

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 3 rd Movt: Allegro Affettuoso and 4 th 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 1 st 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](#).

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 1 st and 2 nd 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 1 st and 2 nd 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 |

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

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PLUS

Scales from Memory:

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

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Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Alternative to Scales from Memory:

Perform the alternative to scales from memory required from the sheet

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Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Listening Skills:

Sing the prepared aural tests for this grade

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Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Duet:

Perform the duet for this grade

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MTB Technical Exercises

Flute

Grade 6



Exercise 1 - Slowly

Exercise 2 ♩=c80

Exercise 3 ♩=c90

Exercise 4 ♩=c108

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 \flat Major Scale - 2 Octaves

Musical notation for the D \flat Major Scale, spanning two octaves. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4. The scale is written in a single line of music.

E \flat Major Extended Scale

Musical notation for the E \flat Major Extended Scale, spanning two octaves. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4. The scale is written in a single line of music.

B \flat Harmonic Minor Scale - 2 Octaves

Musical notation for the B \flat Harmonic Minor Scale, spanning two octaves. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4. The scale is written in a single line of music.

B \flat Melodic Minor Scale - 2 Octaves

Musical notation for the B \flat Melodic Minor Scale, spanning two octaves. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4. The scale is written in a single line of music.

♩=96

B \flat Chromatic Scale - 2 Octaves

Musical notation for the B \flat Chromatic Scale, spanning two octaves. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4. The scale is written in a single line of music.

Musical notation for the B \flat Chromatic Scale, spanning two octaves. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4. The scale is written in a single line of music.

♩=84

Dominant 7th in the key of D \flat - 2 Octaves

Musical notation for the Dominant 7th in the key of D \flat , spanning two octaves. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4. The scale is written in a single line of music.

Diminished 7th on C \sharp - 2 Octaves

Musical notation for the Diminished 7th on C \sharp , spanning two octaves. The key signature has one sharp (F \sharp) and the time signature is 4/4. The scale is written in a single line of music.

♩=56

D \flat Major Arpeggio - 2 Octaves

Musical notation for the D \flat Major Arpeggio, spanning two octaves. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4. The scale is written in a single line of music.

B \flat Minor Arpeggio - 2 Octaves

Musical notation for the B \flat Minor Arpeggio, spanning two octaves. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4. The scale is written in a single line of music.

E \flat Major Arpeggio - Extended

Musical notation for the E \flat Major Arpeggio - Extended, spanning two octaves. The key signature has three flats (B \flat , E \flat , A \flat) and the time signature is 4/4. The scale is written in a single line of music.

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.

♩=96

Bb major scale - 2 octaves

Musical notation for the Bb major scale, spanning two octaves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The scale is written in a single line of music, starting on Bb and ending on Bb two octaves higher.

Eb major scale - extended to top Bb

Musical notation for the Eb major scale, extended to the top Bb. The key signature has three flats (Eb, Ab, and Db), and the time signature is 4/4. The scale is written in a single line of music, starting on Eb and ending on Bb.

C harmonic minor scale - 2 octaves

Musical notation for the C harmonic minor scale, spanning two octaves. The key signature has no sharps or flats, and the time signature is 4/4. The scale is written in a single line of music, starting on C and ending on C two octaves higher.

C melodic minor scale - 2 octaves

Musical notation for the C melodic minor scale, spanning two octaves. The key signature has no sharps or flats, and the time signature is 4/4. The scale is written in a single line of music, starting on C and ending on C two octaves higher.

F harmonic minor scale - 2 octaves

Musical notation for the F harmonic minor scale, spanning two octaves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The scale is written in a single line of music, starting on F and ending on F two octaves higher.

♩=96

Bb chromatic scale - 2 octaves

Musical notation for the Bb chromatic scale, spanning two octaves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The scale is written in a single line of music, starting on Bb and ending on Bb two octaves higher. The notes are grouped in triplets.

Continuation of the Bb chromatic scale, spanning two octaves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The scale is written in a single line of music, starting on Bb and ending on Bb two octaves higher. The notes are grouped in triplets.

♩=84

Diminished 7th on F - 2 octaves

Musical notation for the diminished 7th scale on F, spanning two octaves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The scale is written in a single line of music, starting on F and ending on F two octaves higher.

Musical notation for the diminished 7th scale on G, spanning two octaves. The key signature has one flat (Bb), and the time signature is 4/4. The scale is written in a single line of music, starting on G and ending on G two octaves higher.

♩=56

Bb major arpeggio - 2 octaves

Musical notation for the Bb major arpeggio, spanning two octaves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The arpeggio is written in a single line of music, starting on Bb and ending on Bb two octaves higher. The notes are grouped in triplets.

C minor arpeggio - 2 octaves

Musical notation for the C minor arpeggio, spanning two octaves. The key signature has no sharps or flats, and the time signature is 4/4. The arpeggio is written in a single line of music, starting on C and ending on C two octaves higher. The notes are grouped in triplets.

Flute 1
Flute 2

MTB Grade 6 Flute Duet - Mov. 1 from 3 Petits Duos Faciles

Gaspard Kummer Op.20

Andante con moto ♩ = 120

Measures 1-7 of the flute duet. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Andante con moto with a quarter note equal to 120 beats per minute. The score begins with a piano (*p*) dynamic. The first flute part features a melodic line with slurs and accents, while the second flute part provides a harmonic accompaniment with slurs and accents.

Measures 8-14 of the flute duet. The music continues with a mezzo-forte (*mf*) dynamic in measure 8, which then increases to a forte (*f*) dynamic by measure 11. The first flute part has a more active melodic line with slurs and accents, while the second flute part continues with a steady accompaniment.

Measures 15-21 of the flute duet. The music is marked with a forte (*f*) dynamic. The first flute part features a melodic line with slurs and accents, while the second flute part provides a harmonic accompaniment with slurs and accents.

Measures 22-27 of the flute duet. The music begins with a piano (*p*) dynamic in measure 22, which then gradually increases through a crescendo (*cresc.*) to a forte (*f*) dynamic by measure 27. The first flute part has a melodic line with slurs and accents, while the second flute part provides a harmonic accompaniment with slurs and accents.

Measures 28-34 of the flute duet. The music is marked with a forte (*f*) dynamic. The first flute part features a melodic line with slurs and accents, while the second flute part provides a harmonic accompaniment with slurs and accents.

Flute 1, Flute 2

33

p

p *p*

This system contains measures 33 through 38. The music is in a key with two sharps (D major) and a 4/4 time signature. The upper staff (Flute 1) features a melodic line with slurs and accents, starting with a piano (*p*) dynamic. The lower staff (Flute 2) provides a harmonic accompaniment with slurs and accents, also starting with a piano (*p*) dynamic.

39

f

This system contains measures 39 through 44. The upper staff continues the melodic line with slurs and accents, reaching a forte (*f*) dynamic. The lower staff continues the accompaniment with slurs and accents.

45

This system contains measures 45 through 50. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment with slurs and accents.

51

mf

mf

This system contains measures 51 through 54. The upper staff continues the melodic line with slurs and accents, marked mezzo-forte (*mf*). The lower staff continues the accompaniment with slurs and accents, also marked mezzo-forte (*mf*).

55

f *p*

f *p*

This system contains measures 55 through 58. The upper staff features a trill (*tr*) in measure 55, followed by a melodic line with slurs and accents, marked forte (*f*) and then piano (*p*). The lower staff continues the accompaniment with slurs and accents, marked forte (*f*) and then piano (*p*).

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 (♩=♩ ♩)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩ ♩)

2

♩ = 88 Swung quavers (♩=♩ ♩)

3

♩ = 128 Swung quavers (♩=♩³)

4

Musical notation for exercise 4, first system. It consists of two staves in 3/4 time. The top staff has a whole rest followed by a triplet of eighth notes, then eighth notes, and finally a dotted quarter note. The bottom staff has a steady eighth-note accompaniment.

Musical notation for exercise 4, second system. The top staff continues with eighth notes and a dotted quarter note. The bottom staff continues with eighth notes.

♩ = 90 Swung quavers (♩=♩³)

5

Musical notation for exercise 5, first system. It consists of two staves in 2/4 time. The top staff has a whole rest followed by eighth notes, a triplet of eighth notes, and eighth notes. The bottom staff has a steady eighth-note accompaniment.

♩ = 118 Swung quavers (♩=♩³)

6

Musical notation for exercise 6, first system. It consists of two staves in 4/4 time. The top staff has a whole rest followed by a dotted half note, eighth notes, and a dotted quarter note. The bottom staff has a steady eighth-note accompaniment.

Musical notation for exercise 6, second system. The top staff continues with eighth notes and a dotted quarter note. The bottom staff continues with eighth notes.

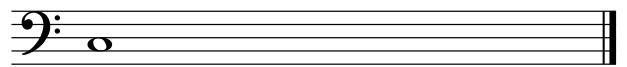
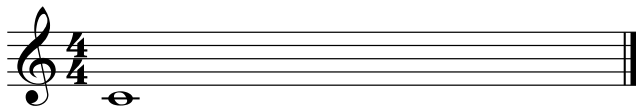
MTB Exams - Listening Skills (Aural tests) Grade 6

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.

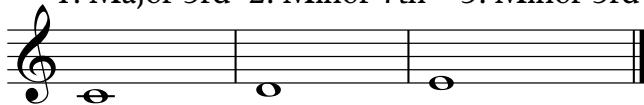


Test 2 - Intervals.

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

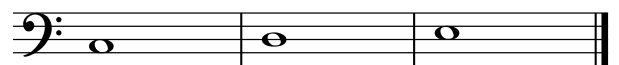
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



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.

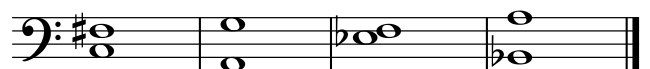
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.