

## 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
Hans Zimmer	Pirates of the Caribbean	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Traditional	Bella Ciao (Money Heist)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Henderson/ Dixon	Bye Bye Blackbird	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Wood/ Mellin	My One and Only Love	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Beethoven	Symphony No.7 2 <sup>nd</sup> Movt: Allegretto	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Brahms	Waltz	Just Brass Trombone Solos Vol 1	Chester Music
Handel Lo	See the Conquering Hero	Just Brass Trombone Solos Vol 1	Chester Music
Gershwin	Summertime	A Little Light Music for Trombone	Brass Wind Publications
Runswick	The Smelter	The Velvet Slide by Daryl Runswick	Brass Wind Publications
J.S.Bach	March	Bach for Trombone Arr. Chris Mowat	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 5 Trombone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
J.S.Bach	Anglaise	Bach for Trombone Arr. Chris Mowat	Brass Wind Publications
Purcell	Rondo (Abdelazer)	Slide Show Arr. Chris Mowat	Brass Wind Publications
Gershwin	Let's Call The Whole Thing Off	Slide Show Arr. Chris Mowat	Brass Wind Publications
Ellington/Mills	It Don't Mean a Thing	Jazzy Connections Arr. Robert Ramskill	Brass Wind Publications
Jobim/De Moraes	The Girl from Ipanema	Jazzy Connections Arr. Robert Ramskill	Brass Wind Publications
Bourgeois	No.15 or 18	Splinters of Bone	Brass Wind Publications
Bourgeois	No.10	Bone of Contention	Brass Wind Publications
Nightingale	Junk Mail Blues	Jazz@Etudes	Warwick Music
Nightingale	Lips Calypso	Tipping the Scales	Warwick Music
Clarke	Weldon or Polish Dance	Featuring Rhythm	Brass Wind Publications
Endresen	No.34	Supplementary Studies for Trombone	Rubank 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

[Page 14](#)

### 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

## Ex. 1 - Slide Technique

Grade 5

♩ = 60

Musical notation for Ex. 1 - Slide Technique. It consists of three staves of music in 4/4 time. The first staff starts with a quarter note on C4, followed by eighth notes ascending to G4, then a half note on G4, and eighth notes descending to C4. The second staff continues with a half note on C4, eighth notes ascending to G4, a half note on G4, and eighth notes descending to C4. The third staff starts with a half note on C4, eighth notes ascending to G4, eighth notes descending to C4, and ends with a quarter rest.

## Exercise 2 - Lip Slurs

♩ = 92

Musical notation for Exercise 2 - Lip Slurs. It consists of six staves of music in 4/4 time, arranged in three rows. Each row contains two staves. The first row is labeled 'Pos 1' and 'Pos 2'. The second row is labeled 'Pos 3' and 'Pos 4'. The third row is labeled 'Pos 5' and 'Pos 6'. Each staff shows a slur over a sequence of notes, with a quarter rest at the end of each sequence. The notes are: Pos 1 (C4-D4-E4-F4-G4-A4-B4), Pos 2 (B4-A4-G4-F4-E4-D4-C4), Pos 3 (B3-A3-G3-F3-E3-D3-C3), Pos 4 (B3-A3-G3-F3-E3-D3-C3), Pos 5 (B3-A3-G3-F3-E3-D3-C3), and Pos 6 (B3-A3-G3-F3-E3-D3-C3).

## Ex.3 Slurring across the slide

♩ = 108

Musical notation for Ex.3 Slurring across the slide. It consists of three staves of music in 4/4 time. The first staff starts with a quarter note on C4, followed by eighth notes ascending to G4, then a quarter rest, and eighth notes descending to C4. The second staff continues with eighth notes ascending to G4, a quarter rest, eighth notes descending to C4, and eighth notes ascending to G4. The third staff starts with a quarter rest, eighth notes ascending to G4, eighth notes descending to C4, eighth notes ascending to G4, and ends with a quarter rest.

# Technical Exercises

## Ex. 1 - Slide Technique

Grade 5

♩ = 60

## Exercise 2 - Lip Slurs

♩ = 92

## Ex.3 Slurring across the slide

♩ = 108

# 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 ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves



B major scale - 1 octave



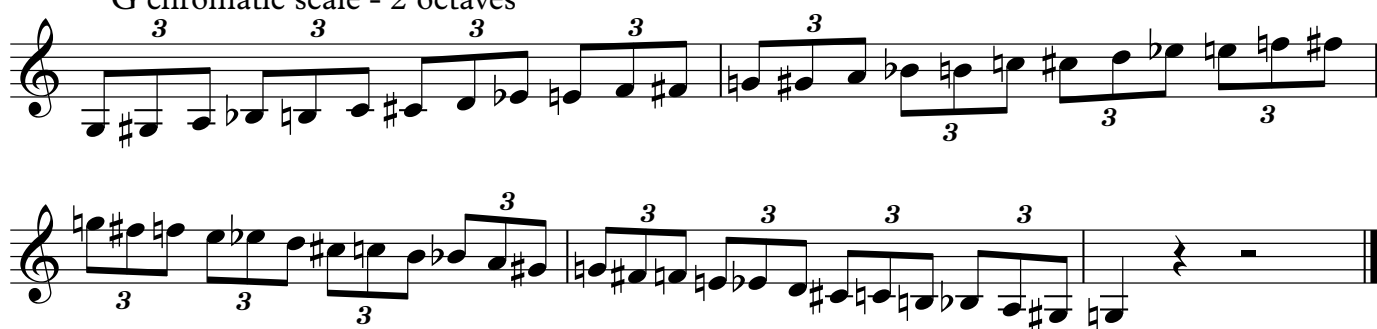
G harmonic minor scale - 2 octaves



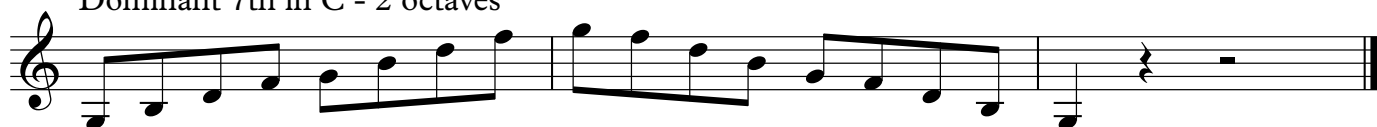
F melodic minor scale - 1 octave



G chromatic scale - 2 octaves



Dominant 7th in C - 2 octaves



G major arpeggio - 2 octaves



B major arpeggio - 1 octave



G minor arpeggio - 2 octaves



F minor arpeggio - 1 octave



# 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 ♩=80 Arpeggios triplet ♩=112

F major scale - 2 octaves



A major scale - 1 octave



F harmonic minor scale - 2 octaves



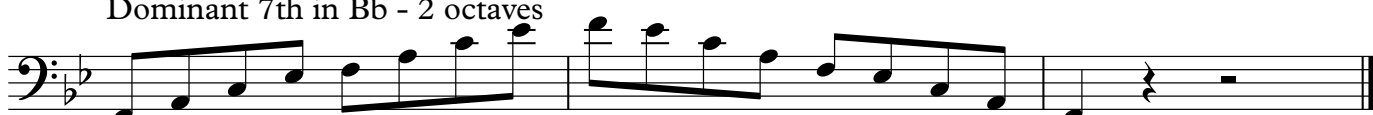
E<sub>b</sub> melodic minor scale - 1 octave



F chromatic scale - 2 octaves



Dominant 7th in B<sub>b</sub> - 2 octaves



F major arpeggio - 2 octaves



A major arpeggio - 1 octave



F minor arpeggio - 2 octaves



E<sub>b</sub> minor arpeggio - 1 octave



# Alternative to Scales from Memory

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

Scales ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves

B major scale - 1 octave (swung quavers ♩=♩ ♩=♩)

B major scale with rhythmic pattern

G harmonic minor scale - 2 octaves

F melodic minor scale - 1 octave (swung quavers ♩=♩ ♩=♩)

G chromatic scale - 2 octaves

Dominant 7th in C - 2 octaves

G major arpeggio - 2 octaves

B major arpeggio - 1 octave

G minor arpeggio - 2 octaves

F minor arpeggio - 1 octave



# Alternative to Scales from Memory

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

Scales ♩=72 Arpeggios triplet ♩=104

F major scale - 2 octaves

Musical notation for F major scale - 2 octaves. The piece is in bass clef, 4/4 time, and F major. It consists of two octaves of the scale, starting on F2 and ending on F4. Dynamics are marked as *p* at the beginning and end, and *f* in the middle. A triplet of eighth notes is indicated over the final eighth note of the second octave.

A major scale - 1 octave (swung quavers ♩=♩)

Musical notation for A major scale - 1 octave (swung quavers). The piece is in bass clef, 4/4 time, and A major. It consists of one octave of the scale, starting on A2 and ending on A3. The rhythm is swung quavers. Dynamics are marked as *p* at the beginning and end.

A major scale with rhythmic pattern

Musical notation for A major scale with rhythmic pattern. The piece is in bass clef, 4/4 time, and A major. It consists of one octave of the scale, starting on A2 and ending on A3. The rhythm is a pattern of quarter notes, eighth notes, and quarter notes. Dynamics are marked as *p* at the beginning and end.

F harmonic minor scale - 2 octaves

Musical notation for F harmonic minor scale - 2 octaves. The piece is in bass clef, 4/4 time, and F harmonic minor. It consists of two octaves of the scale, starting on F2 and ending on F4. Dynamics are marked as *p* at the beginning and end, and *mp* in the middle. A triplet of eighth notes is indicated over the final eighth note of the second octave.

E♭ melodic minor scale - 1 octave (swung quavers ♩=♩)

Musical notation for E♭ melodic minor scale - 1 octave (swung quavers). The piece is in bass clef, 4/4 time, and E♭ melodic minor. It consists of one octave of the scale, starting on E♭2 and ending on E♭3. The rhythm is swung quavers. Dynamics are marked as *p* at the beginning and end.

F chromatic scale - 2 octaves

Musical notation for F chromatic scale - 2 octaves. The piece is in bass clef, 4/4 time, and F major. It consists of two octaves of the chromatic scale, starting on F2 and ending on F4. The rhythm is eighth notes. Dynamics are marked as *p* at the beginning and end, and *mp* in the middle. Triplet markings are present over groups of three eighth notes.

Dominant 7th in B♭ - 2 octaves

Musical notation for Dominant 7th in B♭ - 2 octaves. The piece is in bass clef, 4/4 time, and B♭ major. It consists of two octaves of the dominant 7th scale, starting on B♭2 and ending on B♭4. Dynamics are marked as *p* at the beginning and end.

F major arpeggio - 2 octaves

Musical notation for F major arpeggio - 2 octaves. The piece is in bass clef, 2/4 time, and F major. It consists of two octaves of the arpeggio, starting on F2 and ending on F4. The rhythm is eighth notes. Dynamics are marked as *p* at the beginning and end, and *f* in the middle. Triplet markings are present over groups of three eighth notes.

A major arpeggio - 1 octave

Musical notation for A major arpeggio - 1 octave. The piece is in bass clef, 2/4 time, and A major. It consists of one octave of the arpeggio, starting on A2 and ending on A3. The rhythm is eighth notes. Dynamics are marked as *p* at the beginning and end, and *f* in the middle. Triplet markings are present over groups of three eighth notes.

F minor arpeggio - 2 octaves

Musical notation for F minor arpeggio - 2 octaves. The piece is in bass clef, 2/4 time, and F minor. It consists of two octaves of the arpeggio, starting on F2 and ending on F4. The rhythm is eighth notes. Dynamics are marked as *p* at the beginning and end, and *f* in the middle. Triplet markings are present over groups of three eighth notes.

E♭ minor arpeggio - 1 octave

Musical notation for E♭ minor arpeggio - 1 octave. The piece is in bass clef, 2/4 time, and E♭ minor. It consists of one octave of the arpeggio, starting on E♭2 and ending on E♭3. The rhythm is eighth notes. Dynamics are marked as *p* at the beginning and end, and *f* in the middle. Triplet markings are present over groups of three eighth notes.

# Duet

Grade 5 - On Parade!

[Click here to find exam speed duet recordings](#)

[Click here to find practise speed duet recordings](#)

Quick March!

The musical score is written for two staves in a 2/4 time signature with a key signature of one flat (Bb). It begins with a dynamic marking of *f* (forte) and includes various musical notations such as accents, slurs, and articulation marks. The piece is titled 'Quick March!' and is part of the 'On Parade!' collection for Grade 5. The score consists of six systems of two staves each, with a final double bar line at the end of the second staff in the sixth system.

# Duet

Grade 5 - On Parade!

[Click here to find exam speed duet recordings](#)

[Click here to find practise speed recordings](#)

Quick March!

The musical score is written for two bass clef parts in 2/4 time, key of B-flat major. It begins with a forte (f) dynamic and includes several accents. The piece concludes with a double bar line.



♩ = 66

4

Musical score for exercise 4, 3/4 time, tempo 66. The score consists of two systems. The first system has four measures. The second system has four measures. The upper staff features eighth-note patterns and dotted rhythms, while the lower staff provides a simple harmonic accompaniment of quarter notes.

♩ = 70

5

Musical score for exercise 5, 2/4 time, tempo 70. The score consists of two systems. The first system has four measures. The second system has four measures. The upper staff features eighth-note patterns and dotted rhythms, while the lower staff provides a simple harmonic accompaniment of quarter notes.

♩ = 60

6

Musical score for exercise 6, 4/4 time, tempo 60. The score consists of two systems. The first system has four measures. The second system has four measures. The upper staff features eighth-note patterns with accents, while the lower staff provides a simple harmonic accompaniment of quarter notes.

# 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 will sing back the highest, middle, then lowest notes. We shall do this for 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.

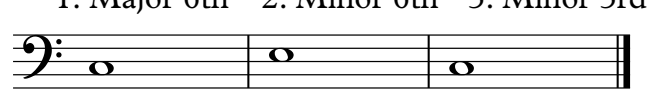
Treble Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd



Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd



### 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.