

## 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
Trad.	Pop Goes the Weasel	MTB Violin Book Grade 1	<a href="#">MTB Bookshop</a>
Chris Mitchell	Summer Dance	MTB Violin Book Grade 1	<a href="#">MTB Bookshop</a>
Erik Satie	Gymnopédie No.1	MTB Violin Book Grade 1	<a href="#">MTB Bookshop</a>
G.F. Händel	Largo from Xerxes	MTB Violin Book Grade 1	<a href="#">MTB Bookshop</a>
Martin Stacey	A Little Tango	MTB Violin Book Grade 1	<a href="#">MTB Bookshop</a>
Grieg/ Kesel/ Bale/ Mitchell	Morning	MTB Violin Book Grade 1	<a href="#">MTB Bookshop</a>
Trad.	Go Tell Aunt Rhody (Ten Small Pieces for Learning the Violin Vol 1)	Tomplay	<a href="#">tomplay.com</a>
Trad.	Scarborough Fair	Tomplay	<a href="#">tomplay.com</a>
Trad.	Elenke	Tomplay	<a href="#">tomplay.com</a>
Trad.	All Through the Night	Tomplay	<a href="#">tomplay.com</a>
Trad.	Slovak Song	Tomplay	<a href="#">tomplay.com</a>
Carolan	Dermot O'Dowd	Tomplay	<a href="#">tomplay.com</a>
Bartok	Music for Children Sz.42 Vol 1 no.17: Round Dance	Tomplay	<a href="#">tomplay.com</a>
Robert and Richard Sherman	Chitty Chitty Bang Bang	Tomplay	<a href="#">tomplay.com</a>

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 1 Violin

Composer/Artist	Title	Book/Cat. Ref	Publisher
D and K Blackwell	Nos.34 -39, 42, 46, or 47	Fiddle Time Joggers	OUP
D and K Blackwell	Start the Show (1)	Fiddle Time Runners	OUP
D and K Blackwell	Chase in the Dark (6)	Fiddle Time Runners	OUP
Peter Davey	Morningtown Ride (43)	Abacadabra 1	Collins Music
Peter Davey	Waltz (63)	Abacadabra 1	Collins Music
Peter Davey	We're Off to See the Wizard (70)	Abacadabra 1	Collins Music
James Alexander	In Dulci Jubilo	Abacadabra 2	Collins Music
Michael Rose	March (2)	Fiddler's Ten	Novello
Michael Rose	Valse (3)	Fiddler's Ten	Novello
Mary Cohen	Simple Gifts	Bags of American Folk	Faber
Mary Cohen	Yankee Doodle	Bags of American Folk	Faber
Mary Cohen	Dashing White Sergeant	Bags of Folk	Faber
Mary Cohen	John Ryan's Polka	Bags of Folk	Faber
Mary Cohen	Star of the County Down	Bags of Folk	Faber
M Cohen & R Spearing	We Can Can-Can	Superstart 1	Faber
M Cohen & R Spearing	Whence is that Goodly Fragrance?	Superstart 1	Faber
M Cohen & R Spearing	Ho-la-hi	Superstart 1	Faber
Sheila M Nelson	Polka	Piece by piece 1	Boosey and Hawkes
Sheila M Nelson	Mad as a Hatter	Piece by piece 1	Boosey and Hawkes
Sheila M Nelson	Dance to Your Daddy	Piece by piece 1	Boosey and Hawkes
Neil Mackay	Waltz	Four Modern Dance Tunes	Stainer and Bell
Neil Mackay	Cha-Cha	Four Modern Dance Tunes	Stainer and Bell

## 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

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PLUS

#### Scales from Memory:

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

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### Technical Option 2

#### Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

#### Alternative to Scales from Memory:

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

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## Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

### Musicianship Option 1

#### Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

#### Listening Skills:

Sing the prepared aural tests for this grade

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### Musicianship Option 2

#### Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

#### Duet:

Perform the duet for this grade

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## 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 with separate bows or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

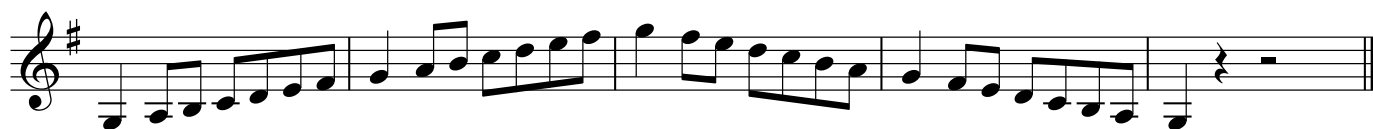
(See [Violin Bowing Patterns](#))

Scales ♩ = 50    Arpeggios triplet ♩ = 72

D major scale - 1 octave



G major scale - 2 octaves



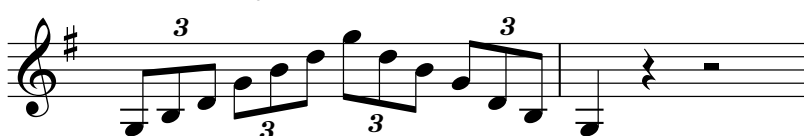
A natural minor scale - 1 octave



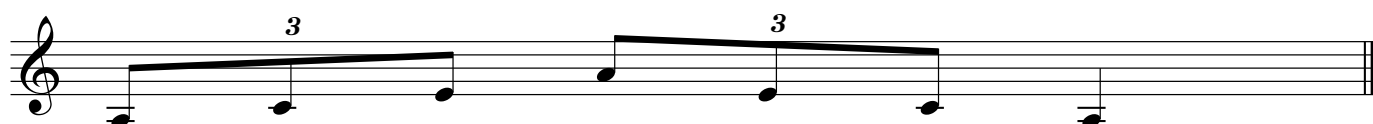
D major arpeggio - 1 octave



G major arpeggio - 2 octaves



A minor arpeggio - 1 octave



## Scale Bowing Pattern Example

Long tonics. separate & slurred in pairs

Arpeggios even,  
separate bows only



# Alternative to Scales from Memory

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

Scales ♩ = 50    Arpeggios triplet ♩ = 72

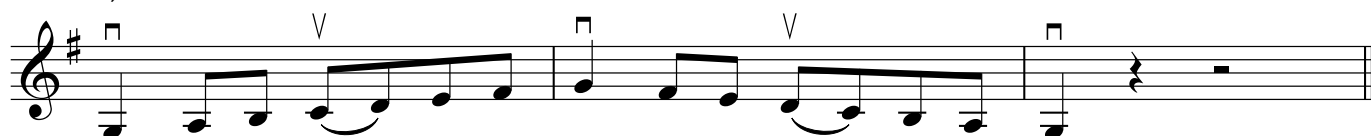
D major scale



D major scale with rhythmic pattern



G major scale



A natural minor scale



D major arpeggio



G major arpeggio



A minor arpeggio



## Duets

Select ONE of the following three duets

## Grade 1 - Morning Stroll

Moderato - relaxed!

Musical score for Grade 1 - Morning Stroll. The piece is in 4/4 time and G major. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melody of eighth and quarter notes, with dynamics ranging from *f* (forte) to *p* (piano) and back to *f*. The second staff mirrors the first, also starting with a treble clef and a 4/4 time signature, with dynamics of *f*, *p*, and *f*.

## Grade 1 - Catch the Ball

Moderato - having fun!

Musical score for Grade 1 - Catch the Ball. The piece is in 4/4 time and G major. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melody of quarter notes with rests, with a dynamic of *mf* (mezzo-forte). The second staff mirrors the first, also starting with a treble clef and a 4/4 time signature, with a dynamic of *mf*.

Musical score for Grade 1 - Catch the Ball (continued). The piece is in 4/4 time and G major. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melody of quarter notes with rests, with dynamics of *p* (piano) and *mf* (mezzo-forte). The second staff mirrors the first, also starting with a treble clef and a 4/4 time signature, with dynamics of *p* and *mf*.

## Grade 1 - Shining Bright

Andante - dreamily!

Musical score for Grade 1 - Shining Bright. The piece is in 4/4 time and G major. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melody of quarter notes, with dynamics of *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The second staff mirrors the first, also starting with a treble clef and a 4/4 time signature, with dynamics of *mp*, *mf*, and *mf*.

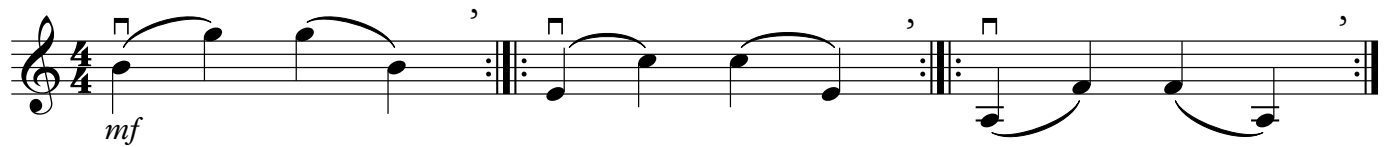
Musical score for Grade 1 - Shining Bright (continued). The piece is in 4/4 time and G major. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melody of quarter notes, with dynamics of *p* (piano) and *mf* (mezzo-forte). The second staff mirrors the first, also starting with a treble clef and a 4/4 time signature, with dynamics of *mp* (mezzo-piano) and *mf*.

Musical score for Grade 1 - Shining Bright (continued). The piece is in 4/4 time and G major. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a melody of quarter notes with rests, with a dynamic of *p* (piano). The second staff mirrors the first, also starting with a treble clef and a 4/4 time signature, with a dynamic of *mf* (mezzo-forte).

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.

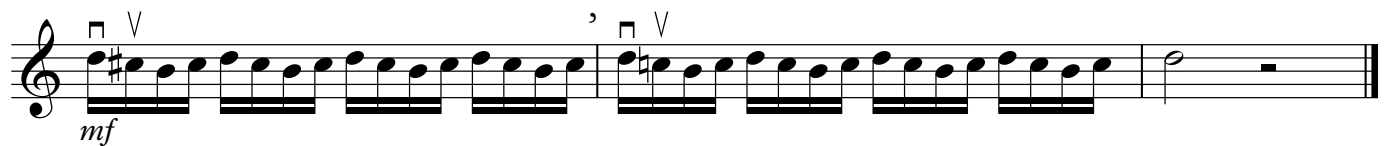
## Technical Exercises

Exercise 1 ♩=60



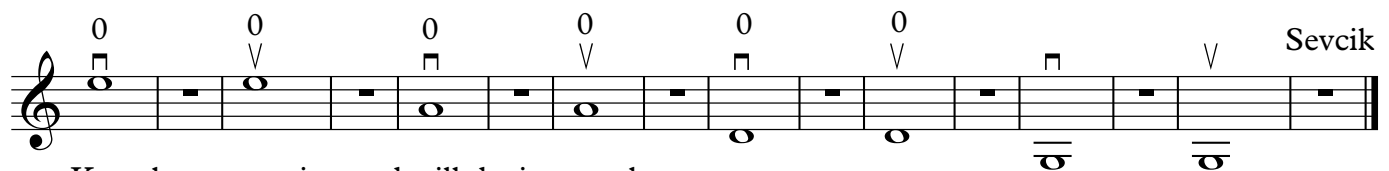
Musical notation for Exercise 1, 4/4 time, tempo ♩=60, dynamic *mf*. The exercise consists of three measures, each repeated. The first measure contains a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second measure contains a half note B4, a quarter note A4, a quarter note G4, and a half note F4. The third measure contains a half note E4, a quarter note D4, a quarter note C4, and a half note B3. Each measure begins with a square fingering box and a breath mark (comma) above the first note.

Exercise 2 ♩=52



Musical notation for Exercise 2, 4/4 time, tempo ♩=52, dynamic *mf*. The exercise consists of three measures. The first two measures contain eighth-note runs: the first measure starts on G4 and the second on F4. Each measure begins with a square fingering box and a breath mark (comma) above the first note. The third measure contains a half note G4 and a whole rest.

Exercise 3 ♩=60



Musical notation for Exercise 3, 4/4 time, tempo ♩=60. The exercise consists of 12 measures. Measures 1, 3, 5, 7, 9, and 11 contain a half note G4 with a square fingering box above it. Measures 2, 4, 6, 8, 10, and 12 contain a whole rest. Measures 1, 3, 5, 7, 9, and 11 also have a breath mark (comma) above the note. Measures 1, 3, 5, 7, 9, and 11 have a '0' above the note, and measures 2, 4, 6, 8, 10, and 12 have a 'V' above the rest. The name 'Sevcik' is written at the end of the exercise.

Keep bow on string and still during rest bars

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  
candidate

1

metronome

♩ = 82

2

♩ = 104

3

♩ = 116

4

♩ = 80

5

♩ = 108

6



# Listening Skills

## (Aural tests)

[Click here to find Listening Skills recordings in Treble Clef](#)

[Click here to find Listening Skills recordings in Bass Clef](#)

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 note and then you shall sing it back. We shall do this for 4 different notes.

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.

## 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](#).
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.

### 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.