# MTB Grade 6
# Tuba

MUSIC TEACHERS' BOARD

## 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 |

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# 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 |

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# MTB Grade 6
# Tuba

## 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

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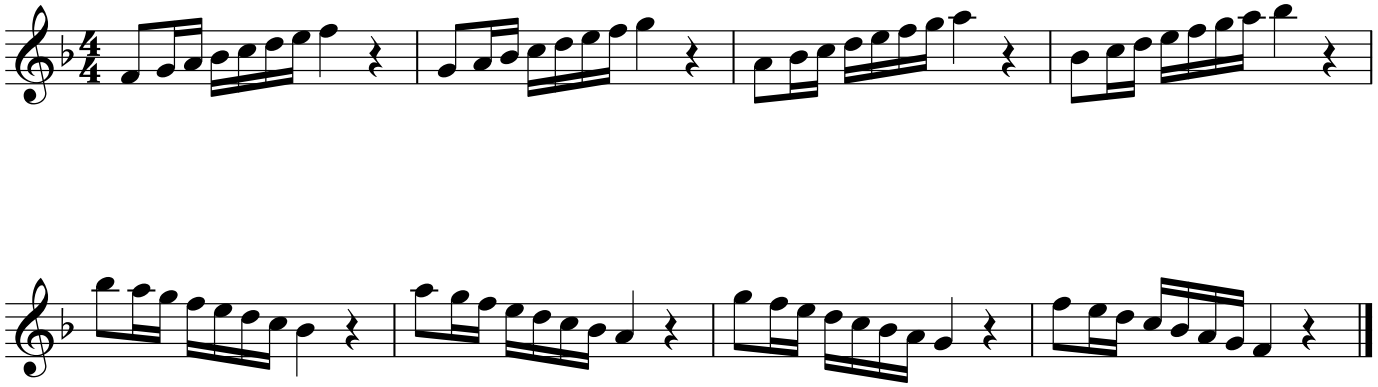
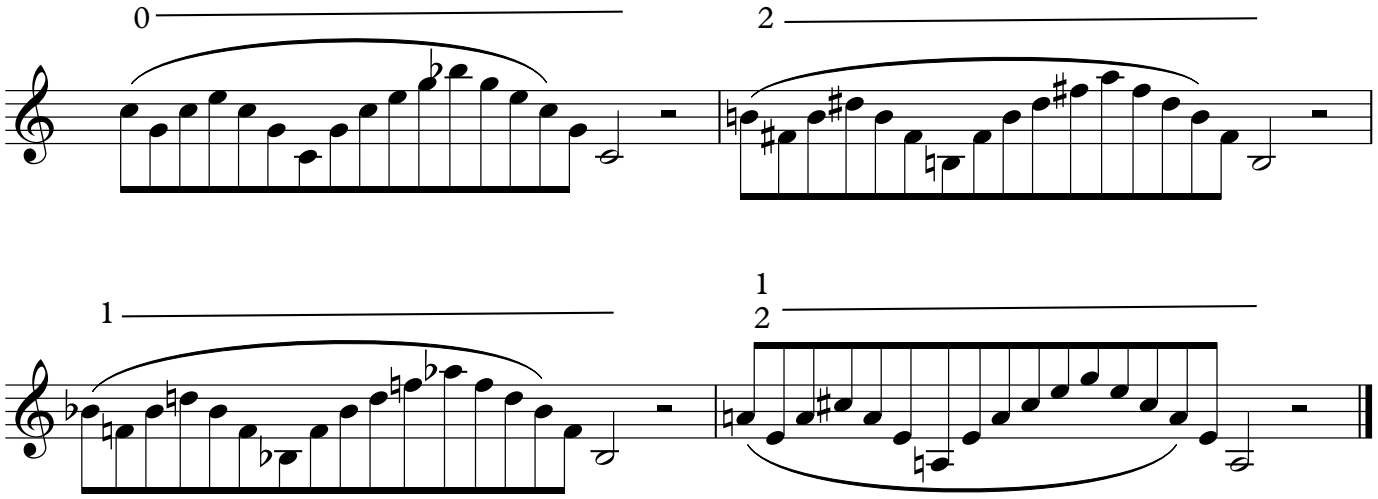
# Technical Exercises

## Treble Clef

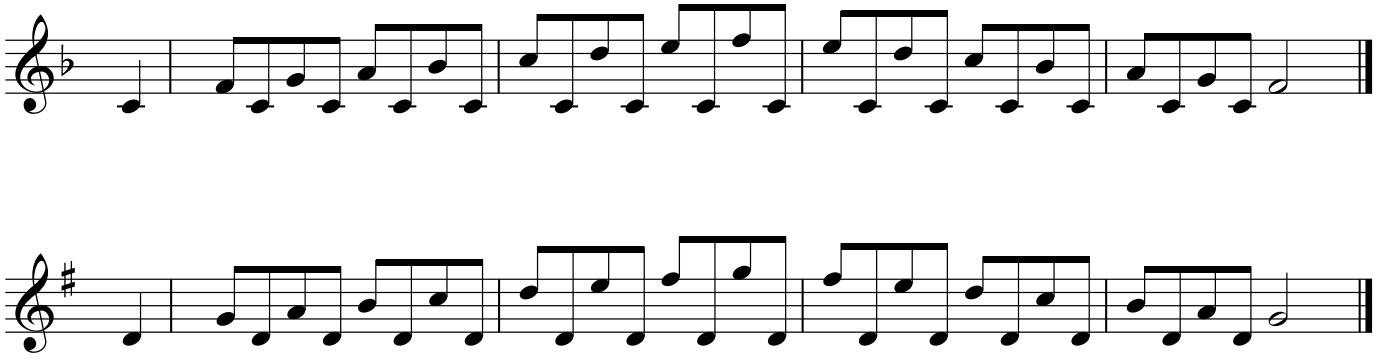
Exercise 1 - ♩=96



Exercise 2 - ♩=104 Lip Slurs




Exercise 3 - ♩=104



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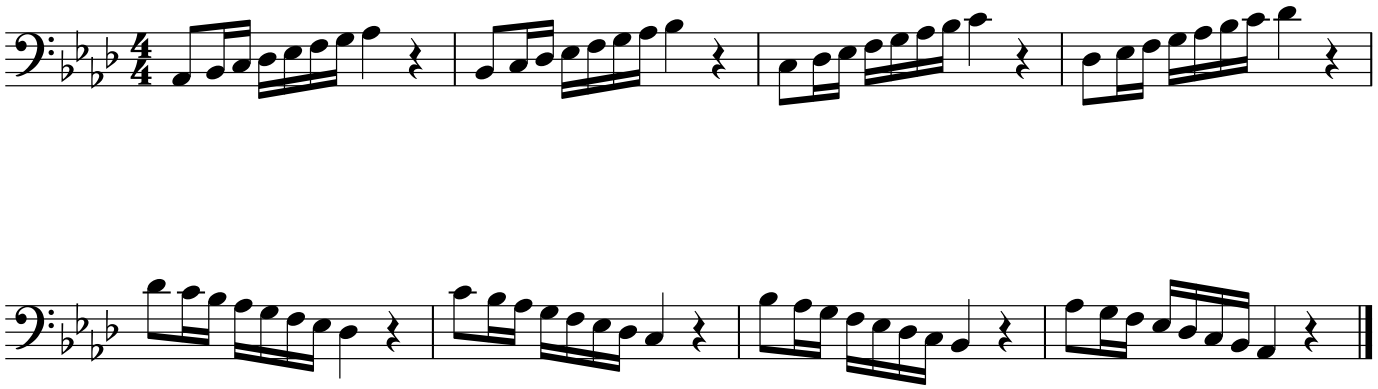
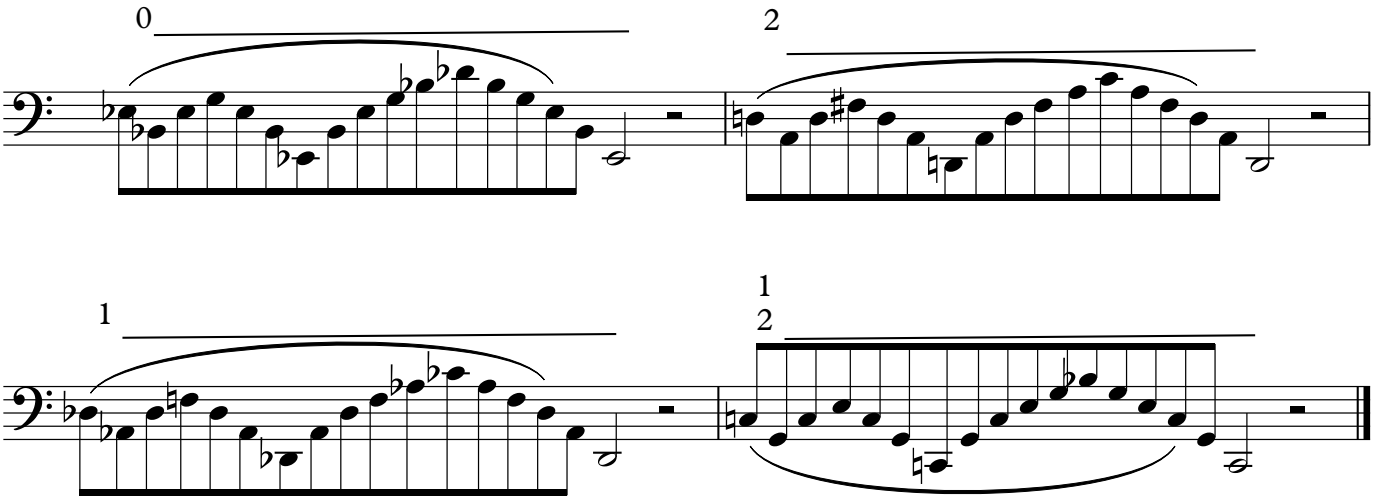
# Eb Bass Clef

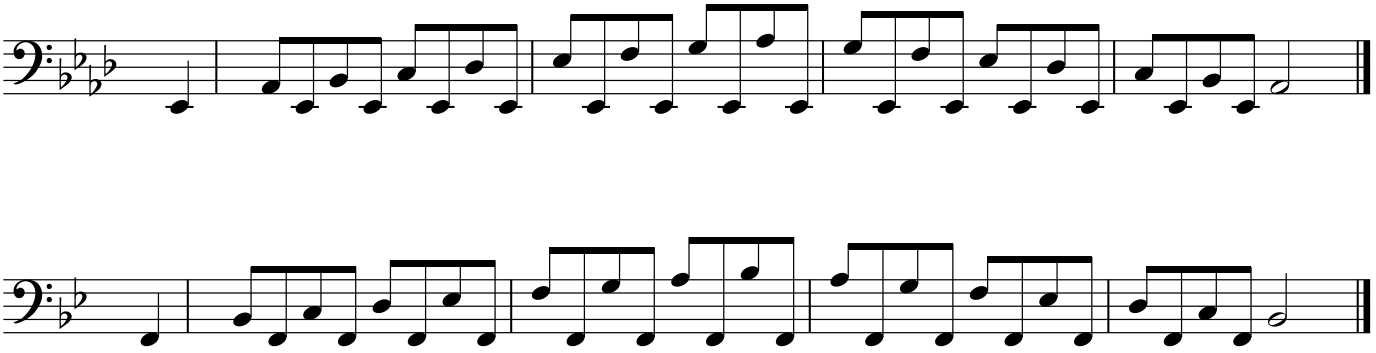
Exercise 1 - ♩=96



Exercise 2 - ♩=104 Lip Slurs




Exercise 3 - ♩=104



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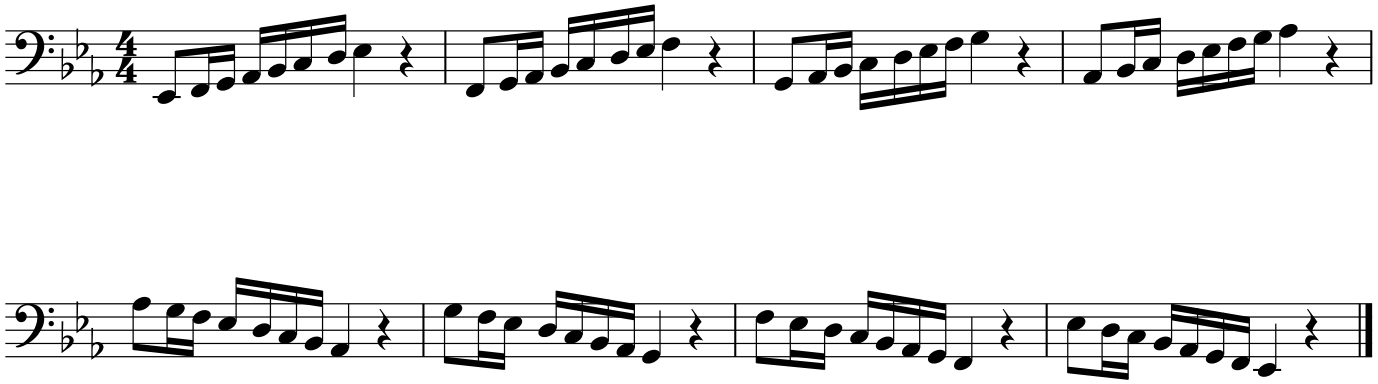
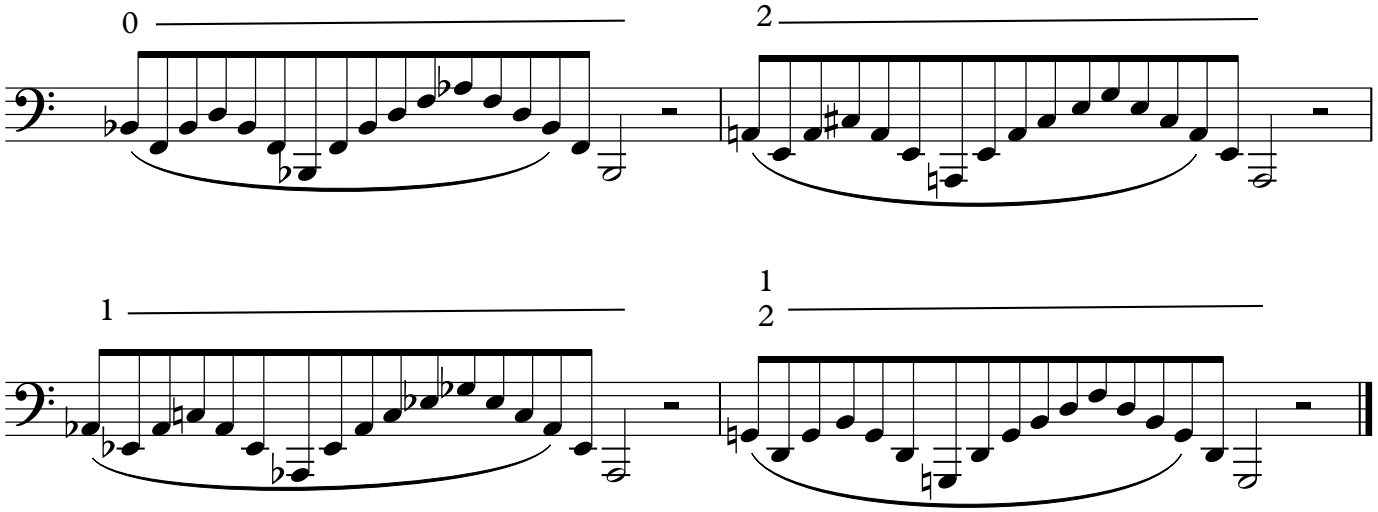
# Bb Bass Clef

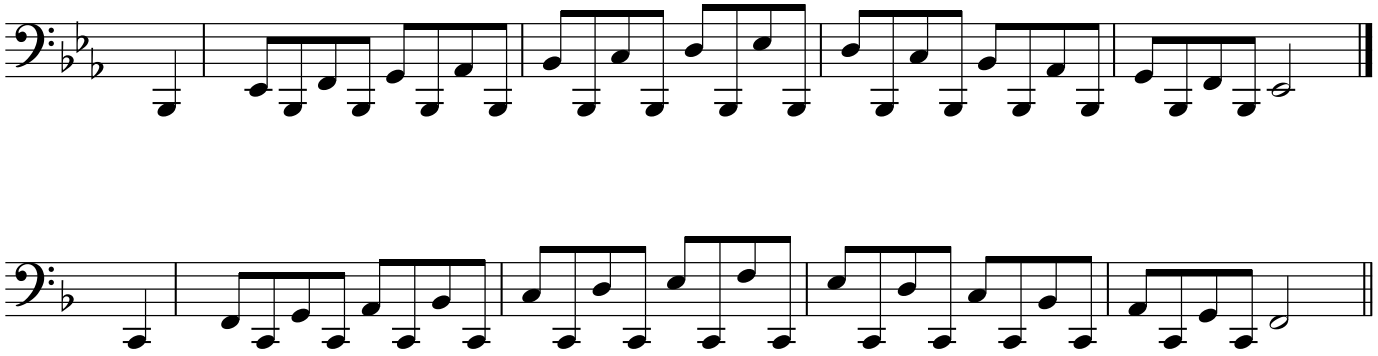
Exercise 1 - ♩=96



Exercise 2 - ♩=104 Lip Slurs




Exercise 3 - ♩=104



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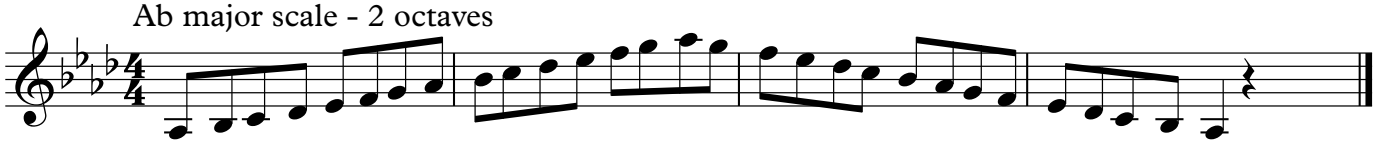
# Scales & Arpeggios from Memory

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.

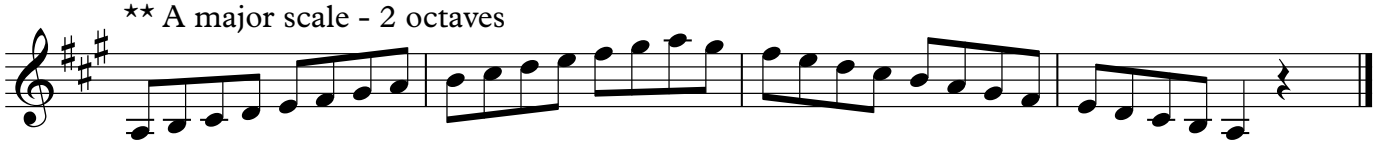
## Treble Clef

Scales ♩=96 Arpeggios ♩=56

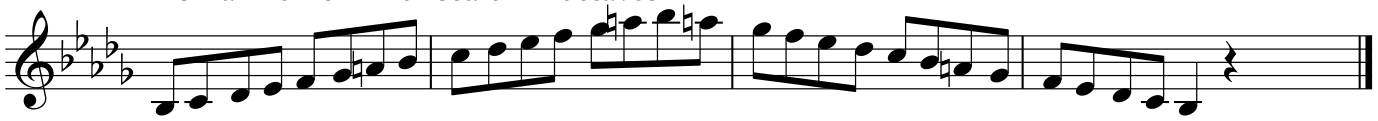
Ab major scale - 2 octaves



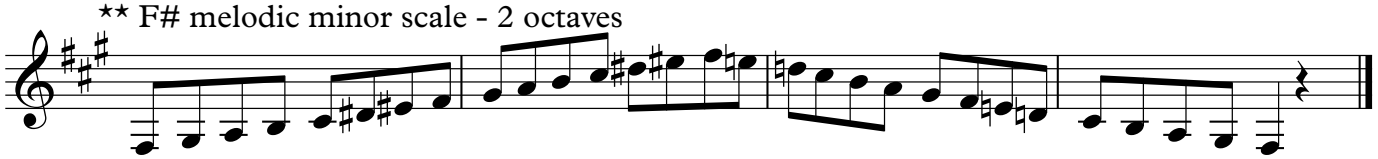
** A major scale - 2 octaves



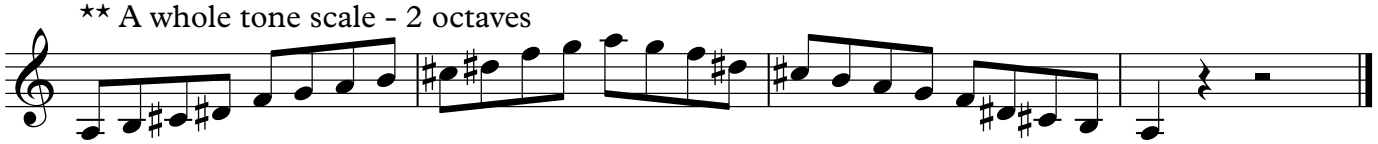
** Bb harmonic minor scale - 2 octaves



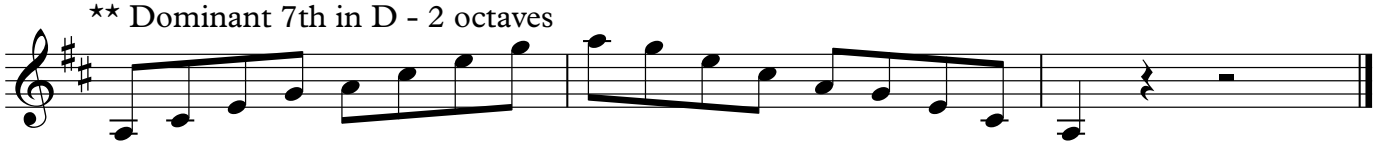
** F# melodic minor scale - 2 octaves



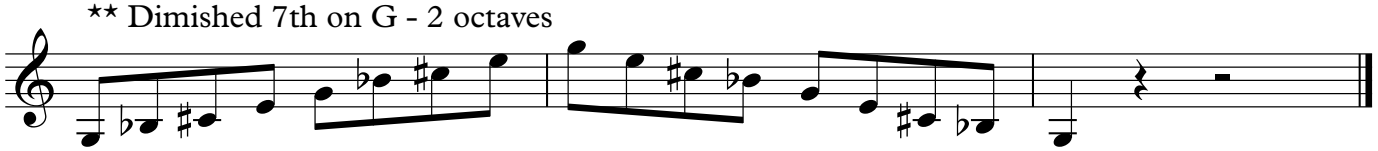
** A whole tone scale - 2 octaves



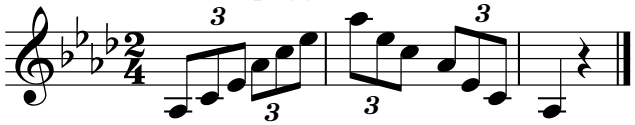
** Dominant 7th in D - 2 octaves



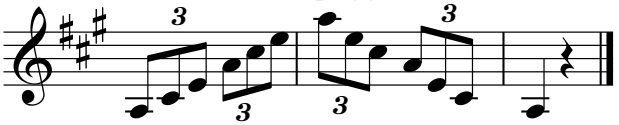
** Dimished 7th on G - 2 octaves



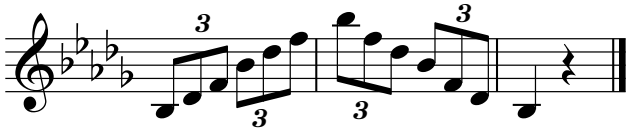
Ab major arpeggio - 2 octaves



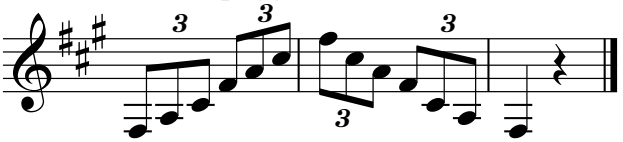
** A major arpeggio - 2 octaves



** Bb minor arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



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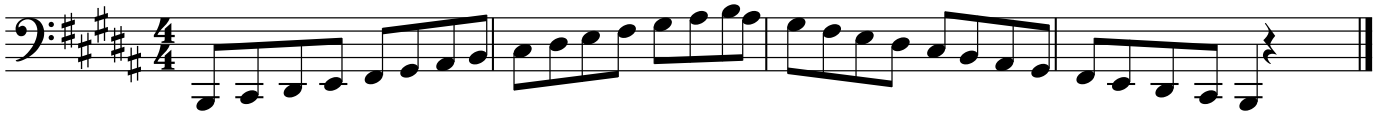
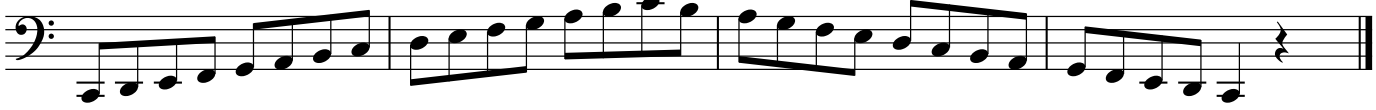
# Eb Bass Clef

Scales ♩=96 Arpeggios ♩=56

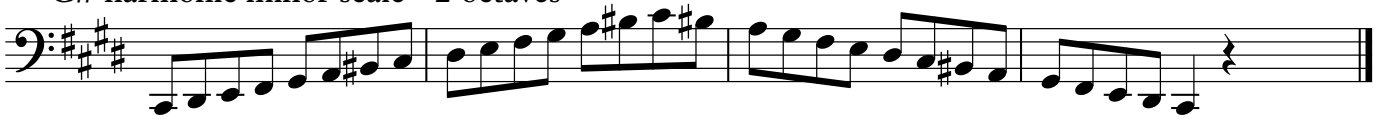
B major scale - 2 octaves



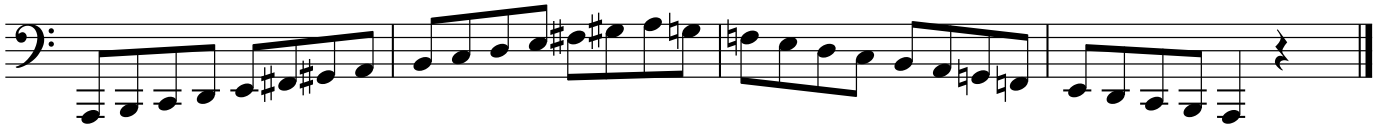
** C major scale - 2 octaves



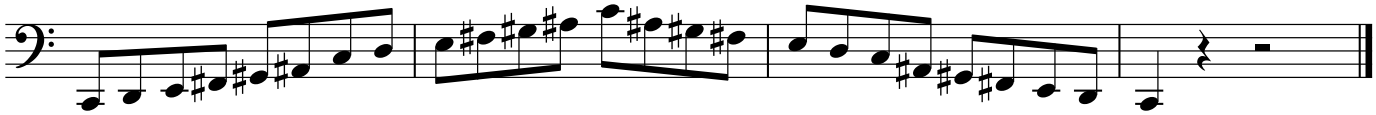
** C# harmonic minor scale - 2 octaves



** A melodic minor scale - 2 octaves

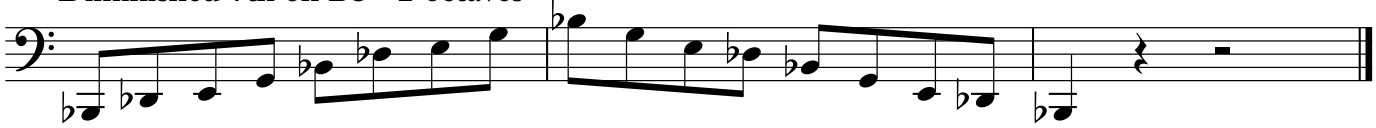


** C whole tone scale - 2 octaves

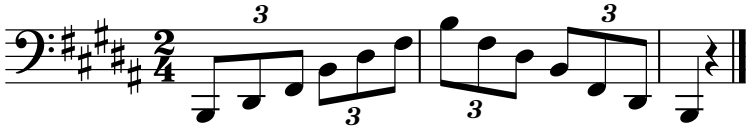


** Dominant 7th in F - 2 octaves

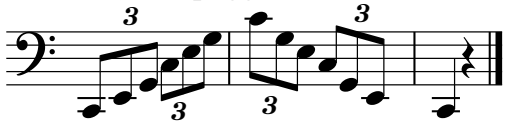
** Diminished 7th on Bb - 2 octaves



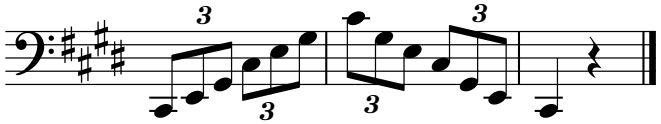
B major arpeggio - 2 octaves



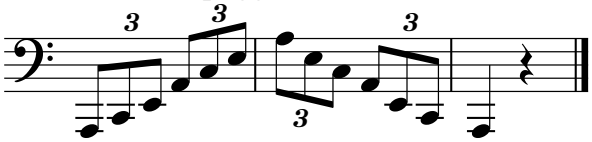
** C major arpeggio - 2 octaves



** C# minor arpeggio - 2 octaves



A minor arpeggio - 2 octaves



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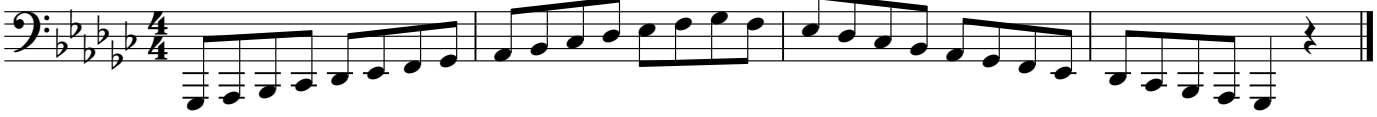
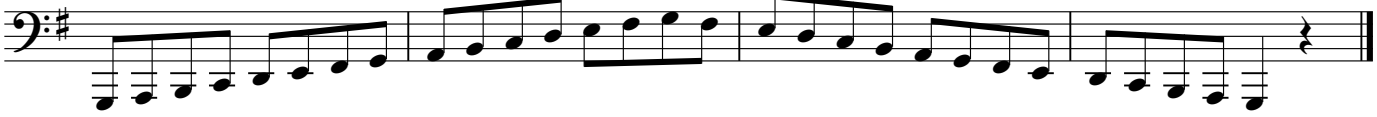
# Bb Bass Clef

Scales ♩=96 Arpeggios ♩=56

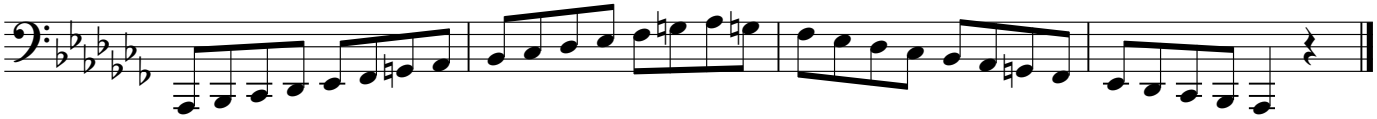
Gb major scale - 2 octaves



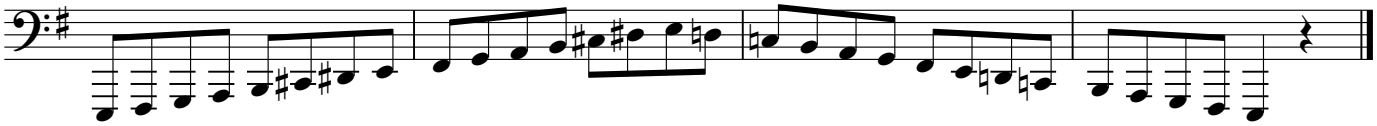
** G major scale - 2 octaves



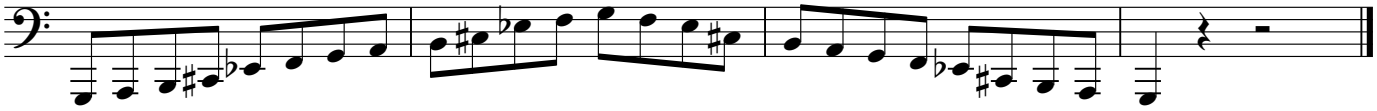
** Ab harmonic minor scale - 2 octaves



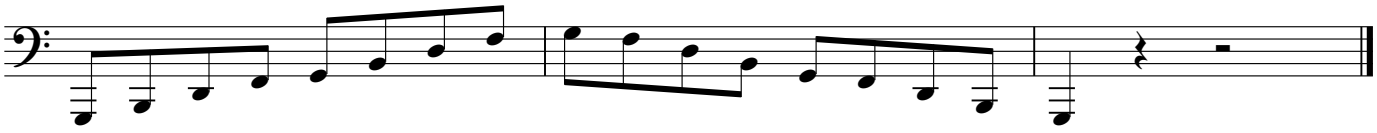
** E melodic minor scale - 2 octaves



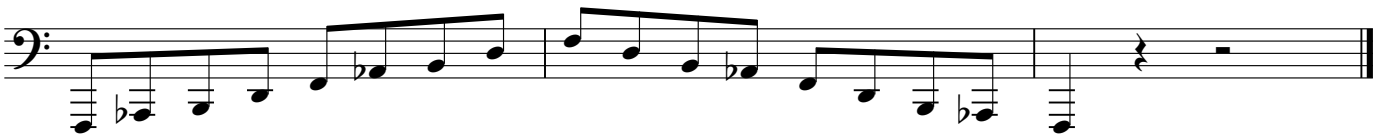
** G whole tone scale - 2 octaves



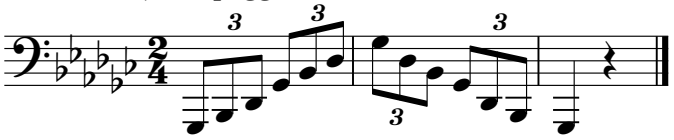
** Dominant 7th in C - 2 octaves



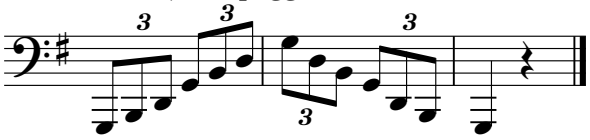
** Dimished 7th on F - 2 octaves



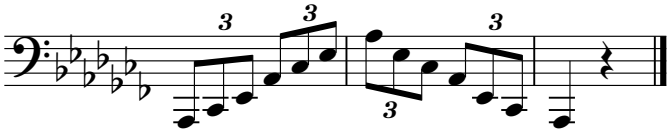
Gb major arpeggio - 2 octaves



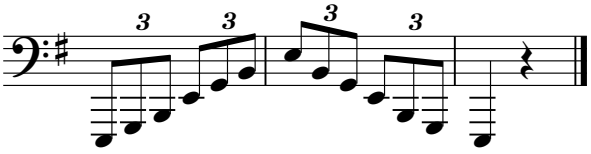
** G major arpeggio - 2 octaves



** Ab minor arpeggio - 2 octaves



E minor arpeggio - 2 octaves



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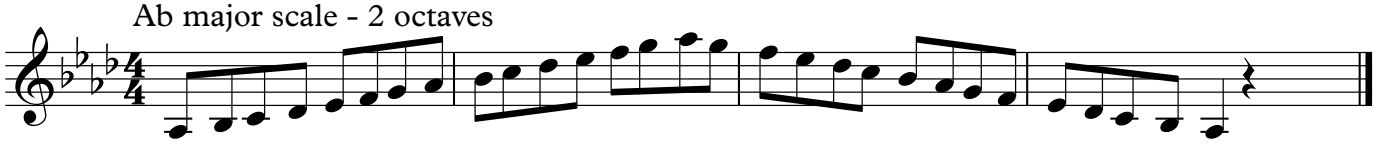
# Alternative to Scales from Memory

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

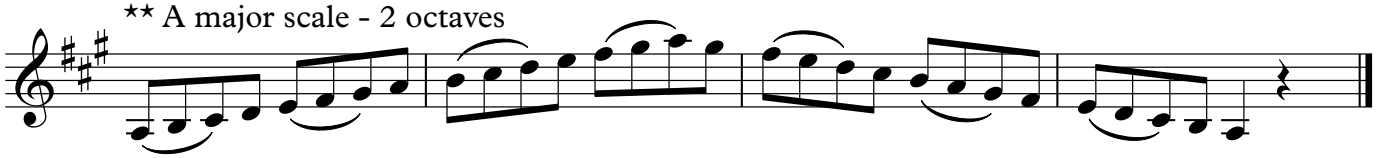
## Treble Clef

Scales ♩=96 Arpeggios ♩=56

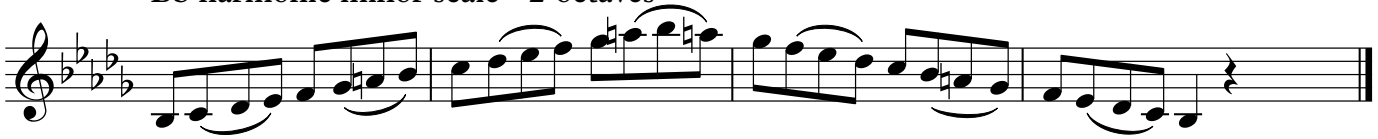
Ab major scale - 2 octaves



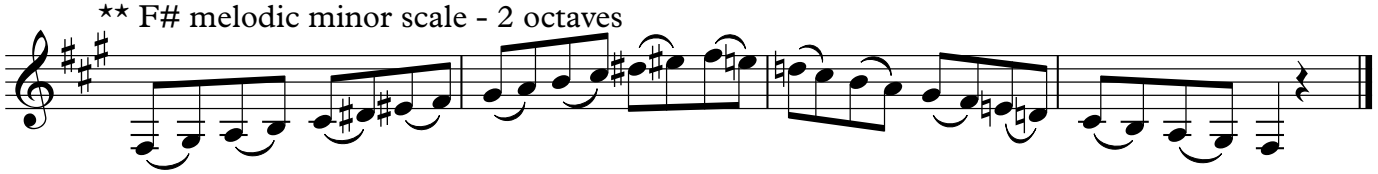
** A major scale - 2 octaves



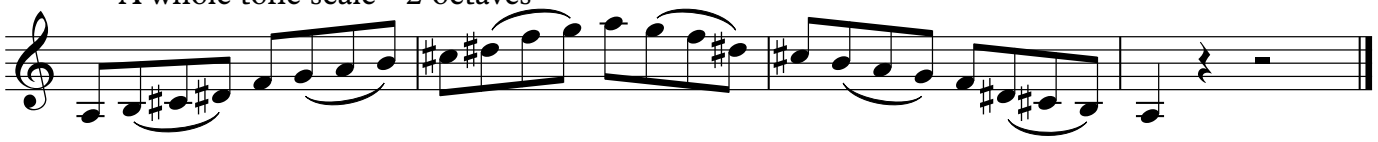
** Bb harmonic minor scale - 2 octaves



** F# melodic minor scale - 2 octaves



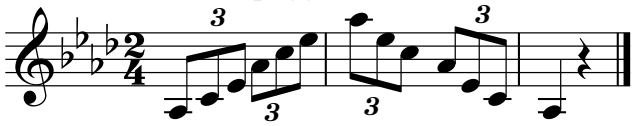
** A whole tone scale - 2 octaves



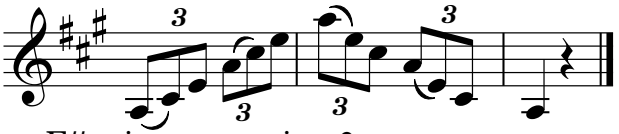
** Dominant 7th in D - 2 octaves

** Dimished 7th on G - 2 octaves

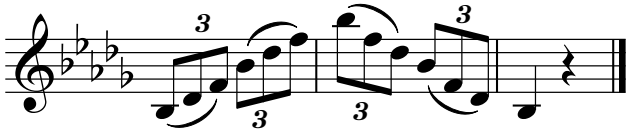
Ab major arpeggio - 2 octaves



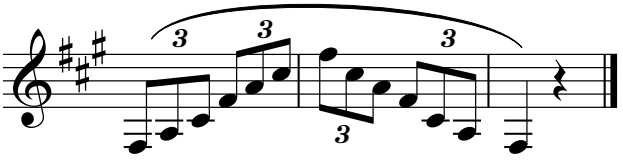
** A major arpeggio - 2 octaves



** Bb minor arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



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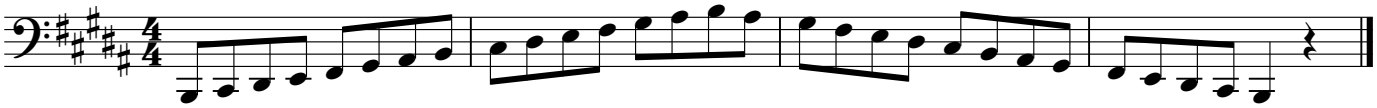
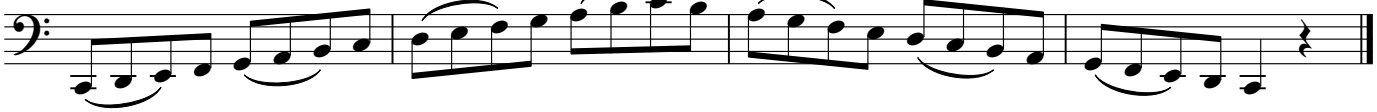
# Eb Bass Clef

Scales ♩=96 Arpeggios ♩=56

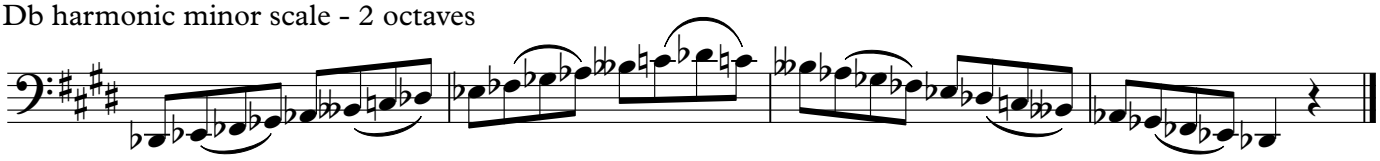
B major scale - 2 octaves



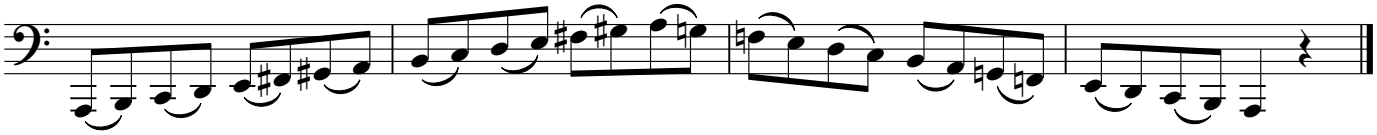
** C major scale - 2 octaves



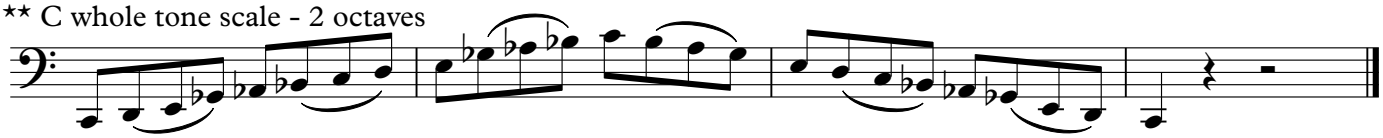
** Db harmonic minor scale - 2 octaves



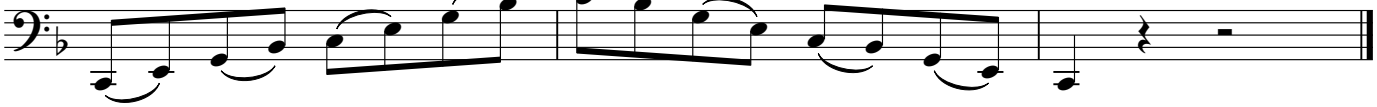
** A melodic minor scale - 2 octaves



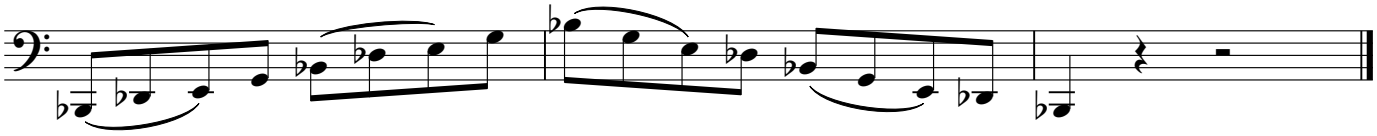
** C whole tone scale - 2 octaves



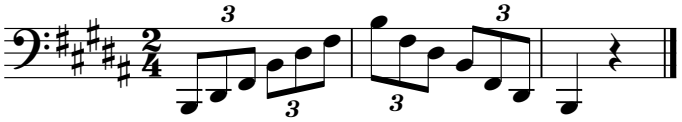
** Dominant 7th in F - 2 octaves



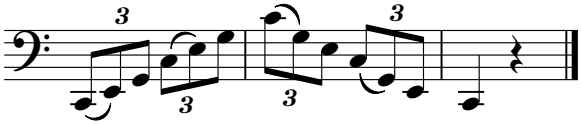
** Diminished 7th on Bb - 2 octaves



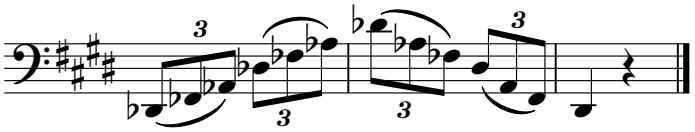
B major arpeggio - 2 octaves



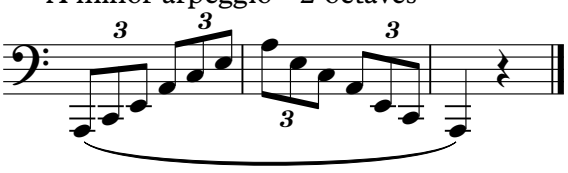
** C major arpeggio - 2 octaves



** Db minor arpeggio - 2 octaves



A minor arpeggio - 2 octaves



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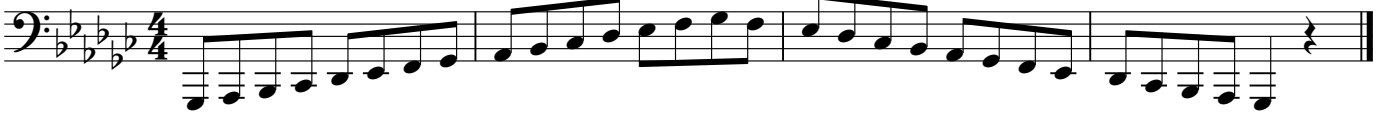
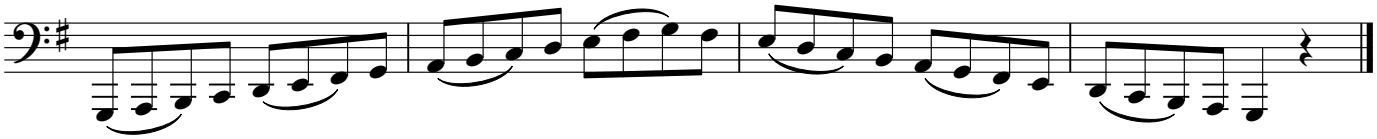
# Bb Bass Clef

Scales ♩=96  Arpeggios ♩=56

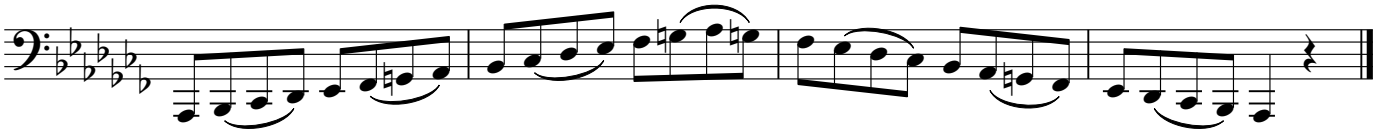
Gb major scale - 2 octaves



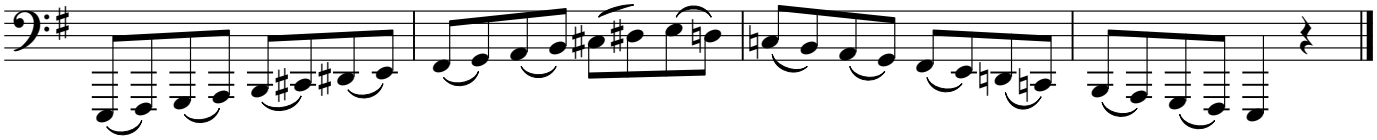
** G major scale - 2 octaves



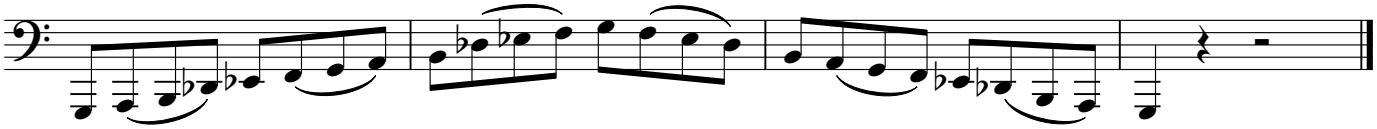
** Ab harmonic minor scale - 2 octaves



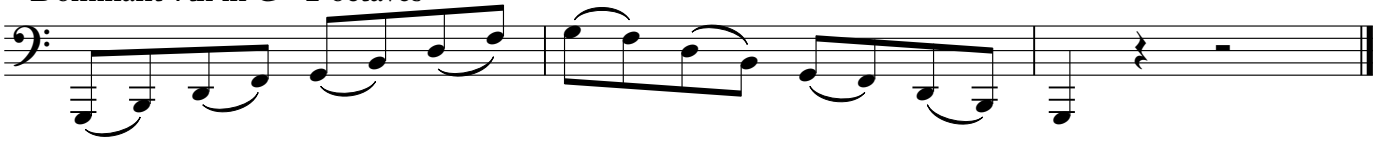
** E melodic minor scale - 2 octaves



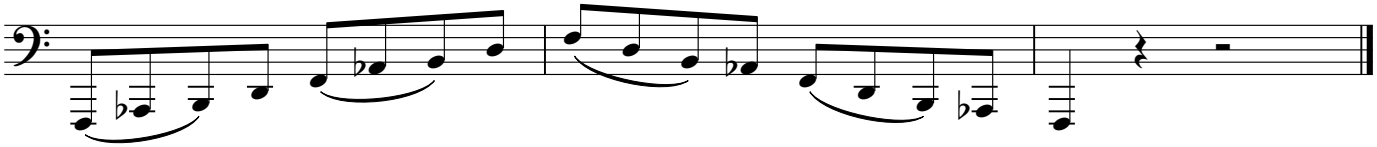
** G whole tone scale - 2 octaves



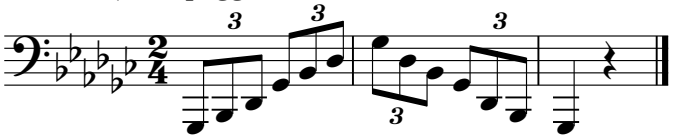
** Dominant 7th in C - 2 octaves



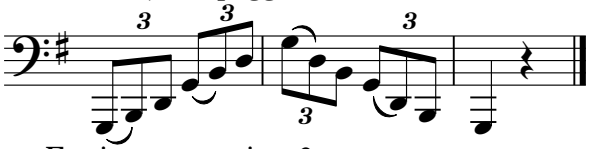
** Dimished 7th on F - 2 octaves



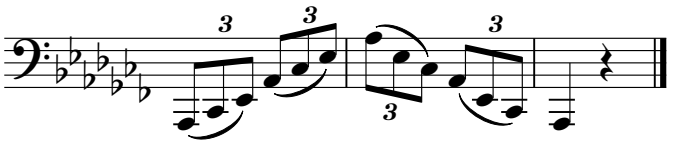
Gb major arpeggio - 2 octaves



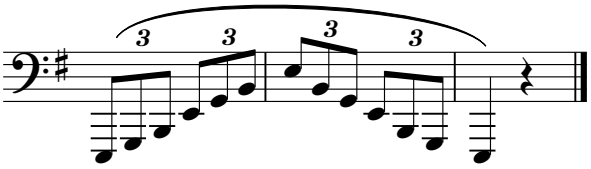
** G major arpeggio - 2 octaves



** Ab minor arpeggio - 2 octaves



E minor arpeggio - 2 octaves



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# Reading Skills

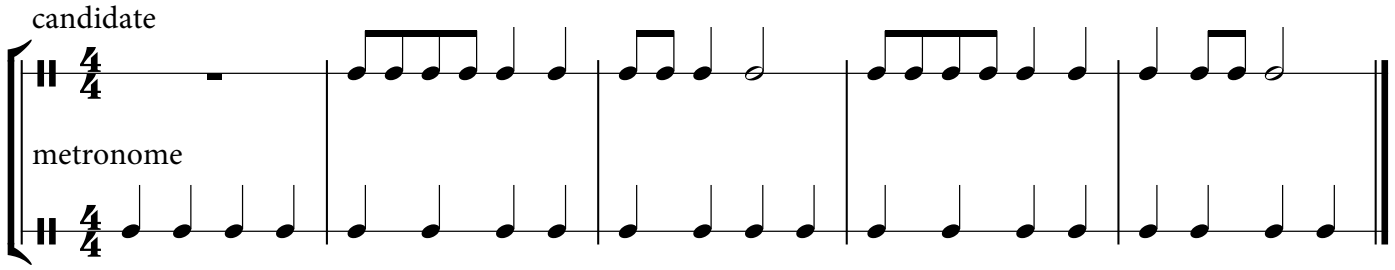
[Click here to find the MTB Reading Skills recordings]

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).

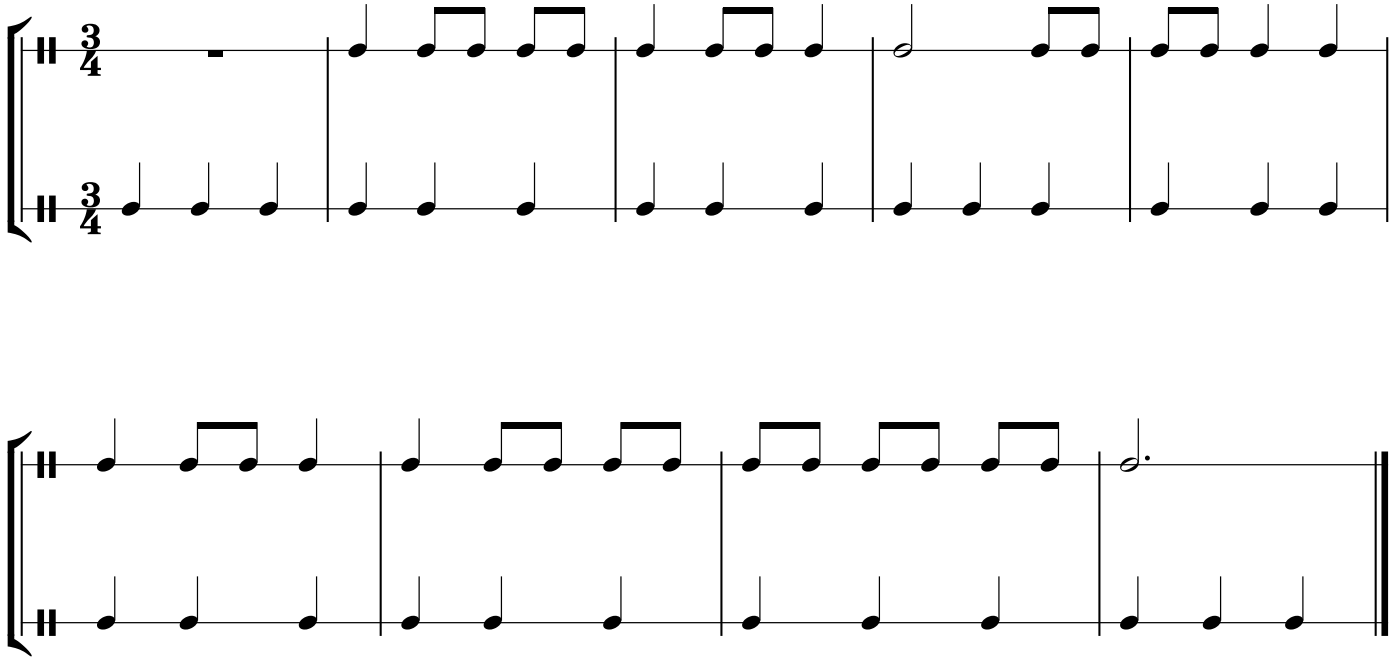
1

♩ = 120 Swung quavers (♫=♩ ♪)



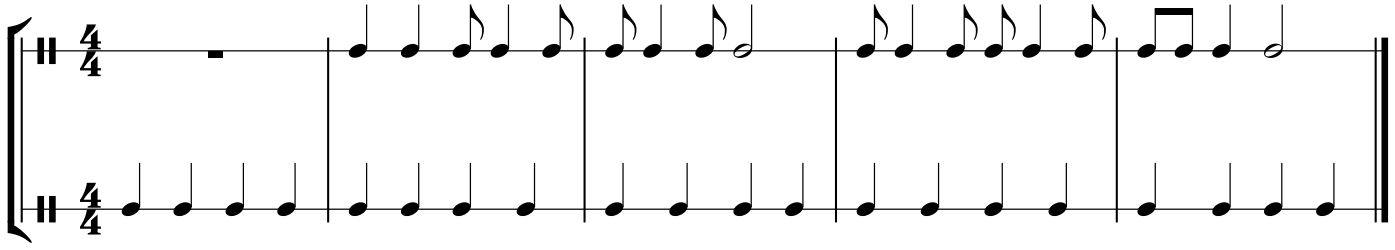

2

♩ = 100 Swung quavers (♫=♩ ♪)



3

♩ = 88 Swung quavers (♫=♩ ♪)



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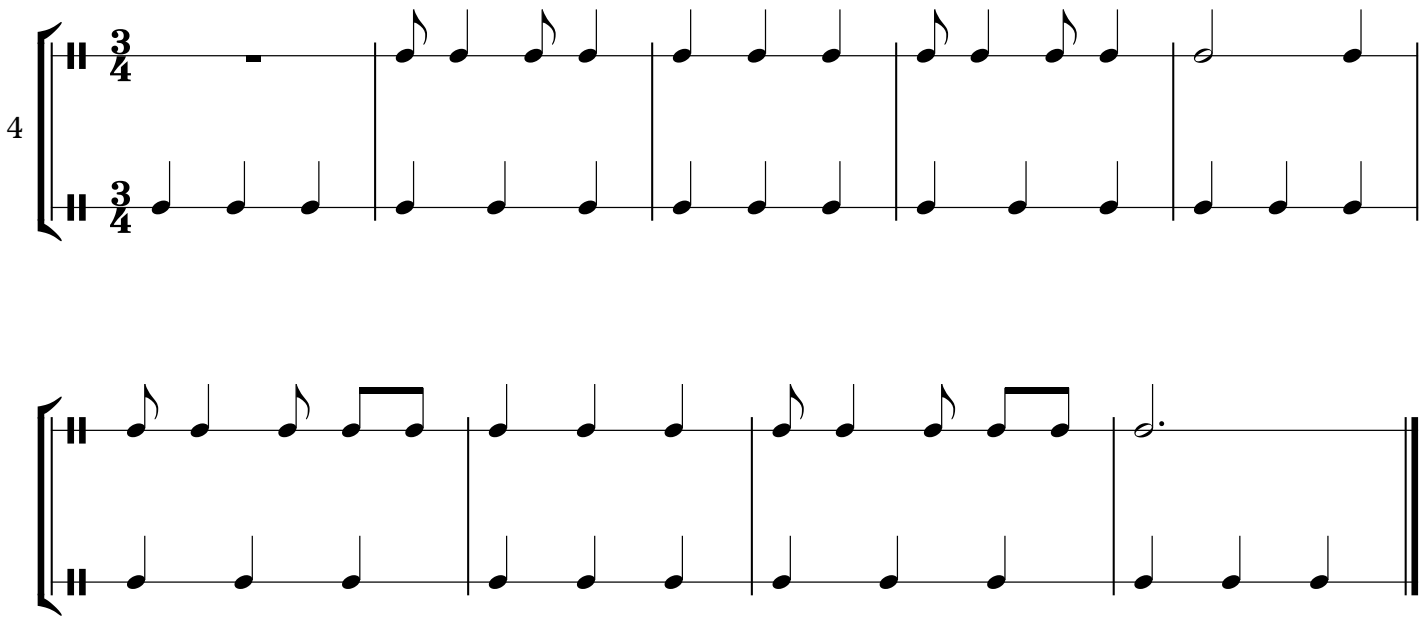
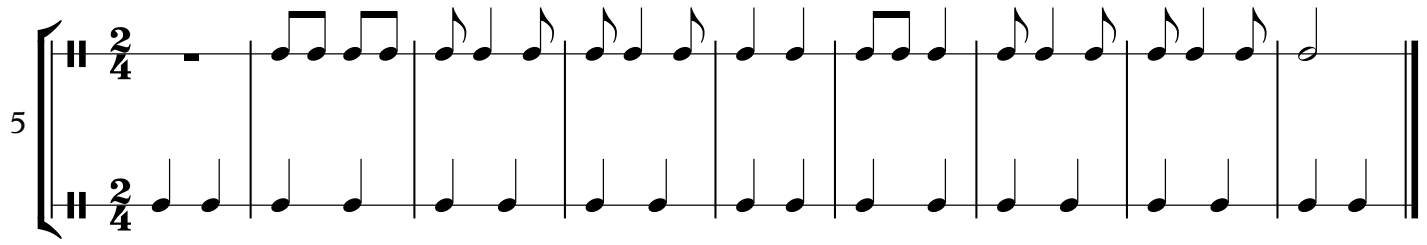
**Tuba Grade Six**

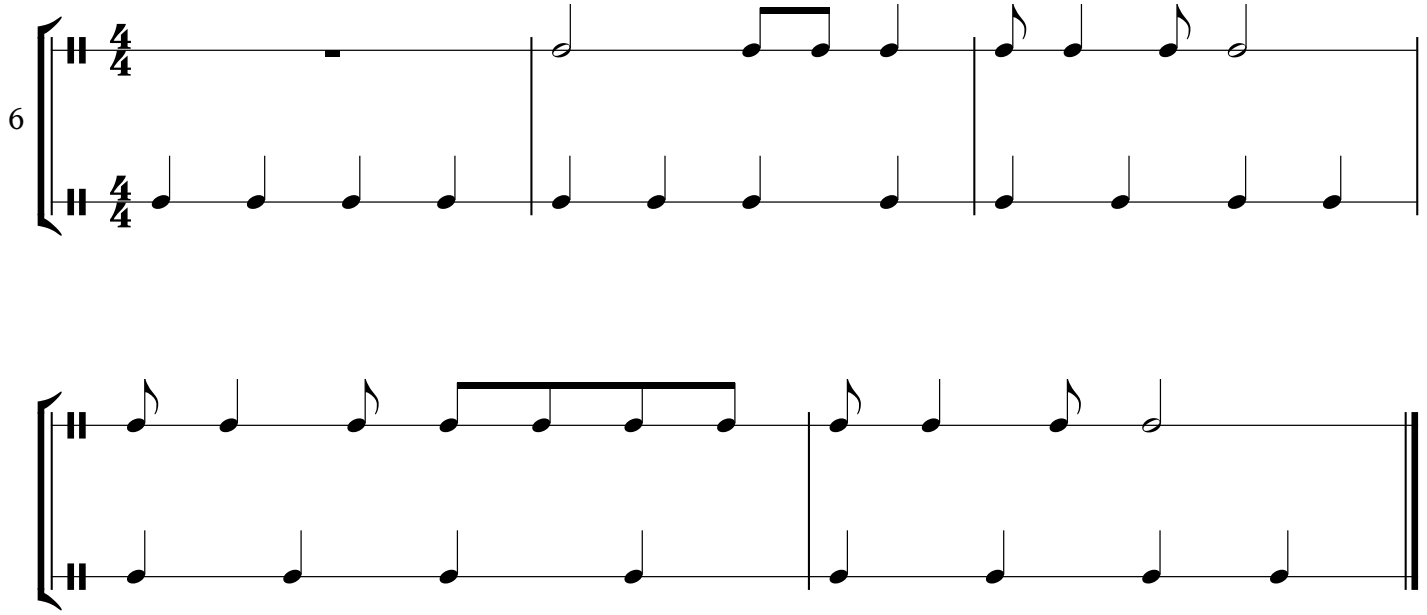
♩ = 128 Swung quavers (♫=♩3♪)




♩ = 90 Swung quavers (♫=♩3♪)




♩ = 118 Swung quavers (♫=♩3♪)

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**Tuba Grade Six**

# 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.

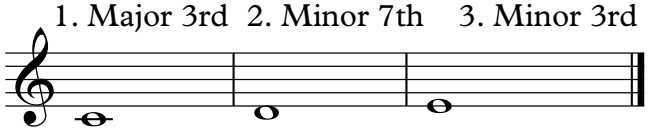
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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.

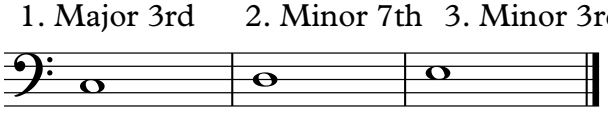
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

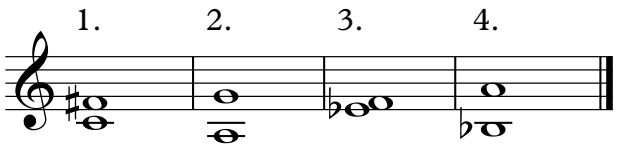
1. Major 3rd 2. Minor 7th 3. Minor 3rd



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.

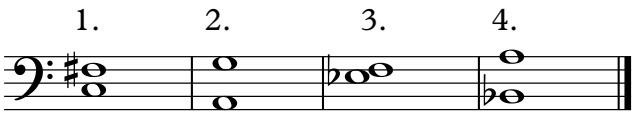
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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# Duet

## Getting Around

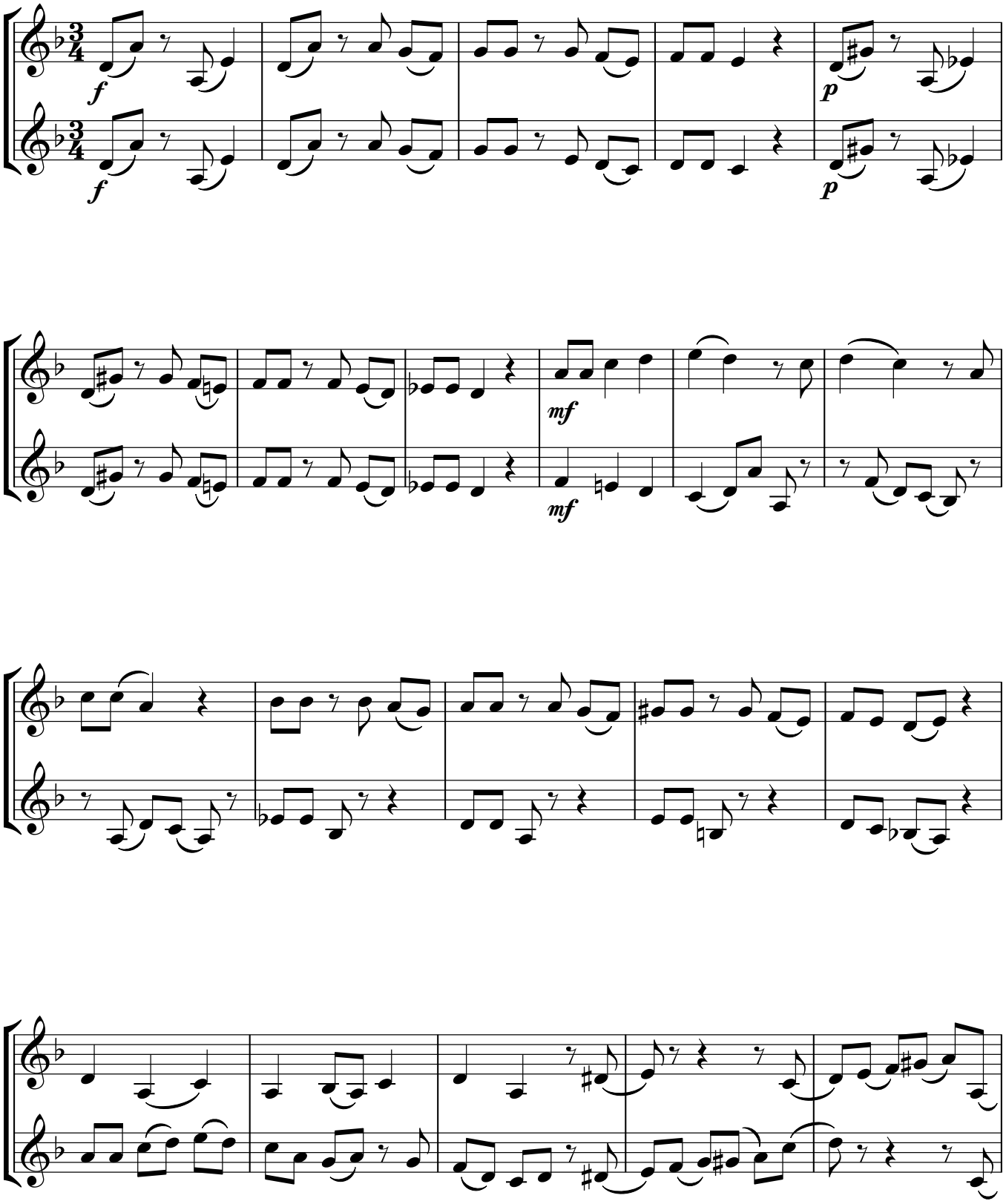
### Treble Clef

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

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.

**Jazz Waltz (Swing ♪)**

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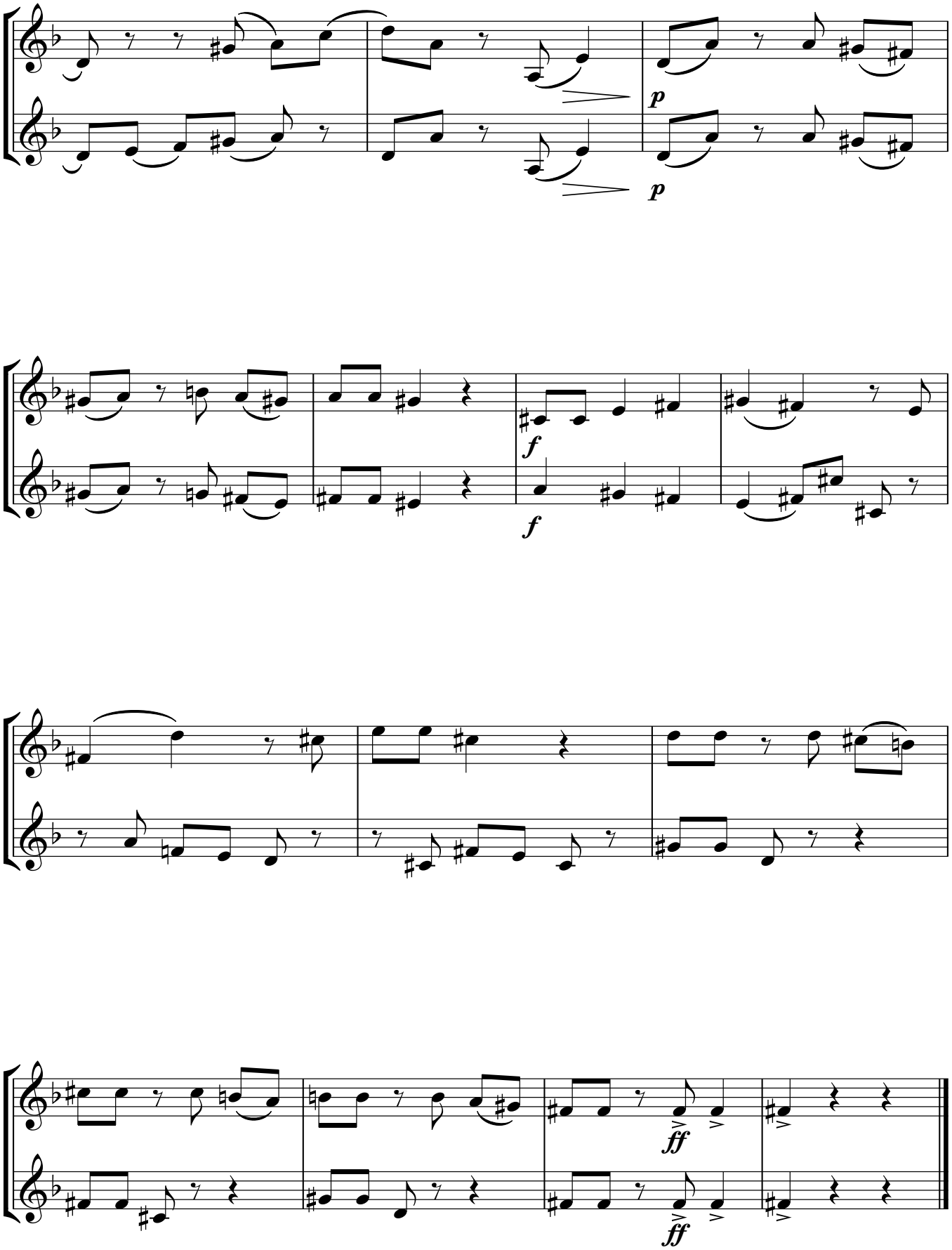
**Tuba Grade Six**

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# Duet

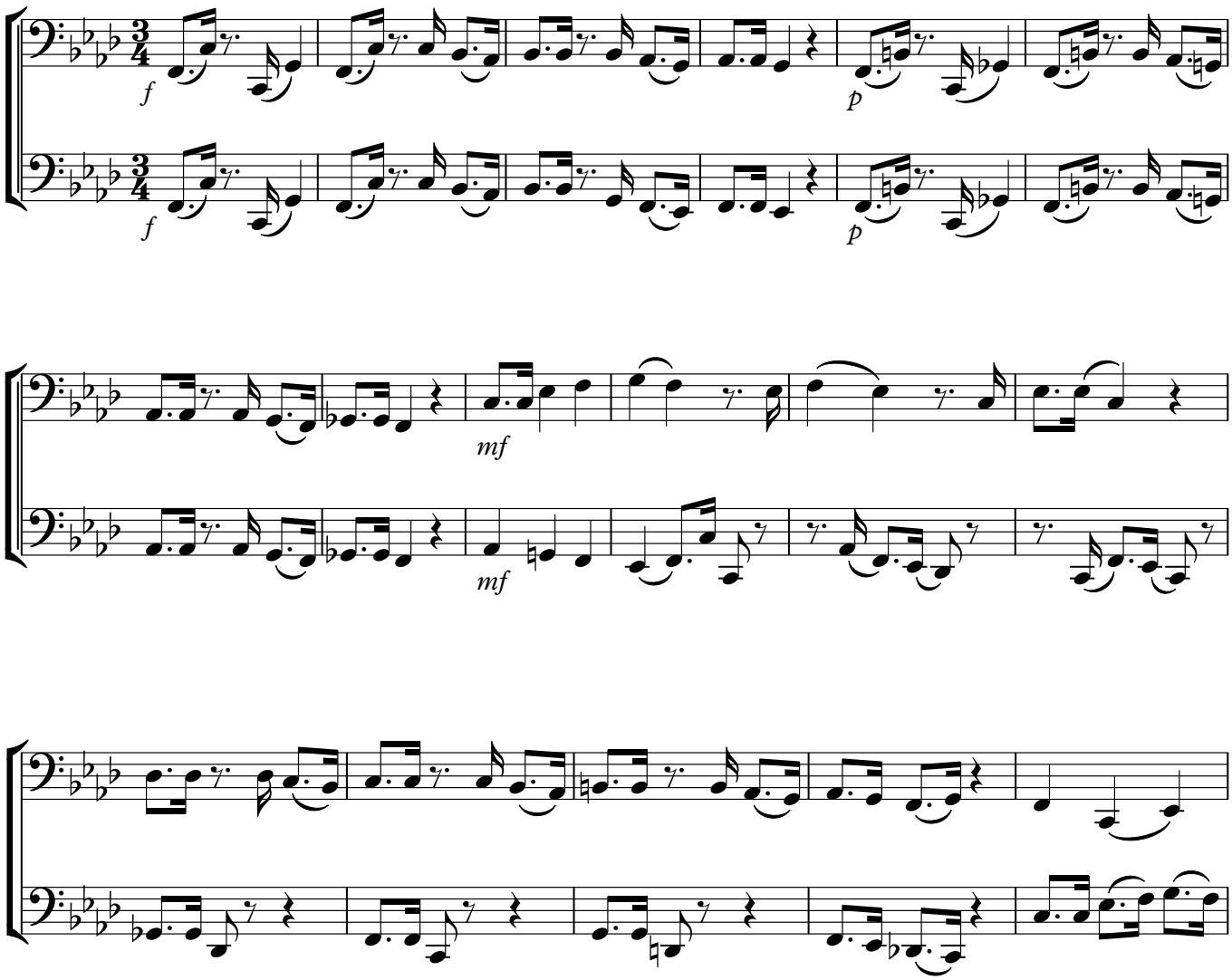
[Click here to find exam speed duet recordings](#) [Click here to find practice speed duet recordings](#)

1 (Candidate)
2

## Getting Around

### Eb Bass Clef

Jazz Waltz

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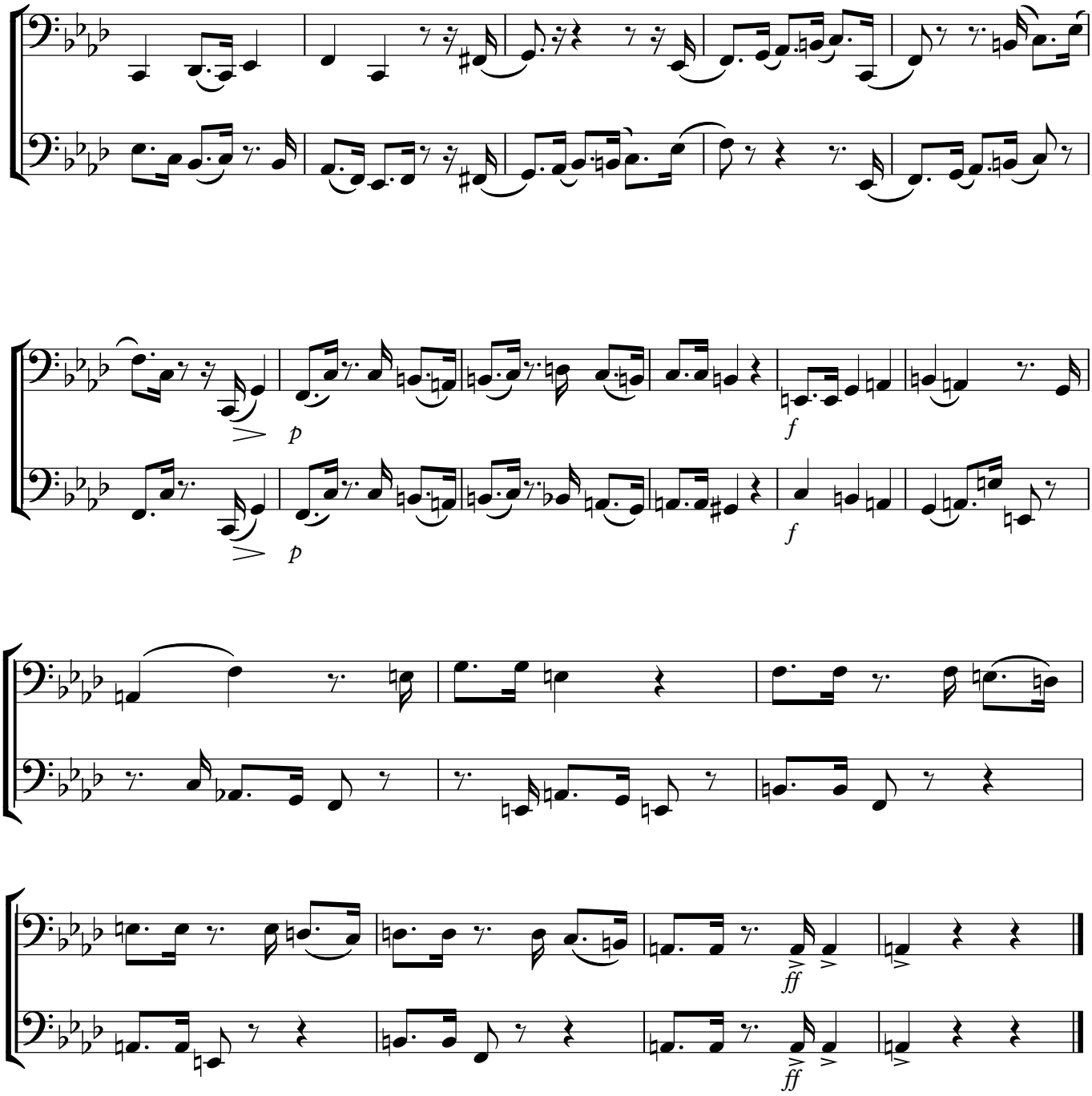
**Tuba Grade Six**

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# Duet

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

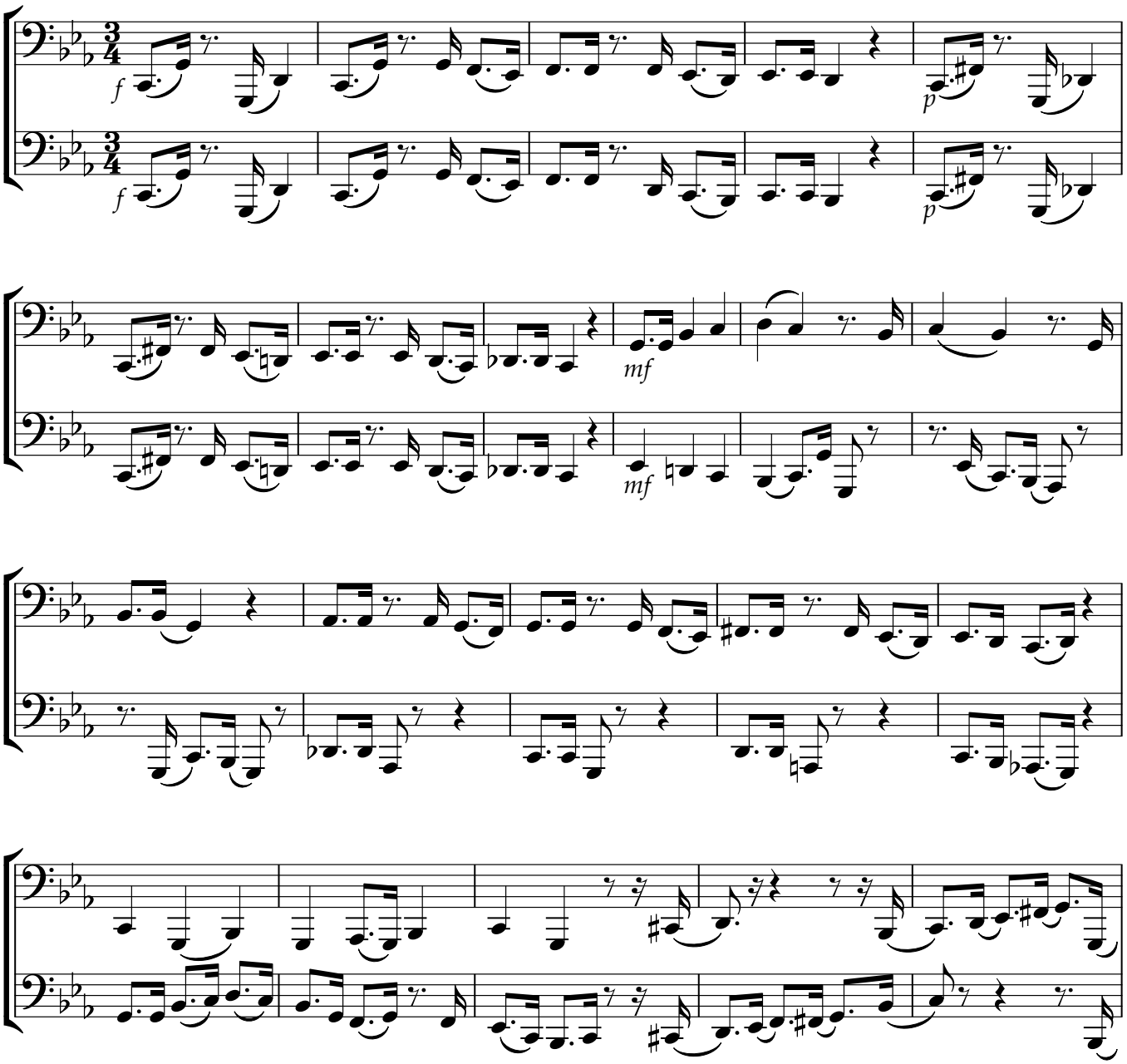
[Click here to find practice speed duet recordings](#)

1 (Candidate)
2

## Getting Around

### Bb Bass Clef

Jazz Waltz

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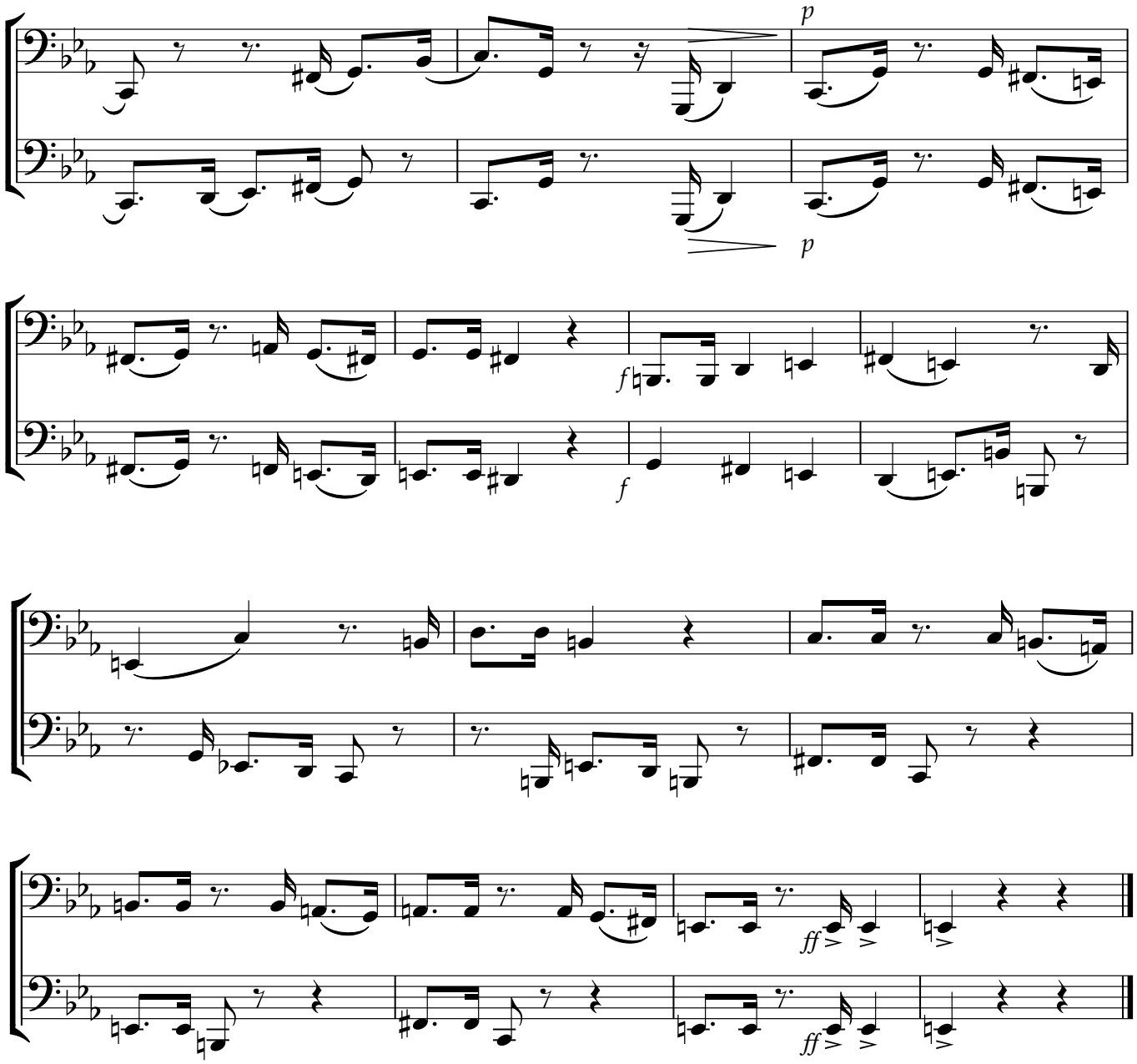
**Tuba Grade Six**

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# 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.

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