

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 |
|------------------------|--|---|--|
| Elton John | Can you Feel the Love Tonight | Tomplay | tomplay.com |
| Purcell | Chaconne from A Birthday Song for the Duke of Gloucester | Tomplay | tomplay.com |
| Haydn | Gipsy Rondo | Tomplay | tomplay.com |
| Albinoni | Concerto in Eb 3 rd Movt | Tomplay | tomplay.com |
| Barat | Orientale | Tomplay | tomplay.com |
| Balay | Andante & Allegro | Tomplay | tomplay.com |
| Paul & Linda McCartney | Live and Let Die (CD or piano acc.) | James Bond 007 | Alfred IFM0033 CD (Piano accompaniment published separately IFM0031) |
| Händel | Allegro (from Siciliano & Allegro) | Take Ten | UE19779 |
| Perez Prado | Mambo Jambo | Play Latin | Faber |
| Trad. | Mexican Hat Dance | Play Latin | Faber |
| Edward Gregson | Danse Macabre | Cameos for Trumpet | Brass Wind |
| Lennie Niehaus | Tootsie (F Blues) (with CD acc.) | Maiden Voyage Jazz Solos (As played by Bobby Shew Correlated to Vol 54 of The Jamey Aebersold Series) | Jamey Aebersold Jazz |
| Rafael Mendez | The Knight Trumpeter (No.6 from the Collection <i>Gems</i>) | The Rafael Mendez Collection | Carl Fischer |

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

MTB Grade 6 Cornet

| Composer/Artist | Title | Book/Cat. Ref | Publisher |
|-------------------------------------|---|---|--|
| Mexican Folk Song/ Rafael Mendez | Zandunga (No.8 from the Collection <i>Gems</i>) | The Rafael Mendez Collection | Carl Fischer |
| Henry Purcell | Sonata No.8 1 st Movt | Old English Trumpet Tunes | OUP |
| Allan Street | Rondino | N/A | Boosey & Hawkes |
| Leroy Anderson | A Trumpeter's Lullaby | N/A | Belwyn Mills |
| Vachey | 1 st Movt: Moderement | Sonatine | Edition delrieu |
| Lars-Erik Larsson | Concertino Op.45 no.6 1 st Movt: Allegro moderato | N/A | Gehrmans musikferlag |
| Lloyd Webber | Suite in F Major 1 st Movt: Andante Comodo | N/A | Stainer & Bell |
| Flor Peeters | Sonata for trumpet Op.51 2 nd Movt: Adagio | N/A | Peters |
| Laue/Wallace/Wright | Concerto for Trumpet & Strings 1 st or 2 nd Movt | N/A | Brass Wind |
| Runswick | Goose the Goose or Crushed Velvet | Suite and Hot | Brass Wind |
| McDowall | Winter Landscape with Skaters | Framed | Brass Wind |
| Wilson | Summer Samba | Bebop to Rock | Spartan |
| Hubeau | Sarabande 1 st Movt | Sonata for trumpet | Durand |
| Endresen | No.32 | Supplementary Studies | Rubank |
| Endresen | No.34 | Supplementary Studies | Rubank |
| Hering | No.35 | Forty Progressive Etudes for Trumpet | Fischer |
| Hering | No.37 | Forty Progressive Etudes for Trumpet | Fischer |
| Cerha | The Pied Piper | Fanfares | UE19060 |
| Kagel | Old/New | Fanfares | UE19060 |
| Hultmark | Etude No.6 | The Torbjörn Hultmark Trumpet Method | composersedition.com |

Recital Continued

| Composer/Artist | Title | Book/Cat. Ref | Publisher |
|-----------------|--|-------------------------------|------------------|
| Clarke | Russian Picture | Featuring Rhythm | Brass Wind |
| Nightingale | Joot Hoot (no.24) | Eazy Jazzy 'Tudes | Warwick Music |
| Hudson | Ivan's Lament (no.25) | 30 Modern Studies for Trumpet | UE21316 |
| Hudson | Funketude (no.26) | 30 Modern Studies for Trumpet | UE21316 |
| Reinhardt | No.10 | Concone Studies | Theodore Presser |
| Reinhardt | No.12 | Concone Studies | Theodore Presser |
| Arban | P.25 (no.12) | Cornet Method | Boosey & Hawkes |
| Bach arr.Piper | No.11 | The Well-Tempered Player | Winwood |
| Kopprasch | No.21 | 60 Studies (vol.1) | IMC. |
| Kopprasch | No.27 | 60 Studies (vol.1) | IMC. |
| Kopprasch | No.28 | 60 Studies (vol.1) | IMC. |
| Vizzuti | Cowboy Dance (Play all upper notes except high B natural) | 20 Dances for Trumpet | De Haske |
| Vizzuti | Flamenco | 20 Dances for Trumpet | De Haske |
| Vizzuti | Bulgarian Bounce | 20 Dances for Trumpet | De Haske |
| Howarth | Study 7 (7even) | The Elgar Howarth Way | Brass Wind |
| Howarth | Study 8 (8ight) | 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

[Page 5](#)

PLUS

Scales from Memory:

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

[Page 6](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 5](#)

PLUS

Alternative to Scales from Memory:

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

[Page 7](#)

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 9](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 11](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 9](#)

PLUS

Duet:

Perform the duet for this grade

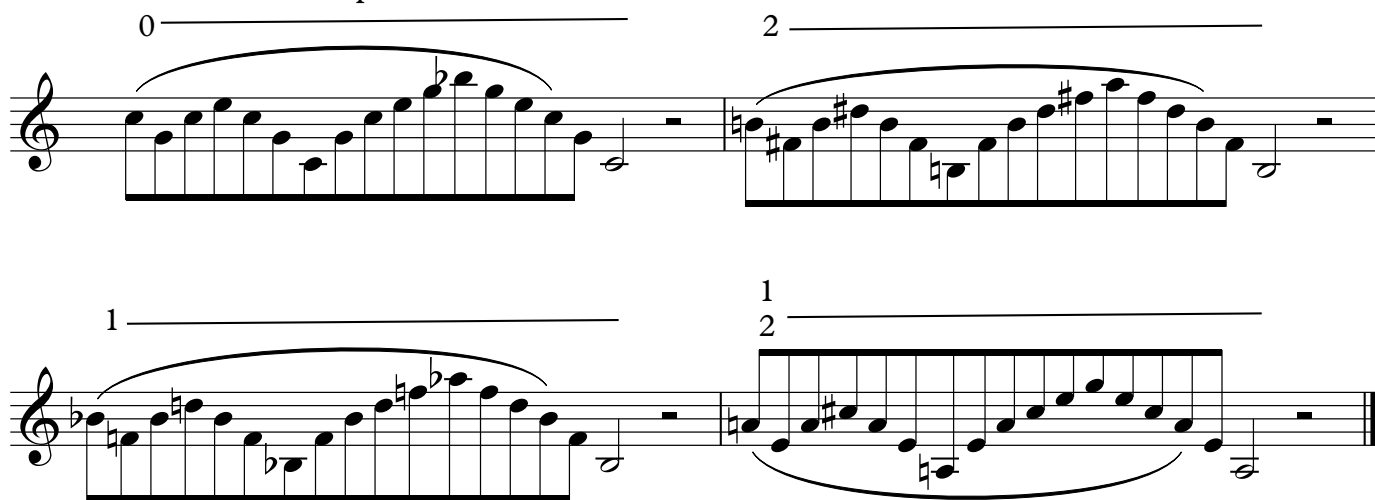
[Page 8](#)

Technical Exercises

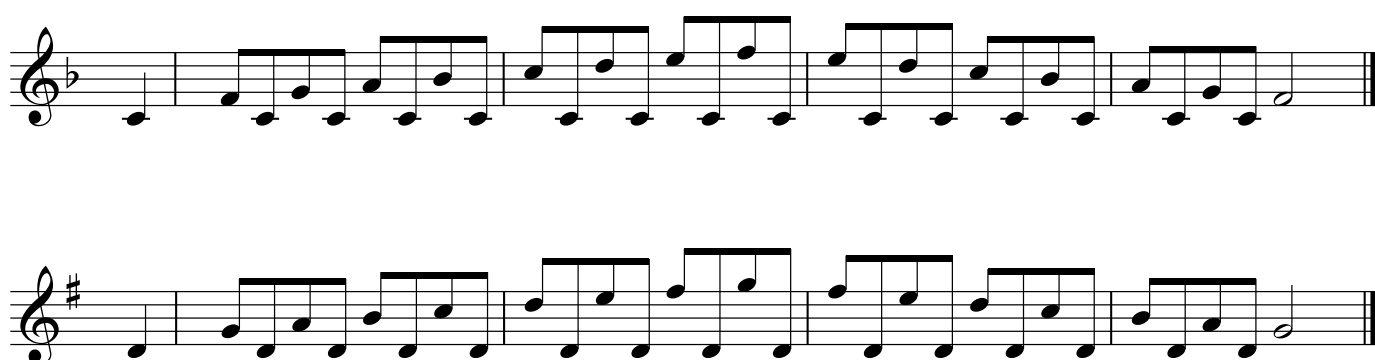
Exercise 1 - ♩=96



Exercise 2 - ♩=104 Lip Slurs



Exercise 3 - ♩=104



Scales & Arpeggios from Memory

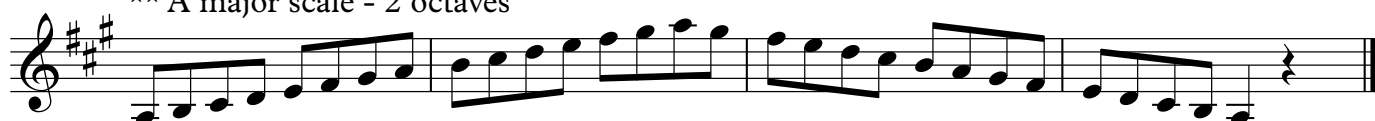
For the examination, the candidate should be asked to perform all the starred (**) scales and arpeggios below plus any other two items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩=96 Arpeggios ♩=56

Ab major scale - 2 octaves



** A major scale - 2 octaves



** Bb harmonic minor scale - 2 octaves



** F# melodic minor scale - 2 octaves



** A whole tone scale - 2 octaves



** Dominant 7th in D - 2 octaves



** Diminished 7th on G - 2 octaves



Ab major arpeggio - 2 octaves



** A major arpeggio - 2 octaves



** Bb minor arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



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 ♩=96 Arpeggios ♩=56

Ab major scale - 2 octaves



** A major scale - 2 octaves



** Bb harmonic minor scale - 2 octaves



** F# melodic minor scale - 2 octaves



** A whole tone scale - 2 octaves



** Dominant 7th in D - 2 octaves



** Diminished 7th on G - 2 octaves



Ab major arpeggio - 2 octaves



** Bb minor arpeggio - 2 octaves



** A major arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



Duet

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

1 (Candidate)

2

Grade 6 - Getting Around

1 Jazz Waltz (Swing )



Measures 1-5 of the piece. The key signature has one flat (Bb) and the time signature is 3/4. The music is written for two staves. Measures 1-4 are marked with a forte (f) dynamic, and measure 5 is marked with a piano (p) dynamic. The melody consists of eighth and quarter notes with various rests.

6



Measures 6-11 of the piece. The key signature has one flat (Bb) and the time signature is 3/4. The music is written for two staves. Measures 6-11 are marked with a mezzo-forte (mf) dynamic. The melody continues with eighth and quarter notes.

12



Measures 12-16 of the piece. The key signature has one flat (Bb) and the time signature is 3/4. The music is written for two staves. Measures 12-16 continue the melody with eighth and quarter notes.

17



Measures 17-21 of the piece. The key signature has one flat (Bb) and the time signature is 3/4. The music is written for two staves. Measures 17-21 continue the melody with eighth and quarter notes.

22

25

29

32

Reading Skills

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

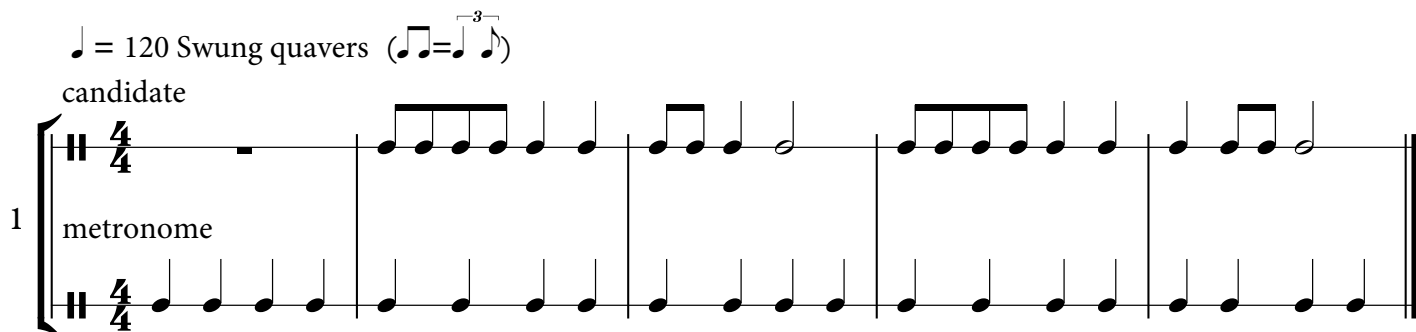
For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not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

♩ = 120 Swung quavers (♩♩=♩♩)

1

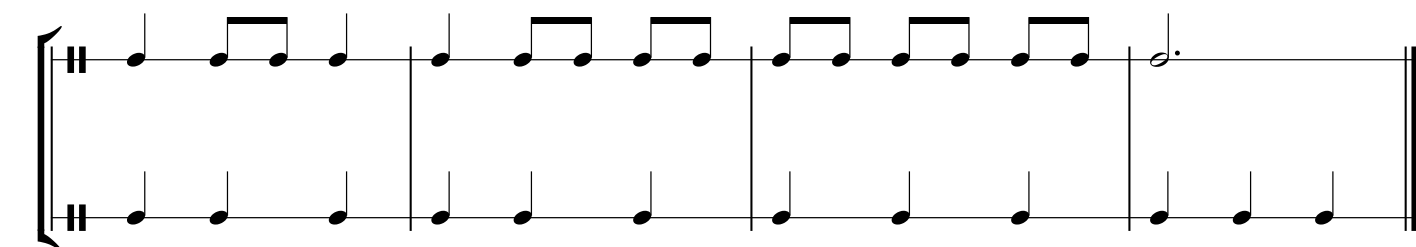
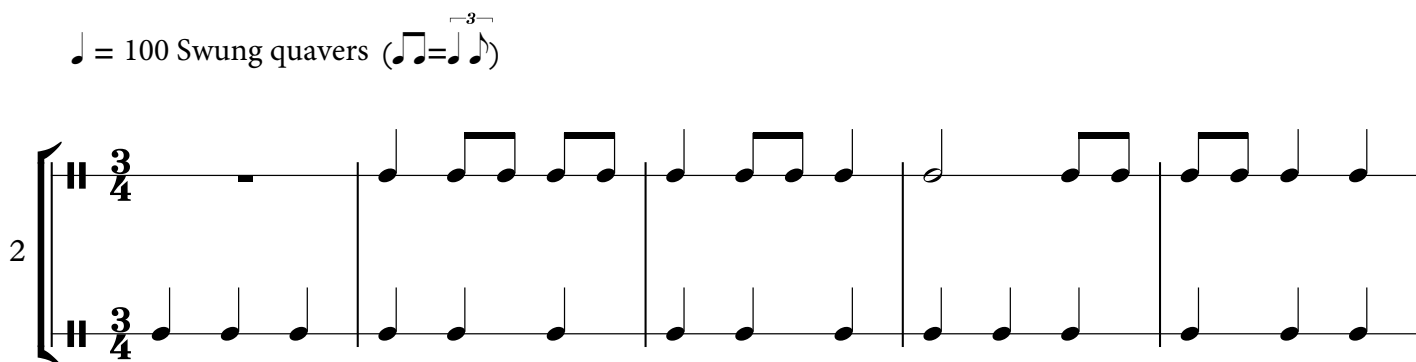
candidate

metronome



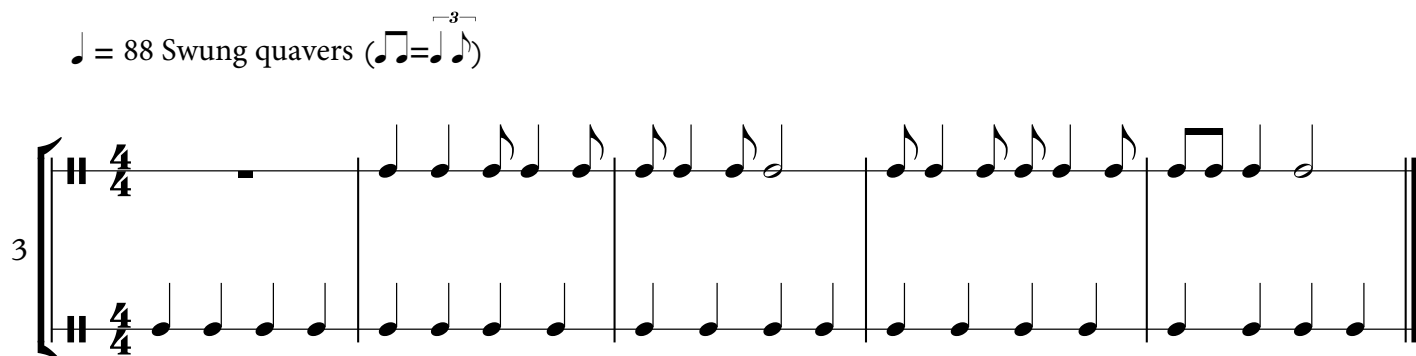
♩ = 100 Swung quavers (♩♩=♩♩)

2



♩ = 88 Swung quavers (♩♩=♩♩)

3



♩ = 128 Swung quavers (♩♩=♩♩³)

4

Exercise 4, measures 1-5. Treble and bass staves in 3/4 time. Treble staff has a whole rest in measure 1, then eighth notes. Bass staff has eighth notes throughout.

Exercise 4, measures 6-8. Treble and bass staves in 3/4 time. Treble staff has eighth notes and a dotted half note. Bass staff has eighth notes throughout.

♩ = 90 Swung quavers (♩♩=♩♩³)

5

Exercise 5, measures 1-8. Treble and bass staves in 2/4 time. Treble staff has eighth notes and a dotted half note. Bass staff has eighth notes throughout.

♩ = 118 Swung quavers (♩♩=♩♩³)

6

Exercise 6, measures 1-3. Treble and bass staves in 4/4 time. Treble staff has a whole rest in measure 1, then eighth notes. Bass staff has eighth notes throughout.

Exercise 6, measures 4-5. Treble and bass staves in 4/4 time. Treble staff has eighth notes and a dotted half note. Bass staff has eighth notes throughout.

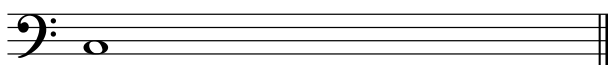
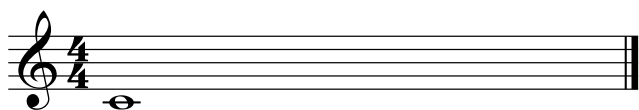
MTB Exams - Listening Skills (Aural tests) Grade 6

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

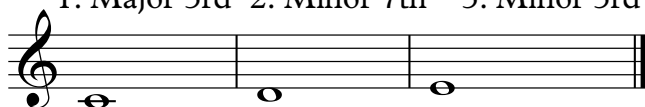


Test 2 - Intervals.

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 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

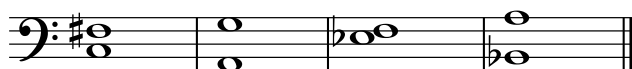
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.