

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
Trad. Or Trad./Hare	The Skye Boat Song (Outlander)	Tomplay or The Magic Trumpet	tomplay.com or Boosey & Hawkes MDS
Händel	Water Music: Suite No.1 in F Major HWV: 348: VII Menuet	Tomplay	tomplay.com
Telemann	Fantasia No.4 in B-flat Major: Allegretto	Tomplay	tomplay.com
Daquin	Menuet	Tomplay	tomplay.com
Anonymous	The English Dancing Master- Dance (Suggested tempo 81)	Tomplay	tomplay.com
Trad./Miller	Kalinka	Trumpet Basics	Faber
Wedgwood	Your First Hit Single	Trumpet Basics	Faber
Daley	Postman Pat	Trumpet Basics	Faber
Lyons	On Parade	The Really Easy Trumpet Book	Faber
Trad.	Give Me Joy in My Heart (unaccompanied)	Winners Galore for Treble Brass	Brass Wind
Harris	Picnic	Holiday Notes	Boosey and Hawkes
Sigman	Robin Hood No.30 (unaccompanied)	Abracadabra Brass	A & C Black

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 1 Trumpet

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Trad.	Deck the Halls p23 (unaccompanied)	A Tune A Day Book 1 (original version)	Boston Music Company
Susato	Ronde	First Book of Trumpet Solos	Faber
Anon.	Cancion Nina y Vina	First Book of Trumpet Solos	Faber
Chris Wilson-Smith	Waltzing with Jazz	All Jazzed Up	Brass Wind
Chris Wilson-Smith	Out N' About	All Jazzed Up	Brass Wind
Susato	La Mourisque	Winner Scores All	Brass Wind
Tchaikovsky	Dance of the Merlitons	Winner Scores All	Brass Wind
Mark Nightingale	A Small Step (No.1)	Easy Jazzy 'Tudes	Warwick Music
Mark Nightingale	Ready, Aim, Fire! (No.4)	Easy Jazzy 'Tudes	Warwick Music
R. M. Endresen	No.1	Supplementary Studies	Rubank
Philip Sparke	Ticker Tape Parade (No.5)	Skilful Studies	Anglo Music
Philip Sparke	Leila's Lament (No.2)	Skilful Studies	Anglo Music
Rob Hudson	Entrata (No.2)	30 Modern Studies for Trumpet	UE 21 316
Rob Hudson	Sad Song (No.3)	30 Modern Studies for Trumpet	UE 21 316

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

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PLUS

Scales from Memory:

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

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Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Alternative to Scales from Memory:

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

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Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Listening Skills:

Sing the prepared aural tests for this grade

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Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Duet:

Perform the duet for this grade

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Syllabus Guidance can be found on [Page 10](#)

Scales & Arpeggios from Memory

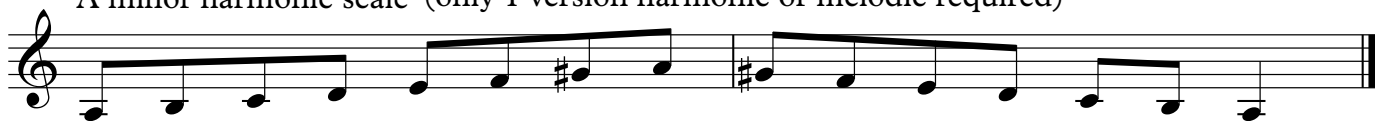
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩ = 50 Arpeggios triplet ♩=72

C major scale



A minor harmonic scale (only 1 version harmonic or melodic required)



A minor melodic scale



C major arpeggio



A minor arpeggio



Alternative to Scales from Memory

The following do not need to be played from memory

For the examination perform *all* the following
(only 1 version of minors - harmonic or melodic are required)

Scales ♩ = 50 Arpeggios triplet ♩ = 72

C major scale



Musical notation for the C major scale in 4/4 time, starting with a forte (f) dynamic marking.

C major scale with rhythmic pattern



Musical notation for the C major scale with a rhythmic pattern in 4/4 time.

A minor harmonic scale (only 1 version harmonic or melodic required)



Musical notation for the A minor harmonic scale in 4/4 time, starting with a piano (p) dynamic marking.

A minor harmonic scale with rhythmic pattern



Musical notation for the A minor harmonic scale with a rhythmic pattern in 3/4 time.

A minor melodic scale



Musical notation for the A minor melodic scale in 4/4 time, starting with a piano (p) dynamic marking.

A minor melodic scale with rhythmic pattern



Musical notation for the A minor melodic scale with a rhythmic pattern in 3/4 time.

C major arpeggio



Musical notation for the C major arpeggio in 3/4 time, starting with a forte (f) dynamic marking.

A minor arpeggio



Musical notation for the A minor arpeggio in 3/4 time, starting with a piano (p) dynamic marking.

1 (Candidate)

Select one of the following duets.

2

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.

Catch the Ball

Moderato - Having fun!

Musical score for 'Catch the Ball' in 4/4 time, Moderato. The score consists of two systems of two staves each. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 9. Dynamics include *mf* and *p*.

Shining Bright

1 Andante - Dreamily!

Musical score for 'Shining Bright' in 4/4 time, Andante. The score consists of three systems of two staves each. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 8. The third system starts at measure 9 and ends at measure 12. Dynamics include *mf*, *mp*, and *f*.

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

♩ = 90
candidate

metronome

2

♩ = 82

3

♩ = 104

4

♩ = 116

5

♩ = 80

6

♩ = 108

Listening Skills

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 note and then you shall sing it back. We shall do this for 4 different notes.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.

2.

3.

4.

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.

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.