

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
Hans Zimmer	Pirates of the Caribbean	Tomplay	tomplay.com
Traditional	Bella Ciao (Money Heist)	Tomplay	tomplay.com
Henderson/ Dixon	Bye Bye Blackbird	Tomplay	tomplay.com
Wood/ Mellin	My One and Only Love	Tomplay	tomplay.com
Beethoven	Symphony No.7 2 nd Movt: Allegretto	Tomplay	tomplay.com
Brahms	Waltz	Just Brass Trombone Solos Vol 1	Chester Music
Handel Lo	See the Conquering Hero	Just Brass Trombone Solos Vol 1	Chester Music
Gershwin	Summertime	A Little Light Music for Trombone	Brass Wind Publications
Runswick	The Smelter	The Velvet Slide by Daryl Runswick	Brass Wind Publications
J.S.Bach	March	Bach for Trombone Arr. Chris Mowat	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 5 Trombone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
J.S.Bach	Anglaise	Bach for Trombone Arr. Chris Mowat	Brass Wind Publications
Purcell	Rondo (Abdelazer)	Slide Show Arr. Chris Mowat	Brass Wind Publications
Gershwin	Let's Call The Whole Thing Off	Slide Show Arr. Chris Mowat	Brass Wind Publications
Ellington/Mills	It Don't Mean a Thing	Jazzy Connections Arr. Robert Ramskill	Brass Wind Publications
Jobim/De Moraes	The Girl from Ipanema	Jazzy Connections Arr. Robert Ramskill	Brass Wind Publications
Bourgeois	No.15 or 18	Splinters of Bone	Brass Wind Publications
Bourgeois	No.10	Bone of Contention	Brass Wind Publications
Nightingale	Junk Mail Blues	Jazz@Etudes	Warwick Music
Nightingale	Lips Calypso	Tipping the Scales	Warwick Music
Clarke	Weldon or Polish Dance	Featuring Rhythm	Brass Wind Publications
Endresen	No.34	Supplementary Studies for Trombone	Rubank 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 14](#)

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

Ex. 1 - Slide Technique

♩ = 60

Three staves of musical notation in 4/4 time. The first staff starts with a quarter note on C4, followed by eighth notes: C4-D4-E4-F4-G4-A4-B4. The second staff continues with a half note on C4, followed by eighth notes: C4-D4-E4-F4-G4-A4-B4. The third staff continues with a half note on C4, followed by eighth notes: C4-D4-E4-F4-G4-A4-B4, ending with a quarter rest.

Exercise 2 - Lip Slurs

♩ = 92

Three staves of musical notation, each labeled with a position (Pos 1 to Pos 6). Each staff contains two measures of eighth-note slurs. Pos 1: C4-D4-E4-F4-G4-A4-B4. Pos 2: C#4-D#4-E#4-F#4-G#4-A#4-B#4. Pos 3: C4-B3-A3-G3-F3-E3-D3. Pos 4: C#4-B#3-A#3-G#3-F#3-E#3-D#3. Pos 5: C#4-D#4-E#4-F#4-G#4-A#4-B#4. Pos 6: C#4-B#3-A#3-G#3-F#3-E#3-D#3.

Ex.3 Slurring across the slide

♩ = 108

Three staves of musical notation in 4/4 time. The first staff shows a slur across two measures of eighth notes: C4-D4-E4-F4-G4-A4-B4. The second staff shows a slur across two measures of eighth notes: C#4-D#4-E#4-F#4-G#4-A#4-B#4. The third staff shows a slur across two measures of eighth notes: C4-B3-A3-G3-F3-E3-D3.

Technical Exercises

Ex. 1 - Slide Technique

♩ = 60

Three staves of musical notation in bass clef, 4/4 time, key of B-flat major. The exercise consists of eighth-note runs with slurs and accents, demonstrating slide technique. The first staff has four measures, the second has four measures, and the third has four measures ending with a double bar line.

Exercise 2 - Lip Slurs

♩ = 92

Six staves of musical notation in bass clef, 4/4 time, key of B-flat major. The exercise is divided into six positions (Pos 1 to Pos 6), each with a slur over a series of eighth notes. Pos 1 and 2 are in B-flat major, Pos 3 and 4 are in B-flat major with a flat on the 4th degree, Pos 5 and 6 are in B major. Each position is followed by a whole rest.

Ex.3 Slurring across the slide

♩ = 108

Three staves of musical notation in bass clef, 4/4 time. The exercise features slurred eighth-note runs across the slide. The first staff has two measures with a slur over the first measure and a slur over the second measure. The second staff has two measures with a slur over the first measure and a slur over the second measure. The third staff has two measures with a slur over the first measure and a slur over the second measure. The notes are slurred across the slide, with fingerings 4, 5, and 6 indicated.

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 ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves



B major scale - 1 octave



G harmonic minor scale - 2 octaves



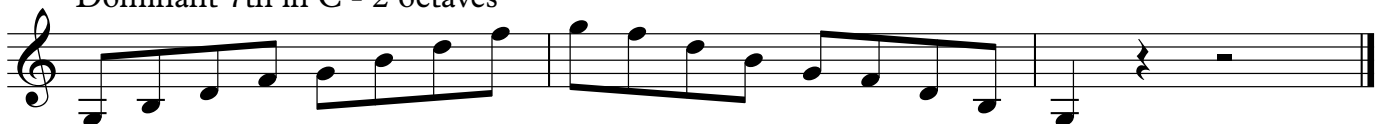
F melodic minor scale - 1 octave



G chromatic scale - 2 octaves



Dominant 7th in C - 2 octaves



G major arpeggio - 2 octaves



B major arpeggio - 1 octave



G minor arpeggio - 2 octaves



F minor arpeggio - 1 octave



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 ♩=80 Arpeggios triplet ♩=112

F major scale - 2 octaves



A major scale - 1 octave



F harmonic minor scale - 2 octaves



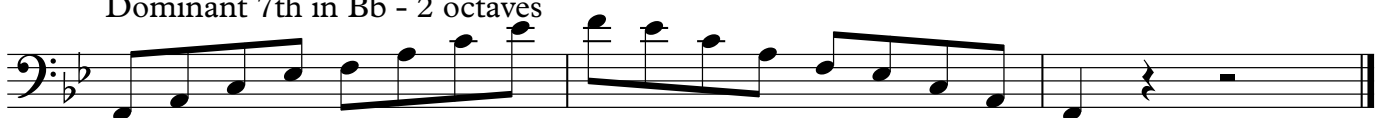
E_b melodic minor scale - 1 octave



F chromatic scale - 2 octaves



Dominant 7th in B_b - 2 octaves



F major arpeggio - 2 octaves



A major arpeggio - 1 octave



F minor arpeggio - 2 octaves



E_b minor arpeggio - 1 octave



Alternative to Scales from Memory

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

Scales ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves

Musical notation for G major scale - 2 octaves. The piece is in 4/4 time. It starts with a piano (*p*) dynamic, moves to a forte (*f*) dynamic for the middle section, and ends with a piano (*p*) dynamic. A triplet of eighth notes is marked with a '3' over the notes.

B major scale - 1 octave (swung quavers ♩=♩ ♩=♩)

Musical notation for B major scale - 1 octave. The piece is in 4/4 time. It features swung quavers (eighth notes) throughout. The key signature has two sharps (F# and C#).

B major scale with rhythmic pattern

Musical notation for B major scale with rhythmic pattern. The piece is in 4/4 time. It features a specific rhythmic pattern of eighth notes throughout. The key signature has two sharps (F# and C#).

G harmonic minor scale - 2 octaves

Musical notation for G harmonic minor scale - 2 octaves. The piece is in 4/4 time. It starts with a piano (*p*) dynamic, moves to a mezzo-forte (*mp*) dynamic for the middle section, and ends with a piano (*p*) dynamic. A triplet of eighth notes is marked with a '3' over the notes.

F melodic minor scale - 1 octave (swung quavers ♩=♩ ♩=♩)

Musical notation for F melodic minor scale - 1 octave. The piece is in 4/4 time. It features swung quavers (eighth notes) throughout. The key signature has two flats (Bb and Eb).

G chromatic scale - 2 octaves

Musical notation for G chromatic scale - 2 octaves. The piece is in 4/4 time. It consists of a chromatic scale of eighth notes. Triplet markings (3) are placed over groups of three notes.

Musical notation for G chromatic scale - 2 octaves (continued). The piece is in 4/4 time. It consists of a chromatic scale of eighth notes. Triplet markings (3) are placed over groups of three notes.

Dominant 7th in C - 2 octaves

Musical notation for Dominant 7th in C - 2 octaves. The piece is in 4/4 time. It features a dominant 7th chord pattern (C, B, A, G) repeated across two octaves. Triplet markings (3) are placed over groups of three notes.

G major arpeggio - 2 octaves

Musical notation for G major arpeggio - 2 octaves. The piece is in 2/4 time. It features a G major arpeggio (G, B, D) repeated across two octaves. Triplet markings (3) are placed over groups of three notes.

B major arpeggio - 1 octave

Musical notation for B major arpeggio - 1 octave. The piece is in 2/4 time. It features a B major arpeggio (B, D#, F#) repeated across one octave. Triplet markings (3) are placed over groups of three notes. A forte (*f*) dynamic is indicated.

G minor arpeggio - 2 octaves

Musical notation for G minor arpeggio - 2 octaves. The piece is in 2/4 time. It features a G minor arpeggio (G, Bb, D) repeated across two octaves. Triplet markings (3) are placed over groups of three notes. Dynamics include piano (*p*) and forte (*f*).

F minor arpeggio - 1 octave

Musical notation for F minor arpeggio - 1 octave. The piece is in 2/4 time. It features an F minor arpeggio (F, Ab, C) repeated across one octave. Triplet markings (3) are placed over groups of three notes. A piano (*p*) dynamic is indicated.

Alternative to Scales from Memory

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

Scales ♩=72 Arpeggios triplet ♩=104

F major scale - 2 octaves

Musical notation for F major scale - 2 octaves. The piece is in bass clef, 4/4 time, and F major. It consists of two octaves of the scale, starting on F2 and ending on F4. Dynamics are marked as *p* at the beginning and end, and *f* in the middle. A triplet of eighth notes is indicated over the final eighth note of the second octave.

A major scale - 1 octave (swung quavers ♩=♩)

Musical notation for A major scale - 1 octave (swung quavers). The piece is in bass clef, 4/4 time, and A major. It consists of one octave of the scale, starting on A2 and ending on A3. The rhythm is swung quavers. Dynamics are marked as *p* at the beginning and end.

A major scale with rhythmic pattern

Musical notation for A major scale with rhythmic pattern. The piece is in bass clef, 4/4 time, and A major. It consists of one octave of the scale, starting on A2 and ending on A3. The rhythm is a pattern of quarter notes, eighth notes, and quarter notes. Dynamics are marked as *p* at the beginning and end.

F harmonic minor scale - 2 octaves

Musical notation for F harmonic minor scale - 2 octaves. The piece is in bass clef, 4/4 time, and F harmonic minor. It consists of two octaves of the scale, starting on F2 and ending on F4. Dynamics are marked as *p* at the beginning and end, and *mp* in the middle. A triplet of eighth notes is indicated over the final eighth note of the second octave.

Eb melodic minor scale - 1 octave (swung quavers ♩=♩)

Musical notation for Eb melodic minor scale - 1 octave (swung quavers). The piece is in bass clef, 4/4 time, and Eb melodic minor. It consists of one octave of the scale, starting on Eb2 and ending on Eb3. The rhythm is swung quavers. Dynamics are marked as *p* at the beginning and end.

F chromatic scale - 2 octaves

Musical notation for F chromatic scale - 2 octaves. The piece is in bass clef, 4/4 time, and F major. It consists of two octaves of the chromatic scale, starting on F2 and ending on F4. Dynamics are marked as *p* at the beginning and end. Triplet markings are present over groups of three notes.

Dominant 7th in Bb - 2 octaves

Musical notation for Dominant 7th in Bb - 2 octaves. The piece is in bass clef, 4/4 time, and Bb major. It consists of two octaves of the dominant 7th scale, starting on Bb2 and ending on Bb4. Dynamics are marked as *p* at the beginning and end.

F major arpeggio - 2 octaves

Musical notation for F major arpeggio - 2 octaves. The piece is in bass clef, 2/4 time, and F major. It consists of two octaves of the arpeggio, starting on F2 and ending on F4. Dynamics are marked as *p* at the beginning and end. Triplet markings are present over groups of three notes.

A major arpeggio - 1 octave

Musical notation for A major arpeggio - 1 octave. The piece is in bass clef, 2/4 time, and A major. It consists of one octave of the arpeggio, starting on A2 and ending on A3. Dynamics are marked as *p* at the beginning and end. Triplet markings are present over groups of three notes.

F minor arpeggio - 2 octaves

Musical notation for F minor arpeggio - 2 octaves. The piece is in bass clef, 2/4 time, and F minor. It consists of two octaves of the arpeggio, starting on F2 and ending on F4. Dynamics are marked as *p* at the beginning and end, and *f* in the middle. Triplet markings are present over groups of three notes.

Eb minor arpeggio - 1 octave

Musical notation for Eb minor arpeggio - 1 octave. The piece is in bass clef, 2/4 time, and Eb minor. It consists of one octave of the arpeggio, starting on Eb2 and ending on Eb3. Dynamics are marked as *p* at the beginning and end. Triplet markings are present over groups of three notes.

On Parade!

*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.

Quick March!

The musical score for 'On Parade!' is a duet for two trombones in treble clef, 2/4 time, with a key signature of one flat (Bb). The piece is marked 'Quick March!' and begins with a forte (f) dynamic. The score consists of 16 measures, arranged in eight systems of two staves each. The first system includes a forte (f) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

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Quick March!

The musical score is written for two trombone parts in bass clef, 2/4 time, and B-flat major. It begins with a dynamic marking of *f* and includes several accents (>) and slurs. The piece consists of six systems of two staves each. The first system includes the title 'Quick March!' above the first staff. The notation includes eighth and sixteenth notes, rests, and slurs. The second system continues the melodic and harmonic development. The third system features a more complex rhythmic pattern with sixteenth notes. The fourth system has a similar rhythmic pattern. The fifth system shows a change in the lower part's rhythm. The sixth system concludes the piece with a final cadence.

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).

♩ = 90

1

candidate

metronome

♩ = 76

2

♩ = 84

3

Trombone Grade Five

♩ = 66

4

3/4

3/4

♩ = 70

5

2/4

♩ = 60

6

4/4

4/4

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 will sing back the highest, middle, then lowest notes. We shall do this for 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. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

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.