

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
James Horner	Braveheart	Tomplay	tomplay.com
Francis Lai	Love Story	Tomplay	tomplay.com
Cravalho Auli'i	How Far I'll Go (Moana)	Tomplay	tomplay.com
Ellington	Take the A Train	Tomplay	tomplay.com
Jobim	Take 5	Tomplay	tomplay.com
Traditional	Brejeiro	Tomplay	tomplay.com
J.S.Bach	Arioso BWV156	Tomplay	tomplay.com
J.S.Bach	Sarabande	Bach for Trombone Arr. Chris Mowat	Brass Wind 2107TC/BC
J.S.Bach	Air from Suite No.3 In D	Bach for Trombone Arr. Chris Mowat	Brass Wind 2107TC/BC
Berlin	Let's Face the Music and Dance	Let's Face the Music for Trombone	Brass Wind 2131TC/BC
David Mitcham	Bluebone	Bluebone	Brass Wind Publications
David Mitcham	The Grooves The Thing	Bluebone	Brass Wind Publications

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 6 Trombone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Fox	Metal Groove	Brace Yourself or Brass (for trombone)	Foxy Dots Music
Gershwin	Someone to Watch	A Little Light Music for Trombone	Brass Wind 2115TC/BC
Greenwood	The Acrobat	N/A	Wright + Round W0188/PA
H.Mancini	Moon River	Let's Face the Music for Trombone	Brass Wind 2131TC/BC
Mowat	Bone Idyll	Slide Show arr Chris Mowat	Brass Wind 0122TC/BC
Proctor	Slidewalk or Swing High	On Your Metal	Brass Wind 2120TC/BC
Rimsky -Korsakov	2 nd Movt: Andante Cantabile	Concerto for Trombone in Bb	Brass Wind
Runswick	Slinker or For the Next Time	The Velvet Slide	Brass Wind
Trad.	Londonderry Air	Just Brass Trombone Solos Vol.1	Chester CH55320
Trad.	Variations on The Ash Grove	Just Brass Trombone Solos Vol.1	Chester CH55320
J.S.Bach	Suite no.1 Menuetto I and II	J.S.Bach Suites for Cello (adapted for tenor trombone)	Leduc AL20326
J.S.Bach	Suite no'1, Gigue	J.S.Bach Suites for Cello (adapted for tenor trombone)	Leduc AL20326
Bourgeois	No.25	Splinters Of Bone	Brass Wind
Bourgeois	No.9 OR No.13	Bone of Contention	Brass Wind 6008TC/BC
Clarke	Russian Picture	Featuring Rhythm	Brass Wind 6003TC/BC
Nightingale	Broadband Bossa No.19	Jazz@Etudes	Warwick TB817/TB732
Nightingale	No.7: E By Gum OR No.9: The Suntan Samba	Tipping the Scales	Warwick TB268/TB170

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 Bass Clef](#) [Page 4 Treble Clef](#)

PLUS

Scales from Memory:

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

[Page 7 Bass Clef](#) [Page 6 Treble Clef](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 5 Bass Clef](#) [Page 4 Treble Clef](#)

PLUS

Alternative to Scales from Memory:

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

[Page 9 Bass Clef](#) [Page 8 Treble Clef](#)

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 14](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 16](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 14](#)

PLUS

Duet:

Perform the duet for this grade

[Page 10 Treble Clef](#) [Page 12 Bass Clef](#)

Technical Exercises

Grade 6

Ex. 1 - Slide Technique

♩ = 138



Ex. 2 - Lip Slurs

♩ = 120

Pos 1



Ex. 3 - Articulation

Use of legato tongue and slurring across the slide (with alternative positions)

♩ = 112



Technical Exercises

Grade 6

Ex. 1 - Slide Technique

♩ = 138



Ex. 2 - Lip Slurs

♩ = 120

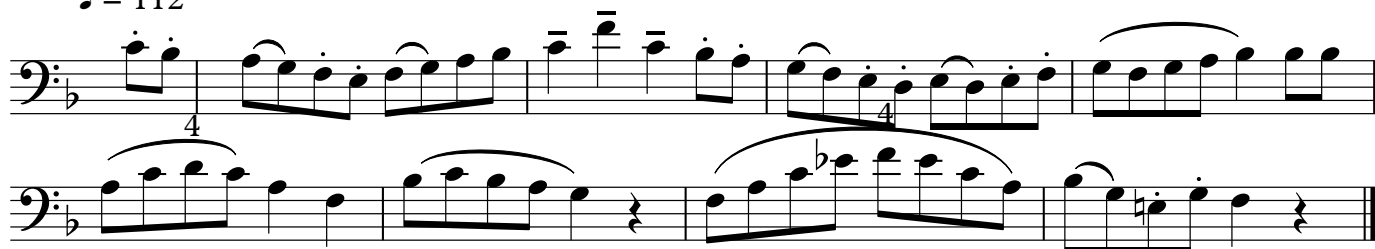
Pos 1



Ex. 3 - Articulation

Use of legato tongue and slurring across the slide (with alternative positions)

♩ = 112



Scales & Arpeggios from Memory

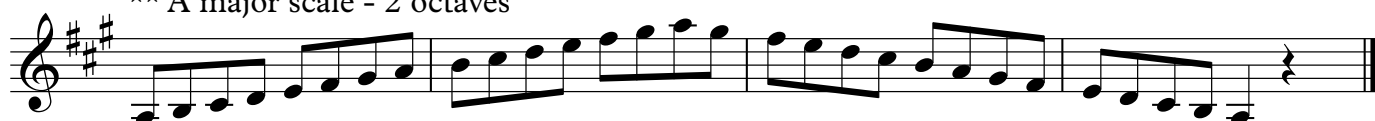
For the examination, the candidate should be asked to perform all the starred (**) scales and arpeggios below plus any other two items. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

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



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. 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

Gb major scale - 2 octaves



** G major scale - 2 octaves



** G# harmonic minor scale - 2 octaves



** E melodic minor scale - 2 octaves



** G whole tone scale - 2 octaves



** Dominant 7th in C - 2 octaves



** Diminished 7th on F - 2 octaves



Gb major arpeggio - 2 octaves



** G major arpeggio - 2 octaves



** G# minor arpeggio - 2 octaves



E 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



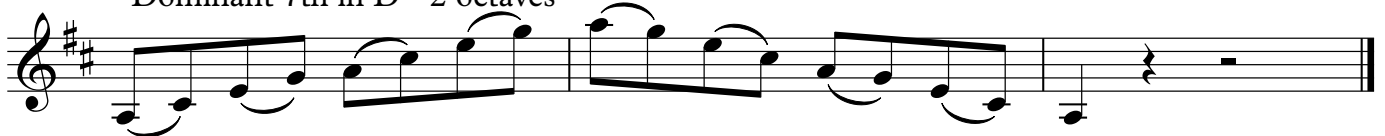
** F# melodic minor scale - 2 octaves



** A whole tone scale - 2 octaves



** Dominant 7th in D - 2 octaves



** Diminished 7th on G - 2 octaves



Ab major arpeggio - 2 octaves



** A major arpeggio - 2 octaves



** Bb minor arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



Alternative to Scales from Memory

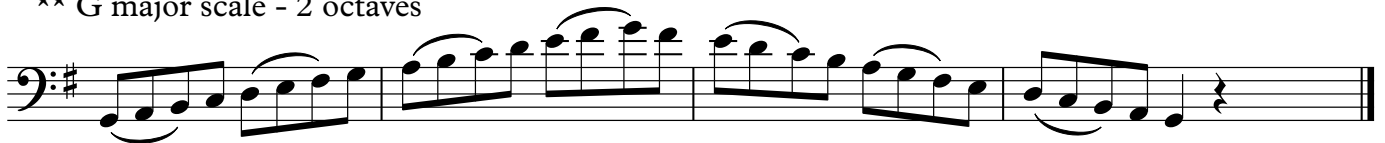
The following do not need to be played from memory. For the examination perform all the starred (**) scales and arpeggios below plus any two other items

Scales ♩=96 Arpeggios ♩=46

Gb major scale - 2 octaves



** G major scale - 2 octaves



** G# harmonic minor scale - 2 octaves



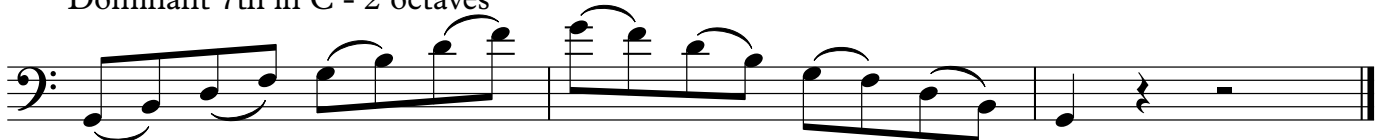
** E melodic minor scale - 2 octaves



** G whole tone scale - 2 octaves



** Dominant 7th in C - 2 octaves



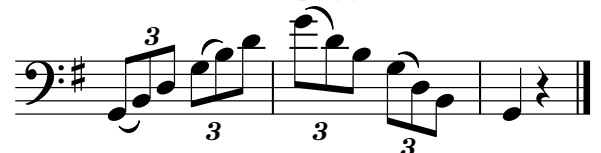
** Diminished 7th on F - 2 octaves



Gb major arpeggio - 2 octaves



** G major arpeggio - 2 octaves



** G# minor arpeggio - 2 octaves



E minor arpeggio - 2 octaves



Getting Around!

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.

Jazz Waltz

The musical score for 'Jazz Waltz' is written for two staves in 3/4 time, key of B-flat major. The piece consists of 16 measures. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, along with dynamic markings (*f*, *p*, *mf*) and articulation marks (accents and slurs). The score is divided into four systems of two staves each.

Trombone Grade Six

The image displays a musical score for Trombone Grade Six, consisting of two systems of staves. The first system contains two staves with musical notation. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a half note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, and a quarter rest. The bottom staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a half note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, and a quarter rest. The second system also contains two staves. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a half note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, and a quarter rest. The bottom staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a half note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, and a quarter rest. The score includes various musical notations such as notes, rests, and dynamics like *ff* (fortissimo).

Getting Around!

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.

Jazz Waltz

The musical score for 'Jazz Waltz' is written for two Trombone Grade Six players. It is in 3/4 time and features a variety of musical notations and dynamics. The score is organized into systems, with each system containing two staves. The first system begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a piano (*p*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system includes a forte (*f*) dynamic. The seventh system includes a forte (*f*) dynamic. The eighth system includes a forte (*f*) dynamic. The ninth system includes a forte (*f*) dynamic. The tenth system includes a forte (*f*) dynamic. The eleventh system includes a forte (*f*) dynamic. The twelfth system includes a forte (*f*) dynamic. The thirteenth system includes a forte (*f*) dynamic. The fourteenth system includes a forte (*f*) dynamic. The fifteenth system includes a forte (*f*) dynamic. The sixteenth system includes a forte (*f*) dynamic. The seventeenth system includes a forte (*f*) dynamic. The eighteenth system includes a forte (*f*) dynamic. The nineteenth system includes a forte (*f*) dynamic. The twentieth system includes a forte (*f*) dynamic. The twenty-first system includes a forte (*f*) dynamic. The twenty-second system includes a forte (*f*) dynamic. The twenty-third system includes a forte (*f*) dynamic. The twenty-fourth system includes a forte (*f*) dynamic. The twenty-fifth system includes a forte (*f*) dynamic. The twenty-sixth system includes a forte (*f*) dynamic. The twenty-seventh system includes a forte (*f*) dynamic. The twenty-eighth system includes a forte (*f*) dynamic. The twenty-ninth system includes a forte (*f*) dynamic. The thirtieth system includes a forte (*f*) dynamic. The thirty-first system includes a forte (*f*) dynamic. The thirty-second system includes a forte (*f*) dynamic. The thirty-third system includes a forte (*f*) dynamic. The thirty-fourth system includes a forte (*f*) dynamic. The thirty-fifth system includes a forte (*f*) dynamic. The thirty-sixth system includes a forte (*f*) dynamic. The thirty-seventh system includes a forte (*f*) dynamic. The thirty-eighth system includes a forte (*f*) dynamic. The thirty-ninth system includes a forte (*f*) dynamic. The fortieth system includes a forte (*f*) dynamic. The forty-first system includes a forte (*f*) dynamic. The forty-second system includes a forte (*f*) dynamic. The forty-third system includes a forte (*f*) dynamic. The forty-fourth system includes a forte (*f*) dynamic. The forty-fifth system includes a forte (*f*) dynamic. The forty-sixth system includes a forte (*f*) dynamic. The forty-seventh system includes a forte (*f*) dynamic. The forty-eighth system includes a forte (*f*) dynamic. The forty-ninth system includes a forte (*f*) dynamic. The fiftieth system includes a forte (*f*) dynamic. The fifty-first system includes a forte (*f*) dynamic. The fifty-second system includes a forte (*f*) dynamic. The fifty-third system includes a forte (*f*) dynamic. The fifty-fourth system includes a forte (*f*) dynamic. The fifty-fifth system includes a forte (*f*) dynamic. The fifty-sixth system includes a forte (*f*) dynamic. The fifty-seventh system includes a forte (*f*) dynamic. The fifty-eighth system includes a forte (*f*) dynamic. The fifty-ninth system includes a forte (*f*) dynamic. The sixtieth system includes a forte (*f*) dynamic. The sixty-first system includes a forte (*f*) dynamic. The sixty-second system includes a forte (*f*) dynamic. The sixty-third system includes a forte (*f*) dynamic. The sixty-fourth system includes a forte (*f*) dynamic. The sixty-fifth system includes a forte (*f*) dynamic. The sixty-sixth system includes a forte (*f*) dynamic. The sixty-seventh system includes a forte (*f*) dynamic. The sixty-eighth system includes a forte (*f*) dynamic. The sixty-ninth system includes a forte (*f*) dynamic. The seventieth system includes a forte (*f*) dynamic. The seventy-first system includes a forte (*f*) dynamic. The seventy-second system includes a forte (*f*) dynamic. The seventy-third system includes a forte (*f*) dynamic. The seventy-fourth system includes a forte (*f*) dynamic. The seventy-fifth system includes a forte (*f*) dynamic. The seventy-sixth system includes a forte (*f*) dynamic. The seventy-seventh system includes a forte (*f*) dynamic. The seventy-eighth system includes a forte (*f*) dynamic. The seventy-ninth system includes a forte (*f*) dynamic. The eightieth system includes a forte (*f*) dynamic. The eighty-first system includes a forte (*f*) dynamic. The eighty-second system includes a forte (*f*) dynamic. The eighty-third system includes a forte (*f*) dynamic. The eighty-fourth system includes a forte (*f*) dynamic. The eighty-fifth system includes a forte (*f*) dynamic. The eighty-sixth system includes a forte (*f*) dynamic. The eighty-seventh system includes a forte (*f*) dynamic. The eighty-eighth system includes a forte (*f*) dynamic. The eighty-ninth system includes a forte (*f*) dynamic. The ninetieth system includes a forte (*f*) dynamic. The ninety-first system includes a forte (*f*) dynamic. The ninety-second system includes a forte (*f*) dynamic. The ninety-third system includes a forte (*f*) dynamic. The ninety-fourth system includes a forte (*f*) dynamic. The ninety-fifth system includes a forte (*f*) dynamic. The ninety-sixth system includes a forte (*f*) dynamic. The ninety-seventh system includes a forte (*f*) dynamic. The ninety-eighth system includes a forte (*f*) dynamic. The ninety-ninth system includes a forte (*f*) dynamic. The hundredth system includes a forte (*f*) dynamic.

Trombone Grade Six

[illegible]

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

Trombone Grade Six

♩ = 128 Swung quavers (♩♩=♩♩³)

4

Exercise 4 consists of five measures in 3/4 time. The first measure has a whole rest on the treble staff and a half note on the bass staff. Measures 2-5 contain eighth notes on the treble staff and half notes on the bass staff. Measure 2 has a triplet of eighth notes on the treble staff. Measure 3 has a half note on the treble staff. Measure 4 has a quarter note on the treble staff. Measure 5 has a half note on the treble staff.

Exercise 4 continues with measures 6-8. Measure 6 has a quarter note on the treble staff and a half note on the bass staff. Measure 7 has a quarter note on the treble staff and a half note on the bass staff. Measure 8 has a quarter note on the treble staff and a half note on the bass staff.

♩ = 90 Swung quavers (♩♩=♩♩³)

5

Exercise 5 consists of eight measures in 2/4 time. The first measure has a whole rest on the treble staff and a half note on the bass staff. Measures 2-8 contain eighth notes on the treble staff and half notes on the bass staff. Measure 2 has a triplet of eighth notes on the treble staff. Measure 3 has a half note on the treble staff. Measure 4 has a quarter note on the treble staff. Measure 5 has a quarter note on the treble staff. Measure 6 has a quarter note on the treble staff. Measure 7 has a quarter note on the treble staff. Measure 8 has a half note on the treble staff.

♩ = 118 Swung quavers (♩♩=♩♩³)

6

Exercise 6 consists of three measures in 4/4 time. The first measure has a whole rest on the treble staff and a half note on the bass staff. Measure 2 has a half note on the treble staff and a half note on the bass staff. Measure 3 has a half note on the treble staff and a half note on the bass staff.

Exercise 6 continues with measures 4-5. Measure 4 has a quarter note on the treble staff and a half note on the bass staff. Measure 5 has a quarter note on the treble staff and a half note on the bass staff.

Listening Skills

(Aural Tests)

[Click here to find the MTB Listening skills recordings in Treble Clef](#)

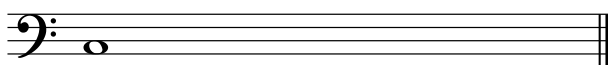
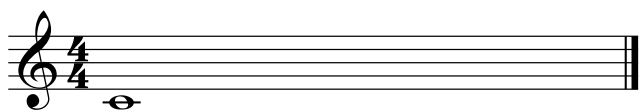
[Click here to find the MTB Listening skills recordings in Bass Clef](#)

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.

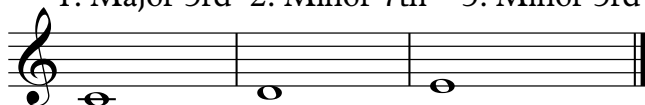


Test 2 - Intervals.

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.