

MTB Grade 8 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
Jobim	The Girl from Ipanema	Tomplay	tomplay.com
Coltrane John	Blue Train	Tomplay	tomplay.com
Elgar	Deux Chansons Op.15 no.1: Chanson de Nuit	Tomplay	tomplay.com
Tchaikovsky	The Seasons-X. October: Autumn Song	Tomplay	tomplay.com
Monti	Csardas-Monti	Tomplay	tomplay.com
Saint-Saëns/ S. Johnson	Morceau de Concert	N/A	Brass Wind
Rafael Mendez	Scherzo in D Minor	The Rafael Mendez Collection	Carl Fischer
Rafael Mendez	Samba Espanola	The Rafael Mendez Collection	Carl Fischer
Bizet / Rafael Mendez	Habanera (from Carmen)	The Rafael Mendez Collection	Carl Fischer
Hartmann	Facilita.	The Rafael Mendez Collection	Carl Fischer
Leroy Anderson	Bugler's Holiday (cornet)	N/A	Warner
Rachmaninov / Mead	Vocalise (Euphonium)	N/A	Studio Music

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 8 Euphonium and Baritone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Philip Sparke	Moderato e Energico 1 st Movt,	Euphonium Concerto	Studio Music
Karl Jenkins	2 nd Movt: Romanza	Euphonium Concerto	Boosey & Hawkes
Philip Wilby	Concert Gallop	N/A	Winwood
McDowall	Overcoming Red	Framed	Brass Wind
Clarke	Carnival of Venice The Debutante	The Best of Herbert L Clarke	Alfred
Michel	Klezmeralda (optional cut from b.98-121)	(Trumpet)	Editions Bim
Code	Zelda	N/A	Boosey & Hawkes
Arban	Study No.6 (p198) (Fourteen Studies)	Cornet Method	Boosey & Hawkes
Arban	Study No.10 (p202) (Fourteen Studies)	Cornet Method	Boosey & Hawkes
Friese	No.1	Ten Studies	IMC
Clarke	No.1 or No.4	Characteristic Studies for Cornet	Carl Fischer
Ernest Piper	No.6 in D minor	The Well-Tempered Player	Winwood
Vizzuti	Polka	20 Dances for Trumpet	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 13 & 14](#)

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

[Pages 13 & 14](#)

PLUS

Duet:

Perform the duet for this grade

[Pages 10 to 12](#)

Technical Exercises

Exercise 1 - ♩=148+ Double Tonguing

Exercise 2 - ♩=84+ Triple Tonguing

Exercise 3 - ♩=120 Lip Slurs

Technical Exercises

Exercise 1 - ♩=148+ Double Tonguing

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Exercise 2 - ♩=84+ Triple Tonguing

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Exercise 3 - ♩=120 Lip Slurs

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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. 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 ♩=120 Arpeggios ♩=76

*** F# major scale - 2 octaves



B major scale - 2 octaves



Eb major scale - 12th



G# harmonic minor scale - 2 octaves



A harmonic minor scale - 2 octaves



A melodic minor scale - 2 octaves



*** C melodic minor scale - 2 octaves



*** Dominant 7th in E - 2 octaves



*** Diminished 7th on A - 2 octaves



*** Bb whole tone scale - 2 octaves



*** F# major arpeggio - 2 octaves



B major arpeggio - 2 octaves



*** D major arpeggio - 2 octaves



Eb major arpeggio - 12th



G# minor arpeggio - 2 octaves



*** C 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

Scales ♩=120 Arpeggios ♩=76

articulations.

*** E major scale - 2 octaves



A major scale - 2 octaves



Db major scale - 12th



F# harmonic minor scale - 2 octaves



G harmonic minor scale - 2 octaves



G melodic minor scale - 2 octaves



*** Bb melodic minor scale - 2 octaves



*** Dominant 7th in D - 2 octaves



*** Diminished 7th on G - 2 octaves



*** Ab whole tone scale - 2 octaves



*** E major arpeggio - 2 octaves



A major arpeggio - 2 octaves



*** C major arpeggio - 2 octaves



Db major arpeggio - 12th



F# minor arpeggio - 2 octaves



*** Bb 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 ♩=132 Arpeggios ♩=86

*** F# major scale - 2 octaves

B major scale - 2 octaves

Eb major scale - 12th

G# harmonic minor scale - 2 octaves

A harmonic minor scale - 2 octaves

A melodic minor scale - 2 octaves

*** C melodic minor scale - 2 octaves

*** Dominant 7th in E - 2 octaves

*** Diminished 7th on A - 2 octaves

*** Bb whole tone scale - 2 octaves

*** F# major arpeggio - 2 octaves

B major arpeggio - 2 octaves

*** D major arpeggio - 2 octaves

Eb major arpeggio - 12th

G# minor arpeggio - 2 octaves

*** C 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 ♩=132 Arpeggios ♩=86

*** E major scale - 2 octaves



A major scale - 2 octaves



Db major scale - 12th



F# harmonic minor scale - 2 octaves



G harmonic minor scale - 2 octaves



G melodic minor scale - 2 octaves



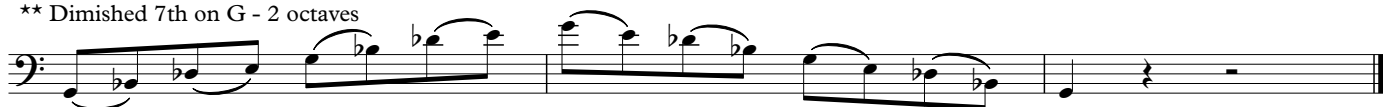
*** Bb melodic minor scale - 2 octaves



*** Dominant 7th in D - 2 octaves



*** Diminished 7th on G - 2 octaves



*** Ab whole tone scale - 2 octaves



*** E major arpeggio - 2 octaves



A major arpeggio - 2 octaves



*** C major arpeggio - 2 octaves



Db major arpeggio - 12th



F# minor arpeggio - 2 octaves



*** Bb minor arpeggio - 2 octaves



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.

Romantic Dream

1 *Andante espressivo*

Musical notation for measures 1-5. The piece is in 3/4 time. Both staves start with a mezzo-forte (*mf*) dynamic. The music features flowing eighth and sixteenth notes with slurs and accents.

Musical notation for measures 6-10. The dynamics shift to mezzo-piano (*mp*). The piece includes crescendo (*cresc.*) markings in both staves, indicating a gradual increase in volume.

Musical notation for measures 11-15. The dynamics range from forte (*f*) to mezzo-forte (*mf*). The piece features crescendo (*cresc.*) and decrescendo (*dim.*) markings, showing dynamic contrast.

Musical notation for measures 16-19. The dynamics are mezzo-piano (*mp*). The piece includes crescendo (*cresc.*) markings, leading to a more intense section.

Musical notation for measures 20-23. The dynamics reach forte (*f*). The music is characterized by rapid sixteenth-note passages in both staves.

Musical notation for measures 24-28. The dynamics are mezzo-piano (*mp*). The piece concludes with a decrescendo (*dim.*) marking, ending on a sustained note.

1 (Candidate)

2

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

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

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.

Romantic Dream

Andante - Espressivo

The musical score for 'Romantic Dream' is written for two bass clef staves in 3/4 time. The tempo is marked 'Andante - Espressivo'. The key signature has two flats (B-flat and E-flat). The score consists of five systems of two staves each. Dynamics include *mf*, *mp*, *f*, *cresc*, and *dim*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a final cadence.

First system of musical notation, consisting of two staves in bass clef. The music features eighth-note patterns with slurs and accents. A dynamic marking *f* is present at the end of the second staff.

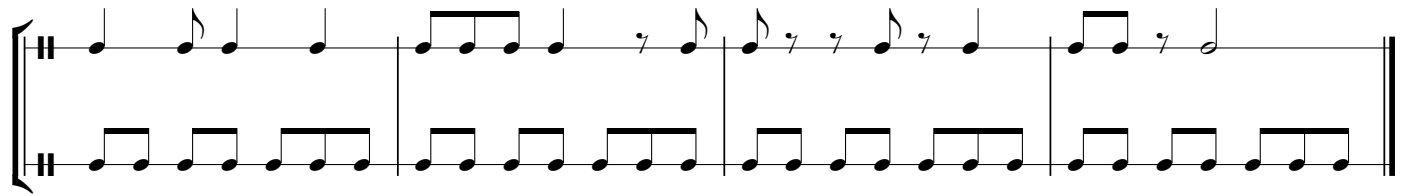
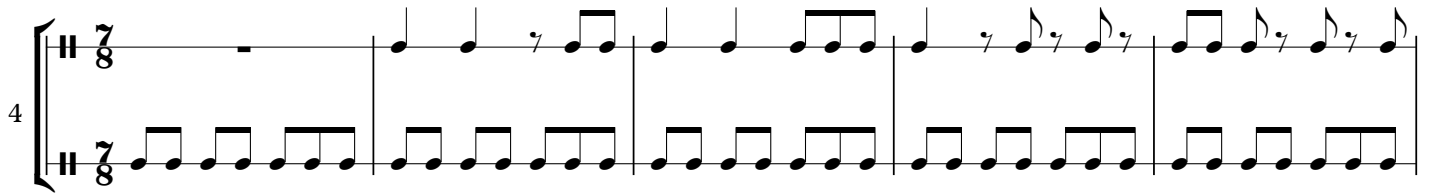
Second system of musical notation, consisting of two staves in bass clef. The music continues with eighth-note patterns and slurs. A dynamic marking *f* is present at the beginning of the first staff.

Third system of musical notation, consisting of two staves in bass clef. The music features quarter-note patterns with slurs. Dynamic markings *dim* and *mp* are present on both staves.

Grade Eight

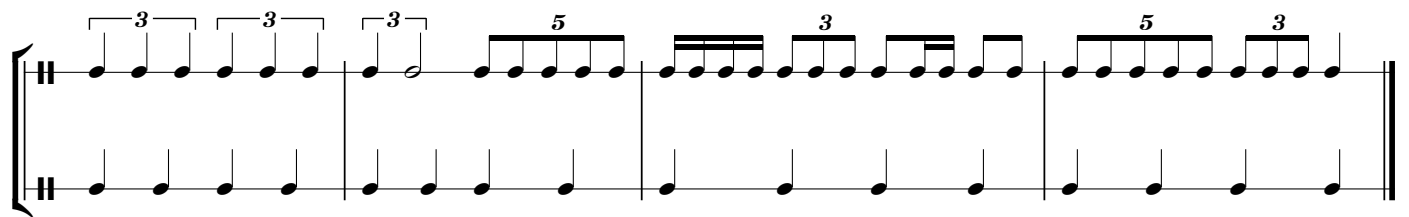
$\text{♩} = 200$

4



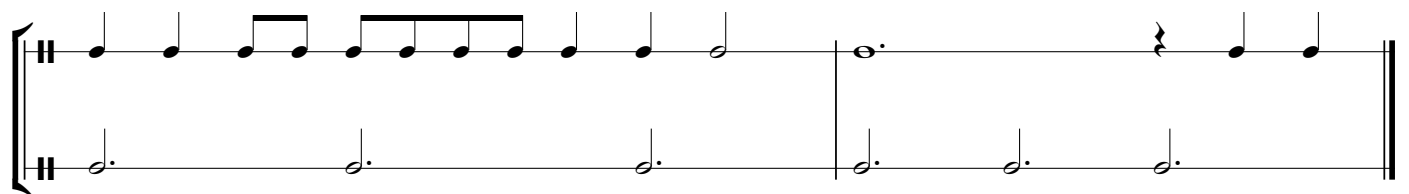
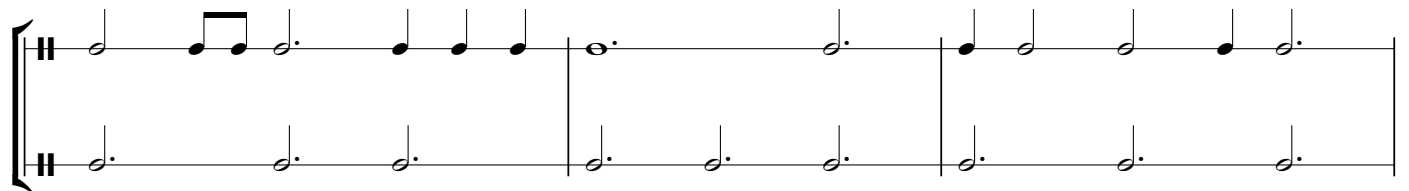
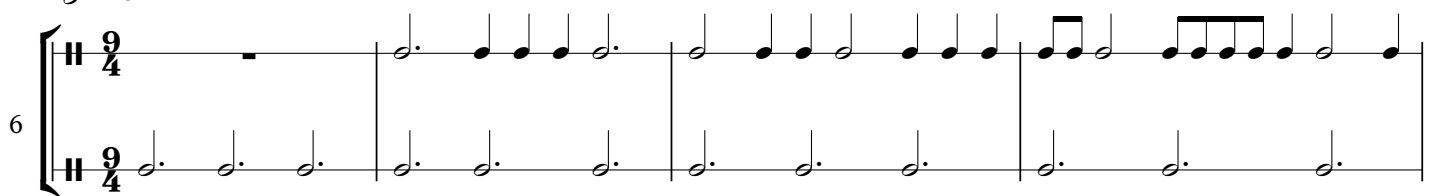
$\text{♩} = 90$

5



$\text{♩} = 62$

6



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 notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest. We shall do this for 4 chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Scales

I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

Bass Clef

Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef

Bass Clef