

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
Mancini	Pink Panther	Tomplay	tomplay.com
Francis Lai	Love Story	Tomplay	tomplay.com
Rossini	William Tell Overture	Tomplay	tomplay.com
Strauss I	Radetzky March	Tomplay	tomplay.com
Arne	When Daisies Pied	Tomplay	tomplay.com
Villoldo	Qué Hacés Chamberguito?	Tomplay	tomplay.com
Brubeck or Desmond	Take 5	Tomplay or Take Ten	tomplay.com or UE19779
Bechet	Petite Fleur	Tomplay	tomplay.com
Sparke	Fives and Threes (No.18)	Skilful Solos	Anglo Music
Sparke	Rhode Island Rag (No.20)	Skilful Solos	Anglo Music
Hamlisch	Nobody does it Better (CD or Piano acc)	James Bond 007	Alfred IFM0033CD (Piano acc. published separately IFM0031)
Fauré	Pavane	Take Ten	UE19779
Wedgwood	Tequila Sunrise	Jazzin' About	Faber
Wedgwood	Sliding Doors	After Hours	Faber
Wedgwood	Survivor	After Hours	Faber

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 5 Trumpet

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Birtwistle	Antiphonies from the Moonkeeper (may be played as written on either Bb or C trumpet)	Fanfares	UE19060
Maria/Bonfa/ Ramskill	Manha de Carnaval	Latino	Brass Wind
Yradier	La Paloma	Play Latin	Faber
McDowall	Walking Man	Framed	Brass Wind
Williams	The Imperial March (CD or piano acc.)	The Very Best of John Williams	Alfred IFM0422CD (Piano acc. published separately IFM0425CD)
Williams	Star Wars Main Title (CD or piano acc.)	The Very Best of John Williams	Alfred IFM0422CD (Piano acc. published separately IFM0425CD)
Laue/Wallace/ Wright	3 rd Movt: Allegro	Concerto for Trumpet & Strings	Brass Wind
Williams	Raiders March	Great Winners	Brass Wind
Howard Shore	Concerning Hobbits (CD or piano acc.)	The Lord of the Rings	Alfred IFM0408CD (Piano acc. published separately IFM0411CD)
Graf/Filz	Mambo (CD or Piano acc.) Pianist may replace clapping with chords if preferred	World Music Cuba	UE 34142
Clarke	Prince of Denmark's March	Old English Trumpet Tunes	OUP
Greene	Trumpet Tune	Old English Trumpet Tunes	OUP
Lennie Niehaus	Shuffle Time (Bb Blues) (with CD acc.)	Maiden Voyage Jazz Solos (As played by Bobby Shew Correlated to Vol 54: The Jamey Aebersold Series)	Jamey Aebersold Jazz
Rafael Mendez	Romanza (No.2 from the Collection <i>Gems</i>)	The Rafael Mendez	Carl Fischer Collection
Rafael Mendez	Tango - Habanera (No.3 from the Collection <i>Gems</i>)	The Rafael Mendez	Carl Fischer Collection

For additional options see the continued recital list [here](#)

Section One Continued

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Sparke	Party Piece (No. 40)	Skilful studies	Anglo Music
Endresen	No. 26	Supplementary Studies	Rubank
Endresen	No. 27	Supplementary Studies	Rubank
Endresen	No. 28	Supplementary Studies	Rubank
Hering	No. 24	Forty Progressive Etudes for Trumpet	Fischer
Hering	No. 29	Forty Progressive Etudes for Trumpet	Fischer
Arban	P29 (No .23)	Cornet Method	Boosey & Hawkes
Vizzutti	Ballad	20 Dances for Trumpet	De Haske
Reinhardt	No. 5	Concone Studies	Theodore Presser
Clarke	Fanfare	Featuring Rhythm	Brass Wind
Clarke	Ryedale	Featuring Rhythm	Brass Wind
Hudson	Cakewalk (No. 24)	30 Modern Studies for Trumpet	UE21316
Hudson	Scherzo (No. 20)	30 Modern Studies for Trumpet	UE21316
Nightingale	Passion Fruit Samba (No. 18)	Eazy Jazzy 'Tudes	Warwick Music
Maros	Fanfare	Fanfares	UE19060
Norgard	Scale-Fanfare-Variation	Fanfares	UE19060
Howarth	Study 3 (3hree)	The Elgar Howarth Way	Brass Wind

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

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PLUS

Scales from Memory:

Perform the scales from memory required for this grade from the sheet

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Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Alternative to Scales from Memory:

Perform the alternative to scales from memory required for this grade from the sheet

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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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Syllabus Guidance can be found on [Page 12](#)

Technical Exercises

Exercise 1 - ♩=80+

Exercise 2 - ♩=90 Lip Slurs

Exercise 3 - ♩=80

Scales & Arpeggios from Memory

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

Scales ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves



B major scale - 1 octave



G harmonic minor scale - 2 octaves



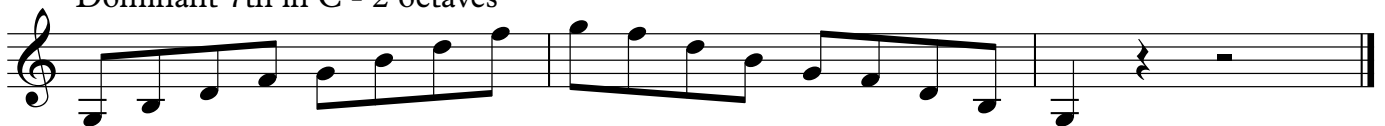
F melodic minor scale - 1 octave



G chromatic scale - 2 octaves



Dominant 7th in C - 2 octaves



G major arpeggio - 2 octaves



B major arpeggio - 1 octave



G minor arpeggio - 2 octaves



F minor arpeggio - 1 octave



Alternative to Scales from Memory

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

Scales ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves

Musical notation for G major scale - 2 octaves. The piece is in 4/4 time with a key signature of one sharp (F#). It consists of an ascending and a descending scale. Dynamics are marked as *p* (piano) at the beginning and end, and *f* (forte) in the middle.

B major scale - 1 octave (swung quavers ♩=♩)

Musical notation for B major scale - 1 octave (swung quavers). The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of an ascending and a descending scale. A triplet of eighth notes is indicated above the final note of the ascending scale.

B major scale with rhythmic pattern

Musical notation for B major scale with rhythmic pattern. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of an ascending and a descending scale. The rhythmic pattern is quarter, eighth, eighth, quarter, eighth, eighth, quarter.

G harmonic minor scale - 2 octaves

Musical notation for G harmonic minor scale - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It consists of an ascending and a descending scale. Dynamics are marked as *p* (piano) at the beginning and end, and *mp* (mezzo-piano) in the middle.

F melodic minor scale - 1 octave (swung quavers ♩=♩)

Musical notation for F melodic minor scale - 1 octave (swung quavers). The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It consists of an ascending and a descending scale. A triplet of eighth notes is indicated above the final note of the ascending scale.

G chromatic scale - 2 octaves

Musical notation for G chromatic scale - 2 octaves. The piece is in 4/4 time with a key signature of one sharp (F#). It consists of an ascending and a descending chromatic scale. Triplet markings (3) are placed above several groups of notes.

Musical notation for G chromatic scale - 2 octaves (continued). The piece is in 4/4 time with a key signature of one sharp (F#). It consists of an ascending and a descending chromatic scale. Triplet markings (3) are placed above several groups of notes.

Dominant 7th in C - 2 octaves

Musical notation for Dominant 7th in C - 2 octaves. The piece is in 4/4 time with a key signature of no sharps or flats. It consists of an ascending and a descending scale. Triplet markings (3) are placed above several groups of notes.

G major arpeggio - 2 octaves

Musical notation for G major arpeggio - 2 octaves. The piece is in 4/4 time with a key signature of one sharp (F#). It consists of an ascending and a descending arpeggio. Triplet markings (3) are placed above several groups of notes.

B major arpeggio - 1 octave

Musical notation for B major arpeggio - 1 octave. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of an ascending and a descending arpeggio. Triplet markings (3) are placed above several groups of notes. Dynamics are marked as *f* (forte).

G minor arpeggio - 2 octaves

Musical notation for G minor arpeggio - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It consists of an ascending and a descending arpeggio. Triplet markings (3) are placed above several groups of notes. Dynamics are marked as *p* (piano) at the beginning and end, and *f* (forte) in the middle.

F minor arpeggio - 1 octave

Musical notation for F minor arpeggio - 1 octave. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It consists of an ascending and a descending arpeggio. Triplet markings (3) are placed above several groups of notes. Dynamics are marked as *p* (piano).

Duet

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

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

1 (Candidate)

2

Grade 5 - On Parade

1 Quick March

9

16

24

30

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).

♩ = 90

1 candidate

metronome

4/4

♩ = 76

2

3/4

4/4

♩ = 84

3

4/4

♩ = 66

4

3/4

♩ = 70

5

2/4

♩ = 60

6

4/4

Listening Skills

(Aural tests)
Grade 5

The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

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

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

Test 1 - Singing back notes.

I shall play a 3 note chord, and then you will sing back the highest, middle, then lowest notes. We shall do this for 4 different chords.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.

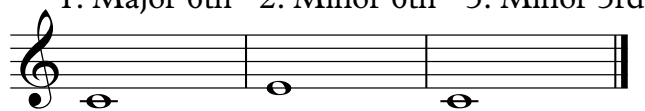


Test 2 - Intervals.

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

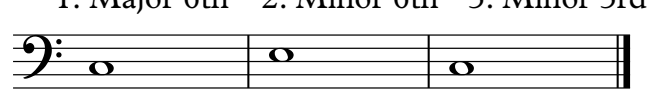
Treble Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd



Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd



Test 3 - Singing back melodic phrases.

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

Treble Clef

1.



Bass Clef

1.



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.