

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
Schifrin	Mission Impossible	Tomplay	tomplay.com
Neruda	Trumpet Concerto 1 st Movt	Tomplay	tomplay.com
Böhme	Russian Dance	Tomplay	tomplay.com
Goedicke	Concert Etude	Tomplay	tomplay.com or Hal Leonard
J.S. Bach	Aria Suite 3 (air on G string)	Tomplay	tomplay.com
Trad.	Clarinet Polka	Tomplay	tomplay.com
Arutunian	Concerto for Trumpet (up to the Tempo 1 before the recapitulation only - ending at letter P)	N/A	IMC
Arnold	1 st Movt: Allegro Energico	Trumpet Concerto	Faber
Mendez	Scherzo in D Minor	The Rafael Mendez Collection	Carl Fischer
Mendez	Samba Espanola	The Rafael Mendez Collection	Carl Fischer
Bizet/Rafael Mendez	Habanera (Carmen)	The Rafael Mendez Collection	Carl Fischer
Hartmann	Facilita.	N/A	Boosey & Hawkes
Lloyd Webber	3 rd Movt & 4 th Movt: Larghetto e mesto & Allegro Vivace	Suite in F Major	Stainer & Bell
Anderson	Bugler's Holiday	N/A	Alfred
G. Torelli	1 st Movt: Allegro, Etienne Roger 188	Concerto in D	Musica Rara (MR1155)
McDowall	Kitchner's Ear	The Night Trumpeter	Brass Wind
Busser	Andante et Scherzo	N/A	Alphonse Leduc

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

MTB Grade 8 Trumpet

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Barat	Andante & Scherzo	N/A	Alphonse Leduc
Ibert	Impromptu	N/A	Alphonse Leduc
Vachey	3 rd Movt - Vif	Sonatine	Edition Delrieu
McDowall	Overcoming Red	Framed	Brass Wind
Clarke	Carnival of Venice	The Best of Herbert L Clarke	Alfred
Clarke	The Debutante	The Best of Herbert L Clarke	Alfred
Hummel	1 st or 3 rd Movt	Concerto	IMC
Haydn	1 st or 3 rd Movt	Concerto	Boosey & Hawkes
Maxwell Davies	Sonatina for Solo Trumpet (Complete)	Contemporary Music for Trumpet	Boosey & Hawkes
Michel	Klezmeralda (option to cut from b. 98-121)	N/A	Editions Bim
Code	Zelda	N/A	Boosey & Hawkes
Martinu	Sonatine	N/A	Alphonse Leduc
Peeters	1 st Movt	Sonata for trumpet Op.51	Peters
Arban	Study No.6 (p198) (Fourteen Studies)	Cornet Method	Boosey & Hawkes
Arban	Study No.10 (p202) (Fourteen Studies)	Cornet Method	Boosey & Hawkes
Friese	No.1	Ten Studies	IMC
Clarke	No.1 or No.4	Characteristic Studies for Cornet	Carl Fischer
Bourgeois	No.8	Fantasy Pieces for Trumpet	Brass Wind
Ernest Piper	No.6 in D minor	The Well-Tempered Player	Winwood
Vizzuti	Polka	20 Dances for Trumpet	De Haske
Howarth	Study 15 (15ifteen)	The Elgar Howarth Way	Brass Wind
Händel	Messiah (The Trumpet Shall Sound for tpt in D)	Orchestral Repertoire from the Symphonic Repertoire Vol 2	IMC.
Tchaikovsky	Symphony No.5 (all the 1 st trumpet extracts)	Orchestral Repertoire from the Symphonic Repertoire Vol 2	IMC.
Hultmark	Etude No.11	The Torbjörn Hultmark Trumpet Method	composersedition.com

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

Transposition:

Transpose the Grade 4 duet for Trumpet in Eb and F

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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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MTB Exams - Technical Exercises

Grade 8

Exercise 1 - ♩=148+ Double Tonguing

Exercise 2 - ♩=84+ Triple Tonguing

Exercise 3 - ♩=120 Lip Slurs

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 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 ♩=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

MTB Exams

Alternative to scales from memory

Trumpet, Cornet, E Flat Tenor Horn, Baritone & Euphonium

Grade 8

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

Musical notation for the F# major scale, spanning two octaves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The scale is written in a single line of music with slurs and accents.

B major scale - 2 octaves

Musical notation for the B major scale, spanning two octaves. The key signature has two sharps (F#, C#) and the time signature is 4/4. The scale is written in a single line of music with slurs and accents.

Eb major scale - 12th

Musical notation for the Eb major scale, spanning 12th notes. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The scale is written in a single line of music with slurs and accents.

G# harmonic minor scale - 2 octaves

Musical notation for the G# harmonic minor scale, spanning two octaves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The scale is written in a single line of music with slurs and accents, including a double sharp on the 7th degree.

A harmonic minor scale - 2 octaves

Musical notation for the A harmonic minor scale, spanning two octaves. The key signature has no sharps or flats and the time signature is 4/4. The scale is written in a single line of music with slurs and accents, including a double sharp on the 7th degree.

A melodic minor scale - 2 octaves

Musical notation for the A melodic minor scale, spanning two octaves. The key signature has no sharps or flats and the time signature is 4/4. The scale is written in a single line of music with slurs and accents.

** C melodic minor scale - 2 octaves

Musical notation for the C melodic minor scale, spanning two octaves. The key signature has no sharps or flats and the time signature is 4/4. The scale is written in a single line of music with slurs and accents.

** Dominant 7th in E - 2 octaves

Musical notation for the dominant 7th chord in E, spanning two octaves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The scale is written in a single line of music with slurs and accents.

** Diminished 7th on A - 2 octaves

Musical notation for the diminished 7th chord on A, spanning two octaves. The key signature has no sharps or flats and the time signature is 4/4. The scale is written in a single line of music with slurs and accents.

** Bb whole tone scale - 2 octaves

Musical notation for the Bb whole tone scale, spanning two octaves. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The scale is written in a single line of music with slurs and accents.

** F# major arpeggio - 2 octaves

Musical notation for the F# major arpeggio, spanning two octaves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The arpeggio is written in a single line of music with slurs and accents, and is marked with a '3' for triplet.

B major arpeggio - 2 octaves

Musical notation for the B major arpeggio, spanning two octaves. The key signature has two sharps (F#, C#) and the time signature is 4/4. The arpeggio is written in a single line of music with slurs and accents, and is marked with a '3' for triplet.

** D major arpeggio - 2 octaves

Musical notation for the D major arpeggio, spanning two octaves. The key signature has two sharps (F#, C#) and the time signature is 4/4. The arpeggio is written in a single line of music with slurs and accents, and is marked with a '3' for triplet.

Eb major arpeggio - 12th

Musical notation for the Eb major arpeggio, spanning 12th notes. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4. The arpeggio is written in a single line of music with slurs and accents, and is marked with a '3' for triplet.

G# minor arpeggio - 2 octaves

Musical notation for the G# minor arpeggio, spanning two octaves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The arpeggio is written in a single line of music with slurs and accents, and is marked with a '3' for triplet.

** C minor arpeggio - 2 octaves

Musical notation for the C minor arpeggio, spanning two octaves. The key signature has no sharps or flats and the time signature is 4/4. The arpeggio is written in a single line of music with slurs and accents, and is marked with a '3' for triplet.

MTB Exams Duet

Trumpet, Cornet, E Flat Tenor Horn, Baritone
& Euphonium

1 (Candidate)

2

Grade 8 - Romantic Dream

1 **Andante espressivo**

Musical notation for measures 1-5. The score is in 3/4 time. Both staves begin with a mezzo-forte (*mf*) dynamic. The music features eighth and sixteenth notes with slurs and accents.

Musical notation for measures 6-10. The dynamic starts at mezzo-piano (*mp*) and increases with a crescendo (*cresc.*) through the system.

Musical notation for measures 11-15. The dynamic starts at forte (*f*), moves to mezzo-forte (*mf*), and includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking.

Musical notation for measures 16-19. The dynamic starts at mezzo-piano (*mp*) and includes a crescendo (*cresc.*) marking.

Musical notation for measures 20-23. The dynamic starts at mezzo-piano (*mp*) and reaches forte (*f*) by the end of the system.

Musical notation for measures 24-28. The dynamic starts at mezzo-piano (*mp*) and remains at mezzo-piano (*mp*) throughout the system.

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

candidate

metronome

$\text{♩} = 244$

2

$\text{♩} = 80$

3

$\text{♩} = 104$

♩ = 200

4

Musical score for guitar, 4 strings, 7/8 time signature. The score consists of two systems. The first system has four measures. The second system has four measures. The music features a mix of eighth and sixteenth notes with various rests and accents.

♩ = 90

5

Musical score for guitar, 5 strings, 4/4 time signature. The score consists of two systems. The first system has four measures. The second system has four measures. The music includes triplets and quintuplets.

♩ = 62

6

Musical score for guitar, 6 strings, 9/4 time signature. The score consists of two systems. The first system has four measures. The second system has four measures. The music features dotted rhythms and rests.

MTB Exams - Transposition

1 (Candidate)

2

Grade 4 - Cup Final

1 **Excitedly!**

Musical notation for measures 1-5. The piece is in 4/4 time. The first measure starts with a forte (*f*) dynamic. The melody in the right hand consists of quarter and eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. Accents are placed over several notes in both hands.

6

Musical notation for measures 6-10. The melody continues with eighth and quarter notes. The left hand accompaniment remains consistent. Accents are used throughout the passage.

11

Musical notation for measures 11-13. The melody features a dotted quarter note followed by an eighth note. The left hand accompaniment continues with eighth notes. Accents are present over the melody.

14

Musical notation for measures 14-16. The melody consists of eighth notes. The left hand accompaniment continues with eighth notes. The piece concludes with a fortissimo (*ff*) dynamic in both hands.