

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
Grieg	Morning	Tomplay	tomplay.com
Popp	Rustic Concert	Tomplay	tomplay.com
Norton	A Walk by the Sea	Tomplay or Microjazz Flute Collection	tomplay.com or Boosey and Hawkes
Brubeck	Take Five	Tomplay or All Jazzed up for Flute	tomplay.com or Brass Wind
Dvorak	Allegretto	Music Through Time Book 3 (Piano part only)	Oxford University Press
Hart	No Dice	All Jazzed Up (Piano part only)	BrassWind
Bizet	Habanera	Play Latin for Flute (Piano part only)	Faber
ABBA	Chiquitita	Junior Guestspot ABBA (Only CD backing track)	Wise Publication
Pogson	Down at the Drive In	The Way to Rock (Piano part only)	Boosey & Hawkes
Rodgers/ Hammerstein	My Favourite Things	What Else Can I Play Grade 3 (Piano part only)	IMP
Williams	Hedwig's Theme	Play Hollywood (Enhanced CD backing track and print off piano part)	Faber
Arlen	If I Only Had a Brain	Ultimate Movies (Only CD backing track)	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](#).

MTB Grade 3 Flute

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Norton	Song	Microjazz Flute Collection Book 2	Boosey & Hawkes
Pogson	Night Flight	The Way to Rock	Boosey & Hawkes
Gershwin/Harris	I Got Plenty of Nothin'	Easy Gershwin for Flute	Oxford University Press
Norton	Young at Heart	Microjazz Flute Collection Book 2	Boosey & Hawkes
Wedgwood	Hot on the Line	Jazzin' About	Faber Music
Telemann	Passepieds I & II	First Repertoire Pieces	Boosey & Hawkes
Vivaldi	Allegro	First Repertoire Pieces	Boosey & Hawkes
Vivaldi	Winter	Amazing Solos	Boosey & Hawkes
Bernstein	America	Amazing Solos	Boosey & Hawkes
Händel	Sonata No.5 in G major: Bourrée	Händel Sonatas or Flute fancies	Any reliable edition or Boston Music Company
Kershaw	Simple Samba	Let's Dance	Pan Educational Music
Lyons	Dancing in the Rain	Compositions 1	Useful Music
Gariboldi	Allegretto Grazioso	No.27 in 76 Graded Studies for Flute Book 1 or No.5 in 100 Classical Studies	Faber Music or Universal Edition
Demersseman	Chanson Serbe	No. 26 from The Flute Player's Companion Vol 1	Chester Music
Ledbury	Walzer	Flute Salad	Brass Wind Publications
Soussman	Allegro assai	No.36 in 125 Easy Classical Studies for Flute	Universal Edition
Soussman	Allegretto	No.37 in 125 Easy Classical Studies for Flute	Universal Edition
Rae	Blue Cockatoo	Style Workout for Flute	Universal Edition
Mizzy, Vic	Theme (The Addams Family)	Ten Top Pops for Flute	Kevin Mayhew
Bizet	Seguidilla	Amazing Solos	Boosey & Hawkes

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

[Page 4](#)

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) ♩=c90



Exercise 2 - (for articulation and rhythm) ♩=c120



Exercise 3 - (for fingering) ♩=c120



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.

♩=66

A Major Scale - 12th



G Major Scale - 2 Octaves



B♭ Major Scale - 12th



F# Harmonic Minor Scale - 2 Octaves



E Harmonic Minor Scale - 2 Octaves



♩=66

A Chromatic Scale - 1 Octave



♩=92

A Major Arpeggio - 12th



G Major Arpeggio - 2 Octaves



B♭ Major Arpeggio - 12th



F# Harmonic Minor Arpeggio - 2 Octaves



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.

♩=66

A major scale - 12th



A major scale with rhythmic pattern



E♭ major scale



E♭ major scale with rhythmic pattern



F major scale



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



D melodic minor scale



♩=66

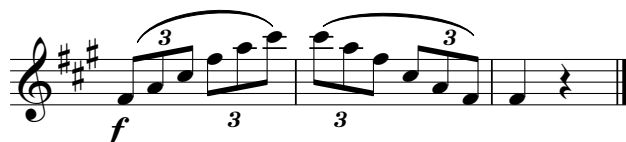
F chromatic scale



♩=92 A major Arpeggio 12th



F# minor arpeggio 12th



Flute 1

Flute 2

Minuet

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.

Moderato ♩ = 128

Franz Joseph Haydn

The musical score for 'Minuet' by Franz Joseph Haydn is presented for two flutes. It is in 3/4 time, key of D major, and consists of 32 measures. The tempo is Moderato at 128 beats per minute. The score is divided into six systems, each with a first and second flute part. Dynamics include forte (f), piano (p), and mezzo-forte (mf). The piece ends with a double bar line at measure 32.

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).

1. $\text{♩} = 74$
candidate
metronome

2. $\text{♩} = 78$

3. $\text{♩} = 104$

4. $\text{♩} = 70$

5. $\text{♩} = 110$

6. $\text{♩} = 90$

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.

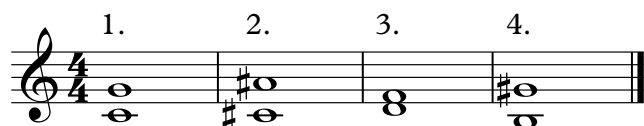
For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

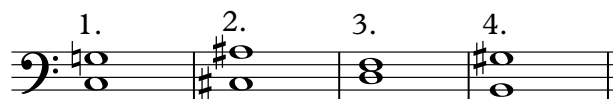
I shall play a 2 note chord, and then you shall sing back both the upper and lower notes.

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

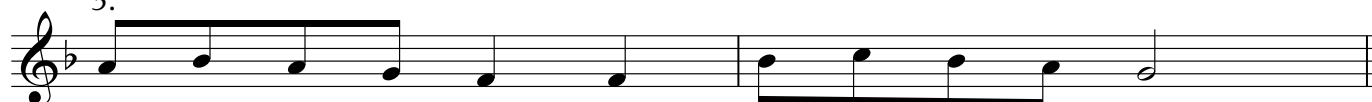
1.



2.



3.



Bass Clef

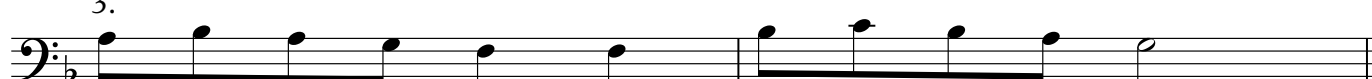
1.



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.