

MTB Grade 5 Euphonium and Baritone

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces.

For guidance on selecting and approving free choice pieces please [click here](#).

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

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Hans Zimmer	Pirates of the Caribbean	Tomplay	tomplay.com
Traditional	Bella Ciao (Money Heist)	Tomplay	tomplay.com
Henderson/ Dixon	Bye Bye Blackbird	Tomplay	tomplay.com
Wood/ Mellin	My One and Only Love	Tomplay	tomplay.com
Beethoven	Symphony No.7 2 nd Movt: Allegretto	Tomplay	tomplay.com
Sparke	Fives and Threes (No.18)	Skilful Solos	Anglo Music
Sparke	Rhode Island Rag (No.20)	Skilful Solos	Anglo Music
Gabriel Fauré	Après un Reve	Savoir Faire	Brass Wind
Gabriel Fauré	Sicilienne	Savoir Faire	Brass Wind
Saint-Saens	Danse Macabre	Savoir Faire	Brass Wind
Joseph Kosma	Autumn Leaves	Big Chillers – for trombone (treble clef version)	Brass Wind
George Shearing	Lullaby of Birdland	Big Chillers – for trombone (treble clef version)	Brass Wind
Bernie/ Pinckard/ Casey	Sweey Georgia Brown	Stranger on the A Train (treble clef)	Brass Wind
Steve Allen	This Could Be the Start of Something Big	Stranger on the A Train (treble clef)	Brass Wind
Nigel Clarke	Burnings and Enchantments	Sketches from Don Quixote (treble clef version)	Brass Wind

Tomplay pieces often include accompaniments and can be purchased individually using the link next to each piece or via a discounted subscription for MTB teachers/learners. To learn more about Tomplay and the subscription [click here](#).

MTB Grade 5 Euphonium and Baritone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Monty Norman	The James Bond Theme (CD or piano acc.)	James Bond 007 Collection (trumpet)	Alfred
Marvin Hamlisch	Nobody does it Better (CD or Piano acc)	James Bond 007 (Trumpet)	Alfred IFM0033CD (Acc. published separately IFM0031)
Fauré	Pavane	Take Ten	UE19779
Paul Desmond	Take Five	Take Ten	UE19779
Wedgwood	Tequila Sunrise	Jazzin' About	Faber
Wedgwood	Sliding Doors	After Hours	Faber
Wedgwood	Survivor	After Hours	Faber
Maria/ Bonfa/ Ramskill	Manha de Carnaval	Latino	Brass Wind
Yradier	La Paloma	Play Latin	Faber
McDowall	Walking Man	Framed	Brass Wind
Williams	The Imperial March (CD or piano acc.)	The Very Best of John Williams	Alfred IFM0422CD (Acc. published separately IFM0425CD)
Williams	Star Wars Main Title (CD or piano acc.)	The Very Best of John Williams	Alfred IFM0422CD (Acc. published separately IFM0425CD)
Laue/Wallace/ Wright	3 rd Movt: Allegro	Concerto for Trumpet & Strings	Brass Wind
Williams	Raiders March	Great Winners	Brass Wind
Howard Shore	Concerning Hobbits (CD or piano acc.)	The Lord of the Rings	Alfred IFM0408CD (Acc. published separately IFM0411CD)
Rafael Mendez	Romanza (No.2 from the Collection Gems)	The Rafael Mendez	Carl Fischer Collection

[Click here for the continued recital list](#)

MTB Grade 5 Euphonium and Baritone

Section One Continued

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Rafael Mendez	Tango – Habanera (No.3 from the Collection <i>Gems</i>)	The Rafael Mendez	Carl Fischer Collection
Sparke	Party Piece (no.40)	Skilful studies	Anglo Music
Endresen	No. 26	Supplementary Studies (trumpet)	Rubank
Endresen	No. 27	Supplementary Studies (trumpet)	Rubank
Endresen	No. 28	Supplementary Studies (trumpet)	Rubank
Hering	No. 24	Forty Progressive Etudes for Trumpet	Fischer
Hering	No. 29	Forty Progressive Etudes for Trumpet	Fischer
Arban	p.29 (no.23)	Cornet Method	Boosey & Hawkes
Vizzutti	Ballad	20 Dances for Euphonium	De Haske
Reinhardt	No. 5	Concone Studies for trumpet	Elkan Vogel
Clarke	Fanfare	Featuring Rhythm	Brass Wind
Clarke	Ryedale	Featuring Rhythm	Brass Wind
Hudson	Cakewalk (No.24)	Modern Studies for Trumpet	UE21316
Hudson	Scherzo (No.20)	Modern Studies for Trumpet	UE21316
Nightingale	Passion Fruit Samba (no.18)	Eazy Jazzy 'Tudes	Warwick Music

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1

Technical Exercises:

Perform all the technical exercises required for this grade

[Pages 5 & 6](#)

PLUS

Scales from Memory:

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

[Pages 7 & 8](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required

[Pages 5 & 6](#)

PLUS

Alternative to Scales from Memory:

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

[Pages 9 & 10](#)

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 15

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

Page 13

PLUS

Duet:

Perform the duet for this grade

Pages 11 & 12

Technical Exercises

Exercise 1 - ♩=80+

mf

Exercise 2 - ♩=90 Lip Slurs

0 2
1 1 2
1 2 0

Exercise 3 - ♩=80

Technical Exercises

Exercise 1 - ♩=80+

Exercise 1 is a technical exercise in 4/4 time, marked mezzo-forte (mf) and tempo ♩=80+. It consists of three staves of eighth-note runs. The first staff begins with a dynamic marking of *mf*. The exercise is divided into three measures, each containing a slur over a sequence of eighth notes. The notes in the first measure are: B₂, C₃, D₃, E₃, F₃, G₃, A₃, B₃, C₄, D₄, E₄, F₄, G₄, A₄, B₄, C₅. The second measure contains: B₄, A₄, G₄, F₄, E₄, D₄, C₄, B₃, A₃, G₃, F₃, E₃, D₃, C₃, B₂, A₂. The third measure contains: G₂, F₂, E₂, D₂, C₂, B₁, A₁, G₁, F₁, E₁, D₁, C₁, B₀, A₀, G₀, F₀.

Exercise 2 - ♩=90 Lip Slurs

Exercise 2 is a technical exercise in 4/4 time, marked tempo ♩=90, focusing on lip slurs. It consists of three staves of eighth-note runs. The first staff has a slur over notes B₂ through C₅ with a fingering of 0 above the first note. The second staff has a slur over notes B₄ through A₂ with a fingering of 2 above the first note. The third staff has a slur over notes G₂ through G₀ with a fingering of 1 above the first note. The fourth staff has a slur over notes F₄ through C₂ with a fingering of 1 above the first note. The fifth staff has a slur over notes B₄ through G₀ with a fingering of 2 above the first note. The sixth staff has a slur over notes F₄ through F₀ with a fingering of 1 above the first note.

Exercise 3 - ♩=80

Exercise 3 is a technical exercise in 4/4 time, marked tempo ♩=80. It consists of two staves of quarter-note runs. The first staff contains four measures: B₂, C₃, D₃, E₃; F₃, G₃, A₃, B₃; C₄, D₄, E₄, F₄; G₄, A₄, B₄, C₅. The second staff contains four measures: D₄, E₄, F₄, G₄; A₄, B₄, C₅, B₄; A₄, G₄, F₄, E₄; D₄, C₄, B₃, A₃.

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.

Scales ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves



B major scale - 1 octave



G harmonic minor scale - 2 octaves



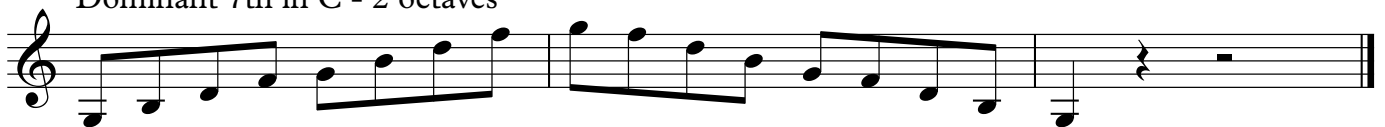
F melodic minor scale - 1 octave



G chromatic scale - 2 octaves



Dominant 7th in C - 2 octaves



G major arpeggio - 2 octaves



B major arpeggio - 1 octave



G minor arpeggio - 2 octaves



F minor arpeggio - 1 octave



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.

Scales ♩=80 Arpeggios triplet ♩=112

F major scale - 2 octaves



A major scale - 1 octave



F harmonic minor scale - 2 octaves



E♭ melodic minor scale - 1 octave



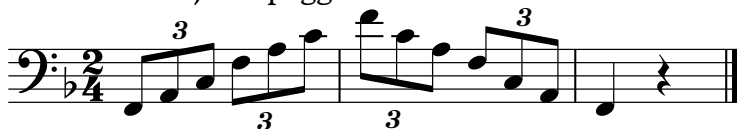
F chromatic scale - 2 octaves



Dominant 7th in B♭ - 2 octaves



F major arpeggio - 2 octaves



A major arpeggio - 1 octave



F minor arpeggio - 2 octaves



E♭ minor arpeggio - 1 octave



Alternative to Scales from Memory

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

Scales ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves

B major scale - 1 octave (swung quavers ♩=♩)

B major scale with rhythmic pattern

G harmonic minor scale - 2 octaves

F melodic minor scale - 1 octave (swung quavers ♩=♩)

G chromatic scale - 2 octaves

Dominant 7th in C - 2 octaves

G major arpeggio - 2 octaves

G minor arpeggio - 2 octaves

B major arpeggio - 1 octave

F minor arpeggio - 1 octave

Alternative to Scales from Memory

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

Scales ♩=80 Arpeggios triplet ♩=112

F major scale - 2 octaves

Musical notation for F major scale - 2 octaves. The piece is in 4/4 time with a key signature of one flat (Bb). It consists of two octaves of the scale, starting on F2 and ending on F4. The notation includes dynamic markings: *p* (piano) at the beginning and end, and *f* (forte) in the middle.

A major scale - 1 octave (swung quavers ♩=♩)

Musical notation for A major scale - 1 octave (swung quavers). The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of one octave of the scale, starting on A2 and ending on A3. The notation includes a triplet marking over the final three notes.

A major scale with rhythmic pattern

Musical notation for A major scale with rhythmic pattern. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of one octave of the scale, starting on A2 and ending on A3. The notation includes a rhythmic pattern of quarter notes followed by eighth notes.

F harmonic minor scale - 2 octaves

Musical notation for F harmonic minor scale - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It consists of two octaves of the scale, starting on F2 and ending on F4. The notation includes dynamic markings: *p* (piano) at the beginning and end, and *mp* (mezzo-piano) in the middle.

Eb melodic minor scale - 1 octave (swung quavers ♩=♩)

Musical notation for Eb melodic minor scale - 1 octave (swung quavers). The piece is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of one octave of the scale, starting on Eb2 and ending on Eb3. The notation includes a triplet marking over the final three notes.

F chromatic scale - 2 octaves

Musical notation for F chromatic scale - 2 octaves. The piece is in 4/4 time with a key signature of one flat (Bb). It consists of two octaves of the chromatic scale, starting on F2 and ending on F4. The notation includes triplet markings over groups of three notes.

Dominant 7th in Bb - 2 octaves

Musical notation for Dominant 7th in Bb - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It consists of two octaves of the dominant 7th scale, starting on Bb2 and ending on Bb4.

F major arpeggio - 2 octaves

Musical notation for F major arpeggio - 2 octaves. The piece is in 2/4 time with a key signature of one flat (Bb). It consists of two octaves of the F major arpeggio, starting on F2 and ending on F4. The notation includes triplet markings over groups of three notes.

A major arpeggio - 1 octave

Musical notation for A major arpeggio - 1 octave. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of one octave of the A major arpeggio, starting on A2 and ending on A3. The notation includes dynamic markings: *f* (forte) at the beginning and a triplet marking over the final three notes.

F minor arpeggio - 2 octaves

Musical notation for F minor arpeggio - 2 octaves. The piece is in 2/4 time with a key signature of two flats (Bb, Eb). It consists of two octaves of the F minor arpeggio, starting on F2 and ending on F4. The notation includes dynamic markings: *p* (piano) at the beginning and end, and *f* (forte) in the middle.

Eb minor arpeggio - 1 octave

Musical notation for Eb minor arpeggio - 1 octave. The piece is in 2/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of one octave of the Eb minor arpeggio, starting on Eb2 and ending on Eb3. The notation includes dynamic markings: *p* (piano) at the beginning and end, and a triplet marking over the final three notes.

1 (Candidate)

Duet

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.

On Parade

1 Quick March

9

16

24

30

*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.

On Parade

Quick March!

The musical score for 'On Parade' is written for two bass clef instruments in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The piece is marked 'Quick March!' and begins with a forte (f) dynamic. The score consists of six systems of two staves each. The first system includes a forte (f) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence.

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).

♩ = 90

1

candidate

metronome

♩ = 76

2

♩ = 84

3

Grade Five

♩ = 66

4

3/4

3/4

♩ = 70

5

2/4

♩ = 60

6

4/4

4/4

Listening Skills

(Aural tests)

The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

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

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

Test 1 - 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 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. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

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.