

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 <u>click here</u>

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Elton John	Can You Feel the Love Tonight	Tomplay	tomplay.com
Purcell	A Birthday Song for the Duke of Gloucester; 3 rd Movt: Chaconne	Tomplay	tomplay.com
Haydn	Piano Trio in G major, Hob XV:25 Gypsy: 3 rd Movt; Finale Rondo	Tomplay	tomplay.com
Albinoni	Concerto in E-flat major – III. Allegro	Tomplay	tomplay.com
Barat	Orientale	Tomplay	tomplay.com
Balay	Andante and Allegro in F minor	Tomplay	tomplay.com
W.A.Mozart	Concerto No.3 in Eb K. 447 3 rd Movt: Allegro	N/A	Bärenreiter
Gareth Wood	Clowns	N/A	G & M Brand
Ronald Hanmer	Finale	Suite For Horn	Emerson
Derek Bourgeois	Movement One	Sonata Op.304	Brass Wind
Moszkowski/ Archibald	Danza Alegre	Fiesta Espanola	Brass Wind
Derek Bourgeois	Bubble in the Tube	A Horn-ting We Will Go	Brass Wind
Tony Cliff	Jitterbug	Ragtime and other Dances (Eb horn)	Studio Music
Cole Porter	Let's Do It	A Little Light Music (by John Iveson) (for Eb horn)	Brass Wind

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.



Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Hoagy Carmichael	Stardust	A Little Light Music (by John Iveson) (for Eb horn)	Brass Wind
Edward Elgar	Chanson de Matin	Eb Solo Book, arr. John Wallace	Warwick Music
Wagner/ D. Wright	Sigmund's Love Song	3 Operatic Arias	Brand Publications
Weber	Huntsmen's Chorus	Horn Solos Vol 1 (Just Brass)	Chester Music
Ifor James	The Happy Huntsman	Horn Solos Vol 1 (Just Brass)	Chester Music
Henry Mancini	Moon River	Let's Face the Music for Eb Horn	Brass Wind
Poulenc	Élégie for Horn Eb edition	N/A	Chester/Music
Arlen & Harburg/ Goff Richards	Over the Rainbow	N/A	Studio Music
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
Arban	p25 (no.12)	Cornet Method	Boosey & Hawkes
Kopprasch	No. 9	60 Studies	International Music Co.
Kopprasch	No. 10	60 Studies	International Music Co.
Vizzuti	Cowboy Dance	20 Dances for Trumpet	De Haske
Vizzuti	Ballad	20 Dances for Trumpet	De Haske



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 4

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

Page 4

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

Page 9

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

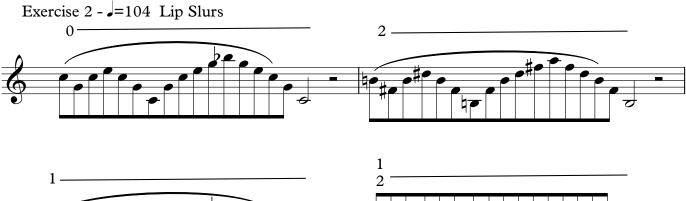
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Technical Exercises

Exercise 1 - = 96













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. All tempi given are minimum speeds.

Scales = 96 Arpeggios = 56



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



1 (Candidate) 2

Duet

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.

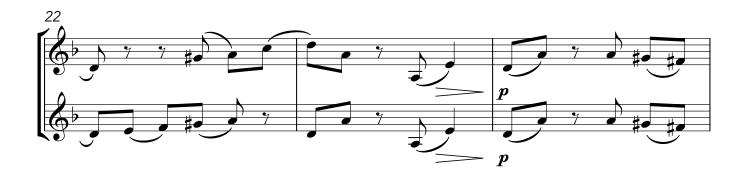
Getting Around













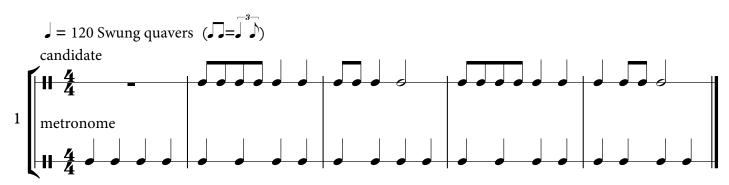


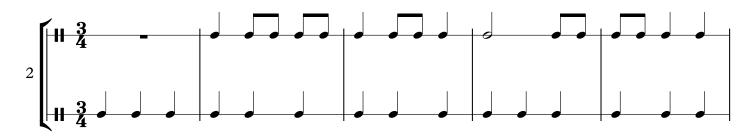


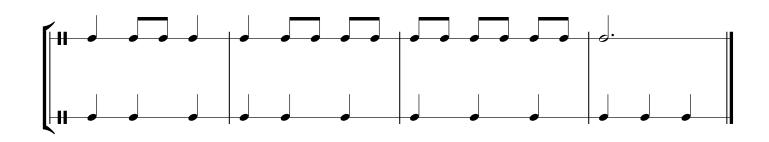
Reading Skills

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

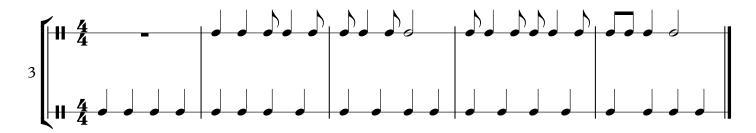
For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded here, or a metronome (not clapped).



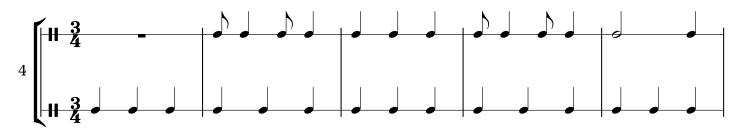


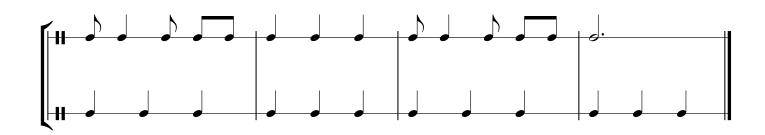


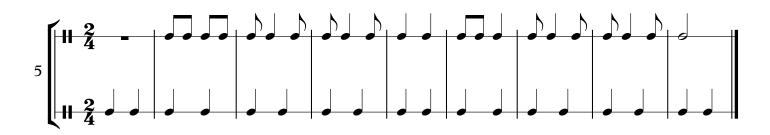
J = 88 Swung quavers (J = J)

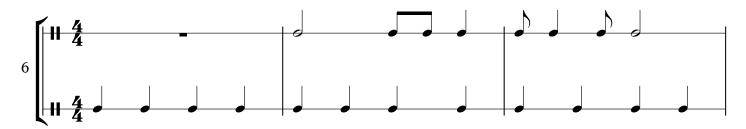


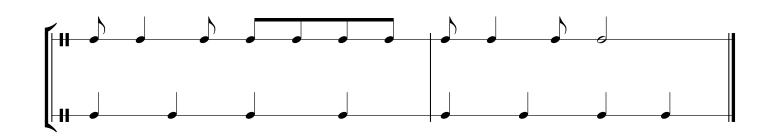
J = 128 Swung quavers ($\sqrt{J} = \sqrt{J}$)











Listening Skills

(Aural tests)

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.

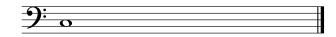
Only the teacher should have this sheet in front of them during the exam. For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Triads.

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

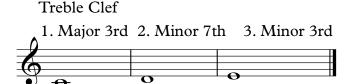
Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.





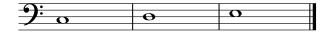
Test 2 - Intervals.

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





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

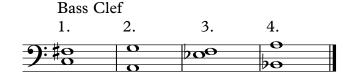


Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note.

We shall do this 4 times.







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 <u>click here</u>.
- 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 <u>click here</u>.
- 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.