

MTB Grade 7

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
Balay	Prélude et Ballade	Tomplay	tomplay.com
Gluck	Orpheus and Eurydice; Che farò senza Euridice	Tomplay	tomplay.com
Yuri Buenaventura	Salsa	Tomplay	tomplay.com
Jobim	Água de Beber	Tomplay	tomplay.com
Brubeck	Take Five	Tomplay	tomplay.com
Silvestri	Theme (Forrest Gump)	Tomplay	tomplay.com
W.A. Mozart	Concerto No.4 in Eb K.495 3 rd Movt: Rondo	N/A	Bärenreiter
G. Rossini/ Green	Cavatine	It's a Classic	Brass Wind
G. Rossini/ Green	Barber of Seville	It's a Classic	Brass Wind
George Gershwin	I Got Rhythm	A Little Light Music (by John Iveson) (for Eb horn)	Brass Wind
Kneale	Variations on a Welsh Theme	N/A	Brand Publications
Eric Ball	Mountain Melody	N/A	Brand Publications

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](#).

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Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Derek Bourgeois	Movement Two - variations	Sonata Op. 304	Brass Wind
Moszkowski/ Archuibald	Bolero	Fiesta Espagnola	Brass Wind
Ifor James	Albert Hal Galop	Horn Solos Vol 1 (Just Brass)	Chester Music
J. Kern & Harbach	Smoke Gets in Your Eyes	Let's Face the Music for Eb Horn	Brass Wind
Albinoni	Adagio	O Solo Mio Eb horn	Brass Wind
Saint-Saëns/ Relton	Romance	The Gordon Higginbottom Collection	Kirklees Music
Hering	No.40	Forty Progressive Etudes for Trumpet	Fischer
Arban	Study No.4 (p.196) from Fourteen Studies	Cornet Method	Boosey & Hawkes
Kopprasch	No. 16	60 Studies Vol 1	IMC
Kopprasch	No. 19	60 Studies Vol 1	IMC
Sparke	No.22 (Cantilena 1)	Super Studies	Anglo Music
Sparke	No.4 (Baroque Melody)	Super Studies	Anglo Music
Ernest Piper	No.11 in F major	The Well-Tempered Player	Sounding Brass
Ernest Piper	No.20 in A minor	The Well-Tempered Player	Sounding Brass
Vizzuti	Irish Reel	20 Dances for Trumpet	De Haske

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 - ♩=172+ Triple Tonguing

Exercise 1 is a technical exercise for E Flat Tenor Horn, consisting of four staves of music. The tempo is marked as ♩=172+. The exercise focuses on triple tonguing, indicated by the '3' above groups of eighth notes. The key signature has one flat (B-flat). The first staff starts with a quarter rest followed by eighth-note triplets. The second staff continues with eighth-note triplets and quarter notes. The third and fourth staves feature more eighth-note triplets and quarter notes, ending with a double bar line.

Exercise 2 - ♩=112 Lip Slurs

Exercise 2 is a technical exercise for E Flat Tenor Horn, consisting of four staves of music. The tempo is marked as ♩=112. The exercise focuses on lip slurs, indicated by the '0' and '2' above the eighth-note ladders. The key signature has one flat (B-flat). The first staff starts with a quarter rest followed by eighth-note ladders. The second staff continues with eighth-note ladders and quarter notes. The third and fourth staves feature more eighth-note ladders and quarter notes, ending with a double bar line.

Exercise 3 - ♩=140+

Exercise 3 is a technical exercise for E Flat Tenor Horn, consisting of six staves of music. The tempo is marked as ♩=140+. The exercise focuses on eighth-note ladders and quarter notes. The key signature has one flat (B-flat). The first staff starts with a quarter rest followed by eighth-note ladders. The second staff continues with eighth-note ladders and quarter notes. The third and fourth staves feature more eighth-note ladders and quarter notes. The fifth and sixth staves feature eighth-note ladders and quarter notes, ending with a double bar line.

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. All tempi given are minimum speeds.

Scales ♩=108 Arpeggios ♩-66

** Bb major scale - 2 octaves



Db major scale - 12th



E major scale - 12th



** B melodic minor scale - 2 octaves



D harmonic minor scale - 12th



** Eb harmonic minor scale - 12th



** Dominant 7th in Eb - 2 octaves



** Diminished 7th on Ab - 2 octaves



** C chromatic scale - 2 octaves



** Bb major arpeggio - 2 octaves



Db major arpeggio - 12th



E major arpeggio - 12th



** B minor arpeggio - 2 octaves



D minor arpeggio - 12th



Eb minor arpeggio - 12th



Alternative to Scales from Memory

The following do not need to be played from memory. For the examination perform
Scales ♩=120 Arpeggios ♩-76 all the starred (**) scales and arpeggios below plus any two other items

** Bb major scale - 2 octaves



Db major scale - 12th



E major scale - 12th



** B melodic minor scale - 2 octaves



D harmonic minor scale - 12th



** Eb harmonic minor scale - 12th



** Dominant 7th in Eb - 2 octaves



** Diminished 7th on Ab - 2 octaves



** C chromatic scale - 2 octaves



** Bb major arpeggio - 2 octaves



Db major arpeggio - 12th



E major arpeggio - 12th



** B minor arpeggio - 2 octaves



D minor arpeggio - 12th



Eb minor arpeggio - 12th



Duet

1 (Candidate)

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.

Reel Deal

1 **Vivace**

1 *f* *ff*

6

11

16 *mp* *cresc.* *mp* *cresc.*

Reel Deal

21

Measures 21-25 of the piece. The key signature has one sharp (F#). The music is written for two staves. Measure 21 starts with a treble clef and a key signature of one sharp. The melody in the treble staff begins with a quarter rest, followed by eighth and quarter notes. The bass staff has a similar pattern. Dynamics include *f* (forte) in measure 22 and *mp* (mezzo-piano) with a *cresc.* (crescendo) marking in measure 25.

26

Measures 26-30 of the piece. The key signature has one sharp (F#). The music continues on two staves. Measure 26 starts with a treble clef and a key signature of one sharp. The melody in the treble staff begins with a quarter rest, followed by eighth and quarter notes. The bass staff has a similar pattern. Dynamics include *cresc.* (crescendo) in measure 26 and *ff* (fortissimo) in measure 30.

31

Measures 31-34 of the piece. The key signature has one sharp (F#). The music continues on two staves. Measure 31 starts with a treble clef and a key signature of one sharp. The melody in the treble staff begins with a quarter rest, followed by eighth and quarter notes. The bass staff has a similar pattern. The piece concludes with a double bar line in measure 34.

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).

♩ = 140

1

candidate

metronome

Exercise 1: 4/4 time, tempo 140. The candidate part (top staff) starts with a whole rest, followed by four measures of eighth-note patterns. The metronome part (bottom staff) is a steady quarter-note pulse.

♩ = 120

2

Exercise 2: 3/4 time, tempo 120. The candidate part (top staff) starts with a whole rest, followed by four measures of eighth-note patterns. The metronome part (bottom staff) is a steady quarter-note pulse.

Exercise 3: 4/4 time. The candidate part (top staff) starts with a whole rest, followed by four measures of eighth-note patterns. The metronome part (bottom staff) is a steady quarter-note pulse.

♩ = 104

3

Exercise 4: 4/4 time, tempo 104. The candidate part (top staff) starts with a whole rest, followed by four measures of eighth-note patterns. The metronome part (bottom staff) is a steady quarter-note pulse.

♩ = 90

4

3/4

3

♩ = 106

5

2/4

♩ = 86

6

4/4

3

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.

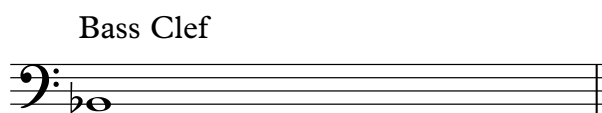
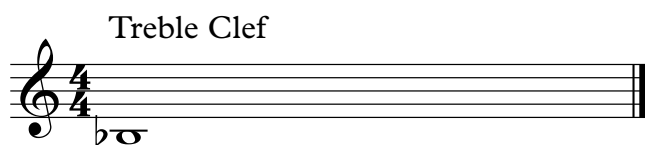
Only the teacher should have this sheet in front of them during the exam.

For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

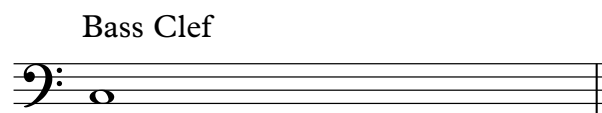
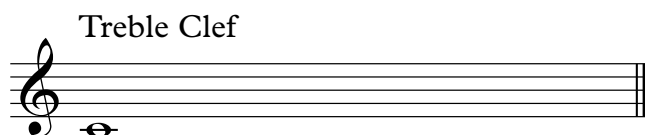
We shall do this for 4 chords.



Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



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.