MTB Grade 6
Trombone

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.

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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	2nd 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

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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

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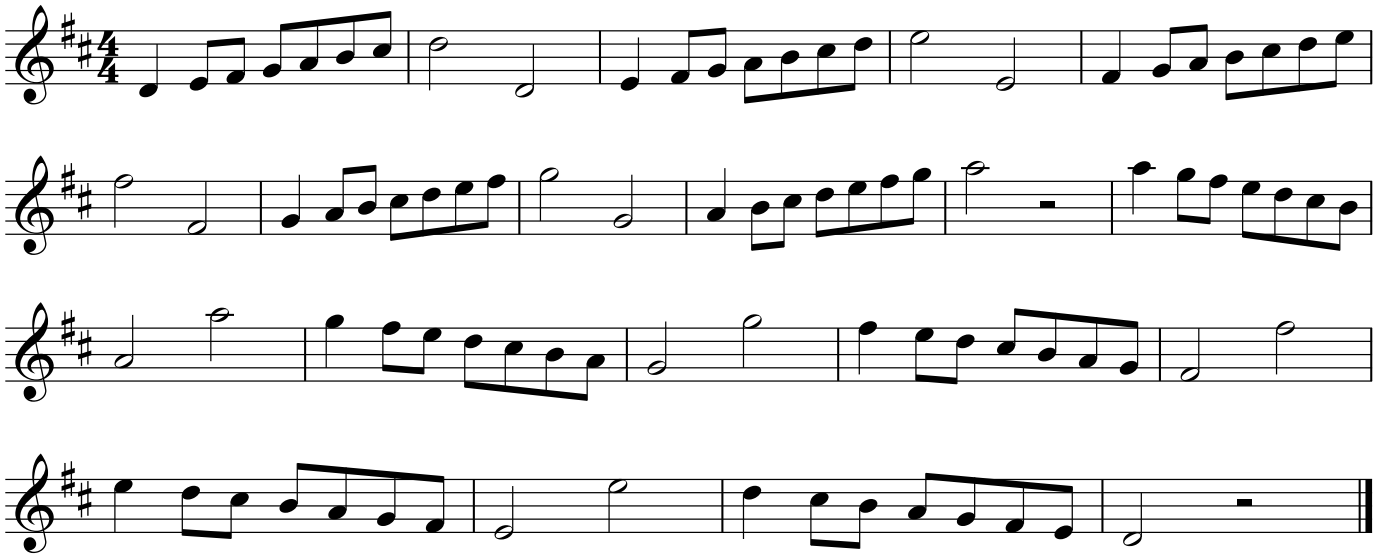
Technical Exercises

Grade 6

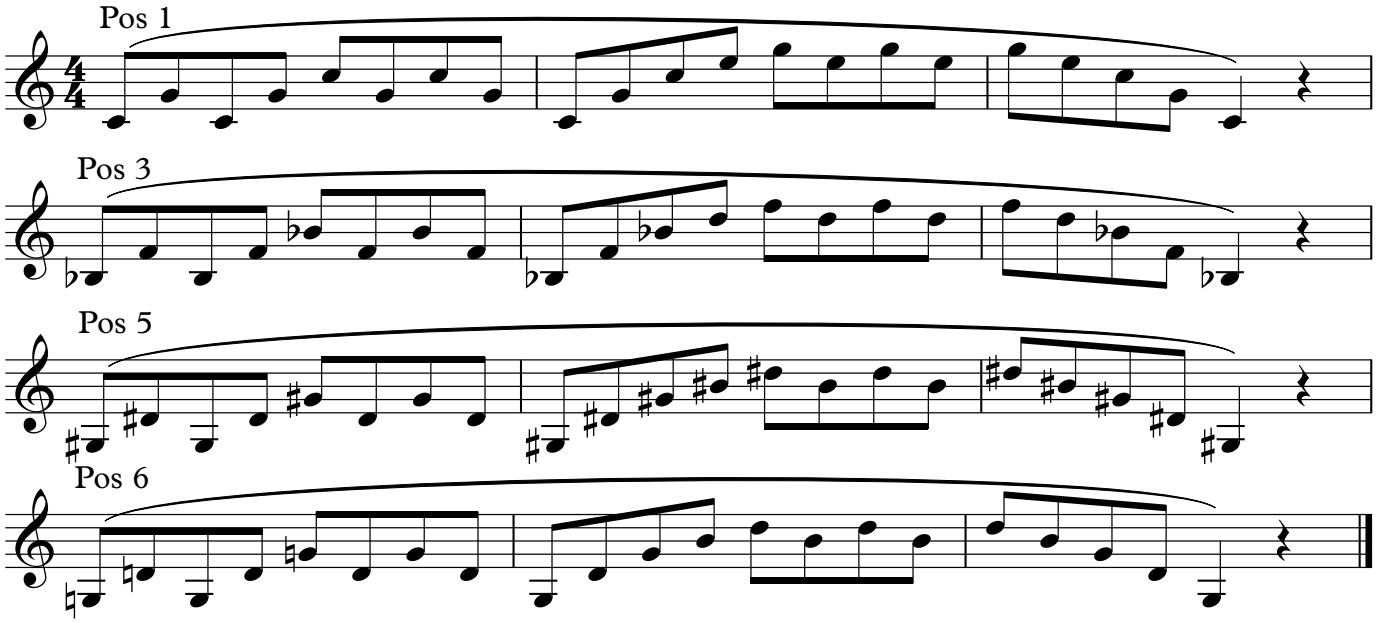
Ex. 1 - Slide Technique

♩ = 138



Ex. 2 - Lip Slurs

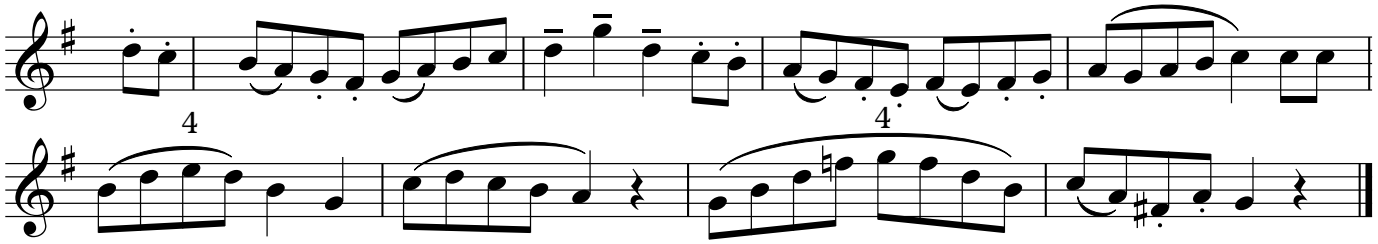
♩ = 120



Ex. 3 - Articulation

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

♩ = 112



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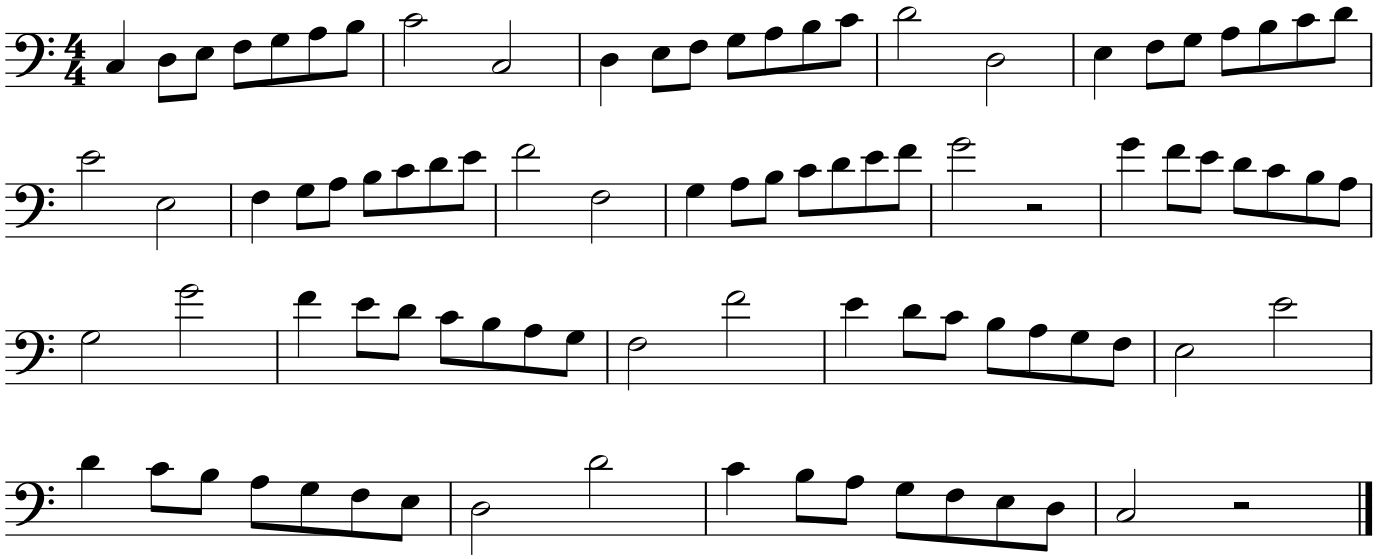
Technical Exercises

Grade 6

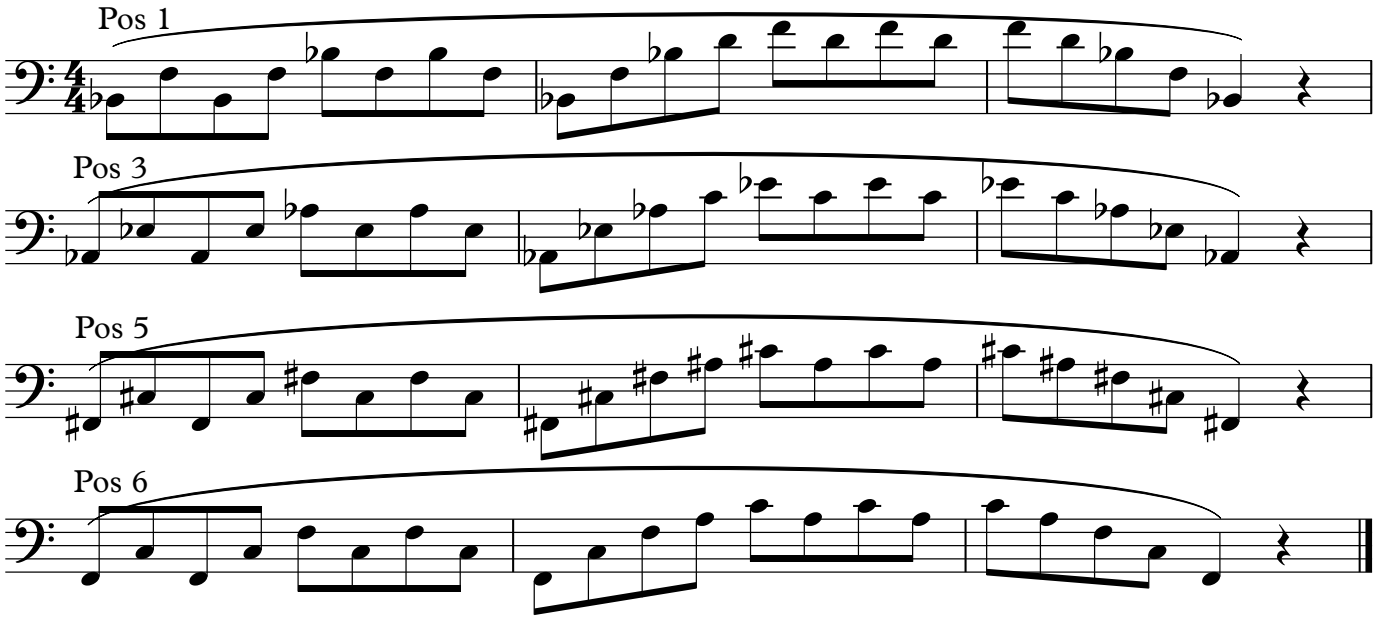
Ex. 1 - Slide Technique

♩ = 138



Ex. 2 - Lip Slurs

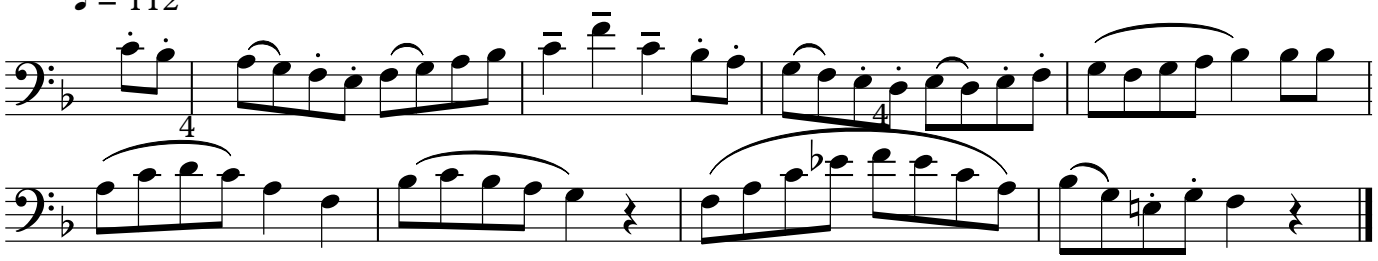
♩ = 120



Ex. 3 - Articulation

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

♩ = 112



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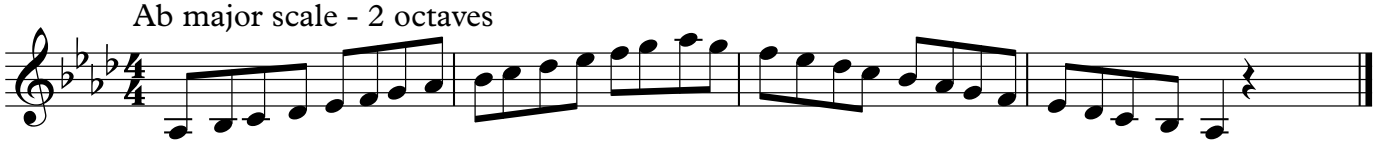
Scales & Arpeggios from Memory

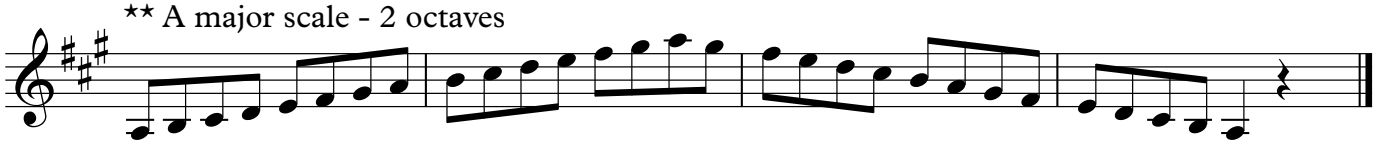
For the examination, the candidate should be asked to perform all the starred (**) scales and arpeggios below plus any other two items. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩=96 Arpeggios ♩=56

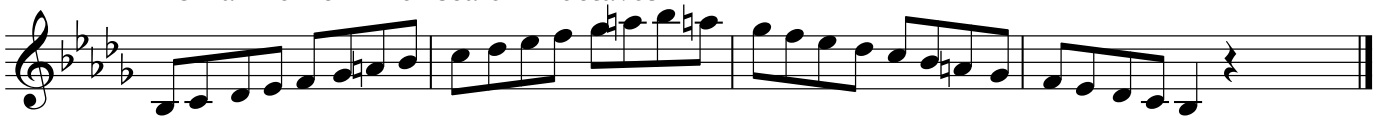
Ab major scale - 2 octaves



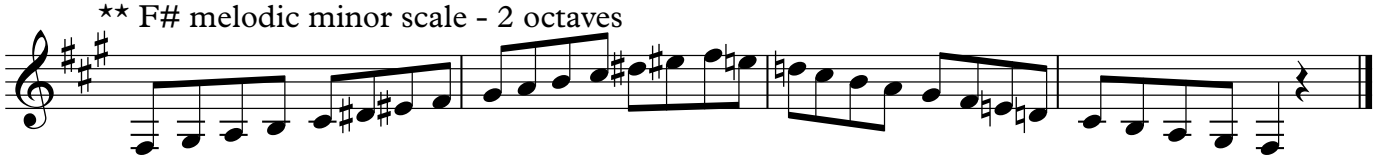
** A major scale - 2 octaves



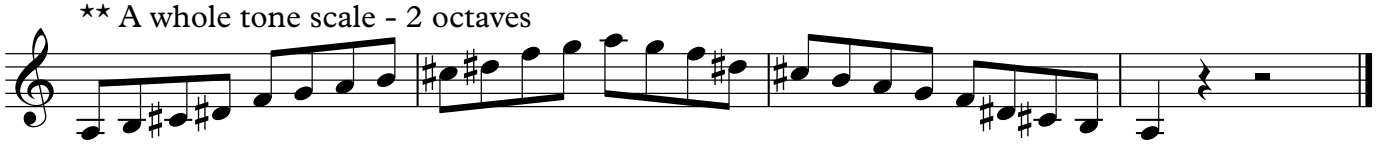
** Bb harmonic minor scale - 2 octaves



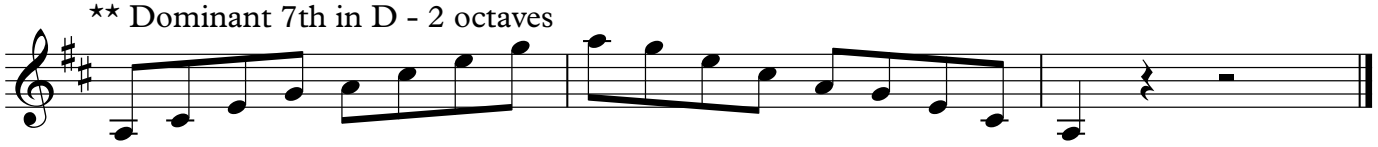
** F# melodic minor scale - 2 octaves



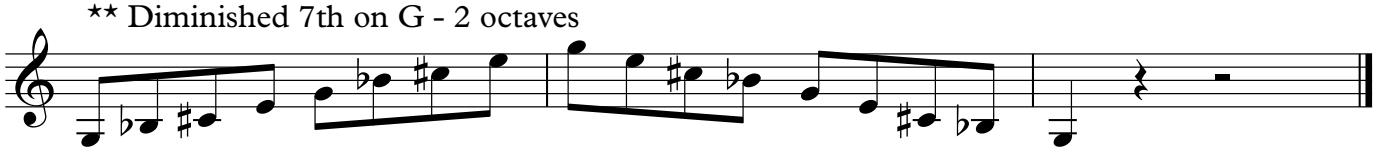
** A whole tone scale - 2 octaves



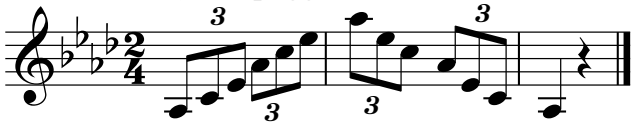
** Dominant 7th in D - 2 octaves



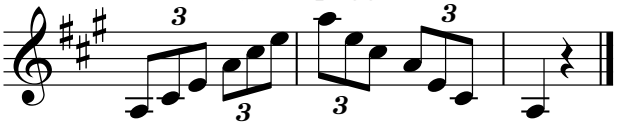
** Diminished 7th on G - 2 octaves



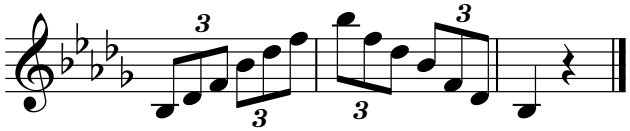
Ab major arpeggio - 2 octaves



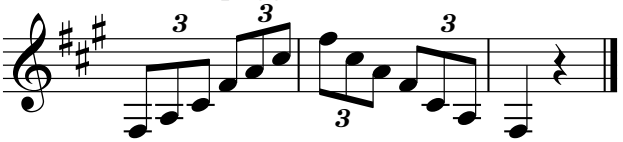
** A major arpeggio - 2 octaves



** Bb minor arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



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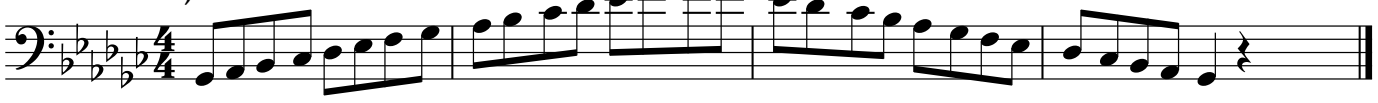
Scales & Arpeggios from Memory

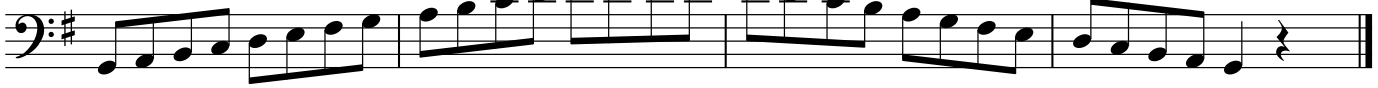
For the examination, the candidate should be asked to perform all the starred (**) scales and arpeggios below plus any other two items. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩=96 Arpeggios ♩=56

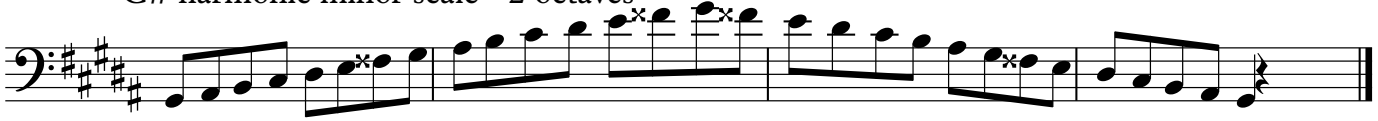
Gb major scale - 2 octaves



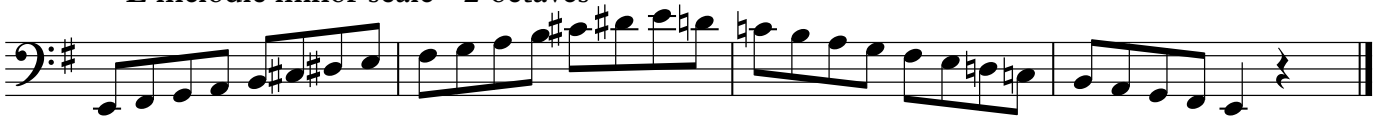
** G major scale - 2 octaves



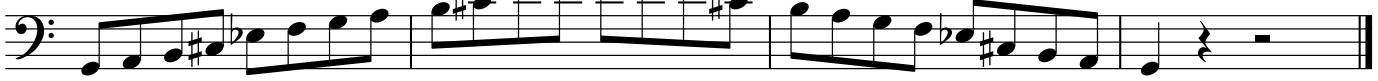
** G# harmonic minor scale - 2 octaves



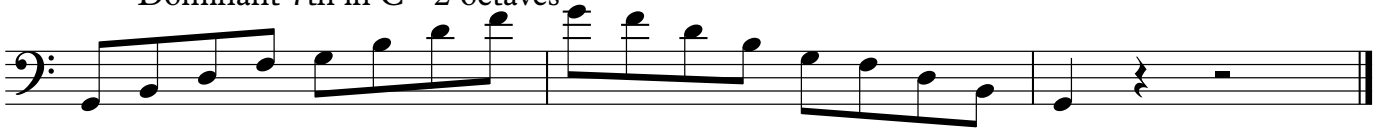
** E melodic minor scale - 2 octaves



** G whole tone scale - 2 octaves

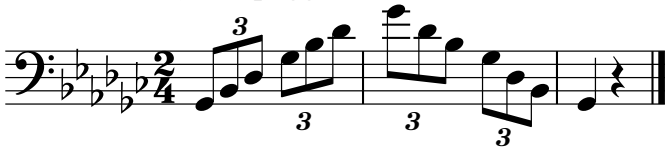


** Dominant 7th in C - 2 octaves

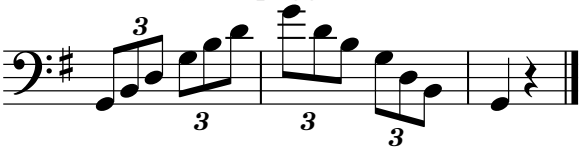


** Diminished 7th on F - 2 octaves

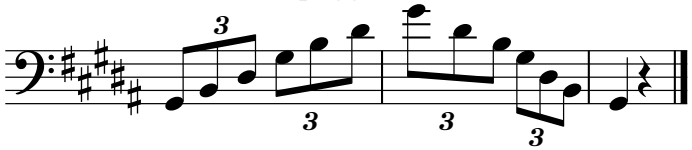
Gb major arpeggio - 2 octaves



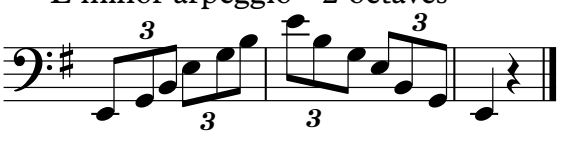
** G major arpeggio - 2 octaves



** G# minor arpeggio - 2 octaves



E minor arpeggio - 2 octaves



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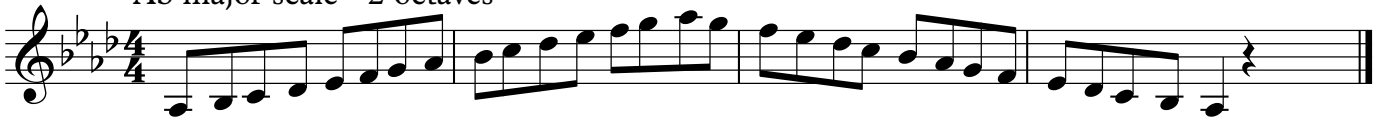
Alternative to Scales from Memory

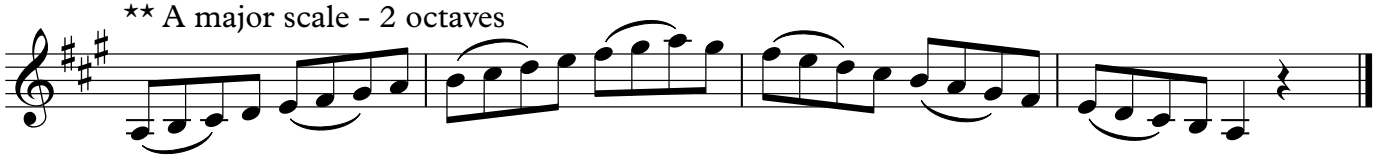
The following do not need to be played from memory. For the examination perform all the starred (**) scales and arpeggios below plus any two other items

Scales ♩=96 Arpeggios ♩=56

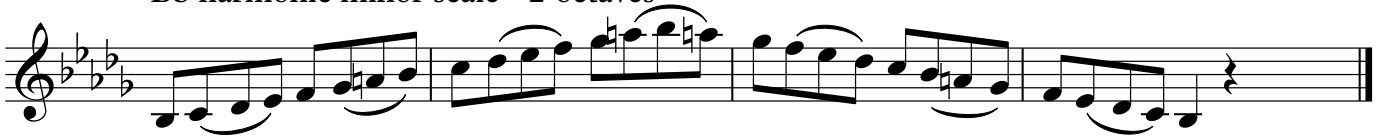
Ab major scale - 2 octaves



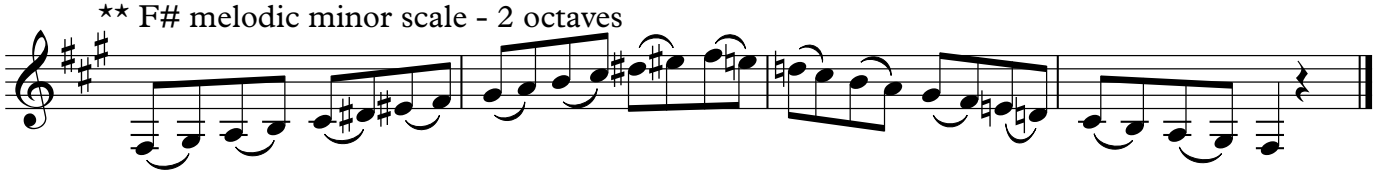
** A major scale - 2 octaves



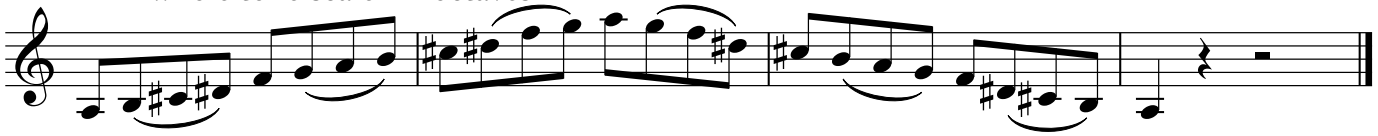
** Bb harmonic minor scale - 2 octaves



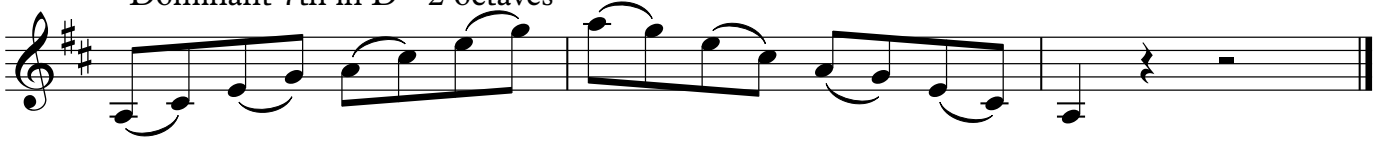
** F# melodic minor scale - 2 octaves



** A whole tone scale - 2 octaves

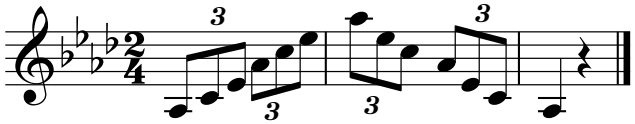


** Dominant 7th in D - 2 octaves

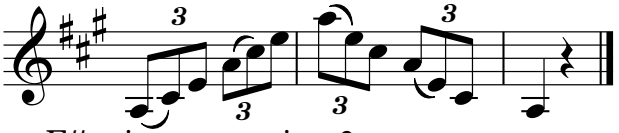


** Dimished 7th on G - 2 octaves

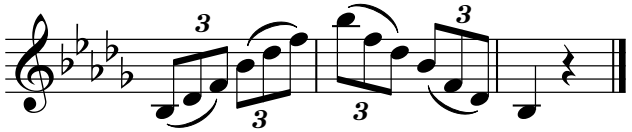
Ab major arpeggio - 2 octaves



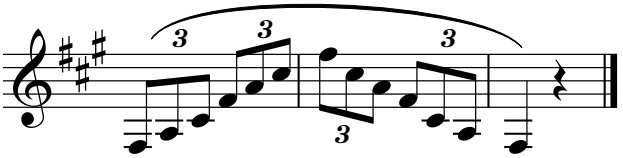
** A major arpeggio - 2 octaves



** Bb minor arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



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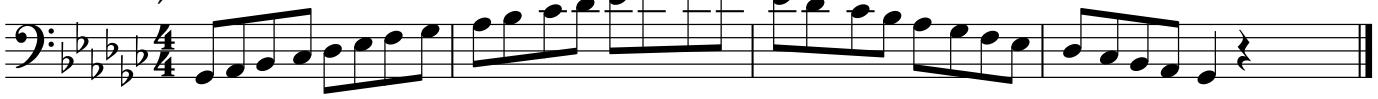
Alternative to Scales from Memory

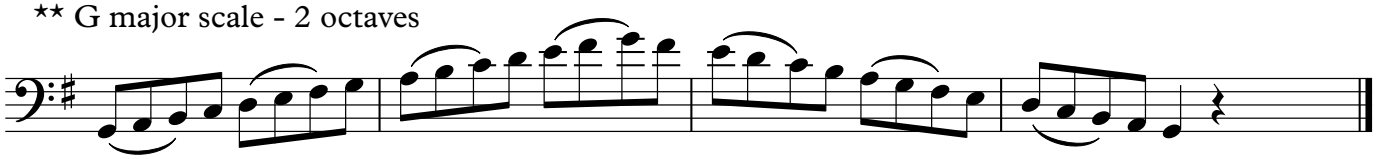
The following do not need to be played from memory. For the examination perform all the starred (**) scales and arpeggios below plus any two other items

Scales ♩=96 Arpeggios ♩=46

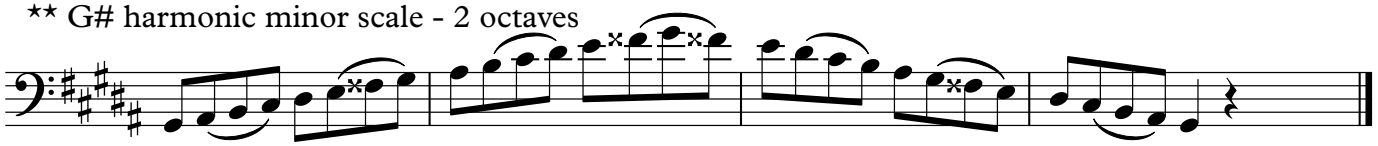
Gb major scale - 2 octaves



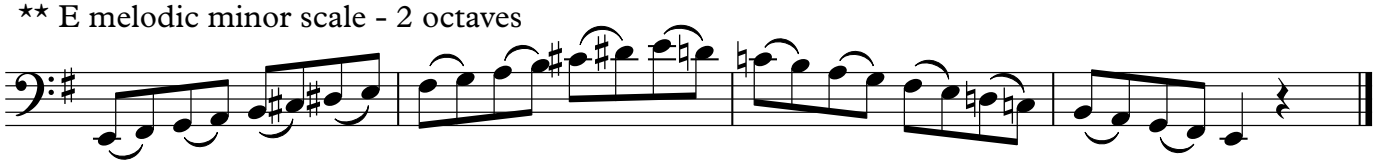
** G major scale - 2 octaves



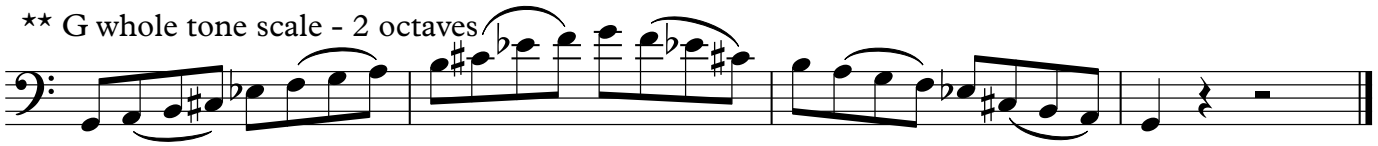
** G# harmonic minor scale - 2 octaves



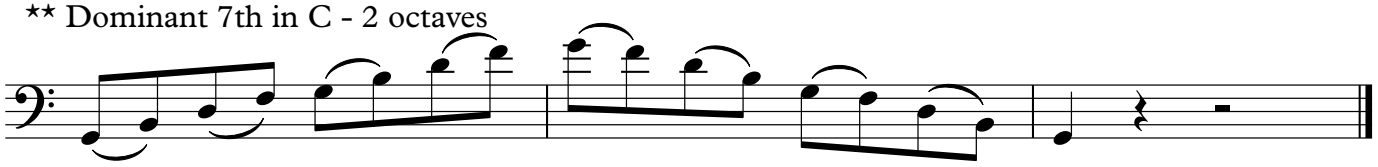
** E melodic minor scale - 2 octaves



** G whole tone scale - 2 octaves

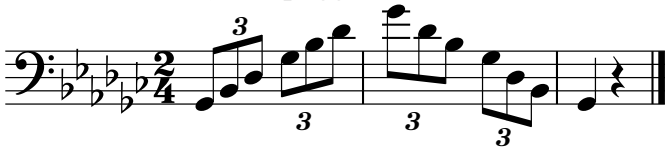


** Dominant 7th in C - 2 octaves

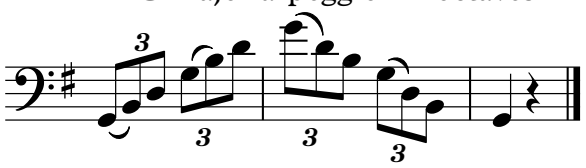


** Diminished 7th on F - 2 octaves

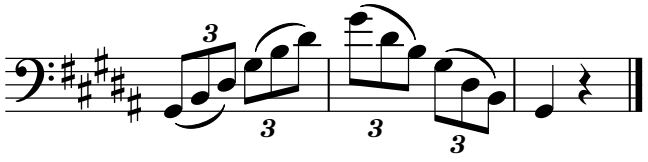
Gb major arpeggio - 2 octaves



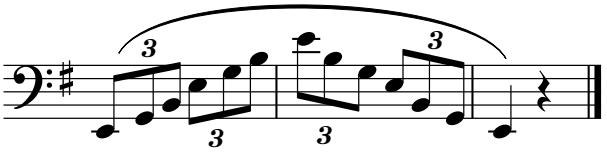
** G major arpeggio - 2 octaves



** G# minor arpeggio - 2 octaves



E minor arpeggio - 2 octaves



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Duet Selection

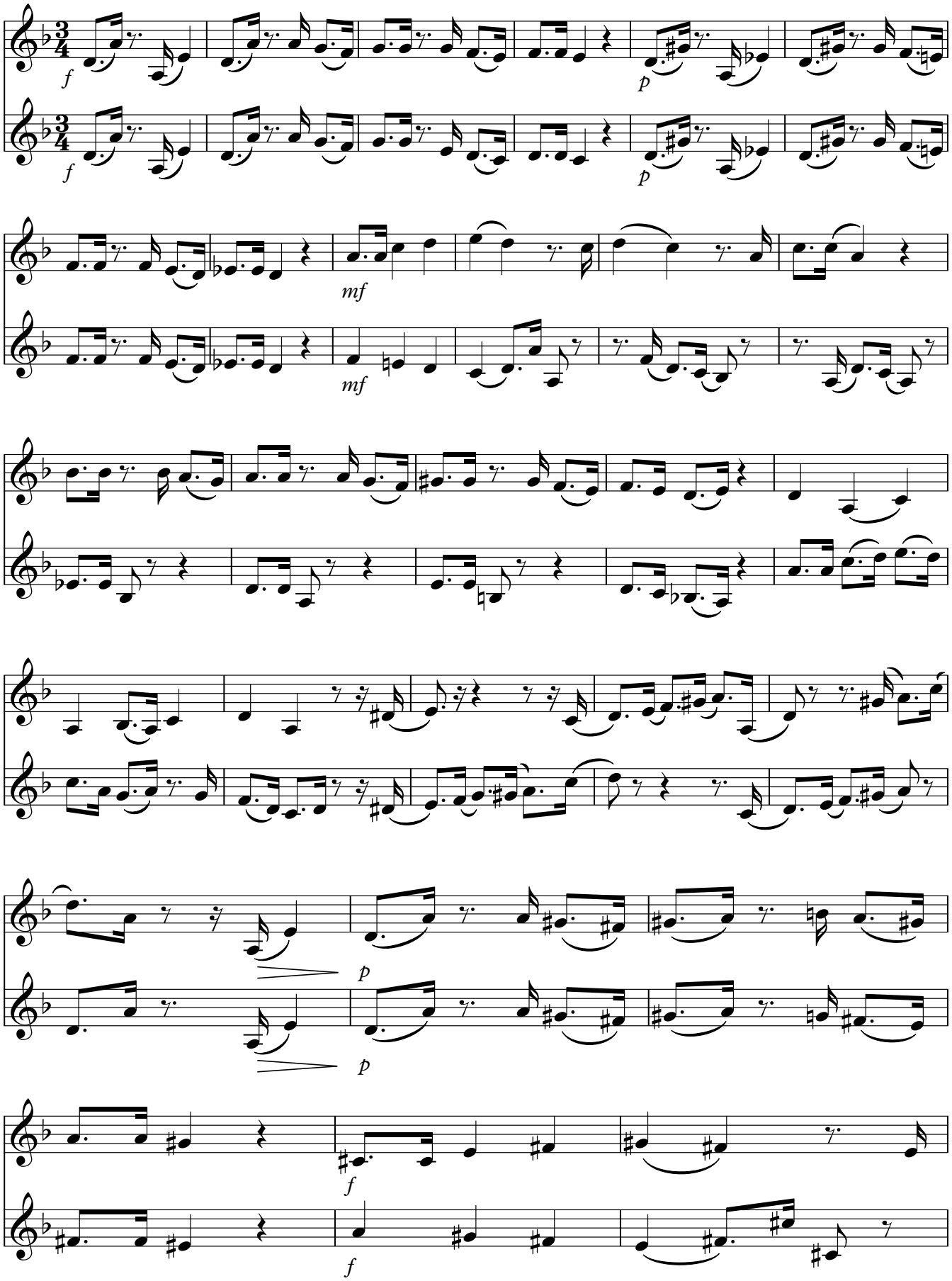
Getting Around!

Click here to find exam speed duet recordings

Click here to find practice speed duet recordings

*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



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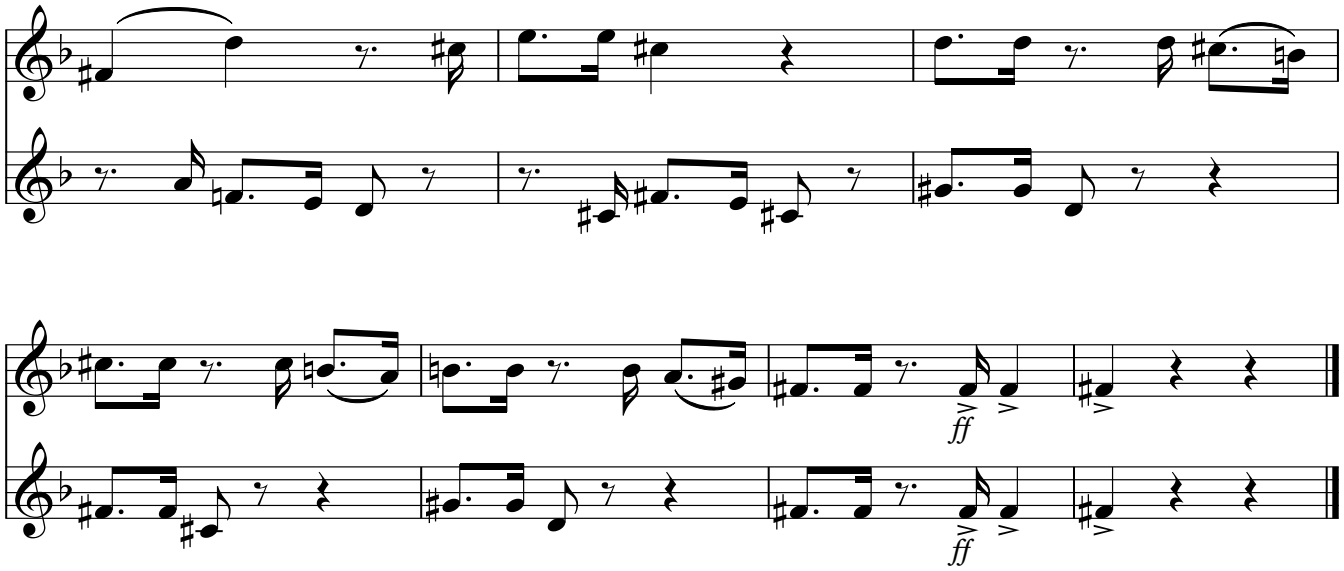

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Trombone Grade Six

Bass Clef

Duet Selection

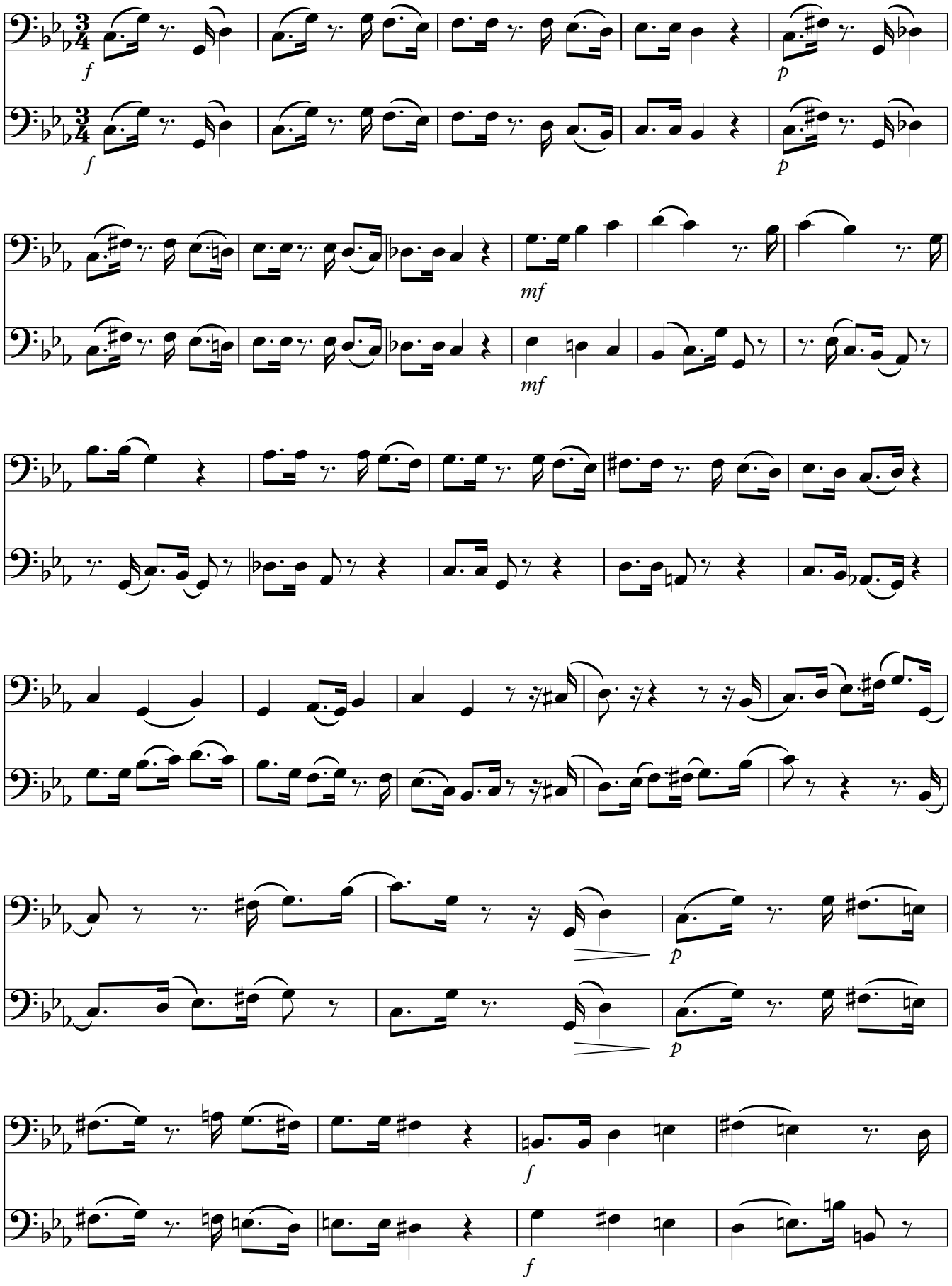
Getting Around!

[Click here to find exam speed duet recordings]

[Click here to find practice speed duet recordings]

*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



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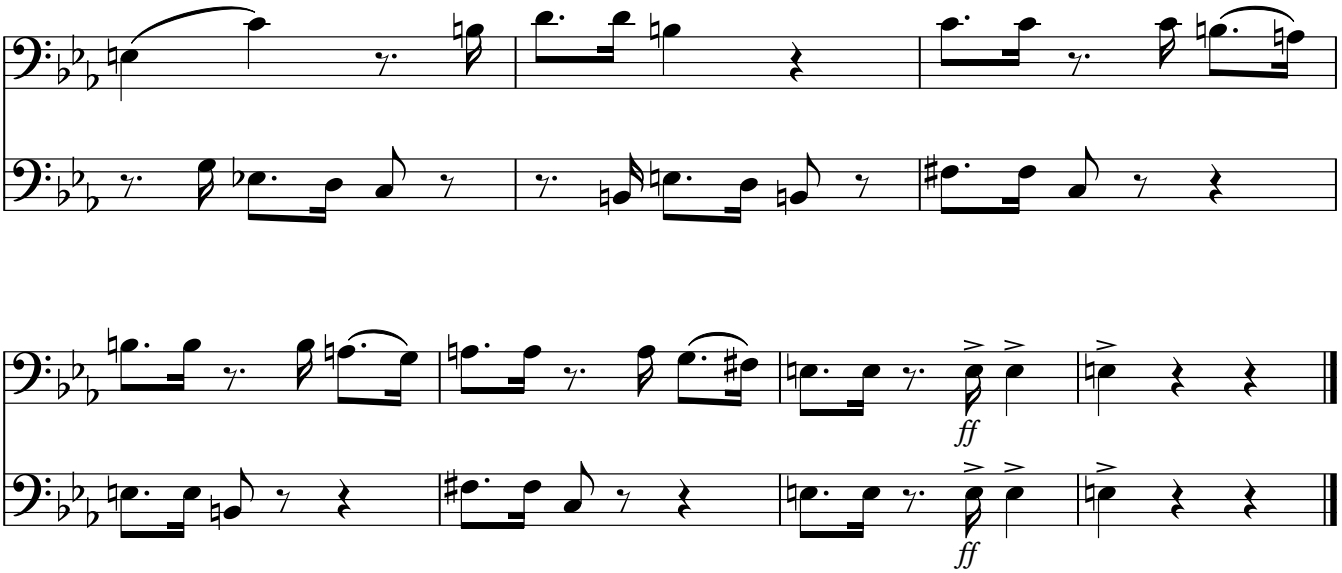

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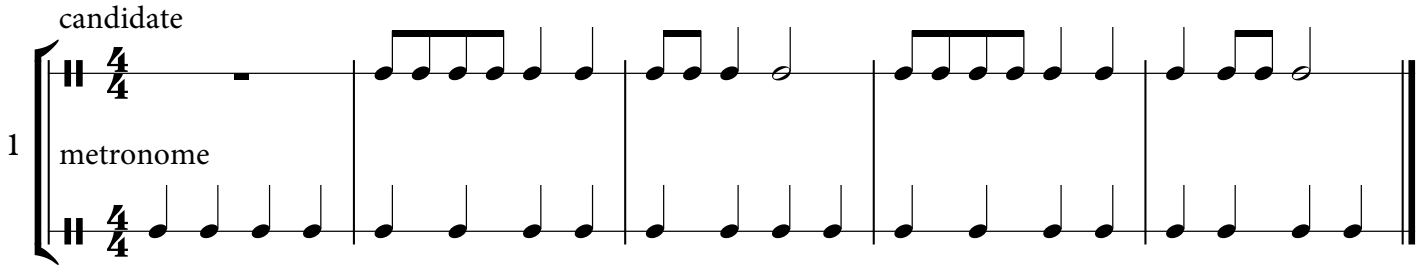
Reading Skills

Click here to find the MTB Reading Skills recordings

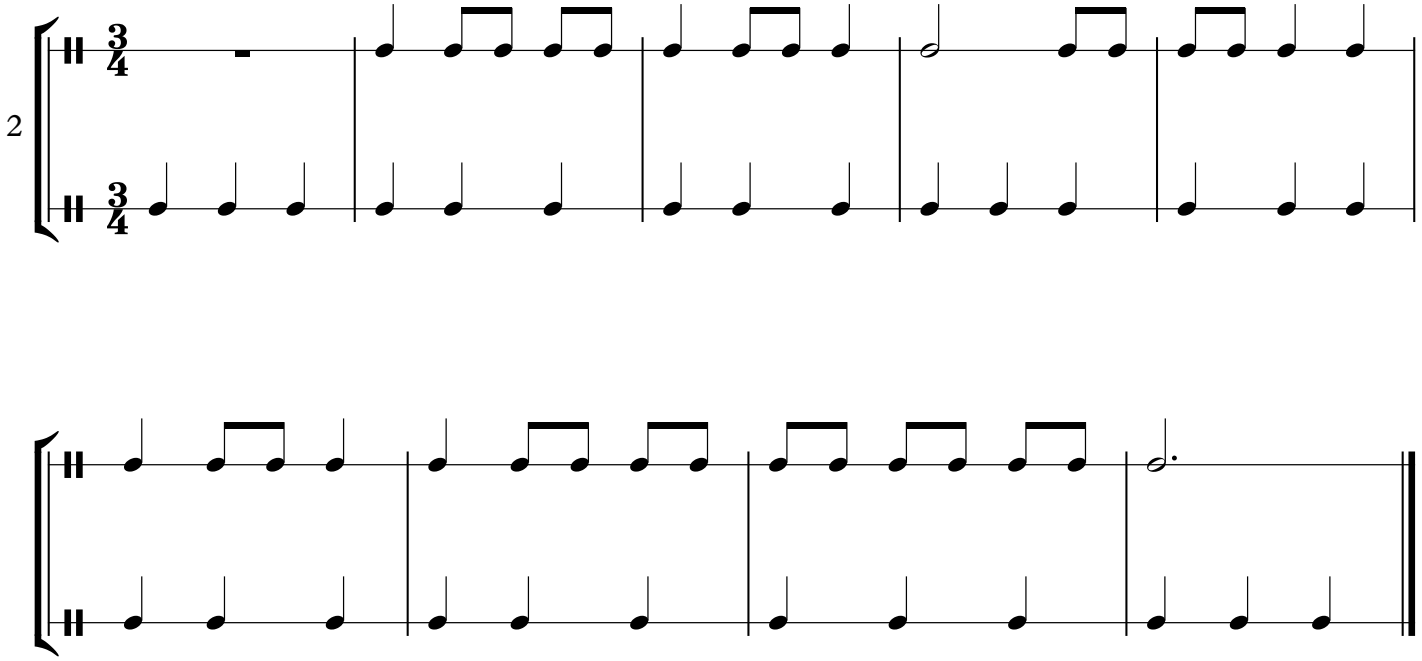
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).

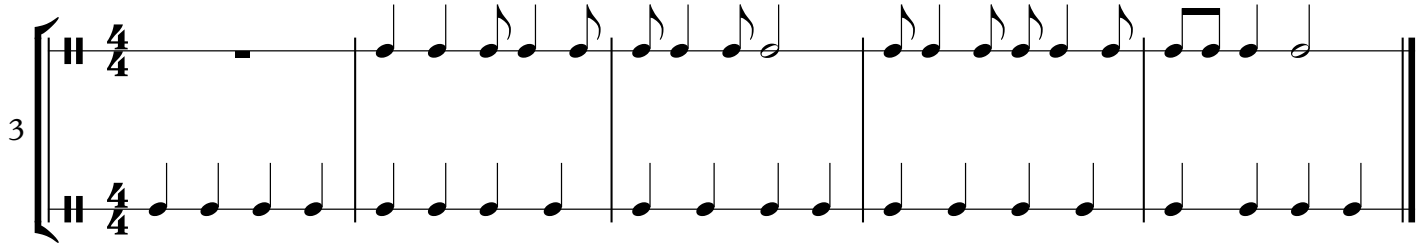
♩ = 120 Swung quavers (♫=♩3♪)



♩ = 100 Swung quavers (♫=♩3♪)



♩ = 88 Swung quavers (♫=♩3♪)



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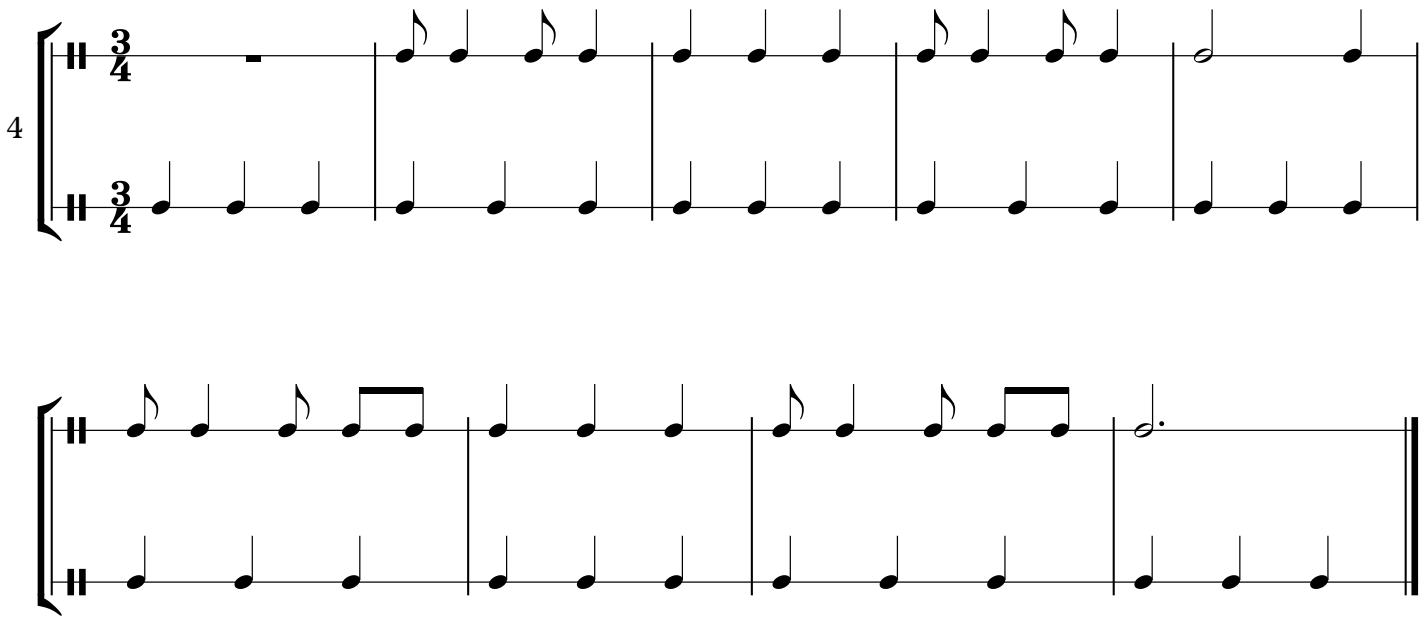
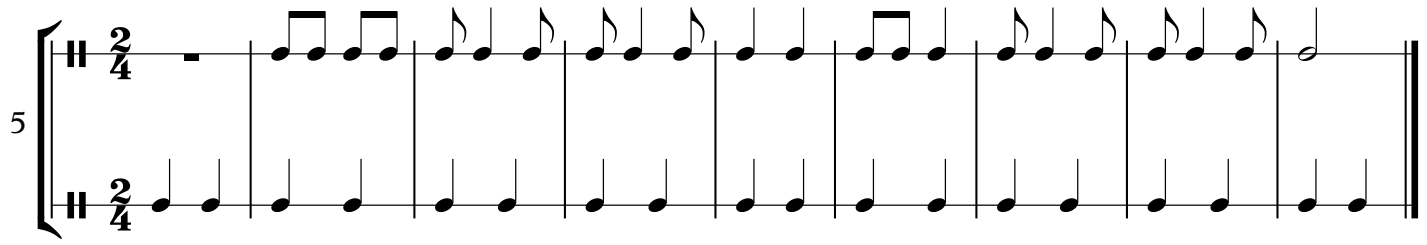
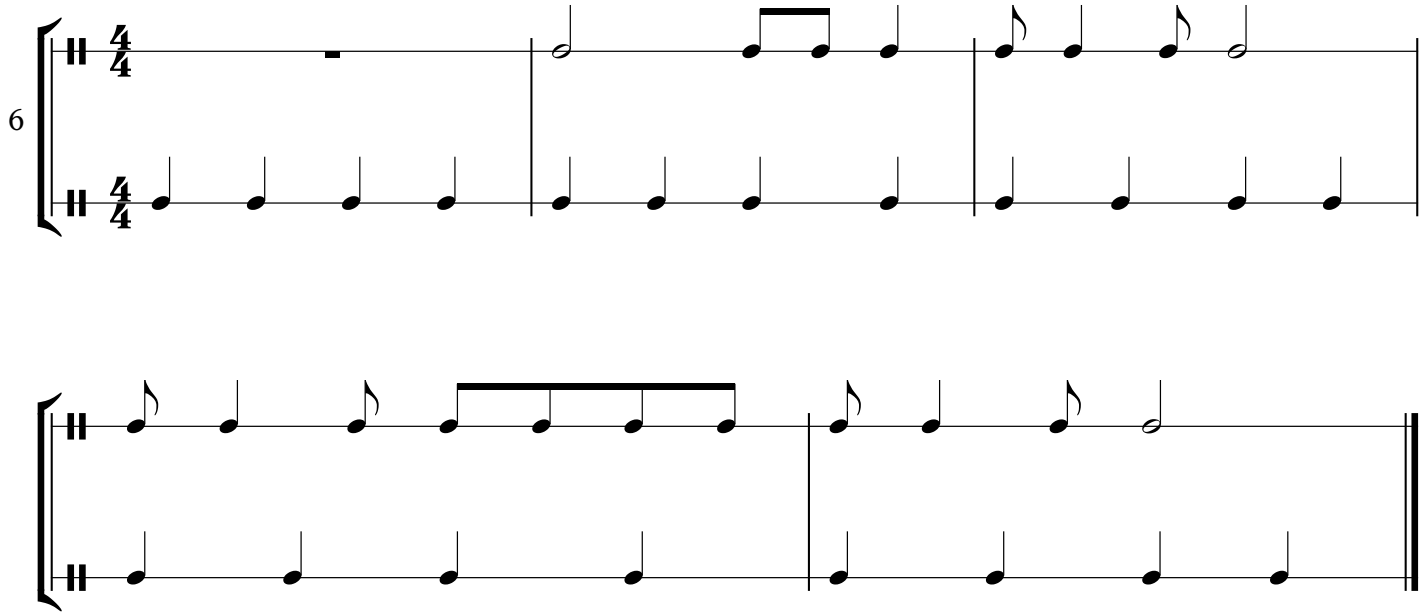
♩ = 128 Swung quavers (♫=♩3♪)



♩ = 90 Swung quavers (♫=♩3♪)



♩ = 118 Swung quavers (♫=♩3♪)



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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.

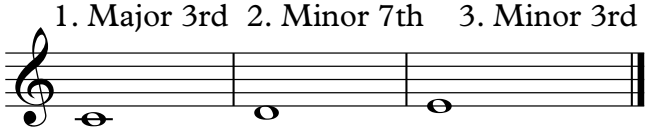
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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.

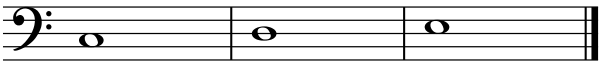
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

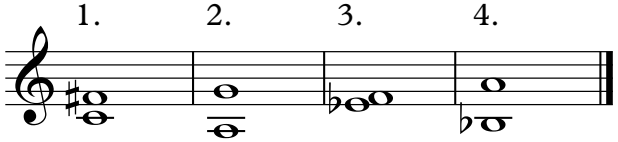
1. Major 3rd 2. Minor 7th 3. Minor 3rd



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.

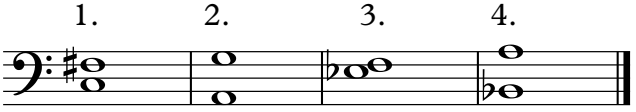
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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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.

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