

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 |
|--|----------------------------------|---|---------------------|
| Craig Mann | Andante and Giocoso | N/A | Devilish Publishers |
| Derek Bourgeois | Complex | Per Tuba ad Astra | Brass Wind |
| Michael Ball | Quarrel | Top Line Album for Tuba, Gr.Easy Med | Brass Wind |
| Simon Proctor | Swing that Yam | Tuber Music | Brass Wind |
| Nigel Clarke | Fighting Windmills | Sketches from Don Quixote | Brass Wind |
| Simon Proctor | Circle Line Dance | Take the Tube | Brass Wind |
| Jim Parker | Ground Force | The Music of Jim Parker | Brass Wind |
| Jim Parker | House of Cards | The Music of Jim Parker | Brass Wind |
| Jim Parker | Soldier, soldier | The Music of Jim Parker | Brass Wind |
| Coleman, Stewart arr. John Iveson | Come Follow the Band | A little Light Music | Brass Wind |
| Charles Gounod arr. Christopher Mowat | Marche Funèbre d'une Marionnette | Savoir Faire | Brass Wind |
| Andrew Wilson- Dickson | Monoceros | Creatures of the Deep | Brass Wind |

MTB Grade 5 Tuba

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|----------------------|---------|------------------------------------|---------------------------|
| Derek Bourgeois | Study 1 | Fantasy Pieces | Brass Wind |
| Derek Bourgeois | Study 4 | Fantasy Pieces | Brass Wind |
| Derek Bourgeois | Study 7 | Fantasy Pieces | Brass Wind |
| Vladislav Blazhevich | No 6 | 70 Studies for Bb Tuba Volume 1 | Robert King Music Company |
| Vladislav Blazhevich | No 31 | 70 Studies for Bb Tuba Volume 1 | Robert King Music Company |
| Vladislav Blazhevich | No 49 | 70 Studies for Bb Tuba Volume 2 | Robert King Music Company |
| Kopprasch | No 59 | 60 Selected Studies for Bb Tuba | Robert King Music Company |

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 Option1

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 Option2

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

MusicianshipOption 1

ReadingSkills:

Perform the rhythm exercises for this grade

[Page 13](#)

PLUS

ListeningSkills:

Sing the prepared aural tests for this grade

[Page 15](#)

MusicianshipOption 2

ReadingSkills:

Perform the rhythm exercises for this grade

[Page 13](#)

PLUS

Duet:

Perform the duet for this grade

Treble [Page 16](#) Eb [Page 17](#) Bb [Page 18](#)

E♭ Bass Clef

Exercise 1 - ♩=80+

mf

Exercise 2 - ♩=90 Lip Slurs

0 2
1 1 2
1 2 0

Exercise 3 - ♩=80

Bb Bass Clef

Exercise 1 - ♩=80+

mf

Exercise 2 - ♩=90 Lip Slurs

0 2
1 2
1 2 0

Exercise 3 - ♩=80

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 ♩=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



E♭ Bass Clef

Scales ♩=80 Arpeggios triplet ♩=112

B♭ major scale - 2 octaves



D major scale - 1 octave



B♭ harmonic minor scale - 2 octaves



G# melodic minor scale - 1 octave



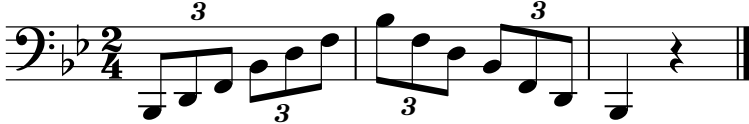
B♭ chromatic scale - 2 octaves



Dominant 7th in E♭ - 2 octaves




B♭ major arpeggio - 2 octaves



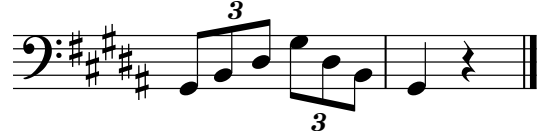
D major arpeggio - 1 octave



B♭ minor arpeggio - 2 octaves



G# minor arpeggio - 1 octave



Bb Bass Clef

Scales ♩=80 Arpeggios triplet ♩=112

F major scale - 2 octaves



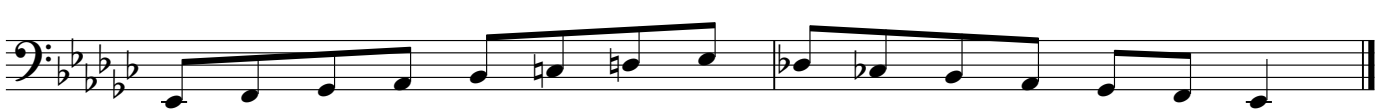
A major scale - 1 octave



F harmonic minor scale - 2 octaves



Eb melodic minor scale - 1 octave



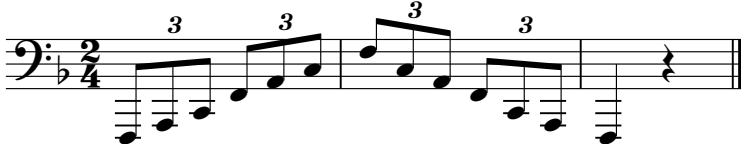
F chromatic scale - 2 octaves



Dominant 7th in Bb - 2 octaves



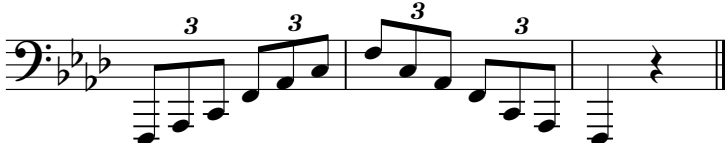
F major arpeggio - 2 octaves



A major arpeggio - 1 octave



F minor arpeggio - 2 octaves



Eb 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

Treble Clef

Scales ♩=80 Arpeggios triplet ♩=112

G major scale - 2 octaves

Musical notation for G major scale - 2 octaves. The piece is in 4/4 time with a key signature of one sharp (F#). It starts with a piano (*p*) dynamic, moves to a forte (*f*) dynamic in the middle, and ends with a piano (*p*) dynamic. The scale is played in two octaves.

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

Musical notation for B major scale - 1 octave (swung quavers). The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The scale is played in one octave with a swung eighth-note pattern.

B major scale with rhythmic pattern

Musical notation for B major scale with rhythmic pattern. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The scale is played in one octave with a specific rhythmic pattern.

G harmonic minor scale - 2 octaves

Musical notation for G harmonic minor scale - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It starts with a piano (*p*) dynamic, moves to a mezzo-forte (*mp*) dynamic in the middle, and ends with a piano (*p*) dynamic. The scale is played in two octaves.

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

Musical notation for F melodic minor scale - 1 octave (swung quavers). The piece is in 4/4 time with a key signature of two flats (Bb, Eb). The scale is played in one octave with a swung eighth-note pattern.

G chromatic scale - 2 octaves

Musical notation for G chromatic scale - 2 octaves. The piece is in 4/4 time with a key signature of one sharp (F#). The scale is played in two octaves using triplets.

Musical notation for G chromatic scale - 2 octaves (continued). The piece is in 4/4 time with a key signature of one sharp (F#). The scale is played in two octaves using triplets.

Dominant 7th in C - 2 octaves

Musical notation for Dominant 7th in C - 2 octaves. The piece is in 4/4 time with a key signature of no sharps or flats. The scale is played in two octaves.

G major arpeggio - 2 octaves

Musical notation for G major arpeggio - 2 octaves. The piece is in 2/4 time with a key signature of one sharp (F#). The arpeggio is played in two octaves using triplets.

G minor arpeggio - 2 octaves

Musical notation for G minor arpeggio - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It starts with a piano (*p*) dynamic, moves to a forte (*f*) dynamic in the middle, and ends with a piano (*p*) dynamic. The arpeggio is played in two octaves using triplets.

B major arpeggio - 1 octave

Musical notation for B major arpeggio - 1 octave. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). It starts with a forte (*f*) dynamic. The arpeggio is played in one octave using triplets.

F minor arpeggio - 1 octave

Musical notation for F minor arpeggio - 1 octave. The piece is in 4/4 time with a key signature of two flats (Bb, Eb). It starts with a piano (*p*) dynamic. The arpeggio is played in one octave using triplets.

Eb Bass Clef

Scales ♩=80 Arpeggios triplet ♩=112

Bb major scale - 2 octaves

Musical notation for Bb major scale - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb). It consists of two staves. The first staff contains the ascending scale from Bb2 to Bb4, and the second staff contains the descending scale from Bb4 to Bb2. Dynamics include *p* at the start and end, and *f* in the middle.

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

Musical notation for D major scale - 1 octave (swung quavers). The piece is in 4/4 time with a key signature of two sharps (D major). It consists of one staff with an ascending scale from D3 to D4. A triplet of eighth notes is indicated above the first three notes.

D major scale with rhythmic pattern

Musical notation for D major scale with rhythmic pattern. The piece is in 4/4 time with a key signature of two sharps (D major). It consists of one staff with an ascending scale from D3 to D4. The notes are marked with eighth and quarter notes in a specific rhythmic pattern.

Bb harmonic minor scale - 2 octaves

Musical notation for Bb harmonic minor scale - 2 octaves. The piece is in 4/4 time with a key signature of three flats (Bb harmonic minor). It consists of two staves. The first staff contains the ascending scale from Bb2 to Bb4, and the second staff contains the descending scale from Bb4 to Bb2. Dynamics include *p* at the start and end, and *mp* in the middle.

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

Musical notation for G# melodic minor scale - 1 octave (swung quavers). The piece is in 4/4 time with a key signature of three sharps (G# melodic minor). It consists of one staff with an ascending scale from G#3 to G#4. A triplet of eighth notes is indicated above the first three notes.

Bb chromatic scale - 2 octaves

Musical notation for Bb chromatic scale - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Bb). It consists of two staves. The first staff contains the ascending chromatic scale from Bb2 to Bb4, and the second staff contains the descending chromatic scale from Bb4 to Bb2. Triplet markings are present above several groups of notes.

Dominant 7th in Eb - 2 octaves

Musical notation for Dominant 7th in Eb - 2 octaves. The piece is in 4/4 time with a key signature of two flats (Eb). It consists of one staff with an ascending scale from Eb3 to Eb4. The notes are marked with eighth and quarter notes.

Bb major arpeggio - 2 octaves

Musical notation for Bb major arpeggio - 2 octaves. The piece is in 2/4 time with a key signature of two flats (Bb). It consists of one staff with an ascending arpeggio from Bb2 to Bb4. Triplet markings are present above several groups of notes.

D major arpeggio - 1 octave

Musical notation for D major arpeggio - 1 octave. The piece is in 2/4 time with a key signature of two sharps (D major). It consists of one staff with an ascending arpeggio from D3 to D4. Triplet markings and accents are present above several groups of notes. Dynamics include *f*.

Bb minor arpeggio - 2 octaves

Musical notation for Bb minor arpeggio - 2 octaves. The piece is in 4/4 time with a key signature of three flats (Bb minor). It consists of two staves. The first staff contains the ascending arpeggio from Bb2 to Bb4, and the second staff contains the descending arpeggio from Bb4 to Bb2. Dynamics include *p* at the start and end, and *f* in the middle.

G# minor arpeggio - 1 octave

Musical notation for G# minor arpeggio - 1 octave. The piece is in 4/4 time with a key signature of three sharps (G# minor). It consists of one staff with an ascending arpeggio from G#3 to G#4. Triplet markings and accents are present above several groups of notes. Dynamics include *p*.

Bb Bass Clef

Scales ♩=80 Arpeggios triplet ♩=112

F major scale - 2 octaves

Musical notation for F major scale - 2 octaves in bass clef, 4/4 time. The scale is written across two staves. Dynamics are marked as *p* (piano) at the beginning and end, and *f* (forte) in the middle.

A major scale - 1 octave (swung quavers ♩=112)

Musical notation for A major scale - 1 octave in bass clef, 4/4 time. The scale is written across one staff with swung quaver notes.

A major scale with rhythmic pattern

Musical notation for A major scale with rhythmic pattern in bass clef, 4/4 time. The scale is written across one staff with a specific rhythmic pattern.

F harmonic minor scale - 2 octaves

Musical notation for F harmonic minor scale - 2 octaves in bass clef, 4/4 time. Dynamics are marked as *p* (piano) at the beginning and end, and *mp* (mezzo-piano) in the middle.

Eb melodic minor scale - 1 octave (swung quavers ♩=112)

Musical notation for Eb melodic minor scale - 1 octave in bass clef, 4/4 time. The scale is written across one staff with swung quaver notes.

F chromatic scale - 2 octaves

Musical notation for F chromatic scale - 2 octaves in bass clef, 4/4 time. The scale is written across two staves with triplet markings (3) over groups of notes.

Dominant 7th in Bb - 2 octaves

Musical notation for Dominant 7th in Bb - 2 octaves in bass clef, 4/4 time. The scale is written across one staff.

F major arpeggio - 2 octaves

Musical notation for F major arpeggio - 2 octaves in bass clef, 2/4 time. The arpeggio is written across one staff with triplet markings (3) over groups of notes.

A major arpeggio - 1 octave

Musical notation for A major arpeggio - 1 octave in bass clef, 2/4 time. The arpeggio is written across one staff with triplet markings (3) over groups of notes and a dynamic marking of *f* (forte).

F minor arpeggio - 2 octaves

Musical notation for F minor arpeggio - 2 octaves in bass clef, 2/4 time. The arpeggio is written across one staff with triplet markings (3) over groups of notes and dynamics marked as *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 in bass clef, 2/4 time. The arpeggio is written across one staff with triplet markings (3) over groups of notes and a dynamic marking of *p* (piano).

Tuba Grade Five

♩ = 66

4

3/4

3/4

♩ = 70

5

2/4

♩ = 60

6

4/4

4/4

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 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.

1 (Candidate)

On Parade

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.

Quick March

The first system of musical notation for 'On Parade' consists of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a dynamic marking of *f* (forte). The first staff contains a melody with eighth and quarter notes, while the second staff provides a rhythmic accompaniment with eighth and quarter notes. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features two staves with a melody in the upper staff and accompaniment in the lower staff. The notation includes various rhythmic patterns such as eighth and quarter notes. The system ends with a double bar line.

The third system of musical notation continues the piece. It features two staves with a melody in the upper staff and accompaniment in the lower staff. The notation includes various rhythmic patterns such as eighth and quarter notes. The system ends with a double bar line.

The fourth system of musical notation continues the piece. It features two staves with a melody in the upper staff and accompaniment in the lower staff. The notation includes various rhythmic patterns such as eighth and quarter notes. The system ends with a double bar line.

The fifth and final system of musical notation for 'On Parade' consists of two staves. It features a melody in the upper staff and accompaniment in the lower staff. The notation includes various rhythmic patterns such as eighth and quarter notes. The system concludes with a double bar line.

Duet

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

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

1 (Candidate)

On Parade

2

E♭ Bass Clef

Quick March!

The musical score is written for two tuba parts in E♭ Bass Clef, 2/4 time, marked 'Quick March!' and 'f'. The score is divided into five systems, each with two staves. The first system begins with a dynamic marking of 'f' and a 'Quick March!' instruction. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system continues the melodic and rhythmic development. The third system shows a more complex rhythmic pattern with many sixteenth notes. The fourth system features a dense texture with many sixteenth notes. The fifth system concludes the piece with a final cadence.

Duet

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

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

1 (Candidate)

On Parade

2

Bb Bass Clef

Quick March!

The musical score is written for two tubas in Bb Bass Clef, 2/4 time, with a tempo marking of 'Quick March!'. The key signature has two flats (Bb and Eb). The score is divided into five systems, each containing two staves. The first system begins with a dynamic marking of *f* (forte) and includes phrasing slurs and accents. The second system continues the melodic and rhythmic patterns. The third system features more complex rhythmic figures and articulation. The fourth system shows a change in texture with more active bass lines. The fifth system concludes the piece with a final cadence and 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.