

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 |
|--------------------|-----------------------------------------|---------------------|------------------------------------------------------------|
| Mancini | Pink Panther | Tomplay | tomplay.com |
| Francis Lai | Love Story | Tomplay | tomplay.com |
| Rossini | William Tell Overture | Tomplay | tomplay.com |
| Strauss I | Radetzky March | Tomplay | tomplay.com |
| Arne | When Daisies Pied | Tomplay | tomplay.com |
| Villoldo | Qué Hacés Chamberguito? | Tomplay | tomplay.com |
| Brubeck or Desmond | Take 5 | Tomplay or Take Ten | tomplay.com or UE19779 |
| Bechet | Petite Fleur | Tomplay | tomplay.com |
| Sparke | Fives and Threes (No.18) | Skilful Solos | Anglo Music |
| Sparke | Rhode Island Rag (No.20) | Skilful Solos | Anglo Music |
| Hamlisch | Nobody does it Better (CD or Piano acc) | James Bond 007 | Alfred IFM0033CD (Piano acc. published separately IFM0031) |
| Fauré | Pavane | Take Ten | UE19779 |
| Wedgwood | Tequila Sunrise | Jazzin' About | Faber |
| Wedgwood | Sliding Doors | After Hours | Faber |
| Wedgwood | Survivor | After Hours | 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 5 Trumpet

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|--------------------------|-----------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------|
| Birtwistle | Antiphonies from the Moonkeeper (may be played as written on either Bb or C trumpet) | Fanfares | UE19060 |
| Maria/Bonfa/ Ramskill | Manha de Carnaval | Latino | Brass Wind |
| Yradier | La Paloma | Play Latin | Faber |
| McDowall | Walking Man | Framed | Brass Wind |
| Williams | The Imperial March (CD or piano acc.) | The Very Best of John Williams | Alfred IFM0422CD (Piano acc. published separately IFM0425CD) |
| Williams | Star Wars Main Title (CD or piano acc.) | The Very Best of John Williams | Alfred IFM0422CD (Piano acc. published separately IFM0425CD) |
| Laue/Wallace/ Wright | 3 rd Movt: Allegro | Concerto for Trumpet & Strings | Brass Wind |
| Williams | Raiders March | Great Winners | Brass Wind |
| Howard Shore | Concerning Hobbits (CD or piano acc.) | The Lord of the Rings | Alfred IFM0408CD (Piano acc. published separately IFM0411CD) |
| Graf/Filz | Mambo (CD or Piano acc.) Pianist may replace clapping with chords if preferred | World Music Cuba | UE 34142 |
| Clarke | Prince of Denmark's March | Old English Trumpet Tunes | OUP |
| Greene | Trumpet Tune | Old English Trumpet Tunes | OUP |
| Lennie Niehaus | Shuffle Time (Bb Blues) (with CD acc.) | Maiden Voyage Jazz Solos (As played by Bobby Shew Correlated to Vol 54: The Jamey Aebersold Series) | Jamey Aebersold Jazz |
| Rafael Mendez | Romanza (No.2 from the Collection <i>Gems</i>) | The Rafael Mendez | Carl Fischer Collection |
| Rafael Mendez | Tango - Habanera (No.3 from the Collection <i>Gems</i>) | The Rafael Mendez | Carl Fischer Collection |

For additional options see the continued recital list [here](#)

Section One Continued

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|-----------------|------------------------------|--------------------------------------|---------------------|
| Sparke | Party Piece (No. 40) | Skilful studies | Anglo Music |
| Endresen | No. 26 | Supplementary Studies | Rubank |
| Endresen | No. 27 | Supplementary Studies | Rubank |
| Endresen | No. 28 | Supplementary Studies | Rubank |
| Hering | No. 24 | Forty Progressive Etudes for Trumpet | Fischer |
| Hering | No. 29 | Forty Progressive Etudes for Trumpet | Fischer |
| Arban | P29 (No .23) | Cornet Method | Boosey & Hawkes |
| Vizzutti | Ballad | 20 Dances for Trumpet | De Haske |
| Reinhardt | No. 5 | Concone Studies | Theodore Presser |
| Clarke | Fanfare | Featuring Rhythm | Brass Wind |
| Clarke | Ryedale | Featuring Rhythm | Brass Wind |
| Hudson | Cakewalk (No. 24) | 30 Modern Studies for Trumpet | UE21316 |
| Hudson | Scherzo (No. 20) | 30 Modern Studies for Trumpet | UE21316 |
| Nightingale | Passion Fruit Samba (No. 18) | Eazy Jazzy 'Tudes | Warwick Music |
| Maros | Fanfare | Fanfares | UE19060 |
| Norgard | Scale-Fanfare-Variation | Fanfares | UE19060 |
| Howarth | Study 3 (3hree) | The Elgar Howarth Way | Brass Wind |

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](#)

PLUS

Scales from Memory:

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

[Page 6](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 5](#)

PLUS

Alternative to Scales from Memory:

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

[Page 7](#)

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 9](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 11](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 9](#)

PLUS

Duet:

Perform the duet for this grade

[Page 8](#)

Syllabus Guidance can be found on [Page 12](#)

Technical Exercises

Exercise 1 - ♩=80+

Exercise 1 is a technical exercise in 4/4 time, marked mezzo-forte (mf) with a tempo of ♩=80+. It consists of three staves of music. The first staff begins with a mezzo-forte (mf) dynamic marking. The exercise features eighth-note patterns with various accidentals (sharps, flats, naturals) and slurs across the three staves.

Exercise 2 - ♩=90 Lip Slurs

Exercise 2 is a technical exercise in 4/4 time, marked ♩=90, focusing on lip slurs. It consists of three staves of music. The exercise features eighth-note patterns with various accidentals (sharps, flats, naturals) and slurs. Fingerings (0, 1, 2) are indicated above the notes.

Exercise 3 - ♩=80

Exercise 3 is a technical exercise in 4/4 time, marked ♩=80. It consists of two staves of music. The exercise features quarter-note patterns with various accidentals (sharps, flats, naturals).

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 ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves



B major scale - 1 octave



G harmonic minor scale - 2 octaves



F melodic minor scale - 1 octave



G chromatic scale - 2 octaves



Dominant 7th in C - 2 octaves



G major arpeggio - 2 octaves



B major arpeggio - 1 octave



G minor arpeggio - 2 octaves



F minor arpeggio - 1 octave



Alternative to Scales from Memory

The following do not need to be played from memory
For the examination perform *all* the following

Scales ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves

Musical notation for G major scale - 2 octaves. The piece is in 4/4 time with a key signature of one sharp (F#). It starts with a piano (*p*) dynamic, moves to a forte (*f*) dynamic in the middle, and ends with a piano (*p*) dynamic. The scale is played in two octaves.

B major scale - 1 octave (swung quavers ♩=♩)

Musical notation for B major scale - 1 octave (swung quavers). The piece is in 4/4 time with a key signature of two sharps (F# and C#). The scale is played in one octave with a swung eighth-note pattern.

B major scale with rhythmic pattern

Musical notation for B major scale with rhythmic pattern. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The scale is played in one octave with a specific rhythmic pattern.

G harmonic minor scale - 2 octaves

Musical notation for G harmonic minor scale - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). It starts with a piano (*p*) dynamic, moves to a mezzo-forte (*mp*) dynamic in the middle, and ends with a piano (*p*) dynamic. The scale is played in two octaves.

F melodic minor scale - 1 octave (swung quavers ♩=♩)

Musical notation for F melodic minor scale - 1 octave (swung quavers). The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The scale is played in one octave with a swung eighth-note pattern.

G chromatic scale - 2 octaves

Musical notation for G chromatic scale - 2 octaves. The piece is in 4/4 time with a key signature of one sharp (F#). The scale is played in two octaves with triplet markings (3) over groups of three notes.

Musical notation for G chromatic scale - 2 octaves (continued). The piece is in 4/4 time with a key signature of one sharp (F#). The scale is played in two octaves with triplet markings (3) over groups of three notes.

Dominant 7th in C - 2 octaves

Musical notation for Dominant 7th in C - 2 octaves. The piece is in 4/4 time with a key signature of no sharps or flats. The scale is played in two octaves.

G major arpeggio - 2 octaves

Musical notation for G major arpeggio - 2 octaves. The piece is in 4/4 time with a key signature of one sharp (F#). The arpeggio is played in two octaves with triplet markings (3) over groups of three notes.

B major arpeggio - 1 octave

Musical notation for B major arpeggio - 1 octave. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The arpeggio is played in one octave with triplet markings (3) over groups of three notes.

G minor arpeggio - 2 octaves

Musical notation for G minor arpeggio - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). It starts with a piano (*p*) dynamic, moves to a forte (*f*) dynamic in the middle, and ends with a piano (*p*) dynamic. The arpeggio is played in two octaves with triplet markings (3) over groups of three notes.

F minor arpeggio - 1 octave

Musical notation for F minor arpeggio - 1 octave. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). It starts with a piano (*p*) dynamic. The arpeggio is played in one octave with triplet markings (3) over groups of three notes.

1 (Candidate)

2

On Parade

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 Quick March

1

2

9

16

24

30

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).

♩ = 90

1

candidate

metronome

Trumpet Grade Five

♩ = 66

4

Musical score for exercise 4, 3/4 time, tempo 66. The score consists of two systems. The first system has four measures. The second system has four measures. The top staff is in 3/4 time and features a melodic line with eighth-note patterns and dotted notes. The bottom staff is in 3/4 time and features a bass line of quarter notes.

♩ = 70

5

Musical score for exercise 5, 2/4 time, tempo 70. The score consists of two systems. The first system has four measures. The second system has four measures. The top staff is in 2/4 time and features a melodic line with eighth-note patterns and dotted notes. The bottom staff is in 2/4 time and features a bass line of quarter notes.

♩ = 60

6

Musical score for exercise 6, 4/4 time, tempo 60. The score consists of two systems. The first system has four measures. The second system has four measures. The top staff is in 4/4 time and features a melodic line with eighth-note patterns and dotted notes. The bottom staff is in 4/4 time and features a bass line of quarter notes.

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 3 note chord, and then you will sing back the highest, middle, then lowest notes. We shall do this for 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

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 6th 2. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

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. Before each, I will indicate the pulse.

Treble Clef

1.

2.

3.

Bass Clef

1.

2.

3.

MTB Grade 5 Trumpet

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.