

## 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
Cravalho Auli'i	How Far Will I Go (Moana)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Pasek & Paul	Million Dreams (The Greatest Showman)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Lana del Rey	Born to Run	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Ben E. King	Stand By Me	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Schumann	Album for the Young Op.68 Book 1 no.3: Humming Song	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Spiritual	All Day, All Night	Easy Winners Arr. Lawrance	Brass Wind Publications
Spiritual	It's Me Oh Lord	Easy Winners Arr. Lawrance	Brass Wind Publications
Pam Wedgwood	Cheeky Cherry	Really Easy Jazzin' About for Trombone	Faber Music
Pam Wedgwood	Wrap It Up	Really Easy Jazzin' About for Trombone	Faber 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](#).

# MTB Grade 1 Trombone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Hans Zimmer & Trevor Morris	I've Got My Eye On You (Pirates of the Caribbean)	Winners Scores All, Arr. Lawrance	Brass Wind Publications
Susato	La Mourisque	Winners Scores All, Arr. Lawrance	Brass Wind Publications
Humperdinck	Evening Prayer (from Hansel and Gretel)	Winners Scores All, Arr. Lawrance	Brass Wind Publications
Bernstein	One Hand, One Heart	Easy Winners Arr. Lawrance	Brass Wind Publications
Diabelli	The Joker	The Magic Trombone, Arr. Hare	Boosey & Hawkes
Trad	Song of the Volga Boatmen	The Magic Trombone, Arr. Hare	Boosey & Hawkes
Anon. French	Fais dodo (Goodnight, sleep tight!)	Bravo! Trombone, Arr. Barratt	Boosey & Hawkes
Barratt	Ballyhoo!	Bravo! Trombone, Arr. Barratt	Boosey & Hawkes
Barratt	Curtain Raiser	Bravo! Trombone, Arr. Barratt	Boosey & Hawkes
Bourgeois	No.1 or 2	Splinters of Bone	Brass Wind Publications
Endresen	No.1 or 2	Supplementary Studies for Trombone	Rubank Publications
Nightingale	No.1 or 3	Easy Jazzy 'Tudes	Warwick Music

## 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 8 Treble Clef](#) [Page 9 Bass 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 12](#)

**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 12](#)

**PLUS**

#### Duet:

Perform the duet for this grade

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## Technical Exercises

Exercise 1 - Slowly (for tone)

*mf*

Exercise 2 - ♩=c90 (for articulation and shifts)

*mf*

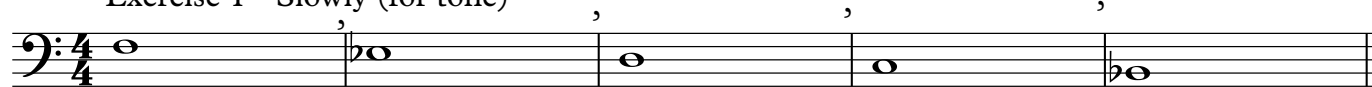
Exercise 3 - Lip Slurs ♩=c80

1 2 3 4

## Technical Exercises

## Grade 1

Exercise 1 - Slowly (for tone)

*mf*

Exercise 2 - ♩=c90 (for articulation and shifts)

*mf*

Exercise 3 - Lip Slurs ♩=c80



## Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios 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 ♩ = 50     Arpeggios triplet ♩ = 72

C major scale



A minor harmonic scale (only 1 version harmonic or melodic required)



A minor melodic scale



C major arpeggio



A minor arpeggio



## Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios 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 ♩ = 50    Arpeggios triplet ♩ = 72

Bb major scale



G minor harmonic scale (only 1 version harmonic or melodic required)



G minor melodic scale



Bb major arpeggio



G minor arpeggio



# Alternative to Scales from Memory

The following do not need to be played from memory

For the examination perform *all* the following  
(only 1 version of minors - harmonic or melodic are required)

Scales ♩ = 50    Arpeggios triplet ♩ = 72

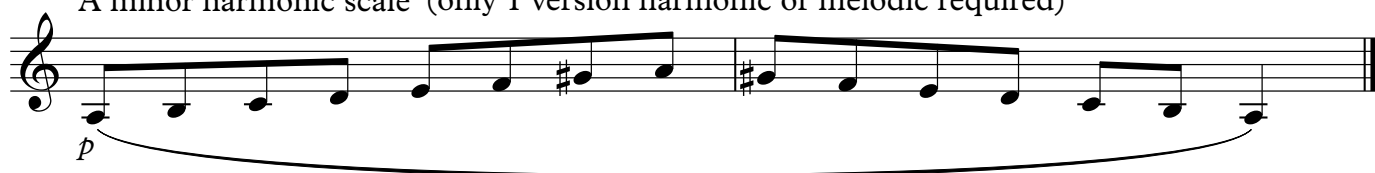
C major scale



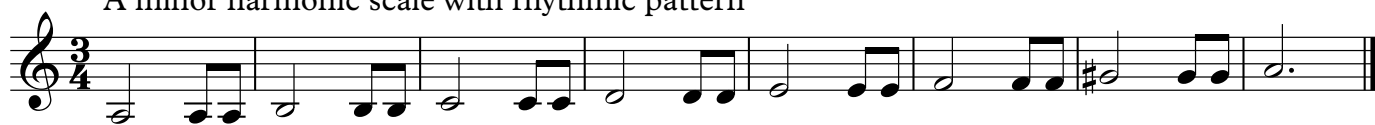
C major scale with rhythmic pattern



A minor harmonic scale (only 1 version harmonic or melodic required)



A minor harmonic scale with rhythmic pattern



A minor melodic scale



A minor melodic scale with rhythmic pattern



C major arpeggio



A minor arpeggio





# Alternative to Scales from Memory

The following do not need to be played from memory

For the examination perform *all* the following  
(only 1 version of minors - harmonic or melodic are required)

Scales ♩ = 44    Arpeggios triplet ♩ = 66

Bb major scale

*f*

Bb major scale with rhythmic pattern

G minor harmonic scale (only 1 version harmonic or melodic required)

*p*

G minor harmonic scale with rhythmic pattern

G minor melodic scale

*p*

G minor melodic scale with rhythmic pattern

Bb major arpeggio

*f* 3 3

G minor arpeggio

*p* 3 3

Treble Clef

Select ONE of the following two duets

\*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.

### Catch the Ball

Moderato - having fun!

Musical score for 'Catch the Ball' in 4/4 time. The piece is marked Moderato and 'having fun!'. It consists of two systems of two staves each. The first system starts with a mezzo-forte (mf) dynamic. The second system starts with a piano (p) dynamic and ends with a mezzo-forte (mf) dynamic. The music features eighth and quarter notes with rests.

### Shining Bright

Andante - dreamily!

Musical score for 'Shining Bright' in 4/4 time. The piece is marked Andante and 'dreamily!'. It consists of three systems of two staves each. The first system starts with mezzo-forte (mf) and mezzo-piano (mp) dynamics, and includes a forte (f) dynamic. The second system starts with piano (p) and mezzo-piano (mp) dynamics, and includes a mezzo-forte (mf) dynamic. The third system starts with piano (p) dynamics. The music features quarter and eighth notes with rests.

Bass Clef

Select ONE of the following two duets

\*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.

### Catch the Ball

Moderato - having fun!

Musical score for 'Catch the Ball' in 4/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system starts with a *mf* dynamic. The second system features a crescendo from *p* to *mf* in both parts.

### Shining Bright

Andante - dreamily!

Musical score for 'Shining Bright' in 4/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system has dynamics of *mf*, *mp*, and *f*. The second system has dynamics of *p* and *mf*. The third system has a *p* dynamic.

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

♩ = 90  
candidate

metronome

2

♩ = 82

3

♩ = 104

4

♩ = 116

5

♩ = 80

6

♩ = 108

# 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.

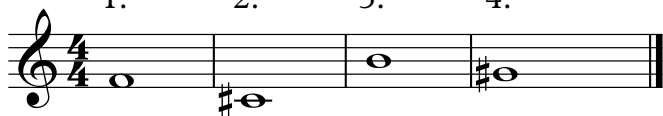
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

I shall play a note and then you shall sing it back. We shall do this for 4 different notes.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.



2.



3.



4.



Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

Treble Clef

1.



2.



3.



Bass Clef

1.



2.



3.



## 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.