

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 and 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. Each staff contains a series 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. The scale is written as a single melodic line.

** C# harmonic minor scale - 2 octaves

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

** A melodic minor scale - 2 octaves

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

** C whole tone scale - 2 octaves

Musical notation for the C whole tone scale in E♭ bass clef, spanning two octaves. The scale is written as a single melodic line.

** Dominant 7th in F - 2 octaves

Musical notation for the Dominant 7th in F in E♭ bass clef, spanning two octaves. The scale is written as a single melodic line.

** Diminished 7th on B♭ - 2 octaves

Musical notation for the Diminished 7th on B♭ in E♭ bass clef, spanning two octaves. The scale is written as a single melodic line.

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



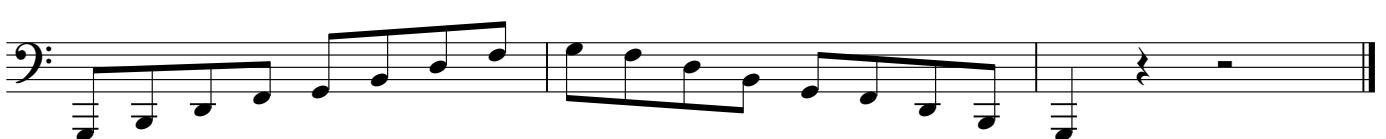
** E melodic minor scale - 2 octaves



** G whole tone scale - 2 octaves



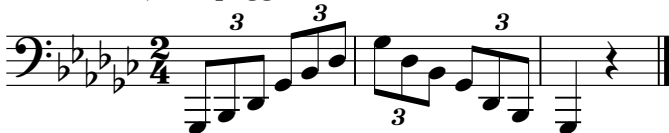
** Dominant 7th in C - 2 octaves



** 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

Musical notation for the Ab major scale (two octaves) in treble clef, 4/4 time. The scale starts on Ab and ends on Ab.

*** A major scale - 2 octaves

Musical notation for the A major scale (two octaves) in treble clef, 4/4 time. The scale starts on A and ends on A.

*** Bb harmonic minor scale - 2 octaves

Musical notation for the Bb harmonic minor scale (two octaves) in treble clef, 4/4 time. The scale starts on Bb and ends on Bb.

*** F# melodic minor scale - 2 octaves

Musical notation for the F# melodic minor scale (two octaves) in treble clef, 4/4 time. The scale starts on F# and ends on F#.

*** A whole tone scale - 2 octaves

Musical notation for the A whole tone scale (two octaves) in treble clef, 4/4 time. The scale starts on A and ends on A.

*** Dominant 7th in D - 2 octaves

Musical notation for the dominant 7th chord in D (two octaves) in treble clef, 4/4 time. The scale starts on D and ends on D.

*** Diminished 7th on G - 2 octaves

Musical notation for the diminished 7th chord on G (two octaves) in treble clef, 4/4 time. The scale starts on G and ends on G.

Ab major arpeggio - 2 octaves

Musical notation for the Ab major arpeggio (two octaves) in treble clef, 2/4 time. The arpeggio starts on Ab and ends on Ab.

*** A major arpeggio - 2 octaves

Musical notation for the A major arpeggio (two octaves) in treble clef, 2/4 time. The arpeggio starts on A and ends on A.

*** Bb minor arpeggio - 2 octaves

Musical notation for the Bb minor arpeggio (two octaves) in treble clef, 2/4 time. The arpeggio starts on Bb and ends on Bb.

F# minor arpeggio - 2 octaves

Musical notation for the F# minor arpeggio (two octaves) in treble clef, 2/4 time. The arpeggio starts on F# and ends on F#.

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



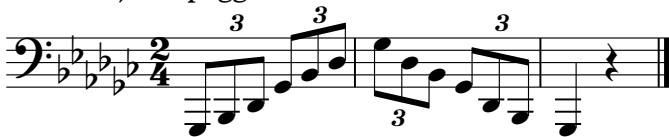
** Dominant 7th in C - 2 octaves



** Diminished 7th on F - 2 octaves



Gb major arpeggio - 2 octaves



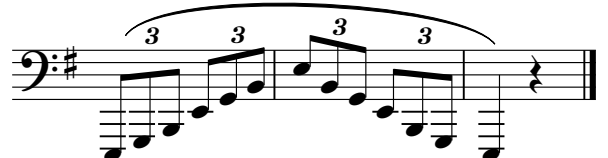
** G major arpeggio - 2 octaves



** 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

♩ = 90 Swung quavers (♩=♩³)

5

♩ = 118 Swung quavers (♩=♩³)

6

Listening Skills

(Aural Tests)

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

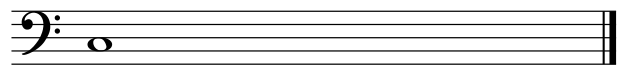
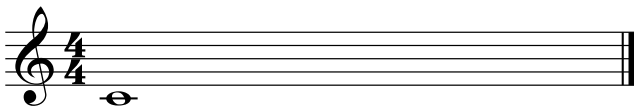
[Click here to find the MTB Listening skills recordings in Bass Clef](#)

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.

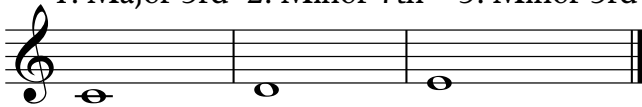


Test 2 - Intervals.

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

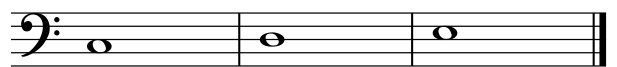
Treble Clef

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)

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) with accents.

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) with accents.

Duet

1 (Candidate)
2

Getting Around

E♭ Bass Clef

Jazz Waltz

The musical score is written for two tuba parts in E♭ Bass Clef, 3/4 time signature. It is titled 'Getting Around' and is a 'Jazz Waltz'. The score is divided into three systems, each with two staves. The first system begins with a forte (*f*) dynamic and includes a piano (*p*) section. The second system is marked mezzo-forte (*mf*). The third system continues the piece with various rhythmic patterns and dynamics.

Tuba Grade Six

The first system consists of two staves of music in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rhythmic values including eighth and sixteenth notes.

The second system continues the piece with two staves. It includes dynamic markings: *p* (piano) and *f* (forte). The notation shows a mix of eighth and sixteenth notes with slurs and accents.

The third system consists of two staves. The upper staff has a melodic line with a slur over a group of notes. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The fourth system is the final system on the page, consisting of two staves. It features dynamic markings *ff* (fortissimo) and accents. The music concludes with a final cadence in both staves.

Getting Around

1 (Candidate)

2

Bb Bass Clef

Jazz Waltz

The musical score is written for two tubas in Bb Bass Clef. It is in 3/4 time and Bb major. The piece is titled 'Getting Around' and is a Jazz Waltz. The score is divided into four systems, each with two staves. The first system begins with a forte (f) dynamic and ends with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system continues the rhythmic pattern. The fourth system concludes the piece with various note values and rests.

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 includes various note values and rests, with a dynamic marking of *p* (piano) above the first staff.

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 includes various note values and rests, with dynamic markings of *f* (forte) above the first staff and below the second staff.

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 includes various note values and rests.

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 includes various note values and rests, with dynamic markings of *ff* (fortissimo) above the first staff and below the second staff.

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.