

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
Europe	The Final Countdown	Tomplay	tomplay.com
Mozart	Magic Flute Papageno's Song	Tomplay	tomplay.com
Trad.	Heaving the Anchor	Tomplay	tomplay.com
Hale Vander Cook	Spica	Tomplay	tomplay.com
Glenn Miller	In the Mood	Tomplay	tomplay.com
Fitzgerald	Cry Me A River	Tomplay	tomplay.com
Bernstein	America	Winner Scores All	Brass Wind
Bizet	The Toreador's Song	Winner Scores All	Brass Wind
Bart	I'd Do Anything	Winner Scores All	Brass Wind
Kennedy	Teddy Bear's Picnic	Winners Galore for Treble Brass	Brass Wind
Norman	James Bond Theme	Easy Winners for Treble Brass	Brass Wind
Harburg/Arlen	We're Off to See the Wizard	Easy Winners for Treble Brass	Brass Wind
Holst	Jupiter	Easy Winners for Treble Brass	Brass Wind
Traditional/ L. Pearson	British Grenadiers	Going Solo Trumpet	Faber
Graf & Filz	Bolero (CD or piano acc.)	Play-Along Trumpet World Music Cuba	UE34142
Graf & Filz	Son Montuno (CD or piano acc.)	Play-Along Trumpet World Music Cuba	UE34142
Sparke	Trumpet Tune (No.6)	Skilful Solos	Anglo Music
Trad./ Philip Sparke	Greensleeves (No.8)	Skilful Solos	Anglo Music

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 3 Trumpet

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Barnard	Alabama Dream: Ragtime Cake Walk	First Book of Trumpet Solos	Faber
Elgar	Pomp & Circumstance Theme (March No.4)	The Magic trumpet	Boosey & Hawkes
Hook/P. Wastall	Sonata No. 1 2 nd Movt: Minuetto (without repeats)	Two Sonatas	Boosey & Hawkes
Barry	Goldfinger (Last 3 notes may be played an octave lower) CD or piano acc.	James Bond 007	Alfred IFM0033CD (Piano accompaniment published separately IFM0031)
Mancini	Pink Panther	All Jazzed Up	Brass Wind
Menken	A Whole New World	Great Winners	Brass Wind
Halffter	Little Fanfare for Two Trumpets (played by two trumpets, the candidate should play the top part)	Fanfares	UE19060
Sparke	Slavonic Saga (No.21)	Skilful Studies	Anglo Music
Sparke	Rondino (No.22)	Skilful Studies	Anglo Music
Endresen	No.5	Supplementary Studies	Rubank
Endresen	No.8	Supplementary Studies	Rubank
Hering	No.12	Forty Progressive Etudes for Trumpet	Fischer
Nightingale	Cinnamon Tea (No.12)	Eazy Jazzy 'Tudes	Warwick Music
Nightingale	Slinky (No.13)	Eazy Jazzy 'Tudes	Warwick Music
Gregson	Pop Song (No.13)	20 Supplementary Tunes for Beginner Brass	Brass Wind
Gregson	Bulgarian Dance (No.15)	20 Supplementary Tunes for Beginner Brass	Brass Wind
Miller	Rainy Day (No.34)	Simple Studies for Beginner Brass	Faber
Miller	The Easy Easy Winners (No.31)	Simple Studies for Beginner Brass	Faber
Berio	Good Night	Fanfares	UE19060
Hudson	Lucky's Blues (No.8)	30 Modern Studies for Trumpet	UE 21 316

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

[Page 8](#)

PLUS

Duet:

Perform the duet for this grade

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Syllabus Guidance can be found on [Page 10](#)

Technical Exercises

Exercise 1 (for tone and breath control) ♩=c66



Exercise 2 (for speed and control of articulation) ♩=c104 +



Exercise 3 - ♩=c96 (for articulation and fingers)



Exercise 4 - Lip slurs ♩=c120



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 ♩=66 Arpeggios triplet ♩=92

A major scale



E major scale



D harmonic minor scale (only 1 version harmonic or melodic required)



D melodic minor scale



C chromatic scale



A major arpeggio



E major arpeggio



D minor arpeggio



Alternative to Scales from Memory

The following do not need to be played from memory

For the examination perform *all* the following
(only 1 version of minors - harmonic or melodic are required)

Scales ♩=66 Arpeggios triplet ♩=92

A major scale



A major scale with rhythmic pattern



E major scale



E major scale with rhythmic pattern



D harmonic minor scale (only 1 version harmonic or melodic required)



D melodic minor scale



C chromatic scale



A major arpeggio



E major arpeggio



D minor arpeggio



1 (Candidate)

2

Sea Song

Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

1 **Lively!**

6

11

14

mf

p

cresc.

ff

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. $\text{♩} = 74$

candidate

metronome

2. $\text{♩} = 78$

3. $\text{♩} = 104$

4. $\text{♩} = 70$

5. $\text{♩} = 110$

6. $\text{♩} = 90$

Listening Skills

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.

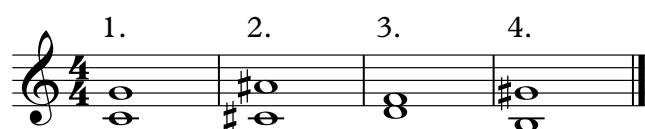
For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

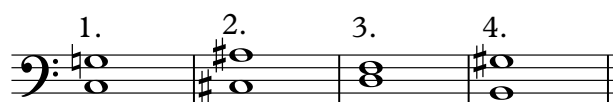
I shall play a 2 note chord, and then you shall sing back both the upper and lower notes.

We shall do this with 4 different chords.

Treble Clef



Bass Clef



Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.



2.



3.



4.



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.

Treble Clef

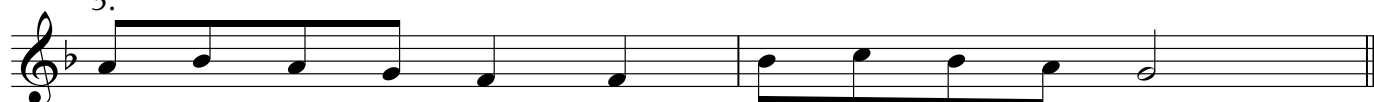
1.



2.



3.



Bass Clef

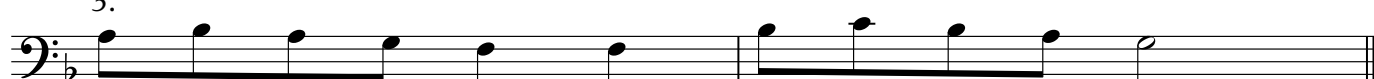
1.



2.



3.



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.