

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
Jobim	The Girl from Ipanema	Tomplay	tomplay.com
Coltrane John	Blue Train	Tomplay	tomplay.com
Elgar	Deux Chansons Op.15 no.1: Chanson de Nuit	Tomplay	tomplay.com
Tchaikovsky	The Seasons-X. October: Autumn Song	Tomplay	tomplay.com
Monti	Csardas-Monti	Tomplay	tomplay.com
E.Bozza	Ballade	N/A	Leduc
Cook	Bolivar	N/A	Boosey
Ferdinand David	Concertino in Eb major Op.4	N/A	IMC
Saint-Saëns	Cavatine Op.144	N/A	Brass Wind
Serocki	Sonatina 2 nd or 3 rd movt	N/A	Moeck

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 8 Trombone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Weber	Romance for Tenor Trombone & Piano	N/A	Brass Wind
Casterede	Sonatine for Trombone & Piano, 1 st or 3 rd Movt	N/A	Leduc
Tony Cliff	Four Sketches for Trombone (Any two movements)	N/A	Studio
Arthur Pryor	Love's Enchantment	N/A	Editions Marc Reift
Grondahl	Concerto 1 st Movt	N/A	Samfundet
Mahler	Trombone Solo (Symphony No.3)	N/A	Brass Wind
Sulek	Sonata Vox Gabrieli	N/A	EMR 294
Hindemith	Sonata for Trombone & Piano, Swashbuckler's Song: 3 rd Movt	N/A	Schott
Frank Martin	Ballade for Trombone & Piano	N/A	Universal Edition
Bourgeois	No.2 or No.4	Fantasy Piecea	Brass Wind
Nightingale	No 4 or No.5	20 Jazz Etudes	Warwick
J.S.Bach	Prelude (Suite No.2)	J.J.S.Bach Suites For Cello (adapted for tenor trombone)	Leduc
Kopprasch	Study No.46 or No.49	Sixty Selected Studies For Trombone	Fischer

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 6 Bass Clef](#) [Page 4 Treble Clef](#)

PLUS

Scales from Memory:

Perform the scales from memory required for this grade from the sheet

[Page 9 Bass Clef](#) [Page 8 Treble Clef](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 6 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 11 Bass Clef](#) [Page 10 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 16](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 18](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 16](#)

PLUS

Duet:

Perform the duet for this grade

[Page 14 Bass Clef](#) [Page 12 Treble Clef](#)

Technical Exercises

Ex. 1- Lip Slurs

♩ = 144

1st position

Musical notation for the 1st position exercise. It features a single treble clef staff with a 4/4 time signature. The melody consists of eighth notes with a slur over the entire line. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A final fermata is placed over the final C4 note.

2nd position

Musical notation for the 2nd position exercise. It features a single treble clef staff with a 4/4 time signature. The melody consists of eighth notes with a slur over the entire line. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A final fermata is placed over the final C4 note.

3rd position

Musical notation for the 3rd position exercise. It features a single treble clef staff with a 4/4 time signature. The melody consists of eighth notes with a slur over the entire line. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A final fermata is placed over the final C4 note.

4th position

Musical notation for the 4th position exercise. It features a single treble clef staff with a 4/4 time signature. The melody consists of eighth notes with a slur over the entire line. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A final fermata is placed over the final C4 note.

5th position

Musical notation for the 5th position exercise. It features a single treble clef staff with a 4/4 time signature. The melody consists of eighth notes with a slur over the entire line. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A final fermata is placed over the final C4 note.

6th position

Musical notation for the 6th position exercise. It features a single treble clef staff with a 4/4 time signature. The melody consists of eighth notes with a slur over the entire line. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A final fermata is placed over the final C4 note.

Trombone Grade Eight

Ex. 2 - Major Scale Crabwise Study

♩ = 66

Ex. 3 Slurring Across the Slide

♩ = 58

Technical Exercises

Bass Clef

Ex. 1- Lip Slurs

♩ = 144

1st position

Musical notation for the 1st position exercise. It consists of a single staff in bass clef with a 4/4 time signature. The key signature has one flat (B-flat). The exercise is a continuous eighth-note scale starting on B-flat, moving up to G and then down to B-flat. A slur covers the entire passage.

2nd position

Musical notation for the 2nd position exercise. It consists of a single staff in bass clef with a 4/4 time signature. The key signature has one flat (B-flat). The exercise is a continuous eighth-note scale starting on C, moving up to B and then down to C. A slur covers the entire passage.

3rd position

Musical notation for the 3rd position exercise. It consists of a single staff in bass clef with a 4/4 time signature. The key signature has one flat (B-flat). The exercise is a continuous eighth-note scale starting on D, moving up to C and then down to D. A slur covers the entire passage.

4th position

Musical notation for the 4th position exercise. It consists of a single staff in bass clef with a 4/4 time signature. The key signature has one flat (B-flat). The exercise is a continuous eighth-note scale starting on E, moving up to D and then down to E. A slur covers the entire passage.

5th position

Musical notation for the 5th position exercise. It consists of a single staff in bass clef with a 4/4 time signature. The key signature has one flat (B-flat). The exercise is a continuous eighth-note scale starting on F, moving up to E and then down to F. A slur covers the entire passage.

6th position

Musical notation for the 6th position exercise. It consists of a single staff in bass clef with a 4/4 time signature. The key signature has one flat (B-flat). The exercise is a continuous eighth-note scale starting on G, moving up to F and then down to G. A slur covers the entire passage.

Trombone Grade Eight

Ex. 2 - Major Scale Crabwise Study

♩ = 66

Ex. 3 Slurring Across the Slide

♩ = 58

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 ♩=120 Arpeggios ♩=76

** F# major scale - 2 octaves



B major scale - 2 octaves



Eb major scale - 12th



G# harmonic minor scale - 2 octaves



A harmonic minor scale - 2 octaves



A melodic minor scale - 2 octaves



** C melodic minor scale - 2 octaves



** Dominant 7th in E - 2 octaves



** Diminished 7th on A - 2 octaves



** Bb whole tone scale - 2 octaves



** F# major arpeggio - 2 octaves



B major arpeggio - 2 octaves



** D major arpeggio - 2 octaves



Eb major arpeggio - 12th



G# minor arpeggio - 2 octaves



** C minor arpeggio - 2 octaves



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 ♩=120 Arpeggios ♩=76

** E major scale - 2 octaves

A major scale - 2 octaves

Db major scale - 12th

F# harmonic minor scale - 2 octaves

G harmonic minor scale - 2 octaves

G melodic minor scale - 2 octaves

** Bb melodic minor scale - 2 octaves

** Dominant 7th in D - 2 octaves

** Diminished 7th on G - 2 octaves

** Ab whole tone scale - 2 octaves

** E major arpeggio - 2 octaves

** C major arpeggio - 2 octaves

F# minor arpeggio - 2 octaves

A major arpeggio - 2 octaves

Db major arpeggio - 12th

** Bb minor arpeggio - 2 octaves

Trombone Grade Eight

Treble Clef

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 ♩=132 Arpeggios ♩=86

** F# major scale - 2 octaves

B major scale - 2 octaves

Eb major scale - 12th

G# harmonic minor scale - 2 octaves

A harmonic minor scale - 2 octaves

A melodic minor scale - 2 octaves

** C melodic minor scale - 2 octaves

** Dominant 7th in E - 2 octaves

** Diminished 7th on A - 2 octaves

** Bb whole tone scale - 2 octaves

** F# major arpeggio - 2 octaves

B major arpeggio - 2 octaves

** D major arpeggio - 2 octaves

Eb major arpeggio - 12th

G# minor arpeggio - 2 octaves

** C 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 ♩=120 Arpeggios ♩=66

** E major scale - 2 octaves

Musical notation for E major scale - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on E2 and ending on E4. It includes slurs and accents for phrasing.

A major scale - 2 octaves

Musical notation for A major scale - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on A2 and ending on A4. It includes slurs and accents for phrasing.

Db major scale - 12th

Musical notation for Db major scale - 12th, bass clef, 4/4 time signature. The scale is written in 12th position, starting on Db3 and ending on Db4. It includes slurs and accents for phrasing.

F# harmonic minor scale - 2 octaves

Musical notation for F# harmonic minor scale - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on F#2 and ending on F#4. It includes slurs and accents for phrasing.

G harmonic minor scale - 2 octaves

Musical notation for G harmonic minor scale - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on G2 and ending on G4. It includes slurs and accents for phrasing.

G melodic minor scale - 2 octaves

Musical notation for G melodic minor scale - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on G2 and ending on G4. It includes slurs and accents for phrasing.

** Bb melodic minor scale - 2 octaves

Musical notation for Bb melodic minor scale - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on Bb2 and ending on Bb4. It includes slurs and accents for phrasing.

** Dominant 7th in D - 2 octaves

Musical notation for Dominant 7th in D - 2 octaves, bass clef, 4/4 time signature. The arpeggio is written in two octaves, starting on D2 and ending on D4. It includes slurs and accents for phrasing.

** Diminished 7th on G - 2 octaves

Musical notation for Diminished 7th on G - 2 octaves, bass clef, 4/4 time signature. The arpeggio is written in two octaves, starting on G2 and ending on G4. It includes slurs and accents for phrasing.

** Ab whole tone scale - 2 octaves

Musical notation for Ab whole tone scale - 2 octaves, bass clef, 4/4 time signature. The scale is written in two octaves, starting on Ab2 and ending on Ab4. It includes slurs and accents for phrasing.

** E major arpeggio - 2 octaves

Musical notation for E major arpeggio - 2 octaves, bass clef, 2/4 time signature. The arpeggio is written in two octaves, starting on E2 and ending on E4. It includes slurs and accents for phrasing.

A major arpeggio - 2 octaves

Musical notation for A major arpeggio - 2 octaves, bass clef, 2/4 time signature. The arpeggio is written in two octaves, starting on A2 and ending on A4. It includes slurs and accents for phrasing.

** C major arpeggio - 2 octaves

Musical notation for C major arpeggio - 2 octaves, bass clef, 2/4 time signature. The arpeggio is written in two octaves, starting on C2 and ending on C4. It includes slurs and accents for phrasing.

Db major arpeggio - 12th

Musical notation for Db major arpeggio - 12th, bass clef, 2/4 time signature. The arpeggio is written in 12th position, starting on Db3 and ending on Db4. It includes slurs and accents for phrasing.

F# minor arpeggio - 2 octaves

Musical notation for F# minor arpeggio - 2 octaves, bass clef, 2/4 time signature. The arpeggio is written in two octaves, starting on F#2 and ending on F#4. It includes slurs and accents for phrasing.

** Bb minor arpeggio - 2 octaves

Musical notation for Bb minor arpeggio - 2 octaves, bass clef, 2/4 time signature. The arpeggio is written in two octaves, starting on Bb2 and ending on Bb4. It includes slurs and accents for phrasing.

Romantic Dream

*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.

Andante - Espressivo

The first system of musical notation consists of two staves. Both staves begin with a dynamic marking of *mf*. The music is in 3/4 time and features a melodic line in the upper staff and a supporting bass line in the lower staff.

The second system of musical notation consists of two staves. The upper staff begins with a dynamic marking of *mp* and includes a *cresc* marking. The lower staff begins with a dynamic marking of *mp* and also includes a *cresc* marking.

The third system of musical notation consists of two staves. The upper staff begins with a dynamic marking of *f*, followed by *mf*, *cresc*, and *dim*. The lower staff begins with a dynamic marking of *f*, followed by *mf*, *cresc*, and *dim*.

The fourth system of musical notation consists of two staves. The upper staff begins with a dynamic marking of *mp* and includes a *cresc* marking. The lower staff begins with a dynamic marking of *mp* and includes a *cresc* marking.

The fifth system of musical notation consists of two staves. The upper staff ends with a dynamic marking of *f*. The lower staff continues the melodic and bass lines.

Trombone Grade Eight

Treble Clef

The musical score is written for a trombone in treble clef. It consists of two systems, each with two staves. The first system contains two measures. The upper staff has a melody of eighth notes, and the lower staff has a bass line of eighth notes. The second system also contains two measures. The upper staff has a melody of eighth notes, and the lower staff has a bass line of eighth notes. Dynamics include *f*, *dim*, and *mp*.

Duet Selection

Romantic Dream

*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.

Andante - Espressivo

The musical score for "Romantic Dream" is written for two Trombone parts in Bass Clef, 3/4 time, and B-flat major. The tempo is Andante and the mood is Espressivo. The score consists of six systems of two staves each. Dynamics include *mf*, *mp*, *f*, *cresc*, and *dim*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has two flats (B-flat and E-flat).

Trombone Grade Eight

Bass Clef

The first system consists of two staves of music in bass clef. The top staff begins with a series of eighth-note triplets, followed by a quarter rest and a quarter note. The bottom staff starts with a quarter rest, followed by eighth-note triplets and quarter notes. A dynamic marking of *f* is placed below the first staff.

The second system consists of two staves of music in bass clef. The top staff features a melodic line with a *dim* marking. The bottom staff features a rhythmic accompaniment with a *mp* marking. Both staves conclude with a double bar line.

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).

1

candidate

metronome

$\text{♩} = 244$

2

$\text{♩} = 80$

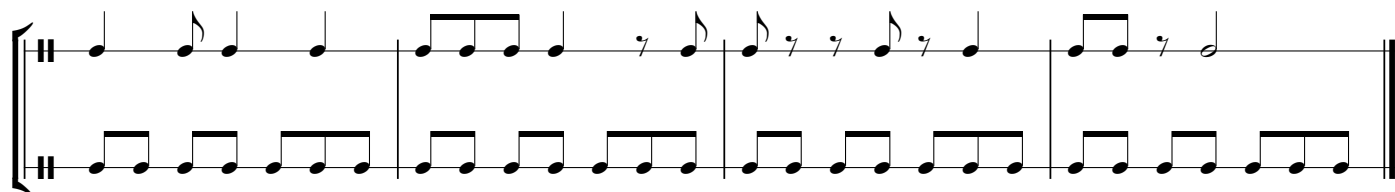
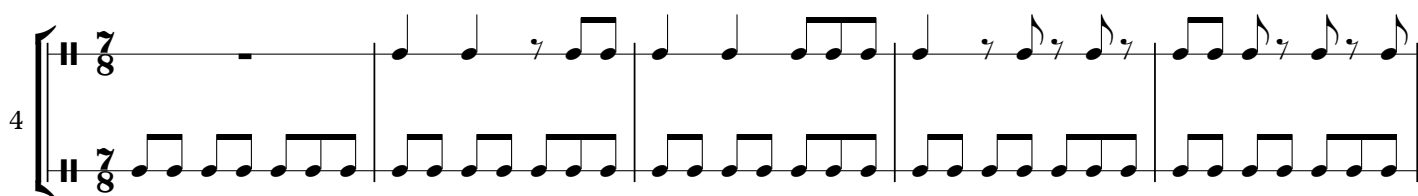
3

$\text{♩} = 104$

Trombone Grade Eight

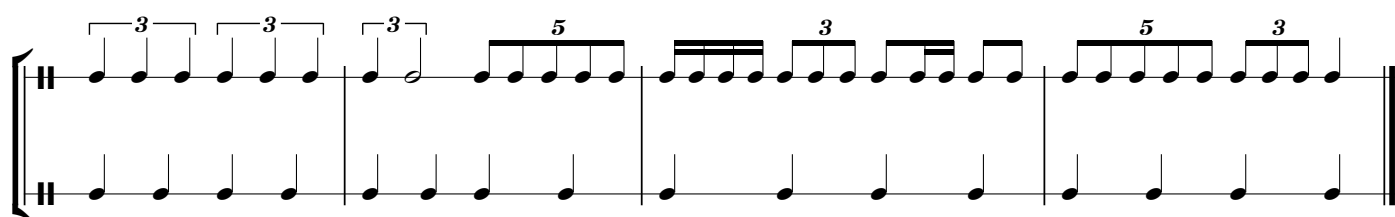
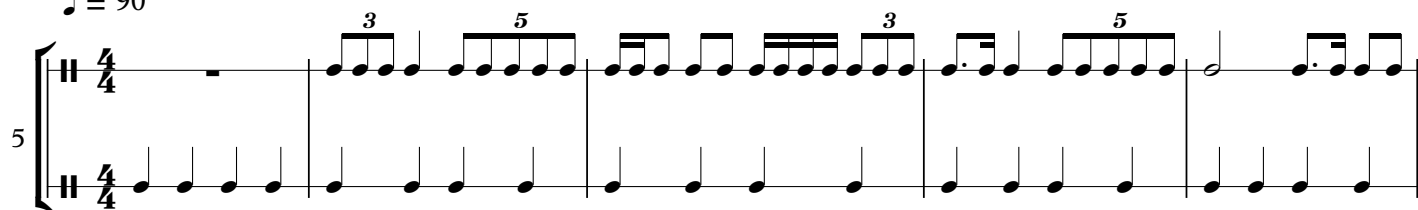
♩ = 200

4



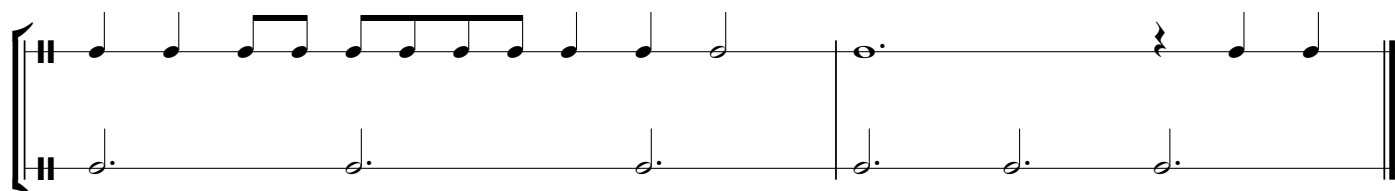
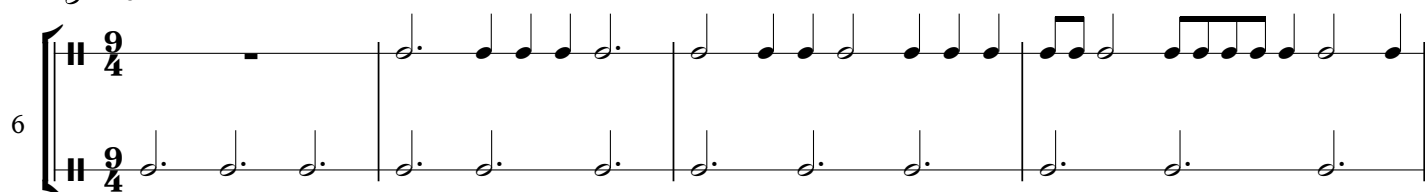
♩ = 90

5



♩ = 62

6



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 notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest. We shall do this for 4 chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Scales

I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

Bass Clef

Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef

Bass Clef

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.