MTB Grade 1
Flute

MUSIC TEACHERS' BOARD

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/Source
Brahms	Cradle Song	Tomplay or Music Through Time 1	tomplay.com or Oxford University Press
Attwood	Andante (Sonatina in F)	Tomplay	tomplay.com
Bayly	Long, Long Ago	Tomplay	tomplay.com
Gretchaninov	On the Green Meadow Op.99: Spring Morning	Tomplay	tomplay.com
Trad.	Go and Tell Aunty Rhody	Tomplay	tomplay.com
Joplin	Easy Winners	Tomplay	tomplay.com
Cat Stephens	Morning Has Broken	Tomplay	tomplay.com
Trad.	Kookaburra	Abracadabra Flute	A&C Black
Czerny	Sunrise	Grade by Grade Flute (Grade 1)	Boosey & Hawkes
Zimmer	I've Got My Eye on You (Pirates of the Caribbean + repeat)	Winner Scores All by Peter Lawrence	Brasswind Publications
Bart	Oom Pah Pah (Oliver)	Abracadabra No.84	A&C Black
Scherman	Truly Scrumptious (Chitty Chitty Bang Bang)	Winner Scores All by Peter Lawrence	Brasswind Publications
Julian Nott	Wallace and Gromit	Ten Top Pops for Flute	Kevin Mayhew
Norton	Venezuelan Holiday	Grade by Grade Flute (Grade 1)	Boosey & Hawkes

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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Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Alan Menken	Beauty And The Beast	Gradebusters Grade 1 Flute	Hal Leonard
Wedgwood	Hot Chilli	Really Easy Jazzin' About	Faber
Rae	Out and About	Easy Jazzy Flute	Universal Edition
Mower, Mike	Swamp Stomp Louis	Junior Musical Postcards (CD backing track)	Boosey & Hawkes
Gluck/Wastall	Chorus p22	Learn as You Play Flute	Boosey & Hawkes
Purcell/Stuart	Rigaudon	Flute Fancies	Boston Music Company
Trad.	Maypole Dance	Beginner's Book for the Flute Part 1 by Trevor Wye	Novello and Co Ltd
Ridout	Rustic Dance	Beginner's Book for the Flute Part 1 by Trevor Wye	Novello and Co Ltd
Haydn	Minuet	Music Through Time 1	Oxford University Press
Paul Harris	Strawberries and Cream	Flute Basics by Sally Adams	Faber Music
Sally Adams	Jazzmin's waltz	Flute Basics by Sally Adams	Faber Music
Hauser	Berceuse	Flute Fancies	Boston Music Company
Rae	Short Waltz	40 Modern Studies for Solo Flute	Universal Edition
Hammerstein/ Rodgers	Edelweiss	Team Woodwind	Faber Music
Harris	Andante con moto	No.5 from 76 Graded Studies for Flute Book 1	Faber Music
Kohler	Study in G	Grade by Grade Flute (Grade 1)	Boosey & Hawkes
Kohler	No.5	125 Easy Classical Studies for Flute	Universal Edition
Diabelli	Etude	Learn as You Play Flute	Boosey & Hawkes
Rae	Little Prelude	Style Workout	Universal Edition

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MTB Grade 1
Flute

MUSIC TEACHERS' BOARD

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 8

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 9

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 8

PLUS

Duet:
Perform the duet for this grade

Page 7

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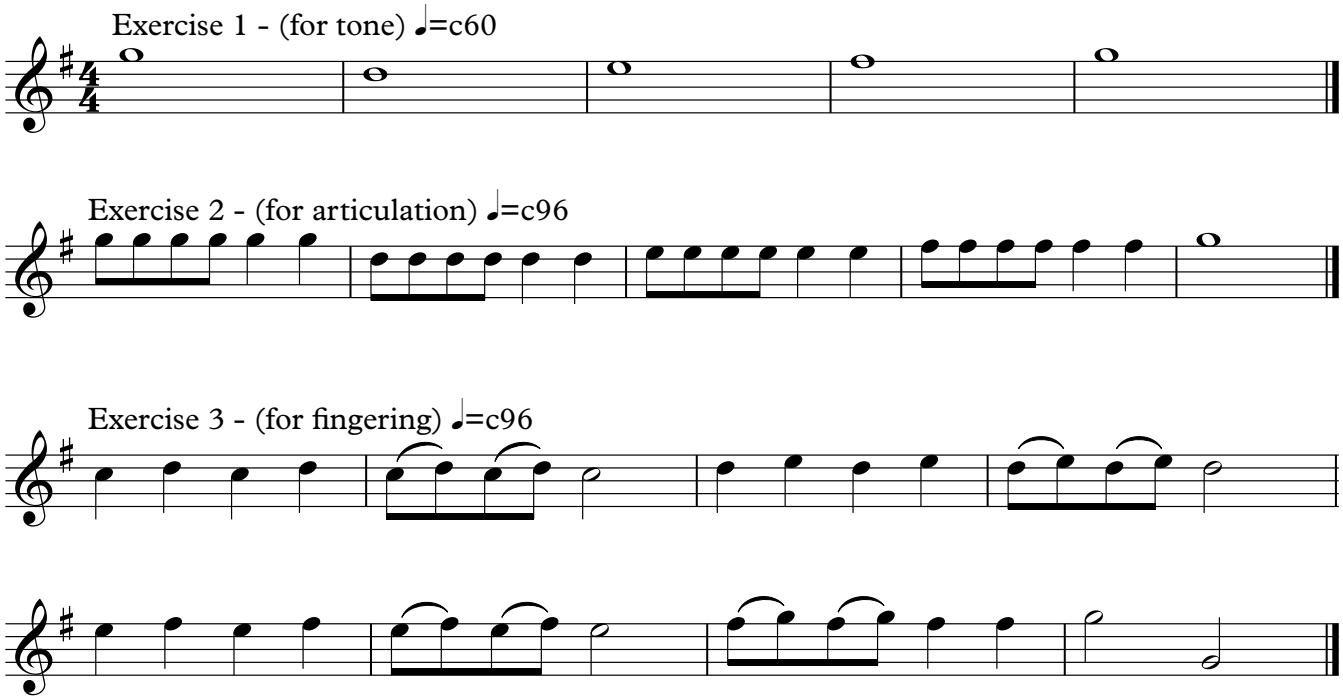
Technical Exercises



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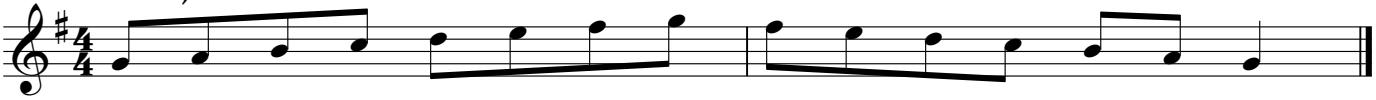
Scales & Arpeggios from Memory

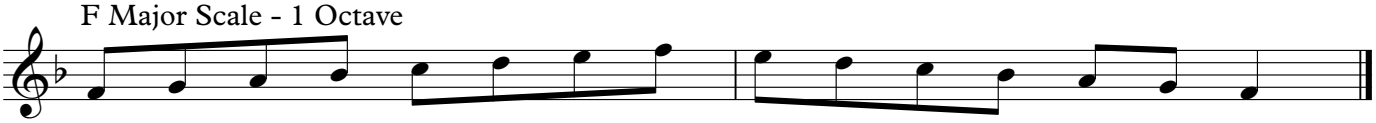
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum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

Scales ♩=50 Arpeggios ♪=72

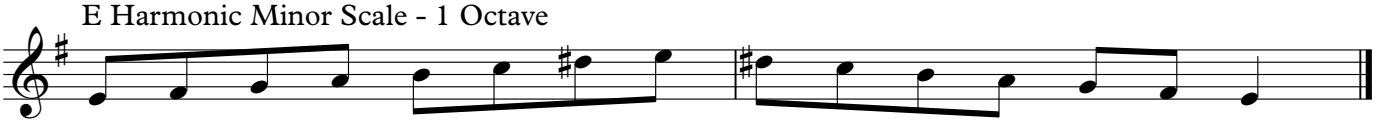
G Major Scale - 1 Octave



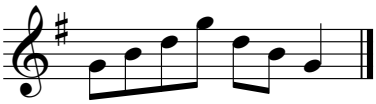
F Major Scale - 1 Octave



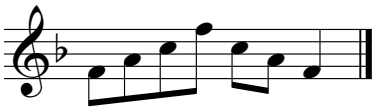
E Harmonic Minor Scale - 1 Octave



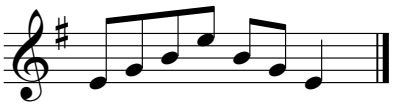
G Major Arpeggio - 1 Octave



F Major Arpeggio - 1 Octave



E Minor Arpeggio - 1 Octave



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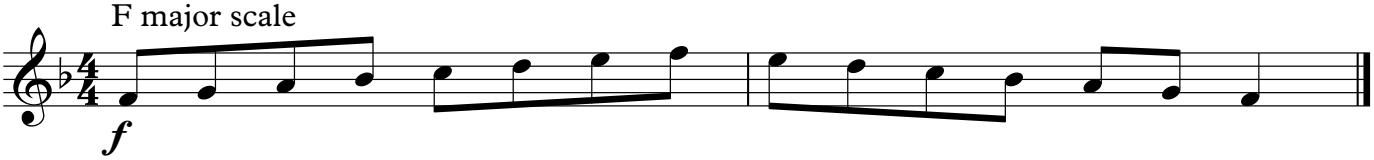
Alternative to Scales from Memory

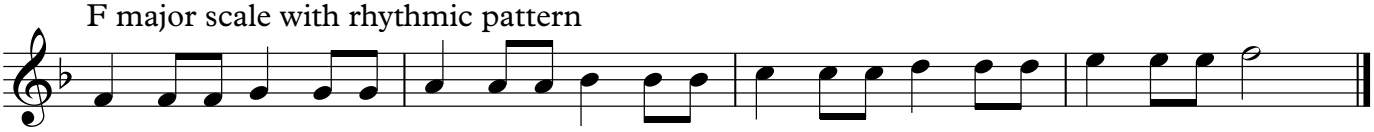
The following do not need to be played from memory. For the examination, the candidate should be asked to perform *all* the scales. All tempi given are minimum speeds.

Scales ♩ = 50 Arpeggios triplet ♪=72

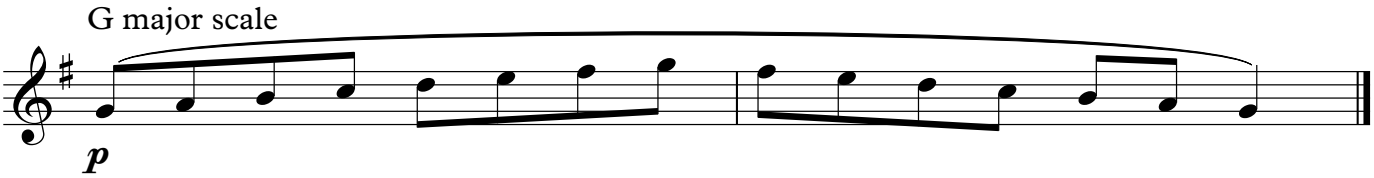
F major scale



F major scale with rhythmic pattern

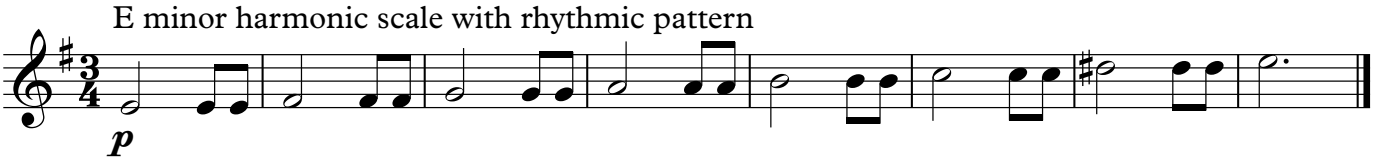


G major scale

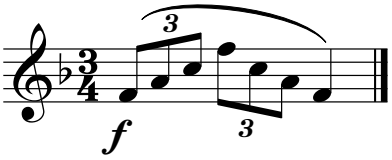


E minor harmonic scale

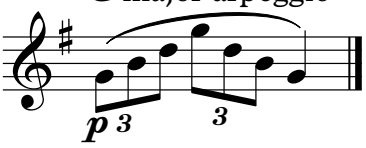
E minor harmonic scale with rhythmic pattern



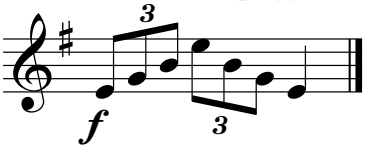
F major arpeggio



G major arpeggio



E minor arpeggio



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Duet

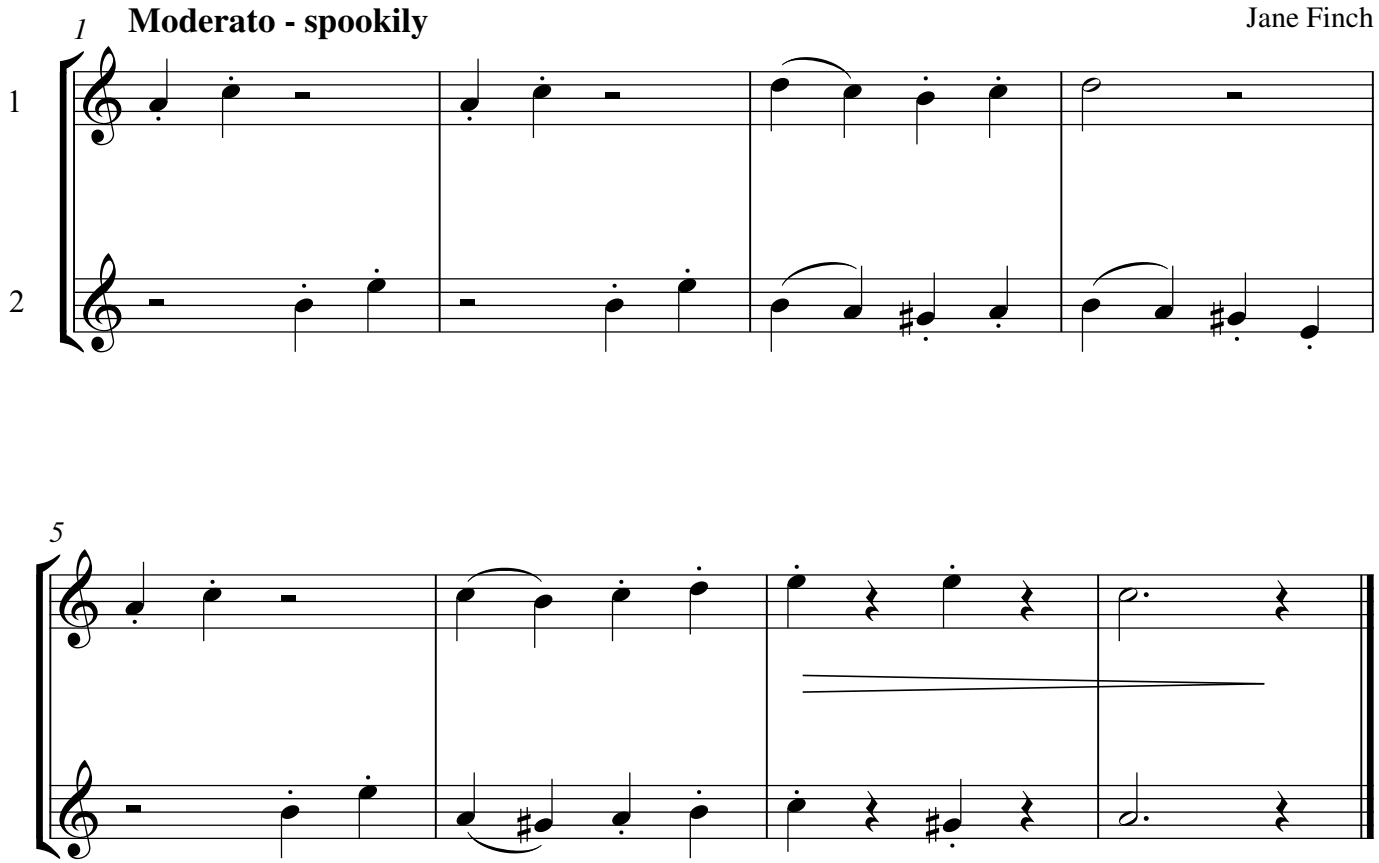
Click here to find exam speed duet recordings

Click here to find practice speed duet recordings

1 (Candidate)
2

Hocus Pocus

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.



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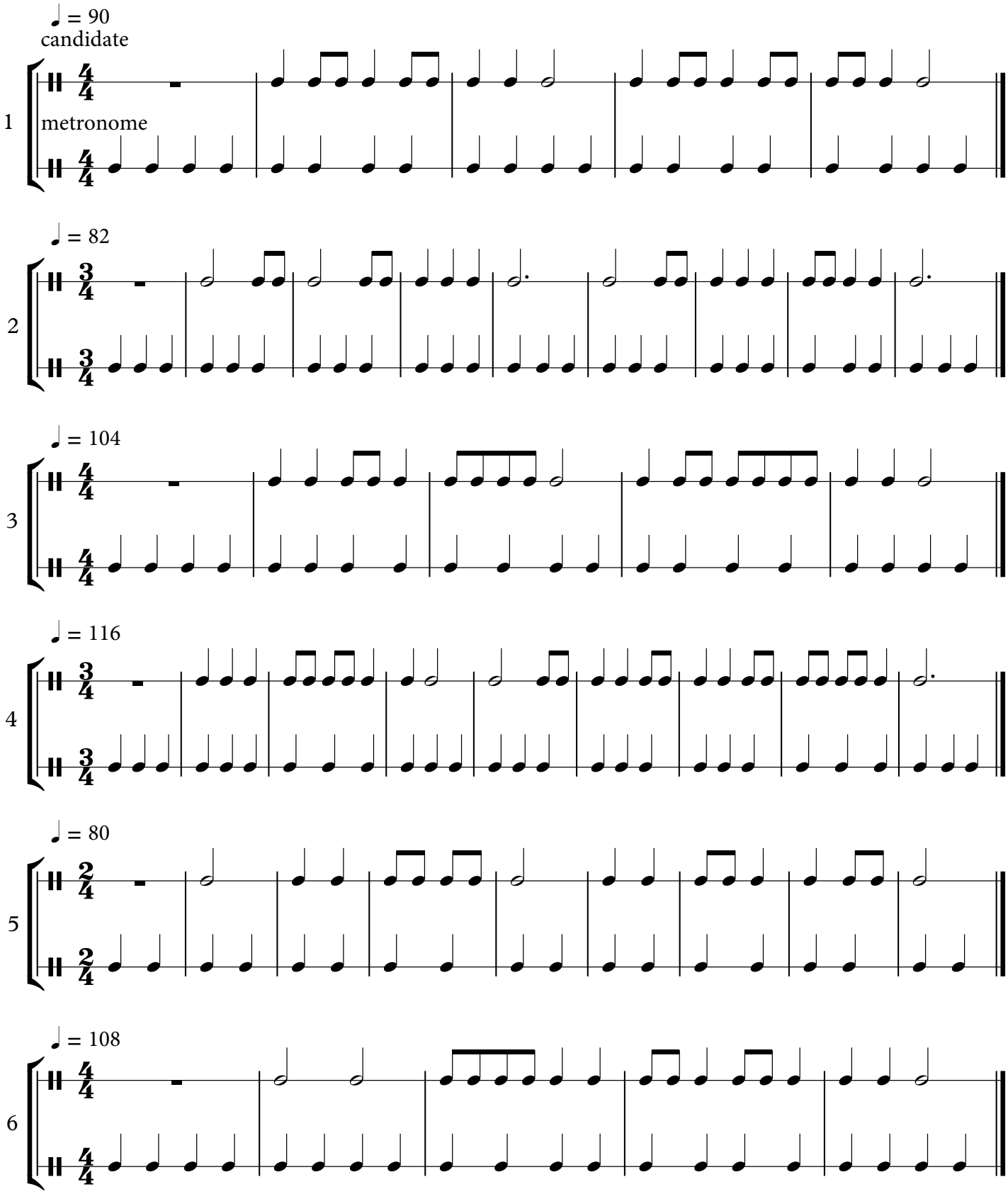
Reading Skills

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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Listening Skills

Click here to find Listening Skills recordings in Bass Clef

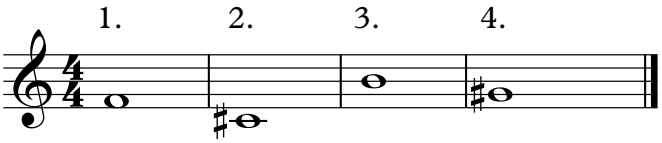
Click here to find Listening Skills recordings in Treble Clef

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.

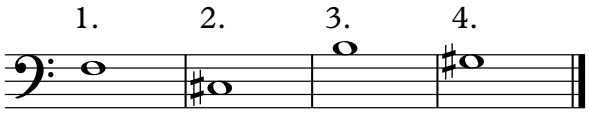
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.
I shall play a note and then you shall sing it back. We shall do this for 4 different notes.

Treble Clef

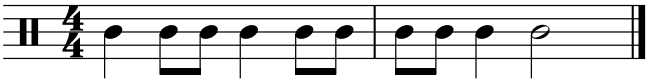


Bass Clef

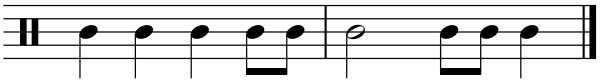


Test 2 - Clapping back rhythms.
I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.
We shall do this with 4 different rhythms.

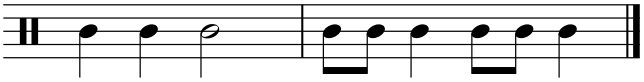
1.



2.



3.



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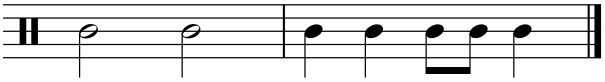
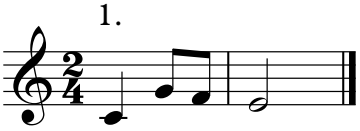


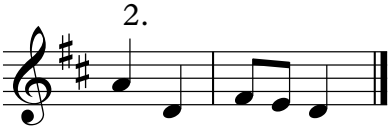
Test 3 - Singing back melodic phrases.
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

Treble Clef

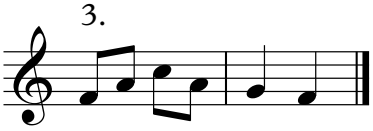
1.



2.

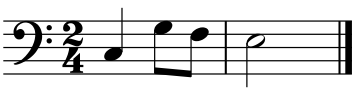


3.

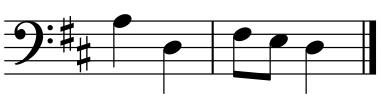


Bass Clef

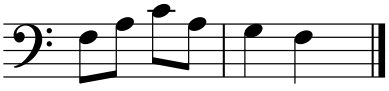
1.



2.



3.



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MUSIC TEACHERS' BOARD

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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