

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
James Horner	Braveheart	Tomplay	tomplay.com
Francis Lai	Love Story	Tomplay	tomplay.com
Cravalho Auli'i	How Far I'll Go (Moana)	Tomplay	tomplay.com
Ellington	Take the A Train	Tomplay	tomplay.com
Jobim	Take 5	Tomplay	tomplay.com
Traditional	Brejeiro	Tomplay	tomplay.com
J.S.Bach	Arioso BWV156	Tomplay	tomplay.com
J.S.Bach	Sarabande	Bach for Trombone Arr. Chris Mowat	Brass Wind 2107TC/BC
J.S.Bach	Air from Suite No.3 In D	Bach for Trombone Arr. Chris Mowat	Brass Wind 2107TC/BC
Berlin	Let's Face the Music and Dance	Let's Face the Music for Trombone	Brass Wind 2131TC/BC
David Mitcham	Bluebone	Bluebone	Brass Wind Publications
David Mitcham	The Grooves The Thing	Bluebone	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 6 Trombone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Fox	Metal Groove	Brace Yourself or Brass (for trombone)	Foxy Dots Music
Gershwin	Someone to Watch	A Little Light Music for Trombone	Brass Wind 2115TC/BC
Greenwood	The Acrobat	N/A	Wright + Round W0188/PA
H.Mancini	Moon River	Let's Face the Music for Trombone	Brass Wind 2131TC/BC
Mowat	Bone Idyll	Slide Show arr Chris Mowat	Brass Wind 0122TC/BC
Proctor	Slidewalk or Swing High	On Your Metal	Brass Wind 2120TC/BC
Rimsky -Korsakov	2 nd Movt: Andante Cantabile	Concerto for Trombone in Bb	Brass Wind
Runswick	Slinker or For the Next Time	The Velvet Slide	Brass Wind
Trad.	Londonderry Air	Just Brass Trombone Solos Vol.1	Chester CH55320
Trad.	Variations on The Ash Grove	Just Brass Trombone Solos Vol.1	Chester CH55320
J.S.Bach	Suite no.1 Menuetto I and II	J.S.Bach Suites for Cello (adapted for tenor trombone)	Leduc AL20326
J.S.Bach	Suite no'1, Gigue	J.S.Bach Suites for Cello (adapted for tenor trombone)	Leduc AL20326
Bourgeois	No.25	Splinters Of Bone	Brass Wind
Bourgeois	No.9 OR No.13	Bone of Contention	Brass Wind 6008TC/BC
Clarke	Russian Picture	Featuring Rhythm	Brass Wind 6003TC/BC
Nightingale	Broadband Bossa No.19	Jazz@Etudes	Warwick TB817/TB732
Nightingale	No.7: E By Gum OR No.9: The Suntan Samba	Tipping the Scales	Warwick TB268/TB170

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

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PLUS

Listening Skills:

Sing the prepared aural tests for this grade

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Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

Grade 6

Ex. 1 - Slide Technique

♩ = 138

Musical notation for Ex. 1 - Slide Technique. The exercise is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves of music. The first staff begins with a quarter rest followed by a quarter note D4, then a series of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The second staff continues with a quarter note D5, a quarter rest, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F#6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7. The third staff continues with a quarter note D7, a quarter note E7, a quarter note F#7, a quarter note G7, a quarter note A7, a quarter note B7, a quarter note C8, a quarter note D8, a quarter note E8, a quarter note F#8, a quarter note G8, a quarter note A8, a quarter note B8, a quarter note C9, a quarter note D9. The fourth staff continues with a quarter note D9, a quarter note E9, a quarter note F#9, a quarter note G9, a quarter note A9, a quarter note B9, a quarter note C10, a quarter note D10, a quarter note E10, a quarter note F#10, a quarter note G10, a quarter note A10, a quarter note B10, a quarter note C11, a quarter note D11.

Ex. 2 - Lip Slurs

♩ = 120

Pos 1

Musical notation for Ex. 2 - Lip Slurs. The exercise is written in treble clef, key of C major, and 4/4 time. It consists of four staves of music, each representing a different lip position. The first staff is labeled 'Pos 1' and shows a slur over a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff is labeled 'Pos 3' and shows a slur over notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The third staff is labeled 'Pos 5' and shows a slur over notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The fourth staff is labeled 'Pos 6' and shows a slur over notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Ex. 3 - Articulation

Use of legato tongue and slurring across the slide (with alternative positions)

♩ = 112

Musical notation for Ex. 3 - Articulation. The exercise is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of two staves of music. The first staff shows a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, 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B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328

Technical Exercises

Grade 6

Ex. 1 - Slide Technique

♩ = 138

Musical notation for Ex. 1 - Slide Technique. The exercise is written in bass clef, 4/4 time, with a tempo of 138 beats per minute. It consists of four staves of music. The first staff begins with a quarter rest followed by a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues with a quarter rest, followed by eighth notes: F2, E2, D2, C2, B1, A1, G1, F2. The third staff continues with a quarter rest, followed by eighth notes: E2, D2, C2, B1, A1, G1, F2, E2. The fourth staff continues with a quarter rest, followed by eighth notes: D2, C2, B1, A1, G1, F2, E2, D2. The exercise concludes with a double bar line.

Ex. 2 - Lip Slurs

♩ = 120

Pos 1

Musical notation for Ex. 2 - Lip Slurs. The exercise is written in bass clef, 4/4 time, with a tempo of 120 beats per minute. It consists of four staves of music, each representing a different lip position. Each staff begins with a quarter rest followed by a series of eighth notes. The first staff (Pos 1) has notes: G2, F2, E2, D2, C2, B1, A1, G1. The second staff (Pos 3) has notes: F2, E2, D2, C2, B1, A1, G1, F2. The third staff (Pos 5) has notes: E2, D2, C2, B1, A1, G1, F2, E2. The fourth staff (Pos 6) has notes: D2, C2, B1, A1, G1, F2, E2, D2. Each staff concludes with a double bar line.

Ex. 3 - Articulation

Use of legato tongue and slurring across the slide (with alternative positions)

♩ = 112

Musical notation for Ex. 3 - Articulation. The exercise is written in bass clef, 4/4 time, with a tempo of 112 beats per minute. It consists of two staves of music. The first staff begins with a quarter rest followed by eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The second staff continues with a quarter rest, followed by eighth notes: F2, E2, D2, C2, B1, A1, G1, F2. The exercise concludes with a double bar line.

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the starred (**) scales and arpeggios below plus any other two items. 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 ♩=96 Arpeggios ♩=56

Ab major scale - 2 octaves

Musical notation for the Ab major scale, 2 octaves, in 4/4 time. The scale is written on a treble clef staff with a key signature of three flats (Ab, Bb, Cb) and a time signature of 4/4. It consists of two octaves of ascending and descending eighth notes.

** A major scale - 2 octaves

Musical notation for the A major scale, 2 octaves, in 4/4 time. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. It consists of two octaves of ascending and descending eighth notes.

** Bb harmonic minor scale - 2 octaves

Musical notation for the Bb harmonic minor scale, 2 octaves, in 4/4 time. The scale is written on a treble clef staff with a key signature of four flats (Bb, Cb, Db, Eb) and a time signature of 4/4. It consists of two octaves of ascending and descending eighth notes, with a raised seventh degree in both directions.

** F# melodic minor scale - 2 octaves

Musical notation for the F# melodic minor scale, 2 octaves, in 4/4 time. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. It consists of two octaves of ascending and descending eighth notes, with a raised seventh degree in both directions.

** A whole tone scale - 2 octaves

Musical notation for the A whole tone scale, 2 octaves, in 4/4 time. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. It consists of two octaves of ascending and descending whole notes.

** Dominant 7th in D - 2 octaves

Musical notation for the Dominant 7th in D, 2 octaves, in 4/4 time. The scale is written on a treble clef staff with a key signature of two sharps (F#, C#) and a time signature of 4/4. It consists of two octaves of ascending and descending eighth notes, with a lowered seventh degree in both directions.

** Diminished 7th on G - 2 octaves

Musical notation for the Diminished 7th on G, 2 octaves, in 4/4 time. The scale is written on a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. It consists of two octaves of ascending and descending eighth notes, with lowered second, fourth, and sixth degrees in both directions.

Ab major arpeggio - 2 octaves

Musical notation for the Ab major arpeggio, 2 octaves, in 2/4 time. The arpeggio is written on a treble clef staff with a key signature of three flats (Ab, Bb, Cb) and a time signature of 2/4. It consists of two octaves of ascending and descending eighth notes, with a 3/8 note triplet at the end of each octave.

** A major arpeggio - 2 octaves

Musical notation for the A major arpeggio, 2 octaves, in 2/4 time. The arpeggio is written on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a time signature of 2/4. It consists of two octaves of ascending and descending eighth notes, with a 3/8 note triplet at the end of each octave.

** Bb minor arpeggio - 2 octaves

Musical notation for the Bb minor arpeggio, 2 octaves, in 2/4 time. The arpeggio is written on a treble clef staff with a key signature of four flats (Bb, Cb, Db, Eb) and a time signature of 2/4. It consists of two octaves of ascending and descending eighth notes, with a 3/8 note triplet at the end of each octave.

F# minor arpeggio - 2 octaves

Musical notation for the F# minor arpeggio, 2 octaves, in 2/4 time. The arpeggio is written on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a time signature of 2/4. It consists of two octaves of ascending and descending eighth notes, with a 3/8 note triplet at the end of each octave.

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the starred (***) scales and arpeggios below plus any other two items. 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 ♩=96 Arpeggios ♩=56

Gb major scale - 2 octaves



*** G major scale - 2 octaves



*** G# harmonic minor scale - 2 octaves



*** E melodic minor scale - 2 octaves



*** G whole tone scale - 2 octaves



*** Dominant 7th in C - 2 octaves



*** Diminished 7th on F - 2 octaves



Gb major arpeggio - 2 octaves



*** G major arpeggio - 2 octaves



*** G# minor arpeggio - 2 octaves



E minor arpeggio - 2 octaves



Alternative to Scales from Memory

The following do not need to be played from memory. For the examination perform all the starred (**) scales and arpeggios below plus any two other items

Scales ♩=96 Arpeggios ♩=46

Gb major scale - 2 octaves

Musical notation for Gb major scale - 2 octaves in bass clef, 4/4 time. The scale is written in two octaves, starting on Gb and ending on Gb.

** G major scale - 2 octaves

Musical notation for G major scale - 2 octaves in bass clef, 4/4 time. The scale is written in two octaves, starting on G and ending on G. It includes slurs and accents.

** G# harmonic minor scale - 2 octaves

Musical notation for G# harmonic minor scale - 2 octaves in bass clef, 4/4 time. The scale is written in two octaves, starting on G# and ending on G#. It includes slurs and accents, with asterisks marking the raised 6th and 7th degrees.

** E melodic minor scale - 2 octaves

Musical notation for E melodic minor scale - 2 octaves in bass clef, 4/4 time. The scale is written in two octaves, starting on E and ending on E. It includes slurs and accents, with sharps on the 6th and 7th degrees.

** G whole tone scale - 2 octaves

Musical notation for G whole tone scale - 2 octaves in bass clef, 4/4 time. The scale is written in two octaves, starting on G and ending on G. It includes slurs and accents, with flats and sharps on the 2nd, 3rd, and 6th degrees.

** Dominant 7th in C - 2 octaves

Musical notation for Dominant 7th in C - 2 octaves in bass clef, 4/4 time. The scale is written in two octaves, starting on C and ending on C. It includes slurs and accents.

** Diminished 7th on F - 2 octaves

Musical notation for Diminished 7th on F - 2 octaves in bass clef, 4/4 time. The scale is written in two octaves, starting on F and ending on F. It includes slurs and accents, with flats on the 2nd, 3rd, and 6th degrees.

Gb major arpeggio - 2 octaves

Musical notation for Gb major arpeggio - 2 octaves in bass clef, 2/4 time. The arpeggio is written in two octaves, starting on Gb and ending on Gb. It includes slurs and accents, with triplets on the 2nd and 3rd notes.

** G major arpeggio - 2 octaves

Musical notation for G major arpeggio - 2 octaves in bass clef, 2/4 time. The arpeggio is written in two octaves, starting on G and ending on G. It includes slurs and accents, with triplets on the 2nd and 3rd notes.

** G# minor arpeggio - 2 octaves

Musical notation for G# minor arpeggio - 2 octaves in bass clef, 2/4 time. The arpeggio is written in two octaves, starting on G# and ending on G#. It includes slurs and accents, with triplets on the 2nd and 3rd notes.

E minor arpeggio - 2 octaves

Musical notation for E minor arpeggio - 2 octaves in bass clef, 2/4 time. The arpeggio is written in two octaves, starting on E and ending on E. It includes slurs and accents, with triplets on the 2nd and 3rd notes.

Duet

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

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

Jazz Waltz

Grade 6 - Getting Around

The musical score is written for two staves in 3/4 time, featuring a key signature of one flat (Bb). The piece is titled "Jazz Waltz" and is part of the "Grade 6 - Getting Around" syllabus. The score consists of six systems of two staves each. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The notation includes eighth and sixteenth notes, rests, and slurs. The first system starts with a forte (*f*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system also includes a piano (*p*) dynamic. The fifth system features a forte (*f*) dynamic. The sixth system concludes with a forte (*f*) dynamic.

First system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The music consists of several measures with various note values and rests.

Second system of musical notation, consisting of two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef and a key signature of one flat (Bb). The music includes dynamic markings *ff* and accents.

Duet

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

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

Jazz Waltz

Grade 6 - Getting Around

The musical score is written for two bass clef staves in 3/4 time. The key signature has two flats (B-flat and E-flat). The piece is titled 'Jazz Waltz' and is 'Grade 6 - Getting Around'. The score is divided into six systems, each with two staves. The first system starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second system is marked mezzo-forte (*mf*). The third system is marked piano (*p*). The fourth system is marked forte (*f*). The fifth system is marked piano (*p*). The sixth system is marked forte (*f*). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are some accidentals, including a sharp sign on the second staff in the fourth system.

The image shows a musical score for Trombone, consisting of two systems of two staves each. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The first system contains four measures. The second system contains four measures, with the final two measures marked with a forte (*ff*) dynamic and accents. The score concludes with a double bar line.

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).

♩ = 120 Swung quavers (♩=♩ ♩)

1

candidate

metronome

4/4

♩ = 100 Swung quavers (♩=♩ ♩)

2

3/4

4/4

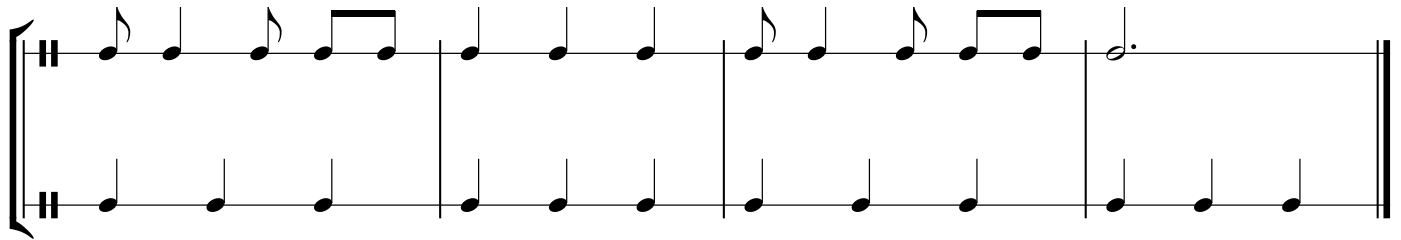
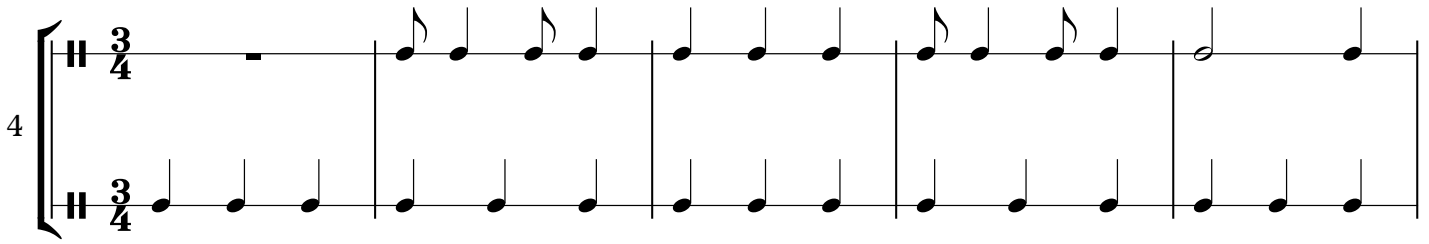
♩ = 88 Swung quavers (♩=♩ ♩)

3

4/4

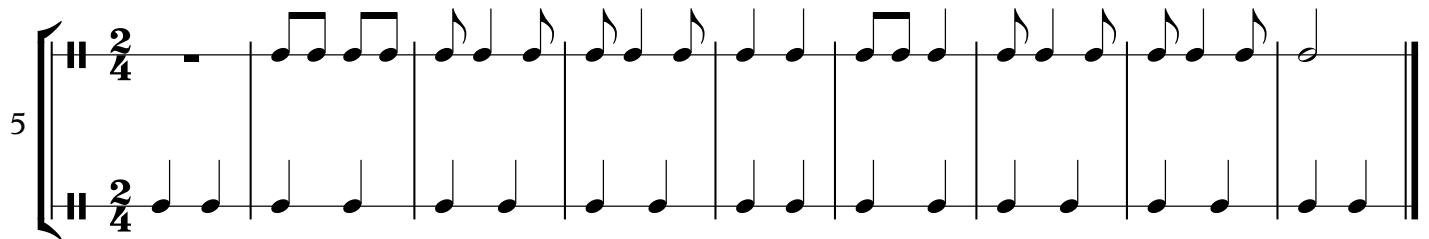
♩ = 128 Swung quavers (♩=♩³)

4



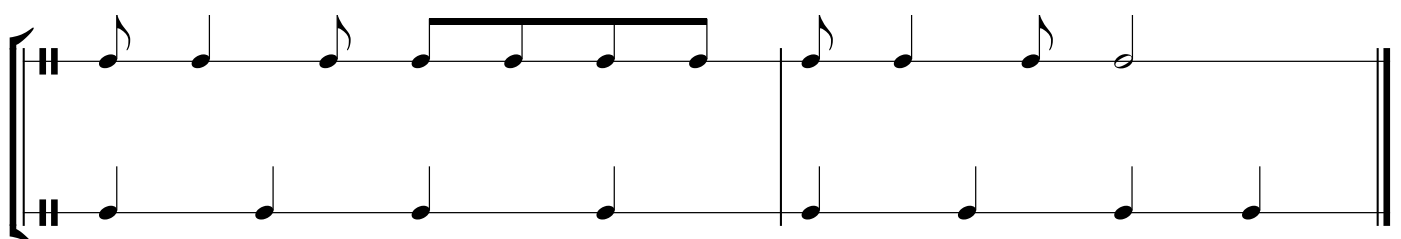
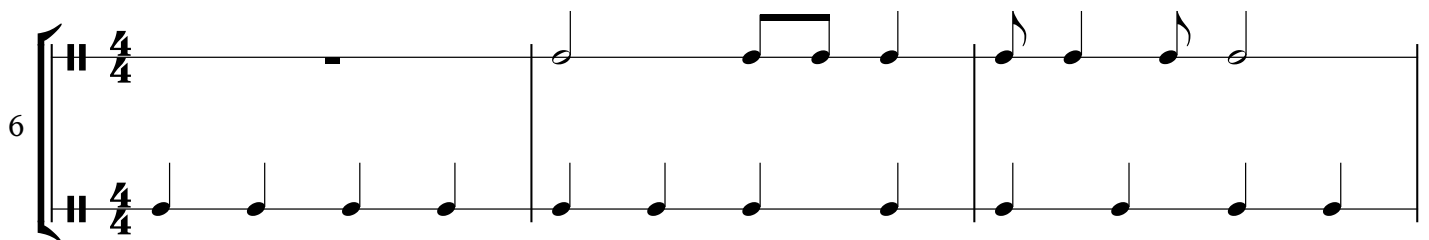
♩ = 90 Swung quavers (♩=♩³)

5



♩ = 118 Swung quavers (♩=♩³)

6



Listening Skills

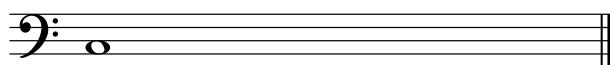
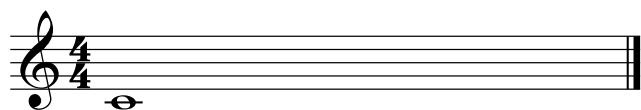
(Aural Tests)

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

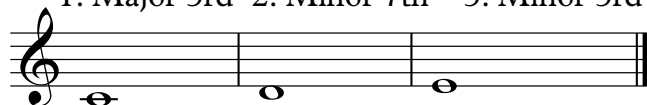


Test 2 - Intervals.

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 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

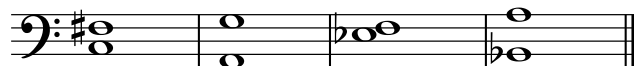
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.