MTB Grade 5
Trombone

MUSIC TEACHERS' BOARD

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	tomplay.com
Traditional	Bella Ciao (Money Heist)	Tomplay	tomplay.com
Henderson/ Dixon	Bye Bye Blackbird	Tomplay	tomplay.com
Wood/ Mellin	My One and Only Love	Tomplay	tomplay.com
Beethoven	Symphony No.7 2nd Movt: Allegretto	Tomplay	tomplay.com
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.

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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

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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

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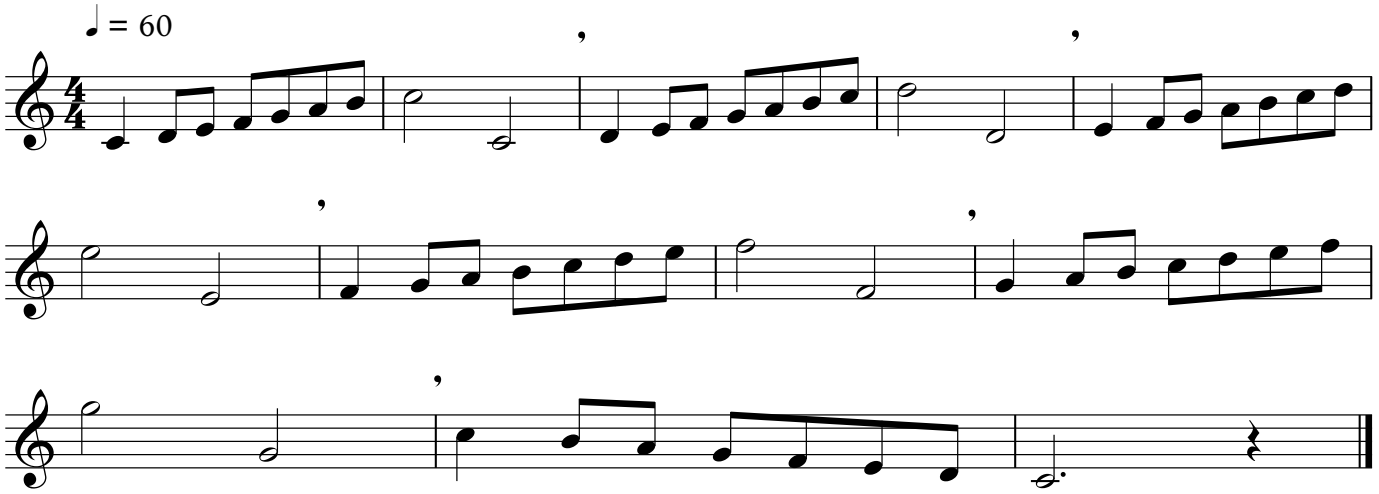
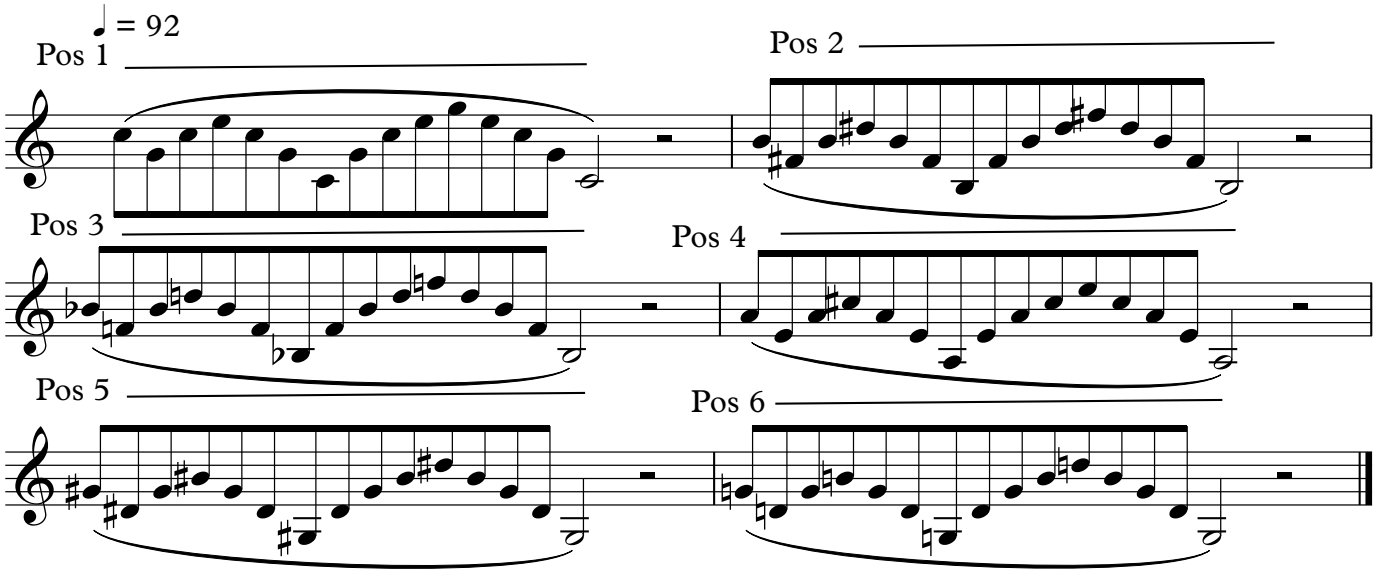
Technical Exercises

Grade 5

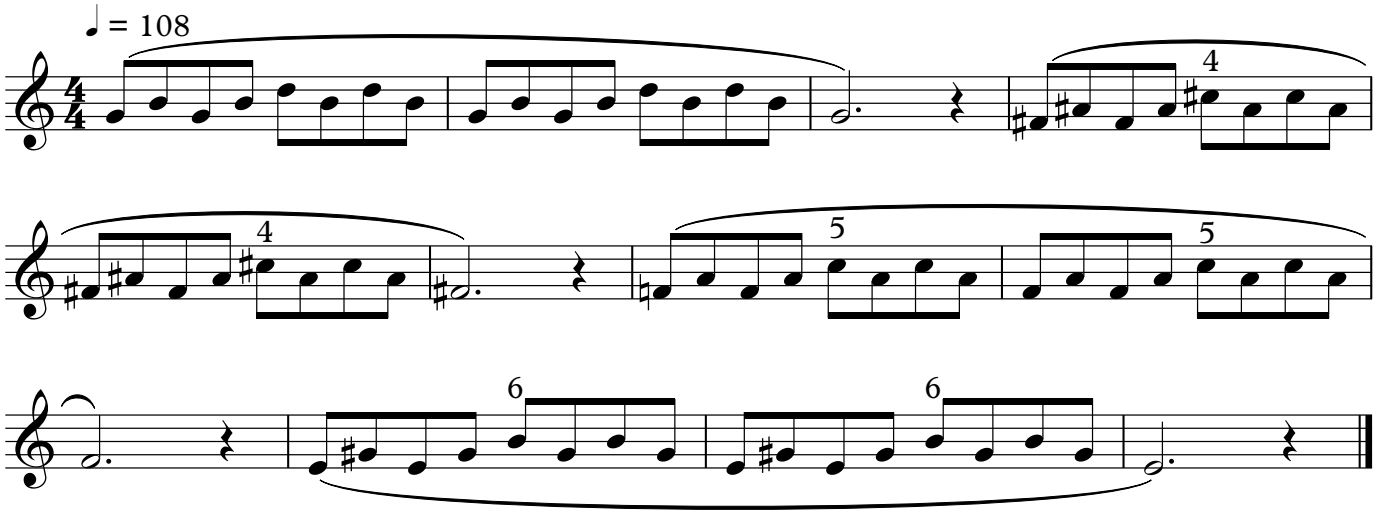
Ex. 1 - Slide Technique



Exercise 2 - Lip Slurs



Ex.3 Slurring across the slide



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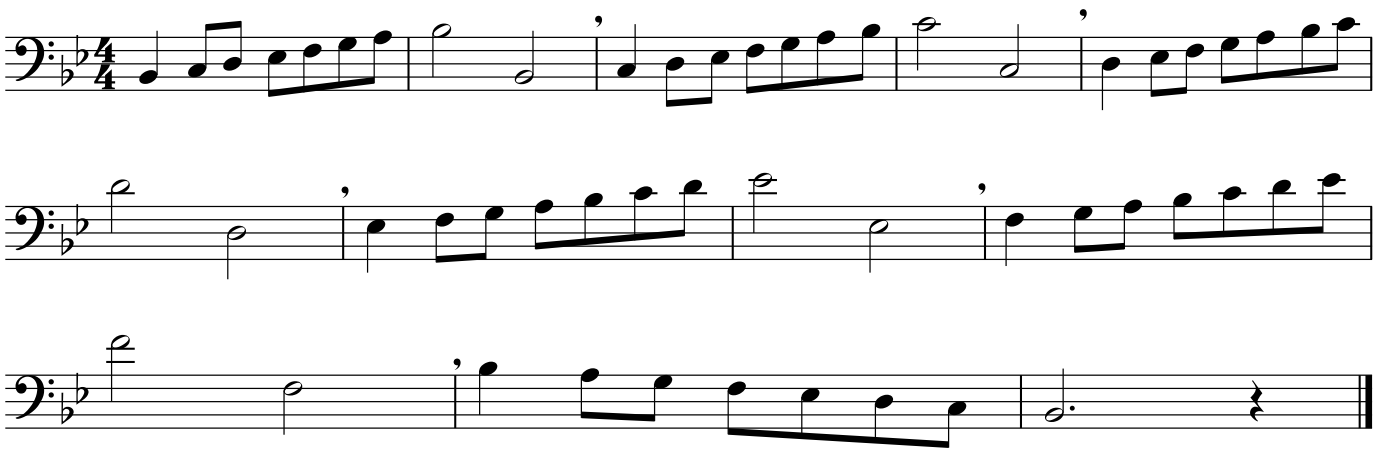
Technical Exercises

Grade 5

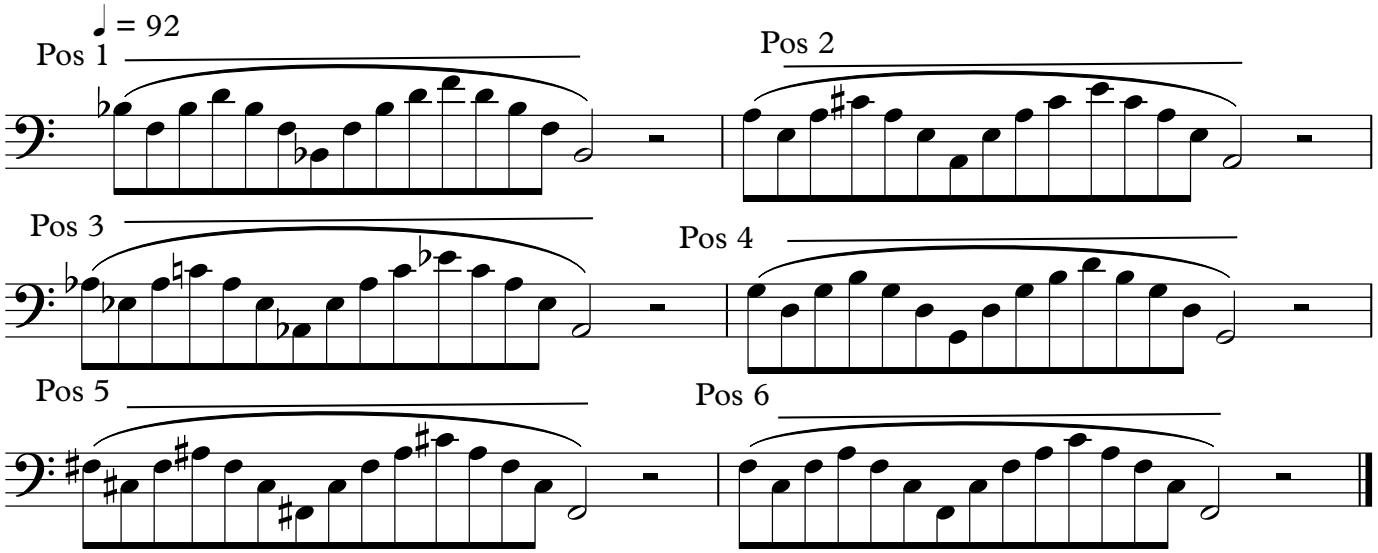
Ex. 1 - Slide Technique

♩ = 60



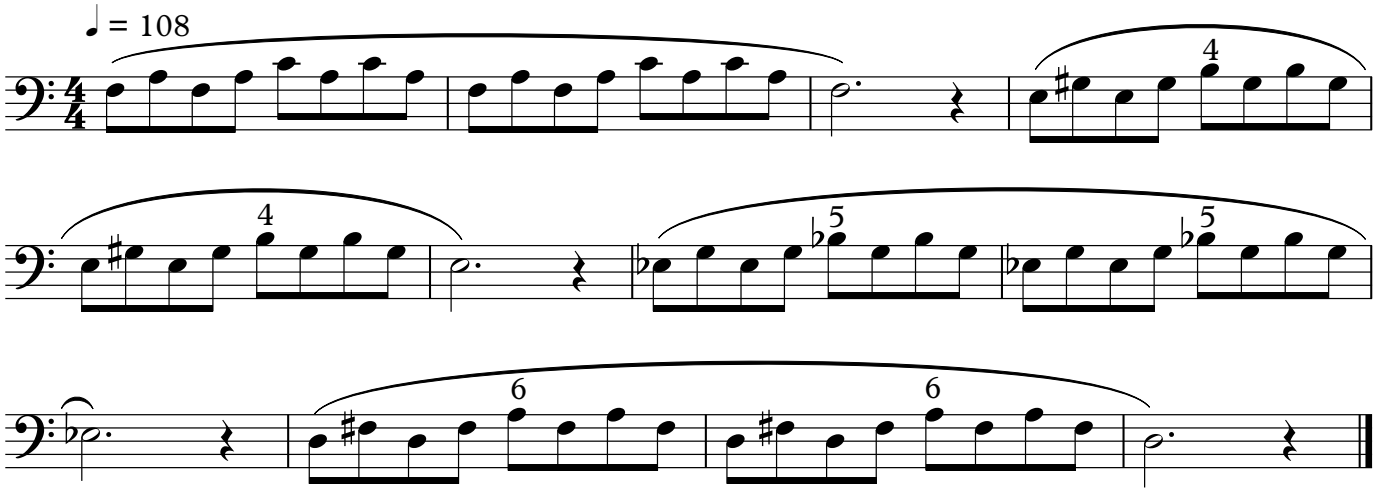
Exercise 2 - Lip Slurs

♩ = 92



Ex.3 Slurring across the slide

♩ = 108



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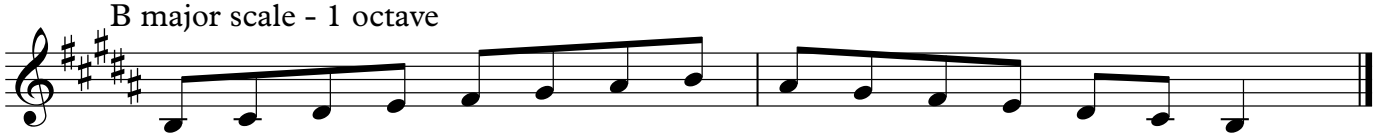
Scales & Arpeggios from Memory

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.

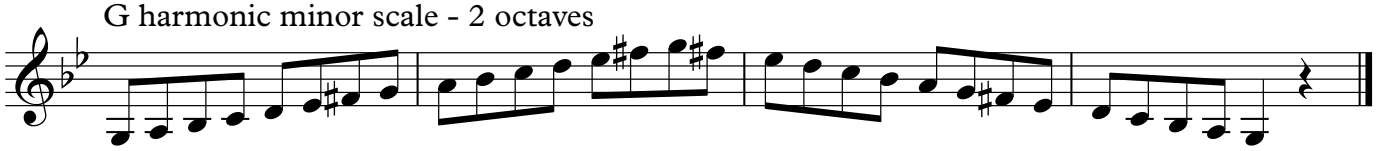
Scales ♩=80 Arpeggios triplet ♪=112

G major scale - 2 octaves

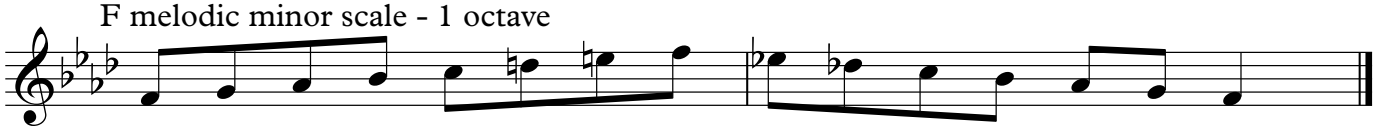
B major scale - 1 octave



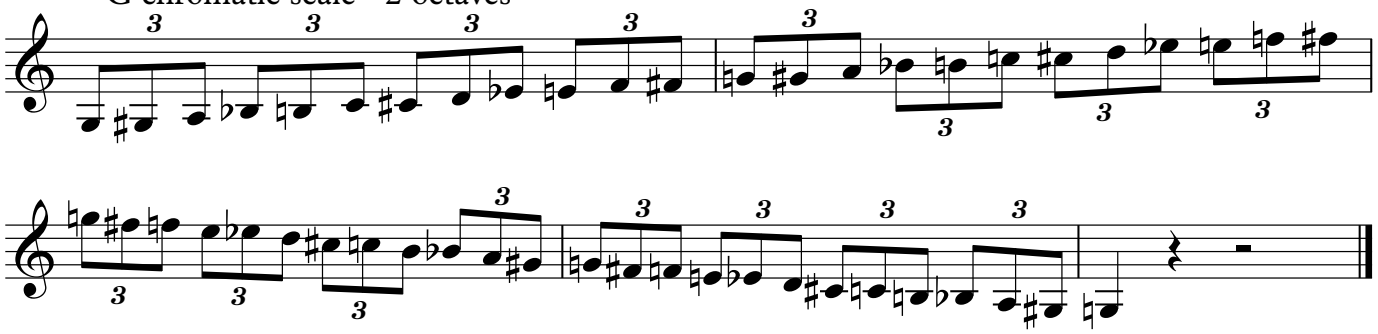
G harmonic minor scale - 2 octaves



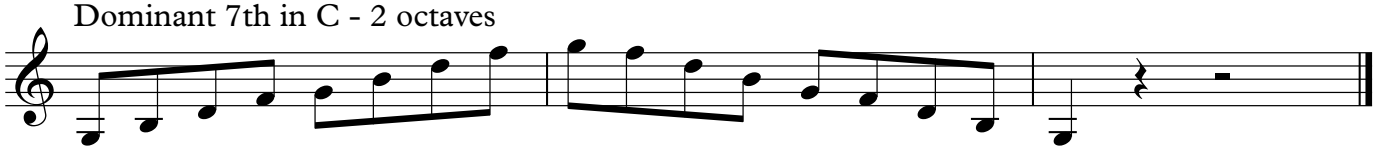
F melodic minor scale - 1 octave



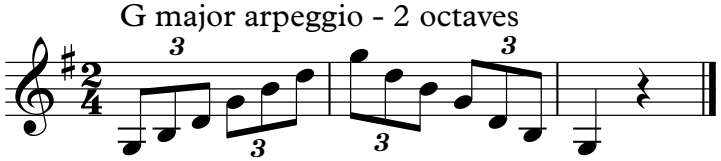
G chromatic scale - 2 octaves



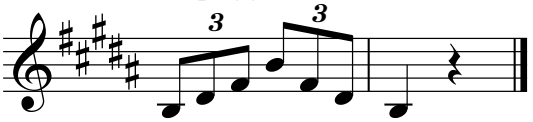
Dominant 7th in C - 2 octaves



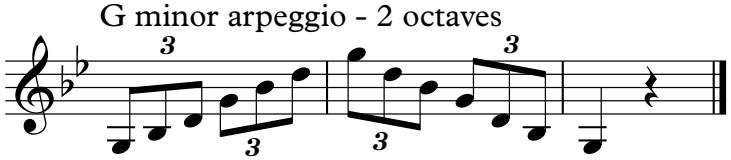
G major arpeggio - 2 octaves



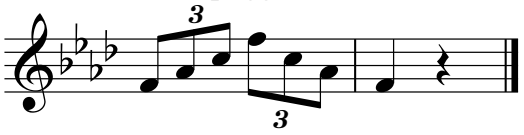
B major arpeggio - 1 octave



G minor arpeggio - 2 octaves



F minor arpeggio - 1 octave



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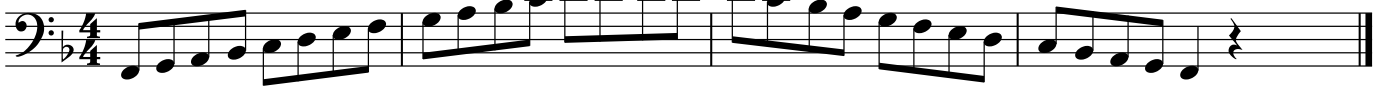
Scales & Arpeggios from Memory

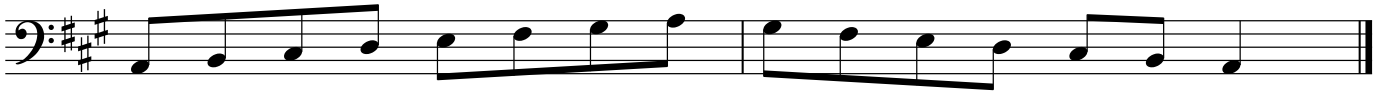
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩=80 Arpeggios triplet ♪=112

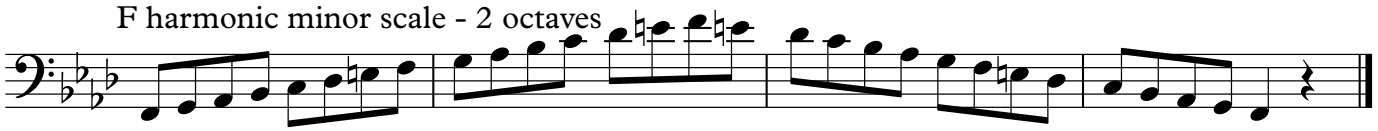
F major scale - 2 octaves



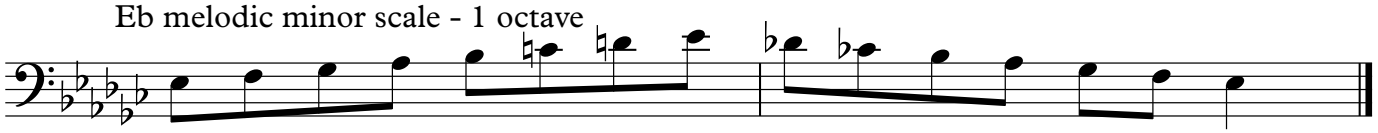
A major scale - 1 octave



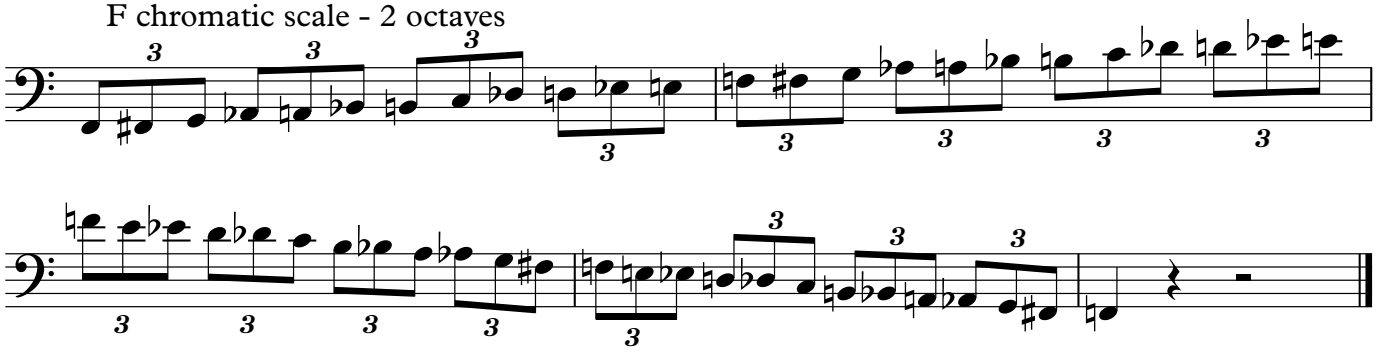
F harmonic minor scale - 2 octaves



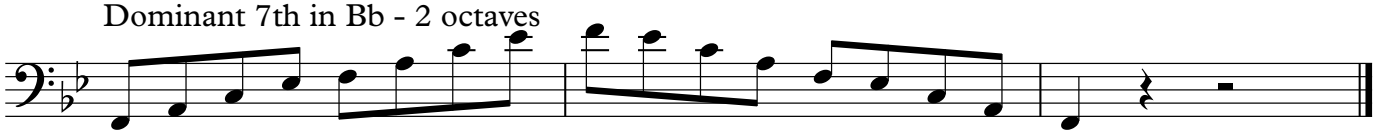
Eb melodic minor scale - 1 octave



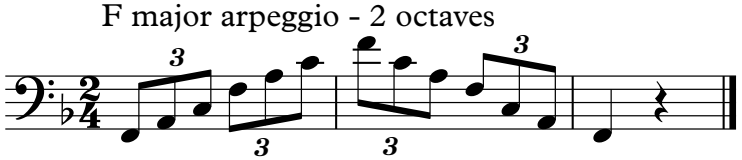
F chromatic scale - 2 octaves



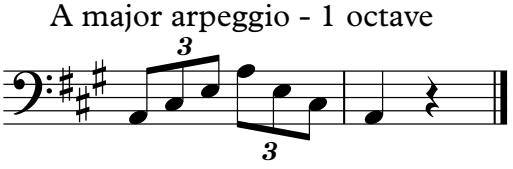
Dominant 7th in Bb - 2 octaves



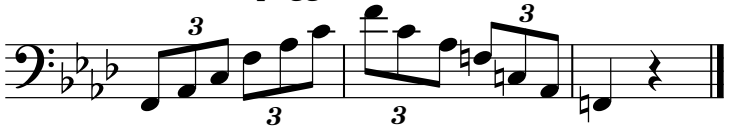
F major arpeggio - 2 octaves



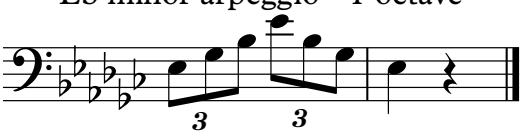
A major arpeggio - 1 octave



F minor arpeggio - 2 octaves



Eb minor arpeggio - 1 octave



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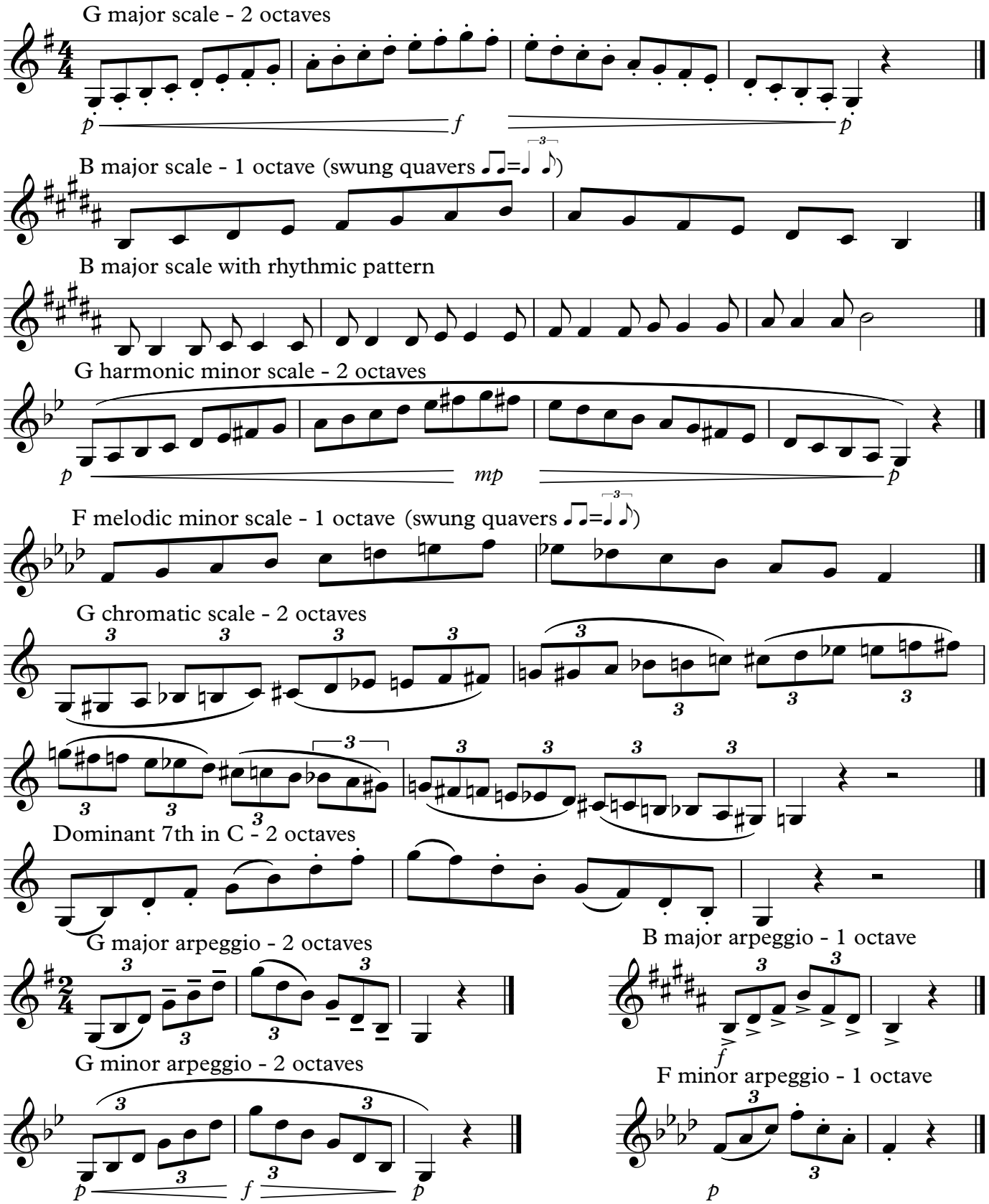
Alternative to Scales from Memory

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

Scales ♩=80 Arpeggios triplet ♪=112



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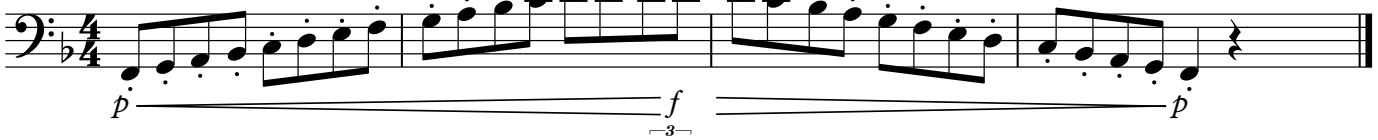
Alternative to Scales from Memory

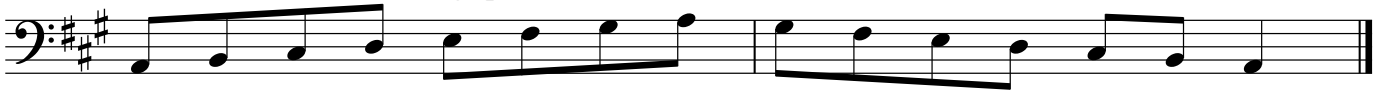
The following do not need to be played from memory
For the examination perform *all* the following

Scales ♩=72 Arpeggios triplet ♪=104

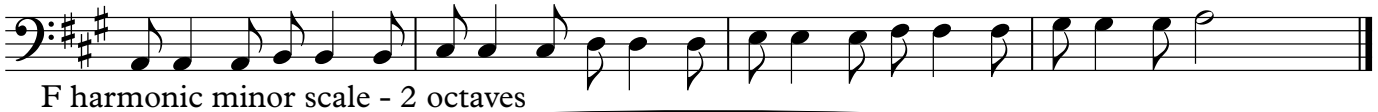
F major scale - 2 octaves



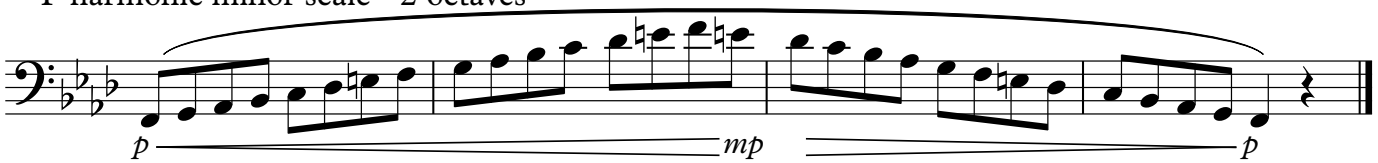
A major scale - 1 octave (swung quavers ♫=♩ ♪)



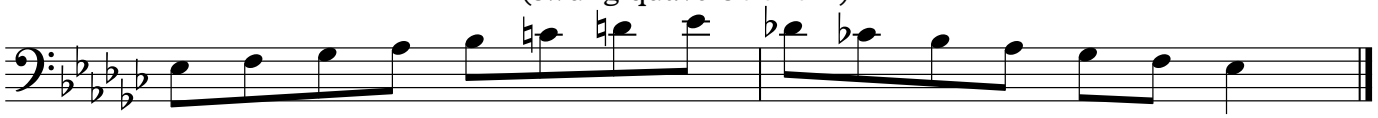
A major scale with rhythmic pattern



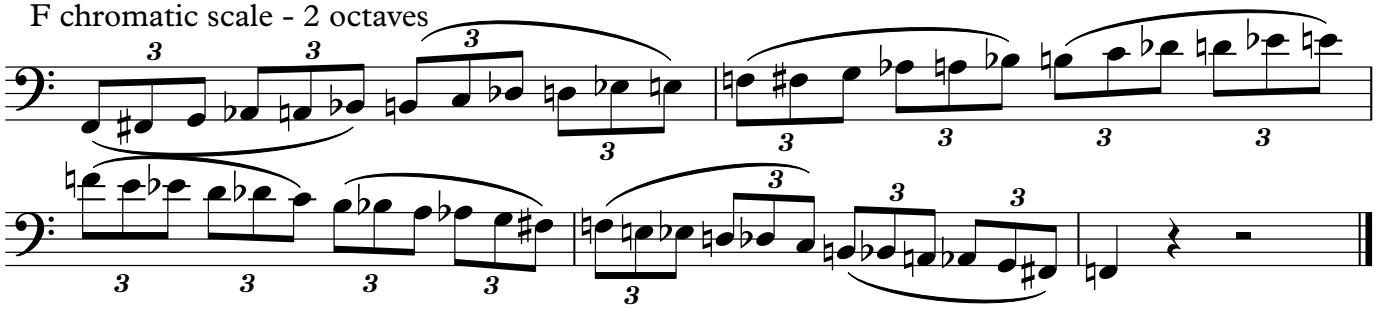
F harmonic minor scale - 2 octaves



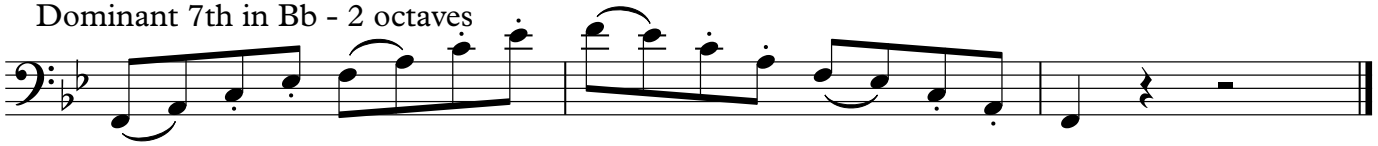
Eb melodic minor scale - 1 octave (swung quavers ♫=♩ ♪)



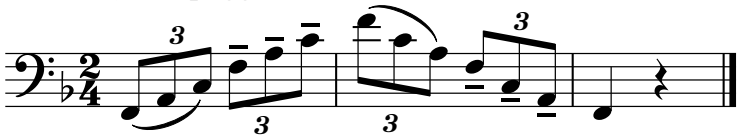
F chromatic scale - 2 octaves



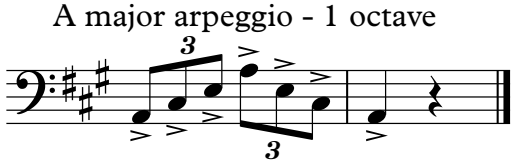
Dominant 7th in Bb - 2 octaves



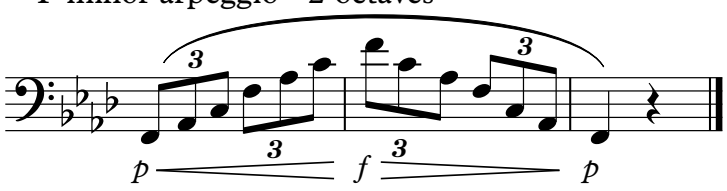
F major arpeggio - 2 octaves



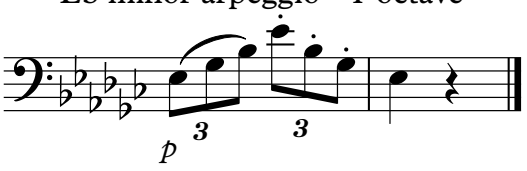
A major arpeggio - 1 octave



F minor arpeggio - 2 octaves



Eb minor arpeggio - 1 octave



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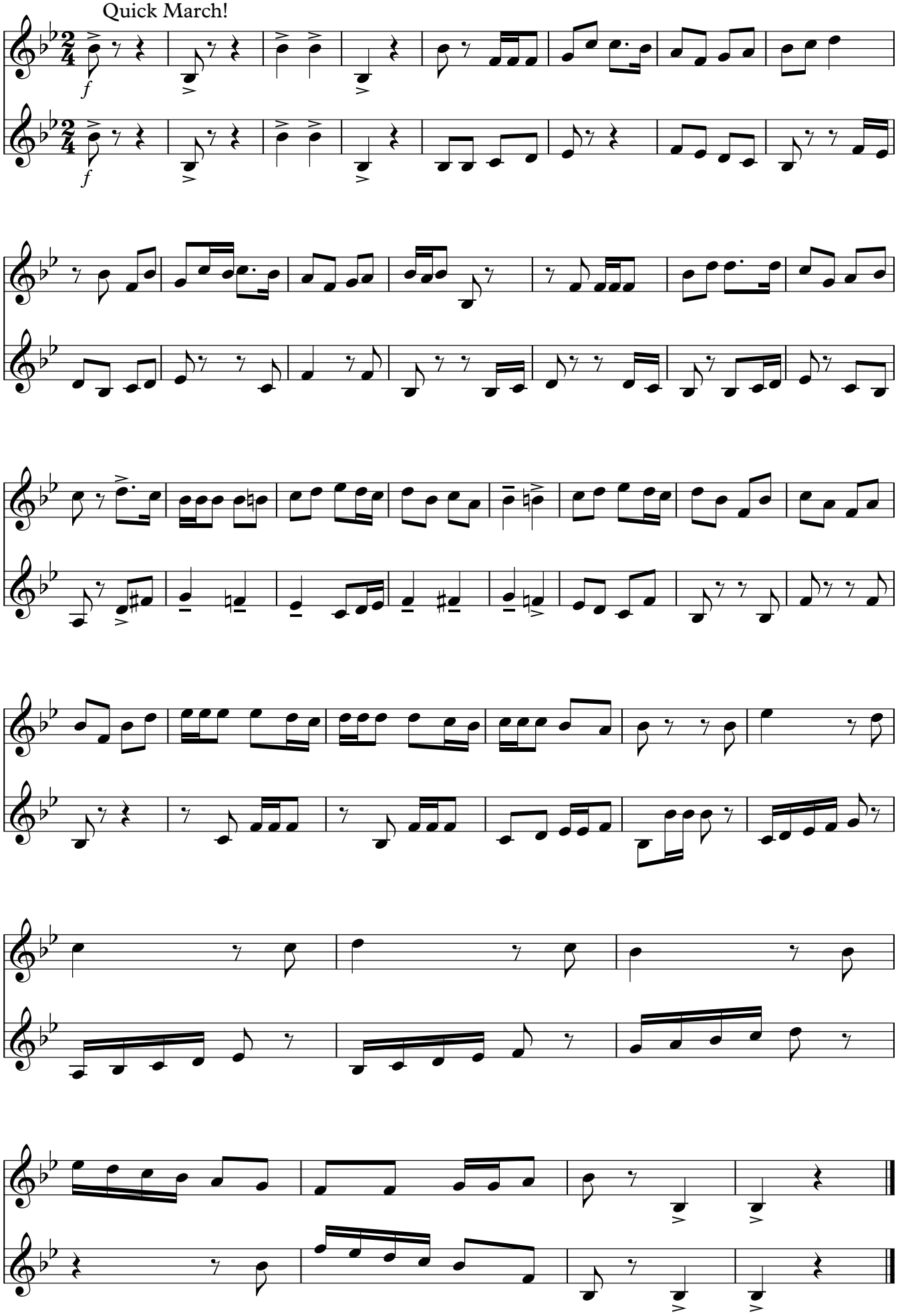
Duet

Grade 5 - On Parade!

[Click here to find exam speed duet recordings]

[Click here to find practise speed duet recordings]

Quick March!



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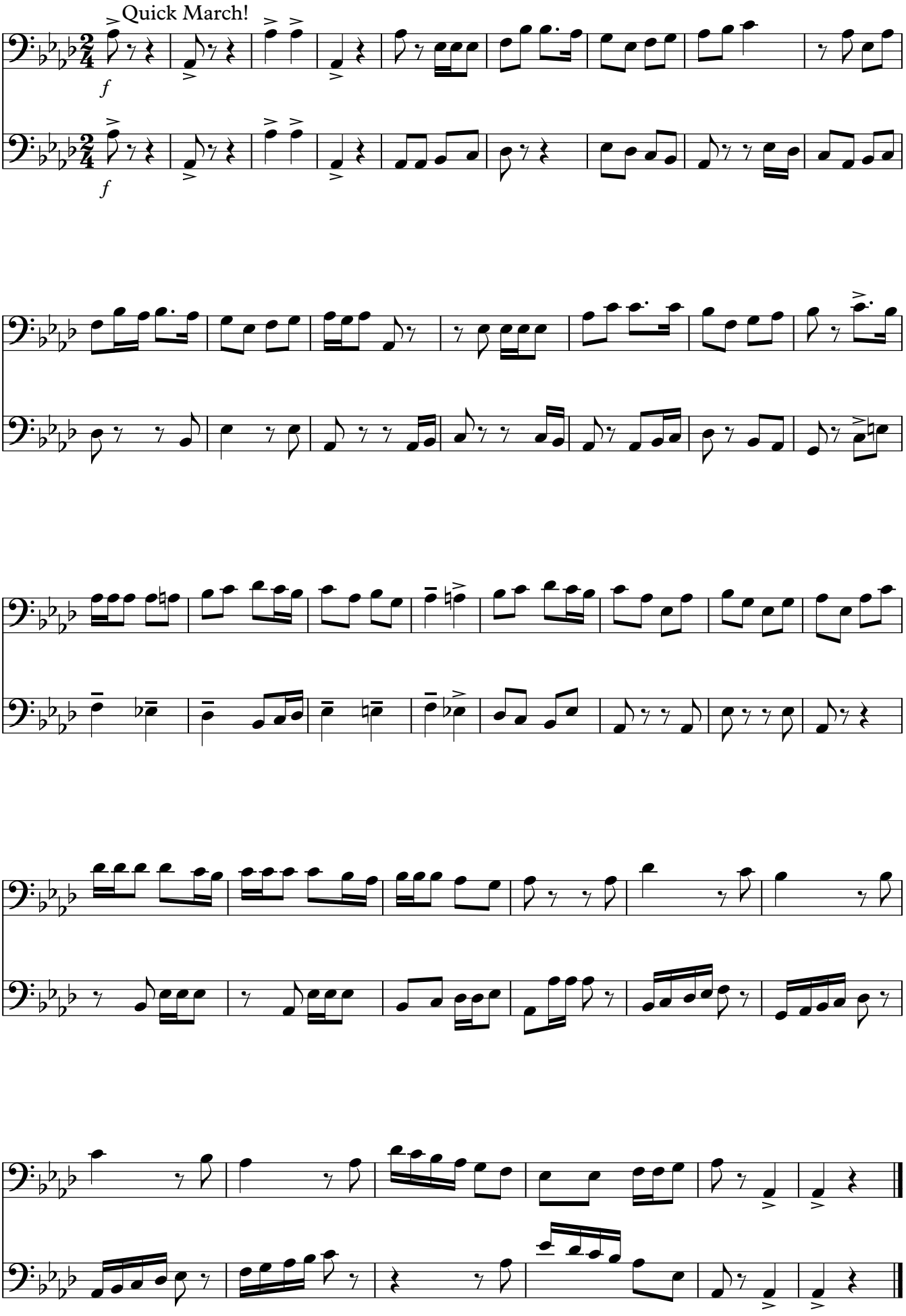
Duet

Grade 5 - On Parade!

Click here to find exam speed duet recordings

Click here to find practise speed recordings



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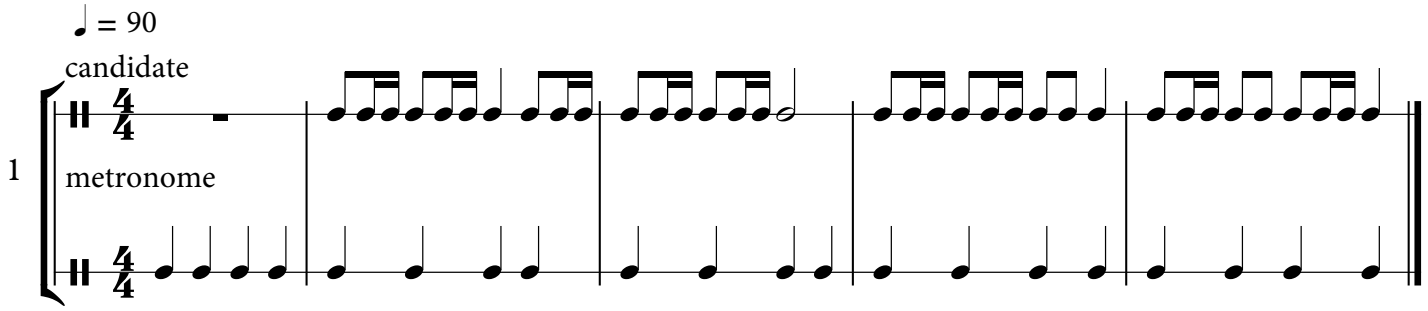
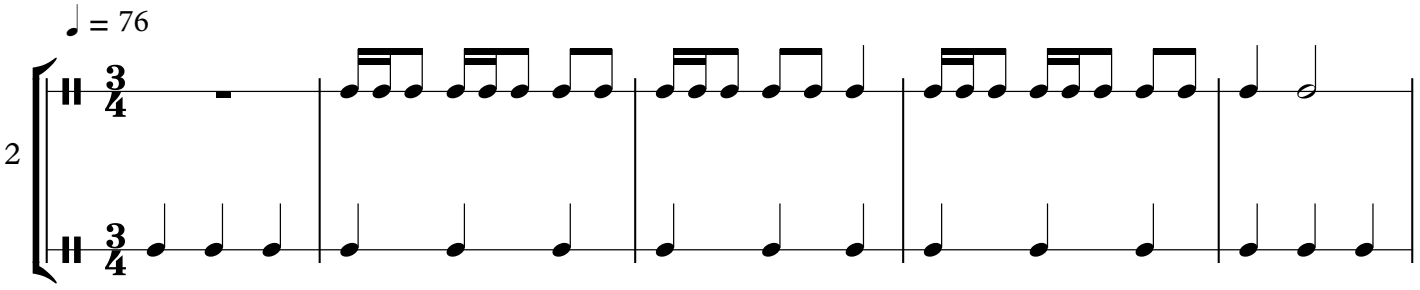
Click here to find the MTB Reading Skills recordings

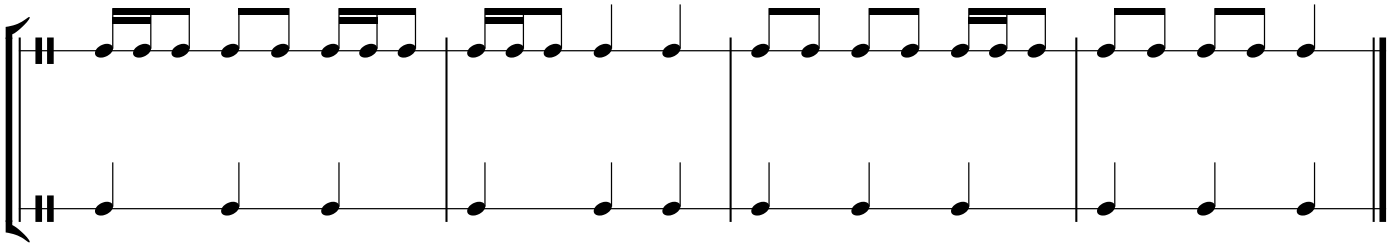
Reading Skills

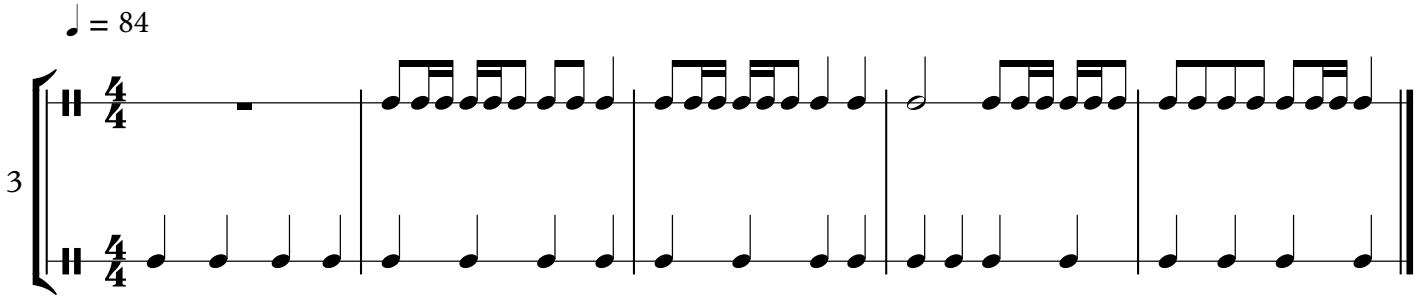
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).









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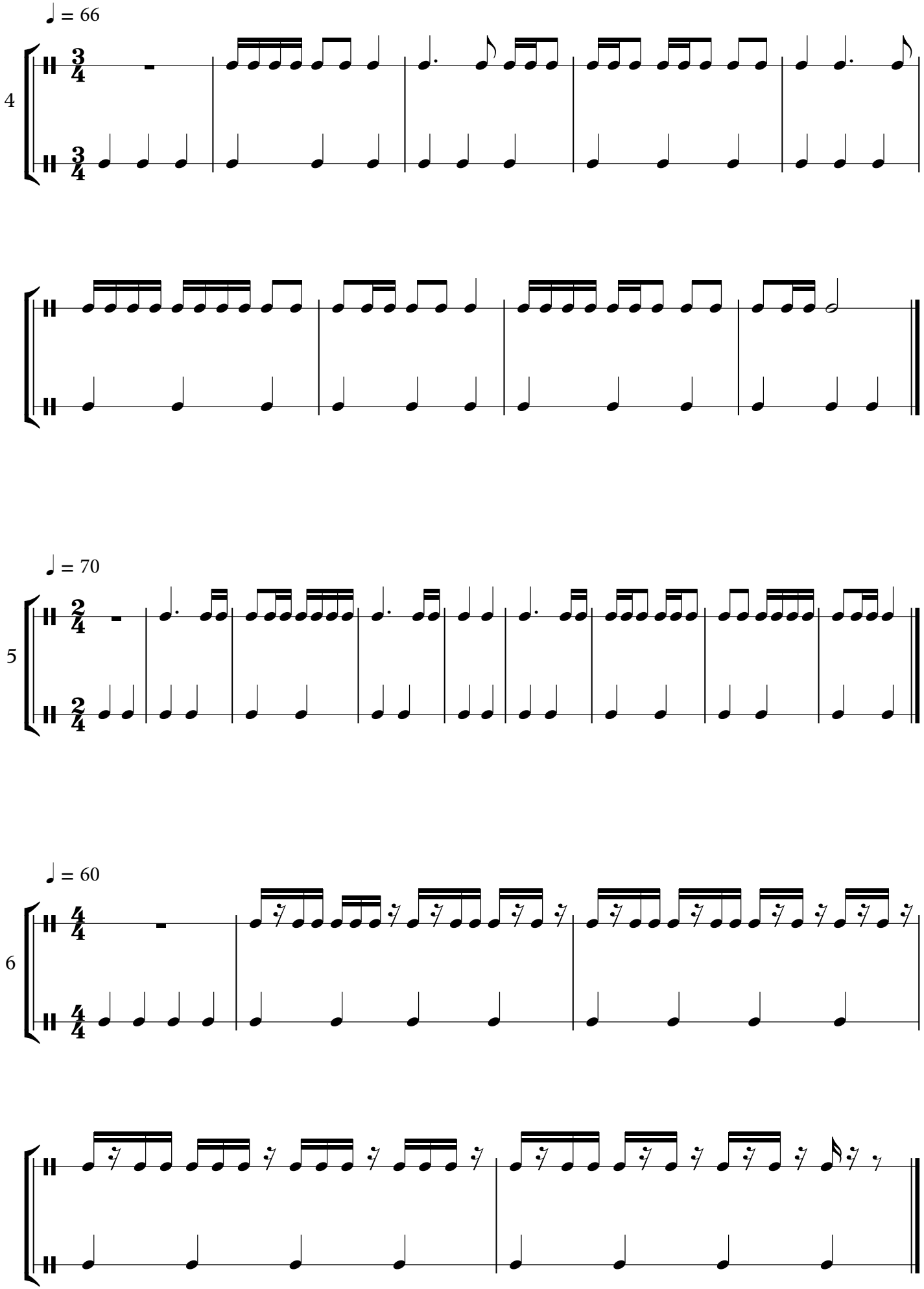

♩ = 66
4
♩ = 70
5
♩ = 60
6

Click here to find the MTB Listening skills recordings in Bass Clef

Click here to find the MTB Listening skills recordings in Treble Clef

Listening Skills

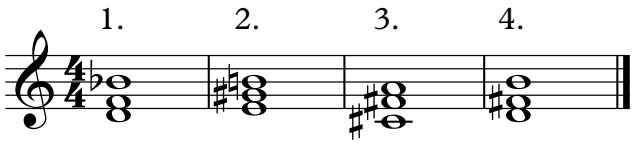
(Aural Tests)

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.

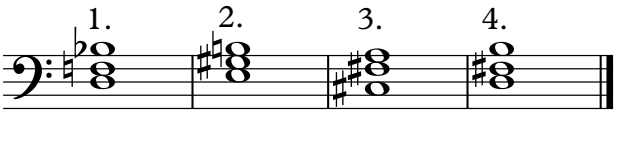
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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

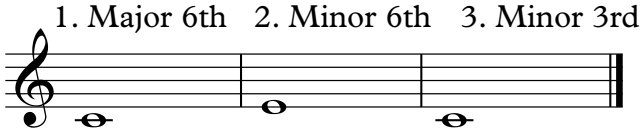


Bass Clef

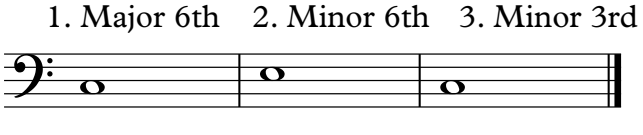


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

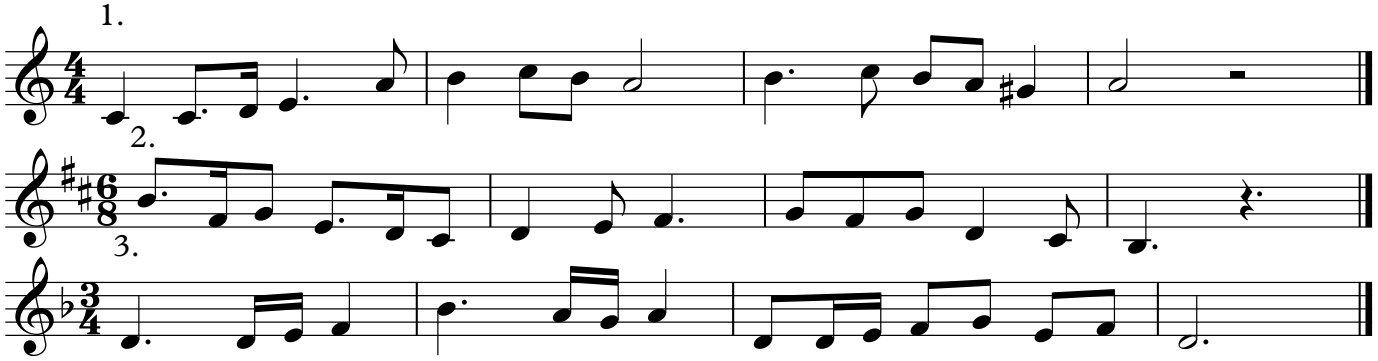


Bass Clef

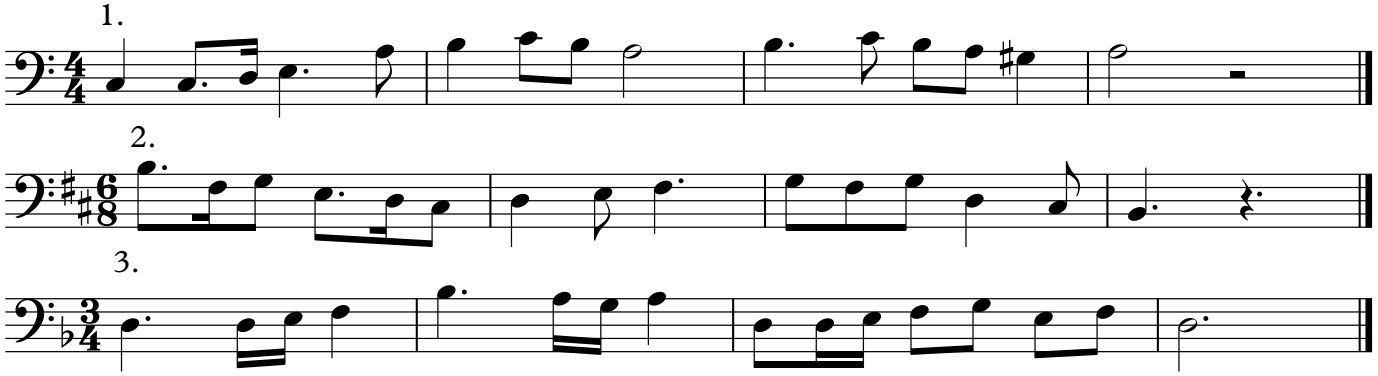


Test 3 - Singing back melodic phrases.
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.
Before each, I will indicate the pulse.

Treble Clef



Bass Clef



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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.

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