

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
Schifrin	Mission Impossible	Tomplay	tomplay.com
Neruda	Trumpet Concerto 1 st Movt	Tomplay	tomplay.com
Böhme	Russian Dance	Tomplay	tomplay.com
Goedicke	Concert Etude	Tomplay	tomplay.com or Hal Leonard
J.S. Bach	Aria Suite 3 (air on G string)	Tomplay	tomplay.com
Trad.	Clarinet Polka	Tomplay	tomplay.com
Arutunian	Concerto for Trumpet (up to the Tempo 1 before the recapitulation only - ending at letter P)	N/A	IMC
Arnold	1 st Movt: Allegro Energico	Trumpet Concerto	Faber
Mendez	Scherzo in D Minor	The Rafael Mendez Collection	Carl Fischer
Mendez	Samba Espanola	The Rafael Mendez Collection	Carl Fischer
Bizet/Rafael Mendez	Habanera (Carmen)	The Rafael Mendez Collection	Carl Fischer
Hartmann	Facilita.	N/A	Boosey & Hawkes
Lloyd Webber	3 rd Movt & 4 th Movt: Larghetto e mesto & Allegro Vivace	Suite in F Major	Stainer & Bell
Anderson	Bugler's Holiday	N/A	Alfred
G. Torelli	1 st Movt: Allegro, Etienne Roger 188	Concerto in D	Musica Rara (MR1155)
McDowall	Kitchner's Ear	The Night Trumpeter	Brass Wind
Busser	Andante et Scherzo	N/A	Alphonse Leduc

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 8 Cornet

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Barat	Andante & Scherzo	N/A	Alphonse Leduc
Ibert	Impromptu	N/A	Alphonse Leduc
Vachey	3 rd Movt - Vif	Sonatine	Edition Delrieu
McDowall	Overcoming Red	Framed	Brass Wind
Clarke	Carnival of Venice	The Best of Herbert L Clarke	Alfred
Clarke	The Debutante	The Best of Herbert L Clarke	Alfred
Hummel	1 st or 3 rd Movt	Concerto	IMC
Haydn	1 st or 3 rd Movt	Concerto	Boosey & Hawkes
Maxwell Davies	Sonatina for Solo Trumpet (Complete)	Contemporary Music for Trumpet	Boosey & Hawkes
Michel	Klezmeralda (option to cut from b. 98-121)	N/A	Editions Bim
Code	Zelda	N/A	Boosey & Hawkes
Martinu	Sonatine	N/A	Alphonse Leduc
Peeters	1 st Movt	Sonata for trumpet Op.51	Peters
Arban	Study No.6 (p198) (Fourteen Studies)	Cornet Method	Boosey & Hawkes
Arban	Study No.10 (p202) (Fourteen Studies)	Cornet Method	Boosey & Hawkes
Friese	No.1	Ten Studies	IMC
Clarke	No.1 or No.4	Characteristic Studies for Cornet	Carl Fischer
Bourgeois	No.8	Fantasy Pieces for Trumpet	Brass Wind
Ernest Piper	No.6 in D minor	The Well-Tempered Player	Winwood
Vizzuti	Polka	20 Dances for Trumpet	De Haske
Howarth	Study 15 (15ifteen)	The Elgar Howarth Way	Brass Wind
Händel	Messiah (The Trumpet Shall Sound for tpt in D)	Orchestral Repertoire from the Symphonic Repertoire Vol 2	IMC.
Tchaikovsky	Symphony No.5 (all the 1 st trumpet extracts)	Orchestral Repertoire from the Symphonic Repertoire Vol 2	IMC.
Hultmark	Etude No.11	The Torbjörn Hultmark Trumpet Method	composersedition.com

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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Technical Exercises

Exercise 1 - ♩=148+ Double Tonguing



Exercise 2 - ♩=84+ Triple Tonguing



Exercise 3 - ♩=120 Lip Slurs



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 ♩=120 Arpeggios ♩=76

** F# major scale - 2 octaves



B major scale - 2 octaves



Eb major scale - 12th



G# harmonic minor scale - 2 octaves



A harmonic minor scale - 2 octaves



A melodic minor scale - 2 octaves



** C melodic minor scale - 2 octaves



** Dominant 7th in E - 2 octaves



** Diminished 7th on A - 2 octaves



** Bb whole tone scale - 2 octaves



** F# major arpeggio - 2 octaves



B major arpeggio - 2 octaves



** D major arpeggio - 2 octaves



Eb major arpeggio - 12th



G# minor arpeggio - 2 octaves



** C 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 ♩=132 Arpeggios ♩=86

** F# major scale - 2 octaves



B major scale - 2 octaves



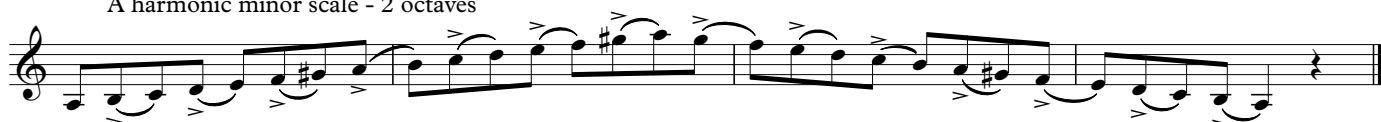
Eb major scale - 12th



G# harmonic minor scale - 2 octaves



A harmonic minor scale - 2 octaves



A melodic minor scale - 2 octaves



** C melodic minor scale - 2 octaves



** Dominant 7th in E - 2 octaves



** Diminished 7th on A - 2 octaves



** Bb whole tone scale - 2 octaves



** F# major arpeggio - 2 octaves



B major arpeggio - 2 octaves



** D major arpeggio - 2 octaves



Eb major arpeggio - 12th



G# minor arpeggio - 2 octaves



** C minor arpeggio - 2 octaves



Duet

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

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

1 (Candidate)

2

Romantic Dream

1 Andante espressivo

Measures 1-5 of the duet. Both parts start with a mezzo-forte (*mf*) dynamic. The music is in 3/4 time and features flowing eighth and sixteenth notes with some rests.

Measures 6-10. Dynamics include mezzo-piano (*mp*) and crescendo (*cresc.*). The melodic lines continue with grace notes and slurs.

Measures 11-15. Dynamics include forte (*f*), mezzo-forte (*mf*), crescendo (*cresc.*), and diminuendo (*dim.*). The music shows a range of dynamic contrasts.

Measures 16-19. Dynamics include mezzo-piano (*mp*) and crescendo (*cresc.*). The texture becomes more active with sixteenth-note passages.

Measures 20-23. Dynamics include forte (*f*). The music features rapid sixteenth-note runs in both parts.

Measures 24-27. Dynamics include mezzo-piano (*mp*). The piece concludes with sustained notes and a final flourish.

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).

Exercise 1: $\text{♩} = 244$

1 candidate

metronome

Exercise 2: $\text{♩} = 80$

2

Exercise 3: $\text{♩} = 104$

3

♩ = 200

4

Musical score for 4 staves, 7/8 time signature, tempo 200. The score consists of two systems of two staves each. The first system has a rest on the top staff and eighth-note patterns on the bottom staff. The second system has eighth-note patterns on both staves.

♩ = 90

5

Musical score for 5 staves, 4/4 time signature, tempo 90. The score consists of two systems of two staves each. The first system has triplets and quintuplets on the top staff and eighth-note patterns on the bottom staff. The second system has eighth-note patterns on both staves.

♩ = 62

6

Musical score for 6 staves, 9/4 time signature, tempo 62. The score consists of two systems of two staves each. The first system has dotted half notes and eighth-note patterns on the top staff and dotted half notes on the bottom staff. The second system has eighth-note patterns on the top staff and dotted half notes on the bottom staff.

MTB Exams - Listening Skills (Aural tests) Grade 8

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 notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.

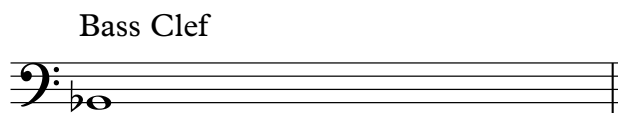
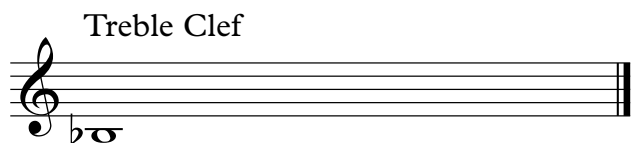
We shall do this for 4 chords.



Test 2 - Scales

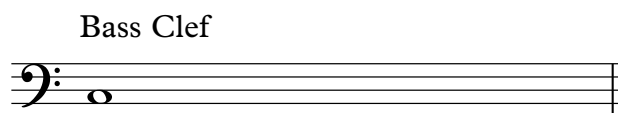
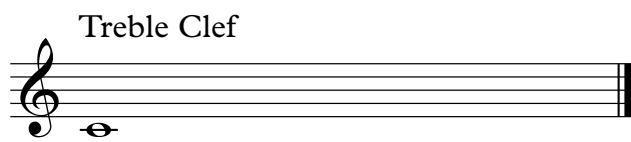
I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.



Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.



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.