

## Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces.  
For guidance on selecting and approving free choice pieces please [click here](#)

| Composer/Artist | Title                          | Book/Cat. Ref | Publisher/ Buy Here                           |
|-----------------|--------------------------------|---------------|---|
| Pickett Wilson  | The Commitments: Midnight Hour | Tomplay       | <a href="https://tomplay.com">tomplay.com</a> |
| James Horner    | Theme from Titanic             | Tomplay       | <a href="https://tomplay.com">tomplay.com</a> |
| Ellington       | Caravan                        | Tomplay       | <a href="https://tomplay.com">tomplay.com</a> |
| Monk            | Blue Monk                      | Tomplay       | <a href="https://tomplay.com">tomplay.com</a> |
| Traditional     | A La Nanita Nana               | Tomplay       | <a href="https://tomplay.com">tomplay.com</a> |
| Saint-Saëns     | The Elephant                   | Tomplay       | <a href="https://tomplay.com">tomplay.com</a> |
| E. Bernstein    | Great Escape March             | Great Winners | Brass Wind Publications                       |
| Goodwin         | 633 Squadron                   | Great Winners | Brass Wind Publications                       |
| Grieg           | Solveig's Song                 | Great Winners | Brass Wind Publications                       |
| L. Bernstein    | Somewhere                      | Great Winners | Brass Wind Publications                       |

Tomplay pieces often include accompaniments and can be purchased individually using the link next to each piece or via a discounted subscription for MTB teachers/learners. To learn more about Tomplay and the subscription [click here](#).

# MTB Grade 4 Trombone

| Composer/Artist | Title                | Book/Cat. Ref                          | Publisher/ Buy Here     |
|-----------------|----------------------|--|-------------------------|
| Spiritual       | Nobody Knows         | A Little Light Music for Trombone      | Brass Wind Publications |
| Harnich & Bock  | If I Were a Rich Man | A Little Light Music for Trombone      | Brass Wind Publications |
| Runswick        | Smoochissimo         | The Velvet Slide by Daryl Runswick     | Brass Wind Publications |
| J.S.Bach        | Polonaise            | Bach for Trombone Arr. Chris Mowat     | Brass Wind Publications |
| Warlock         | Basse, Dance         | Slide Show Arr. Chris Mowat            | Brass Wind Publications |
| Ramskill        | Calypso              | All Jazzed Up Arr. Robert Ramskill     | Brass Wind Publications |
| Ramskill        | Dancing trombone     | All Jazzed Up Arr. Robert Ramskill     | Brass Wind Publications |
| Kenny Ball      | Midnight in Moscow   | Jazzy Connections Arr. Robert Ramskill | Brass Wind Publications |
| Bourgeois       | No.7 or 9            | Splinters of Bone                      | Brass Wind Publications |
| Bourgeois       | No.1 or 5            | Bone of Contention                     | Brass Wind Publications |
| Nightingale     | Shut Down Samba      | Jazz@Etudes                            | Warwick Music           |
| Nightingale     | Being Flat           | Tipping the Scales                     | Warwick Music           |
| Clarke          | Cossack Dance        | Featuring Rhythm                       | Brass Wind Publications |

## Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

### Technical Option 1

#### Technical Exercises:

Perform all the technical exercises required for this grade

[Page 5 Bass Clef](#) [Page 4 Treble Clef](#)

**PLUS**

#### Scales from Memory:

Perform the scales from memory required for this grade from the sheet

[Page 7 Bass Clef](#) [Page 6 Treble Clef](#)

### Technical Option 2

#### Technical Exercises:

Perform all the technical exercises required for this grade

[Page 5 Bass Clef](#) [Page 4 Treble Clef](#)

**PLUS**

#### Alternative to Scales from Memory:

Perform the alternative to scales from memory required for this grade from the sheet

[Page 9 Bass Clef](#) [Page 8 Treble Clef](#)

## Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

### Musicianship Option 1

#### Reading Skills:

Perform the rhythm exercises for this grade

[Page 12](#)

**PLUS**

#### Listening Skills:

Sing the prepared aural tests for this grade

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### Musicianship Option 2

#### Reading Skills:

Perform the rhythm exercises for this grade

[Page 12](#)

**PLUS**

#### Duet:

Perform the duet for this grade

[Page 10 Treble Clef](#) [Page 11 Bass Clef](#)

# Technical Exercises

Exercise 1 (for tone and shifts) ♩=c60

Exercise 2 - (for speed and control of articulation) ♩=108+

Exercise 3 - Lip slurs ♩=c116

Exercise 4 - (for chromatics) ♩=c108

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Exercise 2 - (for speed and control of articulation) ♩=108+

Exercise 3 - Lip slurs ♩=c116

Exercise 4 - (for chromatics) ♩=c108

## Scales & Arpeggios from Memory

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

Scales ♩=72 Arpeggios triplet ♩=100

E $\flat$  major scale



F major scale



E harmonic minor scale



E melodic minor scale



F chromatic scale



E $\flat$  major arpeggio



F major arpeggio



E minor arpeggio



## Scales & Arpeggios from Memory

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

Scales ♩=72 Arpeggios triplet ♩=100

Db major scale



Eb major scale



D harmonic minor scale



D melodic minor scale



Eb chromatic scale



Db major arpeggio



Eb major arpeggio



D minor arpeggio



# Alternative to Scales from Memory

The following do not need to be played from memory  
For the examination perform *all* the following

Scales ♩=64 Arpeggios triplet ♩=92

Eb major scale

Eb major scale with rhythmic pattern

F major scale

E melodic minor scale

E harmonic minor scale

F chromatic scale

Eb major arpeggio

F major arpeggio

E minor arpeggio



# Alternative to Scales from Memory

The following do not need to be played from memory  
For the examination perform *all* the following

Scales ♩=64 Arpeggios triplet ♩=92

Db major scale



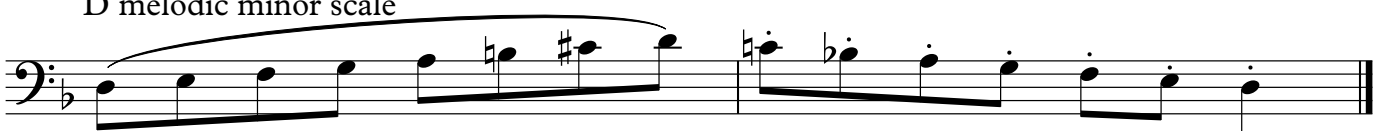
Db major scale with rhythmic pattern



Eb major scale



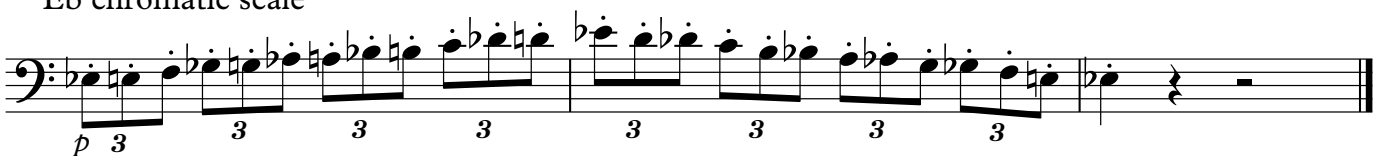
D melodic minor scale



D harmonic minor scale



Eb chromatic scale



Db major arpeggio



Eb major arpeggio



D minor arpeggio



# Duet

Excitedly!

Grade 4 - Cup Final

The musical score is written for two staves in 4/4 time. It begins with a dynamic marking of *f* (forte) on both staves. The first system consists of two staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the duet with similar rhythmic complexity. The third system features a more melodic line in the upper staff with slurs and accents, while the lower staff provides a rhythmic accompaniment. The fourth system shows a continuation of the melodic and rhythmic themes. The fifth system concludes with a dynamic marking of *ff* (fortissimo) and accents on the final notes of both staves.

# Duets

Excitedly!

Grade 4 - Cup Final

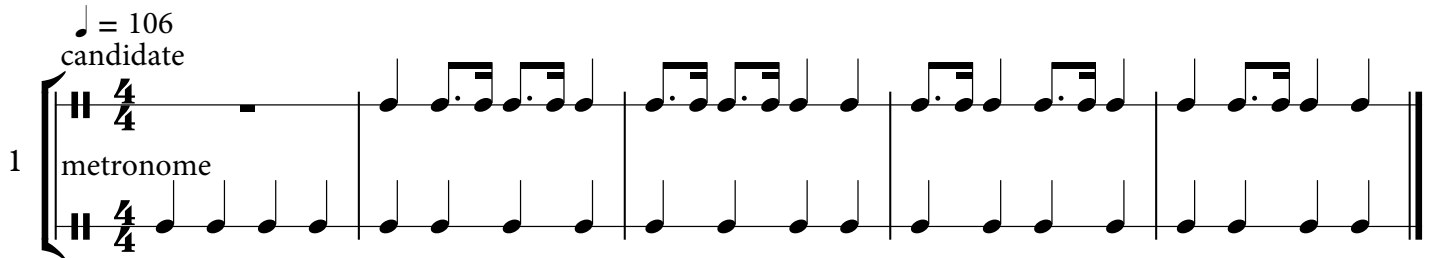
The musical score consists of two staves, each with a bass clef and a 4/4 time signature. The key signature has one flat (B-flat). The score is divided into four systems, each with two staves. The first system begins with a dynamic marking of *f* (forte) on both staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the melodic and harmonic development. The third system shows a change in dynamics to *ff* (fortissimo) in the final measures. The score concludes with a double bar line at the end of the fourth system.

# Reading Skills

Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

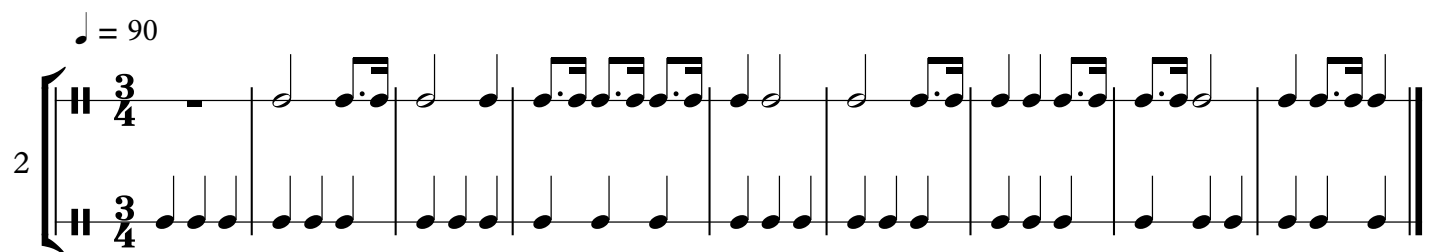
For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not clapped).

♩ = 106  
candidate  
1  
metronome



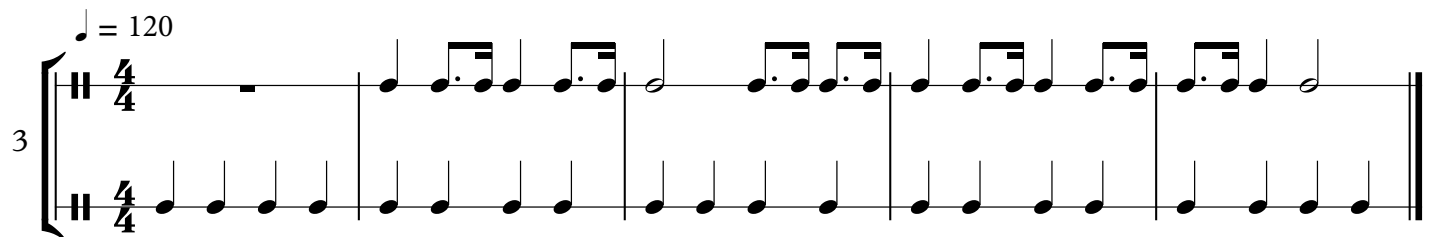
♩ = 90

2



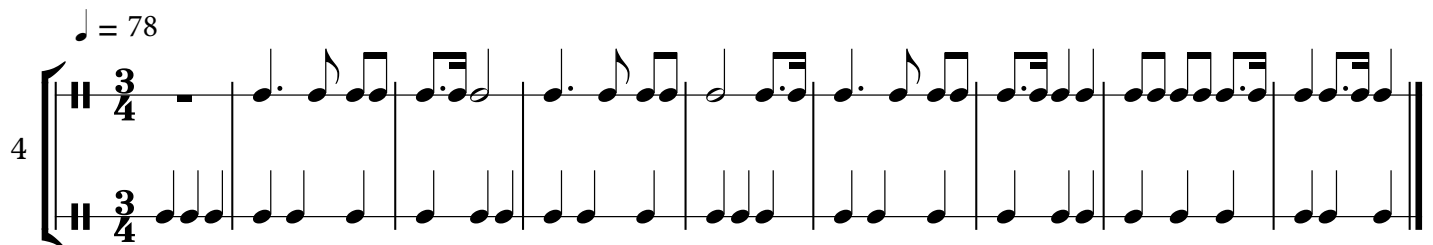
♩ = 120

3



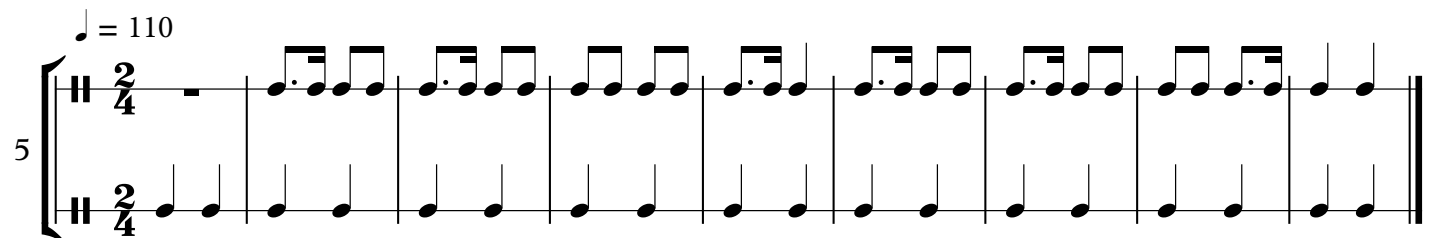
♩ = 78

4



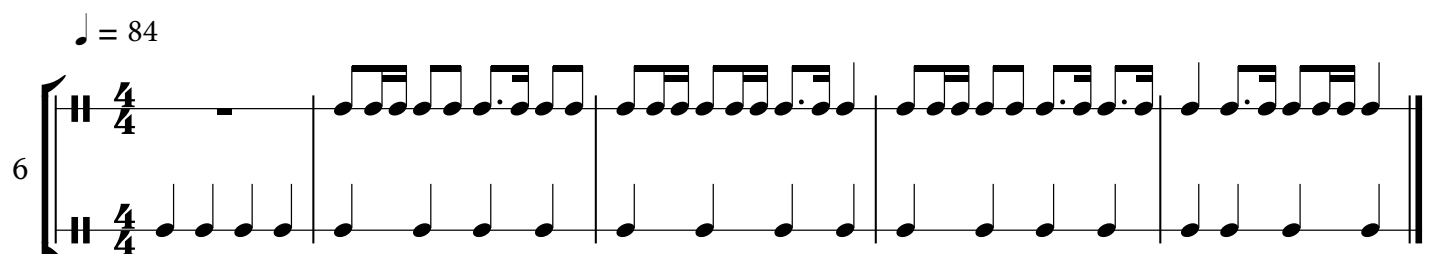
♩ = 110

5



♩ = 84

6



# Listening Skills

## (Aural Tests)

The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

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

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

### Test 1 - Singing back notes.

I shall play a 3 note chord, and then you shall sing back both the highest and lowest notes. We shall do this with 4 different chords.

#### Treble Clef

1. 2. 3. 4.

#### Bass Clef

1. 2. 3. 4.

### Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

#### Treble Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

#### Bass Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

### Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies. Before each, I will indicate the pulse.

#### Treble Clef

1.

2.

3.

#### Bass Clef

1.

2.

3.

## Syllabus Guidance

- The teacher is encouraged to speak to the candidate during the exam to put them at ease or to help them understand what is being requested. For more guidance on conducting/taking the exam [click here](#).
- The recording should not be turned off at any point during the exam until all elements of the assessment have been completed. For more recording advice [click here](#).
- For Practical Grades follow the above syllabus requirements. To learn about Performance Grade requirements please [click here](#).
- To learn more about how our exams are marked visit our Marking Criteria Page [here](#).

### Recital Guidance - Practical & Performance Grades:

- Repeats are optional for MTB Exams, however, they are encouraged as they are often structurally important and can offer opportunities to display greater dynamic and expressive variation.
- All D.C. and D.S. marks should be observed (unless the syllabus specifies otherwise).
- The candidate should introduce each piece they are about to perform by stating its title.
- The teacher may help the candidate tune up before the exam begins. This should be done before starting the recording.
- Recorded accompaniments are acceptable as an alternative to a live accompanist. Make sure it is played on a different device to the one recording the exam.
- The composer's dynamics, phrasing etc should be observed in the pieces. Any editorial markings may be altered to allow for a personal interpretation. Where a piece contains no, or only limited, dynamic and expressive markings, the candidate is encouraged to include their own additional dynamic or expressive elements.
- Where a candidate presents Free Choice repertoire these must be of the correct grade standard. If such pieces fall below the required grade standard then examiners may reflect this in their marking. Free Choice Guidance can be found [here](#).
- Candidates wishing to submit 2 or more pieces with Jazz improvisation may do so as part of our free choice options, these will be marked by a Jazz specialist who will normally specialise in that section of instruments (i.e. Wind, Brass etc).

### Technical & Musicianship Guidance - Practical Grades:

- The tempi given for the technical section exercises (scales from memory/technical exercises etc.) are minimum speed requirements.
- There are no unprepared elements in an MTB exam. All Technical and Musicianship elements should be practised by the candidate prior to taking the exam.
- If the Listening Skills fall outside of the candidate's vocal range, they may be transposed. However, all exercises within a test must be transposed by the same interval.
- For the duet option, the teacher part may be performed by the teacher, another pupil or any suitable player on any instrument from the same family (wind/brass/strings etc) with octave transpositions made as necessary. Alternatively, a recording can be used for the teacher part during the exam.
- Duets set in the Musicianship section cannot to be used as recital pieces.