

MTB Grade 6 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
James Horner	Braveheart	Tomplay	tomplay.com
Francis Lai	Love Story	Tomplay	tomplay.com
Cravalho Auli'i	How Far I'll Go (Moana)	Tomplay	tomplay.com
Ellington	Take the A Train	Tomplay	tomplay.com
Jobim	Take 5	Tomplay	Coming Soon
Traditional	Brejeiro	Tomplay	tomplay.com
J.S.Bach	Arioso BWV156	Tomplay	tomplay.com
Paul & Linda McCartney	Live and Let Die (CD or piano acc.)	James Bond 007	Alfred IFM0033 CD (Acc. published separately IFM0031)
Nigel Clarke	Fighting Windmills	Sketches from Don Quixote (trebleclef version)	Brass Wind
Nigel Clarke	Tale of the Foolish Curiosity	Sketches from Don Quixote (trebleclef version)	Brass Wind
Fats Waller	Ain't Misbehavin'	Big Chillers – for trombone (treble clef version)	Brass Wind
Gounod	Marche Funebre d'une Marionnette	Savoir Faire (treble clef version)	Brass Wind
Ravel	Pavane pour une Infante Defunte	Savoir Faire (treble clef version)	Brass Wind
Händel	Allegro (from Siciliano & Allegro)	Take Ten	UE19779
Perez Prado	Mambo Jambo	Play Latin	Faber
Trad.	Mexican Hat Dance	Play Latin	Faber
Mexican Folk Song/ Rafael Mendez	Zandunga (No.8 from the Collection <i>Gems</i>)	The Rafael Mendez Collection	Carl Fischer

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 6 Euphonium and Baritone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Philip Sparke	Little Overture (No.1)	Super Solos for Baritone or Euphonium (treble clef version)	Anglo Music
Philip Sparke	Chicago Blues (No.5)	Super Solos for Baritone or Euphonium (treble clef version)	Anglo Music
Reginald Heath	Andante & Scherzo for Euphonium	N/A	G&M Brand
Laue/ Wallace/ Wright	Concerto for Trumpet & Strings 1 st or 2 nd Movt	N/A	Brass Wind
Endresen	No.32	Supplementary Studies	Rubank
Endresen	No.34	Supplementary Studies	Rubank
Hering	No.35	Forty Progressive Etudes for Trumpet	Fischer
Hering	No.37	Forty Progressive Etudes for Trumpet	Fischer
Clarke	Russian Picture	Featuring Rhythm	Brass Wind
Bourgeois	Study No.1	Fantasy Pieces for Euphonium (treble clef ed.)	Brass Wind
Bourgeois	Study No.3	Fantasy Pieces for Euphonium (treble clef ed.)	Brass Wind
Nightingale	Joot Hoot (no.24)	Eazy Jazzy Tudes	Warwick Music
Hudson	Ivan's Lament (No.25)	30 Modern Studies for Trumpet	UE21316
Hudson	Funketude (No.26)	30 Modern Studies for Trumpet	UE21316
Reinhardt	No.10	Concone Studies for trumpet	Elkan Vogel
Reinhardt	No.12	Concone Studies for trumpet	Elkan Vogel
Arban	p25 (no.12)	Cornet Method	Boosey & Hawkes
Bach arr.Piper	No.11	The Well Tempered Player (trumpet)	Winwood
Vizzuti	Cowboy Dance (Play all upper notes except high B natural)	20 Dances for Euphonium	De Haske
Vizzuti	Flamenco	20 Dances for Euphonium	De Haske
Vizzuti	Bulgarian Bounce	20 Dances for Euphonium	De Haske

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 4 & 5

PLUS

Scales from Memory:

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

Pages 6 & 7

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

Pages 4 & 5

PLUS

Alternative to Scales from Memory:

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

Pages 8 & 9

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

Pages 14 & 15

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

Page 16

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

Pages 14 & 15

PLUS

Duet:

Perform the duet for this grade

Pages 10 to 13

Technical Exercises

Exercise 1 - ♩=96

Exercise 1 is a technical exercise in 4/4 time with a tempo of 96. It consists of two staves of music. The first staff contains four measures of eighth-note patterns, each followed by a quarter rest. The second staff contains four measures of eighth-note patterns, each followed by a quarter rest, ending with a double bar line.

Exercise 2 - ♩=104 Lip Slurs

Exercise 2 is a technical exercise titled "Lip Slurs" in 4/4 time with a tempo of 104. It consists of two staves of music. The first staff has two measures: the first measure is a half-note slur over a half-note scale (F4 to G5), and the second measure is a half-note slur over a half-note scale (G4 to F3). The second staff has two measures: the first measure is a half-note slur over a half-note scale (F4 to G5), and the second measure is a half-note slur over a half-note scale (G4 to F3). Fingerings 0, 2, 1, and 2 are indicated above the notes.

Exercise 3 - ♩=104

Exercise 3 is a technical exercise in 4/4 time with a tempo of 104. It consists of two staves of music. The first staff is in B-flat major and contains two measures of eighth-note patterns. The second staff is in D major and contains two measures of eighth-note patterns.

Technical Exercises

Exercise 1 - ♩=96

Exercise 1 is a four-measure piece in 4/4 time with a tempo of 96. It is written in the bass clef with a key signature of two flats (B-flat and E-flat). The first measure contains two eighth notes (F2, G2), followed by a beamed eighth-note pair (A2, B2), and another beamed eighth-note pair (C3, D3). The second measure contains a beamed eighth-note pair (E3, F3), followed by a beamed eighth-note pair (G3, A3), and another beamed eighth-note pair (B3, C4). The third measure contains a beamed eighth-note pair (D4, E4), followed by a beamed eighth-note pair (F4, G4), and another beamed eighth-note pair (A4, B4). The fourth measure contains a beamed eighth-note pair (C5, B4), followed by a beamed eighth-note pair (A4, G4), and another beamed eighth-note pair (F4, E4). The piece concludes with a double bar line.

Exercise 2 - ♩=104 Lip Slurs

Exercise 2 is a four-measure piece in 4/4 time with a tempo of 104, titled "Lip Slurs". It is written in the bass clef with a key signature of two flats. The first measure is a slur over eight eighth notes: F2, G2, A2, B2, C3, D3, E3, F3. The second measure is a slur over eight eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The third measure is a slur over eight eighth notes: A2, B2, C3, D3, E3, F3, G3, A3. The fourth measure is a slur over eight eighth notes: B2, C3, D3, E3, F3, G3, A3, B3. Fingerings are indicated above the notes: 0 for the first measure, 2 for the second, 1 for the third, and 1, 2 for the fourth. The piece concludes with a double bar line.

Exercise 3 - ♩=104

Exercise 3 is a two-line piece in 4/4 time with a tempo of 104. It is written in the bass clef with a key signature of two flats. The first line contains four measures of eighth-note patterns: Measure 1 (F2, G2, A2, B2), Measure 2 (C3, D3, E3, F3), Measure 3 (G3, A3, B3, C4), and Measure 4 (D4, E4, F4, G4). The second line contains four measures of eighth-note patterns: Measure 1 (A4, B4, C5, B4), Measure 2 (A4, G4, F4, E4), Measure 3 (D4, C4, B3, A3), and Measure 4 (G3, F3, E3, D3). The piece concludes with a double bar line.

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. 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 ♩=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



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. 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 ♩=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



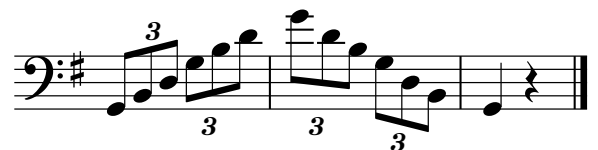
*** Diminished 7th on F - 2 octaves



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

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



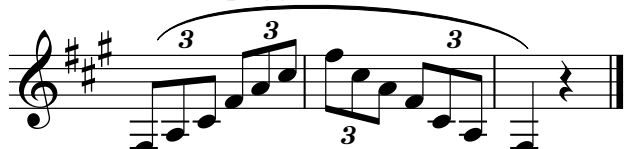
** A major arpeggio - 2 octaves



** Bb minor arpeggio - 2 octaves



F# minor arpeggio - 2 octaves



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

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



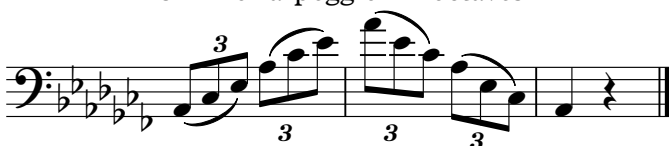
Gb major arpeggio - 2 octaves



*** G major arpeggio - 2 octaves



*** Ab minor arpeggio - 2 octaves



E minor arpeggio - 2 octaves



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

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

1 (Candidate)

2

Duet

*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.

Getting Around

1 Jazz Waltz (Swing )



The musical score for 'Getting Around' is written for two staves in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The piece is marked with a tempo of 'Jazz Waltz (Swing)'. The score is divided into four systems, each starting with a measure number: 1, 6, 12, and 17. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs. The key signature changes to two flats (B-flat and E-flat) at measure 12.

22

Musical notation for measures 22-24. The key signature has one flat (B-flat) and one sharp (F-sharp). The music is in 2/4 time. Measures 22 and 23 feature a melody in the upper voice with eighth notes and rests, and a bass line with quarter notes. Measure 24 shows a dynamic change to *p* (piano) with a crescendo hairpin.

25

Musical notation for measures 25-28. Measures 25 and 26 continue the previous texture. Measure 27 features a dynamic change to *f* (forte) with a crescendo hairpin. Measure 28 concludes the section with a final note and a fermata.

29

Musical notation for measures 29-31. Measures 29 and 30 show a melodic line in the upper voice with a fermata over the first measure. Measure 31 continues the bass line with quarter notes.

32

Musical notation for measures 32-35. Measures 32 and 33 continue the melodic and bass lines. Measure 34 features a dynamic change to *ff* (fortissimo) with a crescendo hairpin. Measure 35 concludes the section with a final note and a fermata.

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.

Getting Around

The musical score for "Getting Around" is written for two parts in Bass Clef, 3/4 time, and B-flat major. The score is divided into six systems, each with two staves. Dynamics are indicated as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piece begins with a forte dynamic and a piano dynamic, then moves to mezzo-forte, and ends with a piano dynamic. The notation includes various note values, rests, and slurs.

The image displays a musical score for a Grade Six instrument in Bass Clef. The score is organized into four systems, each consisting of two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The first system begins with a dynamic marking of *f* (forte) on the second staff. The second system continues the melodic and harmonic development. The third system concludes with a dynamic marking of *ff* (fortissimo) on the second staff, accompanied by accent marks (>) over the final notes. The score includes various musical notations such as slurs, ties, and rests.

Reading Skills

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 (♩=♩³)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩³)

2

♩ = 88 Swung quavers (♩=♩³)

3

Grade Six

♩ = 128 Swung quavers (♩=♩⁻³)

4

Musical notation for exercise 4, first system. It consists of two staves in 3/4 time. The top staff has a whole rest followed by a triplet of eighth notes, then a quarter note, and another triplet of eighth notes. The bottom staff has a steady eighth-note accompaniment.

Musical notation for exercise 4, second system. The top staff continues with eighth notes and a dotted quarter note. The bottom staff continues with eighth notes.

♩ = 90 Swung quavers (♩=♩⁻³)

5

Musical notation for exercise 5, first system. It consists of two staves in 2/4 time. The top staff has a whole rest followed by eighth-note patterns. The bottom staff has a steady eighth-note accompaniment.

♩ = 118 Swung quavers (♩=♩⁻³)

6

Musical notation for exercise 6, first system. It consists of two staves in 4/4 time. The top staff has a whole rest followed by a dotted half note and eighth notes. The bottom staff has a steady eighth-note accompaniment.

Musical notation for exercise 6, second system. The top staff continues with eighth notes and a dotted half note. The bottom staff continues with eighth notes.

Listening Skills

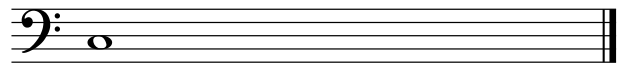
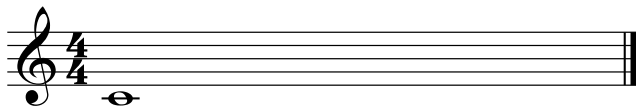
(Aural tests)

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 - 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.

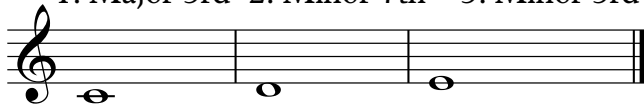


Test 2 - Intervals.

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

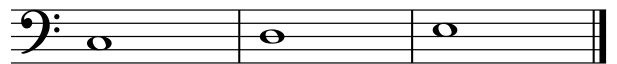
Treble Clef

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.

