

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
Joseph Kosma	Autumn Leaves	Tomplay	tomplay.com
Fitzgerald	Georgia On My Mind	Tomplay	tomplay.com
Alicia Keys	Empire State of Mind (Part 2) Broken Down	Tomplay	tomplay.com
OneRepublic	Counting Stars	Tomplay	tomplay.com
Barcarolle	The Tales of Hoffmann	Tomplay	tomplay.com
Schubert	Cradle Song, Weigenlied D.498	Tomplay	tomplay.com
Osborne/May	Eastenders	Easy Winners Arr. Lawrance	Brass Wind Publications
Jennings/Horner	Titanic Theme	Easy Winners Arr. Lawrance	Brass Wind Publications
Pam Wedgwood	Dragonfly	Really Easy Jazzin' About for Trombone	Faber Music
Pam Wedgwood	Easy Tiger	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 2 Trombone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Trad. Welsh	Men of Harlech	Winners Scores All, Arr. Lawrance	Brass Wind Publications
Mozart	Aria	Winners Scores All, Arr. Lawrance	Brass Wind Publications
Barry Stoller	Match of the Day	Easy Winners Arr. Lawrance	Brass Wind Publications
Mozart	Andante Grazioso	The Magic Trombone, Arr. Hare	Boosey & Hawkes
Sibelius	Finlandia	Slide Show Arr. Chris Mowat	Brass Wind Publications
Bach	Air	Bravo! Trombone Arr. Barratt	Boosey & Hawkes
Barratt	Hampton 'Swing'	Bravo! Trombone Arr. Barratt	Boosey & Hawkes
Trad	Cockles and Mussels	All Jazzed Up Arr. Robert Ramskill	Brass Wind Publications
Trad	When the Saints Come Marching In...through Dixie!	All Jazzed Up Arr. Robert Ramskill	Brass Wind Publications
Bourgeois	No.5	Splinters of Bone	Brass Wind Publications
Endresen	No.4	Supplementary Studies for Trombone	Rubank Publications
Nightingale	No.6 or 7	Easy Jazzy 'Tudes	Warwick Music
Trad. Russian	Hopak	Supplementary Studies for Trombone	Rubank Publications
English Trad	Drunken Sailor	Winners Galore for Trombone	Brass Wind Publications

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 12](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 13](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 12](#)

PLUS

Duet:

Perform the duet for this grade

[Page 10 Treble Clef](#) [Page 11 Bass Clef](#)

Technical Exercises

Exercise 1 (for tone and shifts) ♩=c60

Exercise 1 (for tone and shifts) ♩=c60

Exercise 2 ♩=c64 (for articulation and shifts)

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Exercise 3 Lip Slurs ♩=c104

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Technical Exercises

Exercise 1 (for tone and shifts) ♩=c60



Exercise 2 ♩=c64 (for articulation and shifts)



Exercise 3 Lip Slurs ♩=c104



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 ♩=56 Arpeggios triplet ♩=80

Bb major scale



D major scale



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



C melodic minor scale



Bb major arpeggio



D major arpeggio



C 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 ♩=56 Arpeggios triplet ♩=80

Ab major scale



C major scale



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



Bb melodic minor scale



Ab major arpeggio



C major arpeggio



Bb minor arpeggio



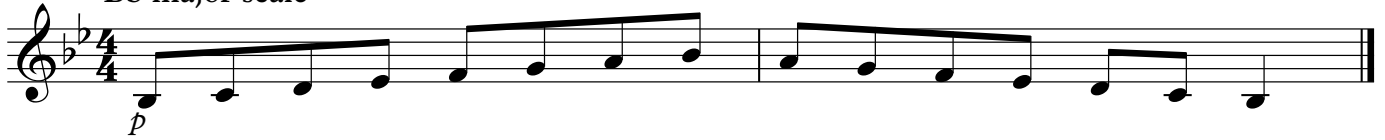
Alternative to Scales from Memory

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 ♩=56 Arpeggios triplet ♩=80

Bb major scale



Bb major scale with rhythmic pattern



D major scale



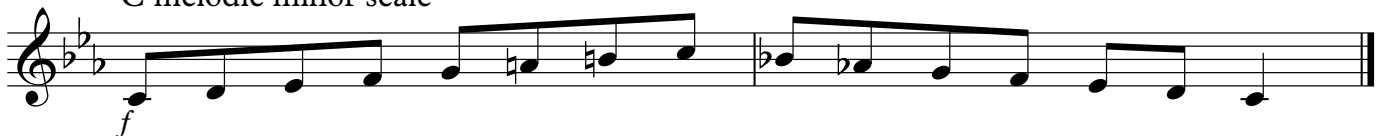
D major scale with rhythmic pattern



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



C melodic minor scale



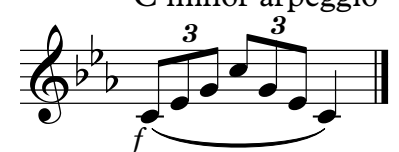
Bb major arpeggio



D major arpeggio



C 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 ♩=48 Arpeggios triplet ♩=72

Ab major scale



Ab major scale with rhythmic pattern



C major scale



C major scale with rhythmic pattern



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



Bb melodic minor scale



Ab major arpeggio



C major arpeggio



Bb minor arpeggio



Jumping Beans

1 Playful!

Musical notation for measures 1-9. The piece is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) starts with a dynamic of *mf* and includes a *cresc.* marking and a final *f* dynamic. The second staff (treble clef) also starts with *mf* and includes a *cresc.* marking and a final *f* dynamic.

10

Musical notation for measures 10-17. The piece continues in 2/4 time with a key signature of one sharp. The first staff (treble clef) ends with a dynamic of *p*. The second staff (treble clef) ends with a dynamic of *p*.

18

Musical notation for measures 18-24. The piece continues in 2/4 time with a key signature of one sharp. The first staff (treble clef) ends with a dynamic of *f*. The second staff (treble clef) ends with a dynamic of *f*.

Jumping Beans

*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.

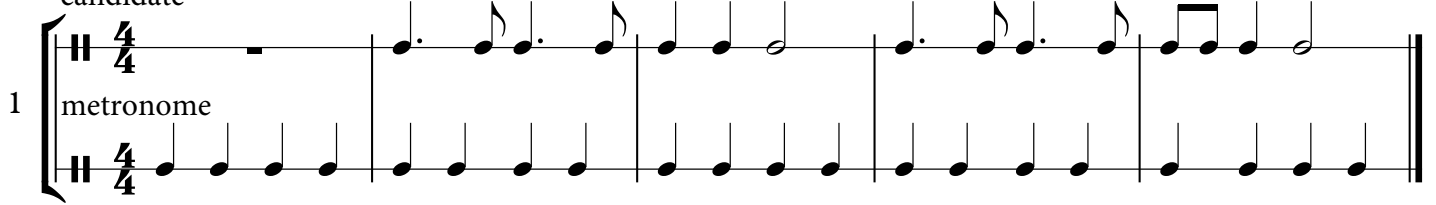
Playful

The musical score for 'Jumping Beans' is written for two trombones in bass clef, 2/4 time, with a key signature of one flat (Bb). The piece is marked 'Playful'. The score consists of three systems of two staves each. The first system begins with a dynamic of *mf* and includes markings for *cresc* and *f*. The second system includes a marking for *p*. The third system includes markings for *cresc* and *f*. The piece concludes with a double bar line.

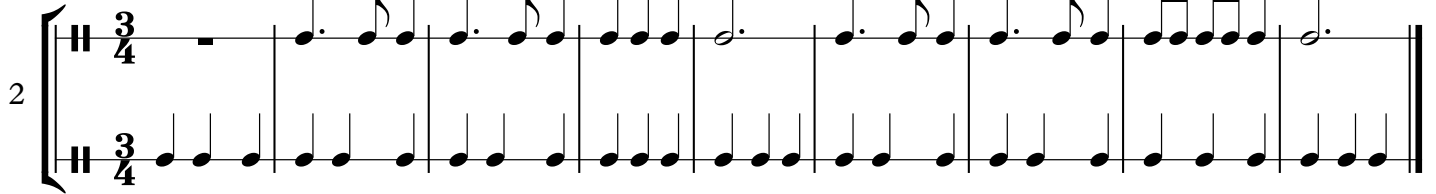
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).

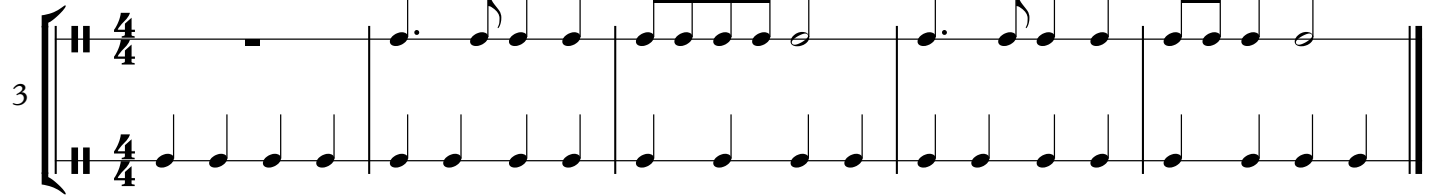
$\text{♩} = 90$
candidate
1



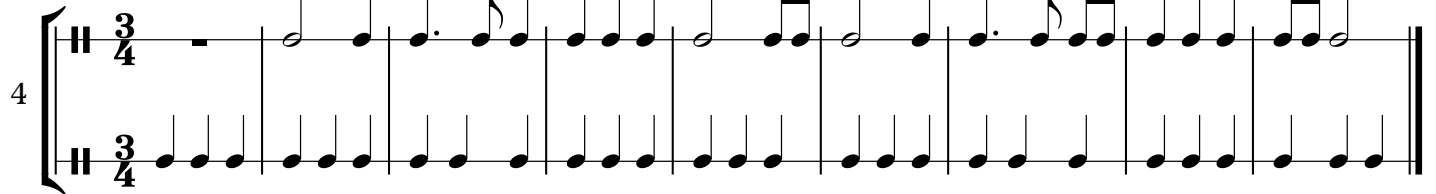
$\text{♩} = 76$
2



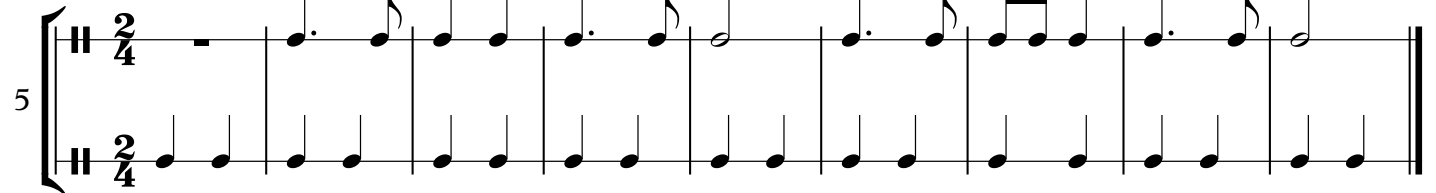
$\text{♩} = 104$
3



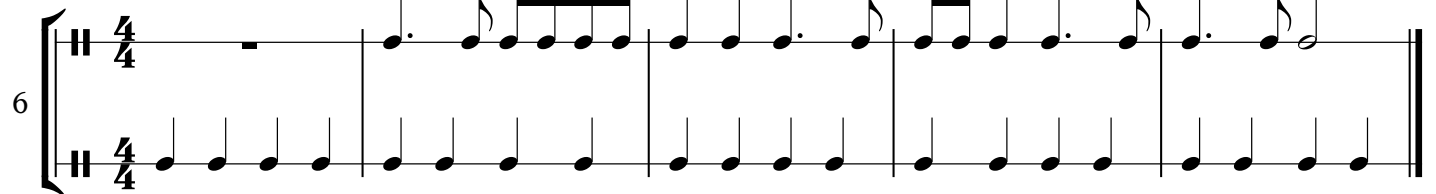
$\text{♩} = 126$
4



$\text{♩} = 80$
5



$\text{♩} = 110$
6



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 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

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.