

MTB Grade 5 E Flat Tenor Horn

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	The Pink Panther	Tomplay	tomplay.com
Francis Lai	Love Story	Tomplay	tomplay.com
Rossini	William Tell, Overture; 4 th Movt.: Finale	Tomplay	tomplay.com
Strauss I	Marche de Radetzky	Tomplay	tomplay.com
Arne	When Daisies Pied	Tomplay	tomplay.com
Villoldo	Qué Hacés Chamberguito?	Tomplay	tomplay.com
Brubeck	Take Five	Tomplay	tomplay.com
Bechet	Petite Fleur	Tomplay	tomplay.com
Mark Goddard	Ragamuffin	Party Pieces (For Eb Horn)	Spartan Press
Leslie Pearson	Validid	Going Solo Tenor Horn	Faber
John Wallace	Games People Play	Going Solo Tenor Horn	Faber
Michael Ball	Chase	Top Line Album For Horn in Eb	Brass Wind
Don Blakeson	Big Band Swing (no.33) (CD accompaniment)	Eb Smooth Groove	Brass Wind
Don Blakeson	Paladium (no.35) (CD accompaniment)	Eb Smooth Groove	Brass Wind
Ronald Hanmer	Arioso	Suite For Horn	Emerson

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

E Flat Tenor Horn

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Derek Bourgeois	On Holiday	A Horn-ting We Will Go	Brass Wind
Moszkowski	Danza Movida	Fiesta Espanola	Brass Wind
Tchaikovsky	Symphony No. 5; 2 nd Movt.	O Solo Mio	Brass Wind
Ramskill	Mambo	Latino (for Tenor Horn)	Brass Wind
Michel Legrand	What Are You Doing The Rest Of Your life	Latino (for Tenor Horn)	Brass Wind
Gordon Carr	Ghost of Fountain Abbey	Top Line Album For Horn in Eb	Brass Wind
Schonberg	I Dreamed A Dream	A Little Light Music (by John Iveson) (for Eb horn)	Brass Wind
Wagner/ D. Wright	O Star of Eve (from Tannhauser)	3 Operatic Arias	Brand Publications
Schubert	Andantino	Horn Solos Vol 1 (Just Brass)	Chester Music
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. 21	Forty Progressive Etudes for Trumpet	Fischer
No. 29	No. 29	Forty Progressive Etudes for Trumpet	Fischer
Arban	p29 (no.23)	Cornet Method	Boosey & Hawkes
Nightingale	Passion Fruit Samba (no.18)	Eazy Jazzy 'Tudes	Warwick Music

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 4](#)

PLUS

Scales from Memory:

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

[Page 5](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 4](#)

PLUS

Alternative to Scales from Memory:

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

[Page 6](#)

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 8](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 9](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 8](#)

PLUS

Duet:

Perform the duet for this grade

[Page 7](#)

Technical Exercises

Exercise 1 - ♩=80+

mf

Exercise 2 - ♩=90 Lip Slurs

0 2 1 2 1 2 0

Exercise 3 - ♩=80

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. All tempi given are minimum speeds.

Scales ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves



B major scale - 1 octave



G harmonic minor scale - 2 octaves



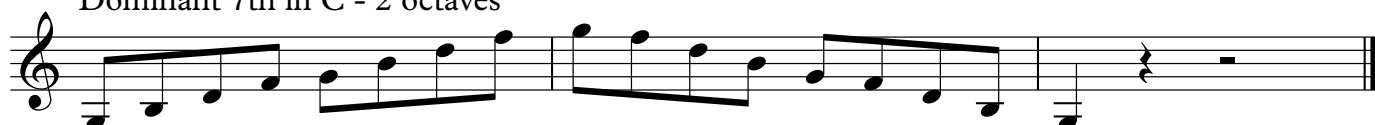
F melodic minor scale - 1 octave



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



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



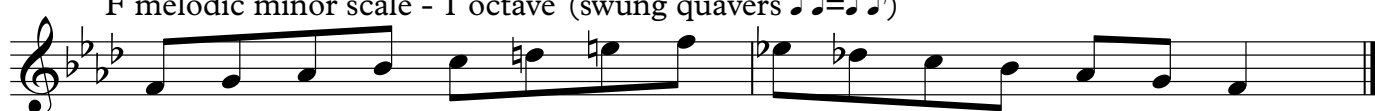
B major scale with rhythmic pattern



G harmonic minor scale - 2 octaves



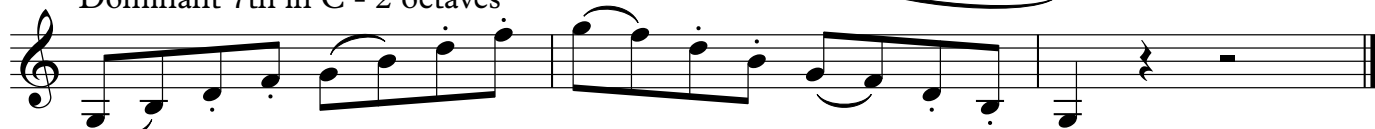
F melodic minor scale - 1 octave (swung quavers ♩=♩ ♩=♩)



G chromatic scale - 2 octaves



Dominant 7th in C - 2 octaves



G major arpeggio - 2 octaves



G minor arpeggio - 2 octaves



B major arpeggio - 1 octave



F minor arpeggio - 1 octave



1 (Candidate)

Duet

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.

On Parade

1 Quick March

1 2

9

16

24

30

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).

♩ = 90

1

candidate

metronome

Exercise 1: Musical notation for a clapping exercise. The candidate part (top staff) is in 4/4 time and consists of a series of eighth notes. The metronome part (bottom staff) is in 4/4 time and consists of a series of quarter notes. The tempo is 90 beats per minute.

♩ = 76

2

Exercise 2: Musical notation for a clapping exercise. The candidate part (top staff) is in 3/4 time and consists of a series of eighth notes. The metronome part (bottom staff) is in 3/4 time and consists of a series of quarter notes. The tempo is 76 beats per minute.

Exercise 3: Musical notation for a clapping exercise. The candidate part (top staff) is in 4/4 time and consists of a series of eighth notes. The metronome part (bottom staff) is in 4/4 time and consists of a series of quarter notes.

♩ = 84

3

Exercise 4: Musical notation for a clapping exercise. The candidate part (top staff) is in 4/4 time and consists of a series of eighth notes. The metronome part (bottom staff) is in 4/4 time and consists of a series of quarter notes. The tempo is 84 beats per minute.

♩ = 66

4

Two systems of two staves each. The first system has a whole rest on the top staff of the first pair, followed by eighth and sixteenth note patterns. The second system continues the patterns on both staves of each pair.

♩ = 70

5

Two systems of two staves each. The first system has a whole rest on the top staff of the first pair, followed by eighth and sixteenth note patterns. The second system continues the patterns on both staves of each pair.

♩ = 60

6

Two systems of two staves each. The first system has a whole rest on the top staff of the first pair, followed by eighth and sixteenth note patterns. The second system continues the patterns on both staves of each pair.

Listening Skills

(Aural tests)

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.

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.