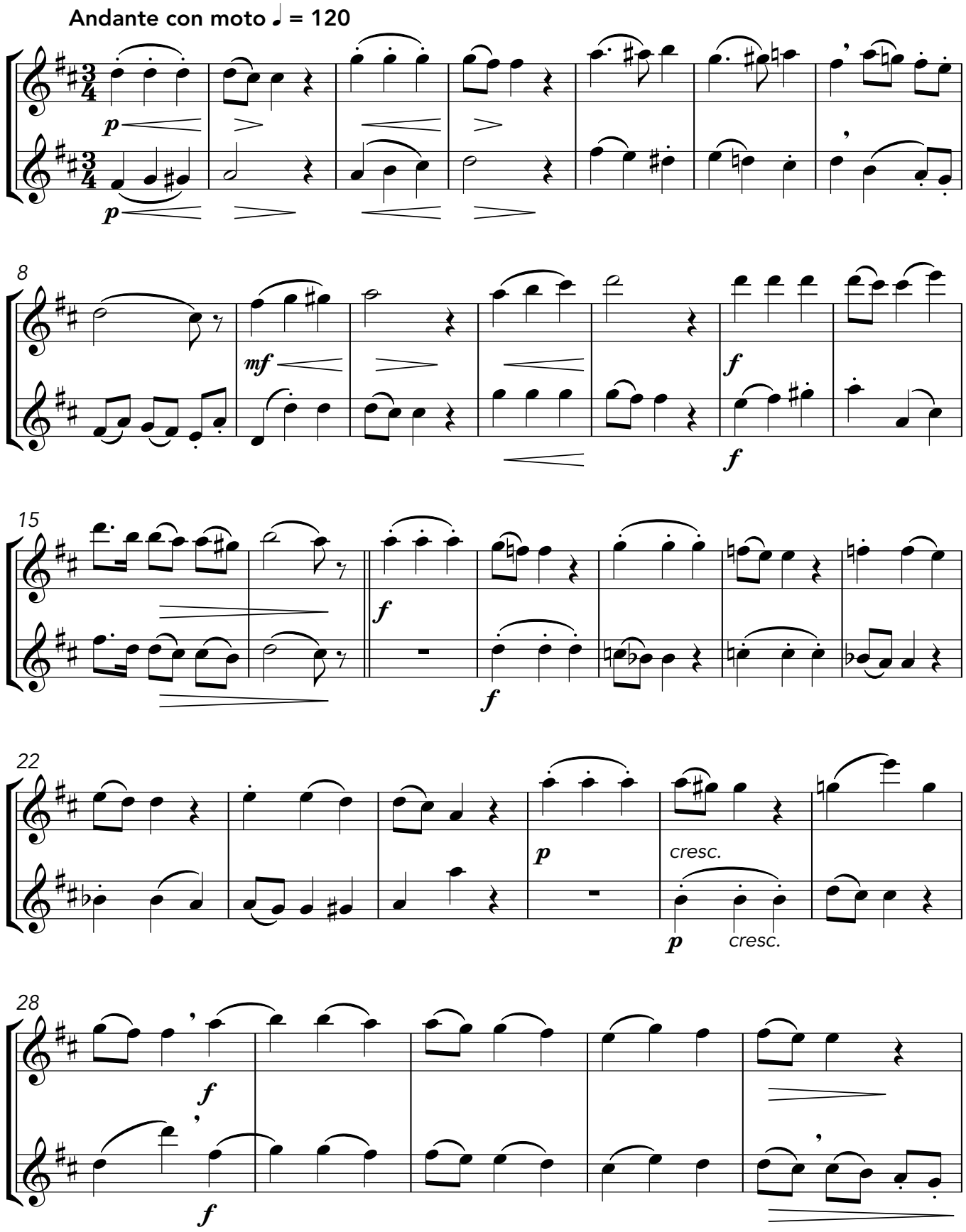
Click here to find practise speed duet recordings

Flute 1
Flute 2

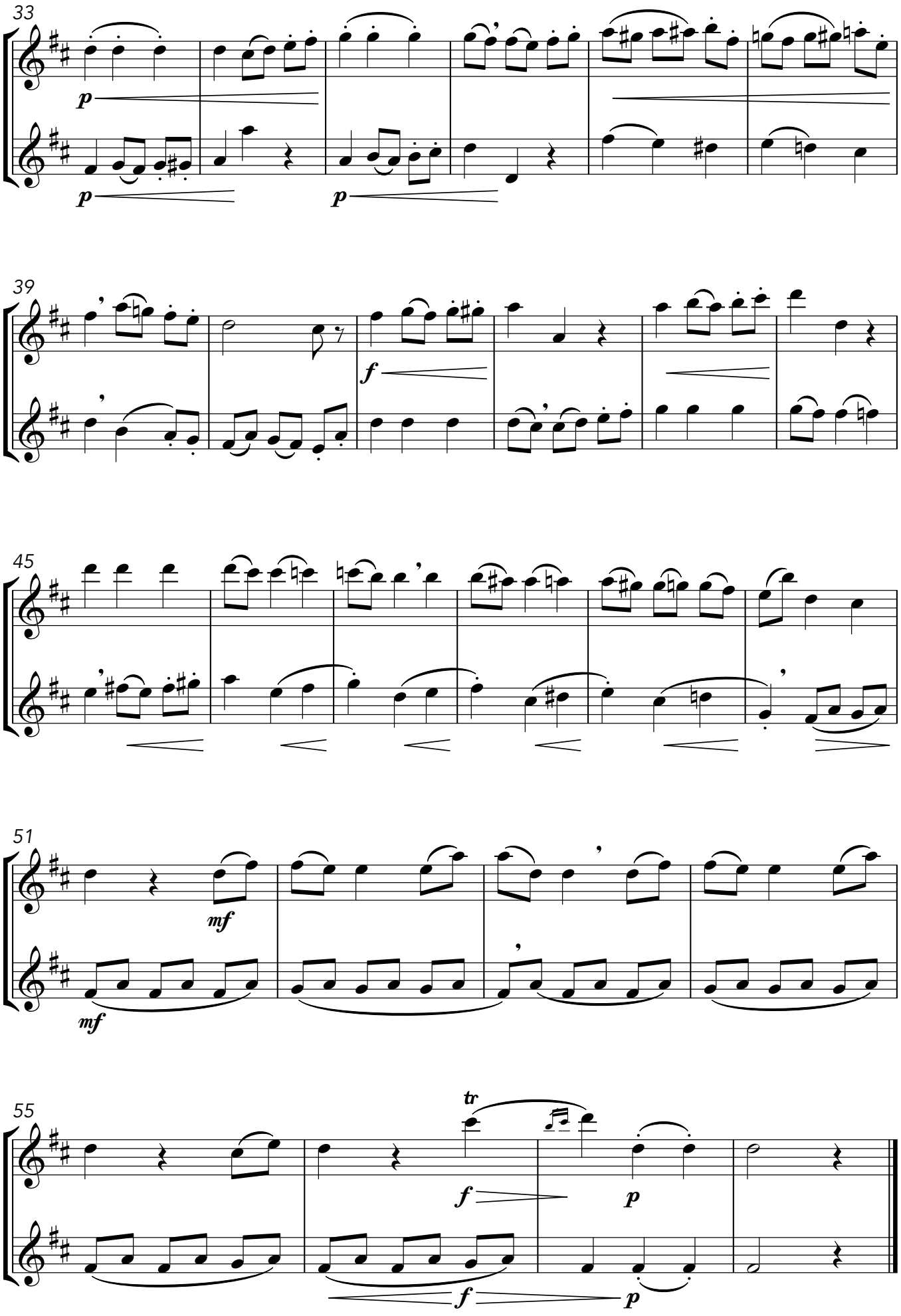
MTB Grade 6 Flute Duet -

Mov. 1 from 3 Petits Duos Faciles

Gaspard Kummer Op.20



Copyright © MTB Exams



Copyright © MTB Exams

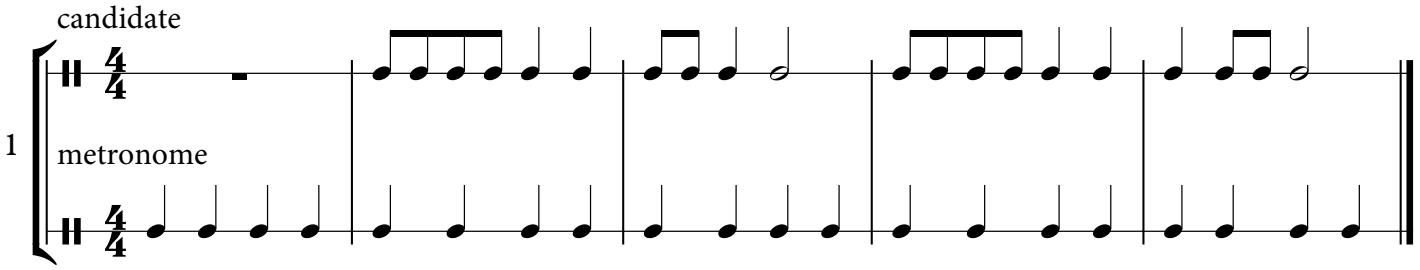
Reading Skills

Click here to find Reading Skills recordings

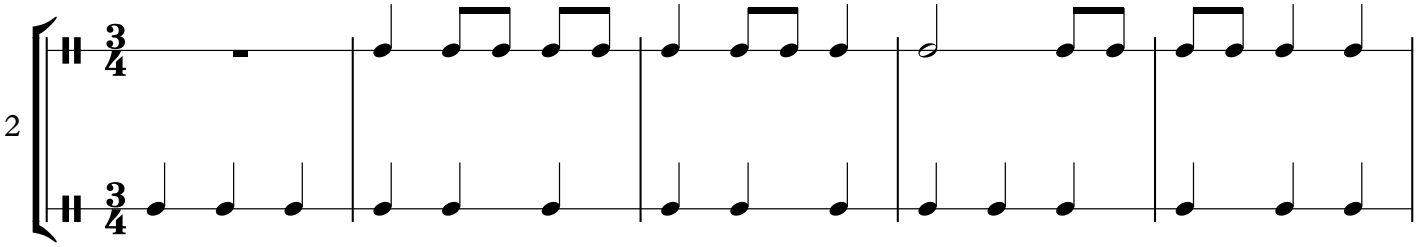
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

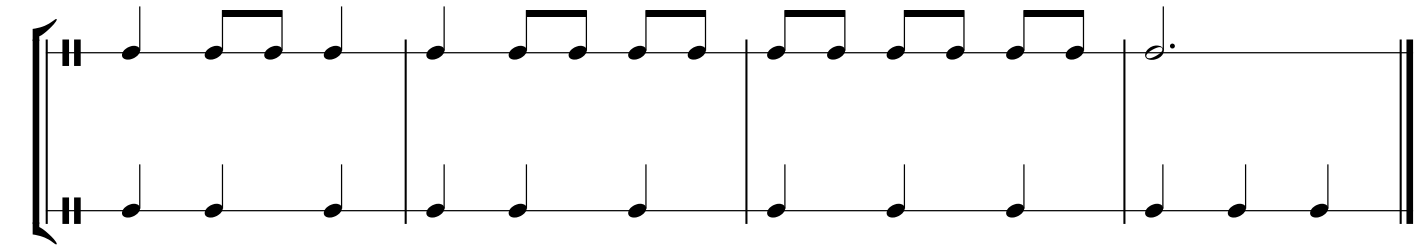
For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded here, or a metronome (not clapped).

♩ = 120 Swung quavers (♫=♩³♪)

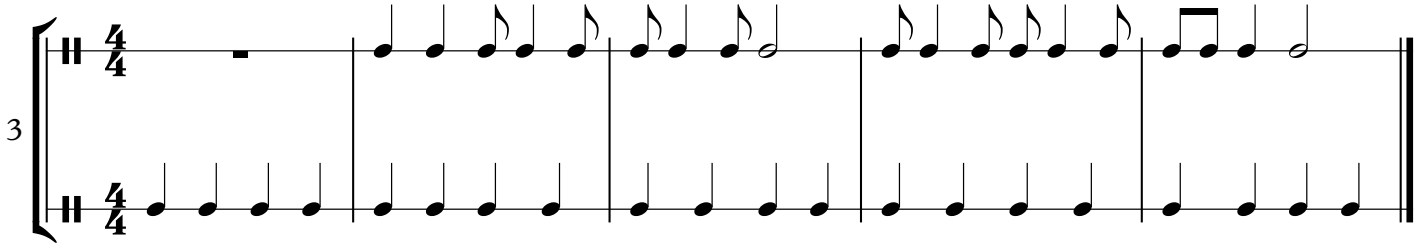


♩ = 100 Swung quavers (♫=♩³♪)





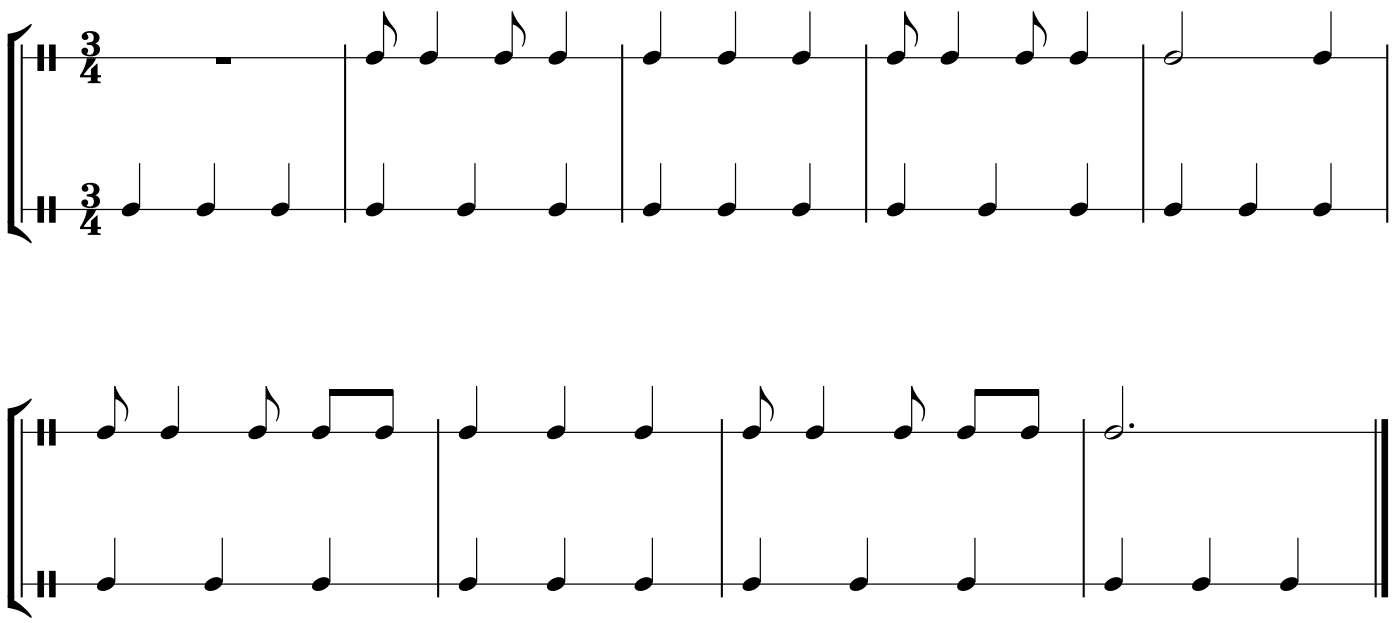
♩ = 88 Swung quavers (♫=♩³♪)



Copyright © MTB Exams

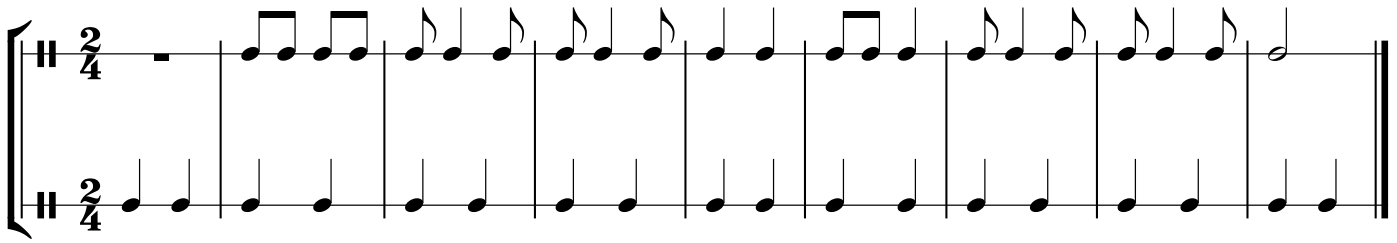
♩ = 128 Swung quavers (♫=♩3♪)

4



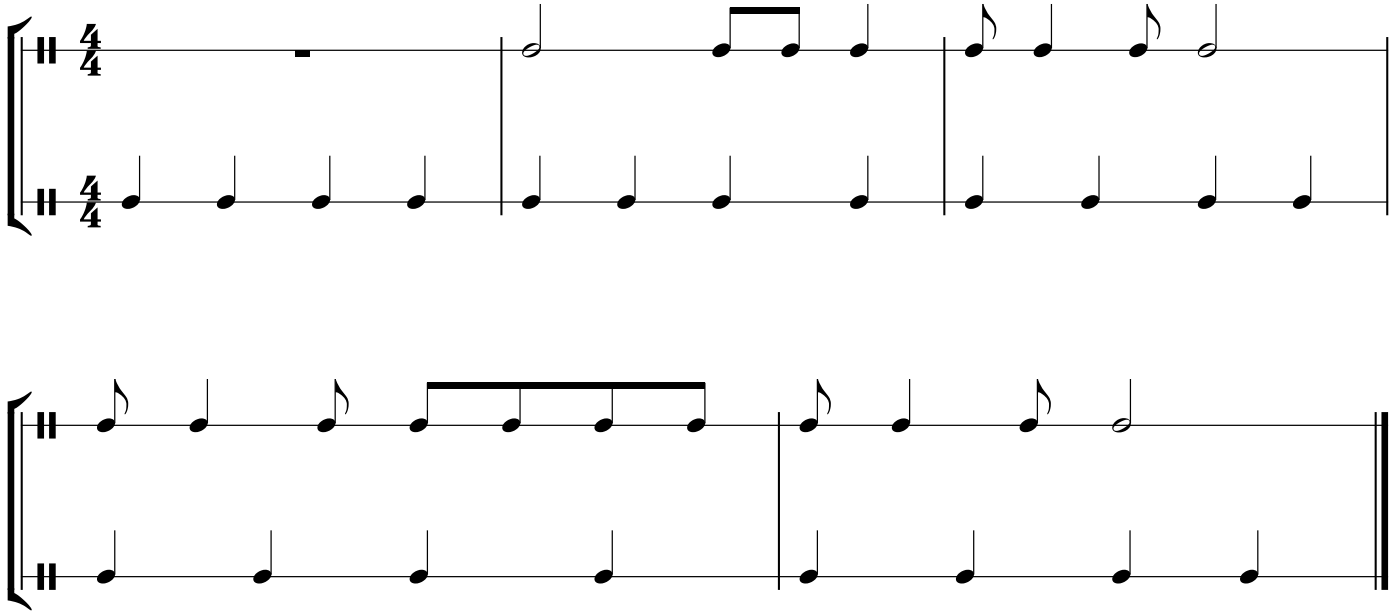
♩ = 90 Swung quavers (♫=♩3♪)

5



♩ = 118 Swung quavers (♫=♩3♪)

6



Click here to find Listening Skills recordings in Treble Clef

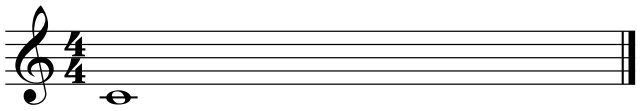
MTB Exams - Listening Skills (Aural tests) Grade 6

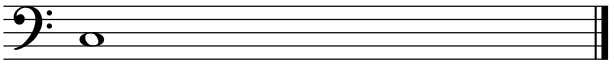
Click here to find Listening Skills recordings in Bass Clef

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.

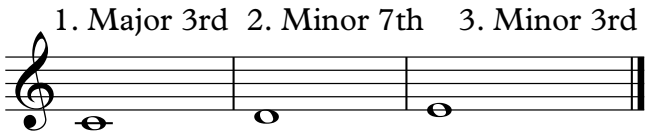
Test 1 - Triads.
I shall ask you to sing an ascending major triad in root position, after I give you the starting note.
Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.



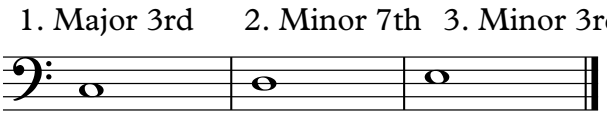


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

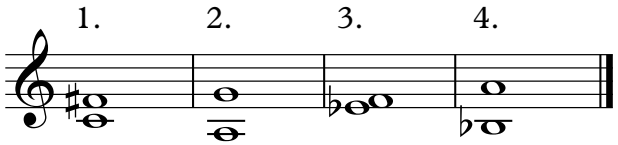


Bass Clef

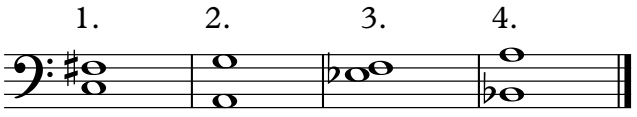


Test 3 - Singing upper and lower notes.
I shall play a 2 note interval and then you will sing the higher and lower note.
We shall do this 4 times.

Treble Clef



Bass Clef



Copyright © MTB Exams

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.

Copyright © MTB Exams