

Recital

Select three pieces from the following list (25 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
McKenzie	Waltz	The Jock McKenzie Tutor Book for Young Brass Players	Con Moto Publication
McKenzie	Blues	The Jock McKenzie Tutor Book for Young Brass Players	Con Moto Publication
McKenzie	Take It Easy	The Jock McKenzie Tutor Book for Young Brass Players	Con Moto Publication
McKenzie	Peacemaker	The Jock McKenzie Tutor Book for Young Brass Players	Con Moto Publication
Pring	Forward March	Simply Brass Bass Clef	Music Box Publications
Pring	Children's Song	Simply Brass Bass Clef	Music Box Publications
Pring	from France	Simply Brass Bass Clef	Music Box Publications
Coombes	Trotting Trombone	Keynotes Album for Trombone	Brass Wind Publications
Ramskill	Homeward Trail	Keynotes Album for Trombone	Brass Wind Publications
Coombes	Natuna	Keynotes Album for Trombone	Brass Wind Publications
German	Little John *	Abracadabra Brass Bass Clef Edition	Collin's Music
Trad	Twinkle Twinkle *	Abracadabra Brass Bass Clef Edition	Collin's Music
English	This Old Man *	Abracadabra Brass Bass Clef Edition	Collin's Music
Jan Utbult	Sleeping Bear	Take-off! Book 1 for Trombone	dottedquaver.com (or via the Charanga Platform)
Jan Utbult	When The Saints Go Marching In	Take-off! Book 1 for Trombone	dottedquaver.com (or via the Charanga Platform)
Jan Utbult	Early Bird	Take-off! Book 1 for Trombone	dottedquaver.com (or via the Charanga Platform)

Technical Exercises (25 marks)

Prepare all the technical exercises required for this grade which can be found on the next pages

Technical Exercises

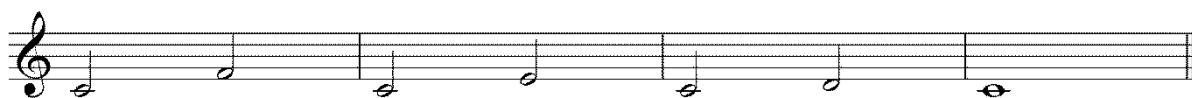
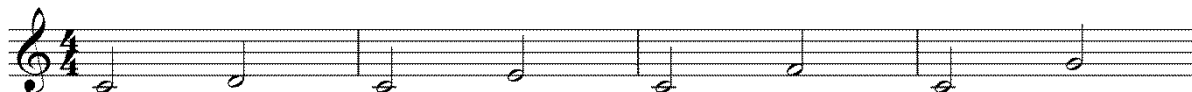
Exercise 1: For developing a clear tone.

♩ = 90

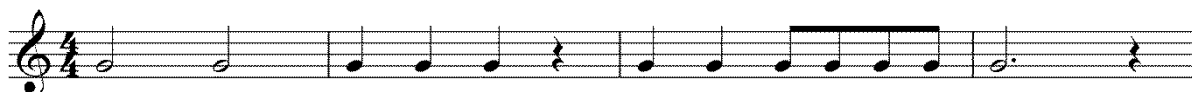


Exercise 2: For developing slide control.

♩ = 90



Exercise 3: For developing counting and rhythm.



Technical Exercises

Exercise 1: For developing a clear tone.

♩ = 90

Exercise 1 musical notation: Bass Clef, 4/4 time signature. The exercise consists of two staves. The first staff contains four measures of whole notes: G2, F2, E2, and D2. The second staff contains four measures: a whole note G2, followed by quarter notes F2, E2, and D2, and a final whole note G2.

Exercise 2: For developing slide control.

♩ = 90

Exercise 2 musical notation: Bass Clef, 4/4 time signature. The exercise consists of two staves. The first staff contains four measures: quarter notes G2, A2, B2, and C3, followed by a half note G2. The second staff contains four measures: quarter notes G2, F2, E2, and D2, followed by a half note G2.

Exercise 3: For developing counting and rhythm.

Exercise 3 musical notation: Bass Clef, 4/4 time signature. The exercise consists of three staves. Each staff contains four measures: a half note G2, a half note F2, a quarter note E2, a quarter note D2, a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note G2, and a quarter rest.

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.