MTB Grade 8
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
Jobim	The Girl from Ipanema	Tomplay	tomplay.com
Coltrane John	Blue Train	Tomplay	tomplay.com
Elgar	Deux Chansons Op.15 no.1: Chanson de Nuit	Tomplay	tomplay.com
Tchaikovsky	The Seasons-X. October: Autumn Song	Tomplay	tomplay.com
Monti	Csardas-Monti	Tomplay	tomplay.com
E.Bozza	Ballade	N/A	Leduc
Cook	Bolivar	N/A	Boosey
Ferdinand David	Concertino in Eb major Op.4	N/A	IMC
Saint-Saëns	Cavatine Op.144	N/A	Brass Wind
Serocki	Sonatina 2nd **or** 3rd movt	N/A	Moeck

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 8
Trombone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Weber	Romance for Tenor Trombone & Piano	N/A	Brass Wind
Casterede	Sonatine for Trombone & Piano, 1st **or** 3rd Movt	N/A	Leduc
Tony Cliff	Four Sketches for Trombone (Any two movements)	N/A	Studio
Arthur Pryor	Love's Enchantment	N/A	Editions Marc Reift
Grondahl	Concerto 1st Movt	N/A	Samfundet
Mahler	Trombone Solo (Symphony No.3)	N/A	Brass Wind
Sulek	Sonata Vox Gabrieli	N/A	EMR 294
Hindemith	Sonata for Trombone & Piano, Swashbuckler's Song: 3rd Movt	N/A	Schott
Frank Martin	Ballade for Trombone & Piano	N/A	Universal Edition
Bourgeois	No.2 **or** No.4	Fantasy Piecea	Brass Wind
Nightingale	No 4 **or** No.5	20 Jazz Etudes	Warwick
J.S.Bach	Prelude (Suite No.2)	J J.S.Bach Suites For Cello (adapted for tenor trombone)	Leduc
Kopprasch	Study No.46 **or** No.49	Sixty Selected Studies For Trombone	Fischer

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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 6 Bass Clef Page 4 Treble Clef

PLUS

Scales from Memory:
Perform the scales from memory required for this grade from the sheet

Page 9 Bass Clef Page 8 Treble Clef

Technical Option 2

Technical Exercises:
Perform all the technical exercises required for this grade

Page 6 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 11 Bass Clef Page 10 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 16

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 18

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 16

PLUS

Duet:
Perform the duet for this grade

Page 14 Bass Clef Page 12 Treble Clef

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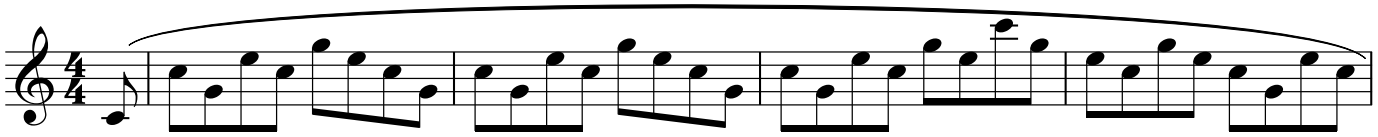
Technical Exercises

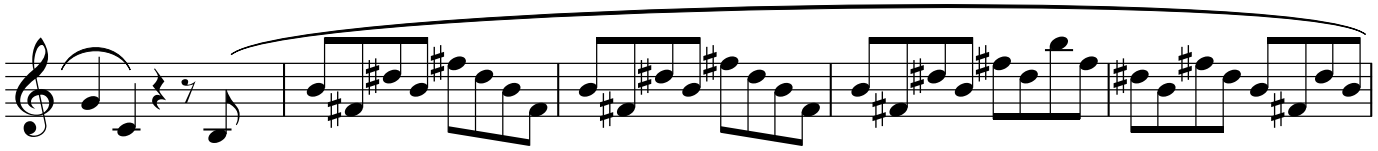
Ex. 1- Lip Slurs

♩ = 144

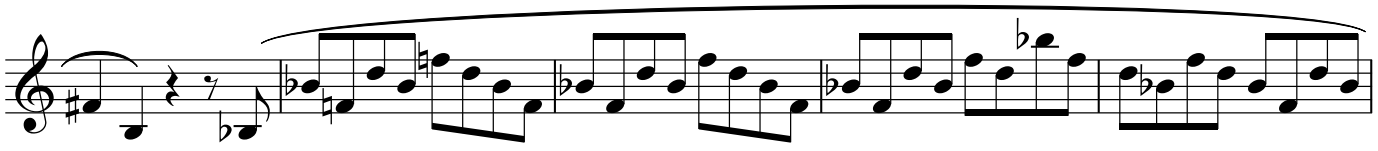
1st position



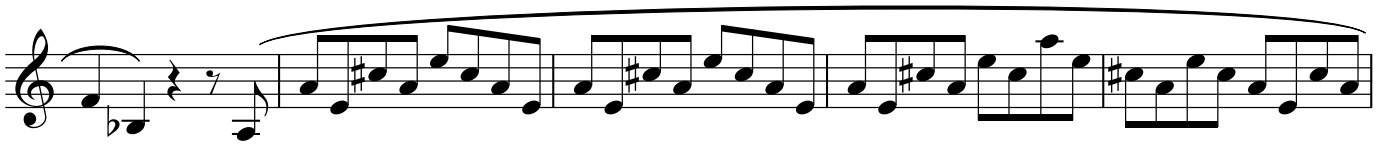
2nd position



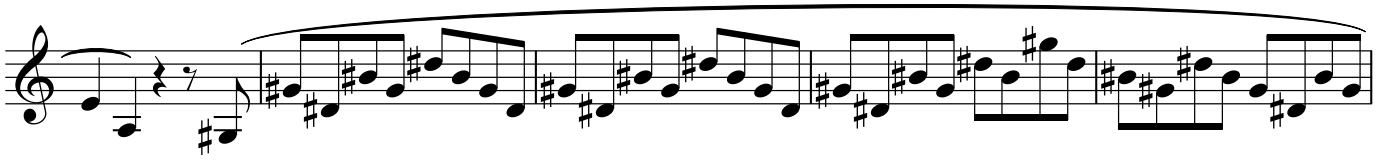
3rd position



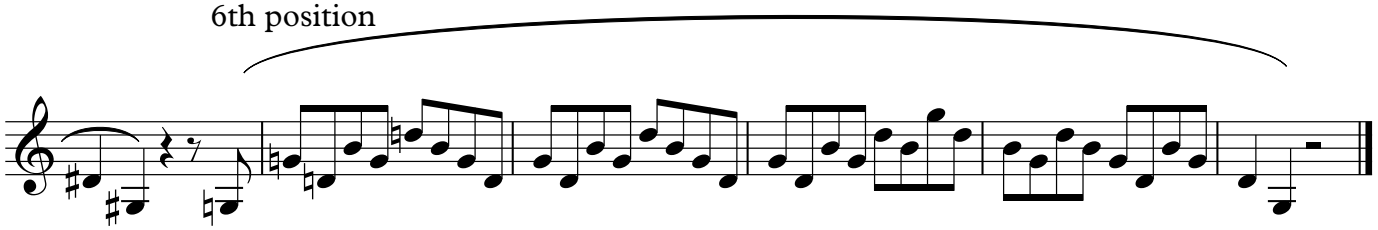
4th position



5th position



6th position



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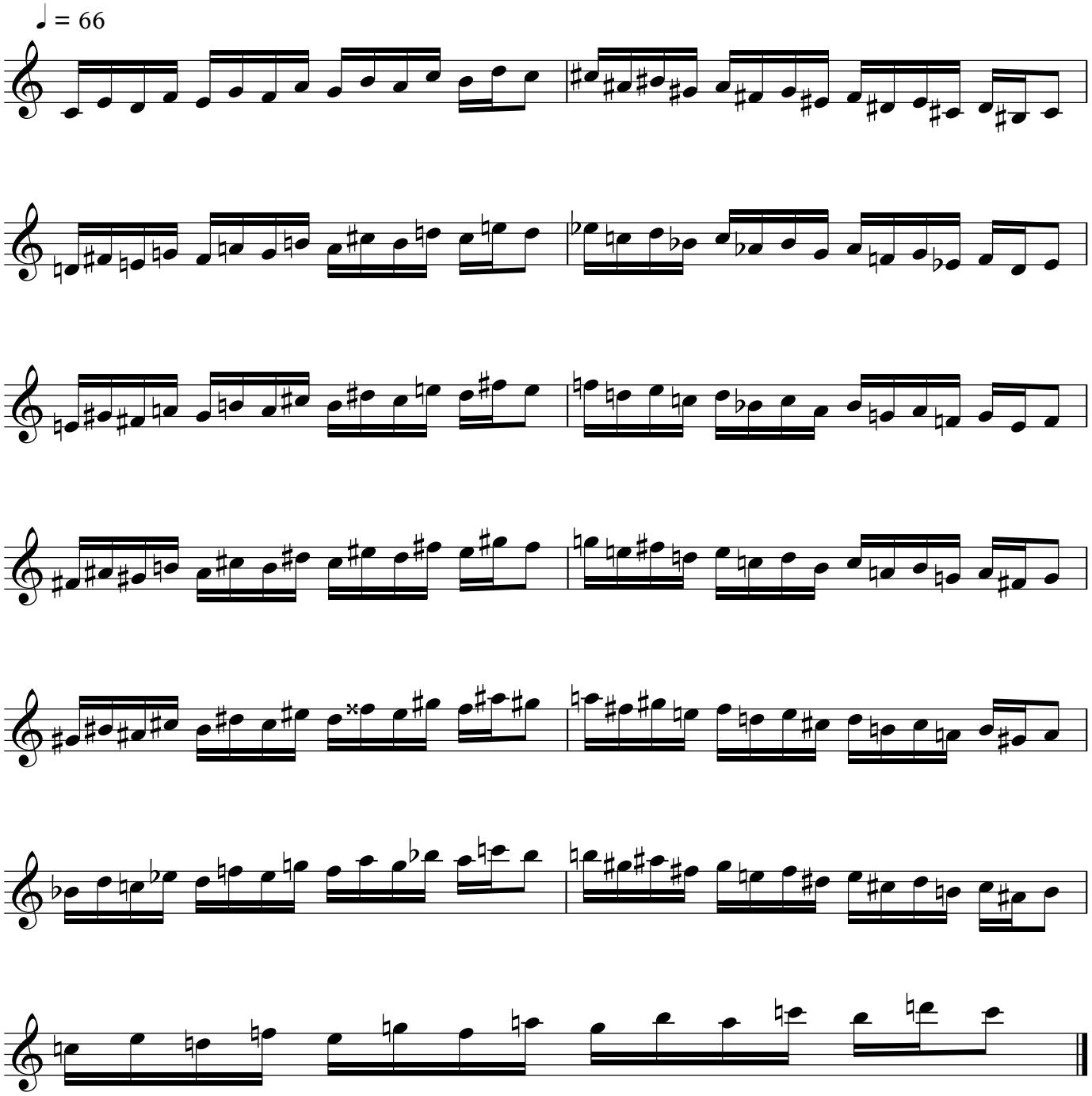
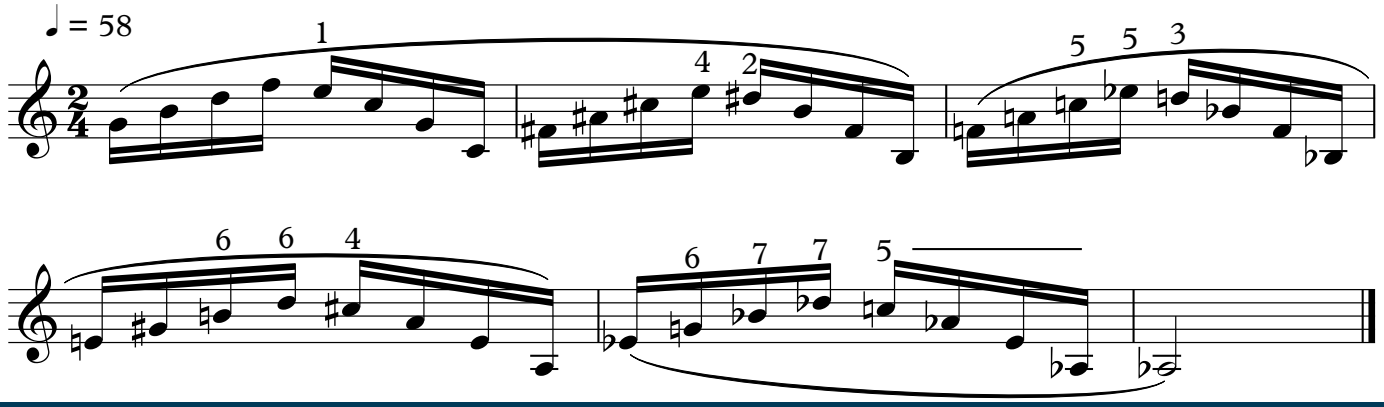
Ex. 2 - Major Scale Crabwise Study



Ex. 3 Slurring Across the Slide



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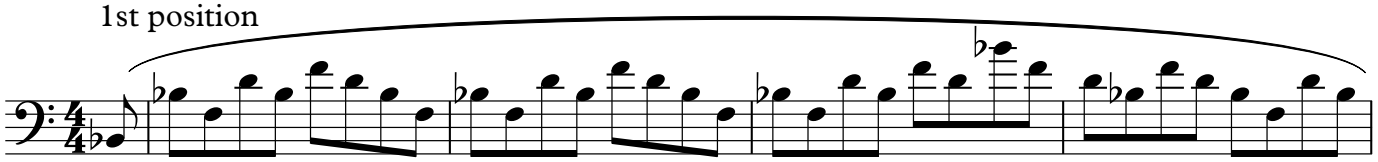
Technical Exercises

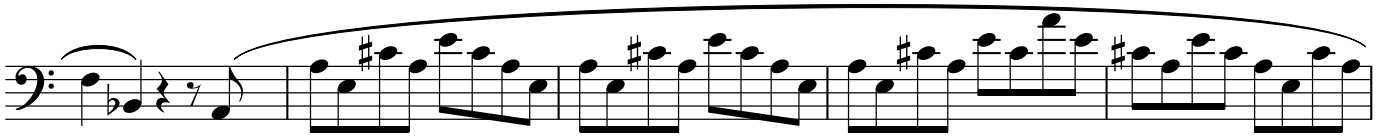
Ex. 1- Lip Slurs

♩ = 144

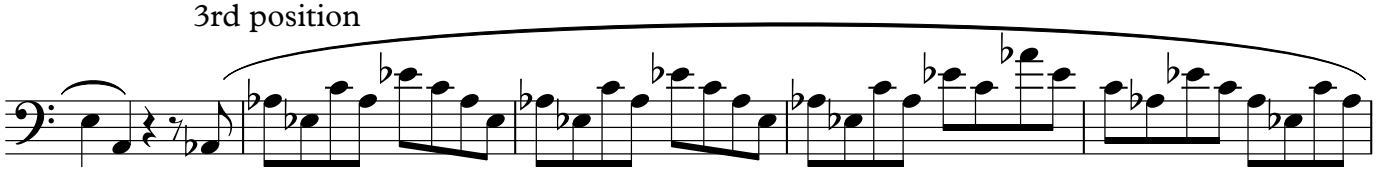
1st position



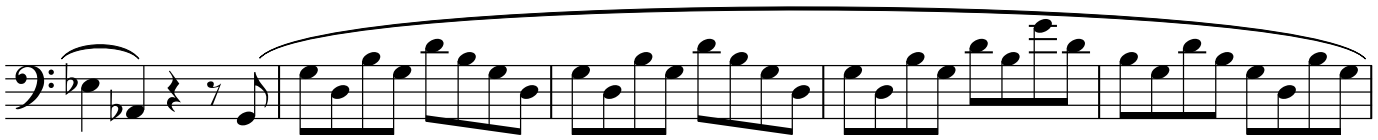
2nd position



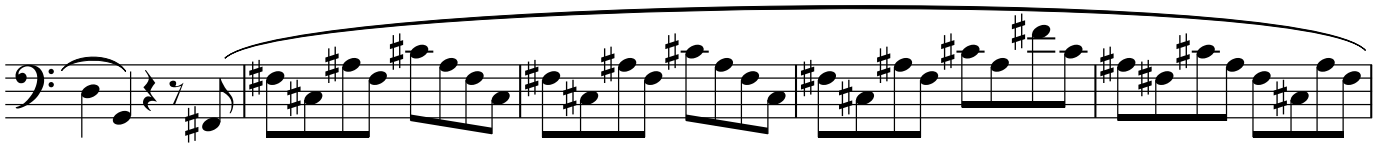
3rd position



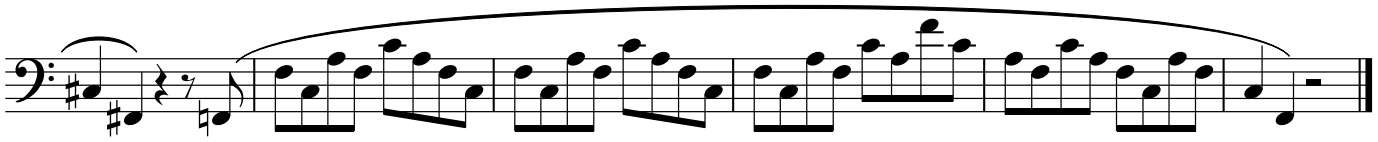
4th position



5th position



6th position



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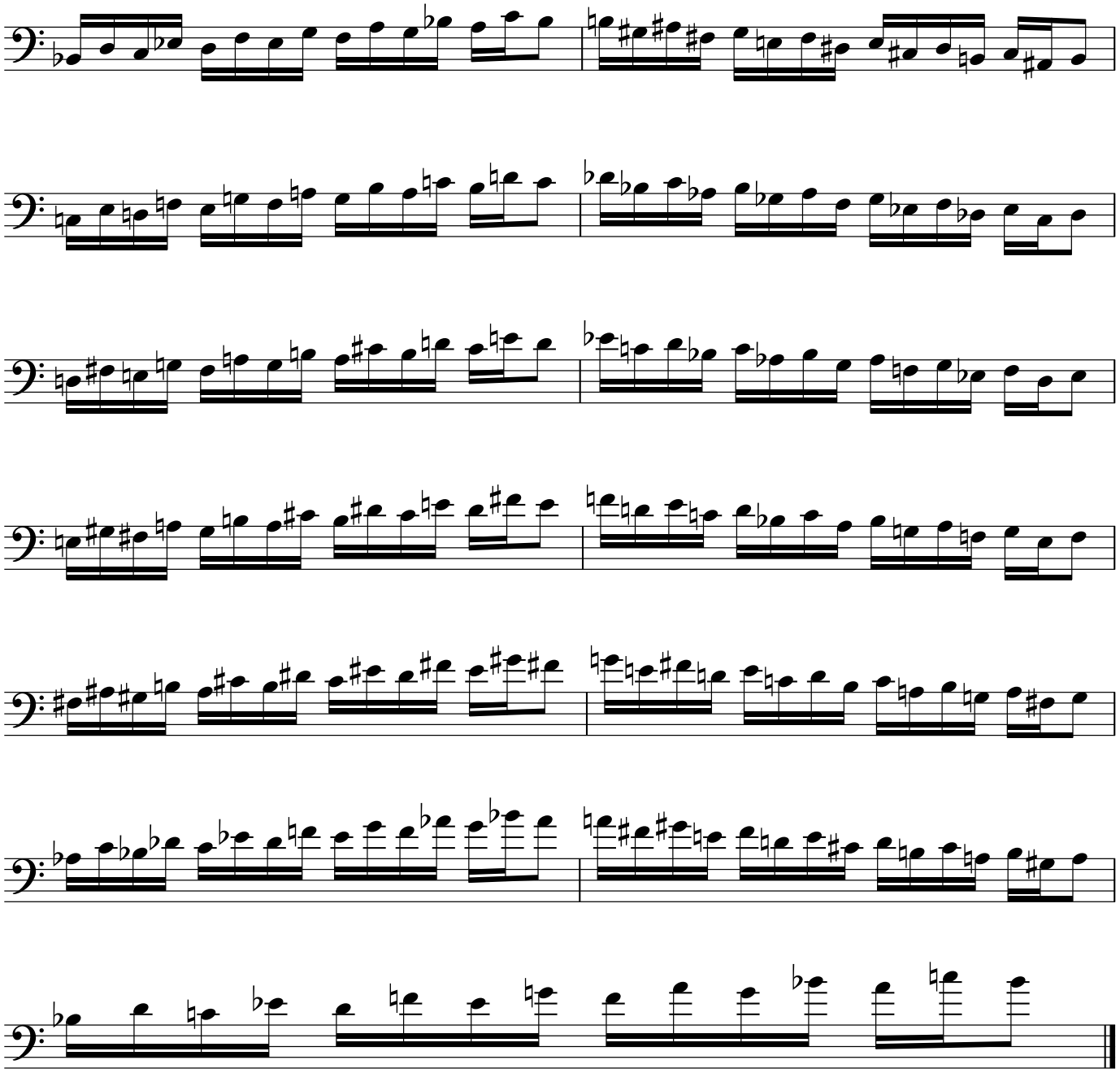
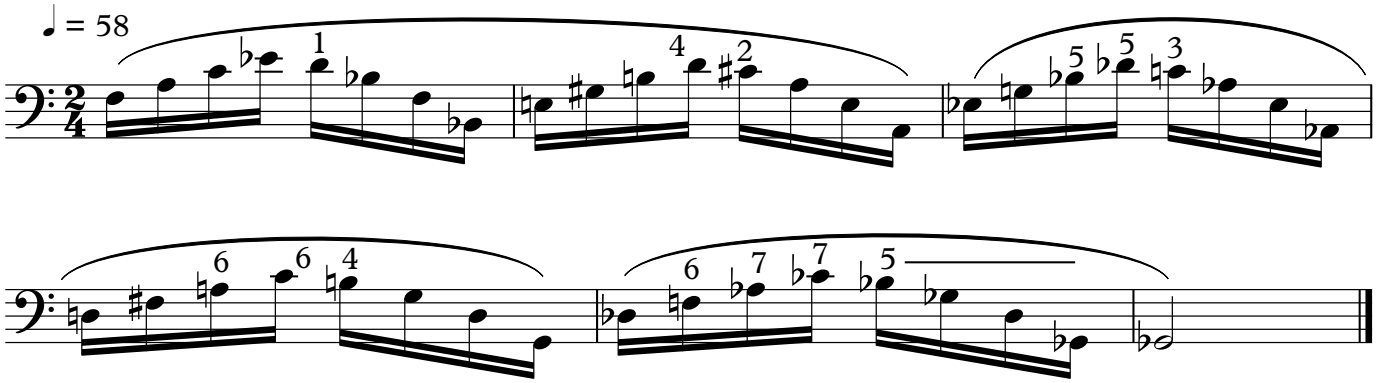
Ex. 2 - Major Scale Crabwise Study

♩ = 66



Ex. 3 Slurring Across the Slide

♩ = 58

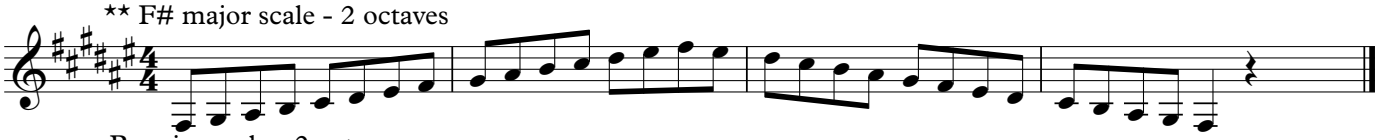


Scales & Arpeggios from Memory

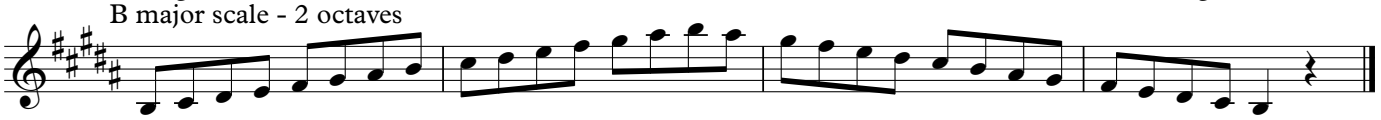
For the examination, the candidate should be asked to perform all the starred (**) scales and arpeggios below plus any other two items. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩=120 Arpeggios ♩=76

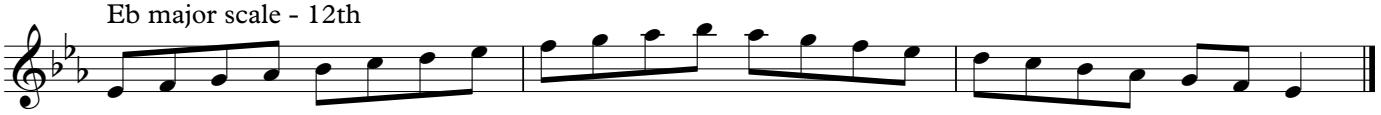
** F# major scale - 2 octaves



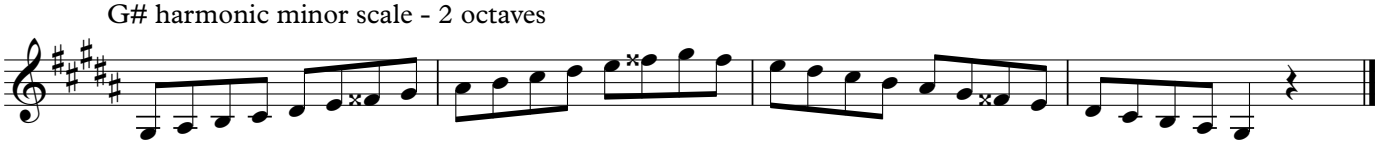
B major scale - 2 octaves



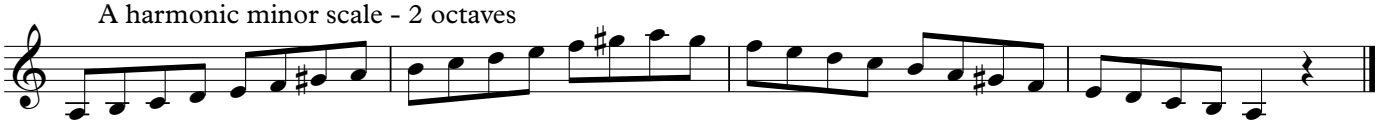
Eb major scale - 12th



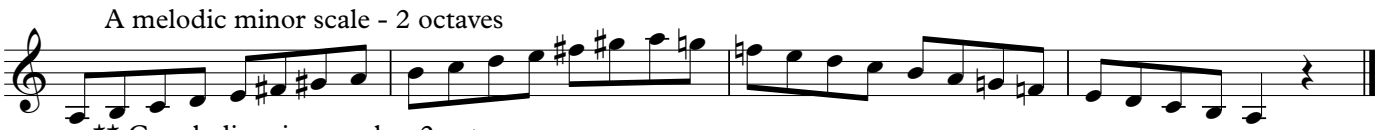
G# harmonic minor scale - 2 octaves



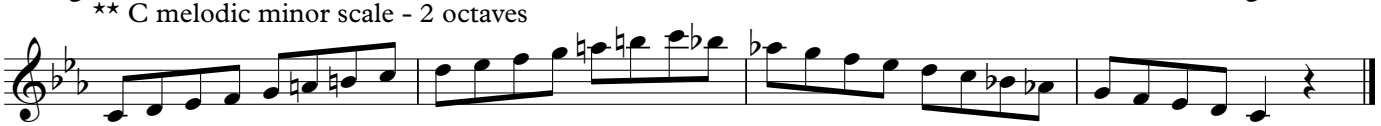
A harmonic minor scale - 2 octaves



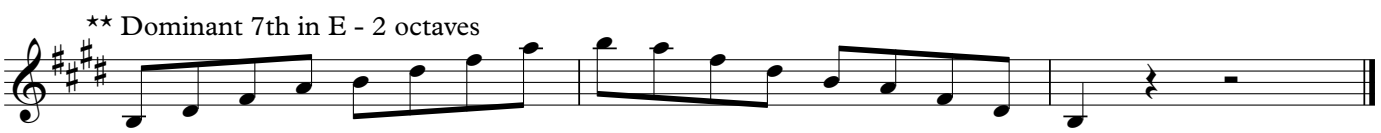
A melodic minor scale - 2 octaves



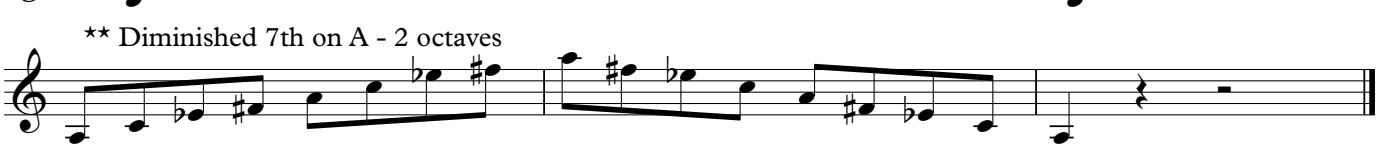
** C melodic minor scale - 2 octaves



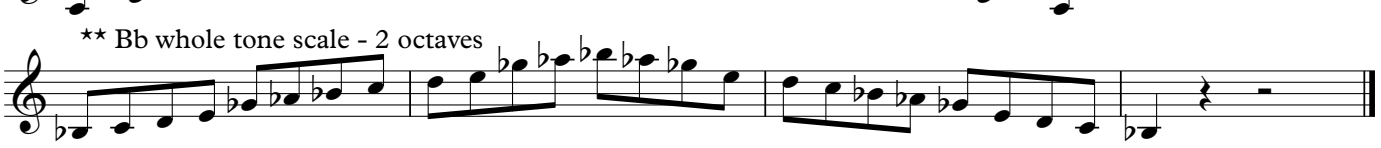
** Dominant 7th in E - 2 octaves



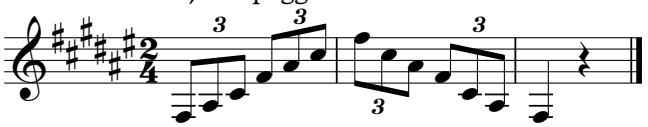
** Diminished 7th on A - 2 octaves



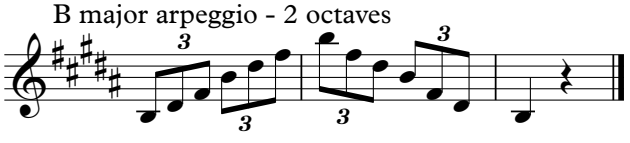
** Bb whole tone scale - 2 octaves



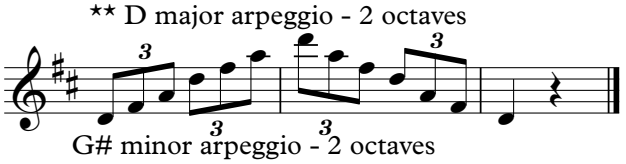
** F# major arpeggio - 2 octaves



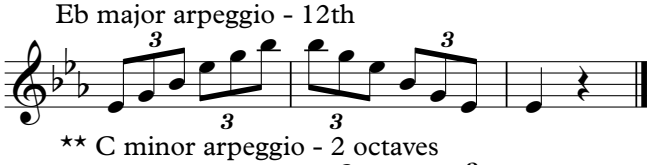
B major arpeggio - 2 octaves



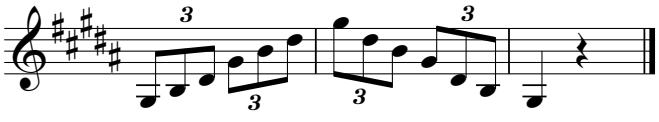
** D major arpeggio - 2 octaves



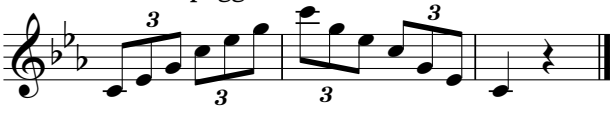
Eb major arpeggio - 12th



G# minor arpeggio - 2 octaves



** C minor arpeggio - 2 octaves



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Scales & Arpeggios from Memory

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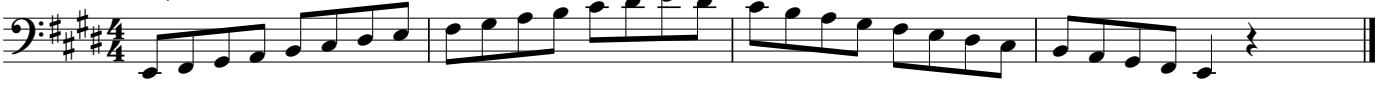
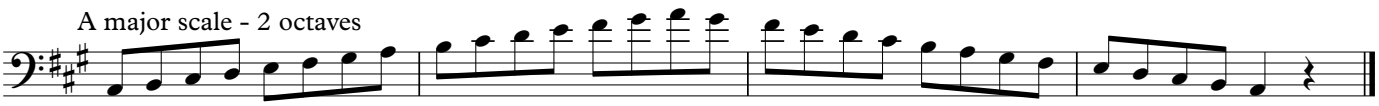
Scales ♩=120 Arpeggios ♩=76

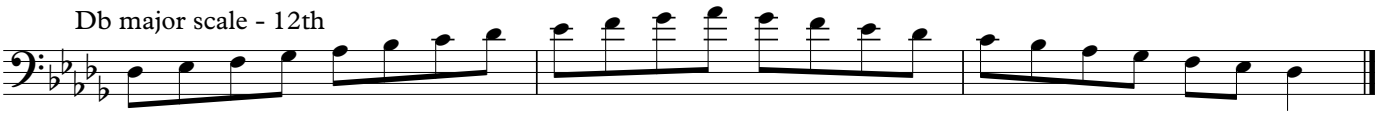
** E major scale - 2 octaves



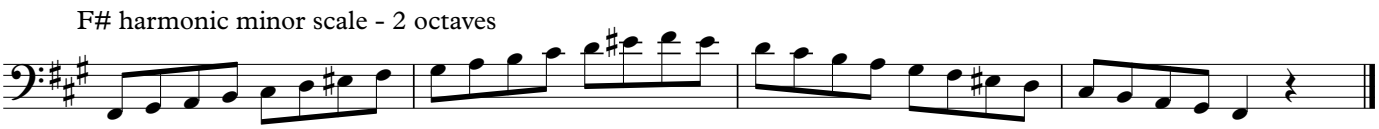
A major scale - 2 octaves



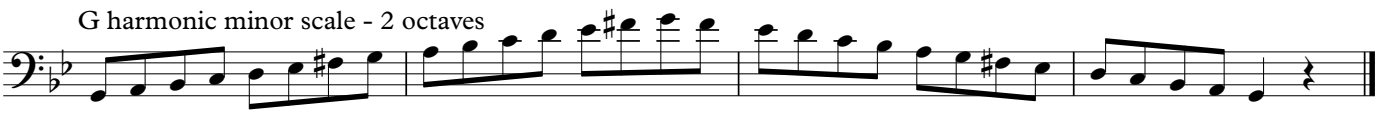
Db major scale - 12th



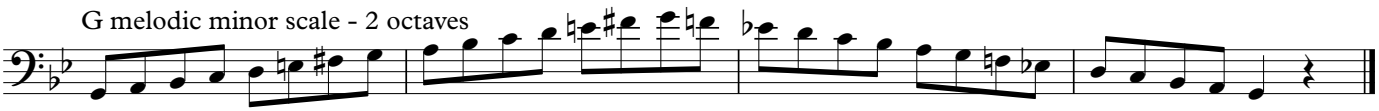
F# harmonic minor scale - 2 octaves



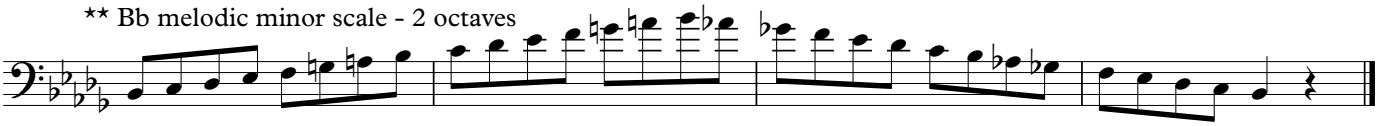
G harmonic minor scale - 2 octaves



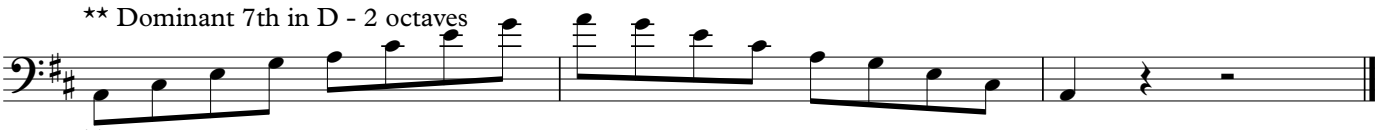
G melodic minor scale - 2 octaves



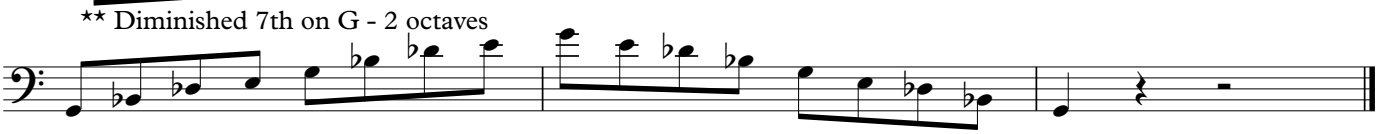
** Bb melodic minor scale - 2 octaves



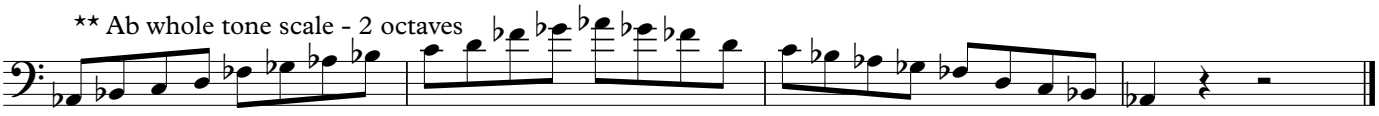
** Dominant 7th in D - 2 octaves



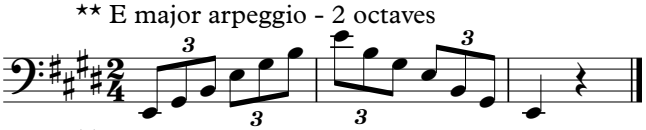
** Diminished 7th on G - 2 octaves



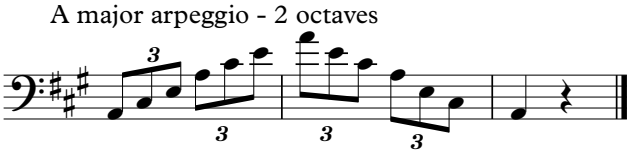
** Ab whole tone scale - 2 octaves



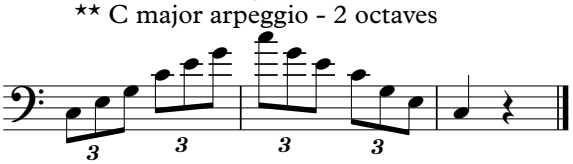
** E major arpeggio - 2 octaves



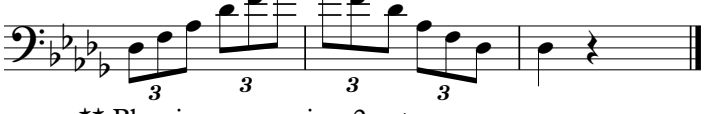
A major arpeggio - 2 octaves



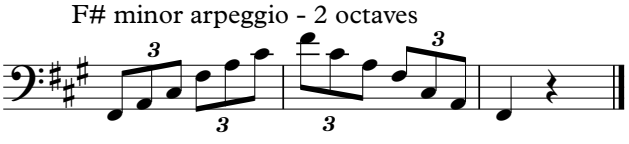
** C major arpeggio - 2 octaves



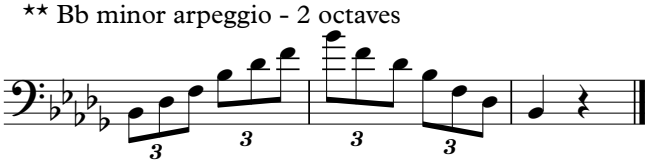
Db major arpeggio - 12th



F# minor arpeggio - 2 octaves



** Bb minor arpeggio - 2 octaves



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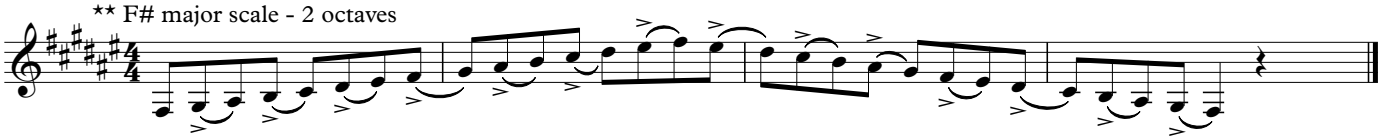
Alternative to Scales from Memory

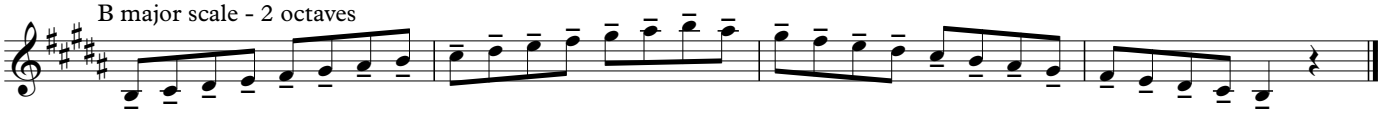
The following do not need to be played from memory. For the examination perform all the starred (**) scales and arpeggios below plus any two other items

Scales ♩=132 Arpeggios ♩=86

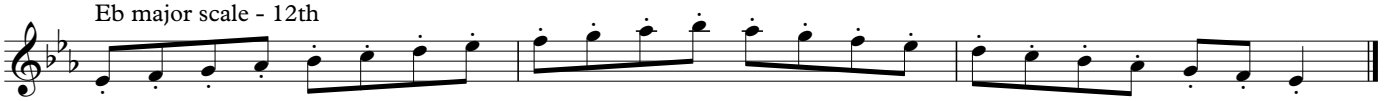
** F# major scale - 2 octaves



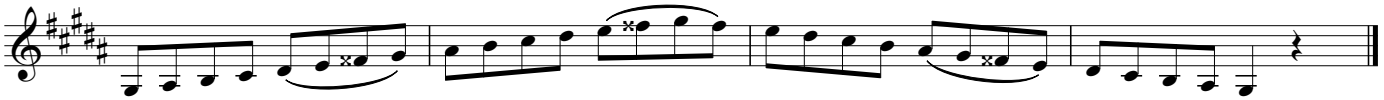
B major scale - 2 octaves



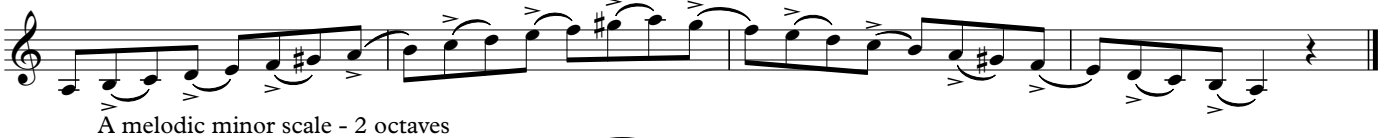
Eb major scale - 12th



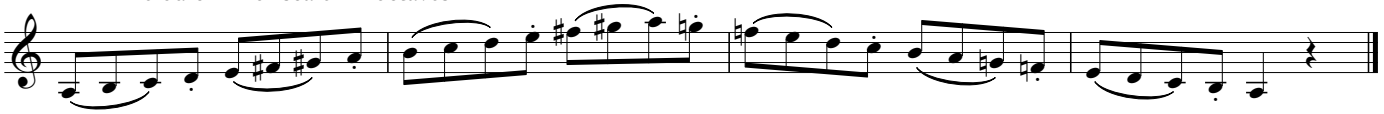
G# harmonic minor scale - 2 octaves



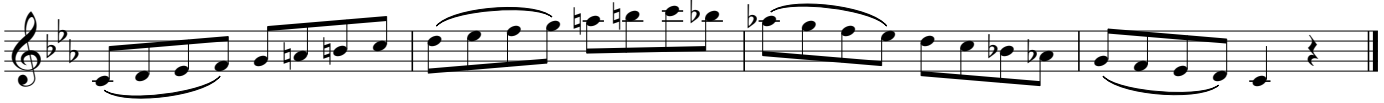
A harmonic minor scale - 2 octaves



A melodic minor scale - 2 octaves

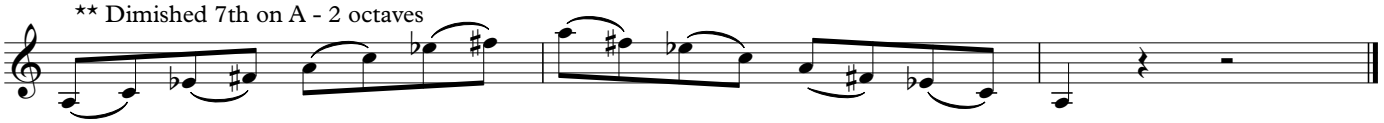


** C melodic minor scale - 2 octaves

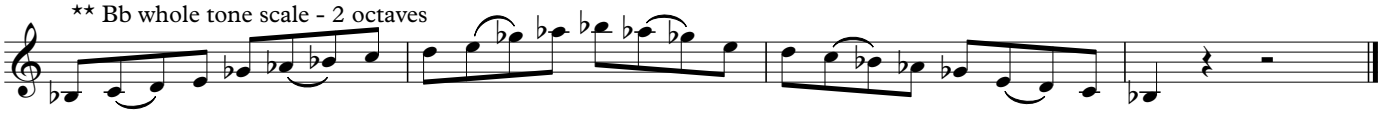


** Dominant 7th in E - 2 octaves

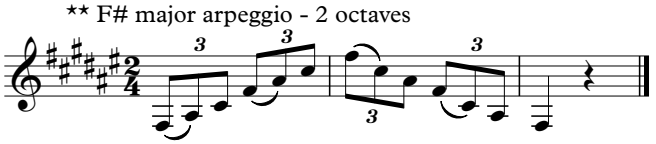
** Dimished 7th on A - 2 octaves



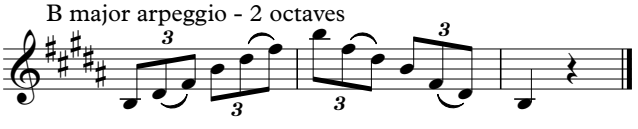
** Bb whole tone scale - 2 octaves



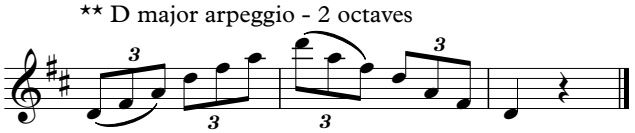
** F# major arpeggio - 2 octaves



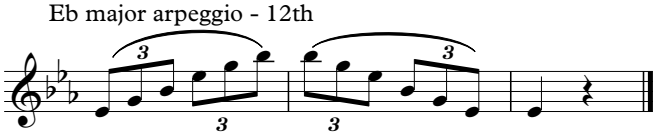
B major arpeggio - 2 octaves



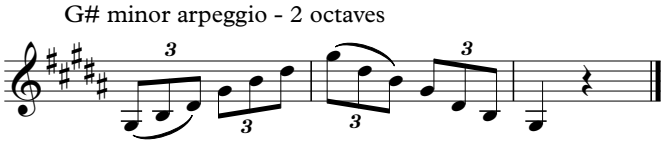
** D major arpeggio - 2 octaves



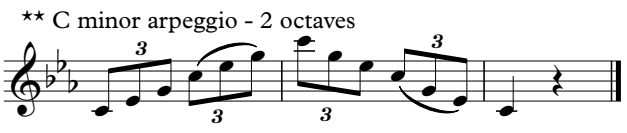
Eb major arpeggio - 12th



G# minor arpeggio - 2 octaves



** C minor arpeggio - 2 octaves



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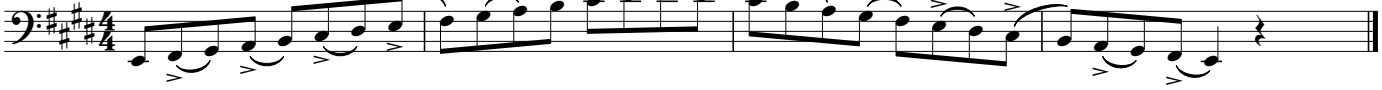
Alternative to Scales from Memory

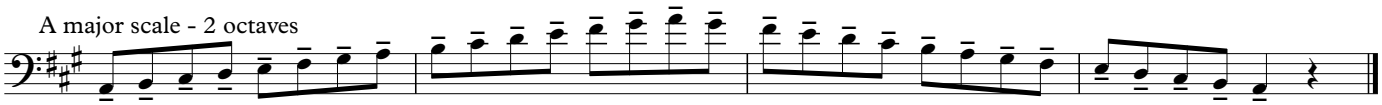
The following do not need to be played from memory. For the examination perform all the starred (**) scales and arpeggios below plus any two other items

Scales ♩=120 Arpeggios ♩=66

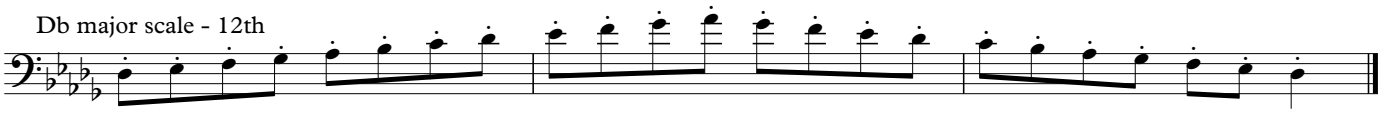
** E major scale - 2 octaves



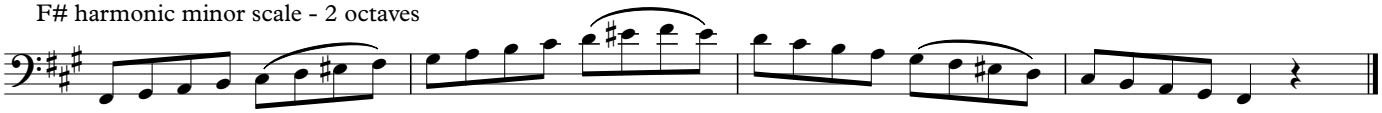
A major scale - 2 octaves



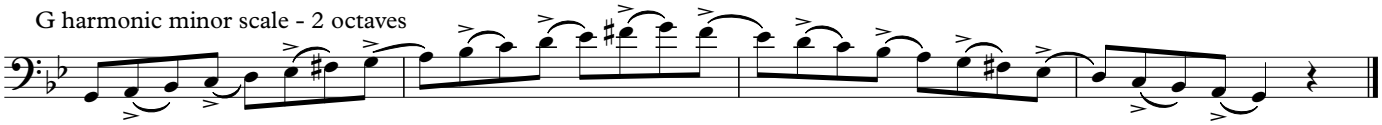
Db major scale - 12th



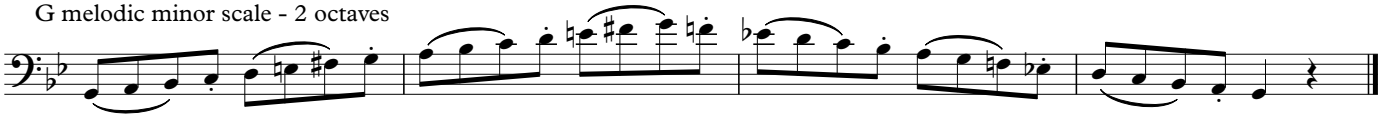
F# harmonic minor scale - 2 octaves



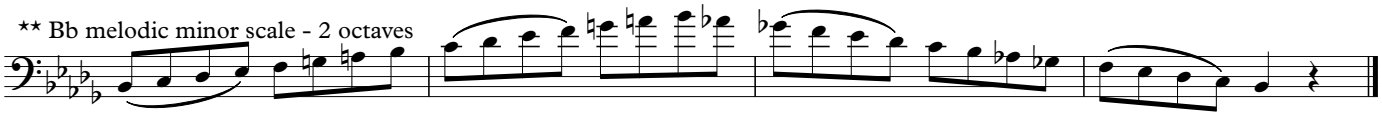
G harmonic minor scale - 2 octaves



G melodic minor scale - 2 octaves

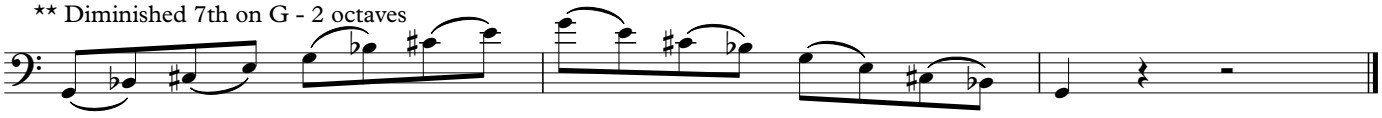


** Bb melodic minor scale - 2 octaves

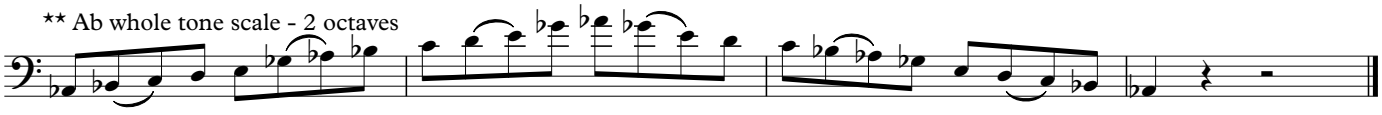


** Dominant 7th in D - 2 octaves

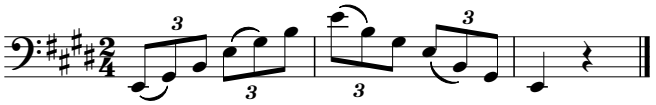
** Diminished 7th on G - 2 octaves



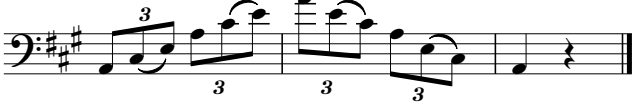
** Ab whole tone scale - 2 octaves



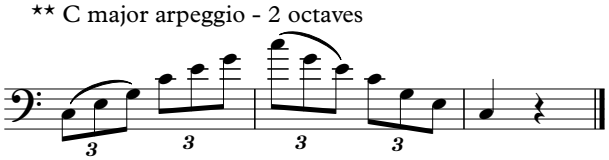
** E major arpeggio - 2 octaves



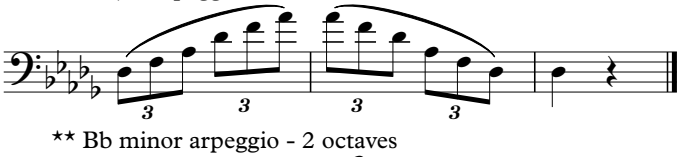
A major arpeggio - 2 octaves



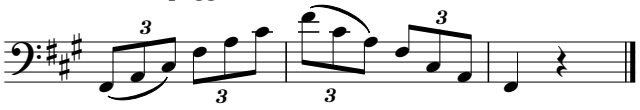
** C major arpeggio - 2 octaves



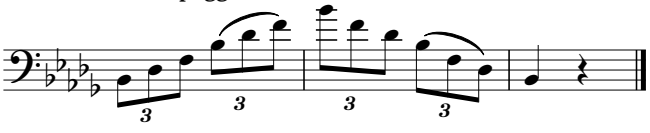
Db major arpeggio - 12th



F# minor arpeggio - 2 octaves



** Bb minor arpeggio - 2 octaves



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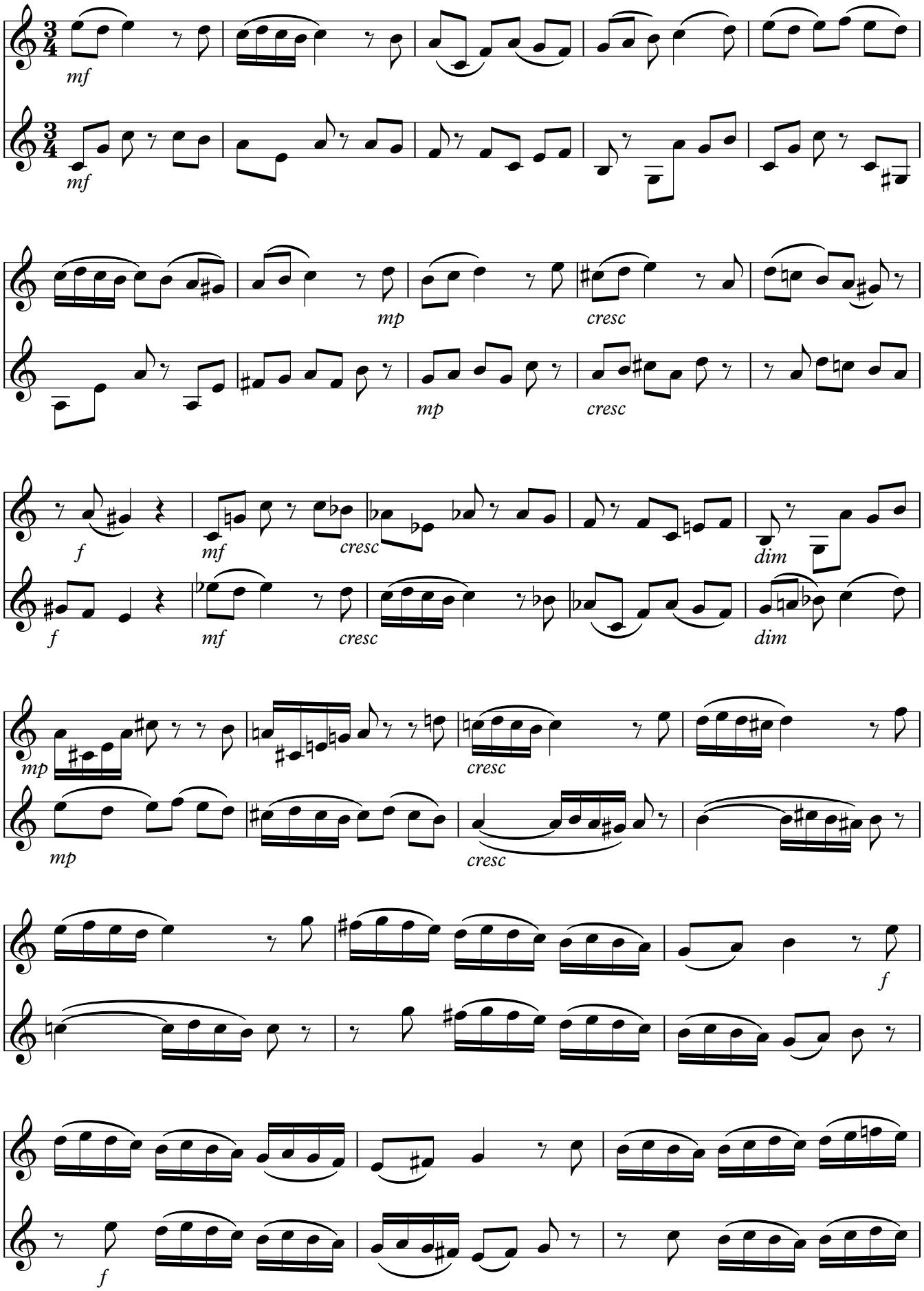
Duets

[Click here to find exam speed duet recordings]

[Click here to find practise speed duet recordings]

Grade 8 - Romantic Dream

Andante - Espressivo



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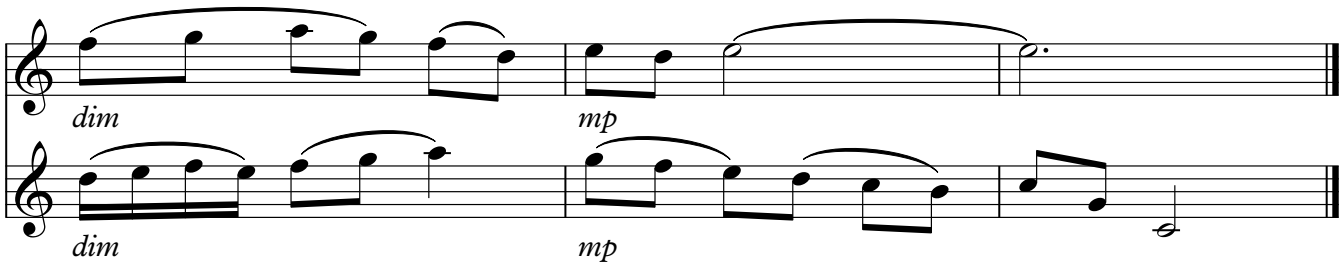

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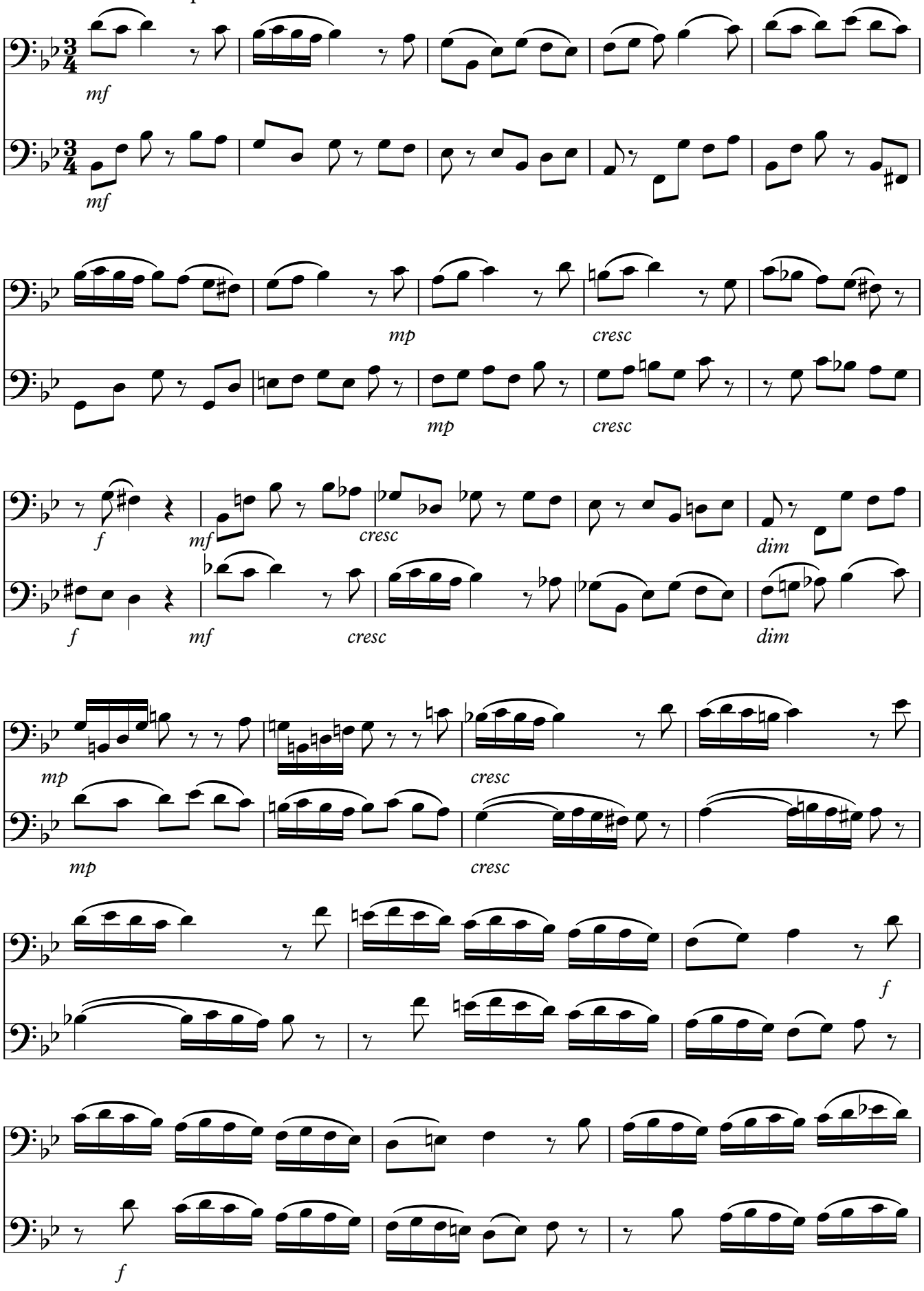
Duets

Click here to find exam speed duet recordings

Click here to find practise speed duet recordings

Grade 8 - Romantic Dream

Andante - Espressivo



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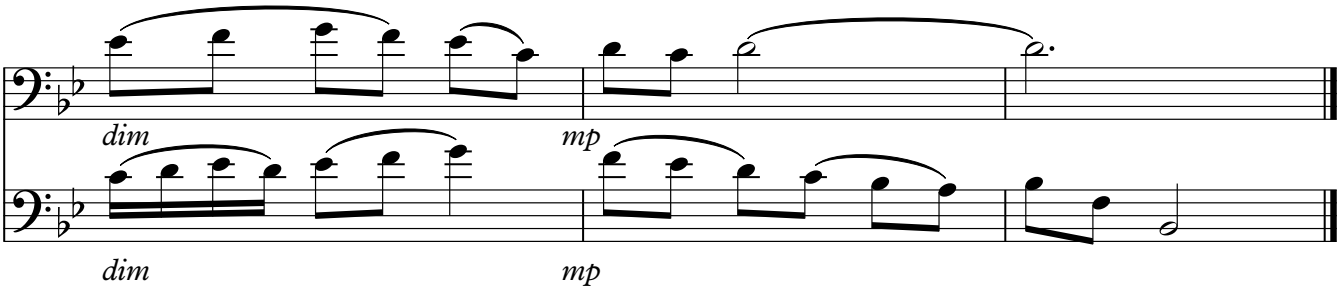

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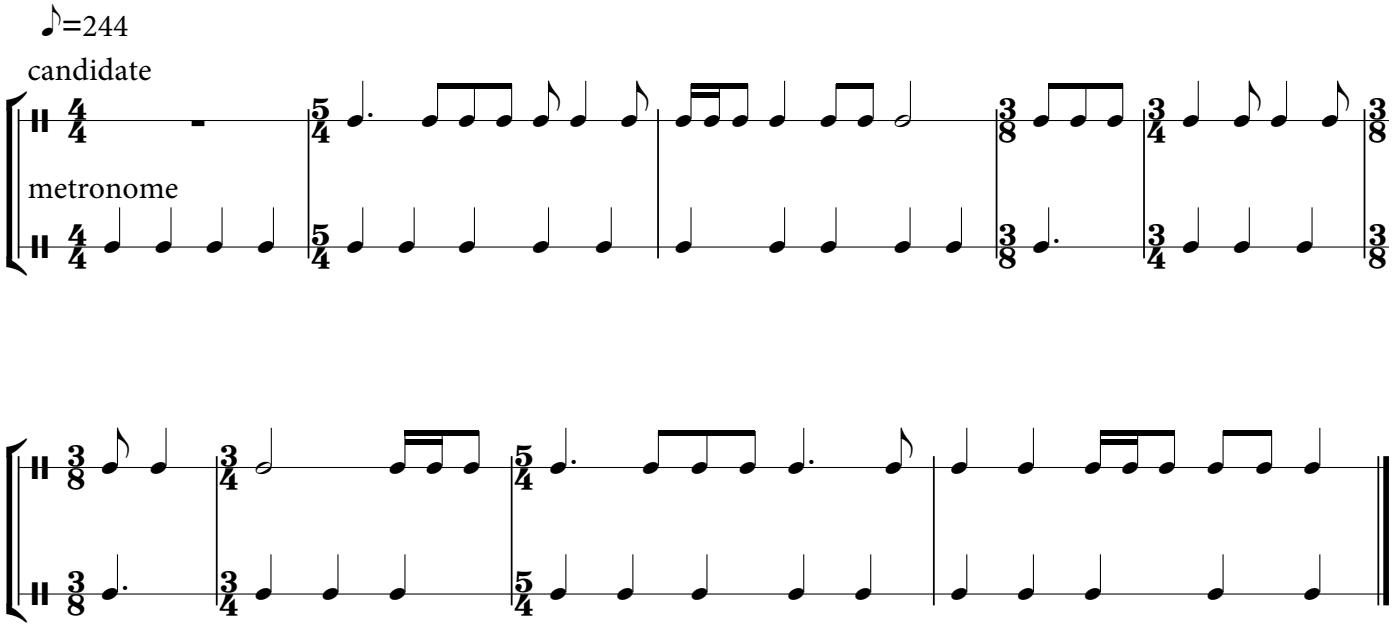
Click here to find the MTB Reading Skills recordings

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).

1



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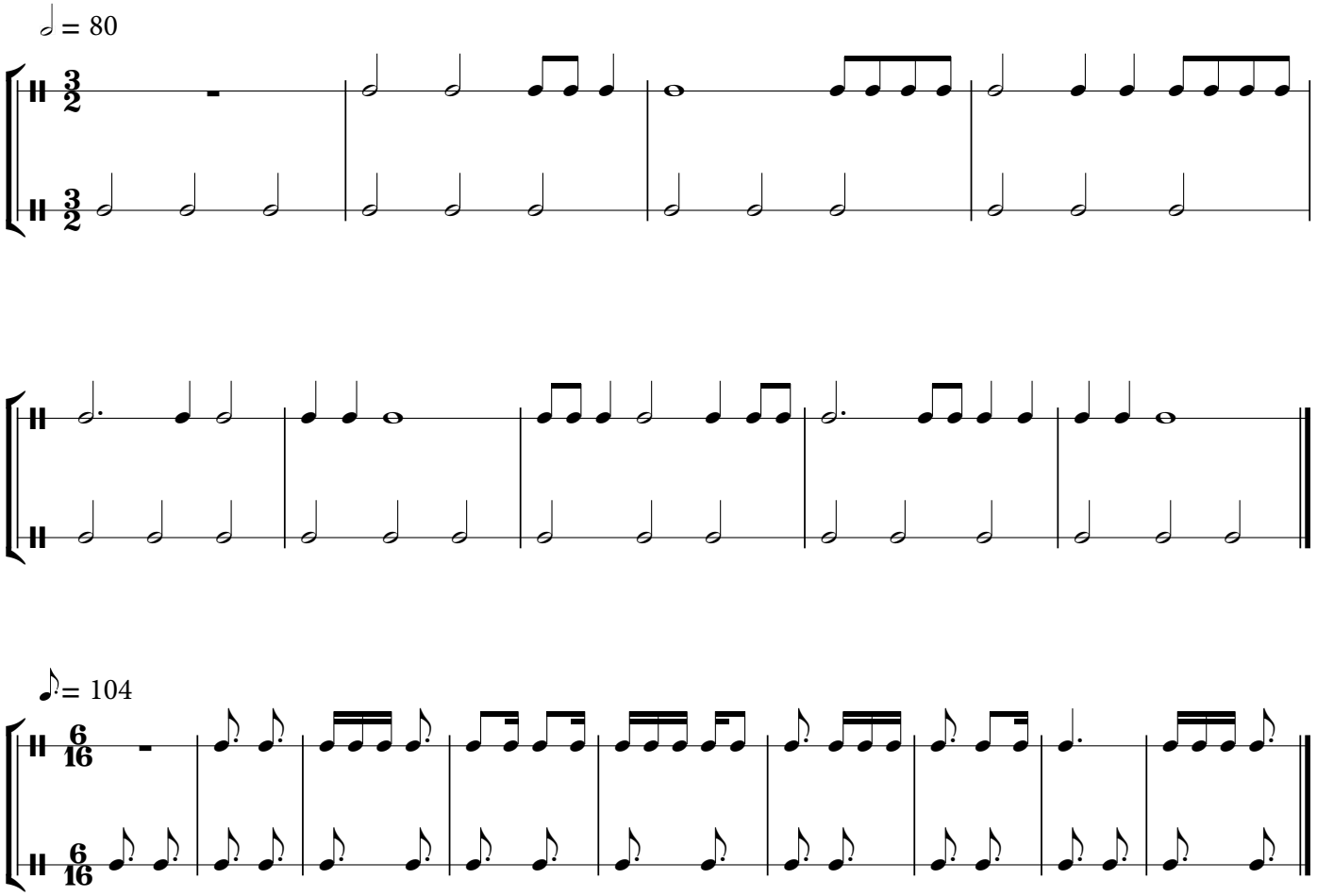

3

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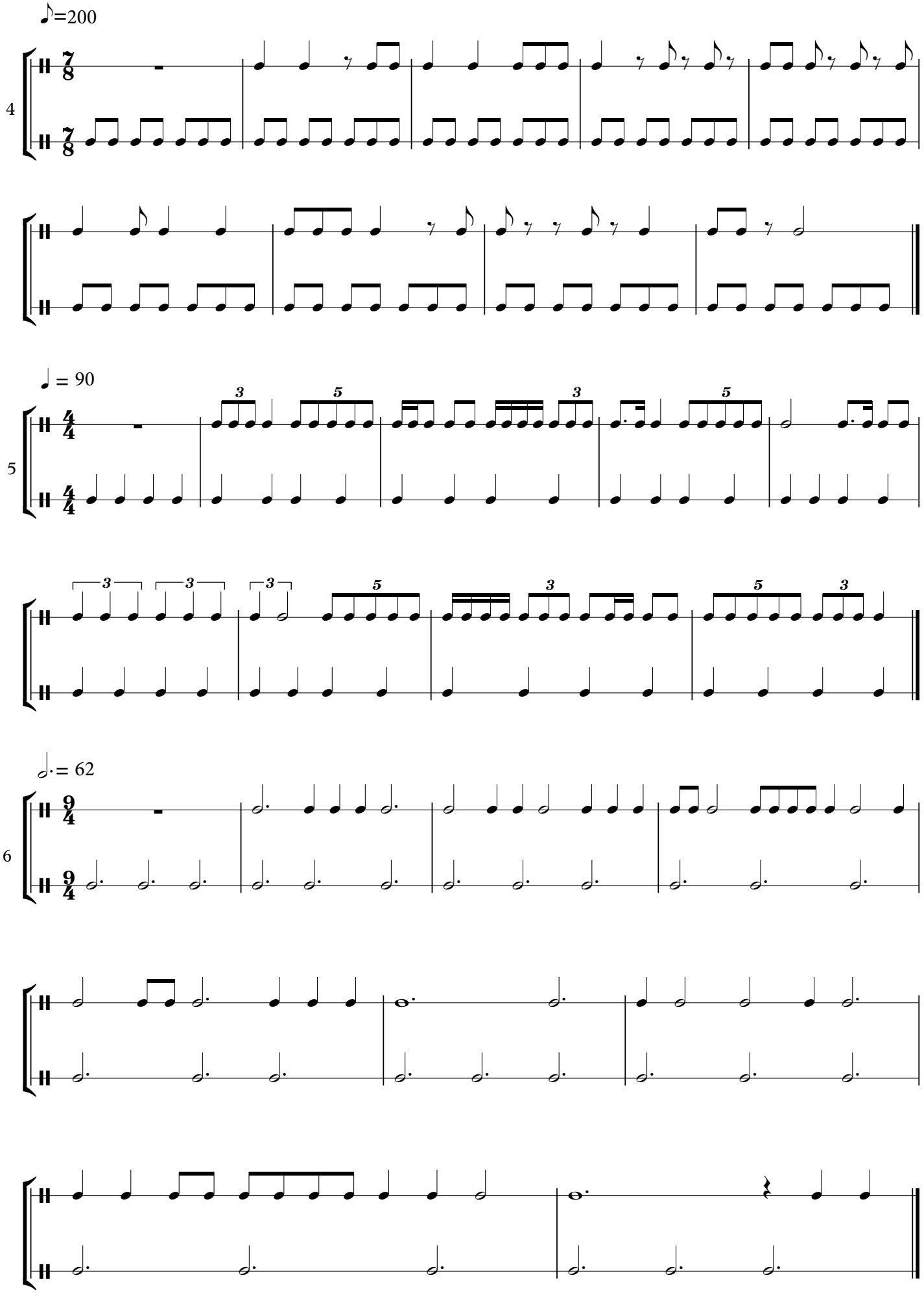

♪=200
4
7/8
7/8
♩ = 90
5
4/4
4/4
3
5
3
5
3
3
3
5
3
5
3
♩.= 62
6
9/4
9/4

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

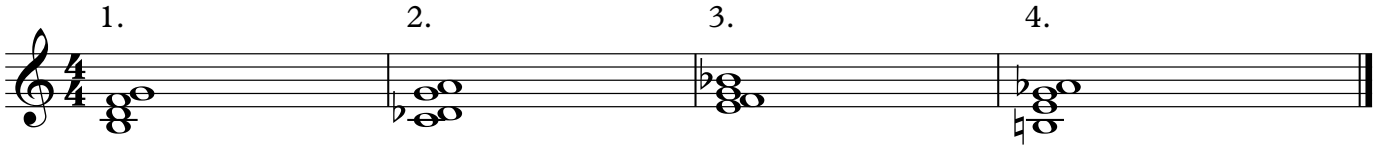
(Aural Tests)

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.

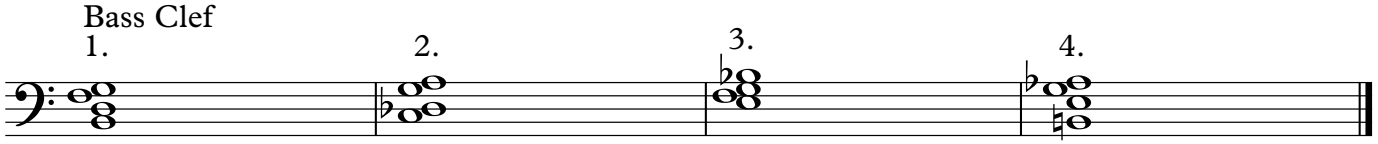
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing notes from a chord.
I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.
We shall do this for 4 chords.

Treble Clef

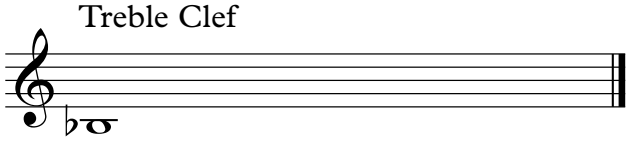


Bass Clef

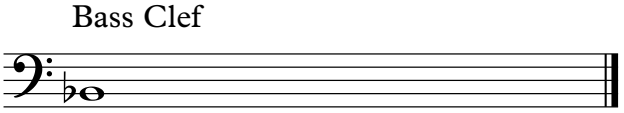


Test 2 - Scales
I shall ask you to sing a whole tone scale up and down after giving you the starting note.
Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

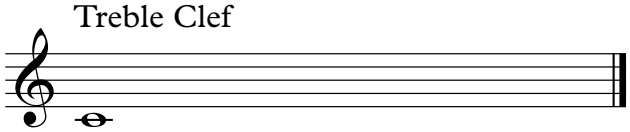


Bass Clef

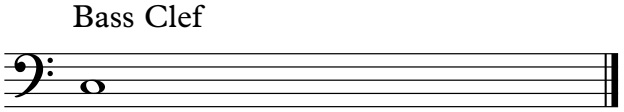


Test 3 - Triads
I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef



Bass Clef



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MUSIC TEACHERS' BOARD

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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