

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	Concerto for Tuba Mvt. 2	N/A	Kirklees Music
John Meredith	Sonata For Tuba Mvt. 3	N/A	Kirklees Music
John Meredith	Sonata For Tuba Mvt. 4	N/A	Kirklees Music
Simon Proctor	Ulloco	Tuber Music	Brass Wind
Simon Proctor	Oca	Tuber Music	Brass Wind
Nigel Clarke	Don Quixote's Penitence	Sketches from Don Quixote	Brass Wind
Simon Proctor	Jubilee Jig	Take the Tube	Brass Wind
Simon Proctor	Piccadilly Polka	Take the Tube	Brass Wind
Derek Bourgeois	Sonata For Tuba Mvt. 1	N/A	Brass Wind
Derek Bourgeois	Sonata For Tuba Mvt. 2	N/A	Brass Wind
Derek Bourgeois	Sonata For Tuba Mvt. 3	N/A	Brass Wind
Andrew Wilson-Dickson	Sea-Satyre	Creatures of the Deep	Brass Wind
Jenő Takács	Sonata Capricciosa	N/A	Doplinger
Derek Bourgeois	Study 2	Fantasy Pieces	Brass Wind
Derek Bourgeois	Study 6	Fantasy Pieces	Brass Wind
Vladislav Blazhevich	No 40	70 Studies for Bb Tuba Volume 1	Robert King Music Company
Kopprasch	No 50	60 Selected Studies for Bb Tuba	Robert King Music Company

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option1

Technical Exercises:

Perform all the technical exercises required for this grade

Treble [Page 3](#) Eb [Page 4](#) Bb [Page 5](#)

PLUS

Scales from Memory:

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

Treble [Page 6](#) Eb [Page 7](#) Bb [Page 8](#)

Technical Option2

Technical Exercises:

Perform all the technical exercises required for this grade

Treble [Page 3](#) Eb [Page 4](#) Bb [Page 5](#)

PLUS

Alternative to Scales from Memory:

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

Treble [Page 9](#) Eb [Page 10](#) Bb [Page 11](#)

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

MusicianshipOption 1

ReadingSkills:

Perform the rhythm exercises for this grade

[Page 12](#)

PLUS

ListeningSkills:

Sing the prepared aural tests for this grade

[Page 14](#)

MusicianshipOption 2

ReadingSkills:

Perform the rhythm exercises for this grade

[Page 12](#)

PLUS

Duet:

Perform the duet for this grade

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

Technical Exercises

Exercise 1 - ♩=172+ Triple Tonguing Treble Clef

Exercise 1 - ♩=172+ Triple Tonguing Treble Clef

Exercise 2 - ♩=112 Lip Slurs

Exercise 2 - ♩=112 Lip Slurs

Exercise 3 - ♩=140+

Exercise 3 - ♩=140+

Exercise 1 - ♩=172+ Triple Tonguing

Exercise 1 is a four-staff musical exercise in 4/4 time. It features eighth-note triplets and sixteenth-note patterns. The first staff contains two measures of eighth-note triplets, followed by a quarter rest and a quarter note. The second staff continues with eighth-note triplets, a quarter rest, and a quarter note. The third staff features sixteenth-note patterns with triplet markings. The fourth staff continues with similar sixteenth-note patterns and triplet markings.

Exercise 2 - ♩=112 Lip Slurs

Exercise 2 is a two-staff musical exercise. Each staff contains two measures of slurred eighth-note patterns. The first measure of each staff starts with a finger number (0 or 1) above the first note. The second measure starts with a finger number (2 or 1) above the first note. The notes are slurred across the entire measure.

Exercise 3 - ♩=140+

Exercise 3 is a six-staff musical exercise in 6/8 time. It features sixteenth-note patterns and slurs. The first two staves show a continuous sixteenth-note line with a slur. The third and fourth staves show sixteenth-note patterns with slurs. The fifth and sixth staves continue with similar sixteenth-note patterns and slurs.

Exercise 1 - ♩=172+ Triple Tonguing

Exercise 2 - ♩=112 Lip Slurs

Exercise 3 - ♩=140+

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 ♩=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

E major arpeggio - 12th

D minor arpeggio - 12th

Db major arpeggio - 12th

** B minor arpeggio - 2 octaves

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 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.

E♭ Bass Clef

Scales ♩=108 Arpeggios ♩-66

*** Db major scale - 2 octaves

Musical notation for the Db major scale (two octaves) in bass clef, 4/4 time. The scale starts on B♭ and ends on B♭.

E major scale - 12th

Musical notation for the E major scale (12th) in bass clef, 4/4 time. The scale starts on E and ends on E.

G major scale - 12th

Musical notation for the G major scale (12th) in bass clef, 4/4 time. The scale starts on G and ends on G.

*** D melodic minor scale - 2 octaves

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

F harmonic minor scale - 12th

Musical notation for the F harmonic minor scale (12th) in bass clef, 4/4 time. The scale starts on F and ends on F.

*** F# harmonic minor scale - 12th

Musical notation for the F# harmonic minor scale (12th) in bass clef, 4/4 time. The scale starts on F# and ends on F#.

*** Dominant 7th in Gb - 2 octaves

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

*** Diminished 7th on B - 2 octaves

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

*** E♭ chromatic scale - 2 octaves

Musical notation for the E♭ chromatic scale (two octaves) in bass clef, 4/4 time. The scale starts on E♭ and ends on E♭. Trills are indicated with a '3' above the notes.

*** Db major arpeggio - 2 octaves

Musical notation for the Db major arpeggio (two octaves) in bass clef, 2/4 time. Trills are indicated with a '3' above the notes.

G major arpeggio - 12th

Musical notation for the G major arpeggio (12th) in bass clef, 2/4 time. Trills are indicated with a '3' above the notes.

F minor arpeggio - 12th

Musical notation for the F minor arpeggio (12th) in bass clef, 2/4 time. Trills are indicated with a '3' above the notes.

E major arpeggio - 12th

Musical notation for the E major arpeggio (12th) in bass clef, 2/4 time. Trills are indicated with a '3' above the notes.

*** D minor arpeggio - 2 octaves

Musical notation for the D minor arpeggio (two octaves) in bass clef, 2/4 time. Trills are indicated with a '3' above the notes.

F# minor arpeggio - 12th

Musical notation for the F# minor arpeggio (12th) in bass clef, 2/4 time. Trills are indicated with a '3' above the notes.

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.

Bb Bass Clef

Scales ♩=108 Arpeggios ♩-66

** Ab major scale - 2 octaves

Musical notation for the Ab major scale, 2 octaves, in bass clef, 4/4 time. The scale starts on Ab and ends on Ab.

B major scale - 12th

Musical notation for the B major scale, 12th, in bass clef, 4/4 time. The scale starts on B and ends on B.

D major scale - 12th

Musical notation for the D major scale, 12th, in bass clef, 4/4 time. The scale starts on D and ends on D.

** A melodic minor scale - 2 octaves

Musical notation for the A melodic minor scale, 2 octaves, in bass clef, 4/4 time. The scale starts on A and ends on A.

C harmonic minor scale - 12th

Musical notation for the C harmonic minor scale, 12th, in bass clef, 4/4 time. The scale starts on C and ends on C.

** C# harmonic minor scale - 12th

Musical notation for the C# harmonic minor scale, 12th, in bass clef, 4/4 time. The scale starts on C# and ends on C#.

** Dominant 7th in Db - 2 octaves

Musical notation for the Dominant 7th in Db, 2 octaves, in bass clef, 4/4 time. The scale starts on Db and ends on Db.

** Diminished 7th on Gb - 2 octaves

Musical notation for the Diminished 7th on Gb, 2 octaves, in bass clef, 4/4 time. The scale starts on Gb and ends on Gb.

** Bb chromatic scale - 2 octaves

Musical notation for the Bb chromatic scale, 2 octaves, in bass clef, 4/4 time. The scale starts on Bb and ends on Bb.

Musical notation for the Bb chromatic scale, 2 octaves, in bass clef, 4/4 time. The scale starts on Bb and ends on Bb.

** Ab major arpeggio - 2 octaves

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

D major arpeggio - 12th

Musical notation for the D major arpeggio, 12th, in bass clef, 4/4 time. The arpeggio starts on D and ends on D.

C minor arpeggio - 12th

Musical notation for the C minor arpeggio, 12th, in bass clef, 4/4 time. The arpeggio starts on C and ends on C.

B major arpeggio - 12th

Musical notation for the B major arpeggio, 12th, in bass clef, 4/4 time. The arpeggio starts on B and ends on B.

** A minor arpeggio - 2 octaves

Musical notation for the A minor arpeggio, 2 octaves, in bass clef, 4/4 time. The arpeggio starts on A and ends on A.

C# minor arpeggio - 12th

Musical notation for the C# minor arpeggio, 12th, in bass clef, 4/4 time. The arpeggio starts on C# and ends on C#.

Alternative to Scales from Memory

Treble Clef

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

**** 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

E♭ Bass Clef

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

** D♭ major scale - 2 octaves



E major scale - 12th



G major scale - 12th



** D melodic minor scale - 2 octaves



F harmonic minor scale - 12th



** F♯ harmonic minor scale - 12th



** Dominant 7th in G♭ - 2 octaves



** Diminished 7th on B - 2 octaves



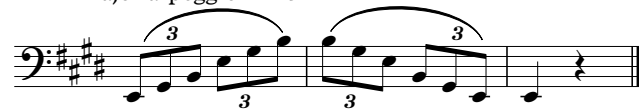
** E♭ chromatic scale - 2 octaves



** D♭ major arpeggio - 2 octaves



E major arpeggio - 12th



G major arpeggio - 12th



** D minor arpeggio - 2 octaves



F minor arpeggio - 12th



F♯ minor arpeggio - 12th



Alternative to Scales from Memory

Bb Bass Clef

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

Tgcf lpi 'Unknu

[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).

♩ = 140

1

candidate

metronome

♩ = 120

2

♩ = 104

3

Tuba Grade Seven

♩ = 90

4

3 3 3 3 3

3 3 3 3 3

♩ = 106

5

3 3 3 3 3 3 3 3 3

♩ = 86

6

3 3

3

Listening Skills

[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.

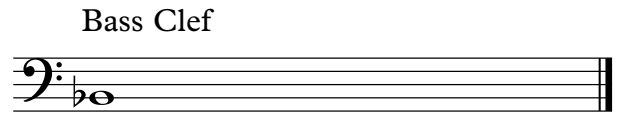
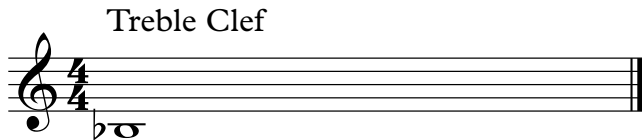
Only the teacher should have this sheet in front of them during the exam.

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

Test 1 - Scales.

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

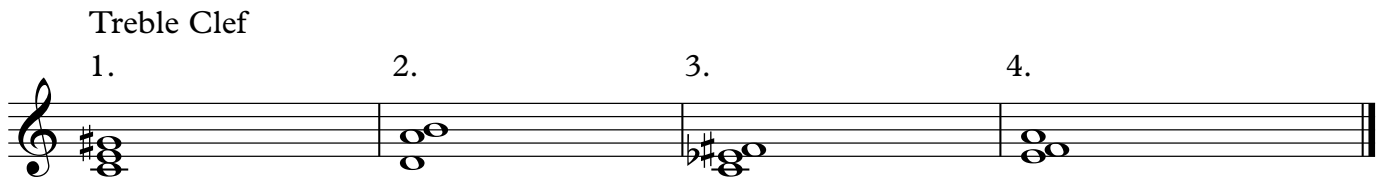
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



Test 2 - Singing back notes

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

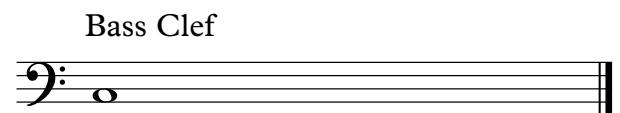
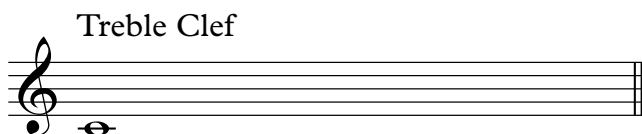
We shall do this for 4 chords.



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.



Duet

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

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

1 (Candidate)

2
Vivace

Reel Deal - Treble Clef

The musical score is written for two tubas in treble clef, 6/8 time, with a key signature of one sharp (F#). The tempo is marked 'Vivace'. The score consists of eight systems of two staves each. Dynamics include *f*, *ff*, *mp*, *cresc.*, and *ff*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final system concludes with a double bar line.

Duet

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

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

2
Vivace

Reel Deal - Eb Bass Clef

The musical score is written for two tuba parts in Eb Bass Clef, 6/8 time, and a key signature of two flats. It is marked 'Vivace'. The score consists of seven systems of two staves each. Dynamics include *f*, *ff*, *mp*, and *cresc*. The piece concludes with a double bar line.

2
Vivace

Reel Deal - Bb Bass Clef

The musical score is written for two tubas in Bb Bass Clef, 6/8 time, and is marked 'Vivace'. It consists of seven systems of two staves each. The first system begins with a dynamic marking of *f* and includes accents. The second system continues the rhythmic pattern. The third system features a dynamic marking of *mp* and a *cresc* (crescendo) marking. The fourth system also includes *mp* and *cresc* markings. The fifth system features a dynamic marking of *ff* and accents. The sixth system continues with *ff* and accents. The seventh system concludes the piece with a final dynamic marking of *f* and accents. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

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.