

MTB Grade 7 Euphonium and Baritone

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](#).

Please Note: It has been assumed that Euphonium or Baritone candidates will be treble clef readers. The pieces listed below are all published in the treble clef. They may or may not also be available in the bass clef. Candidates may also choose to play any pieces from the recital section of the trumpet or trombone syllabus depending on which clef is appropriate.

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Taj Mahal & Rachell	She Caught the Katy (The Blues Brothers)	Tomplay	tomplay.com
Gershwin	Summertime	Tomplay	tomplay.com
World music	Tico Tico No Fuba	Tomplay	tomplay.com
Fauré	Sicilienne Op.78	Tomplay	tomplay.com
Tchaikovsky	Serenade for Strings Op.48: 2 nd Movt: Waltz	Tomplay	tomplay.com
A.C.Jobim	The Girl from Ipanema	Play Latin	Faber
Abreu	Tico Tico	Play Latin	Faber
Mendez	Patzcuaro (Interlude)	The Rafael Mendez Collection	Carl Fischer
Mexican Folk Song /Rafael Mendez	Chiapanecas	The Rafael Mendez Collection	Carl Fischer
Rich/Randolph	Yackety Sax	N/A	EMR 2169H
Nigel Clarke	The Knight of the Mirrors	Sketches from Don Quixote (treble clef version)	Brass Wind
Philip Sparke	Scherzo Finale <i>No. 10</i>	Super Solos for Baritone or Euphonium (treble clef version)	Anglo Music
James Curnow	Rhapsody for Euphonium	N/A	Winwood
Clarke	Sounds from the Hudson	The Best of Herbert L Clarke	Alfred

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 7 Euphonium and Baritone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Goff Richards	Midnight for Euphonium	(incl. Cadenza)	Studio Music
Philip Sparke	Song for Ina	N/A	Studio Music
Percy Code	Lucille	N/A	Boosey & Hawkes
Paolo Barrato	Euphonissimo	N/A	Editions BIM
Joseph Horowitz	2nd Movt. (Lento)	Euphonium Concerto	Novello
Hering	No.40	Forty Progressive Etudes for Trumpet	Fischer
Bourgeois	Study No.6	Fantasy Pieces for Euphonium (treble clef ed.)	Brass Wind
Arban	Study No.2 (p.194) from Fourteen Studies	Cornet Method	Boosey & Hawkes
Hudson	Shostakofievity (No.28)	30 Modern Studies for Trumpet	UE21316
Hudson	The Chase (No.30)	30 Modern Studies for Trumpet	UE21316
Kopprasch	No.34	60 Studies Vol 1	IMC
Sparke	No.24 (Finger Twister 2)	Super Studies	Anglo Music
Sparke	No.25 (Peter's Polka)	Super Studies	Anglo Music
Bach/Piper	No.16 in G minor	The Well-Tempered Player	Winwood
Vizzuti	Sacrificial Dance	20 Dances for Trumpet	De Haske
Vizzuti	Funk	21 Dances for Trumpet	De Haske
Reinhardt	No.15	Concone Studies	Theodore Presser

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

[Pages 4 & 5](#)

PLUS

Scales from Memory:

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

[Pages 6 & 7](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Pages 4 & 5](#)

PLUS

Alternative to Scales from Memory:

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

[Pages 8 & 9](#)

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

[Pages 13 & 14](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 15](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Pages 13 & 14](#)

PLUS

Duet:

Perform the duet for this grade

[Pages 10 to 12](#)

Technical Exercises

Exercise 1 - ♩=172+ Triple Tonguing

Exercise 1 is a technical exercise in 4/4 time with a key signature of one flat. It consists of four staves of music. The first staff begins with a quarter note followed by four eighth-note triplets. The second staff continues with eighth-note triplets and then eighth notes. The third and fourth staves feature sixteenth-note triplets and eighth-note patterns.

Exercise 2 - ♩=112 Lip Slurs

Exercise 2 is a technical exercise in 4/4 time with a key signature of one flat. It consists of four staves of music. The first two staves show slurred eighth-note patterns starting on middle C, with fingerings 0 and 2 indicated above. The last two staves show slurred sixteenth-note patterns, with fingerings 1 and 2 indicated above.

Exercise 3 - ♩=140+

Exercise 3 is a technical exercise in 6/8 time with a key signature of one flat. It consists of six staves of music. The first two staves feature slurred sixteenth-note patterns. The remaining four staves feature sixteenth-note patterns with various slurs and articulations, including slurs over groups of notes and slurs over individual notes.

Technical Exercises

Exercise 1 - ♩=172+ Triple Tonguing

Exercise 1 consists of four staves of music in bass clef, 4/4 time, with a key signature of two flats. The exercise features eighth-note triplets and quarter notes. The first staff has four triplet groups of eighth notes, followed by quarter notes. The second and third staves continue with similar patterns. The fourth staff concludes with a final triplet group and a whole note.

Exercise 2 - ♩=112 Lip Slurs

Exercise 2 consists of four staves of music in bass clef, with a key signature of two flats. The exercise features slurs over eighth-note patterns. The first staff has a slur starting at measure 0. The second staff has a slur starting at measure 2. The third and fourth staves have slurs starting at measure 1 and measure 2 respectively.

Exercise 3 - ♩=140+

Exercise 3 consists of five staves of music in bass clef, 6/8 time, with a key signature of two flats. The exercise features sixteenth-note patterns and slurs. The first staff has a slur over a sixteenth-note pattern. The second staff has a slur over a sixteenth-note pattern. The third and fourth staves have slurs over sixteenth-note patterns. The fifth staff concludes with a final slur over a sixteenth-note pattern.

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. 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 ♩=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



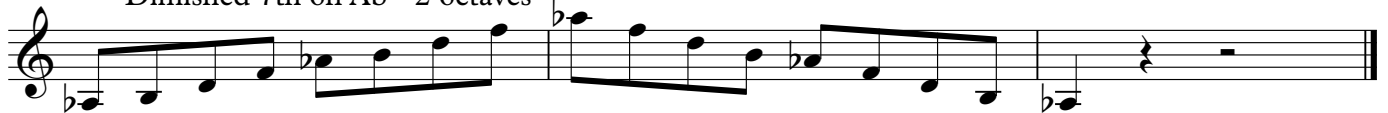
*** Eb harmonic minor scale - 12th



*** 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



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. 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 ♩=108 Arpeggios ♩=66

*** Ab major scale - 2 octaves



B major scale - 12th



D major scale - 12th



*** A melodic minor scale - 2 octaves



C harmonic minor scale - 12th



*** C# harmonic minor scale - 12th



*** Dominant 7th in Db - 2 octaves



*** Diminished 7th on Gb - 2 octaves



*** Bb chromatic scale - 2 octaves



*** Ab major arpeggio - 2 octaves



B major arpeggio - 12th



D major arpeggio - 12th



*** A minor arpeggio - 2 octaves



C minor arpeggio - 12th



C# 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

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

Scales ♩=120 Arpeggios ♩-76

*** Ab major scale - 2 octaves



B major scale - 12th



D major scale - 12th



*** A melodic minor scale - 2 octaves



C harmonic minor scale - 12th



*** C# harmonic minor scale - 12th



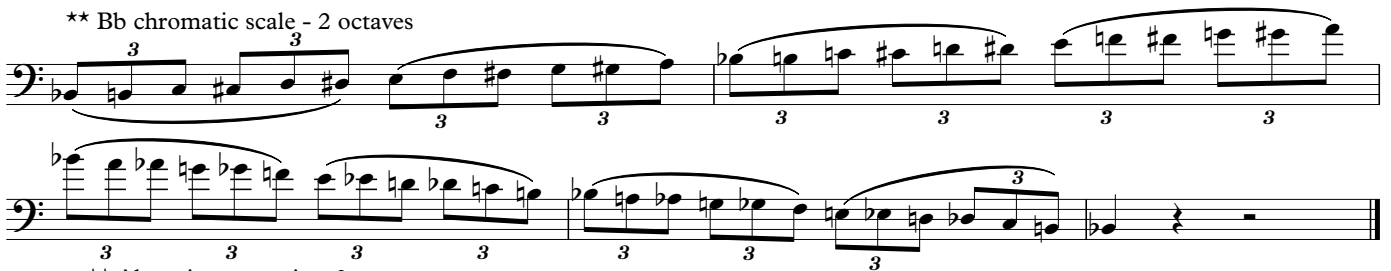
*** Dominant 7th in Db - 2 octaves



*** Diminished 7th on Gb - 2 octaves.



*** Bb chromatic scale - 2 octaves



*** Ab major arpeggio - 2 octaves



B major arpeggio - 12th



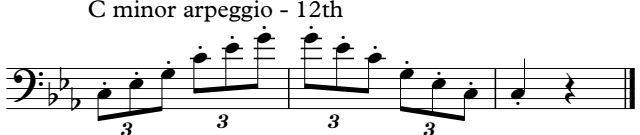
D major arpeggio - 12th



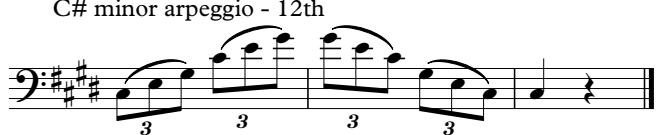
*** A minor arpeggio - 2 octaves



C minor arpeggio - 12th



C# minor arpeggio - 12th



1 (Candidate)

2

[Click here to find
exam speed duet
recordings](#)

[Click here to find
practice speed
duet recordings](#)

Duet

*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**

6

11

16

f *ff*

mp *cresc.*

mp *cresc.*

21

Musical score for measures 21-25. The key signature is 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 upper staff begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G3, A3, B3, and C4. Dynamic markings include *f* (forte) starting at measure 22, and *mp* (mezzo-piano) with a *cresc.* (crescendo) marking starting at measure 24. The piece concludes at measure 25 with a *mp* dynamic.

26

Musical score for measures 26-30. The key signature is one sharp (F#). The music is written for two staves. Measure 26 starts with a treble clef and a key signature of one sharp. The melody in the upper staff begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G3, A3, B3, and C4. Dynamic markings include *cresc.* (crescendo) in the bass line starting at measure 26, and *ff* (fortissimo) in both staves starting at measure 28. The piece concludes at measure 30 with a *ff* dynamic.

31

Musical score for measures 31-35. The key signature is one sharp (F#). The music is written for two staves. Measure 31 starts with a treble clef and a key signature of one sharp. The melody in the upper staff begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of quarter notes G3, A3, B3, and C4. The piece concludes at measure 35 with a double bar line.

Duet

[Click here to find exam speed duet recordings](#)

[Click here to find practice speed duet recordings](#)

Bass Clef

Reel Deal (*read note on Treble Clef page regarding use of duet as recital piece)

Vivace

The musical score for 'Reel Deal' is written for two bass clef staves in 6/8 time. The tempo is marked 'Vivace'. The key signature has one flat (Bb). The score consists of 16 measures. Dynamics include *f*, *ff*, *mp*, *cresc*, and *ff*. Articulations include accents and slurs. The piece concludes with a final cadence in the second measure of the 16th measure.

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

♩ = 120

2

♩ = 104

3

Grade Seven

♩ = 90

4

Musical score for Grade 7 Euphonium and Baritone, Exercise 4. It consists of two staves in 3/4 time with a tempo of 90. The top staff features a melodic line with eighth notes and triplets. The bottom staff provides a simple accompaniment of quarter notes.

Continuation of Exercise 4. The top staff continues with eighth notes and triplets, while the bottom staff continues with quarter notes.

♩ = 106

5

Musical score for Grade 7 Euphonium and Baritone, Exercise 5. It consists of two staves in 2/4 time with a tempo of 106. The top staff features a melodic line with eighth notes and triplets. The bottom staff provides a simple accompaniment of quarter notes.

♩ = 86

6

Musical score for Grade 7 Euphonium and Baritone, Exercise 6. It consists of two staves in 4/4 time with a tempo of 86. The top staff features a melodic line with eighth notes and triplets. The bottom staff provides a simple accompaniment of quarter notes.

Continuation of Exercise 6. The top staff continues with eighth notes and triplets, while the bottom staff continues with quarter notes.

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.

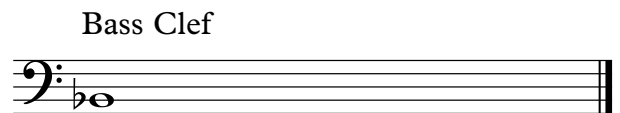
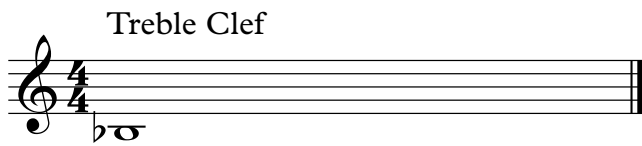
Only the teacher should have this sheet in front of them during the exam.

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.

