

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
Trad. Mexican	Cucaracha	Tomplay	tomplay.com
Schickhardt	Sonata in D 3 rd Movt: Vivace	Tomplay	tomplay.com
Trad.	O Soldier Soldier	Tomplay	tomplay.com
Trad.	Last Rose of Summer	Tomplay	tomplay.com
Trad. Spanish	A la Nanita Nana	Tomplay	tomplay.com
Andrew Lloyd Webber	Close Every Door to Me	Winner Scores All by Peter Lawrance (CD backing track) Low range	BrassWind Publications
Bart	I'd Do Anything	Winner Scores All by Peter Lawrance (CD backing track)	BrassWind Publications
Ledbury	Itchy Feet (solo flute)	Flute Salad	Brass Wind
ABBA	I Have a Dream	Junior Guestspot ABBA (CD backing track)	Wise Publications
Mike Mower	The Silk Tree	Junior Musical Postcards (+CD backing track)	Boosey & Hawkes
Mike Mower	Cancion de la Pipas – Peru	Junior Musical Postcards (+CD backing track)	Boosey & Hawkes
Boyce	Spring Gardens	Music Through Time Book 2	Oxford University Press
Haydn	Allegretto	Music Through Time Book 2	Oxford University Press
Gumbley	Blues Man	Cool School (CD backing only)	BrassWind

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 2

Flute

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Mueller/ Johnson/ Busse & Woods	The Wang Wang Blues	Amazing Solos	Boosey & Hawkes
Harrison	The Blue Beyond	Amazing Solos	Boosey & Hawkes
Gershwin/Harris	Love is here to stay	Easy Gershwin for Flute	Oxford University Press
Norton	Mango Juice	Microjazz Flute Collection Book 1	Boosey & Hawkes
Trad.	Minka and Little Brown Jug	Abracadabra Flute	A&C Black
Trad.	Amazing Grace	Abracadabra Flute	A&C Black
Wedgwood	Catwalk	Really Easy Jazzin' About (piano sheet music)	Faber Music
Adams	King Tut's Tap- Dancing Team	Flute Basics	Faber Music
Kosma	Autumn Leaves	Winner Scores All by Peter Lawrance	Brass Wind Publications
Joplin	Bink's Waltz	Music Through Time 2	Oxford University Press
Trad.	Shaker Melody	Grade by Grade Flute (Grade 2)	Boosey & Hawkes
Rae	The Bottom Line	Easy Jazzy Flute	Universal Edition
Schubert	Waltz	Flute Fancies	Boston Music Company
Rae	Autumn Clouds	Style Workout	Universal Edition
Duckett, Loane	West Indian Carnival	Team Woodwind	Faber Music
Kohler	Andantino No.22	125 Easy Classical studies Or Grade by Grade Flute (Grade 2)	Universal Edition or Boosey & Hawkes
Baermann	Allegro	No.14 from 76 Graded Studies for Flute Book 1	Faber Music
Hart	Bertie's Blues	All Jazzed Up	BrassWind

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 for this grade 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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Technical Exercises

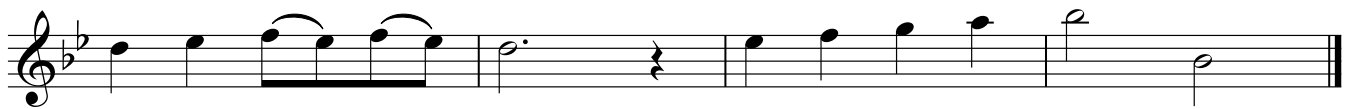
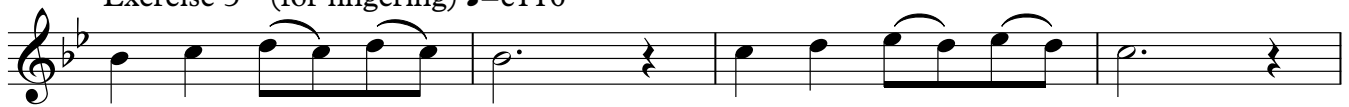
Exercise 1 - (for tone) ♩=60



Exercise 2 - (for articulation and rhythm) ♩=c116



Exercise 3 - (for fingering) ♩=c116



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 ♩=56 Arpeggios ♩=80

D Major Scale - 2 Octaves



G Major Scale - 12th



A Harmonic Minor Scale - 1 Octave



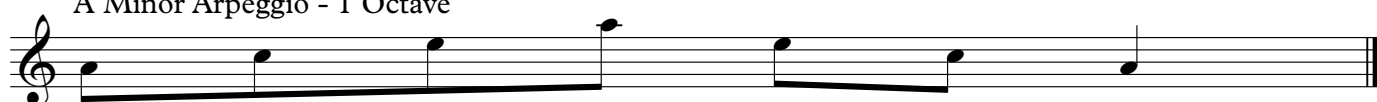
D Major Arpeggio - 2 Octaves



G Major Arpeggio - 12th



A Minor Arpeggio - 1 Octave



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 (only 1 version of minors - harmonic or melodic are required). All tempi given are minimum speeds.

Scales ♩=56 Arpeggios triplet ♩=80

Bb major scale



Bb major scale with rhythmic pattern



D major scale - 2 octaves



D major scale with rhythmic pattern



G harmonic minor scale (only 1 version harmonic or melodic required)



G melodic minor scale



B harmonic minor scale (only 1 version harmonic or melodic required)



B melodic minor scale



Bb major arpeggio



D major arpeggio - 2 octaves



G minor arpeggio



B minor arpeggio



Duet

1 (Candidate)

2

Sunday Stroll

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.

Andante ♩ = 76

Chris Mitchell

1

mf

2

mf

5

p

mf

p

mf

9 rit.

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

♩ = 90

candidate

metronome

2

♩ = 76

3

♩ = 104

4

♩ = 126

5

♩ = 80

6

♩ = 110

Listening Skills

[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.

[Click here to find Listening Skills recordings in Treble Clef](#)

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 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

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.



4.



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.



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.