

## 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
Peter Smalley	Tuba Power	N/A	Studio Music
Jim Parker	Beach Buggy	Top Line Album for Tuba, Gr.Easy Med	Brass Wind
Nigel Clarke	Burnings and Enchantments	Sketches from Don Quixote	Brass Wind
Simon Proctor	Bakerloo Boogie	Take the Tube	Brass Wind
Jim Parker	Tom Jones	The Music of Jim Parker	Brass Wind
Jim Parker	Mapp and Lucia	The Music of Jim Parker	Brass Wind
Ippolitov-Ivanov arr Alan Gout	Cortège from Caucasian Sketchers	Undercover Hits	Brass Wind
Grieg arr Alan Gout	Norwegian Dance No. 2	Undercover Hits	Brass Wind
Alder, Ross arr. Ramskill	Hernando's Hideaway	Latino	Brass Wind
Fanciulli, Nisa arr. Ramskill	Guaglione	Latino	Brass Wind
Smetena arr. Peter Lawrance	Dance of the Comedians	45 Great Winners	Brass Wind
Peter Lawrance	Romanza	Featuring Melody	Brass Wind
James McFadyen	Dance Riff	N/A	Devilish Publishing

# MTB Grade 4

## Tuba

Composer/Artist	Title	Book/Cat. Ref	Publisher/Buy Here
Morross	The Big Country	Some might Say Prokofiev	Brass Wind
Clarke	Weldon	Featuring Rhythm	Brass Wind
Andy Derrick	Limelight	Gently Bentley and Friends	Warwick Music
Andy Derrick	Groovy Time	Gently Bentley and Friends	Warwick Music
Andy Derrick	Mellow Tunefulness	Gently Bentley and Friends	Warwick Music
Clarke	Polish Dance	Featuring Rhythm	Brass Wind
Goodwin	633 Squadron	Great Winners	Brass Wind
Bernstein	Somewhere	Great Winners	Brass Wind

## 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 Option 1

#### 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 Option 2

#### 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

### Musicianship Option 1

#### Reading Skills:

Perform the rhythm exercises for this grade

[Page 13](#)

PLUS

#### Listening Skills:

Sing the prepared aural tests for this grade

[Page 14](#)

### Musicianship Option 2

#### Reading Skills:

Perform the rhythm exercises for this grade

[Page 13](#)

PLUS

#### Duet:

Perform the duet for this grade

Treble [Page 15](#) Eb [Page 16](#) Bb [Page 17](#)

# Technical Exercises

## Treble Clef

Exercise 1 (for tone) ♩=c60

Exercise 2 - (for speed and control of articulation) ♩=108+

Exercise 3 - Lip slurs ♩=c116

Exercise 4 - (for chromatics fingering) ♩=80+

Exercise 1 (for tone) ♩=c60

Exercise 2 - (for speed and control of articulation) ♩=108+

Exercise 3 - Lip slurs ♩=c116

Exercise 4 - (for chromatics fingering) ♩=80+

# Bb Bass Clef

Exercise 1 (for tone) ♩=c60

Exercise 2 - (for speed and control of articulation) ♩=108+

Exercise 3 - Lip slurs ♩=c116

Exercise 4 - (for chromatics fingering) ♩=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.

## Treble Clef

Scales ♩=72 Arpeggios triplet ♩=100

E♭ major scale



F major scale



C# melodic minor scale



E harmonic minor scale



E♭ major arpeggio



F major arpeggio



C# minor arpeggio



E minor arpeggio



# E♭ Bass Clef

Scales ♩=72 Arpeggios triplet ♩=100

G♭ major scale



A♭ major scale



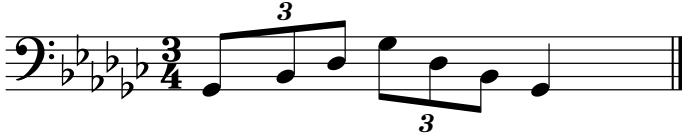
E melodic minor scale



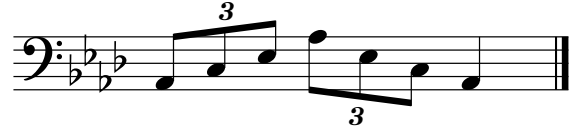
G harmonic minor scale



G♭ major arpeggio



A♭ major arpeggio



E minor arpeggio



G minor arpeggio





# Bb Bass Clef

Scales ♩=72 Arpeggios triplet ♩=100

Db major scale



Eb major scale



B melodic minor scale



D harmonic minor scale



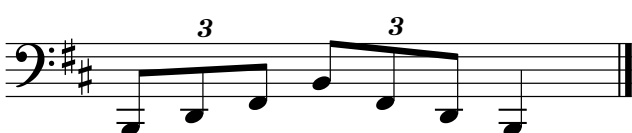
Db major arpeggio



Eb major arpeggio



B minor arpeggio



D minor arpeggio



# Alternative to Scales from Memory

The following do not need to be played from memory  
For the examination perform *all* the following

## Treble Clef

Scales ♩=72 Arpeggios triplet ♩=100

E♭ major scale



E♭ major scale with rhythmic pattern



F major scale



C# melodic minor scale



E harmonic minor scale



E♭ major arpeggio



F major arpeggio



C# minor arpeggio



E minor arpeggio



# E♭ Bass Clef

Scales ♩=72 Arpeggios triplet ♩=100

G♭ major scale



G♭ major scale with rhythmic pattern



A♭ major scale



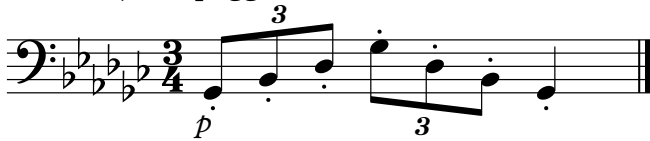
E melodic minor scale



G harmonic minor scale



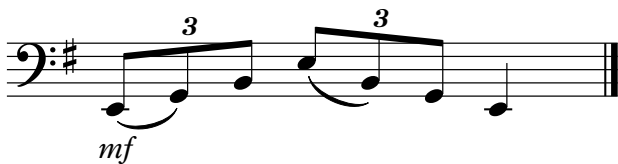
G♭ major arpeggio



A♭ major arpeggio



E minor arpeggio



G minor arpeggio



# Bb Bass Clef

Scales ♩=72 Arpeggios triplet ♩=100  
Db major scale

Db major scale with rhythmic pattern

Eb major scale

B melodic minor scale

D harmonic minor scale

Db major arpeggio

Eb major arpeggio

B minor arpeggio

D minor arpeggio

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

♩ = 106  
candidate

metronome

2

♩ = 90

3

♩ = 120

4

♩ = 78

5

♩ = 110

6

♩ = 84

# Listening Skills

## (Aural tests) Grade 4

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 shall sing back both the highes and lowest notes. We shall do this with 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. Major 3rd 3. Perfect 4th

#### Bass Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

### 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.

1 (Candidate)

2

## Cup Final

Treble Clef

Excitedly!

The first system of the duet consists of two staves in 4/4 time. The music begins with a forte (*f*) dynamic. The upper staff starts with a quarter rest followed by a quarter note, then continues with eighth and quarter notes. The lower staff starts with a quarter note, followed by eighth notes and quarter notes. Both staves feature accents and slurs throughout the system.

The second system continues the duet with two staves. The upper staff features a quarter rest followed by eighth notes, then quarter notes. The lower staff continues with eighth and quarter notes. The music maintains a rhythmic pattern with accents and slurs.

The third system of the duet consists of two staves. The upper staff has a quarter note followed by a dotted quarter note and an eighth note. The lower staff continues with eighth and quarter notes. The music concludes this system with a double bar line.

The fourth and final system of the duet consists of two staves. The upper staff features a series of eighth notes with accents, followed by quarter notes. The lower staff continues with eighth and quarter notes. The system concludes with a double bar line and a fortissimo (*ff*) dynamic marking.

# Duet

1 (Candidate)

2

## Cup Final

E♭ Bass Clef

Excitedly!

The musical score is written for two tuba parts in E♭ Bass Clef, 4/4 time, and a key signature of two flats (B♭ and E♭). The tempo/mood is marked 'Excitedly!'. The score is divided into four systems, each with two staves. The first system begins with a forte (f) dynamic. The second system features accents (>) over several notes. The third system includes accents and a fortissimo (ff) dynamic. The fourth system concludes with a fortissimo (ff) dynamic and a double bar line.



# Duet

1 (Candidate)  
2

## Cup Final

Bb Bass Clef

Excitedly!

The musical score is written for two tubas in Bb Bass Clef, 4/4 time. It begins with a forte (*f*) dynamic and the instruction "Excitedly!". The first system contains 8 measures. The second system contains 8 measures. The third system contains 8 measures. The fourth system contains 8 measures, ending with a fortissimo (*ff*) dynamic. The score includes various note values, rests, and articulation marks like accents and slurs.

## 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.