

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
Vivaldi	Spring (4 Seasons: Allegro)	Tomplay	tomplay.com
Hummel	Ecoisaise	Tomplay	tomplay.com
Sullivan	Policeman's Song	Tomplay or The Magic Trumpet	tomplay.com or Boosey & Hawkes
Trad.	Hatikvah	Tomplay	tomplay.com
Fats Waller	Honeysuckle Rose	Tomplay	tomplay.com
Springsteen	Born to Run	Tomplay	tomplay.com
Trad.	Banaha	Tomplay	tomplay.com
Offenbach	Can Can	First Book of Trumpet Solos	Faber
J. S. Bach	O Jesulein Suss	First Book of Trumpet Solos	Faber
Lyons	Aubade	The Really Easy Trumpet Book	Faber
Gunning	All Aboard	The Really Easy Trumpet Book	Faber
Rota	Theme from The Godfather	Trumpet Basics	Faber
Arnold	Cornish Dance	Trumpet Basics	Faber
Rossini	William Tell	Trumpet Basics	Faber
Miller	Rock March	Trumpet Basics	Faber

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 2 Trumpet

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Daley	Postman Pat	Winners Galore for Treble Brass	Brass Wind
Goodall	Blackadder Theme	Winners Galore for Treble Brass	Brass Wind
Trad/Johnstone	Men of Harlech	Winner Scores All	Brass Wind
Lloyd Webber	Love Changes Everything	Winner Scores All	Brass Wind
Lionel Bart	Food Glorious Food	Winner Scores All	Brass Wind
Bart	Where is Love	Easy Winners for Treble Brass	Brass Wind
Sparke	Pony and Trap (No.2)	Skilful Solos	Anglo Music
Hawkins/Johnson/ Dash /Smith	Tuxedo Junction	All Jazzed Up	Brass Wind
Wilson-Smith	Something Else	All Jazzed Up	Brass Wind
Ligeti	The Big Turtle Fanfare from the South China sea	Fanfares	UE19060
Gregson	Gavotte No.10	20 Supplementary Tunes for Beginner Brass	Brass Wind
Sparke	Norwegian Mood (No.8)	Skilful Studies	Anglo Music
Sparke	The Big Apple	Skilful Studies	Anglo Music
R. M. Endresen	No.3	Supplementary Studies	Rubank
R. M. Endresen	No.4	Supplementary Studies	Rubank
Nightingale	The Nuthatch (No.6)	Easy Jazzy 'Tudes	Warwick Music
Miller	Sabre Dance	Simple Studies for Beginner Brass	Faber
Hudson	Bluetude (No.4)	30 Modern Studies for Trumpet	UE 21 316
Hudson	Lullaby (No.7)	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

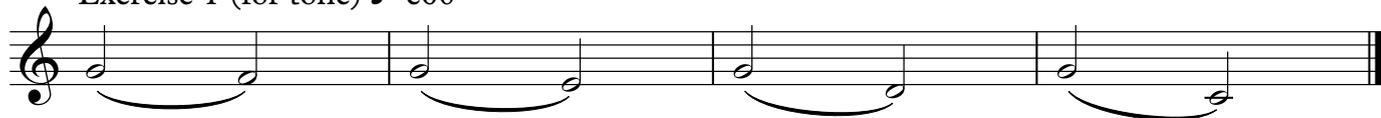
Duet:

Perform the duet for this grade

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Technical Exercises

Exercise 1 (for tone) ♩=c60



Exercise 2 ♩=c96 (for articulation and fingers)



Exercise 3 Lip Slurs ♩=c104



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 ♩=56 Arpeggios triplet ♩=80

Bb major scale



D major scale



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



C melodic minor scale



Bb major arpeggio



D major arpeggio



C 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 ♩=56 Arpeggios triplet ♩=80

Bb major scale

Bb major scale with rhythmic pattern

D major scale

D major scale with rhythmic pattern

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

C melodic minor scale

Bb major arpeggio

D major arpeggio

C minor arpeggio

Duet

1 (Candidate)
2

Jumping Beans

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.

1 **Playful!**

Musical notation for measures 1-9. The piece is in 2/4 time with a key signature of one sharp (F#). It features two staves. The first staff starts with a *mf* dynamic and includes a *cresc.* marking and a *f* dynamic. The second staff starts with a *mf* dynamic and includes a *cresc.* marking and a *f* dynamic.

10

Musical notation for measures 10-17. The piece continues in 2/4 time with a key signature of one sharp. The first staff ends with a *p* dynamic. The second staff ends with a *p* dynamic.

18

Musical notation for measures 18-24. The piece continues in 2/4 time with a key signature of one sharp. Both staves end with a *f* dynamic. The piece concludes with a double bar line.

Reading Skills

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

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 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

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.