

### **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
Schifrin	Mission: Impossible	Tomplay	tomplay.com
Neruda	Trumpet Concerto in E-flat Major 1 <sup>st</sup> Movt: Allegro	Tomplay	tomplay.com
Bohm	Russian Dance in B-flat Minor Op.32	Tomplay	tomplay.com
Goedicke	Concert Study Op.49	Tomplay	tomplay.com
Bach	Orchestral Suite No.3 in D Major, BWV 1068; 2 <sup>nd</sup> Movt: Aria on G string	Tomplay	tomplay.com
Traditional	Clarinet Polka	Tomplay	tomplay.com
G.F,Händel / Bernard Reader	Händel's Hornpipe	N/A	Studio Music
Bellini	Concerto for Horn in Eb	N/A	Studio Music
Philip Sparke	Masquerade for Eb Horn	N/A	Studio Music
W.A. Mozart	Concerto No.2 in Eb 1 <sup>st</sup> Movt: Allegro K.417	N/A	Bärenreiter
Richard Strauss	Horn Concerto No.2 in Eb 3 <sup>rd</sup> Movt: Rondo	N/A	Boosey & Hawkes
Bram Wiggins	Rhapsody for Tenor Horn	N/A	Kirklees 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.



Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Gareth Wood	Concertino for Eb Horn shortened version	N/A	Brand Publications
Eric Ball	September Fantasy	N/A	Wright + Round
Derek Bourgeois	Sonata Op.304 3 <sup>rd</sup> Movt	N/A	Brass Wind
J. Haydn	Gypsy Rondo	It's a Classic for Eb Horn	Brass Wind
V. Monti	Czardas	lt's a Classic for Eb Horn	Brass Wind
Arban	Study No.6 (p198) (from fourteen Studies)	Cornet Method	Boosey & Hawkes
Arban	Study No.10 (p202) (from fourteen Studies)	Cornet Method	Boosey & Hawkes
Kopprasch	No.29	60 Studies	International Music Co.
Kopprasch	No.34	60 Studies	International Music Co.
Philip Sparke	No.11 (Air)	Super Studies	Anglo Music
Philip Sparke	No.26 (Threes Fives & Sevens)	Super Studies	Anglo Music
Ernest Piper	No.4 in C# minor	The Well Tempered Player	Sounding Brass
Ernest Piper	No.6 in D minor	The Well Tempered Player	Sounding Brass
Vizzuti	Polka	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

Page 5

#### **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

Page 6

### **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 8

**PLUS** 

#### **Listening Skills:**

Sing the prepared aural tests for this grade

Page 10

#### **Musicianship Option 2**

#### **Reading Skills:**

Perform the rhythm exercises for this grade

Page 8

**PLUS** 

#### **Duet:**

Perform the duet for this grade

Page 7

## **Technical Exercises**

Exercise 1 - = 148+ Double Tonguing



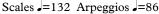
## **Scales & Arpeggios from Memory**

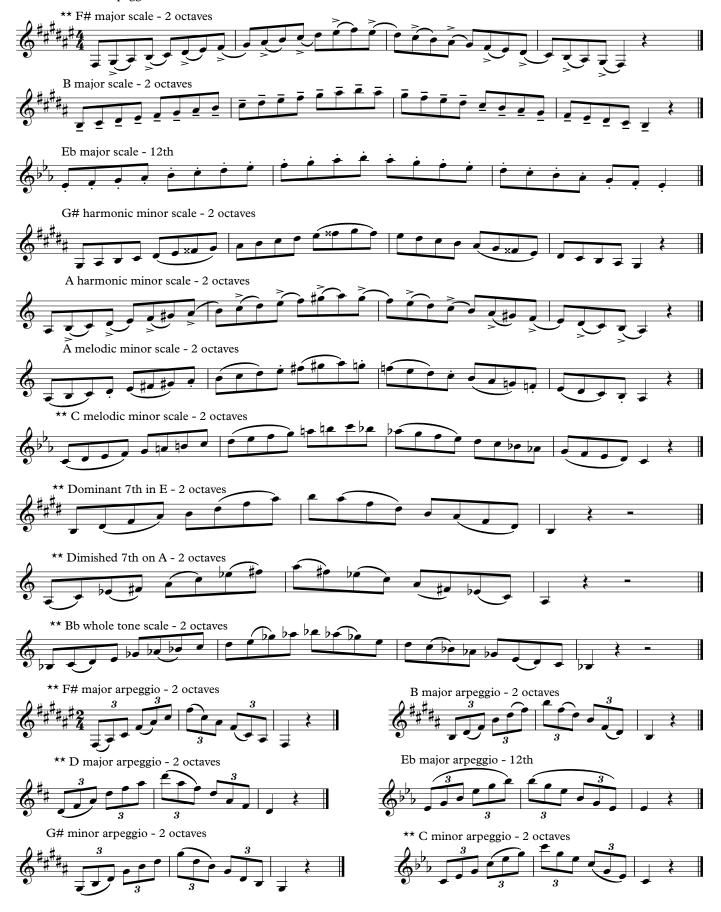
For the examination, the candidate should be asked to perform all the starred (\*\*) scales and arpeggios below plus any other two items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.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



## **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





1 (Candidate)

2

Romantic Dream

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.



## **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).





## **Listening Skills**

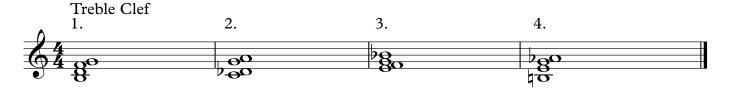
(Aural tests)

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 - 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 <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 <a href="https://example.com/here">here</a>.
- 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.