

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



Musical notation for Ex. 1 - Slide Technique. The exercise is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of four staves of music. The first staff begins with a quarter rest followed by a quarter note D4, then a series of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The second staff continues with a quarter note D5, a quarter rest, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F#6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7. The third staff continues with a quarter note D7, a quarter note E7, a quarter note F#7, a quarter note G7, a quarter note A7, a quarter note B7, a quarter note C8, a quarter note D8, a quarter note E8, a quarter note F#8, a quarter note G8, a quarter note A8, a quarter note B8, a quarter note C9, a quarter note D9. The fourth staff continues with a quarter note D9, a quarter note E9, a quarter note F#9, a quarter note G9, a quarter note A9, a quarter note B9, a quarter note C10, a quarter note D10, a quarter note E10, a quarter note F#10, a quarter note G10, a quarter note A10, a quarter note B10, a quarter note C11, a quarter note D11.

Ex. 2 - Lip Slurs

♩ = 120

Pos 1



Musical notation for Ex. 2 - Lip Slurs. The exercise is written in treble clef, key of C major, and 4/4 time. It consists of four staves of music, each representing a different slide position. The first staff is labeled 'Pos 1' and shows a slur over a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff is labeled 'Pos 3' and shows a slur over a sequence of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3. The third staff is labeled 'Pos 5' and shows a slur over a sequence of eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3. The fourth staff is labeled 'Pos 6' and shows a slur over a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Ex. 3 - Articulation

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

♩ = 112



Musical notation for Ex. 3 - Articulation. The exercise is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of two staves of music. The first staff begins with a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6. The second staff continues with a quarter note E6, a quarter note F#6, a quarter note G6, a quarter note A6, a quarter note B6, a quarter note C7, a quarter note D7, a quarter note E7, a quarter note F#7, a quarter note G7, a quarter note A7, a quarter note B7, a quarter note C8, a quarter note D8, a quarter note E8, a quarter note F#8, a quarter note G8, a quarter note A8, a quarter note B8, a quarter note C9, a quarter note D9.

Technical Exercises

Grade 6

Ex. 1 - Slide Technique

♩ = 138

Musical score for Ex. 1 - Slide Technique, Bass Clef, 4/4 time. The piece consists of four staves of music. It features eighth-note and sixteenth-note patterns with various slide techniques indicated by slurs and accents.

Ex. 2 - Lip Slurs

♩ = 120

Pos 1

Musical score for Ex. 2 - Lip Slurs, Bass Clef, 4/4 time. The exercise is divided into four sections, each with a slur over the notes and a position label: Pos 1, Pos 3, Pos 5, and Pos 6. Each section contains eighth-note patterns.

Ex. 3 - Articulation

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

♩ = 112

Musical score for Ex. 3 - Articulation, Bass Clef, 4/4 time. The exercise consists of two staves of music. It features eighth-note patterns with slurs and accents, illustrating legato tongue and slurring across the slide.

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



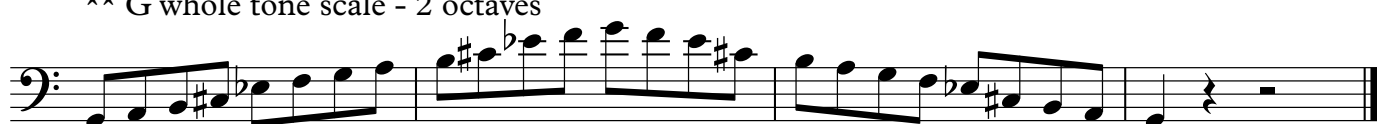
*** G# harmonic minor scale - 2 octaves



*** 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 ♩=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, with a key signature of one flat (Bb). The piece consists of 16 measures. The first two measures are marked *f* (forte) and feature eighth-note patterns with slurs. The next two measures are marked *p* (piano) and feature a similar eighth-note pattern. The following two measures are marked *mf* (mezzo-forte) and feature a more melodic line with slurs. The next two measures are also marked *mf* and feature a similar melodic line. The following two measures are marked *p* and feature a melodic line with slurs. The next two measures are marked *p* and feature a melodic line with slurs. The final two measures are marked *f* and feature a melodic line with slurs. The score includes various articulations such as slurs, accents, and dynamic markings.

Trombone Grade Six

First system of musical notation for Trombone Grade Six, consisting of two staves in 2/4 time. The key signature has one sharp (F#). The first staff contains a melody with a slur over the first two notes, followed by eighth and quarter notes. The second staff contains a bass line with eighth and quarter notes, including some accidentals.

Second system of musical notation for Trombone Grade Six, consisting of two staves in 2/4 time. The key signature has one sharp (F#). The first staff contains a melody with eighth and quarter notes, ending with a double bar line. The second staff contains a bass line with eighth and quarter notes, including a forte (*ff*) dynamic marking and accents.

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 bass clef staves in 3/4 time. The key signature has two flats (B-flat and E-flat). The piece begins with a dynamic of *f* (forte) and includes a *p* (piano) dynamic later. The score is divided into several systems, each with two staves. Dynamics include *f*, *p*, and *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, often beamed together, and includes slurs and accents. The piece concludes with a final *f* dynamic.

Trombone Grade Six

The image displays a musical score for Trombone Grade Six, consisting of two systems of two staves each. The music is written in bass clef with a key signature of two flats. The first system contains four measures. The second system contains four measures, with a forte (*ff*) dynamic marking appearing in the third measure of both staves. The score includes various musical notations such as notes, rests, and slurs.

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 (♩♩=♩♩)

candidate

metronome

1

♩ = 100 Swung quavers (♩♩=♩♩)

2

3

♩ = 88 Swung quavers (♩♩=♩♩)

3

Trombone Grade Six

♩ = 128 Swung quavers (♩♩=♩♩)

4

3/4

3/4

♩ = 90 Swung quavers (♩♩=♩♩)

5

2/4

♩ = 118 Swung quavers (♩♩=♩♩)

6

4/4

4/4

Listening Skills

(Aural Tests)

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

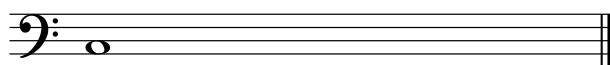
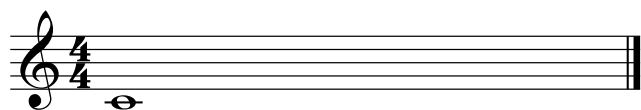
[Click here to find the MTB Listening skills recordings in Bass Clef](#)

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 - 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.

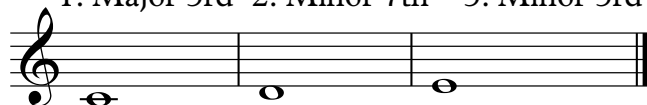


Test 2 - Intervals.

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.