

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
Stuart Johnson	Jim's Tune	The Tuneful Tuba	Brass Wind
Edward Gregson	Habanera and Ragtime	20 Supplementary Tunes for Tuba	Brass Wind
Richard Fox	Smooth Tube	Heavy Weights	Foxy Dots Music
Richard Fox	Fantango	Heavy Weights	Foxy Dots Music
David Uber	To a Wild Rose	Kendor Recital Solos	Kendor Music Inc.
Trad.	Amazing Grace	Kendor Recital Solos	Kendor Music Inc.
Bram Wiggins	Juggernauts	The Tuba Player's Debut	Studio Music
Robert Ramskill	Tuba on the Loose	From Vivaldi to Fats Waller for Tuba	Brass Wind
Vivaldi	Largo from Winter	From Vivaldi to Fats Waller for Tuba	Brass Wind
Gregson	Gavotte No.10	20 Supplementary Tunes for Beginner Brass	Brass Wind
Bart	Where is Love	Easy Winners	Brass Wind
Peter Lawrance	Irish Washerwoman	Winners Galore	Brass Wind
Daley	Postman Pat	Winners Galore	Brass Wind
Goodall	Blackadder Theme	Winners Galore	Brass Wind
Trad/Johnstone	Men of Harlech	Winner Scores All	Brass Wind

MTB Grade 2

Tuba

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Lloyd Webber	Love Changes Everything	Winner Scores All	Brass Wind
Lionel Bart	Food Glorious Food	Winner Scores All	Brass Wind
Trad American	Buffalo Girls	Winner Scores All	Brass Wind
Traditional Irish	Football Crazy	Winner Scores All	Brass Wind
Hawkins	Tuxedo Junction	All Jazzed Up	Brass Wind
Chris Wilson-Smith	Something Else	All Jazzed Up	Brass Wind
Pinkard, Carsey, Bernie	Sweet Georgia Brown	All Jazzed Up	Brass Wind
Peter Lawrance	The Huntsman	Featuring Melody	Brass Wind
Peter Lawrance	Staccato Ritmico	Featuring Melody	Brass Wind
Peter Lawrance	Tambourin	45 Great Winners	Brass Wind
Peter Lawrance	Gymnopedie no 1	45 Great Winners	Brass Wind
Andy Derrick	Glow Slow	Gently Bentley and Friends	Warwick Music
Andy Derrick	Seal's Song	Gently Bentley and Friends	Warwick Music

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 Option 1

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 Option 2

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

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 14](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 13](#)

PLUS

Duet:

Perform the duet for this grade

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

Tuba Grade Two

E♭ Bass Clef

Exercise 1 (for tone) ♩=c60

Exercise 2 ♩=c96 (for articulation and fingers)

Exercise 3 Lip Slurs ♩=c104

Tuba Grade Two

Bb Bass Clef

Exercise 1 (for tone) ♩=c60

Exercise 2 ♩=c96 (for articulation and fingers)

Exercise 3 Lip Slurs ♩=c104

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.

Treble Clef

Scales ♩=56 Arpeggios triplet ♩=80

Bb major scale



D major scale



C harmonic minor scale (only 1 version harmonic or melodic required)



C melodic minor scale



Bb major arpeggio



D major arpeggio



C minor arpeggio



Scales ♩=56 Arpeggios triplet ♩=80

Db major scale



F major scale



Eb harmonic minor scale (only 1 version harmonic or melodic required)



Eb melodic minor scale



Db major arpeggio



F major arpeggio



Eb minor arpeggio



Tuba Grade Two

Bb Bass Clef

Scales ♩=56 Arpeggios triplet ♩=80

Ab major scale



C major scale



Bb harmonic minor scale (only 1 version harmonic or melodic required)



Bb melodic minor scale



Ab major arpeggio



C major arpeggio



Bb minor arpeggio



Alternative to Scales from Memory

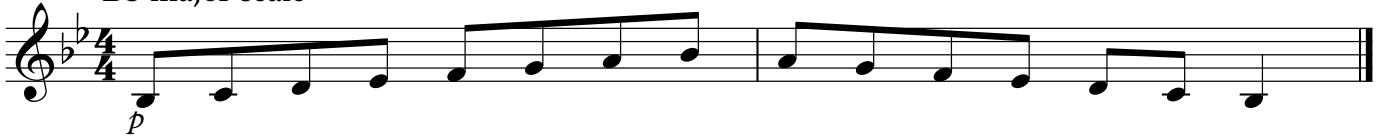
The following do not need to be played from memory

For the examination perform *all* the following
(only 1 version of minors - harmonic or melodic are required)

Treble Clef

Scales ♩=56 Arpeggios triplet ♩=80

Bb major scale



Bb major scale with rhythmic pattern



D major scale



D major scale with rhythmic pattern



C harmonic minor scale (only 1 version harmonic or melodic required)



C melodic minor scale



Bb major arpeggio



D major arpeggio



C minor arpeggio



Tuba Grade Two

E♭ Bass Clef

Scales ♩=56 Arpeggios triplet ♩=80

D♭ major scale

D♭ major scale with rhythmic pattern

F major scale

F major scale with rhythmic pattern

E♭ harmonic minor scale (only 1 version harmonic or melodic required)

E♭ melodic minor scale

D♭ major arpeggio

F major arpeggio

E♭ minor arpeggio

Tuba Grade Two

Bb Bass Clef

Scales ♩=56 Arpeggios triplet ♩=80

Ab major scale

Musical notation for the Ab major scale in bass clef, 4/4 time. The scale is written in a single line, starting with a piano (*p*) dynamic marking. The notes are: Ab, Bb, C, D, Eb, F, G, Ab.

Ab major scale with rhythmic pattern

Musical notation for the Ab major scale in bass clef, 4/4 time, with a rhythmic pattern. The notes are: Ab, Bb, C, D, Eb, F, G, Ab.

C major scale

Musical notation for the C major scale in bass clef, 4/4 time. The scale is written in a single line, with slurs under the notes: C, D, E, F, G, A, B, C.

C major scale with rhythmic pattern

Musical notation for the C major scale in bass clef, 3/4 time, with a rhythmic pattern. The notes are: C, D, E, F, G, A, B, C.

Bb harmonic minor scale (only 1 version harmonic or melodic required)

Musical notation for the Bb harmonic minor scale in bass clef, 4/4 time. The scale is written in a single line, starting with a forte (*f*) dynamic marking. The notes are: Bb, C, D, Eb, F, G, Ab, Bb.

Bb melodic minor scale

Musical notation for the Bb melodic minor scale in bass clef, 4/4 time. The scale is written in a single line, starting with a forte (*f*) dynamic marking. The notes are: Bb, C, D, Eb, F, G, Ab, Bb.

Ab major arpeggio

Musical notation for the Ab major arpeggio in bass clef, 3/4 time. The notes are: Ab, Bb, C, D, Eb, F, G, Ab. The dynamic marking is piano (*p*).

C major arpeggio

Musical notation for the C major arpeggio in bass clef, 3/4 time. The notes are: C, D, E, F, G, A, B, C. The dynamic marking is mezzo-forte (*mf*).

Bb minor arpeggio

Musical notation for the Bb minor arpeggio in bass clef, 3/4 time. The notes are: Bb, C, D, Eb, F, G, Ab, Bb. The dynamic marking is forte (*f*).

Listening Skills

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 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.

2.

3.

4.

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.

Treble Clef

1.

2.

3.

Bass Clef

1.

2.

3.

Jumping Beans

1 (Candidate)

2

Treble Clef

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.

Playful

The musical score for 'Jumping Beans' is written for two tubas in treble clef, 2/4 time, and the key of D major. The piece is marked 'Playful'. It begins with a mezzo-forte (*mf*) dynamic. The first system contains 8 measures, with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system contains 8 measures, ending with a piano (*p*) dynamic. The third system contains 8 measures, ending with a forte (*f*) dynamic. The piece concludes with a double bar line.

Jumping Beans

1 (Candidate)

2

E♭ Bass Clef

Playful

The musical score is written for two parts in E♭ Bass Clef, 2/4 time. The tempo is marked 'Playful'. The score consists of three systems of two staves each. The first system starts with a dynamic of *mf* and includes a *cresc* (crescendo) leading to a *f* (forte) dynamic. The second system ends with a *p* (piano) dynamic. The third system also includes a *cresc* leading to a *f* dynamic. The piece concludes with a double bar line.

Duet

1 (Candidate)
2

Jumping Beans

Bb Bass Clef

Playful

The musical score for 'Jumping Beans' is written for two tuba parts in Bb Bass Clef, 2/4 time. The piece is marked 'Playful'. The score consists of three systems of two staves each. The first system starts with a dynamic of *mf* and includes *cresc* and *f* markings. The second system ends with a *p* marking. The third system includes *cresc* and *f* markings. The piece concludes with a double bar line.

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.