

## 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
Pickett Wilson	The Commitments: Midnight Hour	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
James Horner	Theme from Titanic	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Ellington	Caravan	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Monk	Blue Monk	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Traditional	A La Nanita Nana	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Saint-Saëns	The Elephant	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
E. Bernstein	Great Escape March	Great Winners	Brass Wind Publications
Goodwin	633 Squadron	Great Winners	Brass Wind Publications
Grieg	Solveig's Song	Great Winners	Brass Wind Publications
L. Bernstein	Somewhere	Great Winners	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 4 Trombone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Spiritual	Nobody Knows	A Little Light Music for Trombone	Brass Wind Publications
Harnich & Bock	If I Were a Rich Man	A Little Light Music for Trombone	Brass Wind Publications
Runswick	Smoochissimo	The Velvet Slide by Daryl Runswick	Brass Wind Publications
J.S.Bach	Polonaise	Bach for Trombone Arr. Chris Mowat	Brass Wind Publications
Warlock	Basse, Dance	Slide Show Arr. Chris Mowat	Brass Wind Publications
Ramskill	Calypso	All Jazzed Up Arr. Robert Ramskill	Brass Wind Publications
Ramskill	Dancing trombone	All Jazzed Up Arr. Robert Ramskill	Brass Wind Publications
Kenny Ball	Midnight in Moscow	Jazzy Connections Arr. Robert Ramskill	Brass Wind Publications
Bourgeois	No.7 or 9	Splinters of Bone	Brass Wind Publications
Bourgeois	No.1 or 5	Bone of Contention	Brass Wind Publications
Nightingale	Shut Down Samba	Jazz@Etudes	Warwick Music
Nightingale	Being Flat	Tipping the Scales	Warwick Music
Clarke	Cossack Dance	Featuring Rhythm	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

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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

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

# Technical Exercises

Exercise 1 (for tone and shifts) ♩=c60

Exercise 2 - (for speed and control of articulation) ♩=108+

Exercise 3 - Lip slurs ♩=c116

Exercise 4 - (for chromatics) ♩=c108

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Exercise 1 (for tone and shifts) ♩=c60

Exercise 2 - (for speed and control of articulation) ♩=108+

Exercise 3 - Lip slurs ♩=c116

Exercise 4 - (for chromatics) ♩=c108

## 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 ♩=72 Arpeggios triplet ♩=100

E $\flat$  major scale



F major scale



E harmonic minor scale



E melodic minor scale



F chromatic scale



E $\flat$  major arpeggio



F major arpeggio



E minor arpeggio



## Scales & Arpeggios from Memory

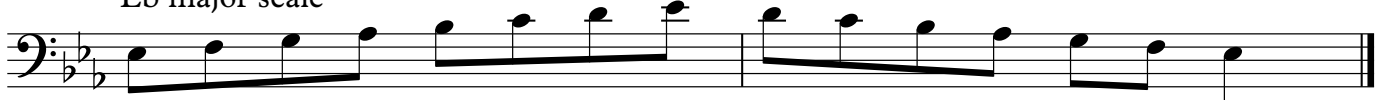
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩=72 Arpeggios triplet ♩=100

Db major scale



Eb major scale



D harmonic minor scale



D melodic minor scale



Eb chromatic scale



Db major arpeggio



Eb major arpeggio



D minor arpeggio



# Alternative to Scales from Memory

The following do not need to be played from memory  
For the examination perform *all* the following

Scales ♩=64 Arpeggios triplet ♩=92

E♭ major scale



E♭ major scale with rhythmic pattern



F major scale



E melodic minor scale



E harmonic minor scale



F chromatic scale



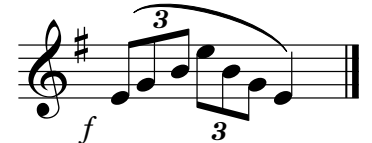
E♭ major arpeggio



F major arpeggio



E minor arpeggio





# Alternative to Scales from Memory

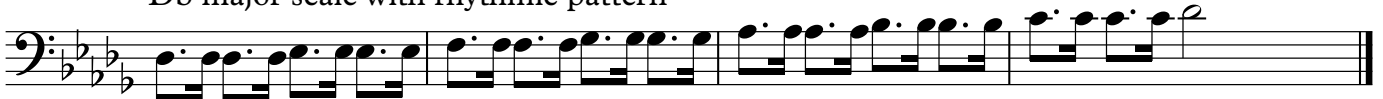
The following do not need to be played from memory  
For the examination perform *all* the following

Scales ♩=64 Arpeggios triplet ♩=92

Db major scale



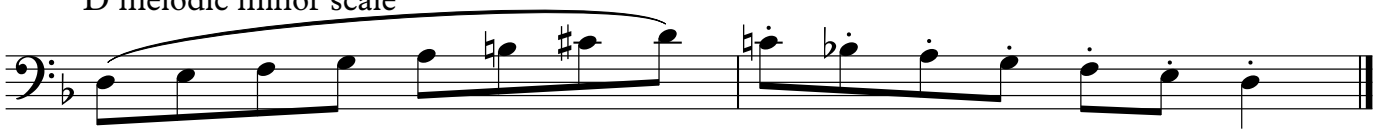
Db major scale with rhythmic pattern



Eb major scale



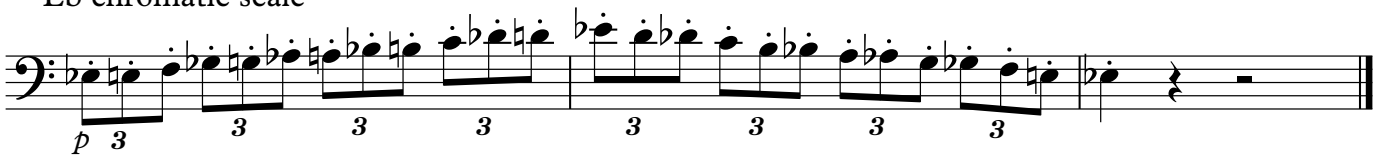
D melodic minor scale



D harmonic minor scale



Eb chromatic scale



Db major arpeggio



Eb major arpeggio



D minor arpeggio



Duet Selection  
**Cup Final**

\*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.

Excitedly!

The musical score is written for two parts in 4/4 time, marked 'Excitedly!' and 'f'. It consists of five systems of two staves each. The first system begins with a dynamic marking of 'f'. The music features a mix of eighth and sixteenth notes, often beamed together, with frequent rests. The second system continues with similar rhythmic patterns. The third system shows a change in texture with more sustained notes and some rests. The fourth system features a more active melodic line in the upper part. The fifth system concludes with a dynamic marking of 'ff' and a final cadence.

Duet Selection  
**Cup Final**

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Excitedly!

The musical score is written for two bass clef staves in 4/4 time, B-flat major. It begins with a dynamic marking of *f* (forte). The first system contains two staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the duet with similar rhythmic complexity. The third system features a mix of eighth and sixteenth notes with accents. The fourth system shows a change in dynamics to *ff* (fortissimo) and includes slurs over groups of notes. 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).

1

♩ = 106  
candidate

metronome

2

♩ = 90

3

♩ = 120

4

♩ = 78

5

♩ = 110

6

♩ = 84

# 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 - Singing back notes.

I shall play a 3 note chord, and then you shall sing back both the highest and lowest notes. We shall do this with 4 different chords.

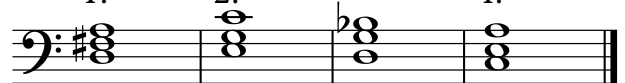
#### Treble Clef

1.      2.      3.      4.



#### Bass Clef

1.      2.      3.      4.

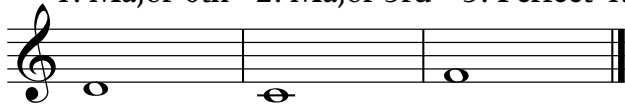


### Test 2 - Intervals.

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

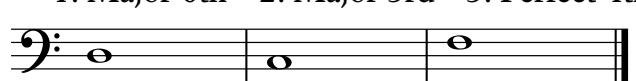
#### Treble Clef

1. Major 6th    2. Major 3rd    3. Perfect 4th



#### Bass Clef

1. Major 6th    2. Major 3rd    3. Perfect 4th



### 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. Before each, I will indicate the pulse.

#### 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.