

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
Elgar	Andantino	MTB Violin Book Grade 2	MTB Bookshop
Sullivan	Clueless at the Junction	MTB Violin Book Grade 2	MTB Bookshop
Mozart	Allegro Molto from Symphony No.40	MTB Violin Book Grade 2	MTB Bookshop
Pachelbel	Canon in D Major	MTB Violin Book Grade 2	MTB Bookshop
Barbara Arens	Dancing in the Spring	MTB Violin Book Grade 2	MTB Bookshop
Ryan Linham	Thankful for Music	MTB Violin Book Grade 2	MTB Bookshop
Elgar	Andante	Tomplay or Six Easy Pieces Op.22	tomplay.com or Faber Music
Elton John	Can You Feel the Love Tonight	Tomplay	tomplay.com
World Music	Greensleeves	Tomplay	tomplay.com
Kletzmer	Schwartz (The Best of Kletzmer Music for Violin Vol 1)	Tomplay	tomplay.com
Trad.	Amazing Grace	Tomplay	tomplay.com
Trad.	Y Delyn Newydd	Tomplay	tomplay.com
Trad.	Si Ji Ge	Tomplay	tomplay.com
Skinner	The Flower Oof the Quern	Tomplay	tomplay.com
Trad.	Mo Li Hua	Tomplay	tomplay.com

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 2

Violin

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Trad.	Galopede	Tomplay	tomplay.com
Bartok	Music for Children, Sz.42, Book 1 No.5 play	Tomplay	tomplay.com
D and K Blackwell	Ready to Rock	Fiddle Time Sprinters (3)	OUP
D and K Blackwell	Clear Skies	Fiddle Time Sprinters (3)	OUP
D and K Blackwell	Paris Café	Fiddle Time Sprinters (3)	OUP
Michael Rose	No.5 Pony Ride	Michael Rose: Fiddler's Ten	Novello
D and K Blackwell	Prelude from "Te Deum"	Fiddle Time Runners	OUP
D and K Blackwell	Caribbean Sunshine	Fiddle Time Runners	OUP
D and K Blackwell	The Old Chariot	Fiddle Time Runners	OUP
Mary Cohen	Mexican Hat Dance	Bags of American Folk	Faber
Mary Cohen	Puttin' on the Blue Check Shirt	Bags of American Folk	Faber
Mary Cohen	Circassian Circle	Bags of Folk	Faber
Mary Cohen	Sailor's Hornpipe	Bags of Folk	Faber
Mary Cohen	The Flop-Earred Mule	Bags of Folk	Faber
Mary Cohen	Over the Rainbow	Bags of Showbiz	Faber
Mary Cohen	It's the End of the Show	Bags of Showbiz	Faber
Waterfield and Beach	The Railroad Corral	O Shenandoah!	Faber
Waterfield and Beach	Simple Gifts	O Shenandoah!	Faber

For additional options see the continued recital list [here](#)

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 ♩=56 Arpeggios triplet ♩=80

F major scale - 1 octave



C major scale - 1 octave



Bb major scale - 2 octaves



G harmonic minor scale - 2 octaves (Only 1 version harmonic or melodic required)



G melodic minor scale - 2 octaves



F major arpeggio - 1 octave



C major arpeggio - 1 octave



Bb major arpeggio - 2 octaves



G minor arpeggio - 2 octaves



Scale Bowing Pattern Example

Long tonics. separate & slurred in pairs

Arpeggios separate, even
and slurred in 3s



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)

Scales ♩=56 Arpeggios triplet ♩=80

F major scale



F major scale with rhythmic pattern



C major scale



C major scale with rhythmic pattern



Bb major scale



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



G melodic minor scale



F major arpeggio



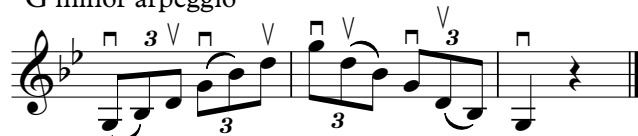
C major arpeggio



Bb major arpeggio



G minor arpeggio



Duet

Jumping Beans

Playful

The musical score for 'Jumping Beans' is written for two violins in 2/4 time, with a key signature of one sharp (F#). The piece is marked 'Playful'. The first system consists of two staves. The upper staff begins with a dynamic marking of *mf* and features a *cresc* (crescendo) leading to a *f* (forte) dynamic. The lower staff begins with a dynamic marking of *mf* and also features a *cresc* leading to a *f*. The second system continues with the upper staff ending on a *p* (piano) dynamic and the lower staff ending on a *p*. The third system concludes with both staves ending on a *f* dynamic. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

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 ♩=70

Musical notation for Exercise 1, first staff. It is in 4/4 time with a tempo of ♩=70. The staff contains four measures of music. The first measure has a slur over two eighth notes with fingerings 1 and 2. The second measure has a slur over four eighth notes with fingerings 2 and 1. The third measure has a slur over four eighth notes with fingerings 3 and 4. The fourth measure has a slur over four eighth notes. Below the staff are three bracketed groups: the first group spans the first two measures with a '1' below it; the second group spans the second and third measures with a '2' below it; the third group spans the third and fourth measures with a '2' below it.

Musical notation for Exercise 1, second staff. It is in 4/4 time. The staff contains five measures of music. The first measure has a slur over two eighth notes with a '1' below it. The second measure has a slur over four eighth notes with a '2' below it. The third and fourth measures each have a slur over four eighth notes. The fifth measure has a slur over two eighth notes. The word "Sevcik" is written at the end of the staff.

Exercise 2 ♩=70

Musical notation for Exercise 2. It is in 4/4 time with a tempo of ♩=70. The staff contains eight measures of music. The first four measures are marked with "L.H.", "W.B.", "U.H.", and "W.B." respectively. The first measure has a slur over two eighth notes. The second measure has a slur over four eighth notes. The third measure has a slur over four eighth notes. The fourth measure has a slur over four eighth notes. The fifth measure has a slur over four eighth notes. The sixth measure has a slur over four eighth notes. The seventh measure has a slur over four eighth notes. The eighth measure has a slur over two eighth notes. The word "Sevcik" is written at the end of the staff.

Exercise 3 ♩=70

Musical notation for Exercise 3. It is in 4/4 time with a tempo of ♩=70. The staff contains ten measures of music. The first measure has a slur over two eighth notes with a "0" above it. The second measure has a slur over two eighth notes with a "#" above it. The third measure has a slur over two eighth notes with a "#" above it. The fourth measure has a slur over two eighth notes with a "#" above it. The fifth measure has a slur over two eighth notes with a "0" above it. The sixth measure has a slur over two eighth notes with a "#" above it. The seventh measure has a slur over two eighth notes with a "4" above it. The eighth measure has a slur over two eighth notes. The ninth measure has a slur over two eighth notes with a "0" above it. The tenth measure has a slur over two eighth notes. The word "Sevcik" is written at the end of the staff.

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

♩ = 76

2

♩ = 104

3

♩ = 126

4

♩ = 80

5

♩ = 110

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 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.

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.