



Performance Flute Standard Flute



sound values

Series 2
2024



Syllabus



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NZMEB SYLLABUS FOR

Performance and Standard Flute

In compiling this syllabus, the New Zealand Music Examinations Board has endeavoured to use readily available and affordable editions as indicated in the text. The Board has used each book to the fullest extent possible, however any edition is acceptable. Editions are mentioned solely as a means of identification, and any standard edition will be accepted.

New Zealand music is available from SOUNZ, the Centre for New Zealand Music, Level 1, 39 Cambridge Terrace, Wellington, 6001. Tel 04-8018602, Fax 04-801 8604, info@sounz.org.nz.

Examination Music

Entrants may not use photocopies for performance (other than for facilitating page turns) in examinations, as this is prohibited by the Copyright Act. When Entrants enter the examination room, they must hand copies of all pieces being performed, to the examiner, together with their examination slip.

Prescribed music for examinations should be purchased from the publishers, sheet music dealers or the internet. Please note that where pieces are listed in the Syllabus, the publishers are given mainly as an aid to locating material, and are merely suggestions; other authoritative editions of the music will be equally acceptable.

All pages downloaded from internet sites must be presented at examination including front page/s if any and the computer-generated invoice showing the name of the purchaser and the name of the internet site the music was purchased from. It is important to note that not all music purchased/downloaded for free on the internet complies with international copyright laws. For any queries relating to this please contact the office@nzmeb.org.

Extra Repertoire List for Performance Syllabus

Samples of entrant's work for the year From Grade 1 to Grade 7. All entrants must present other pieces of their choice, as evidence of study beyond those presented for the examination. These should be at a similar level to those already in the syllabus, and may come from the syllabus or from a source other than the lists below. Examiners, at their discretion, will ask entrants to demonstrate familiarity with these pieces by performing the whole or any part of them during the examination. Entrants must bring an original copy of the music to the examination room. The following minimum requirements apply: Grade 1 – one extra study list piece, Grade 2 to 7 – two extra study list pieces. Entrants should not play repeats in examinations; however, any da capo must be played.

Co-requisites to complete NZMEB Syllabus Performance examinations:

Grade 6 Performance practical exam: a Pass is required in Grade 3 Theory

Grade 7 Performance practical exam: a Pass is required in Grade 4 Theory

Grade 8 Performance practical exam: a Pass is required in Grade 4 Theory

AMusNZ practical exam: a Pass is required in Grade 5 Theory

LMusNZ practical exam: a Pass is required in Grade 6 Theory

Entrants have 36 months in which to complete the co-requisite theory component. For acceptable equivalents, see the Theory syllabus.

Syllabus Repertoire for Standard Examinations

Entrants must perform three works two of which must be selected from the prescribed NZMEB list(s). One alternative "own choice" work may be substituted and should be at a similar level to those already in the syllabus. No more than one composition by a specific composer may be presented during the examination. It is recommended that Entrants from Grades 1 to 8 include pieces from at least two different musical periods, contrasting in both style and tempi in their programme.

Entrants changing from Performance to Standard

Entrants in Performance are permitted to swap to the Standard syllabus by presenting three pieces by different composers two of which must be in the Performance syllabus of the same grade. The third piece may be an own choice piece and should be at a similar level to those already in the syllabus. Entrants should advise the examiner of the change when they enter the examination room and mark the appropriate box on their examination slip.

Accompaniments for pieces

Entrants must provide their own accompanists who remain in the room only while accompanying. A teacher may act as accompanist. A page turner may be used, but only remain in the examination room for the specific items as required.

CRITERIA

Introductory Level (Preliminary to Grade 2) and Level 1 (Grade 3)

Examiners will use these criteria in assessing all level 1 entrants.

- Comfortable and well-balanced posture
- Appropriate hand/finger and arm position
- Beginning to acquire:
 - Independent articulation of the fingers
 - Coordinated fingering in scales
 - Accurate and prompt performance from memory of all technical work
 - Performance of the technical work at the minimum tempo or faster
 - Awareness of underlying pulse in the pieces
 - Accurate and fluent performance of pieces
 - Awareness of dynamics, tempo and articulations
 - Awareness of intonation and breath support
 - Awareness of clear and even tone

Level 2 - Grades 4 and 5

Examiners will use these criteria in assessing all level 2 entrants.

- Comfortable and well-balanced posture
- Appropriate hand/finger and arm position
- Technical facility, sufficient to allow:
 - Developing independence of the fingers
 - Rhythmic stability
 - Coordinated fingering in scales and arpeggios
 - Developing controlled co-ordination of the fingers and tongue
 - Controlled, clear, even legato and tone
- Accurate and prompt performance from memory of all technical work at the minimum tempo or faster
- A developing sense of pulse to allow accurate performance of rhythmic figures
- Accurate and fluent performance of pieces with appropriate breath control and tone
- Awareness and developing control of dynamics, tempo and articulations
- The ability to articulate legato and staccato textures as required
- Awareness of phrasing
- Generally secure intonation and breath support
- A developing ability of vibrato
- To demonstrate the ability to tune the instrument

Level 3 - Grade 6

Examiners will use these criteria in assessing all level 3 entrants.

- Comfortable and well-balanced posture demonstrating considerable ease in the relationship with the instrument
- Appropriate hand and finger shape
- Technical facility, to allow:
 - Accurate and prompt performance from memory of all technical work at the minimum tempo or faster
 - Coordinated fingering in technical work
 - Independent articulation of the fingers
 - Increasing control of coordination of the fingers and tongue
- A well-developed sense of pulse to allow accurate performance of rhythmic figures
- Increased control of variations in tempo, tone and articulations
- A developing sense of phrasing, style and ornamentation as appropriate to each musical period
- Increased control of intonation and breath support
- A developing awareness of fine pitch discrimination
- Increased ability of vibrato
- Able to tune the instrument with competence

Level 4 - Grades 7, 8 and Performers Certificate

Examiners will use these criteria in assessing all level 4 entrants. In addition to those criteria at level 1, 2, & 3 the entrants will demonstrate:

- Accurate and fluent performance throughout
- Rhythmic stability and vitality
- A full exploration of the dynamic range of the instrument
- A confident projection of the style and character of chosen works
- Sensitivity to subtleties of nuance, rubato and ornamentation
- A well-developed aural awareness and reliable intonation
- Increasing awareness of fine pitch discrimination
- A competent use of vibrato for musical expression

Level 5 - Associate Diploma

Examiners will use these criteria in assessing all level 5 entrants.

- A well-developed aural awareness and secure intonation with fine pitch discrimination
- Understanding of the works as to their structure, musical content and their particular character
- Technical and stylistic mastery leading to a coherent, expressive performance
- Command of special effects appropriate to the instrument
- Ability to differentiate between a broad range of musical styles
- Familiarity with the accompanying parts in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and accompanist
- A developing sense of professional presentation, with attention to posture, appearance and normal performance conventions

Level 7 - Licentiate Diploma

Examiners will use these criteria in assessing all level 7 entrants.

- A well-developed aural awareness and secure intonation and fine pitch discrimination
- The ability to build a varied and coherent programme worthy of public performance
- Understanding of the works as to their structure, musical content and their particular character
- Technical and stylistic mastery leading to a coherent, expressive performance
- Command of special effects appropriate to the instrument
- Ability to differentiate between a broad range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions

DESCRIPTORS

Introductory Level (Preliminary to Grade 2) and Level 1 (Grade 3)

Processes are limited in range, repetitive and familiar, employing recall and a narrow range of knowledge and cognitive skills. These are applied in activities which are closely supervised by the teacher.

Level 2 - Grades 4 and 5

Processes are moderate in range, established and familiar, employing basic operational skills using readily available information. These are applied in directed activities which are supervised by the teacher. Learners have some responsibility for quantity and quality.

Level 3 - Grade 6

Processes require a range of developing skills within a range of familiar contexts. These are applied using relevant theoretical knowledge, interpretative skills, discretion and judgment within a range of known responses to familiar problems. Although activities are directed by the teacher, learners have significant responsibility for the quantity and quality of output.

Level 4 - Grades 7, 8 and Performance Certificate

Processes require a wide range of technical skills involving a considerable choice of procedures in a variety of familiar and unfamiliar contexts. The learning demands a broad knowledge base incorporating some theoretical concepts and analytical interpretation of information. The learning demand requires informed judgment within a range of innovative responses to concrete but often unfamiliar problems. Learners have significant responsibility for the quantity and quality of output under broad guidance and evaluation from their teacher.

Level 5 – Associate Diploma

Processes require a wide range of specialised technical skills involving a wide choice of standard and non-standard procedures in a variety of routine and non-routine contexts. The learning demands a broad knowledge base with substantial depth in some areas, employing analytical interpretation and the determination of appropriate methods and procedures in response to a range of concrete problems, with some theoretical elements. Learners have full responsibility for the nature, quantity and quality of outcomes under broad general guidelines in self-directed and sometimes directive activity.

Level 7 – Licentiate Diploma

Learners will carry out processes that require a command of wide ranging highly specialised technical skills involving a wide choice of standard and non-standard procedures often in non-standard combinations. They are employed in highly variable routine and non-routine contexts. The learning demands employ a specialist knowledge base with depth in more than one area, employing the analysis and evaluation of a wide range of information and the formulation of appropriate responses to resolve both concrete and abstract problems. Learners have full responsibility in managing the learning processes and complete accountability for determining and achieving personal outcomes within broad parameters for defined activities.

There are four components to every grade exam, these are:

1. Technical work; this will cover a range of scales with various articulations, arpeggios, dominant 7ths and diminished 7ths.
2. The performances of your chosen Repertoire; it is recommended to include pieces from different musical periods, contrasting in both style and tempi in their programme.
3. Musicianship; this includes exercises related to pitch and rhythm, and a sight-reading exercise. Examples of all these can be found on our website.
4. Musical Knowledge; in examinations examiners will ask entrants questions on aspects of their chosen programme.

Please refer to specific grade regarding the ranges and extent of information required for each grade.

Musical Knowledge

In practical examinations examiners will ask entrants questions on the following aspects of list pieces (excluding study list)

Introductory Level (Preliminary to Grade 2) and Level 1 (Grade 3)

- The notes, rests, signs, terms and titles of pieces.
- Keys or tonalities in which the pieces are written.

Level Two - Grades 4 and 5

- The notes, rests, signs, terms and titles of pieces.
- Keys or tonalities in which the pieces are written.
- Modulations which occur in the pieces at main cadence points.
- Broad formal structure of pieces.
- Name the period and give its time frame.
- Give the nationality of composers.

Level Three - Grade 6

- The notes, rests, signs, terms and titles of pieces.
- Keys or tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Broad formal structure and analysis of the pieces.
- Some knowledge of the period and stylistic characteristics.
- Some knowledge of the composers.

Level Four - Grades 7 and 8 and Performance Certificate

- The notes, rests, signs, terms and titles of pieces.
- Keys and tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Broad knowledge of the structure and analysis of the pieces.
- Broad knowledge of the period and stylistic characteristics of the pieces.
- Some knowledge of the composers of the pieces presented for examination including range of repertoire and major contributions to the development of musical style.

Level Five - Associate Diploma

- The notes, rests, signs, terms and titles of pieces.
- Keys and tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Detailed knowledge of the structure and analysis of the pieces.
- Detailed knowledge of the period and stylistic characteristics of the pieces.
- Knowledge of other works by the composers of the pieces presented for examination with emphasis on the repertoire for the entrant's instrument / voice.
- Knowledge of the development of the entrant's instrument through the various musical periods, and how the development of the instrument affected the composer's writing.

Level Seven - Licentiate Diploma

- The notes, rests, signs, terms and titles of pieces.
- Keys and tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Detailed knowledge of the structure and analysis of the pieces.
- Detailed knowledge of the period and stylistic characteristics of the pieces.
- Knowledge of other works by the composers of the pieces presented for examination with special reference to their major works.
- Knowledge of the development of the entrant's instrument through the various musical periods, and how the development of the instrument affected the composer's writing.

Flute: Scales and Exercises

Below are examples of scale patterns; please refer to the scale requirements of each grade for the complete list.

Preliminary

F major scale Tongued $\text{♩} = 80$

F major arpeggio Tongued $\text{♩} = 80$

Grade 1

C major scale Tongued $\text{♩} = 100$

G harmonic minor scale Slurred $\text{♩} = 100$

G chromatic scale Tongued $\text{♩} = 100$

G major arpeggio Tongued $\text{♩} = 100$

A minor arpeggio Slurred $\text{♩} = 100$

Sustained note $\text{♩} = 60$

Grade 2

Below are examples of scale patterns; please refer to the scale requirements of each grade for the complete list.

D major scale Tongued (2 octaves) $\text{♩} = 60$

Musical notation for the D major scale (two sharps) tongued. The scale is played in two octaves, starting on D4 and ending on D5. The notes are primarily eighth notes with some sixteenth-note patterns, all tongued. The tempo is marked as $\text{♩} = 60$.

F major scale Slurred (2 octaves) $\text{♩} = 60$

Musical notation for the F major scale (one flat) slurred. The scale is played in two octaves, starting on F4 and ending on F5. The notes are primarily eighth notes with some sixteenth-note patterns, all slurred. The tempo is marked as $\text{♩} = 60$.

E harmonic minor Slurred Pairs (2 octaves) $\text{♩} = 60$

Musical notation for the E harmonic minor scale slurred in pairs. The scale is played in two octaves, starting on E4 and ending on E5. The notes are primarily eighth notes with some sixteenth-note patterns, all slurred in pairs. The tempo is marked as $\text{♩} = 60$.

G chromatic scale Tongued $\text{♩} = 60$

Musical notation for the G chromatic scale (no sharps or flats) tongued. The scale is played in one octave, starting on G4 and ending on G5. The notes are primarily eighth notes with some sixteenth-note patterns, all tongued. The tempo is marked as $\text{♩} = 60$.

C major arpeggio Tongued (2 octaves) $\text{♩} = 60$

Musical notation for the C major arpeggio tongued. The arpeggio is played in two octaves, starting on C4 and ending on C5. The notes are primarily eighth notes with some sixteenth-note patterns, all tongued. The tempo is marked as $\text{♩} = 60$.

E minor arpeggio Slurred (2 octaves) $\text{♩} = 60$

Musical notation for the E minor arpeggio slurred. The arpeggio is played in two octaves, starting on E4 and ending on E5. The notes are primarily eighth notes with some sixteenth-note patterns, all slurred. The tempo is marked as $\text{♩} = 60$.

G major sustained scale Tongued $\text{♩} = 60$

Musical notation for the G major sustained scale tongued. The scale is played in one octave, starting on G4 and ending on G5. The notes are primarily eighth notes with some sixteenth-note patterns, all tongued. The tempo is marked as $\text{♩} = 60$.

Sustained note $\text{♩} = 60$

Musical notation for a sustained note. The note is a sustained eighth note on G4, with a fermata over it, indicating it should be held for the duration of the measure. The tempo is marked as $\text{♩} = 60$.

Grade 3

Below are examples of scale patterns; please refer to the scale requirements of each grade for the complete list.

Bb major scale Tongued (2 octaves) $\text{♩} = 72$

F harmonic minor scale Slurred (2 octaves) $\text{♩} = 72$

B melodic minor scale Slurred Pairs (1 octave) $\text{♩} = 72$

Eb chromatic scale Tongued (1 octave) $\text{♩} = 72$

D major arpeggio Tongued (2 octaves) $\text{♩} = 72$

G minor arpeggio Slurred (2 octaves) $\text{♩} = 72$

Eb major sustained scale Tongued (1 octave) $\text{♩} = 60$

Sustained note $\text{♩} = 60$

Grade 4

Below are examples of scale patterns; please refer to the scale requirements of each grade for the complete list.

A major scale Slurred Pairs (2 octaves) $\text{♩} = 92$

B harmonic minor scale Two Slurred, Two Tongued (1 octave) $\text{♩} = 92$

F# melodic minor scale Slurred (2 octaves) $\text{♩} = 92$

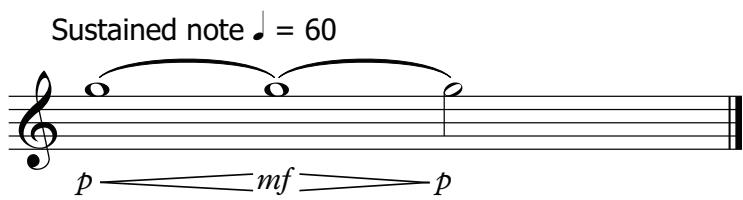
Eb chromatic scale Slurred (2 octaves) $\text{♩} = 92$

D major scale in 3rds Tongued (2 octaves) $\text{♩} = 92$

Bb major arpeggio Tongued (2 octaves) $\text{♩} = 92$

C minor arpeggio Tongued (2 octaves) $\text{♩} = 92$

Sustained note $\text{♩} = 60$



p mf p

Bb major scale Sustained (1 octave) $\text{♩} = 60$



Grade 5

Below are examples of scale patterns; please refer to the scale requirements of each grade for the complete list.

Ab major scale Two Slurred, Two Tongued (2 octaves) $\text{♩} = 66$

Musical notation for the Ab major scale, 2 octaves, slurred and tongued. The scale starts on Ab and includes Bb, C, D, Eb, F, G, and A. The notation uses slurs and tongue marks to indicate the specific technique required.

E harmonic minor scale Slurred Pairs (2 octaves) $\text{♩} = 66$

Musical notation for the E harmonic minor scale, 2 octaves, slurred pairs. The scale starts on E and includes F# (sharpened), G, A, Bb, C, D, and E. The notation uses slurs to indicate the specific slurred pairs technique required.

Eb melodic minor scale Two Slurred, Two tongued (2 octaves) $\text{♩} = 66$

Musical notation for the Eb melodic minor scale, 2 octaves, slurred and tongued. The scale starts on Eb and includes F (flat), G, A, Bb, C, D, and Eb. The notation uses slurs and tongue marks to indicate the specific technique required.

A chromatic Tongued (2 octaves) $\text{♩} = 66$

Musical notation for a chromatic scale, 2 octaves, tongued. The scale starts on A and includes Bb, C, D, Eb, F, G, and A. The notation uses tongue marks to indicate the specific tongued technique required.

Musical notation for a chromatic scale, 2 octaves, slurred. The scale starts on A and includes Bb, C, D, Eb, F, G, and A. The notation uses slurs to indicate the specific slurred technique required.

A major scale in 3rds Tongued (2 octaves) $\text{♩} = 66$

Musical notation for the A major scale in 3rds, 2 octaves, tongued. The scale starts on A and includes C, D, F, G, Bb, and C. The notation uses tongue marks to indicate the specific tongued technique required.

Musical notation for the A major scale in 3rds, 2 octaves, slurred. The scale starts on A and includes C, D, F, G, Bb, and C. The notation uses slurs to indicate the specific slurred technique required.

E major arpeggio Slurred (2 octaves) $\text{♩} = 66$

Musical notation for an E major arpeggio, 2 octaves, slurred. The arpeggio consists of E, G, Bb, and E. The notation uses slurs to indicate the specific slurred technique required.

Ab major broken chord scale Slurred Pairs (2 octaves) $\text{♩} = 66$

Musical notation for Ab major broken chord scale slurred pairs (2 octaves) at $\text{♩} = 66$. The scale consists of slurred pairs of notes across two octaves, starting from Ab and ending on Ab.

F minor arpeggio Slurred Pairs (2 octaves) $\text{♩} = 66$

Musical notation for F minor arpeggio slurred pairs (2 octaves) at $\text{♩} = 66$. The arpeggio consists of slurred pairs of notes across two octaves, starting from F and ending on F.

A minor broken chord scale Two Slurred, Two Tongued (2 octaves) $\text{♩} = 66$

Musical notation for A minor broken chord scale two slurred, two tongued (2 octaves) at $\text{♩} = 66$. The scale consists of slurred pairs followed by tongued pairs of notes across two octaves, starting from A and ending on A.

Sustained note $\text{♩} = 60$

Musical notation for sustained notes. It shows three notes (two eighth notes and one quarter note) with fermatas above them, followed by a repeat sign and a dynamic marking of p (pianissimo) at the beginning of a measure.

E major scale Sustained (1 octave) $\text{♩} = 60$

Musical notation for E major scale sustained (1 octave) at $\text{♩} = 60$. The scale consists of sustained notes across one octave, starting from E and ending on E.

Grade 6

Below are examples of scale patterns; please refer to the scale requirements of each grade for the complete list.

E major scale 3 Slurred, 1 Tongued (2 octaves) $\text{♩} = 76$

Musical notation for E major scale slurred pairs and tongued notes. The scale starts on E and spans two octaves. It features slurred pairs of notes and single tongued notes, primarily on the B and C notes of each octave.

C# harmonic minor scale Slurred (2 octaves) $\text{♩} = 76$

Musical notation for C# harmonic minor scale slurred pairs. The scale starts on C# and spans two octaves. It consists entirely of slurred pairs of notes, with the notes changing every two measures.

F melodic minor scale 2 Slurred, 2 Tongued (2 octaves) $\text{♩} = 76$

Musical notation for F melodic minor scale slurred pairs and tongued notes. The scale starts on F and spans two octaves. It includes slurred pairs and single tongued notes, with a mix of sharp and flat notes.

Db chromatic Slurred Pairs (2 octaves) $\text{♩} = 76$

Musical notation for Db chromatic slurred pairs. The scale starts on Db and spans two octaves. It consists entirely of slurred pairs of notes, with the notes changing every two measures.

Musical notation for B major scale in 3rds slurred pairs. The scale starts on B and spans two octaves. It consists entirely of slurred pairs of notes, with the notes changing every three measures.

B major scale in 3rds Tongued (2 octaves) $\text{♩} = 76$

Musical notation for B major scale in 3rds tongued pairs. The scale starts on B and spans two octaves. It consists entirely of tongued pairs of notes, with the notes changing every three measures.

Musical notation for B major scale in 3rds slurred pairs. The scale starts on B and spans two octaves. It consists entirely of slurred pairs of notes, with the notes changing every three measures.

Ab major arpeggio Slurred Pairs (2 octaves) $\text{♩} = 76$

Musical notation for Ab major arpeggio slurred pairs in two octaves. The key signature is Ab major (three flats). The notation consists of two measures of slurred pairs of notes, each pair connected by a curved line. The first measure starts on the G below middle C. The second measure starts on the B below middle C.

B major broken chord 2 Slurred, 2 Tongued (2 octaves) $\text{♩} = 76$

Musical notation for B major broken chord slurred and tongued in two octaves. The key signature is B major (two sharps). The notation consists of two measures of a broken chord, slurred and tongued. The first measure starts on the B above middle C. The second measure starts on the D above middle C.

Db major broken chord 3 Slurred, 1 Tongued (2 octaves) $\text{♩} = 76$

Musical notation for Db major broken chord slurred and tongued in two octaves. The key signature is Db major (one flat). The notation consists of two measures of a broken chord, slurred and tongued. The first measure starts on the B below middle C. The second measure starts on the D below middle C.

B dominant 7th arpeggio Tongued (2 octaves) $\text{♩} = 76$

Musical notation for B dominant 7th arpeggio tongued in two octaves. The key signature is B major (two sharps). The notation consists of two measures of an arpeggio, tongued. The first measure starts on the B above middle C. The second measure starts on the D above middle C.

Sustained note $\text{♩} = 60$

Musical notation for a sustained note. The note is sustained from the first measure to the second. The first measure starts with dynamic *p*, followed by a crescendo line to *f*, then a decrescendo line back to *p*. The second measure starts with dynamic *p*.

Ab major scale Sustained (1 octave) $\text{♩} = 60$

Musical notation for the Ab major scale sustained in one octave. The key signature is Ab major (three flats). The notation consists of two measures of the scale, sustained from the first measure to the second. The first measure starts on the A below middle C. The second measure starts on the C below middle C.

Grade 7

Below are examples of scale patterns; please refer to the scale requirements of each grade for the complete list.

F# major scale Double Tongued (2 octaves) $\text{♩} = 80$

Musical notation for F# major scale Double Tongued (2 octaves) at tempo 80. The scale starts on F# and ascends to the next octave, returning to F# at the end. The notation uses a treble clef, a key signature of four sharps, and a tempo of 80 BPM. The scale is performed using double tonguing.

F harmonic minor scale 1 Tongued 3 Slurred (2 octaves) $\text{♩} = 80$

Musical notation for F harmonic minor scale 1 Tongued 3 Slurred (2 octaves) at tempo 80. The scale starts on F and ascends to the next octave, returning to F at the end. The notation uses a treble clef, a key signature of one flat, and a tempo of 80 BPM. The scale is performed using one tongue and three slurs.

Bb melodic minor scale 2 Slurred, 2 Tongued (2 octaves) $\text{♩} = 80$

Musical notation for Bb melodic minor scale 2 Slurred, 2 Tongued (2 octaves) at tempo 80. The scale starts on Bb and ascends to the next octave, returning to Bb at the end. The notation uses a treble clef, a key signature of one flat, and a tempo of 80 BPM. The scale is performed using two slurs and two tongued notes.

Ab chromatic 2 Slurred, 2 Tongued (2 octaves) $\text{♩} = 80$

Musical notation for Ab chromatic 2 Slurred, 2 Tongued (2 octaves) at tempo 80. The scale starts on Ab and ascends to the next octave, returning to Ab at the end. The notation uses a treble clef, a key signature of one flat, and a tempo of 80 BPM. The scale is performed using two slurs and two tongued notes.

F# major scale in 3rds Tongued (2 octaves) $\text{♩} = 80$

Musical notation for F# major scale in 3rds Tongued (2 octaves) at tempo 80. The scale starts on F# and ascends to the next octave, returning to F# at the end. The notation uses a treble clef, a key signature of four sharps, and a tempo of 80 BPM. The scale is performed using three slurs and three tongued notes.

D \flat major arpeggio 3 Slurred, 1 Tongued (2 octaves) $\text{♩} = 80$

Musical notation for D \flat major arpeggio 3 Slurred, 1 Tongued (2 octaves) at tempo 80. The arpeggio starts on D \flat and ascends to the next octave, returning to D \flat at the end. The notation uses a treble clef, a key signature of one flat, and a tempo of 80 BPM. The arpeggio is performed using three slurs and one tongued note.

B major broken chord Slurred Pairs (2 octaves) $\text{♩} = 80$

F# dominant 7th arpeggio Tongued (2 octaves) $\text{♩} = 80$

B diminished 7th arpeggio Tongued (2 octaves) $\text{♩} = 80$

Sustained note $\text{♩} = 60$

Db major scale Sustained (1 octave) $\text{♩} = 60$

G major scale Slurred Octaves $\text{♩} = 60$

Grade 8

Below are examples of scale patterns; please refer to the scale requirements of each grade for the complete list.

B major scale Triple Tongued (2 octaves) $\text{♩} = 80$

Musical notation for B major scale Triple Tongued (2 octaves) at 80 BPM. The key signature is B major (two sharps). The scale is played in a continuous loop across three staves of five lines each. The notes are eighth notes, and the tongueing is indicated by three vertical strokes under each note.

F# harmonic minor scale Double Tongued (2 octaves) $\text{♩} = 80$

Musical notation for F# harmonic minor scale Double Tongued (2 octaves) at 80 BPM. The key signature is F# harmonic minor (one sharp). The scale is played in a continuous loop across three staves of five lines each. The notes are eighth notes, and the tongueing is indicated by two vertical strokes under each note.

C# melodic minor scale 2 Slurred, 2 Tongued (2 octaves) $\text{♩} = 80$

Musical notation for C# melodic minor scale 2 Slurred, 2 Tongued (2 octaves) at 80 BPM. The key signature is C# melodic minor (one sharp). The scale is played in a continuous loop across three staves of five lines each. The notes are eighth notes, and the tongueing is indicated by two vertical strokes under each note. Slurs are used to group notes together.

Bb chromatic Slurred Pairs (2 octaves) $\text{♩} = 80$

Musical notation for Bb chromatic Slurred Pairs (2 octaves) at 80 BPM. The key signature is Bb (two flats). The scale is played in a continuous loop across three staves of five lines each. The notes are eighth notes, and the tongueing is indicated by two vertical strokes under each note. Slurs are used to group notes together.

Musical notation for Bb chromatic Slurred Pairs (2 octaves) at 80 BPM. The key signature is Bb (two flats). The scale is played in a continuous loop across three staves of five lines each. The notes are eighth notes, and the tongueing is indicated by two vertical strokes under each note. Slurs are used to group notes together.

C major scale in 3rds Tongued (3 octaves) $\text{♩} = 80$

Musical notation for C major scale in 3rds Tongued (3 octaves) at 80 BPM. The key signature is C major (no sharps or flats). The scale is played in a continuous loop across three staves of five lines each. The notes are eighth notes, and the tongueing is indicated by two vertical strokes under each note.

Musical notation for C major scale in 3rds Tongued (3 octaves) at 80 BPM. The key signature is C major (no sharps or flats). The scale is played in a continuous loop across three staves of five lines each. The notes are eighth notes, and the tongueing is indicated by two vertical strokes under each note.

Musical notation for C major scale in 3rds Tongued (3 octaves) at 80 BPM. The key signature is C major (no sharps or flats). The scale is played in a continuous loop across three staves of five lines each. The notes are eighth notes, and the tongueing is indicated by two vertical strokes under each note.

F# major arpeggio 1 Tongued, 3 Slurred (2 octaves) $\text{♩} = 80$

Musical notation for F# major arpeggio. The key signature is F# major (one sharp). The arpeggio consists of slurred pairs of notes: (F#4, A4), (C5, E5), (F#4, A4), (C5, E5), (F#4, A4), (C5, E5). The tempo is 80 BPM.

Ab major broken chord Slurred Pairs (2 octaves) $\text{♩} = 80$

Musical notation for Ab major broken chord. The key signature is Ab major (one flat). The broken chord consists of slurred pairs of notes: (Ab4, C5), (E4, G4), (Ab4, C5), (E4, G4), (Ab4, C5), (E4, G4), (Ab4, C5), (E4, G4). The tempo is 80 BPM.

B minor arpeggio Slurred Pairs (2 octaves) $\text{♩} = 80$

Musical notation for B minor arpeggio. The key signature is B minor (one sharp). The arpeggio consists of slurred pairs of notes: (B4, D5), (G4, B4), (D5, F#5), (B4, D5), (G4, B4), (D5, F#5). The tempo is 80 BPM.

Bb minor broken chord 3 Slurred, 1 Tongued (2 octaves) $\text{♩} = 80$

Musical notation for Bb minor broken chord. The key signature is Bb minor (two flats). The broken chord consists of slurred pairs of notes: (Bb4, D4), (G4, Bb4), (D4, F#4), (Bb4, D4), (G4, Bb4), (D4, F#4), (Bb4, D4), (G4, Bb4), (D4, F#4). The tempo is 80 BPM.

Ab dominant 7th broken chord Tongued $\text{♩} = 80$

Musical notation for Ab dominant 7th broken chord. The key signature is Ab major (one flat). The broken chord consists of slurred pairs of notes: (Ab4, C5), (E4, G4), (Ab4, C5), (E4, G4), (Ab4, C5), (E4, G4), (Ab4, C5), (E4, G4). The tempo is 80 BPM.

C dominant 7th arpeggio Tongued (2 octaves) $\text{♩} = 80$

Musical notation for C dominant 7th arpeggio. The key signature is C major (no sharps or flats). The arpeggio consists of slurred pairs of notes: (C5, E5), (G4, B4), (C5, E5), (G4, B4), (C5, E5), (G4, B4), (C5, E5), (G4, B4). The tempo is 80 BPM.

Ab diminished 7th arpeggio Tongued (2 octaves) $\text{♩} = 80$

Musical notation for Ab diminished 7th arpeggio. The key signature is Ab major (one flat). The arpeggio consists of slurred pairs of notes: (Ab4, C5), (E4, G4), (Ab4, C5), (E4, G4), (Ab4, C5), (E4, G4), (Ab4, C5), (E4, G4). The tempo is 80 BPM.

Sustained note $\downarrow = 60$

Musical notation for sustained notes in G major. The key signature is one sharp. The notes are sustained for 60 beats at a tempo of $\downarrow = 60$. The dynamics are pp , f , and pp .

B major scale Sustained Tongued (1 octave) $\downarrow = 60$

Musical notation for the B major scale sustained tongued in one octave. The key signature is three sharps. The notes are sustained for 60 beats at a tempo of $\downarrow = 60$.

G harmonic minor scale Slurred Octaves $\downarrow = 60$

Musical notation for the G harmonic minor scale slurred in octaves. The key signature is one flat. The notes are slurred in pairs for 60 beats at a tempo of $\downarrow = 60$.

MUSICIANSHIP

Preliminary

Test 1. Intervals: The entrant will be shown three notes, and will be asked to identify the intervals as either a second or a third. *For example:*



Test 2. Clapping: Entrants will be asked to clap a simple written rhythm in simple time. *For example:*



Test 3. Clapping: Entrants will be asked to join in and clap the beats in simple time to a harmonized passage played by the examiner and to continue clapping the beats when the music stops.

For example:

Grade 1

Test 1. Intervals (visual): The entrant will be shown three notes, and will be asked to identify the intervals as seconds and/or thirds. *For example:*

2nd 3rd 2nd 3rd

Test 2. Clapping: Entrants will be asked to clap a written rhythm in simple time. *For example:*

3/4

Test 3. Playing: Entrants will be given half a minute to look at a melody in the keys of C major or G major, during which time they may play parts of it. Entrants will then be asked to play the melody. *For example:*

G

I

Test 4. Intervals (aural): The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second or third.

For example:

2nd 3rd 2nd 3rd

Test 5. Echo clap: The examiner will clap a short rhythm and the entrant is expected to clap the rhythm pattern back to the examiner. A second attempt will be allowed if necessary.

For example:

Grade 2

Test 1. Intervals (visual): The entrant will be shown three notes, and will be asked to identify the intervals as either a second, third, fourth or fifth. *For example:*

5th 4th 2nd 3rd

Test 2. Clapping: Entrants will be asked to clap a written rhythm in simple time. *For example:*

Test 3. Playing: Entrants will be given half a minute to look at a melody in the keys of G major or F major, during which time they may play parts of it. Entrants will then be asked to play the melody. *For example:*

D G
V I

Test 4. Intervals (aural): The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second, third, fourth or fifth. *For example:*

3rd 4th 5th 2nd

Test 5. Echo clap: The examiner will clap a short rhythm in simple time, and the entrant is expected to clap the rhythm pattern back to the examiner. *For example:*

Grade 3

Test 1. Intervals (visual): The entrant will be shown three notes, and will be asked to identify the intervals as either a second, third, fourth, fifth, sixth, seventh or octave. *For example:*

A musical staff in treble clef and 4/4 time. It features a sequence of notes: a dotted half note (7th), a quarter note (2nd), a half note (6th), a dotted half note (4th), and a half note (6th). The notes are positioned on the first, second, third, and fourth lines respectively. Below the staff, the labels "7th", "2nd", "6th", and "4th" are placed under their corresponding notes.

Test 2. Clapping: Entrants will be asked to clap a written rhythm in simple time. *For example:*

Test 3. Playing: Entrants will be given half a minute to look at a melody in the keys of B flat major or D major, during which time they may play parts of it. Entrants will then be asked to play the melody. *For example:*

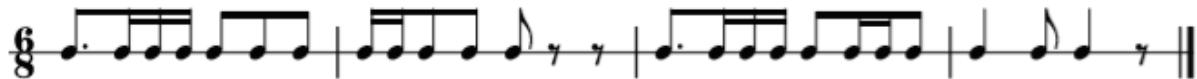
Test 4. Intervals (aural): The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second, third, fourth or fifth. *For example:*

A musical staff in treble clef and common time. It features four groups of notes, each labeled with a number below it: '3rd', '4th', '5th', and '2nd'. The notes are distributed across the four lines of the staff.

Test 5. Echo clap: The examiner will clap a short rhythm in simple time, and the entrant is expected to clap the rhythm pattern back to the examiner. *For example:*

Grade 4

Test 1. Clapping: Entrants will be asked to clap a written rhythm in simple or compound time. *For example:*



Test 2. Playing: Entrants will be given half a minute to look at a melody in the keys of B flat major or E flat major, during which time they may play parts of it. Entrants will be asked to name the key of the melody, then to play the melody. *For example:*



Test 3. Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second, third, fourth, fifth or sixth. *For example:*



Test 4. Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major or minor. *For example:*



Test 5. Echo clap: The examiner will clap a rhythm in simple time, and the entrant is expected to clap the rhythm pattern back to the examiner. *For example:*



Grade 5

Test 1. Clapping: Entrants will be asked to clap a written rhythm in simple or compound time. The rhythm may involve an anacrusis, tied notes and triplets. *For example:*



Test 2. Playing: Entrants will be given half a minute to look at a melody in the keys of A major or E major, during which time they may play parts of it.

Entrants will be asked to name the key of the melody and then to name the letter names for both triads of the final perfect cadence. The entrant will then be asked to play the melody.

For example:



Test 3. Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, perfect fifth, major sixth, major seventh or perfect octave. *For example:*



Test 4. Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major or minor. *For example:*



Test 5. Echo clap: The examiner will clap a rhythm in simple or compound time, and the entrant is expected to clap the rhythm pattern back to the examiner. *For example:*



Grade 6

Test 1. Clapping: Entrants will be asked to clap an 8 bar written rhythm in simple or compound time. In addition to the rhythmic figures in previous grades, syncopation may be added.

For example:

Test 2. Playing: Entrants will be given half a minute to look at a melody in the keys of B major or C sharp/D flat major, during which time they may play parts of it.

Entrants will be asked to name the key of the melody and then to name the final cadence as Perfect or Plagal and to give the letter names for both triads. The entrant will then be asked to play the melody. *For example:*

Test 3. Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, perfect fifth, major or minor sixth, major seventh or perfect octave. *For example:*

A musical staff in treble clef and common time (4/4) illustrating four intervals: Minor 6th, Major 3rd, Perfect octave, and Perfect 4th. The intervals are marked by vertical lines and labeled below the staff.

Minor 6th Major 3rd Perfect octave Perfect 4th

Test 4. Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major, minor or augmented. *For example:*

Major	Minor	Augmented	Minor

Grade 7

Test 1. Clapping: Entrants will be asked to clap a written rhythm in simple or compound time. *For example:*



Test 2. Playing: Entrants will be given half a minute to look at a melody in the keys of F sharp major or A flat major, during which time they may play parts of it.

Entrants will be asked to name the key of the melody and then to name the middle cadence as imperfect or interrupted and the final cadence as perfect or plagal and to give the letter names for the four triads. The entrant will then be asked to play the melody. *For example:*

I V

V I

Test 3. Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, perfect fifth, major or minor sixth, major or minor seventh or perfect octave. *For example:*

Minor 3rd Perfect 5th Major 7th Major 3rd

Test 4. Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major, minor, augmented or diminished. *For example:*

Major Minor Augmented Diminished

Grade 8

Test 1. Clapping: Entrants will be asked to clap a written rhythm in any time signature. *For example:*

Test 2. Playing: Entrants will be given half a minute to look at a melody with a key signature of up to 3 sharps or flats, during which time they may play parts of it.

Entrants will be asked to name the key of the melody and then to name the middle cadence as imperfect or interrupted and the final cadence as perfect or plagal and to give the letter names for the four triads. The entrant will then be asked to play the melody. *For example:*

Test 3. Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, augmented fourth (diminished fifth), perfect fifth, major or minor sixth, major or minor seventh or perfect octave. *For example:*

Test 4. Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major, minor, in either root position or first inversion, or augmented or diminished.

For example:

INTRODUCTORY LEVEL (Preliminary to Grade 2)

Preliminary

1. Scales

F major scale and G major scale, 1 octave

F major arpeggio and G major arpeggio, 1 octave

2. Pieces

Any 3 pieces from a recognised flute tutor book comprising a minimum of 5 different notes and a minimum of 12 bars length. Piano accompaniment optional.

Recommended Tutor Books - Essential Elements Flute 2000 Book 1, Abracadabra Flute Book 1

3. Musicianship

4. Musical Knowledge

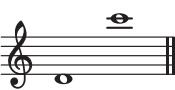
TEACHING TIP

Encourage students to clap, tap or march to music to develop rhythmic awareness. Pitch can be developed by the teacher either playing or singing a note (which is often more successful with younger children) and getting the student to match it.



sound values

INTRODUCTORY LEVEL**Grade 1**

PERFORMANCE			STANDARD		
1. Scales - choose either set (a) or set (b)					
(a)	C, G, F	Major. Major arpeggios	(a)	C, G	Major. Major arpeggios
	C, G	Harmonic minor. Minor arpeggios		C, G	Harmonic minor. Minor arpeggios
	G	Chromatic		G	Chromatic
(b)	C, G, F	Major. Major arpeggios	(b)	C, G	Major. Major arpeggios
	A, E	Harmonic minor. Minor arpeggios		A, E	Harmonic minor. Minor arpeggios
	G	Chromatic		G	Chromatic
Sustained note: any one note of the G major scale (lower octave) held for 6 seconds - mf					
All scales one octave ascending and descending					
All scales and arpeggios to be: all tongued / all slurred					
Range	Inclusive as shown: 				
Tempo	Ascending and descending minimum metronome speed 100, one note per beat				

2. Repertoire requirements

PERFORMANCE			STANDARD		
Pieces	Three pieces - one from each list plus one extra list piece.		Pieces	Three pieces to be chosen by three different composers. Two pieces must be from the list below. One alternative "own choice" work may be substituted and should be at a similar level to those already in the syllabus.	

List A		
Adams, S	E-reg Morris Minor	Flute basics: repertoire: Faber
Adams, S	Orange Jelly's Fine by Me	Flute basics: repertoire: Faber
Adams, S	The Tweet Shop Twitter	Flute basics: repertoire: Faber
Bullard, A	No 4 Hungarian Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 5 Bouncy Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 7 Marching Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 9 Echo Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 10 Dancing Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 11 Ambushed Flute	Fifty For Flute Bk 1: ABRSM
ed. Vester, F	Any two studies on pages 1 - 3	125 Easy Classical Studies for Flute ed. Vester, F: Universal
Gariboldi, G	No 11 Maestoso	125 Easy Classical Studies for Flute ed. Vester, F: Universal
Harris, P & Adams, S	No 4, 7, 8, 10, 11 or 14	76 Graded Studies for Flute Bk 1 ed. Harris, P: Faber
Hunter, N	near and far or melancholy or windchimes	Cascade and other pieces for Solo Flute: SOUNZ
Köhler, E	No 22 Andantino	125 Easy Classical Studies for Flute ed. Vester, F: Universal
Popp, W	No 17 Allegro	125 Easy Classical Studies for Flute ed. Vester, F: Universal
Rae, J	Study No 48	Progressive Jazz Studies For Flute Easy Level: Faber

List B		
Anon	The Rakes o' Mellow	Time Pieces for Flute Vol 1 arr. Denley, I: ABRSM
Bach, J S	Minuet in G BWV 114	Forty Little Pieces in Progressive Order, arr. Moyse, L: Schirmer or Suzuki Flute School Vol 1, arr Takahashi, T: Summy-Birchard
Beethoven, L van	Air	Flute Fancies ed. Stuart, H: Boston
Bononcini, G	Bella Vittoria	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP

Grade 1 cont.

Furstenau, A	Ecossaise	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Handel, G	Minuet No 5	Forty Little Pieces in Progressive Order arr. Moyse, L: Schirmer
Handel, G	Aria No 13	Forty Little Pieces in Progressive Order arr. Moyse, L: Schirmer
Handel, G F	March	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Hauser, M	Berceuse	Flute Fancies ed. Stuart, H: Boston
Haydn, F	Little Dance No 16	Forty Little Pieces in Progressive Order arr. Moyse, L: Schirmer
Haydn, J	Minuet	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Hook, J	Menuetto	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Mozart arr Harrison	Allegro	Amazing Solos for Flute & Keyboard: B & H
Mozart, W A	Minuetto	Flute Fancies ed. Stuart, H: Boston
Mozart, W A	Slave Dance	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Mozart, W A	Sonata Theme	Flute Fancies ed. Stuart, H: Boston
Oswald, J	Minuet	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Praetorius arr Harrison	Burgermeister	Amazing Solos for Flute & Keyboard: B & H
Purcell, H	Rigaudon	Flute Fancies ed. Stuart, H: Boston
Schubert arr Harrison	Amazing Bliss	Amazing Solos for Flute & Keyboard: B & H
Schubert, F	Andante Op 29 or Andante No 17	Flute Fancies ed. Stuart, H or Forty Little Pieces in Progressive Order: Boston or Schirmer
Schubert, F	Lullaby	Suzuki Flute School Vol 1, arr. Takahashi, T: Summy-Birchard
Schubert, F	Waltz in C	Flute Fancies ed. Stuart, H: Boston
Schubert, F	Waltz No 16 in F	Time Pieces for Flute Vol 1 arr. Denley, I: ABRSM
Suzuki, S	Allegro	Suzuki Flute School Vol 1 arr. Takahashi, T: Summy-Birchard

List C

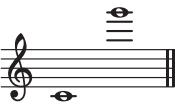
Bayly, T	Long, Long Ago	Suzuki Flute School Vol 1 arr. Takahashi, T: Summy-Birchard
Boehm	Du, Du	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Brahms	Cradle Song	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Debussy	The Submerged Cathedral	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Folk	Go Tell Aunt Rhody	Suzuki Flute School Vol 1 arr. Takahashi, T: Summy-Birchard
Granados	My Son Eduardo	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Goodman, B	The Wang Wang Blues	Amazing Solos for Flute & Keyboard: B & H
Greig, E	Arietta	Flute Fancies ed. Stuart, H: Boston
Harris, P	Wistful Waltz	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Joplin	The Augustine Club Waltz	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Kabalevsky, D	Prelude Op 61 No 1	Time Pieces for Flute Vol 1 Arr. Denley, I: ABRSM
Koechlin, C	No 1	14 Pieces for Flute & Piano: Salabert
Mower, M	March Wind	Landscapes: Itchy Fingers
Norton, C	Duet	Microjazz for Flute 1: B & H
Norton, C	Scottish	Microjazz for Flute 1: B & H
Norton, C	Young at Heart	Microjazz for Flute 1: B & H
Rae, J	Chill!	Flute All Sorts Grades 1-3, arr. Adams, S & Harris, P: Trinity/Faber
Reeman, J	Day Out	Jazzy Flute 1: Universal
Reeman, J	Lord of the Dance	Jazzy Flute 1: Universal
Saint-Saens, C	The Elephant	Flute All Sorts Grades 1-3 arr, Adams, S & Harris, P: Trinity/Faber
Schumann, R	Little Piece	Flute Fancies ed. Stuart, H: Boston
Sullivan	Prithee, Pretty Maiden	Music Through Time Flute Bk 1 Harris, P & Adams, S: OUP
Taki, R	The Moon over the Ruined Castle	Suzuki Flute School Vol 1 arr. Takahashi, T: Summy-Birchard
Wedgwood, P	Keep Truckin'	Really Easy Jazzin' About for Flute: Faber

3. Musicianship

4. Musical Knowledge

INTRODUCTORY LEVEL

Grade 2

PERFORMANCE			STANDARD		
1. Scales - choose either set (a) or set (b)					
(a)	C, G, F, D	Major, major arpeggios, chromatic (one octave only)	(a)	G, F	Major, major arpeggios, chromatic (one octave only)
	C, G, D	Harmonic minor, minor arpeggios		G, F	Harmonic minor, minor arpeggios
(b)	C, G, F, D	Major, major arpeggios, chromatic (one octave only)	(b)	G, F	Major, major arpeggios, chromatic (one octave only)
	A(1), E, D	Harmonic minor, minor arpeggios		E, D	Harmonic minor, minor arpeggios
<p>Sustained note: any one note of G major scale (lower octave) held for 8 - 10 seconds - mf</p> <p>Sustained scale: major scales, 1 octave (first octave) ascending and descending. Each note equals two beats (tongued only). Breathe every 8 beats or 4 notes</p> <p>All scales two octaves, ascending and descending except A harmonic minor one octave</p> <p>All major and minor scales to be: all tongued / all slurred / slurred pairs</p> <p>All chromatic scales and arpeggios to be: all tongued / all slurred</p>					
Range	Inclusive as shown:				
					
Tempo	Ascending and descending minimum metronome speed 60, two notes per beat				
	Sustained scale 60, one note per two beats - breathe every 8 beats or 4 notes				

2. Repertoire requirements

PERFORMANCE		STANDARD	
Pieces	Three list pieces required - one from each list, plus two extra list pieces.	Pieces	Three pieces to be chosen by three different composers. Two pieces must be from the list below. One alternative "own choice" work may be substituted and should be at a similar level to those already in the syllabus.

List A		
Bullard, A	No 8 Nimble Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 12 Melancholy Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 13 Gracious Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 14 Soldier Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 15 Lop-sided Flute	Fifty For Flute Bk 1: ABRSM
ed. Vester, F	Any two studies to be played from Pgs 4 - 8	125 Easy Classical Studies for Flute ed. Vester, F: Universal
ed. Vester, F	No 1, 2, 3 or 4	100 Classical Studies for Flute ed. Vester, F: Universal
Harris, P & Adams, S	No 15, 18, 19 or 20	76 Graded Studies for Flute: Faber
Hunter, N	climbing or locrian leaping	Cascade and other pieces for Solo Flute: SOUNZ
Ledbury, O	Itchy Feet or You Said	Flute Salad: Brass Wind
Popp, W	No 32	125 Easy Classical Studies for Flute ed. Vester, F: Universal
Popp, W	No 33	125 Easy Classical Studies for Flute ed. Vester, F: Universal
Rae, J	No 51 Study	Progressive Jazz Studies For Flute Easy Level: Faber
Rae, J	No 10 Short Waltz	40 Modern Studies for Solo Flute: Universal
Rae, J	No 9 Inner Space	40 Modern Studies for Solo Flute: Universal
Rae, J	No 11 Cloud Nine	40 Modern Studies for Solo Flute: Universal

Grade 2 cont.

Trad.	I'll Get Married in My Old Clothes	Amazing Studies Flute arr. Harrison, H: B & H
Trad.	Song	Amazing Studies Flute arr. Harrison, H: B & H
Trad.	Ghosts of Ev'ry Occupation	Amazing Studies Flute arr. Harrison, H: B & H
Trad.	The Flower Among Them All	Amazing Studies Flute arr. Harrison, H: B & H
Trad.	The Young Black Cow	Amazing Studies Flute arr. Harrison, H: B & H

List B

Anon.	Go the Devil	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP
Bach, J S	Gavotte	Flute Fancies ed. Stuart, H: Boston
Bach, J S	Minuet for Anna Magdelena <i>or</i> Minuet in G minor BWV 115	Amazing Solos for Flute & Keyboard: B & H <i>or</i> Suzuki Flute School Vol 2 arr. Takahashi, T: Summy-Birchard
Bach, J S	Minuet in G BWV 822	Suzuki Flute School Vol 1 arr. Takahashi, T: Summy-Birchard
Bach, J S	Musette	Flute Fancies ed. Stuart, H: Boston
Bach, J S	Gavotte No 34	Forty Little Pieces in Progressive Order arr. Moyse, L: Schirmer
Beethoven, L	Romance	Flute Fancies ed. Stuart, H, ed. Stuart, H: Boston
Beethoven, L	Theme	Suzuki Flute School Vol 2 arr. Takahashi, T: Summy-Birchard
Beethoven, L	Sonatina 1st mvt No 39	Forty Little Pieces in Progressive Order arr. Moyse, L: Schirmer
Boyce, W	Spring Gardens	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP
Handel, G	Bourrée	Suzuki Flute School Vol 1 arr. Takahashi, T: Summy-Birchard <i>or</i> Flute Fancies ed. Stuart, H: Boston
Handel, G	March	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP
Haydn, J	Allegretto	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP
Hook, J	The Lass of Richmond Hill	Time Pieces for Flute Vol 2 arr. Denley, I: ABRSM
Mozart, W A	Allegro No 29	Forty Little Pieces in Progressive Order arr. Moyse, L: Schirmer
Mozart, W A	Minuetto	Flute Fancies ed. Stuart, H: Boston
Muffat, G	Air	Flute Fancies ed. Stuart, H: Boston
Oswald, J	The Night Shade	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP
Schubert, F	Waltz	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP
Trad.	Peruvian Dance Tune	Amazing Solos for Flute & Keyboard arr. Harrison, H: B & H
Vivaldi, A	Autumn (<i>The Four Seasons</i>)	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP
Weidmann, C F	Largo	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP

List C

Adams, S	The Tweet Shop Twitter	Flute Basics Repertoire arr. Adams, S: Faber
Anon.	Branle des Chevaux	Flute Basics Repertoire arr. Adams, S: Faber
Bartok, D	Pleasantry II	Amazing Solos for Flute & Keyboard arr. Harrison, H: B & H
Chopin, F	Etude	Flute Fancies ed. Stuart, H: Boston
Gershwin, G	Fascinating Rhythm	Easy Gershwin for Flute Fifteen Songs arr. Harris, P: OUP
Gershwin, G	I Got Rhythm	Easy Gershwin for Flute Fifteen Songs arr. Harris, P: OUP
Grieg, E	Cattle Call Op 17 No 20	Flute Time Pieces 1: OUP
Grieg, E	Gavotte	Amazing Solos for Flute & Keyboard arr. Harrison, H: B & H
Harris, P	Strawberry Sarabande	Chocolate Box: Novello
Hart, P	Bertie's Blues	All Jazzed Up for Flute: Brass Wind
Hart, P	Cakewalk	All Jazzed Up for Flute: Brass Wind
Hart, P	Day Dream	All Jazzed Up for Flute: Brass Wind
Hart, P	No Dice	All Jazzed Up for Flute: Brass Wind
Hart, P	Song for Guy	All Jazzed Up for Flute: Brass Wind
Irish Air	The Last Rose of Summer	Suzuki Flute School Vol 2, arr. Takahashi, T: Summy-Birchard
Janacek, L	Any two of Three <i>Moravian Folk Songs</i>	Amazing Solos for Flute & Keyboard, arr. Harrison, H: B & H
Kats-Chernin, E	Crispin the Curious	Lyrical Flute Legends ed. Karen North: Allegro Publishing
Kats-Chernin, E	Crispin the Dreamer	Lyrical Flute Legends ed. Karen North: Allegro Publishing

Grade Two cont.

Koechlin, C	No II or III	14 Pieces for Flute & Piano: Salabert
MacDowell, E	To A Wild Rose	Flute Fancies ed. Stuart, H: Boston
Mahler, G	Theme from Symphony No 1	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP
Norton, C	Feeling Blue	Microjazz 2: B & H
Prokofiev, S	Troika	Amazing Solos for Flute & Keyboard arr. Harrison, H: B & H
Ravel, M	Menuet	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP
Ravel, M	Prelude	Time Pieces for Flute Vol 2 arr. Denley, I: ABRSM
Reeman, J	Heartbeat	Jazzy Flute 1: Universal
Reeman, J	Summer Evening	Jazzy Flute 2: Universal
Sullivan, A	If You Go In, You're Sure to Win	Music Through Time Flute Bk 2 Harris, P & Adams, S: OUP
Trad.	The Cuckoo	Amazing Solos for Flute & Keyboard arr. Harrison, H: B & H
Wedgwood, P	Rosie	Up-grade Flute Grades 2-3: Faber
Wedgwood, P	Scale-learning Blues	Up-grade Flute Grades 2-3: Faber
Williams, J	Hedwig's Theme	Flute Basics Repertoire arr. Adams, S: Faber

3. Musicianship

4. Musical Knowledge

TEACHING TIP

Check posture and hand position are correct before playing.



sound values

LEVEL ONE

Grade 3

PERFORMANCE			STANDARD		
1. Scales - choose either set (a) or set (b)					
(a)	D, F, B _b , E _b	Major, major arpeggios, chromatic (one octave only)	(a)	D, B _b	Major, major arpeggios, chromatic (one octave only)
	D, F, B _b (1)	Harmonic minor, melodic minor, minor arpeggios		D, B _b (1)	Harmonic minor, melodic minor, minor arpeggios
(b)	D, F, B _b , E _b	Major, major arpeggios, chromatic (one octave only)	(b)	D, B _b	Major, major arpeggios, chromatic (one octave only)
	B(1), D, G	Harmonic minor, melodic minor, minor arpeggios		B(1), G	Harmonic minor, melodic minor, minor arpeggios
<p>Sustained note: any one note of the G major scale (lower octave) held for 8 - 10 seconds - mf</p> <p>Sustained scale: major scales, 1 octave (first octave) ascending and descending. Each note equals two beats (tongued only). Breathe every 8 beats or 4 notes.</p> <p>All scales and arpeggios two octaves, ascending and descending except B_b and B harmonic and melodic minors one octave</p> <p>All major and minor scales to be: all tongued / all slurred / slurred pairs</p> <p>All chromatic scales and arpeggios to be: all tongued / all slurred</p>					
Range	Inclusive as shown:				
					
Tempo	<p>Ascending and descending minimum metronome speed 72, two notes per beat</p> <p>Sustained scale 60, one note per two beats - breathe every 8 beats or 4 notes</p>				

2. Repertoire requirements

PERFORMANCE			STANDARD	
Pieces	Three list pieces required - one from each list, plus two extra list pieces.		Pieces	Three pieces to be chosen by three different composers. Two pieces must be from the list below. One alternative "own choice" work may be substituted and should be at a similar level to those already in the syllabus.

List A		
Adams, S	Road Hogs Ride Again	Flute Basics Repertoire arr. Adams, S: Faber
Anon.	O Virgo Splendens	Flute Basics Repertoire arr. Adams, S: Faber
Bullard, A	No 16 Romantic Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 17 Cool Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 18 Cheerful Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 22 Ragtime Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 23 Latin Flute	Fifty For Flute Bk 1: ABRSM
De Groef, A	Highland Games	Inspiring Flute Solos ed. Karen North: Allegro Publishing
ed. Vester, F	Any one of 5, 6, 7, 8, 11, 14	100 Classical Studies for Flute ed. Vester, F: Universal
ed. Vester, F	Any two from pg 9 - 17 inclusive	125 Classical Studies for Flute ed. Vester, F: Universal
Edwards Beardall-Norton, W	Tip-Toe Tango	Inspiring Flute Solos ed. Karen North: Allegro Publishing
Harris, P & Adams, S	Any one of 22, 25, 27, 29, 30, 32	76 Graded Studies for Flute Bk 1: Faber
Hunter, N	the sparrow	Cascade and other pieces for Solo Flute: SOUNZ
Ledbury, O	Waltzer or Yesterday's Song or Flute Salad	Flute Salad: Brass Wind
Rae, J	Studies No 55 and 56	Progressive Jazz Studies For Flute Easy Level: Faber

List B

Bach, J S	March in D	Suzuki Flute School Vol 2 arr. Takahashi, T: Summy-Birchard
Bach, J S	Minuet in B minor	Suzuki Flute School Vol 2 arr. Takahashi, T: Summy-Birchard
Bach, J S	Minuet in G BWV 116	Suzuki Flute School Vol 1 arr. Takahashi, T: Summy-Birchard
Beethoven, L	Polonaise	Solos for the Flute Player ed. Moyse, L: Schirmer
Boyce, W	Menuetto	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Couperin, F	Air	Solos for the Flute Player ed. Moyse, L: Schirmer
Couperin, F	Les Roseaux	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Danzi, F	Larghetto	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Handel, G	Bourrée	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Handel, G	Gavotte	Solos for the Flute Player ed. Moyse, L: Schirmer
Haydn, F	Serenade No 40	Forty Little Pieces in Progressive Order arr. Moyse, L: Schirmer
Haydn, J	Allegretto	Solos for the Flute Player ed. Moyse, L: Schirmer
Loillet, J-B	Allegro	Solos for the Flute Player ed. Moyse, L: Schirmer
Mozart, W A	Symphony No 40 1st mvt	Up-Grade! Flute Grades 2–3 arr. Wedgwood, P: Faber
Mozart, W A	Theme and Variation	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Mozart, W A	Waltz from Six German Dances	Classical Music for Flute ed Wastall: B & H
Naudot, J-C	Two Arias in Rondeau	Solos for the Flute Player ed. Moyse, L: Schirmer
Naudot, J-C	Two Menuets	Solos for the Flute Player ed. Moyse, L: Schirmer
Schubert, F	Minuet No 26	Forty Little Pieces in Progressive Order arr. Moyse, L: Schirmer
Schubert, F	Andantino No 35	Forty Little Pieces in Progressive Order arr. Moyse, L: Schirmer
Schubert, F	Menuetto and Trio	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Schubert, F	Moment Musical No 36	Forty Little Pieces in Progressive Order arr. Moyse, L: Schirmer
Schubert, F	Sentimental Waltz No 5	Time Pieces for Flute Vol 2 arr. Denley, I: ABRSM
Schubert, F	Rosamunde	Solos for the Flute Player ed. Moyse, L: Schirmer
Telemann, G	Minuet in A minor	Suzuki Flute School Vol 2 arr. Takahashi, T: Summy-Birchard
Telemann, G	Tempo Giusto from Sonata in D minor	Flute Solos Vol 2 ed T Wye: Chester
Thomas, C	Gavotte	Flute Fancies ed. Stuart, H: Boston
Vivaldi, A	Larghetto and Allegro	Amazing Solos for Flute & Keyboard arr. Harrison, H: B & H

List C

Bailey, K	Blue Mood	Jazz Incorporated Vol 1: Bailey
Bailey, K	Little Brown Feet	Jazz Incorporated Vol 1: Bailey
Bailey, K	Moonlight Air	Jazz Incorporated Vol 1: Bailey
Bailey, K	Snappy Rag	Jazz Incorporated Vol 1: Bailey
Bernstein, L	America	Amazing Solos for Flute & Keyboard arr. Harrison, H: B & H
Bizet, G	Minuet	Flute Fancies ed. Stuart, H: Boston
Dvorak, A	Allegretto	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Gershwin, G	I Got Plenty of Nothin'	Easy Gershwin for Flute arr. Harris, P: OUP
Gershwin, G	Fascinating Rhythm	Easy Gershwin for Flute arr. Harris, P: OUP
Grieg, E	Norwegian Melody	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Harradine, G	Waltz for Lyra	Lyrical Flute Legends ed. Karen North: Allegro Publishing
Harris, P	Caramel Carousel	Chocolate Box: Novello
Harris, P	Hazelnote Crunch	Chocolate Box: Novello
Harris, P	Will 'O the Wisp	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Hart, P	Checkout	All Jazzed Up for Flute for Flute: Brass Wind
Hart, P	Maple Leaf Rag	All Jazzed Up for Flute for Flute: Brass Wind
Hart, P	Take Five	All Jazzed Up for Flute for Flute: Brass Wind
Joplin, S	Original Rags	Amazing Solos for Flute & Keyboard arr. Harrison, H: B & H
Joplin, S	Magnetic Rag	Amazing Solos for Flute & Keyboard arr. Harrison, H: B & H

Grade 3 cont.

Joplin, S	Marie Antoninette	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Kats-Chernin, E	Crispin the Mischievous	Lyrical Flute Legends ed. Karen North: Allegro Publishing
Laurin, R	The Sugar Shack	Lyrical Flute Legends ed. Karen North: Allegro Publishing
Laurin, R	Winter Dusk	Lyrical Flute Legends ed. Karen North: Allegro Publishing
Maykapar, S	Arietta	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Mendelssohn, F	On Wings of Song	Suzuki Flute School Vol 2 arr. Takahashi, T: Summy-Birchard
Mendelssohn, F	Song Without Words	Solos for the Flute Player ed. Moyse, L: Schirmer
Milford, R	Air	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Milford, R	Chrismas Pastoral	Music Through Time Bk 3 ed. Harris, P & Adams, S: OUP
Mower, M	Still Waters or The Highground	Landscapes: Itchy Fingers
Percy, H	Lazy Afternoon	Lyrical Flute Legends ed. Karen North: Allegro Publishing
Puccini, G	Are They Gone Now?	Time Pieces for Flute Vol 2 arr. Denley, I: ABRSM
Reeman, J	Drunken Sailor	Jazzy Flute 2: Universal
Reeman, J	Good Morning	Jazzy Flute 2: Universal
Reeman, J	Heavy	Jazzy Flute 2: Universal
Reichert, M	Melancholic Fantasy	Suzuki Flute School Vol 2 arr. Takahashi, T: Summy-Birchard
Rimsky-Korsakov, N	Theme (<i>Scheherazade</i>)	Flute Fancies ed. Stuart, H: Boston
Schumann, R	May, Sweet May	Solos for the Flute Player ed. Moyse, L: Schirmer
Sibelius, J	The Peace of Evening	Time Pieces for Flute Vol 2 arr. Denley, I: ABRSM
Trad.	Stars, No Moon and Peruvian Dance Tune	Amazing Solos for Flute & Keyboard arr. Harrison, H: B & H
Wedgwood, P	Going Home	Jazzin' about: Faber
Wedgwood, P	Hot on the Line	Jazzin' about: Faber
Wedgwood, P	Pink Lady	Jazzin' about: Faber

3. Musicianship

4. Musical Knowledge

TEACHING TIP

Encourage students to increase their breath control by playing scales in one breath.



sound values

LEVEL TWO

Grade 4

PERFORMANCE			STANDARD		
1. Scales - choose either set (a) or set (b)					
(a)	D, A, B _b , E _b	Major, major arpeggios, chromatic	(a)	B _b , E _b	Major, major arpeggios, chromatic
	D, A, B _b , E _b	Harmonic minor, melodic minor, minor arpeggios		B _b , E _b	Harmonic minor, melodic minor, minor arpeggios
	D, E _b	Major scales in thirds (tongued only)		E _b	Major scales in thirds (tongued only)
(b)	D, A, B _b , E _b	Major, major arpeggios, chromatic	(b)	B _b , E _b	Major, major arpeggios, chromatic
	B(1), F _# , G, C	Harmonic minor, melodic minor, minor arpeggios		G, C	Harmonic minor, melodic minor, minor arpeggios
	D, E _b	Major scales in thirds (tongued only)		E _b	Major scale in thirds (tongued only)

Sustained note: any one note of the G major scale (lower octave) held for 10 seconds p < mf > p

Sustained scale: major scales, 1 octave (first octave) ascending and descending. Each note equals two beats (tongued only). Breathe every 8 beats or 4 notes.

All scales and arpeggios two octaves except B harmonic and melodic minors one octave

All scales and arpeggios to be: all tongued / all slurred / slurred pairs / two slurred, two tongued

Range	Inclusive as shown: 
Tempo	Ascending and descending minimum metronome speed 92, two notes per beat Sustained scale 60, one note per two beats - breathe every 8 beats or 4 notes

2. Repertoire requirements

PERFORMANCE		STANDARD	
Pieces	Three list pieces required - one from each list, plus two extra list pieces.	Pieces	Three pieces to be chosen by three different composers. Two pieces must be from the list below. One alternative "own choice" work may be substituted and should be at a similar level to those already in the syllabus.

List A		
Andersen, J	No 16 Andantino (<i>26 Kleine Übungen</i> Op 37)	100 Classical Studies for Flute ed. Vester, F: Universal
Andersen, J	No 17 Allegro (<i>26 Kleine Übungen</i> Op 37)	100 Classical Studies for Flute ed. Vester, F: Universal
Andersen, J	No 18 Moderato (<i>26 Kleine Übungen</i> Op 37)	100 Classical Studies for Flute ed. Vester, F: Universal
Bach, J S	Bourrée No 41	Bach for Unaccompanied Flute arr Franz Spieg: OUP
Bullard, A	No 19 Neat-fingered Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 21 Plaintive Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 25 Twopenny Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 26 Playful Flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 27 Grumpy Flute	Fifty For Flute Bk 1: ABRSM
Fürstenau, A	No 91 Allegro	76 Graded Studies for Flute Bk 1 arr. Harris, P & Adams, S: Faber
Gariboldi, G	No 9 Andantino (<i>Études Faciles et Progressives</i>)	100 Classical Studies for Flute ed. Vester, F: Universal
Gariboldi, G	No 12 Allegro Energico (<i>Méthode de Flute</i> Op 100)	100 Classical Studies for Flute ed. Vester, F: Universal
Gariboldi, G	No 43 Quasi Presto	76 Graded Studies for Flute Bk 1 arr. Harris, P & Adams, S: Faber

Grade 4 cont.

Gariboldi, G	No 45 Allegro Moderato	76 Graded Studies for Flute Bk 1 arr. Harris, P & Adams, S: Faber
Handel, G F	Minuet and Variation No 8	Handel for Unaccompanied Flute arr Franz Spieg: OUP
Harris, P	No 44 Allegro Vigoroso, Rumba	76 Graded Studies for Flute Bk 1 arr. Harris, P & Adams, S: Faber
Hunter, N	bittersweet or folkgroove or voice of reason	Cascade and other pieces for Solo Flute: SOUNZ
Kats-Chernin, E	Ragtime Relish	Inspiring Flute Solos ed. Karen North: Allegro Publishing
Kats-Chernin, E	Tarantella in a Teapot	Inspiring Flute Solos ed. Karen North: Allegro Publishing
Kats-Chernin, E	Waltz of the Watermelons	Inspiring Flute Solos ed. Karen North: Allegro Publishing
Ledbury, O	Going Solo	Flute Salad: Brass Wind
Ledbury, O	Ragged Robin	Flute Salad: Brass Wind
Popp, W	No 61 Adagio	125 Easy Classical Studies for Flute ed. Vester, F: Universal
Popp, W	No 47 Allegretto	76 Graded Studies for Flute Bk 1 arr. Harris, P & Adams, S: Faber
Raybould, J	Spiders in the Dungeon	Inspiring Flute Solos ed. Karen North: Allegro Publishing
Tromlitz, J	No 76 Adagio	76 Graded Studies for Flute Bk 1 arr. Harris, P & Adams, S: Faber
Tulou, J-L	No 13 Allegro Moderato (<i>Méthode de flute</i> Op 100)	100 Classical Studies for Flute ed. Vester, F: Universal
Tulou, J-L	No 15 Allegro (<i>Méthode de flute</i> Op 100)	100 Classical Studies for Flute ed. Vester, F: Universal

List B		
Bach, J S	Molto Adagio	Music Through Time Flute Bk 4 ed. Harris, P & Adams, S: OUP
Bach, J S	Two Passepieds	Solos for the Flute Player ed. Moyse, L: Schirmer
Bach, J S	Siciliano 2nd mvt from Sonata in E flat BWV 1031	Suzuki Flute School Vol 4 arr. Takahashi, T: Summy-Birchard or any reliable edition
Bach, J S	Gavotte in G minor BWV 822	Suzuki Flute School Vol 2 arr. Takahashi, T: Summy-Birchard
Bach, J S	Menuetto 4th mvt from Sonata IV in C BWV 1033	Suzuki Flute School Vol 4 arr. Takahashi, T: Summy-Birchard or any reliable edition
Blavet, M	Gavotte (Les Caquets) Sonata II in D minor <i>La Vibray</i>	Suzuki Flute School Vol 4 arr. Takahashi, T: Summy-Birchard or any reliable edition
Blavet, M	Les Tendres Badinages from Sonata No 6	Flute Solos Vol 2 ed. T Wye: Chester or any reliable edition
Genin, P	Allegretto and Variation	Suzuki Flute School Vol 2 arr. Takahashi, T: Summy-Birchard
Handel, G F	Andante 2nd mvt from Sonata in E minor HWV 379	any reliable edition
Handel, G F	Andante 2nd mvt from Sonata in G minor HWV 360	any reliable edition
Handel, G F	Siciliana and Gigue from Sonata in F HWV 369	any reliable edition
Holborne, A	The Fairy Round	Music Through Time Flute Bk 4 ed. Harris, P & Adams, S: OUP
Hook, J	Sonata in C 1st mvt Op 54 No 5	Classical Music for Flute ed Wastall: Boosey & Hawkes
Lampe, J	The Dragon of Wantley	Music Through Time Flute Bk 4 ed. Harris, P & Adams, S: OUP
Mozart, W A	Adagio	Solos for the Flute Player ed. Moyse, L: Schirmer
Mozart, W A	Andante cantabile	Music Through Time Flute Bk 4 ed. Harris, P & Adams, S: OUP
Mozart, W A	Menuetto primo e Menuetto secondo en carillon 3rd mvt	Flute Solos Vol 2 ed T Wye: Chester
Telemann, G P	Scherzando	Solos for the Flute Player ed. Moyse, L: Schirmer
Telemann, G P	Les Plaisirs from Suite in A minor	Peters
Vivaldi, A	Allegro from Sonata No 2	Flute Solos Vol 2 ed T Wye: Chester

List C		
Bailey, K	A Wily Bossa	Jazz Incorporated Vol 1: Bailey
Bailey, K	Devil May Care	Jazz Incorporated Vol 1: Bailey
Bailey, K	Jumbuck Jive	Jazz Incorporated Vol 1: Bailey
Bailey, K	Stokers Siding	Jazz Incorporated Vol 1: Bailey
Bailey, K	Scoobie Du Wup	Jazz Incorporated Vol 2: Bailey
Berlioz, H	Trio des Ismaelites	Solos for the Flute Player, ed. Moyse, L: Schirmer
Brahms, J	Sonata Theme	Flute Fancies ed. H Stuart: Boston
Chopin, F	Nocturne	Solos for the Flute Player ed. Moyse, L: Schirmer
Davis, C	Beatrix	Unbeaten Tracks for Flute: Faber

Gade, N	The Christmas Tree	Music Through Time Flute Bk 3 ed. Harris, P & Adams, S: OUP
Gershwin, G	If Ain't Necessarily So	Easy Gershwin for Flute Fifteen Songs arr. Harris, P: OUP
Harris, P	Caprice Francais	Music Through Time Flute Bk 3 ed. Harris, P & Adams, S: OUP
Harris, P	Viennese Vanilla Valse	Chocolate Box: Novello
Harris, P	Fudge Fandango	Chocolate Box: Novello
Harris, P	Maple Nut Rag	Chocolate Box: Novello
Jacob, G	Cradle Song	Flute Solos Vol 2 ed T Wye: Chester
Mower, M	The Banana Song	Musical Moments Bk 4: Trinity
Mussorgsky, M	Eine Träne	Musical Moments Bk 4: Trinity
Mussorgsky, M	Ein Kinderscherz	Time Pieces for Flute Vol 3, arr. Denley, I: ABRSM
Prokofiev, S	Gavotte (Classical Symphony Op. 25)	Time Pieces for Flute Vol 3 arr. Denley, I: ABRSM
Ramskill, R	Sampan	Musical Moments Bk 4: Trinity
Serradell, N	La Golondrina (The Swallow)	Musical Moments Bk 4: Trinity
Sullivan, A	Dance a Cachucha (The Gondoliers)	Music Through Time Flute Bk 3 ed. Harris, P & Adams, S: OUP
Vivaldi	Winter (Four Seasons)	Amazing Solos for Flute arr. Harrison, H: Boosey & Hawkes
Walton, A	The Call of the Angelus	Musical Moments Bk 4: Trinity
Warlock, P	Basse Dance	Amazing Solos for Flute arr. Harrison, H: Boosey & Hawkes
Wedgwood, P	Falling	After Hours: Faber
Wedgwood, P	Summer Nights	After Hours: Faber
Wedgwood, P	The Friends	After Hours: Faber

3. Musicianship

4. Musical Knowledge

TEACHING TIP

Regular practice of different scale articulations will make pieces sparkle.



sound values

LEVEL TWO

Grade 5

PERFORMANCE			STANDARD		
1. Scales - choose either set (a) or set (b)					
(a)	A, E, E _b , A _b	Major, major arpeggios, broken chords, chromatic	(a)	A, E	Major, major arpeggios, broken chords, chromatic
	A, E, E _b , A _b	Major scales in thirds (tongued only)		A, E	Major scales in thirds (tongued only)
	A, E, E _b , A _b	Harmonic minor, melodic minor, minor arpeggios, broken chords		A, E	Harmonic minor, melodic minor, minor arpeggios, broken chords
(b)	A, E, E _b , A _b	Major, major arpeggios, broken chords, chromatic	(b)	A, E	Major, major arpeggios, broken chords, chromatic
	A, E, E _b , A _b	Major scales in thirds (tongued only)		A, E	Major scales in thirds (tongued only)
	F _# , C _# , C, F	Harmonic minor, melodic minor, minor arpeggios, broken chords		F _# , C _#	Harmonic minor, melodic minor, minor arpeggios, broken chords
<p>Sustained note: any one note of the G major scale (second octave) held for 10 seconds p < mf > p</p> <p>Sustained scale: major scales, 1 octave (second octave) ascending and descending. Each note equals two beats (tongued only). Breathe every 8 beats or 4 notes.</p> <p>All scales and arpeggios two octaves</p> <p>All scales, arpeggios, and broken chords to be: all tongued / all slurred / two slurred, two tongued / slurred pairs</p>					
Range	Inclusive as shown: 				
Tempo	Ascending and descending minimum metronome speed 66, four notes per beat Sustained scale 60, one note per two beats - breathe every 8 beats or 4 notes				

2. Repertoire requirements

PERFORMANCE			STANDARD		
Pieces	Three list pieces required - one from each list, plus two extra list pieces.	Pieces	Three pieces to be chosen by three different composers. Two pieces must be from the list below. One alternative "own choice" work may be substituted and should be at a similar level to those already in the syllabus.		

List A

Bach, J S arr Spiegl	Gigue No 1	Bach for Unaccompanied Flute: OUP
Bach, J S arr Spiegl	Sarabande No 6	Bach for Unaccompanied Flute: OUP
Bach, J S arr Spiegl	Two Bourrées No 8	Bach for Unaccompanied Flute: OUP
Bullard, A	No 28 Victorian flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 29 Thoughtful flute	Fifty For Flute Bk 1: ABRSM
Bullard, A	No 30 Baroque flute	Fifty For Flute Bk 1: ABRSM
ed. Harris, P & Adams, S	No 55	76 Graded Studies for Flute Bk 2 arr. Harris, P & Adams, S: Faber
ed. Harris, P & Adams, S	No 56	76 Graded Studies for Flute Bk 2 arr. Harris, P & Adams, S: Faber
ed. Harris, P & Adams, S	No 57	76 Graded Studies for Flute Bk 2 arr. Harris, P & Adams, S: Faber
Garibodi, G	No 21 Moderato e tranquillo (20 Petites Etudes Op 132)	100 Classical Studies for Flute ed. Vester, F: Universal
Garibodi, G	No 22 Andante (20 Petites Etudes Op 132)	100 Classical Studies for Flute ed. Vester, F: Universal
Garibodi, G	No 23 Andante mosso (20 Petites Etudes Op 132)	100 Classical Studies for Flute ed. Vester, F: Universal

Garibodi, G	No 24 Allegretto (<i>20 Petites Etudes</i> Op 132)	100 Classical Studies for Flute ed. Vester, F: Universal
Garibodi, G	Any two of studies 38,39,40,41,42,43	100 Classical Studies for Flute ed. Vester, F: Universal
Greenhill, E	Penguin Run	Inspiring Flute Solos ed. Karen North: Allegro Publishing
Handel, G F arr T Wye	Aria in D No 6	Handel for Unaccompanied Flute: OUP
Handel, G F arr T Wye	Allegro in G minor No 12	Handel for Unaccompanied Flute: OUP
Hunter, N	ready, set, go or swings and roundabouts	Cascade and other pieces for Solo Flute: SOUNZ
Köhler, E	Any one of 1, 2, 3, 4, 5, 7 or 9	Flute Studies Op 33 ed. Shade, F: Allans
Ledbury, O	Boiling Point	Flute Salad: Brass Wind
Ledbury, O	Rock Blues	Flute Salad: Brass Wind
Shocker, G	Shima Enaga	Inspiring Flute Solos ed. Karen North: Allegro Publishing
Stokes, R	No 1 or No 2 or No 3	Jazz Singles 9 Melodic Studies: Hunt HE32
Taggart, H	Blue Skies or Blossom	In the Sun: Hunt HE79

List B

Bach, J S	Sonata in Eb BWV 1031 Allegro Moderato 1st mvt	Any reliable edition of Bach Sonatas: Barenreiter, Chester, Peters
Bach, J S	Sonata in C BWV 1033 Adagio 3rd mvt	Any reliable edition of Bach Sonatas: Barenreiter, Chester, Peters
Bach, J S	Arioso	Musical Moments Flute Bk 5: Trinity
Blavet, M	1st mvt Sonata No in G L'Henriette	Music for the Flute: Boosey & Hawkes or any reliable edition
Gluck, W	Minuet and Dance of the Blessed Spirits	24 Short Concert Pieces rev. R Cavalley: SMC or any reliable edition
Handel, G F	Sonata No 5 in F HWV 369 1st and 2nd mvts	Barenreiter or any reliable edition
Handel, G F	No 4 Allegro from Sonata in G HWV 363b	Suzuki Flute School, Vol 4, arr. Takahashi, T: Summy-Birchard or Handel Sonatas any reliable edition
Haydn, J	Adagio	Solos for the Flute Player ed. Moyse, L: Schirmer
Marcello, B	Sonata in F	Solos for the Flute ed. Peck: Fischer
Matteis, N	Preludio	Music Through Time Flute Bk 4 ed. Harris, P & Adams, S: OUP
Mozart, W A	Rondo	Solos for the Flute Player ed. Moyse, L: Schirmer
Mozart, W A	Allegro Sonata in A K12	Time Pieces for Flute Vol 3 arr. Denley, I: ABRSM
Mozart, W A	Andante in C K315	Boosey & Hawkes or any reliable edition
Mozart, W A	Adagio Religioso	24 Short Concert Pieces: SMC
Quantz, J	Arioso and Presto	24 Short Concert Pieces: SMC
Rameau, J-P	Tambourin	Time Pieces for Flute, Vol 3, arr. Denley, I: ABRSM
Telemann, G P	Passepied, Polonaise and Doublé from Suite in A minor	Peters
Telemann, G P	Sonata in C 1st and 2nd mvts	Peters Nr 4550
Vinci, L	Allegro	Solos for the Flute Player ed. Moyse, L: Schirmer
Vivaldi, A	Sonata in F RV52	IMC or any reliable edition
von Paradis, M T	Sicilienne	Time Pieces for Flute Vol 3 arr. Denley, I: ABRSM

List C

Aucott, C	Folk Dance and Lament	Little Dancings: SOUNZ
Andersen, J	Scherzino Op 55 No 6	24 Short Concert Pieces: SMC or Suzuki Flute School Vol 3 arr. Takahashi, T: Summy-Birchard
Bailey, K	Al's Café	Jazz Incorporated Vol 2: Bailey
Bailey, K	Blue Waltz	Jazz Incorporated Vol 2: Bailey
Bailey, K	Cookin' with Gas	Jazz Incorporated Vol 2: Bailey
Bailey, K	Get Eccentric	Jazz Incorporated Vol 2: Bailey
Bailey, K	Riff - Raff Rock	Jazz Incorporated Vol 2: Bailey
Berkeley, L	Prelude No 6 (<i>6 Preludes</i> Op 23)	Time Pieces for Flute Vol 3 arr. Denley, I: ABRSM
Bizet, G	Valse Minuet from L'Arlésienne Suite No 1	Solos for the Flute Player ed. Moyse, L: Universal
Bizet, G	Minuet from L'Arlésienne Suite or Minuet	Three Masterpieces for Flute and Piano: PEM36 or Suzuki Flute School Vol 3 arr. Takahashi, T: Summy-Birchard
Boisdeffre, R de	Orientale	24 Short Concert Pieces: SMC

Grade 5 cont.

Debussy, C	No 5 or No 6	Pour Invoquer Pan: Schott
Dvorak, A	Humoresque	Suzuki Flute School Vol 3 arr. Takahashi, T: Summy-Birchard
Fauré, G	Sicilienne	24 Short Concert Pieces: SMC or any reliable edition
Fauré, G	Pièce	Leduc or any reliable edition
Gaubert, P	Madrigal	IMC, Enoch
Godard, B	Allegretto	24 Short Concert Pieces: SMC or Suzuki Flute School, Vol 5, arr. Takahashi, T: Summy-Birchard
Green, W	Three Glimpses	Little Dancings: SOUNZ
Gunning, C	Waltz for Aggie	Unbeaten Tracks for Flute: Faber
Hinchliffe, D	No 3 Earth from The Elements	OUP
Hyde, M	Evening Under the Hill	5 Solos for Flute and Piano: EMI, Allans
Joncières, V de	Hungarian Serenade	24 Short Concert Pieces: SMC, Chester
Moon, C	Quasi recitativo	Little Dancings: SOUNZ
Rutter, J	Chanson No 5 from Suite Antique	OUP
Rutter, J	Lament for the Holy City	OUP
Woodall, A	Serenade	Suzuki Flute School Vol 3 arr. Takahashi, T: Summy-Birchard

3. Musicianship

4. Musical Knowledge

TEACHING TIP

Really successful entrants can play their scales fluently by the exam closing entry date.



LEVEL THREE

Grade 6

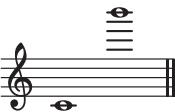
PERFORMANCE			STANDARD		
1. Scales - choose either set (a) or set (b)					
(a)	E, B, A _b , D _b (C _#)	Major, major arpeggios, broken chords, chromatic	(a)	B, D _b (C _#)	Major, major arpeggios, broken chords, chromatic
	E, B, A _b , D _b (C _#)	Major scales in thirds (tongued only)		B, D _b (C _#)	Major scales in thirds (tongued only)
	E, B, A _b , D _b (C _#)	Harmonic minor, melodic minor, minor arpeggios, broken chords		B, D _b (C _#)	Harmonic minor, melodic minor, minor arpeggios, broken chords
	E, B, A _b , D _b (C _#)	Dominant seventh arpeggio (tongued only)		B, D _b (C _#)	Dominant seventh arpeggio (tongued only)
(b)	E, B, A _b , D _b (C _#)	Major, major arpeggios, broken chords, chromatic	(b)	B, D _b (C _#)	Major, major arpeggios, broken chords, chromatic
	E, B, A _b , D _b (C _#)	Major scales in thirds (tongued only)		B, D _b (C _#)	Major scales in thirds (tongued only)
	C _# , G _# , F, B _b	Harmonic minor, melodic minor, minor arpeggios, broken chords		G _# , B _b	Harmonic minor, melodic minor, minor arpeggios, broken chords
	E, B, A _b , D _b (C _#)	Dominant seventh arpeggio (tongued only)		B, D _b (C _#)	Dominant seventh arpeggio (tongued only)

Sustained note: any one note of the G major scale (upper octave) held for 10 seconds p < f > p

Sustained scale: major scales, 1 octave (upper octave) ascending and descending. Each note equals two beats (tongued only). Breathe every 8 beats or 4 notes.

All scales and arpeggios two octaves

All scales, arpeggios, and broken chords to be: all tongued / all slurred / two slurred, two tongued / slurred pairs / three slurred, one tongued

Range	Inclusive as shown: 
Tempo	Ascending and descending minimum metronome speed 76, four notes per beat Sustained scale 60, one note per two beats - breathe every 8 beats or 4 notes

2. Repertoire requirements

PERFORMANCE		STANDARD	
Pieces	Four list pieces required - one from each list, plus two extra list pieces.	Pieces	Three pieces to be chosen by three different composers. Two pieces must be from the list below. One alternative "own choice" work may be substituted and should be at a similar level to those already in the syllabus.

List A

Bach, JS arr Spiegl, F	No 11 Bourrée	Bach for Unaccompanied Flute: OUP
Bach, JS arr Spiegl, F	No 14 Gigue	Bach for Unaccompanied Flute: OUP
Demersseman, J	No 58	76 Graded Studies for Flute Bk 2, arr. Harris, P & Adams, S: Faber
Drouet, L	No 69 Allegro	100 Classical Studies for Flute, ed. Vester, F: Universal
Drouet, L	No 70 Allegro	100 Classical Studies for Flute, ed. Vester, F: Universal
Drouet, L	No 72 Allegro	100 Classical Studies for Flute, ed. Vester, F: Universal
Ferroud, P O	No 71 Jade	76 Graded Studies for Flute Bk 2, arr. Harris, P & Adams, S: Faber
Handel, G F arr T Wye	No 4 Aria in F or No 10 Allemande	Handel for Unaccompanied Flute: OUP
Harris, P	No 60	76 Graded Studies for Flute Bk 2, arr. Harris, P & Adams, S: Faber
Hindemith, P	Any two of Nos. 1, 4, 5 or 6	Acht Stücke: Schott
Hunter, N	drifting	Cascade and other pieces for solo flute: SOUNZ
Karg-Elert, S	No 1	30 Studies Op 107: IMC
Karg-Elert, S	No 2	30 Studies Op 107: IMC
Karg-Elert, S	No 4	30 Studies Op 107: IMC
Köhler, E	No 10	Flute Studies Op 33 Vol 1 ed. Shade, F: Allans
Köhler, E	No 14	Flute Studies Op 33 Vol 1 ed. Shade, F: Allans
Stokes	No 6 or No 7 or No 9	Jazz Singles for Flute: Hunt/Edition/Spartan Press
Taggart, H	Centre Ville	In The Sun, Fourteen Pieces for Solo Flute: Hunt HE79
Taggart, H	Winter Sun	In The Sun, Fourteen Pieces for Solo Flute: Hunt HE79
Taggart, H	Ocean Tide	In The Sun, Fourteen Pieces for Solo Flute: Hunt HE79

List B

Bach, JS	1st mvt Andante and 2nd mvt Allegro from Sonata in C BWV 1033	Bärenreiter/ Chester/ Peters
Bach, JS	3rd mvt Allegro from Sonata in Eb BWV 1031	Bärenreiter/ Chester/ Peters
Bach, JS	1st mvt Allegro from Sonata in G minor BWV 1020	Bärenreiter/ Chester/ Peters
Bach, JS	Polonaise, Menuet and Badinere from Suite No 2 in B minor BWV 1067	Suzuki Flute School Vol 6 arr. Takahashi, T: Summy-Birchard/IMC/ Peters
Bach, JS	Siciliano 3rd mvt Sonata in E BWV 1035	Bach Sonatas: any reliable edition
Blavet, M	Andante and Allemande or Sarabande and Finale from Sonata No 2 in D minor	Suzuki Flute School Vol 4 arr. Takahashi, T: Summy-Birchard
Blavet, M	1st mvt Adagio and 2nd mvt Allemande Sonata in G minor La Lumagne Op 2 No 4	B & H / Schirmer
Handel, GF	1st mvt Larghetto and 4th mvt Allegro from Sonata in A minor Halle Op 1 No 4 HWV 362	Bärenreiter/ Emerson/ Peters
Mozart, WA	2nd mvt (without cadenza) from Flute Concerto No 2 in D K314	Breitkopf/ Bärenreiter
Mozart, WA	Sonata No 5 in C K14	Bärenreiter / Belwin Mills / flutetunes.com
Quantz, J	1st mvt Allegro from Concerto in G for Flute and Piano	Breitkopf/ SMC/ IMC
Tartini, G	1st and 2nd mvts from Sonata in A from For Flute and Piano ed. Rampal, J-P	IMC
Telemann, GP	Sonata in C minor 1st and 3rd mvts or 2nd and 5th mvts	Method Sonatas: Bärenreiter or any reliable edition
Telemann, GP	Sonata in G minor 1st and 2nd mvts	Method Sonatas: Bärenreiter or any reliable edition
Telemann, GP	No 3 Air a l'Italien (without Da Capo) from Suite in A minor for Flute	Peters
Veracini, F, M	Largo e nobile & Allegro (mvts 1 and 2) from Sonata Prima in F	12 Sonatas Vol 1: Peters 4965a
Weber, C M von	Romanza Siciliana J 47	IMC

List C

Bowen, Y	2nd mvt Andante Piacevole from Flute Sonata Op 120	Emerson
Busser, H	Any three movements from Petite Suite for Flute and Piano Op 12	Durand

Chopin, F	Theme and Variations 1, 2 & 3 from Variations on a Theme by Rossini	IMC
Cooke, A	1st mvt Allegro Moderato from Sonatina for Flute and Piano	IMC
Debussy, C	No 1 Pour invoquer Pan, dieu du vent d'été	Pour invoquer Pan... : Schott / IMSLP
Debussy, C	No 2 Pour un tombeau sans nom	Pour invoquer Pan... : Schott / IMSLP
Debussy, C	No 3 Pour que la nuit soit propice	Pour invoquer Pan... : Schott / IMSLP
Debussy, C	No 4 Pour la danseuse aux crotales	Pour invoquer Pan... : Schott / IMSLP
Debussy, C	No 7 Arabesque	Pour invoquer Pan... : Schott / IMSLP
Debussy, C	No 10 Menuet	Pour invoquer Pan... : Schott / IMSLP
Donjon, J	Pan! Pastorale for Flute	36 Solos for Flute, ed. Peck, D: Fischer
Dvorák, A	1st mvt, Sonatina Flute and Piano Op 100	IMC / Schirmer
Faure	Morceau de Concours	Bourne
Godard, B	Idylle	24 Short Concert Pieces: SMC/ Chester
Hinchliffe, D	No 2 Water	The Elements: OUP
Koechlin, C	VI Andante quasi adagio	14 Pieces for Flute and Piano: Salabert
Koechlin, C	IX Allegretto con moto	14 Pieces for Flute and Piano: Salabert
Koechlin, C	XI Allegretto	14 Pieces for Flute and Piano: Salabert
Koechlin, C	XII Allegretto (Danse Printanière)	14 Pieces for Flute and Piano: Salabert
Poulenc, F	Cantilena from Sonata for Flute and Piano	Chester or any reliable edition
Rutter, J	No 1 Prelude from Suite Antique	OUP

List D

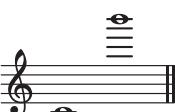
Aucott, C	At the Fair	Little Dancings: SOUNZ
Elmsly, J	Go Gently into the Good Night	Little Dancings: SOUNZ
Holley, Alan	Cage of Gold	Birds of Opal and Other Pieces: EMI/ Australian Music Centre
Hyde, M	No 1 Beside The Stream	Five Solos for Flute and Piano: Allans
Hyde, M	No 2 Wedding Morn	Five Solos for Flute and Piano: Allans
Hyde, M	No 3 The Little Juggler	Five Solos for Flute and Piano: Allans
Hyde, M	No 4 Marsh Birds	Five Solos for Flute and Piano: Allans
Mayerl, B	Bats in the Belfry arr. Adams, S	Concert Repertoire for Flute: Faber
Ritchie, J	No II Giocoso from Sweet & Sour	Little Dancings: SOUNZ
Ritchie, J	The Snow Goose	The Snow Goose: SOUNZ

3. Musicianship

4. Musical Knowledge

LEVEL FOUR

Grade 7

PERFORMANCE			STANDARD		
1. Scales - choose either set (a) or set (b)					
(a)	B, F#, A♭, D♭(C#)	Major, major arpeggios, broken chords, chromatic	(a)	F#, A♭	Major, major arpeggios, broken chords, chromatic
	B, F#, A♭, D♭(C#)	Major scales in thirds (tongued only)		F#, A♭	Major scales in thirds (tongued only)
	B, F#, A♭, D♭(C#)	Harmonic minor, melodic minor, minor arpeggios, broken chords		F#, A♭	Harmonic minor, melodic minor, minor arpeggios, broken chords
	B, F#, A♭, D♭(C#)	Dominant seventh arpeggios (tongued only)		F#, A♭	Dominant seventh arpeggios (tongued only)
	B, F#, A♭, D♭(C#)	Diminished seventh arpeggios (tongued only) beginning on the note		F#, A♭	Diminished seventh arpeggios (tongued only) beginning on the note
	C	Whole tone scale. (tongued only)		C	Whole tone scale. (tongued only)
(b)	B, F#, A♭, D♭(C#)	Major, major arpeggios, broken chords, chromatic	(b)	F#, A♭	Major, major arpeggios, broken chords, chromatic
	B, F#, A♭, D♭(C#)	Major scales in thirds (tongued only)		F#, A♭	Major scales in thirds (tongued only)
	G#, D#, F, B♭	Harmonic minor, melodic minor, minor arpeggios, broken chords		D#(E♭), F	Harmonic minor, melodic minor, minor arpeggios, broken chords
	B, F#, A♭, D♭(C#)	Dominant seventh arpeggios (tongued only)		F#, A♭	Dominant seventh arpeggios (tongued only)
	G#, D#, F, B♭	Diminished seventh arpeggios (tongued only) beginning on the note		D#, F	Diminished seventh arpeggios (tongued only) beginning on the note
	C	Whole tone scale. (tongued only)		C	Whole tone scale. (tongued only)
Sustained note: any one note of the G major scale (upper octave) held for 10 seconds p < f > p					
Sustained scale: major scales, 1 octave (upper octave) ascending and descending. Each note equals two beats (tongued only). Breathe every 8 beats or 4 notes.					
Slurred octaves: G major scale, G1-G2-G1, A1-A2-A1 etc, one octave ascending and descending					
All scales and arpeggios two octaves					
All scales, arpeggios, and broken chords to be: all tongued / all slurred / two slurred, two tongued / slurred Pairs / three slurred, one tongued / one tongued, three slurred					
Double tonguing on repeated notes, scales only					
Range	Inclusive as shown: 				
Tempo	Ascending and descending minimum metronome speed 80, four notes per beat Slurred octaves and sustained scale 60, one note per two beats - breathe every 8 beats or 4 notes				

2. Repertoire requirements

PERFORMANCE		STANDARD	
Pieces	Four list pieces required - one from each list, plus two extra list pieces.	Pieces	Three pieces to be chosen by three different composers. Two pieces must be from the list below. One alternative "own choice" work may be substituted and should be at a similar level to those already in the syllabus.

List A

Boehm, T	No 1	24 Capriccios for Solo Flute, ed. Wye, T: Chester
Boehm, T	No 2	24 Capriccios for Solo Flute, ed. Wye, T: Chester
Boehm, T	No 3	24 Capriccios for Solo Flute, ed. Wye, T: Chester
Boehm, T	No 6	24 Capriccios for Solo Flute, ed. Wye, T: Chester
Boehm, T	No 9	24 Capriccios for Solo Flute, ed. Wye, T: Chester
Boehm, T	No 16	24 Capriccios for Solo Flute, ed. Wye, T or No 74 from 76 Graded Studies Book 2 ed. Harris & Adams: Chester/Faber
Bullard, A	No 41 Happy Flute	Fifty for Flute, Bk 2: ABRSM
Bullard, A	No 43 Flippant Flute	Fifty for Flute, Bk 2: ABRSM
Castérède, J	No 1	12 (Douze) Etudes for Flute: Leduc
Castérède, J	No 2	12 (Douze) Etudes for Flute: Leduc
Castérède, J	No 5	12 (Douze) Etudes for Flute: Leduc
Castérède, J	No 9	12 (Douze) Etudes for Flute: Leduc
Drouet, L	No 75 Allegro moderato (14 Studies from <i>Méthode pour la Flûte</i>)	100 Classical Studies for Flute, ed. Vester, F: Universal
Drouet, L	No 76 Allegro (14 Studies from <i>Méthode pour la Flûte</i>)	100 Classical Studies for Flute, ed. Vester, F: Universal
Drouet, L	No 80 Moderato (14 Studies from <i>Méthode pour la Flûte</i>)	100 Classical Studies for Flute, ed. Vester, F: Universal
Drouet, L	No 81 Andante (14 Studies from <i>Méthode pour la Flûte</i>)	100 Classical Studies for Flute, ed. Vester, F: Universal
Drouet, L	No 82 Adagio (14 Studies from <i>Méthode pour la Flûte</i>)	100 Classical Studies for Flute, ed. Vester, F: Universal
Garibodi, G	No 85 Allegro (15 Études Modèrnes, Élégantes et Progressives)	100 Classical Studies for Flute, ed. Vester, F: Universal
Garibodi, G	No 88 Andante affetuoso (15 Études Modèrnes, Élégantes et Progressives)	100 Classical Studies for Flute, ed. Vester, F: Universal
Hindemith, P	Any two of Nos. 2, 3, 7 or 8	Acht Stücke: Schott
Karg-Elert, S	No 3	30 Studies Op 107: IMC
Karg-Elert, S	No 5	30 Studies Op 107: IMC
Karg-Elert, S	No 7	30 Studies Op 107: IMC
Karg-Elert, S	No 8	30 Studies Op 107: IMC
Karg-Elert, S	No 9	30 Studies Op 107: IMC
Karg-Elert, S	No 10	30 Studies Op 107: IMC
Karg-Elert, S	No 21	30 Studies Op 107: IMC
Köhler, E	No 7 Allegretto	Progress in Flute Playing Op 33 Bk 2 (12 Moderately Difficult Pieces as Studies): Zimmermann
Köhler, E	No 8 Tempo di Valse moderato	Progress in Flute Playing Op 33 Bk 2 (12 Moderately Difficult Pieces as Studies): Zimmermann
Stokes	No 4 Jazz Single	Jazz Singles for Flute: Hunt / Spartan
Taggart, H	Sphinx	Pictures: Hunt / Spartan
Telemann, G P	No 5	12 Fantasias: Bärenreiter
Telemann, G P	No 10	12 Fantasias: Bärenreiter

List B

Bach, J S	Sonata in E minor BWV 1034 1st mvt Adagio ma non tanto <i>and</i> 3rd mvt Andante	Bärenreiter/ Chester/ Peters
Bach, J S	Sonata in G minor BWV 1020 2nd <i>and</i> 3rd mvts	Bärenreiter/ Chester/ Peters

Bach, J S	Suite No 2 in B minor Ouverture	Suzuki Flute School Vol arr. Takahashi, T: Summy-Birchard
Blavet, M	Sonata No 1 in G L'Henriette (Complete)	B & H / Schirmer
Frederick the Great	Concerto in G (Complete)	Boosey & Hawkes
Gluck, C	Flute Concerto in G 1st <i>and</i> 2nd mvts Allegro non molto and Adagio	Amadeus / MDS
Handel, G F	Sonata No 4 in C (Complete)	Bärenreiter / Peters
Hummel, J	Sonata in D Op 50 2nd mvt Andante <i>and</i> 3rd mvt Rondo Pastorale	Heinrichshofen / Peters
Leclair, J-M	Sonata in G No 5 from 8 Sonatas Vol 2	IMC No 3182
Mozart, W A	Concerto No 1 in G 2nd mvt K313	any reliable edition
Mozart, W A	Concerto No 2 in D 3rd mvt K314	any reliable edition
Mozart, W A	Rondo in D KV184	Peters/Heinrichshofen N3256
Pergolesi, G	Flute Concerto in G (Complete)	Boosey & Hawkes
Quantz, J	Flute Concerto in G QV 5:174 2nd <i>and</i> 3rd mvts	Breitkopf / SMC
Stamitz, C	Concerto in G Op 29 1st and 2nd mvts <i>or</i> 2nd and 3rd mvts	Schott
Telemann, G P	Suite in A minor TWV 55:a2 mvts 2, 3, 4 <i>and</i> 5	Peters

List C

Arnold, M	1st mvt Allegro Moderato <i>and</i> 2nd mvt Andante from Sonatina for Flute and Piano Op 19	Lengnick
Barber, S	Canzone	Schirmer
Berkeley, L	Sonatina for Flute and Piano Op 13	Schott
Bloch, E	Any two mvts from Suite Modale for Flute and Piano B95	Broude
Cooke, A	2nd <i>and</i> 3rd mvts from Sonatina for Flute and Piano	OUP
Donjon	Offertoire	24 Short Concert Pieces: SMC/Chester
Milhaud, D	Tendre 1st and Souple 2nd mvts <i>or</i> Clair 3rd mvt from Sonatine Op 76	Durand
Mouquet, J	1st mvt Pan et les Bergers from La Flute de Pan Op 15	IMC / Lemoine
Piazzolla, A	Café 1930 from Histoire du Tango	Lemoine
Roussel, A	No 1 Pan <i>and</i> either No 2 Tityre <i>or</i> No 3 Krishna <i>or</i> No 4 Monsieur de la Pèjaudie from Joueurs de Flute Op 27	Durand/Henle <i>or</i> any reliable edition
Rutter, J	No 1 Prelude <i>and</i> No 4 Waltz from Suite Antique for Flute and Piano	OUP
Saint-Saens, C	Romance in Db major Op 37	UMP
Schumann, R	Any two Romances from Three Romances Op 94 ed. Rampal, J-P	IMC
Widor, C M	Romance from Suite Op 34	Henle <i>or</i> any reliable edition

List D

Biddington, E	Cantilena mvt 3 <i>and</i> either mvt 1 <i>or</i> mvt 2	SOUNZ
Blake, C	First Interlude <i>and</i> Second Interlude	Little Dancings: SOUNZ
Boyd, A	Goldfish Through Summer Rain for Flute and Piano	Faber
Clarke, I	Sunstreams	Sunstreams and Sunday Morning: IC Music
Debussy	Syrinx	any reliable edition
Elmsly, J	Sonatina from Little Dancings	Little Dancings: SOUNZ
Holley, Alan	Summer Bird	Birds of Opal and Other Pieces: EMI/ Australian Music Centre
Hunter, Nick	cascade	Cascade and other pieces for solo flute: SOUNZ
Kennan, K	Night Soliloquy	Fischer
Moon, C	Requiem for Solo Flute	Little Dancings: SOUNZ
Ritchie, J	Sweet & Sour (Complete)	Little Dancings: SOUNZ

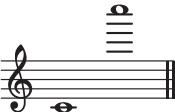
3. Musicianship**4. Musical Knowledge****TEACHING TIP**

Entrants who have a well-developed knowledge of harmony find it easier to learn their pieces. They also have a more comprehensive foundation for the musicianship and musical knowledge.



sound values

LEVEL FOUR**Grade 8**

PERFORMANCE		STANDARD			
Choose 1 group:	C, B, E _b C, F _# , A _b C, C _# , B _b	Choose 1 group:	C, B C, F _# C, C _#		
Each group does the following:		Each group does the following:			
Major, harmonic minor, melodic minor, chromatic		Major, harmonic minor, melodic minor, chromatic			
Major scales in thirds		Major scales in thirds			
Minor arpeggios, broken chords		Major arpeggios, broken chords			
Dominant seventh arpeggios, broken chords (tongued only)		Dominant seventh arpeggios, broken chords (tongued only)			
Diminished seventh arpeggios (tongued only) beginning on the note		Diminished seventh arpeggios (tongued only) beginning on the note			
C and C _# Whole tone scale (tongued and slurred only)		C and C _# Whole tone scale (tongued and slurred only)			
Slurred octaves: G harmonic minor scale, G1-G2-G1, A1-A2-A1 etc, one octave ascending and descending					
<p>Sustained note: any one note of the G major scale (upper octave) held for 10 seconds pp < f > pp</p> <p>Sustained scale: major scales, 1 octave (upper octave) ascending and descending. Each note equals two beats (tongued only). Breathe every 8 beats or 4 notes</p> <p>C scales three octaves, other scale sets two octaves</p> <p>All scales, arpeggios, and broken chords to be: all tongued / all slurred / two slurred, two tongued / slurred pairs / three slurred, one tongued / one tongued, three slurred</p> <p>Double tonguing on repeated notes, scales only</p> <p>Triple tonguing on repeated notes, scales only</p>					
Range	<p>Inclusive as shown:</p> 				
Tempo	<p>Ascending and descending minimum metronome speed 80, four notes per beat</p> <p>Slurred octaves and sustained scale 60, one note per two beats - breathe every 8 beats or 4 notes</p>				

2. Repertoire requirements

PERFORMANCE		STANDARD	
Pieces	Four list pieces required - one from each list. No extra list pieces required.	Pieces	Three pieces to be chosen by three different composers. Two pieces must be from the list below. One alternative "own choice" work may be substituted and should be at a similar level to those already in the syllabus.

List A	
Boehm, T	No 11, 12, 19, 21, 23 or 24
Castérède, J	No 3, 4, 6, 7, 9 or 10
Harris, P	No 75 or 76
Karg-Elert, S	No 11, 14, 20, 25, 26 or 29
Köhler, E	No 9, 10, 11 or 12
	24 Capriccios for Solo Flute, ed. Wye, T or 24 Caprices Op 26: Chester/ Fischer
	12 (Douze) Etudes for Flute: Leduc
	76 Graded Studies for Flute Bk 2 arr. Harris, P & Adams, S: Faber
	30 Studies Op 107: IMC
	Progress in Flute Playing Op 33 Bk 2 (12 Moderately Difficult Pieces as Studies): Allans

Taggart, H	Tambourin <i>or</i> Sprite	Pictures: Hunt / Spartan
Telemann, G P	No 1, 2, 7 <i>or</i> 12	12 Fantasias: Bärenreiter
List B		
Bach, JS	Sonata in E flat BWV 1031 1st and 2nd mvts <i>or</i> 2nd and 3rd mvts	any reliable edition
Bach, CPE	Any two contrasting movements of any Sonata from Four Sonatas for Flute & Keyboard Wq83-86 Vol 1	Breitkopf
Blavet, M	1st mvt Allegro from Flute Concerto in A minor	Broekmans & Van Poppel
Danzi	Alla Polacca from Concerto in D minor	Peters
Gretry, AEM	Concerto in C 1st and 2nd mvts <i>or</i> 2nd and 3rd mvts	IMC
Handel, G F	Sonata No 1 in E minor Op 1/1b	Bärenreiter / Peters <i>or</i> any reliable edition
Haydn, J	Concerto in D Hob.VIIIf: D1 1st and 2nd mvts <i>or</i> 2nd and 3rd mvts	Simrock
Mozart, WA	Concerto in G K313 1st and 2nd mvts <i>or</i> 2nd and 3rd mvts	IMC
Schubert, F	Sonata in A minor Arpeggione D821 arr Hunteler 1st mvt Allegro Moderato	Bärenreiter
Tartini	Sonata in A (Complete)	IMC
Vivaldi, A	Concerto in G minor La Notte Op 10 No 2	IMC/Schott
Vivaldi, A	Cantabile and Allegro 2nd and 3rd mvts from Concerto in D (Il Gardellino) Op 10 No 3 RV 428	IMC/Schott
List C		
Bartok, B	Vieilles Danses (Complete) from Suite Paysanne Hongroise arr. Paul Arma	Universal
Chaminade, C	Concertino	Flute Music by French Composers: Schirmer/UMP
Cooke, A	Sonatina	OUP
Doppler, F	Hungarian Pastorale Fantaisie	Chester/Fischer
Ganne, L	Andante and Scherzo	Flute Music by French Composers: Schirmer/UMP
Gaubert, P	Fantaisie	Flute Music by French Composers: Schirmer/UMP
Gounod	Concertino	Amadeus
Hinchliffe, D	Numbers 1, 2 and 4. Fire, Water and Air from The Elements	OUP
Hindemith, P	Sonata for Flute (1936) 1st and 2nd mvts <i>or</i> 2nd and 3rd mvts	Schott
Mouquet, J	2nd mvt Pan and the Birds <i>or</i> 3rd mvt Pan and the Nymphs from La Flute de Pan Op 15	IMC / Lemoine
Poulenc, F	Sonata for Flute 1st and 2nd mvts <i>or</i> 2nd and 3rd mvts	Chester
Reinecke, C	Undine Sonata 1st <i>or</i> 4th mvt	Boosey & Hawkes
Rhené-Baton	Passacaille Op 35	Durand
Schocker, G	Native American Suite (Complete)	Presser
Schocker, G	Sonatina 1st <i>and</i> 2nd mvts	Presser
Taffanel, C-P	Andante Pastorale and Scherzettino	Flute Music by French Composers: Schirmer/UMP
List D		
Brumby, Colin	Mantra	Australian Music Centre
Buchanan, D	Flute Song for the Birds	Little Dancings: SOUNZ
Clarke, I	The Great Train Race	IC Music
Clarke, I	Hypnosis from Three Pieces for Flute and Piano	IC Music
Clarke, I	Sunday Morning from Sunstreams and Sunday Morning	IC Music
Elmsly, J	Light and Shade	Little Dancings: SOUNZ
Grenfell, Maria	Pooh Stories (any two)	Little Dancings: SOUNZ
Heath, D	Gentle Dreams and Shiraz	Two Pieces for Flute and Piano: Camden Music

Hoadley, Benafter a while only the green grass is left	Australian Music Centre/SOUNZ
Holley, Alan	Birds of Opal from Birds of Opal and Other Pieces	EMI/ Australian Music Centre
Honegger, A	Danse de la chèvre	any reliable edition
Hunter, Nick	fluttering <i>or</i> contraption <i>or</i> ballad <i>or</i> whirlwinds <i>or</i> forest	Cascade and other pieces for solo flute: SOUNZ
Rae, James	Sonatina 1st and 2nd mvts <i>or</i> 2nd and 3rd mvts	Reedimensons RD028
Ritchie, A	Flute Concerto Movement II	Little Dancings: SOUNZ
Sculthorpe, Peter	Songs of Sea and Sky	Australian Music Centre

3. Musicianship

4. Musical Knowledge

TEACHING TIP

It is advisable for entrants to have at least a B pass in Grade 8 before attempting Level 5. The Performance Certificate can be a useful stepping stone.



sound values

LEVEL FOUR

Performance Certificate

Entrants will submit their programme for approval with their entry form to office@nzmeb.org

The entrant will select a programme of pieces with a playing time of between 20 – 30 minutes. The programme must show a variety of styles and be of sufficient technical/musical challenges to fulfil the criteria for Level 4

Programme notes: The entrant may choose between presenting written programme notes OR having a verbal discussion on the Musical Knowledge criteria with the examiner.

Programme notes should be provided for each of the pieces performed and should include aspects of the following:

- a) Broad knowledge about the composer, nationality and relevant dates, their life and the historical and musical period in which they lived and some knowledge of their contemporaries.
- b) When the pieces were composed (where possible) and other works by the same composers.
- c) Broad knowledge of other pieces by the composers represented, including when they were composed and name some other works and any major contributions to the development of musical style.
- d) Broad knowledge of the form, structure and analysis of the pieces, including keys, tonalities and modulations which occur, along with any stylistic characteristics in the pieces.
- e) Knowledge of other works by the composers presented for the certificate with emphasis on the repertoire for the entrant's instrument/voice.
- f) Broad knowledge of the development of the entrant's instrument through the various musical periods, and how the development of the instrument affected the composer's writing.

The total programme notes should be between 800-1200 words.

Theory: No theory component

LEVEL FIVE**Associate Diploma AMUSNZ Recital**

The entrant will select a programme of four pieces one from each list contrasting in style and era, with a playing time of between 20 – 35 minutes. The chosen repertoire must reflect sufficient technical/musical challenges to fulfil the criteria for Level 5. Entrants may choose alternatives to those listed in the AMusNZ list but must submit their alternative programme for approval prior to entry to office@nzmeb.org

Programme notes: The entrant may choose between presenting written programme notes OR having a verbal discussion on the Musical Knowledge criteria with the examiner.

Programme notes should be provided for each of the pieces performed and should include aspects the following

- a) Some detailed knowledge about the composer, nationality and relevant dates, their life and the historical and musical period in which they lived and where possible knowledge of their contemporaries.
- b) When the pieces were composed (where possible) and other works by the same composers.
- c) Some detailed knowledge of other pieces by the composers represented, including when they were composed and name some other works and any major contributions to the development of musical style.
- d) Some detailed knowledge of the form, structure and analysis of the pieces, including keys, tonalities and modulations which occur, along with any stylistic characteristics in the pieces.
- e) Some knowledge of other works by the composers presented for the recital with emphasis on the repertoire for the entrant's instrument/voice.
- f) Broad knowledge of the development of the entrant's instrument through the various musical periods, and how the development of the instrument affected the composer's writing.

The total programme notes should be between 1000-1400 words.

Theory: No theory component

LEVEL FIVE**Associate Diploma AMUSNZ****1. Repertoire requirements**

Entrants may choose alternatives to those listed below, but must submit their alternative programme for approval prior to entry. The entrant will select a programme of four pieces, one from each list, contrasting in style and era, with a playing time of between 20 - 35 minutes. The chosen repertoire must reflect sufficient technical / musical challenges to fulfil the criteria for Level Five.

List A - Unaccompanied Work

Bach, CPE	Sonata in A minor W132	IMC/ Ricordi
Bach, JS	Partita in A minor for Solo Flute BWV 1013 Courante, Sarabande <i>and</i> Bourrée	any reliable edition
Bennett, RR	Sonatina for Solo Flute	Universal
Bennett, RR	Any 3 from Six Tunes for the Instruction of Singing-Birds	Novello
Bozza, E	Image Op 38	Leduc
Elmsly, J	Three Doubles from Little Dancings	SOUNZ
Fisher, Helen	Te Tangi e te Matua	Promethean Editions/ SOUNZ
Francaix J	Caprice, Pavane & Salterelle from Suite for Solo Flute	Schott ED 4821
Fukushima, K	Mei	Zerboni
Hamilton, D	Dreamwaltz	SOUNZ
Ibert, J	Pièce	Leduc
Karg-Elert, S	Sonata Appassionata Op 140	Zimmermann <i>or</i> Southern Music
Kuhlau	Fantasia 1 Op 38	UE 15525
Maxwell Davies, Peter	The Kestrel Paced Round the Sun	Boosey & Hawkes
Mews, Douglas	Tango Fantastique	SOUNZ
Ritchie, A	Tui	SOUNZ
Rozsa, M	Sonata for Solo Flute Op 39 1st mvt	Faber
Sitsky, L	Sonata for Solo Flute 3rd mvt	AMC
Telemann, GP	Fantasie No 3 in B minor <i>and</i> one other	Bärenreiter
Telemann, GP	Fantasia No 10 in F# minor <i>and</i> one other	Bärenreiter
Varèse	Destiny 21.5	UMP

List B

Bach, CPE	Sonata in G "Hamburger"	Schott
Bach, CPE	Sonata in E minor Wq.124	Bärenreiter
Bach, CPE	Concerto in D minor H 426/ Wq.22	IMC 3046
Bach, JS	Sonata in G minor BWV 1020	Bärenreiter
Bach, JS	Sonata No 6 in E BWV 1035	any reliable edition
Bach, JS	Sonata in A all 3 mvts BWV 1032	Bärenreiter
Blavet	La Lumagne Op 2 No 4 G minor	Boosey
Devienne, F	Sonata in E minor Op 68 No 5	International 3167/M.D.S.
Devienne, F	Concerto No 2 in D	IMC 3069
Devienne, F	Sonata in F	IMC 2754
Gluck, CW	Concerto in G	Elkin Hug
Gretry, AEM	Concerto in C (complete)	IMC
Handel, GF	Sonata in B minor Op 1 No 9 HWV 367b No 7 from 11 Sonatas for Flute	Bärenreiter
Hummel	Sonata in D Op 50	Pegasus 6124
Leclair, J-M	Concerto in C Op 7 No 3	Kalmus / IMC 1848

AMUSNZ cont.

Leclair, J-M	Sonata in G No 8 from 8 Sonatas Vol 2	IMC No 3182
Mozart, WA	Concerto in D K314 <i>with</i> cadenza	any reliable edition
Mozart, WA	Concerto No 1 in G K313 mvts 1 and 2 <i>or</i> mvts 2 and 3 <i>with</i> cadenzas	any reliable edition
Quantz, J	Concerto in G	any reliable edition
Stamitz	Concerto in G	Bärenreiter 4401
Vivaldi, A	La Tempesta di Mare Op 10 No 1	Schott

List C

Arrieu, C	Sonatine	Amphion
Boehm, T	Grande Polonaise in D Op 16	IMC / Universal
Busoni, F	Divertimento	Breitkopf
Büsser, H	Prelude et Scherzo Op 35	Schirmer
Doppler, F	Airs Valaques (Fantaisie) Op 10	Emerson
Enesco, G	Cantabile and Presto	Enoch/ IMC
Fauré, G	Fantaisie Op 79	any reliable edition
Genin, P-A	Variations on Carnival of Venice Op 14	Billaudot
Godard, B	Suite de Trois Morceaux Op 116	Chester
Griffes, C T	Poem	Schirmer
Hüe, G	Fantaisie	Billardot
Ibert, J	Jeux Sonatine	Leduc
Milhaud	Sonatine Op 76	Durand/ UMP
Mouquet, J	La Flûte de Pan Op 15	Lemoine
Perilhou, A	Ballade from Flute Music by French Composers ed. Moyse	Schirmer
Poulenc	Sonata for Flute (complete)	Chester
Reinecke, C	Undine Sonata mvts 1 and 2 <i>or</i> mvts 3 and 4	Breitkopf & Härtel
Reinecke, C	Ballade Op 288	Zimmermann
Romberg, B H	Concerto for Flute and Orchestra ed. Wion	J Wion
Roussel, A	Krishna, M de la Péjaudie, Pan <i>and</i> Tityre	Durand

List D

Arnold, M	Concerto No 1 for Flute and Strings	Paterson
Bartók, B	Suite Paysanne Hongroise arr. Arma, P	Universal / B & H
Berkeley, L	Sonatina Op 13	Schott
Blake, Christopher	First Interlude & Second Interlude, Little Dancings	SOUNZ
Boyd, Ann	Bali Moods No 1	Faber
Boyd, Ann	Cloudy Mountain	Faber
Burton, Eldin	Sonatina	Schirmer
Copland, A	Duo	Boosey & Hawkes
Decio, C	Sonatine	SOUNZ
Hindemith	Sonata for Flute 1936 (complete)	Schott
Hyde, M	Sonata for Flute from Dancing Shadows	AMC
Macconchy, Elizabeth	Colloquy	Chester
Martinu, B	First Sonata	Schirmer
Messiaen, O	Le Merle Noir	Leduc
Ritchie, A	Concerto	SOUNZ
Schoenfield, P	Achat sha'alti <i>and</i> Ufaratsta from Valentines	Carl Fischer
Torke, M	Sprite from Valentines	Carl Fischer
Whitehead, Gillian	Taurangi	SOUNZ

2. Musical Knowledge

3. Co-requisite Theory

LEVEL SEVEN**Licentiate Diploma LMUSNZ Recital**

The entrant will select a programme of four pieces one from each list contrasting in style and era, with a playing time of between 30 – 45 minutes. The chosen repertoire must reflect sufficient technical/musical challenges to fulfil the criteria for Level 7. The performance time should be between 30 - 45 minutes. Entrants may choose alternatives to those listed in the LMusNZ list but must submit their alternative programme for approval prior to entry to office@nzmeb.org

Programme notes: The entrant may choose between presenting written programme notes OR having a verbal discussion on the Musical Knowledge criteria with the examiner.

Programme notes should be provided for each of the pieces performed and should include aspects of the following:

- a) Detailed knowledge about the composer, nationality and relevant dates, their life and the historical and musical period in which they lived and where possible knowledge of their contemporaries.
- b) When the pieces were composed (where possible) and other works by the same composers.
- c) Detailed knowledge of other pieces by the composers represented, including when they were composed and name some other works and any major contributions to the development of musical style.
- d) Detailed knowledge of the form, structure and analysis of the pieces, including keys, tonalities and modulations which occur, along with any stylistic characteristics in the pieces. e) Detailed knowledge of other works by the composers presented for the recital with emphasis on the repertoire for the entrant's instrument/voice.
- f) Detailed knowledge of the development of the entrant's instrument through the various musical periods, and how the development of the instrument affected the composer's writing.

The total programme notes should be between 1200-2000 words.

Theory: No theory component

LEVEL SEVEN**Licentiate Diploma LMUSNZ****1. Repertoire requirements**

Entrants may choose alternatives to those listed below, but must submit their alternative programme for approval prior to entry. The entrant will select a programme of four pieces, one from each list, contrasting in style and era, with a playing time of between 30 - 45 minutes. The chosen repertoire must reflect sufficient technical / musical challenges to fulfil the criteria for Level Seven.

List A - Unaccompanied Work

Alwyn, W	Divertimento mvts 1, 2 and 4	Boosey & Hawkes
Arnold, M	Fantasy	Faber
Bach J.S.	Partita (complete)	any reliable edition
Brownlee, P	Harakeke	SOUNZ
Clarke, I	Zoom Tube	IC Music
Cresswell, L	Anake	SOUNZ
Dohnanyi, E	Passacaglia Op 48 No 2	Broude Brothers Limited
Dick, R	Afterlight	Multiple Breath Music Co.
Fisher, H	Wings of the Wind	Promethian Editions PE002
Furstenau, A	No 19 or No 22 from Bouquet de Tons Op 125	any reliable edition
Jolivet, A	Any 3 of Cinq Incantations	Boosey & Hawkes
Karg-Elert, S	Chaconne No 30 from 30 Caprices for Solo Flute Op 107	any reliable edition
Mower, M	Bunch of Fives or Two Timer from Fingerbusters	Itchy Fingers
Quantz, J	Praeludium and Caprice (nos 15 & 16) from Quantz Caprice	Amadeus
Rozsa, M	Sonata for Solo Flute Op 39 2nd and 3rd mvts	Faber
Schocker, G	Solo Suite	Presser
Stockhausen, K	In Freundschaft	Stockhausen-Verlag

List B

Bach, CPE	Sonata in D H 553 Wq. 126	any reliable edition
Bach, CPE	Sonata in G H 548 Wq. 134	any reliable edition
Bach, CPE	Concerto in G	IMC 1974
Bach, J S	Sonata in B minor BWV 1030	any reliable edition
Bach, J S	Sonata No 5 in E minor BWV 1034	any reliable edition
Bach, J S	Suite in C minor	IMC 2254
Blavet, M	Concerto in A minor	Broekmans en Van Poppel
Couperin, F	Neuvième Concert from French Baroque Pieces	UE 17658a
Danzi, F	Concerto No 2 in D minor Op 31	any reliable edition
Mercadante, S	Concerto in E minor Op 57	Zerboni
Quantz, J	Sonata in E minor Op 1 No 5 QV 1:77	any reliable edition
Quantz, J	Sonata in D QV 1:47	any reliable edition
Telemann, G P	Methodical Sonata in A Op 13 No 2 TWV 41:A3 from Telemann 12 Methodical Sonatas Vol 1	Bärenreiter

List C

Borne, F	Carmen Fantaisie	Amadeus
Bowen, Y	Sonata Op 120	Emerson
Casella, A	Sicilienne et Burlesque	Leduc
Damase, J M	Sonate en Concert Op 17	Lemoine
Demersseman, J	Grand Fantaisie de Concert Op 52 from The Golden Age of the Flutists Vol 3	Leduc
Franck, C	Sonata mvts 2, 3 and 4	IMC
Gaubert, P	Nocturne et Allegro Scherzando	any reliable edition
Gaubert, P	Sonate No 1 in A	any reliable edition

Harty, H	In Ireland	Boosey & Hawkes
Ibert, J	Concerto either mvts 1 and 2 <i>or</i> mvts 2 and 3	Leduc
Jacob, G	Concerto Moderato con moto 1st mvt, Allegretto 2nd mvt <i>and</i> Finale 4th mvt	Stainer and Bell
Prokofiev, S	Any three movements from Sonata No 2 in D Op 94	any reliable edition
Reinecke, C	Concerto Op 283	any reliable edition
Schubert, F	Introduction, Theme, Variations I, III, V, VI and VII from Introduction and Variations on Trockne Blumen Op 160 D 802	any reliable edition
Taffanel, P	Freischütz Fantaisie	Billaudot
Taffanel, P	Grande Fantaisie on Themes from Mignon	Southern Music Co
Tulou, J-L	Grand Solo No 3 Op 74	Billaudot
Widor, M-C	Suite Op 34	Heugel

List D

Blake, C	Little Dancings (all 5 mvts)	SOUNZ
Bond, V	Samba	Subito Music Publishing
Bozza, E	Agrestide	Leduc
Feld, J	Sonata mvts 1 and 2 <i>or</i> mvts 2 and 3	Leduc
Harris, R	Ka wawara te hau...	SOUNZ
Jolivet, A	Chant de Linos	Leduc
Jolivet, A	Concerto	Heugel & Cie
Liebermann, L	Concerto Op 39 mvt 1 <i>or</i> mvts 2 and 3	Theodore Presser
Liebermann, L	Sonata	Theodore Presser
Martin, F	Ballade	Universal
Mower, M	Doodle and Flight	Itchy Fingers
Mower, M	Sonata Latino	Itchy Fingers
Mower, M	Triligeance	Itchy Fingers
Muczynski, R	Sonata Op 14	Schirmer
Norris, M	BADB	SOUNZ
Nielson, C	Concerto	Chester
Ritchie, A	Sonata	SOUNZ
Schocker, G	Airborne	Theodore Presser
Takhtakishvili, O	Sonata	Schirmer
Vine, C	Sonata	Faber

2. Musical Knowledge

3. Co-requisite Theory

NOTES

NOTES



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Syllabus F 3.11