

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
J. S. Bach	Sonata in E minor 1 st and 2 nd Movt	Tomplay or any reliable edition	tomplay.com and tomplay.com
Chopin	Variations on a Theme by Rossini	Tomplay or Variations on a Theme by Rossini	tomplay.com or IMC 1952 or Schott Music
Fauré	Fantasie (Flute and Piano)	Tomplay or The Chester Woodwind Series or Flute Music	tomplay.com or Chester Music or French Composers pub. Schirmer
Hindemith	Sonata 1 st Movt	Tomplay or Sonate	tomplay.com or Schott
Poulenc	Sonata 1 st Movt: Allegro malinconico	Tomplay or Sonata	tomplay.com or Chester Music
C.P.E. Bach	Sonata in A minor for Solo Flute 1 st and 2 nd Movts: Poco Adagio and Allegro	N/A	Urtext Edition or Any Reliable Edition
Ian Clarke	Hypnosis (Flute and Piano)	Hypnosis	IC Music
Honegger	Danse de la Chevre (Solo Flute)	N/A	Salabert
Robert Muczynski	No.2 & no.3 (Solo Flute)	3 Preludes Op.18	Schirmer/Hal Leonard
Roussel	Pan and Mr de la Pejaudie	Joueurs de Flute	Durand

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 8 Flute

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Mancini	Speedy Gonzales	In the Pink	Alfred
Piazzolla	No.3	Tango-Etudes (solo flute)	Henry Lemoine Paris
Rae	Aquarelle	Sonata	Reedimensions RD028
Rutter	Aria and Jazz Waltz	Suite Antique	Oxford University Press
Eldin Burton	Sonatina 1st Movt: Allegretto Grazioso	N/A	Carl Fischer
Lennox Berkeley	Sonatina Op.13 for Treble Recorder & Piano 2 nd and 3 rd Movt: Adagio and Allegro Moderato	N/A	Schott
Schubert	Sonata in A minor 'Arpeggione' 1 st Movt: Allegro Moderato	N/A	Barenreiter
Händel	Sonata in E minor	Hallenser Sonata no.2	Any reliable edition
Muczynski	Sonata for Flute and Piano Op.14 1 st Movt: Allegro deciso	N/A	Schirmer
Telemann	Fantasia No. 7 in D major	Any reliable edition	Any reliable edition
Debussy	Syrinx	Any reliable edition	Any reliable edition
Kohler	No.8	Progress in Flute Playing Op.33 Book 2	Chester Music
Boehm	Andante Cantabile	No. 74 in 76 Graded Studies Book 2 or no.29 in 50 Classical Studies or no.16 in 24 Capriccios	Faber Music or Universal 14672 or Chester 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

[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

[Page 10](#)

PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

Exercise 1 - ♩=80

Exercise 2 - ♩=c90

Exercise 3 - ♩=66+

Exercise 4 - ♩=c80

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.

$\text{♩} = 120$ C Major Scale - 3 Octaves



B $\flat$ Major Scale - 2 Octaves



D Major Scale in 3rds - 2 Octaves



C Harmonic Minor Scale - 3 Octaves



C Melodic Minor Scale - 3 Octaves



Whole Tone Scale on C - 3 Octaves



$\text{♩} = 120$ Chromatic Scale on C - 3 Octaves



$\text{♩} = 114$ Dominant 7th in the key of F - 3 Octaves



Diminished 7th on G - 2 Octaves



$\text{♩} = 76$ C Major Arpeggio - 3 Octaves



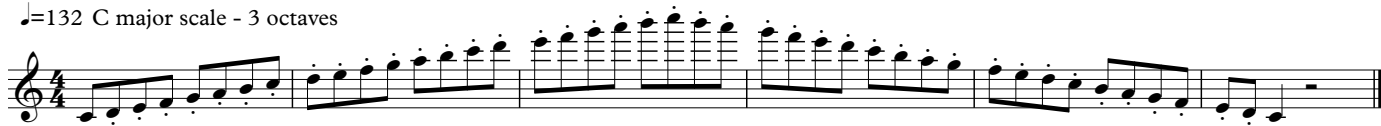
C Minor Arpeggio - 3 Octaves



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. All tempi given are minimum speeds.

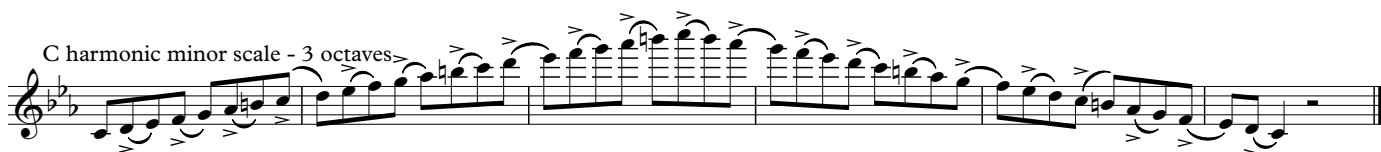
♩=132 C major scale - 3 octaves



F# major scale - 2 octaves



C harmonic minor scale - 3 octaves



C melodic minor scale - 3 octaves



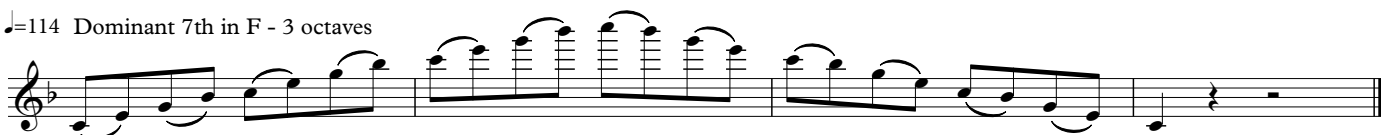
Eb harmonic minor scale - 2 octaves



Bb melodic minor scale - 2 octaves



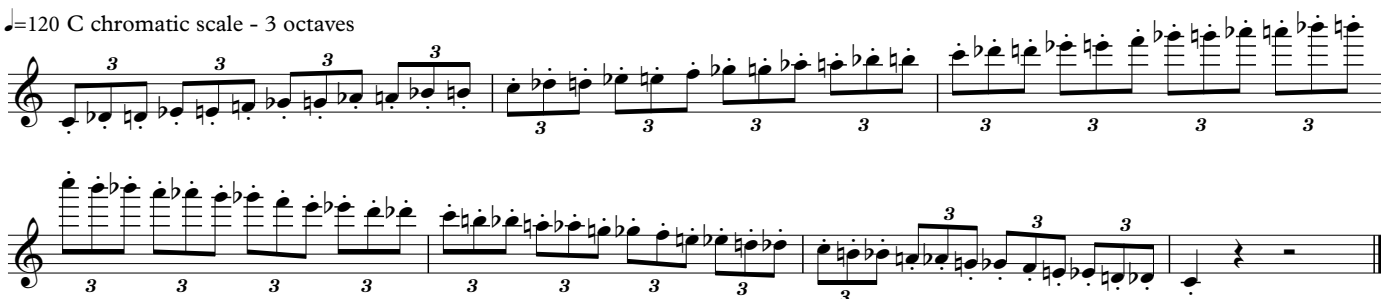
♩=114 Dominant 7th in F - 3 octaves



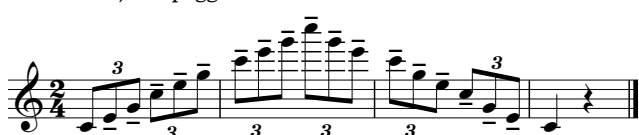
Whole tone scale on C - 3 octaves



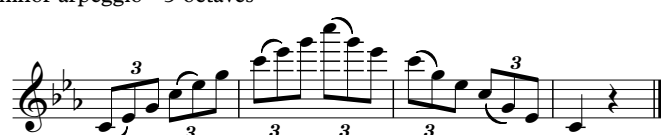
♩=120 C chromatic scale - 3 octaves



♩=76 C major arpeggio - 3 octaves



C minor arpeggio - 3 octaves



No.2 from 6 Duos

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.

Allegro $\text{♩} = 80$

Carl Stamitz Op.27 no.2

Flute 1

Flute 2

5

10

14

18

Flute Grade Eight

22

fp *cresc.* *f*

26

tr

30

35

39

p *p*

44

fp

The musical score is written for flute in treble and bass staves. The key signature is three sharps (F#, C#, G#). The score is divided into measures 22 through 44. Measure 22 starts with a forte-piano (*fp*) dynamic. Measures 23-25 show a crescendo (*cresc.*) leading to a forte (*f*) dynamic. Measure 26 features a trill (*tr*) on the right staff. Measures 27-30 continue the melodic and harmonic development. Measures 31-34 show a gradual decrease in volume. Measures 35-38 are marked piano (*p*). Measures 39-43 continue the piano texture. Measure 44 concludes with a forte-piano (*fp*) dynamic.

Flute Grade Eight

49

fp cresc.

This system contains measures 49 to 52. The key signature has three sharps (F#, C#, G#). The music is in 2/4 time. Measures 49 and 50 feature a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with eighth notes. Measure 51 includes a forte piano (fp) dynamic and a crescendo (cresc.) marking. Measure 52 continues the melodic and bass line patterns.

53

tr

This system contains measures 53 to 57. Measures 53 and 54 include trills (tr) in both the right and left hands. The melody in the right hand continues with eighth and quarter notes, while the bass line in the left hand consists of eighth notes. Measures 55 and 56 continue the melodic and bass line patterns. Measure 57 ends with a trill in the right hand.

58

fp

This system contains measures 58 to 61. Measures 58 and 59 feature a melody in the right hand with quarter and eighth notes, and a bass line in the left hand with eighth notes. Measure 60 includes a forte piano (fp) dynamic. Measure 61 continues the melodic and bass line patterns.

62

cresc. f

This system contains measures 62 to 65. Measures 62 and 63 include a crescendo (cresc.) marking. Measures 64 and 65 feature a forte (f) dynamic. The melody in the right hand continues with eighth and quarter notes, while the bass line in the left hand consists of eighth notes.

66

tr

This system contains measures 66 to 68. Measures 66 and 67 include trills (tr) in both the right and left hands. The melody in the right hand continues with eighth and quarter notes, while the bass line in the left hand consists of eighth notes. Measure 68 continues the melodic and bass line patterns.

69

This system contains measures 69 to 72. Measures 69 and 70 feature a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with eighth notes. Measures 71 and 72 continue the melodic and bass line patterns, ending with a final measure in measure 72.

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

♩ = 244

candidate

metronome

2

♩ = 80

3

♩ = 104

Flute Grade Eight

♩ = 200

4

♩ = 90

5

♩ = 62

6

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](#)

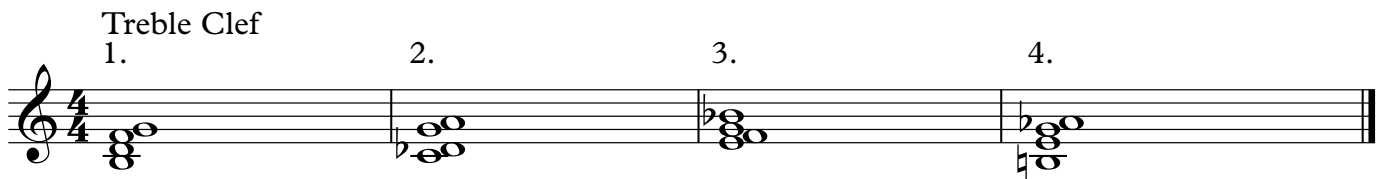
Only the teacher should have this sheet in front of them during the exam.

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 notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.

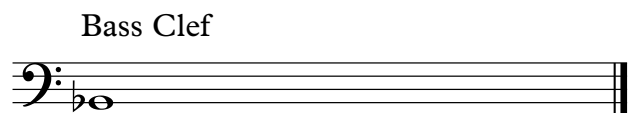
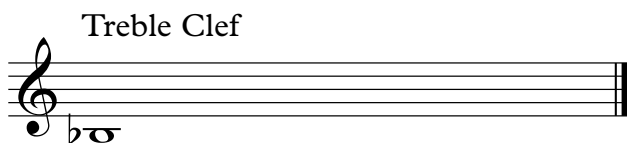
We shall do this for 4 chords.



Test 2 - Scales

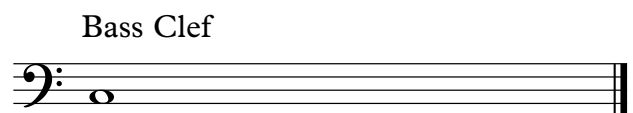
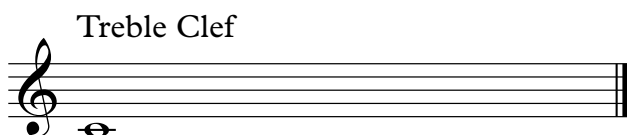
I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.



Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.



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.