

## 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
Balay	Prelude & Ballade	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Gluck	Orpheus and Eurydice - Che farò senza Euridice	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Yuri Buenaventura	Salsa	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Jobim	Água de Beber (Advanced Level)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Brubeck	Take Five	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Silvestri	Forrest Gump	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
A.C.Jobim	The Girl from Ipanema	Play Latin	Faber
Abreu	Tico Tico	Play Latin	Faber
Niehaus	Footprints (with CD acc.)	Maiden Voyage Jazz as played by Bobby Shew Correlated to Vol 54 of The Jamey Aebersold Series Solos	Jamey Aebersold Jazz
Mendez	Patzcuaro (Interlude)	The Rafael Mendez Collection	Carl Fischer
Mexican Folk Song /Rafael Mendez	Chiapanecas	The Rafael Mendez Collection	Carl Fischer
Rich/Randolph	Yackety Sax	N/A	EMR 2169H
Boyce	Trumpet Voluntary (No.13)	Old English Trumpet Tunes	OUP
Lloyd Webber	Suite in F Major 2 <sup>nd</sup> Movt: Allegro Vigoroso	N/A	Stainer & Bell
Hubeau	Sonata for Trumpet 2 <sup>nd</sup> Movt: Intermede	N/A	Durand
Clarke	Sounds from the Hudson	The Best of Herbert L Clarke	Alfred

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 7 Cornet

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Wilson	Blues Boulevard	Bebop to Rock	Spartan
McDowall	A Choir of Angels	Framed	Brass Wind
Goeyens	Fantaisie Dramatique	Tierolff Muziekcentrale	<a href="http://www.tierolff.nl">www.tierolff.nl</a>
Hummel	2 <sup>nd</sup> Movt: Andante	Trumpet Concerto	Boosey & Hawkes
Raymond Parfrey	Caprice for Trumpet	N/A	Emerson
Bozza	Badinage	N/A	Alphonse Leduc
Percy Code	Lucille	N/A	Boosey & Hawkes
Joseph Horowitz	1 <sup>st</sup> Movt: Allegro poco Moderato	Trumpet Concerto	Novello
Arutunian	Adagio or Scherzo	Aria et Scherzo	Alphonse Leduc
Osborne	Flamingo Time-Line	Fanfares	UE19060
Leonard Bernstein	Rondo for Lifey	N/A	Boosey & Hawkes
Hering	No.40	Forty Progressive Etudes for Trumpet	Fischer
Arban	Study No.2 (p.194) from Fourteen Studies	Cornet Method	Boosey & Hawkes
Hudson	Shostakofievity (No.28)	30 Modern Studies for Trumpet	UE21316
Hudson	The Chase (No.30)	30 Modern Studies for Trumpet	UE21316
Kopprasch	No.34	60 Studies Vol 1	IMC
Sparke	No.24 (Finger Twister 2)	Super Studies	Anglo Music
Sparke	No.25 (Peter's Polka)	Super Studies	Anglo Music
Bach/Piper	No.16 in G minor	The Well-Tempered Player	Winwood
Vizzuti	Sacrificial Dance	20 Dances for Trumpet	De Haske
Vizzuti	Funk	21 Dances for Trumpet	De Haske
Reinhardt	No.15	Concone Studies	Theodore Presser
Howarth	No.11 (11even)	The Elgar Howarth Way	Brass Wind
Howarth	No.13 (13hirteen)	The Elgar Howarth Way	Brass Wind
Hultmark	Etude No. 7	The Torbjörn Hultmark Trumpet Method	<a href="http://composersedition.com">composersedition.com</a>

## 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 9](#)

**PLUS**

#### Duet:

Perform the duet for this grade

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# Technical Exercises

Exercise 1 - ♩=172+ Triple Tonguing

Exercise 1 is a technical exercise in 4/4 time, marked with a tempo of ♩=172+. It consists of four staves of music. The first staff contains two measures of eighth-note triplets (G4, A4, B4) and two measures of eighth notes (G4, A4, B4, C5). The second staff contains two measures of eighth-note triplets (C5, B4, A4) and two measures of eighth notes (C5, B4, A4, G4). The third staff contains two measures of eighth-note triplets (F4, E4, D4) and two measures of eighth notes (F4, E4, D4, C4). The fourth staff contains two measures of eighth-note triplets (C4, B3, A3) and two measures of eighth notes (C4, B3, A3, G3). The exercise is written in a key signature of one flat (Bb) and a common time signature of 4/4.

Exercise 2 - ♩=112 Lip Slurs

Exercise 2 is a technical exercise in 4/4 time, marked with a tempo of ♩=112. It consists of four staves of music. The first staff contains two measures of eighth-note slurs (G4, A4, B4, C5) and two measures of eighth-note slurs (C5, B4, A4, G4). The second staff contains two measures of eighth-note slurs (F4, E4, D4, C4) and two measures of eighth-note slurs (C4, B3, A3, G3). The third staff contains two measures of eighth-note slurs (F4, E4, D4, C4) and two measures of eighth-note slurs (C4, B3, A3, G3). The fourth staff contains two measures of eighth-note slurs (F4, E4, D4, C4) and two measures of eighth-note slurs (C4, B3, A3, G3). The exercise is written in a key signature of one flat (Bb) and a common time signature of 4/4. Fingerings 0, 1, and 2 are indicated above the notes.

Exercise 3 - ♩=140+

Exercise 3 is a technical exercise in 6/8 time, marked with a tempo of ♩=140+. It consists of six staves of music. The first staff contains two measures of sixteenth-note slurs (G4, A4, B4, C5) and two measures of sixteenth-note slurs (C5, B4, A4, G4). The second staff contains two measures of sixteenth-note slurs (F4, E4, D4, C4) and two measures of sixteenth-note slurs (C4, B3, A3, G3). The third staff contains two measures of sixteenth-note slurs (F4, E4, D4, C4) and two measures of sixteenth-note slurs (C4, B3, A3, G3). The fourth staff contains two measures of sixteenth-note slurs (F4, E4, D4, C4) and two measures of sixteenth-note slurs (C4, B3, A3, G3). The fifth staff contains two measures of sixteenth-note slurs (F4, E4, D4, C4) and two measures of sixteenth-note slurs (C4, B3, A3, G3). The sixth staff contains two measures of sixteenth-note slurs (F4, E4, D4, C4) and two measures of sixteenth-note slurs (C4, B3, A3, G3). The exercise is written in a key signature of one flat (Bb) and a common time signature of 6/8.

# 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 ♩=108 Arpeggios ♩=66

\*\* Bb major scale - 2 octaves



Db major scale - 12th



E major scale - 12th



\*\* B melodic minor scale - 2 octaves



D harmonic minor scale - 12th



\*\* Eb harmonic minor scale - 12th



\*\* Dominant 7th in Eb - 2 octaves



\*\* Diminished 7th on Ab - 2 octaves



\*\* C chromatic scale - 2 octaves



\*\* Bb major arpeggio - 2 octaves



E major arpeggio - 12th



D minor arpeggio - 12th



Db major arpeggio - 12th



\*\* B minor arpeggio - 2 octaves



Eb minor arpeggio - 12th



# Alternative to Scales from Memory

The following do not need to be played from memory. For the examination perform  
Scales ♩=120 Arpeggios ♩-76 all the starred (\*\*) scales and arpeggios below plus any two other items

\*\* Bb major scale - 2 octaves



Db major scale - 12th



E major scale - 12th



\*\* B melodic minor scale - 2 octaves



D harmonic minor scale - 12th



\*\* Eb harmonic minor scale - 12th



\*\* Dominant 7th in Eb - 2 octaves



\*\* Diminished 7th on Ab - 2 octaves



\*\* C chromatic scale - 2 octaves



\*\* Bb major arpeggio - 2 octaves



Db major arpeggio - 12th



E major arpeggio - 12th



\*\* B minor arpeggio - 2 octaves



D minor arpeggio - 12th



Eb minor arpeggio - 12th



## Duet

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

1 (Candidate)

2

## Reel Deal

1 Vivace

Measures 1-5 of the piece 'Reel Deal'. The music is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Vivace'. The first measure starts with a forte (*f*) dynamic. The fifth measure ends with a fortissimo (*ff*) dynamic. The notation features eighth and sixteenth notes with various rests and accents.

6

Measures 6-10 of the piece. The notation continues with eighth and sixteenth notes, including some beamed sixteenth notes and accents. The key signature remains one sharp.

11

Measures 11-15 of the piece. The notation continues with eighth and sixteenth notes, including some beamed sixteenth notes and accents. The key signature remains one sharp.

16

Measures 16-20 of the piece. The notation continues with eighth and sixteenth notes, including some beamed sixteenth notes and accents. The key signature remains one sharp. The dynamic marking *mp* (mezzo-piano) appears in measure 18, followed by a *cresc.* (crescendo) marking in measure 19.

## Cornet Grade Seven

21

Measures 21-25 of the Cornet Grade Seven piece. The music is in G major (one sharp) and 2/4 time. Measures 21-23 feature a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth and sixteenth notes. Dynamic markings include *f* (forte) at measure 22 and *mp* (mezzo-piano) at measure 24. A crescendo (*cresc.*) is indicated between measures 24 and 25. The piece ends with a double bar line at measure 25.

26

Measures 26-30 of the Cornet Grade Seven piece. The music continues in G major and 2/4 time. Measures 26-28 feature a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth and sixteenth notes. Dynamic markings include *cresc.* (crescendo) at measure 26, *ff* (fortissimo) at measure 29, and *ff* (fortissimo) at measure 30. The piece ends with a double bar line at measure 30.

31

Measures 31-34 of the Cornet Grade Seven piece. The music continues in G major and 2/4 time. Measures 31-33 feature a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth and sixteenth notes. The piece ends with a double bar line at measure 34.



# Tgcf lpi 'Unknu

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

♩ = 140

candidate

metronome

2

♩ = 120

3

♩ = 104

♩ = 90

4

3/4

3

♩ = 106

5

2/4

♩ = 86

6

4/4

3

## MTB Exams - Listening Skills (Aural tests) Grade 7

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.

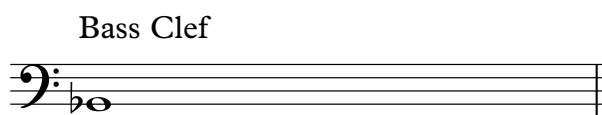
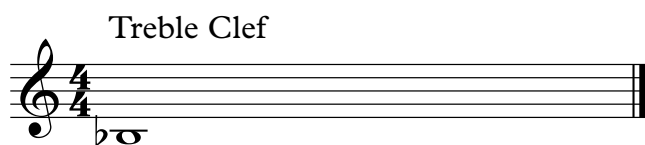
Only the teacher should have this sheet in front of them during the exam.

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

### Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



### Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

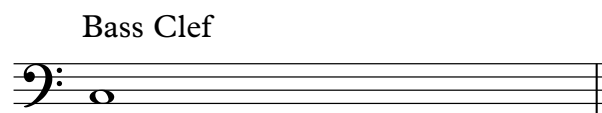
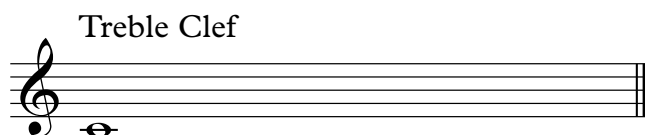
We shall do this for 4 chords.



### Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



## 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.