

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
M E Hopkinson	In Lively Spirits	N/A	Kirklees Music
Ernst Krenek	Lighthouse in the Sea op. 85	N/A	Universal Edition
Mozart arr. Woods and Death	Romanza <u>or</u> Rondo	Classics for Tuba	Studio Music
Simon Proctor	Ysano	Tuber Music	Brass Wind
Simon Proctor	Metropolitan Nocturne	Take the Tube	Brass Wind
Irving Berlin arr. John Iveson	Smoke Gets in your Eyes	Let's Face the Music	Brass Wind
Gershwin arr. John Iveson	I Got Rhythm	A little Light Music	Brass Wind
Gottschalk arr Alan Gout	Tournament Galop	Undercover Hits	Brass Wind
Cole Porter arr. Oliver Ledbury	Night and Day	Big Chillers	Brass Wind
Cole Porter arr. Oliver Ledbury	Ain't Misbehavin	Big Chillers	Brass Wind
Saint Saëns arr. Christopher Mowat	Dance Macabre	Savoir Faire	Brass Wind
Claude Debussy arr. Christopher Mowat	Le Cake Walk	Savoir Faire	Brass Wind
Derek Bourgeois	Happy	Per Tuba ad Astra	Brass Wind

MTB Grade 6

Tuba

Composer/Artist	Title	Book/Cat. Ref	Publisher
Nigel Clarke	Tale of the Foolish Curiosity	Sketches from Don Quixote	Brass Wind
Nigel Clarke	The Knight of Mirrors	Sketches from Don Quixote	Brass Wind
Derek Bourgeois	Study 3	Fantasy Pieces	Brass Wind
Joplin arr. Peter Lawrance	Maple Leaf Rag	45 Great Winners	Brass Wind
Vladislav Blazhevich	No 21	70 Studies for Bb Tuba Volume 1	Robert King Music Company
Vladislav Blazhevich	No 25	70 Studies for Bb Tuba Volume 1	Robert King Music Company
Vladislav Blazhevich	No 37	70 Studies for Bb Tuba Volume 1	Robert King Music Company

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below. Eb or Bb Bass Clef and Treble Clef options are available for technical exercises and scales.

Technical Option1

Technical Exercises:

Perform all the technical exercises required for this grade

Treble [Page 4](#) Eb [Page 5](#) Bb [Page 6](#)

PLUS

Scales from Memory:

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

Treble [Page 7](#) Eb [Page 8](#) Bb [Page 9](#)

Technical Option2

Technical Exercises:

Perform all the technical exercises required for this grade

Treble [Page 4](#) Eb [Page 5](#) Bb [Page 6](#)

PLUS

Alternative to Scales from Memory:

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

Treble [Page 10](#) Eb [Page 11](#) Bb [Page 12](#)

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

MusicianshipOption 1

ReadingSkills:

Perform the rhythm exercises for this grade

[Page 13](#)

PLUS

ListeningSkills:

Sing the prepared aural tests for this grade

[Page 15](#)

MusicianshipOption 2

ReadingSkills:

Perform the rhythm exercises for this grade

[Page 13](#)

PLUS

Duet:

Perform the duet for this grade

Treble [Page 16](#) Eb [Page 18](#) Bb [Page 20](#)

Technical Exercises

Treble Clef

Exercise 1 - ♩=96

Exercise 2 - ♩=104 Lip Slurs

Exercise 3 - ♩=104

E♭ Bass Clef

Exercise 1 - ♩=96

Exercise 1 - ♩=96

Exercise 2 - ♩=104 Lip Slurs

Exercise 2 - ♩=104 Lip Slurs

Exercise 3 - ♩=104

Exercise 3 - ♩=104

Exercise 1 - ♩=96

Exercise 1 consists of two staves of music in 4/4 time with a key signature of two flats. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns.

Exercise 2 - ♩=104 Lip Slurs

Exercise 2 consists of four staves of music. The first two staves are labeled '0' and '2' above them, and the last two staves are labeled '1' and '2' above them. Each staff shows a series of notes with a slur underneath, indicating lip slurs.

Exercise 3 - ♩=104

Exercise 3 consists of two staves of music in 4/4 time with a key signature of two flats. The first staff contains four measures of eighth-note patterns, and the second staff contains four measures of eighth-note patterns.

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.

Treble Clef

Scales ♩=96 Arpeggios ♩=56

Ab major scale - 2 octaves



*** A major scale - 2 octaves



*** Bb harmonic minor scale - 2 octaves



*** F# melodic minor scale - 2 octaves



*** A whole tone scale - 2 octaves



*** Dominant 7th in D - 2 octaves



*** Diminished 7th on G - 2 octaves



Ab major arpeggio - 2 octaves



*** A major arpeggio - 2 octaves



*** Bb minor arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



E♭ Bass Clef

Scales ♩=96 Arpeggios ♩=56

B major scale - 2 octaves

Musical notation for the B major scale in E♭ bass clef, 4/4 time signature, spanning two octaves. The scale is written as a single melodic line.

** C major scale - 2 octaves

Musical notation for the C major scale in E♭ bass clef, spanning two octaves.

** C# harmonic minor scale - 2 octaves

Musical notation for the C# harmonic minor scale in E♭ bass clef, spanning two octaves.

** A melodic minor scale - 2 octaves

Musical notation for the A melodic minor scale in E♭ bass clef, spanning two octaves.

** C whole tone scale - 2 octaves

Musical notation for the C whole tone scale in E♭ bass clef, spanning two octaves.

** Dominant 7th in F - 2 octaves

Musical notation for the Dominant 7th chord in F in E♭ bass clef, spanning two octaves.

** Diminished 7th on B♭ - 2 octaves

Musical notation for the Diminished 7th chord on B♭ in E♭ bass clef, spanning two octaves.

B major arpeggio - 2 octaves

Musical notation for the B major arpeggio in E♭ bass clef, spanning two octaves. The arpeggio is written as a single melodic line with triplets.

** C major arpeggio - 2 octaves

Musical notation for the C major arpeggio in E♭ bass clef, spanning two octaves. The arpeggio is written as a single melodic line with triplets.

** C# minor arpeggio - 2 octaves

Musical notation for the C# minor arpeggio in E♭ bass clef, spanning two octaves. The arpeggio is written as a single melodic line with triplets.

A minor arpeggio - 2 octaves

Musical notation for the A minor arpeggio in E♭ bass clef, spanning two octaves. The arpeggio is written as a single melodic line with triplets.

Bb Bass Clef

Scales ♩=96 Arpeggios ♩=56

Gb major scale - 2 octaves



** G major scale - 2 octaves



** Ab harmonic minor scale - 2 octaves



** E melodic minor scale - 2 octaves



** G whole tone scale - 2 octaves



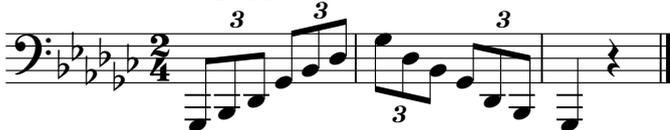
** Dominant 7th in C - 2 octaves



** Diminished 7th on F - 2 octaves



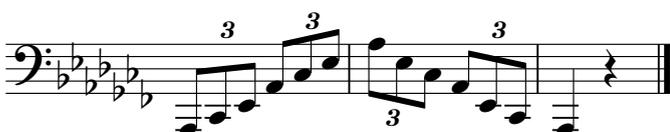
Gb major arpeggio - 2 octaves



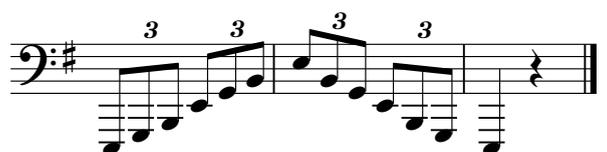
** G major arpeggio - 2 octaves



** Ab minor arpeggio - 2 octaves



E 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

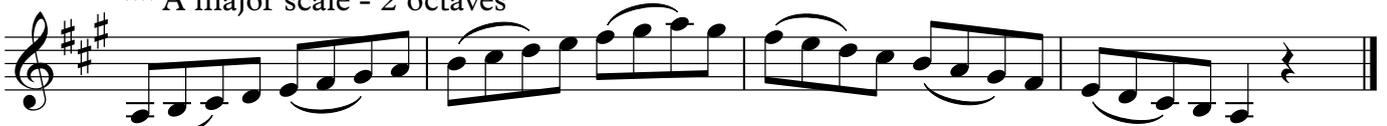
Treble Clef

Scales ♩=96 Arpeggios ♩=56

Ab major scale - 2 octaves



*** A major scale - 2 octaves



*** Bb harmonic minor scale - 2 octaves



*** F# melodic minor scale - 2 octaves



*** A whole tone scale - 2 octaves



*** Dominant 7th in D - 2 octaves



*** Diminished 7th on G - 2 octaves



Ab major arpeggio - 2 octaves



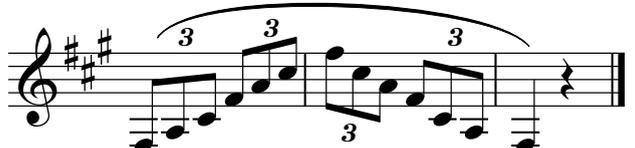
*** A major arpeggio - 2 octaves



*** Bb minor arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



Tuba Grade Six

E♭ Bass Clef

Scales ♩=96 Arpeggios ♩=56

B major scale - 2 octaves



** C major scale - 2 octaves



** D♭ harmonic minor scale - 2 octaves



** A melodic minor scale - 2 octaves



** C whole tone scale - 2 octaves



** Dominant 7th in F - 2 octaves



** Diminished 7th on B♭ - 2 octaves



B major arpeggio - 2 octaves



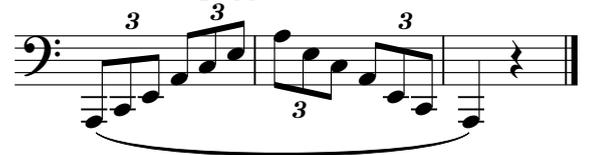
** C major arpeggio - 2 octaves



** D♭ minor arpeggio - 2 octaves



A minor arpeggio - 2 octaves



Bb Bass Clef

Scales ♩=96 Arpeggios ♩=56

Gb major scale - 2 octaves

** G major scale - 2 octaves

** Ab harmonic minor scale - 2 octaves

** E melodic minor scale - 2 octaves

** G whole tone scale - 2 octaves

** Dominant 7th in C - 2 octaves

** Diminished 7th on F - 2 octaves

Gb major arpeggio - 2 octaves

** G major arpeggio - 2 octaves

** Ab minor arpeggio - 2 octaves

E minor arpeggio - 2 octaves

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).

♩ = 120 Swung quavers (♩=♩ ♩)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩ ♩)

2

♩ = 88 Swung quavers (♩=♩ ♩)

3

Tuba Grade Six

♩ = 128 Swung quavers (♩=♩³)

4

Musical notation for exercise 4, measures 1-4. The exercise is in 3/4 time. The first staff (treble clef) starts with a whole rest in measure 1, followed by eighth notes in measures 2-4. The second staff (bass clef) has quarter notes throughout. A triplet of eighth notes is indicated in measure 2 of the first staff.

Musical notation for exercise 4, measures 5-8. The first staff (treble clef) has eighth notes in measures 5-6, followed by quarter notes in measures 7-8. The second staff (bass clef) has quarter notes throughout. A triplet of eighth notes is indicated in measure 5 of the first staff.

♩ = 90 Swung quavers (♩=♩³)

5

Musical notation for exercise 5, measures 1-8. The exercise is in 2/4 time. The first staff (treble clef) has eighth notes in measures 1-8. The second staff (bass clef) has quarter notes throughout. A triplet of eighth notes is indicated in measure 1 of the first staff.

♩ = 118 Swung quavers (♩=♩³)

6

Musical notation for exercise 6, measures 1-4. The exercise is in 4/4 time. The first staff (treble clef) starts with a whole rest in measure 1, followed by quarter notes in measures 2-4. The second staff (bass clef) has quarter notes throughout. A triplet of eighth notes is indicated in measure 2 of the first staff.

Musical notation for exercise 6, measures 5-8. The first staff (treble clef) has eighth notes in measures 5-6, followed by quarter notes in measures 7-8. The second staff (bass clef) has quarter notes throughout. A triplet of eighth notes is indicated in measure 5 of the first staff.

Listening Skills

(Aural Tests)

[Click here to find the MTB Listening skills recordings in Treble Clef](#)

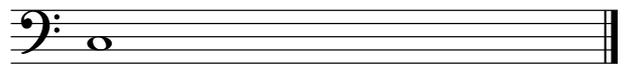
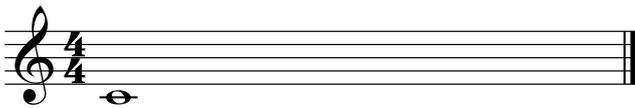
[Click here to find the MTB Listening skills recordings in Bass Clef](#)

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

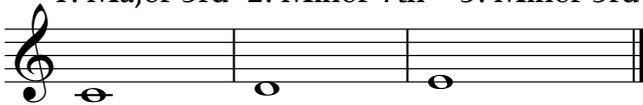


Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

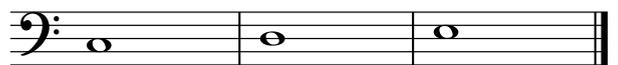
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

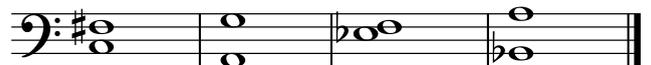
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



1 (Candidate)

Getting Around

2

Treble Clef

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.

Jazz Waltz (Swing)

The first system of musical notation for 'Getting Around' consists of two staves, labeled 1 and 2. Both staves are in treble clef and 3/4 time. The key signature has one flat (B-flat). The first four measures are marked with a forte (*f*) dynamic. The fifth measure is marked with a piano (*p*) dynamic. The notation includes eighth and quarter notes, rests, and a key signature change to two flats (B-flat and E-flat) in the fifth measure.

The second system of musical notation continues the piece. It consists of two staves. The first four measures continue the previous system. The fifth measure is marked with a mezzo-forte (*mf*) dynamic. The notation includes quarter and eighth notes, rests, and a key signature change to two flats (B-flat and E-flat) in the fifth measure.

The third system of musical notation continues the piece. It consists of two staves. The first four measures continue the previous system. The notation includes quarter and eighth notes, rests, and a key signature change to two flats (B-flat and E-flat) in the fifth measure.

The fourth system of musical notation concludes the piece. It consists of two staves. The first four measures continue the previous system. The notation includes quarter and eighth notes, rests, and a key signature change to two flats (B-flat and E-flat) in the fifth measure.

Tuba Grade Six

First system of musical notation for Tuba Grade Six. It consists of two staves with treble clefs and a key signature of one flat. The music features eighth and quarter notes with slurs and accents. Dynamics markings include *p* (piano) and *p* (piano) with accents.

Second system of musical notation for Tuba Grade Six. It consists of two staves with treble clefs and a key signature of one flat. The music features eighth and quarter notes with slurs and accents. Dynamics markings include *f* (forte) and *f* (forte).

Third system of musical notation for Tuba Grade Six. It consists of two staves with treble clefs and a key signature of one flat. The music features eighth and quarter notes with slurs and accents.

Fourth system of musical notation for Tuba Grade Six. It consists of two staves with treble clefs and a key signature of one flat. The music features eighth and quarter notes with slurs and accents. Dynamics markings include *ff* (fortissimo) and *ff* (fortissimo).

Duet

1 (Candidate)
2

Getting Around

E♭ Bass Clef

Jazz Waltz

The first system of music consists of two staves, labeled 1 and 2. Both staves are in E♭ Bass Clef and 3/4 time. The key signature has three flats (B♭, E♭, A♭). The first staff begins with a dynamic marking of *f* (forte) and the second staff with *p* (piano). The music features a waltz-like melody with eighth and sixteenth notes, and rests.

The second system of music consists of two staves. The top staff begins with a dynamic marking of *mf* (mezzo-forte). The bottom staff also begins with a dynamic marking of *mf*. The music continues with the waltz melody, featuring various note values and rests.

The third system of music consists of two staves. The top staff continues the waltz melody. The bottom staff features a more active accompaniment with eighth and sixteenth notes, and rests.

Tuba Grade Six

The first system consists of two staves in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music features a melodic line in the upper staff and a supporting line in the lower staff, both primarily composed of eighth and quarter notes with some rests.

The second system consists of two staves in bass clef. The key signature is three flats. This system includes dynamic markings: *p* (piano) and *f* (forte). The music continues with eighth and quarter notes, showing a change in intensity.

The third system consists of two staves in bass clef. The key signature is three flats. The upper staff has a more melodic, flowing line, while the lower staff provides a rhythmic accompaniment with eighth notes.

The fourth system consists of two staves in bass clef. The key signature is three flats. This system features a *ff* (fortissimo) dynamic marking. The music concludes with a double bar line. The upper staff has a melodic line with some slurs, and the lower staff has a rhythmic accompaniment.

Getting Around

1 (Candidate)

2

Bb Bass Clef

Jazz Waltz

The musical score is written for two tuba parts in Bb Bass Clef, 3/4 time signature. It is a Jazz Waltz. The first system begins with a forte (f) dynamic and ends with a piano (p) dynamic. The second system begins with a mezzo-forte (mf) dynamic. The score consists of four systems of two staves each, with various rhythmic patterns, rests, and dynamic markings throughout.

Tuba Grade Six

First system of musical notation for Tuba Grade Six. It consists of two staves with bass clefs and a key signature of two flats. The music features eighth and quarter notes with slurs and dynamic markings of *p* (piano).

Second system of musical notation for Tuba Grade Six. It consists of two staves with bass clefs and a key signature of two flats. The music features eighth and quarter notes with slurs and dynamic markings of *f* (forte).

Third system of musical notation for Tuba Grade Six. It consists of two staves with bass clefs and a key signature of two flats. The music features quarter and eighth notes with slurs.

Fourth system of musical notation for Tuba Grade Six. It consists of two staves with bass clefs and a key signature of two flats. The music features quarter and eighth notes with slurs and dynamic markings of *ff* (fortissimo).

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.