

## 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
Taj Mahal & Rachell	She Caught the Katy (The Blues Brothers)	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
Gershwin	Summertime	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
World music	Tico Tico No Fuba	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
Fauré	Sicilienne Op.78	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
Tchaikovsky	Serenade for Strings Op.48: 2 <sup>nd</sup> Movt: Waltz	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
J.S.Bach	Prelude in Ab Major	Bach for Trombone	Brass Wind 2107TC/BC
Casterede	2 <sup>nd</sup> Movt	Sonatina for Trombone	Leduc AL21930
Fox	Psalm	Brace Yourself for Brass (for trombone)	Foxy Dots Music
Gregson	Divertimento	Any two movements	Studio M0500345551
Grondahl	2 <sup>nd</sup> Movt: Quasi una leggenda	Concerto	Samfundet A0124
David Mitcham	A Latin Heart	Bluebone	Brass Wind Publications
David Mitcham	Trombomatic	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 7 Trombone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Harbach/ Kern	Smoke Get's in Your Eyes	Let's Face the Music for Trombone Arr. Iveson	Brass Wind 2131TC/BC
Hindemith	4 <sup>th</sup> Movt: Allegro moderato maestoso	Sonata for Trombone & Piano	Schott ED3673
Proctor	Nocturne	On Your Metal	Brass Wind 2120TC/BC
Rimsky / Korsakov	1 <sup>st</sup> Movt: Allegro Vivace <b>or</b> 3 <sup>rd</sup> Movt: Allegretto (from 18 with Cadenza)	Concerto for Trombone	Brass Wind 4111
Roy Newsome	Tenor Trombone Rag	N/A	Studio Music
Runswick	The Velvet Slide	The Velvet Slide	Brass Wind
Serocki	Sonatina 1 <sup>st</sup> Movt	N/A	PWM5241
Bach	Suite No.1: Courante	J.S.Bach Suites for Cello (adapted for tenor trombone)	Leduc AL20326
Bach	Suite No.2: Gigue	J.S.Bach Suites for Cello (adapted for tenor trombone)	Leduc AL20326
Bernstein	Elegy for Mippy	N/A	Boosey M060071393
Bourgeois	No.14 <b>or</b> No.15	Bone of Contention	Brass Wind 6008TC/BC
Bourgeois	No.1: Adagio <b>or</b> No.3: Allegro molto	Fantasy Pieces for Trombone	Brass Wind 3104TC/BC
Kopprasch	No.14 <b>or</b> No.16	Sixty Selected Studies for Trombone	Fischer 028895
Nightingale	Scart Stomp No.23 <b>or</b> Burn, Burn, Burn: No.25	Jazz@Etudes	Warwick TB817/TB732
Nightingale	No.8: Barking Mad <b>or</b> No.12: You've Made It!	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

[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

## Grade 7

### Ex. 1 - Tonguing Intervals

♩ = 92

\* Trombonists with a valve attachment may use 1st for C alternatively.

### Ex. 2 Slurring Across the Slide

♩ = 58

### Ex. 3 - Low Note Tomguing

♩ = 100

# Technical Exercises

## Ex. 1 - Tonguing Intervals

♩ = 92

\* Trombonists with a valve attachment may use 1st for C alternatively.

## Ex. 2 Slurring Across the Slide

♩ = 58

## Ex. 3 - Low Note Tonguing

♩ = 100

# 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 ♩=108 Arpeggios ♩-66

\*\*\* Bb major scale - 2 octaves

Db major scale - 12th

E major scale - 12th

\*\*\* B melodic minor scale - 2 octaves

D harmonic minor scale - 12th

\*\*\* Eb harmonic minor scale - 12th

\*\*\* Dominant 7th in Eb - 2 octaves

\*\*\* Diminished 7th on Ab - 2 octaves

\*\*\* C chromatic scale - 2 octaves

\*\*\* Bb major arpeggio - 2 octaves

E major arpeggio - 12th

D minor arpeggio - 12th

Db major arpeggio - 12th

\*\*\* B minor arpeggio - 2 octaves

Eb minor arpeggio - 12th

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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 ♩=108 Arpeggios ♩-66

\*\* Ab major scale - 2 octaves

B major scale - 12th

D major scale - 12th

\*\* A melodic minor scale - 2 octaves

C harmonic minor scale - 12th

\*\* C# harmonic minor scale - 12th

\*\* Dominant 7th in Db - 2 octaves

\*\* Diminished 7th on Gb - 2 octaves

\*\* Bb chromatic scale - 2 octaves

\*\* Ab major arpeggio - 2 octaves

B major arpeggio - 12th

D major arpeggio - 12th

\*\* A minor arpeggio - 2 octaves

C minor arpeggio - 12th

C# minor arpeggio - 12th

# 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 ♩=112 Arpeggios ♩-60

\*\*\* Ab major scale - 2 octaves

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

B major scale - 12th

Musical notation for B major scale - 12th, bass clef, 4/4 time signature. The scale is written in 12th octave, starting on B and ending on B.

D major scale - 12th

Musical notation for D major scale - 12th, bass clef, 4/4 time signature. The scale is written in 12th octave, starting on D and ending on D.

\*\*\* A melodic minor scale - 2 octaves

Musical notation for A melodic minor scale - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on A and ending on A.

C harmonic minor scale - 12th

Musical notation for C harmonic minor scale - 12th, bass clef, 4/4 time signature. The scale is written in 12th octave, starting on C and ending on C.

\*\*\* C# harmonic minor scale - 12th

Musical notation for C# harmonic minor scale - 12th, bass clef, 4/4 time signature. The scale is written in 12th octave, starting on C# and ending on C#.

\*\*\* Dominant 7th in Db - 2 octaves

Musical notation for Dominant 7th in Db - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on Db and ending on Db.

\*\*\* Diminished 7th on F# - 2 octaves.

Musical notation for Diminished 7th on F# - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on F# and ending on F#.

\*\*\* Bb chromatic scale - 2 octaves

Musical notation for Bb chromatic scale - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on Bb and ending on Bb. It consists of two lines of sixteenth notes with triplet markings.

\*\*\* Ab major arpeggio - 2 octaves

Musical notation for Ab major arpeggio - 2 octaves, bass clef, 4/4 time signature. The arpeggio is written in two octaves, starting on Ab and ending on Ab. It consists of two lines of eighth notes with triplet markings.

B major arpeggio - 12th

Musical notation for B major arpeggio - 12th, bass clef, 4/4 time signature. The arpeggio is written in 12th octave, starting on B and ending on B. It consists of two lines of eighth notes with triplet markings.

D major arpeggio - 12th

Musical notation for D major arpeggio - 12th, bass clef, 4/4 time signature. The arpeggio is written in 12th octave, starting on D and ending on D. It consists of two lines of eighth notes with triplet markings.

\*\*\* A minor arpeggio - 2 octaves

Musical notation for A minor arpeggio - 2 octaves, bass clef, 4/4 time signature. The arpeggio is written in two octaves, starting on A and ending on A. It consists of two lines of eighth notes with triplet markings.

C minor arpeggio - 12th

Musical notation for C minor arpeggio - 12th, bass clef, 4/4 time signature. The arpeggio is written in 12th octave, starting on C and ending on C. It consists of two lines of eighth notes with triplet markings.

C# minor arpeggio - 12th

Musical notation for C# minor arpeggio - 12th, bass clef, 4/4 time signature. The arpeggio is written in 12th octave, starting on C# and ending on C#. It consists of two lines of eighth notes with triplet markings.



# 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 ♩=120 Arpeggios ♩-76

**\*\* Bb major scale - 2 octaves**

Db major scale - 12th

E major scale - 12th

**\*\* B melodic minor scale - 2 octaves**

D harmonic minor scale - 12th

**\*\* Eb harmonic minor scale - 12th**

**\*\* Dominant 7th in Eb - 2 octaves**

**\*\* Diminished 7th on Ab - 2 octaves**

**\*\* C chromatic scale - 2 octaves**

**\*\* Bb major arpeggio - 2 octaves**

Db major arpeggio - 12th

E major arpeggio - 12th

**\*\* B minor arpeggio - 2 octaves**

D minor arpeggio - 12th

Eb minor arpeggio - 12th

# Duet

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

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

## Grade 7 - Reel Deal!

Vivace

The musical score is written for two staves in treble clef, 3/8 time, with a key signature of one sharp (F#). The tempo is marked 'Vivace'. The score consists of eight systems of two staves each. Dynamics include *f*, *ff*, *mp*, and *cresc*. Articulations such as accents and slurs are used throughout. The piece concludes with a final double bar line.

# Duet

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

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

## Grade 7 - Reel Deal!

Vivace

The musical score is written for two bass clef staves in 6/8 time. It begins with a key signature of one flat (Bb) and a tempo marking of 'Vivace'. The score is divided into several systems, each with two staves. Dynamics include *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), and *cresc* (crescendo). Articulations such as accents and slurs are used throughout. The piece concludes with a double bar line.

# Tgcf İpi 'Unknu

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

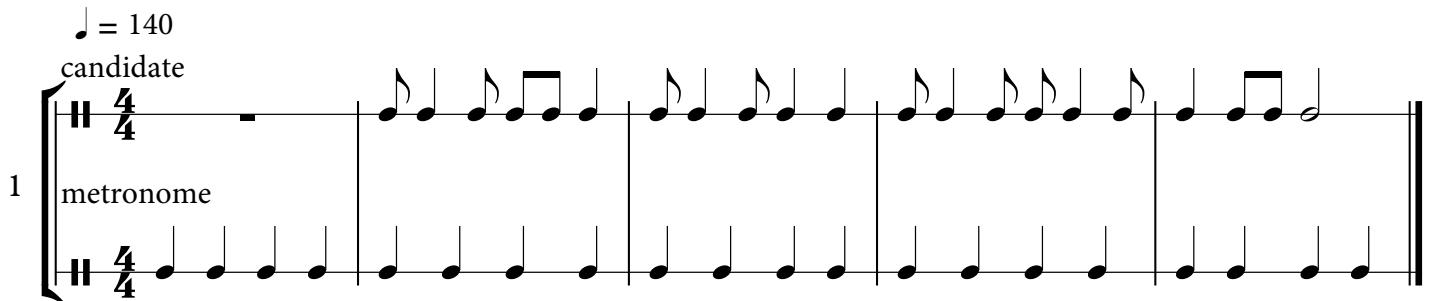
For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not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

♩ = 140

1

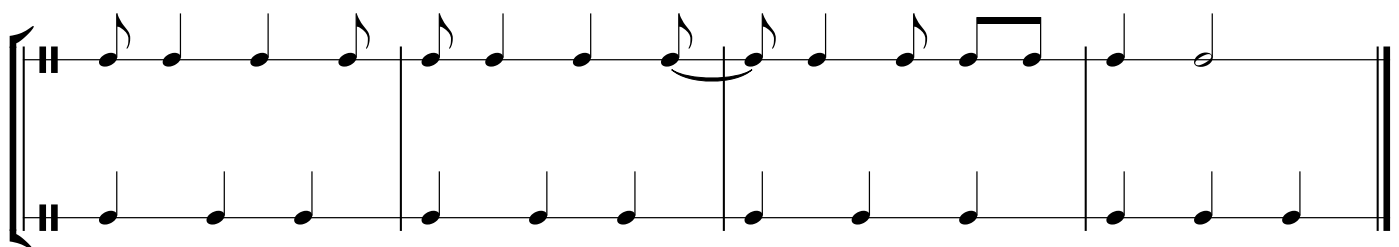
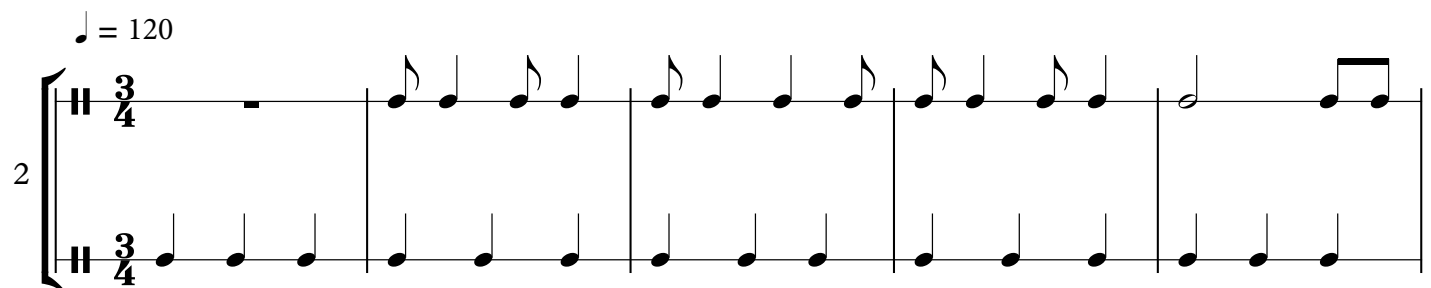
candidate

metronome



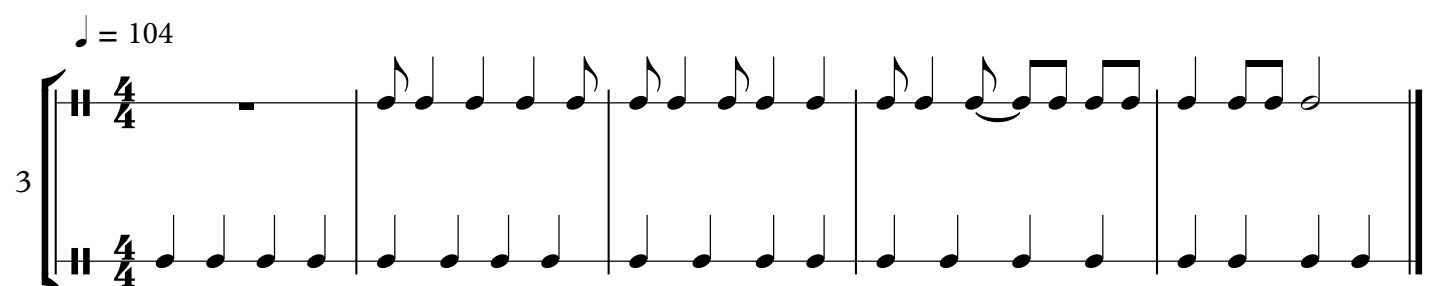
♩ = 120

2



♩ = 104

3



♩ = 90

4

3 3 3 3 3

3 3 3 3 3

♩ = 106

5

3 3 3 3 3 3 3 3

♩ = 86

6

3 3

3

# 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.

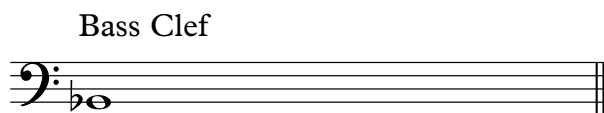
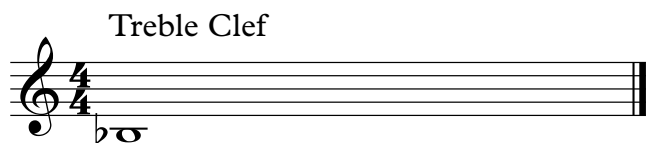
Only the teacher should have this sheet in front of them during the exam.

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

### Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



### Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

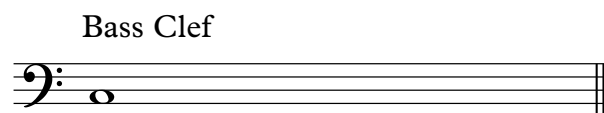
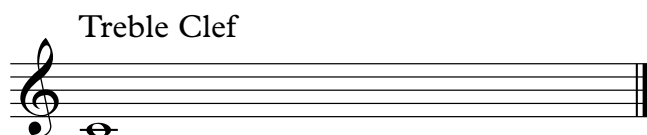
We shall do this for 4 chords.



### Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



## 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.