MTB Grade 6
Violin

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
Dvořák	Sonatina in G Op.100: Larghetto	MTB Violin Book Grade 6	MTB Bookshop
Elgar	Salut D'Amour	MTB Violin Book Grade 6	MTB Bookshop
Händel	Sonata in D major HWV 371: Allegro	MTB Violin Book Grade 6	MTB Bookshop
Seitz	Concerto in D major Op.22: Allegro Moderato	MTB Violin Book Grade 6	MTB Bookshop
Kreutzer	Etude 2 *	MTB Violin Book Grade 6	MTB Bookshop
Barbara Arens	Tango Habanera	MTB Violin Book Grade 6	MTB Bookshop
Händel	Sonata HWV 373 E major: Allegro	Tomplay or Barenreiter Ed	tomplay.com or Barenreiter Ed
Kreisler	Tempo Di Minuetto	Tomplay	tomplay.com
Louis Armstrong	What a Wonderful World	Tomplay	tomplay.com
Gershwin	Summertime	Tomplay	tomplay.com
World music	Tico Tico no Fuba	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.

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MTB Grade 6
Violin

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Trad.	Clarinet Polka	Tomplay	tomplay.com
Tartini	Sonata Didone Abbandonata in G minor Op.1 no.10 4th Movt: Allegro comodo	Tomplay	tomplay.com
Telemann	Partita No.2 in G Major 4th Movt: Affetuoso	Tomplay	tomplay.com
Louis Couperin	Chanson Louis XIII Andante and Allegretto	Kreisler	Schott
Porpora	Menuett in style Porpora	Kreisler	Schott
Berkeley	Elegy Op.33 no.2	N/A	Chester Music
Vivaldi	Op.4 No.4 RV.357: 1st Movt Allegro	Any Reliable Edition	Any Reliable Edition
Händel	Sonata D Major HWV 371 2nd or 4th Movt	N/A	Barenreiter Ed
Kreisler	Tempo di Minuetto	N/A	Schott
Kreisler	Chanson Louis XIII	N/A	Schott
Kreisler	Minuett in style Popora	N/A	Schott
Seitz	Concerto in D Major Op.22 1st Movt: Allegro Moderato	N/A	Carl Fischer or IMSLP

* If not using the MTB book arrangement, click here for the expected tempo/articulation.

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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

Page 9

PLUS

Scales from Memory:
Perform the scales from memory required for this grade from the sheet

Page 4

Technical Option 2

Technical Exercises:
Perform all the technical exercises required for this grade

Page 9

PLUS

Alternative to Scales from Memory:
Perform the alternative to scales from memory required for this grade from the sheet

Page 6

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 10

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 12

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 10

PLUS

Duet:
Perform the duet for this grade

Page 7

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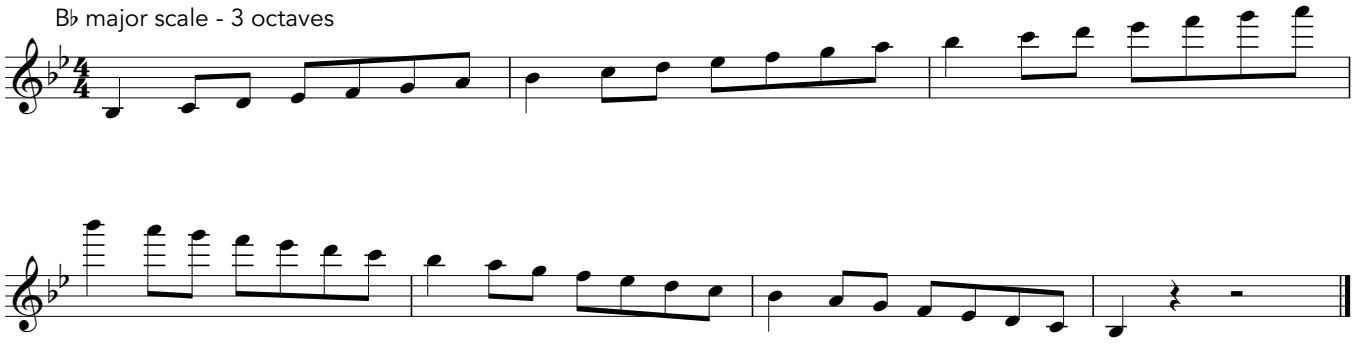
Scales & Arpeggios from Memory

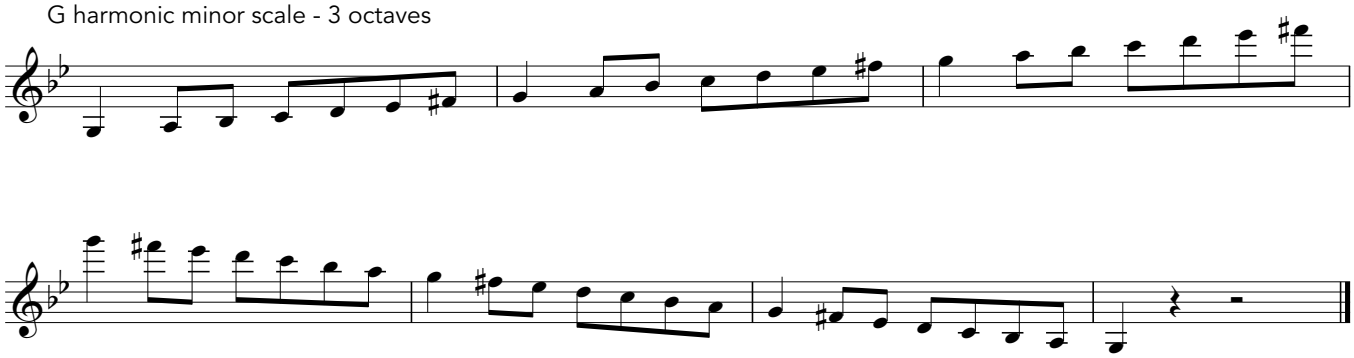
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio with separate bows or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.
(See Violin Bowing Patterns)

♩=72

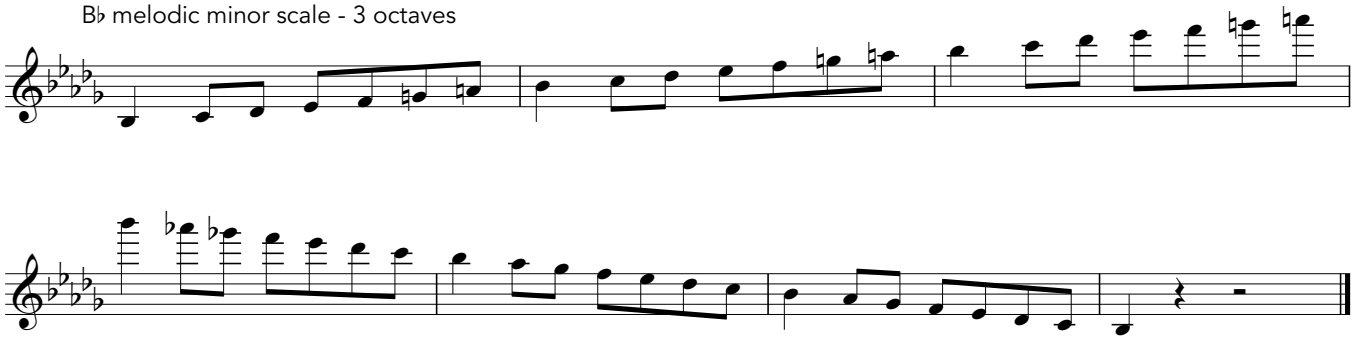
B♭ major scale - 3 octaves



G harmonic minor scale - 3 octaves

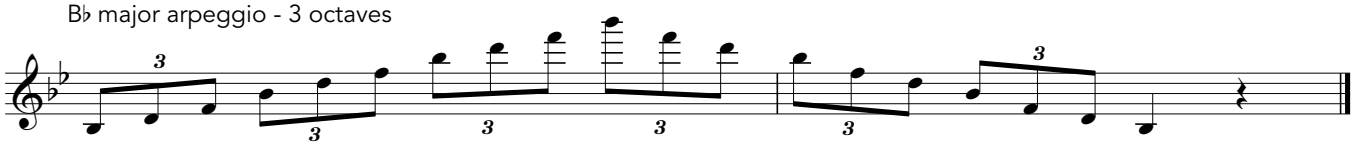


B♭ melodic minor scale - 3 octaves

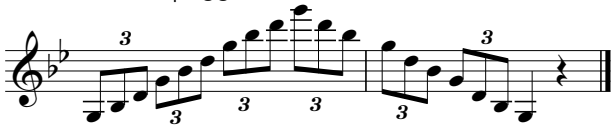


♪=100

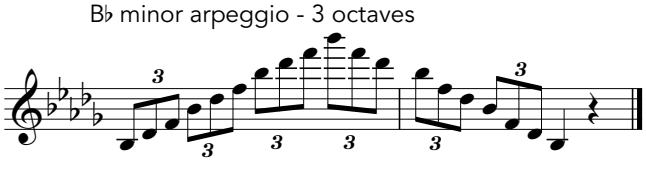
B♭ major arpeggio - 3 octaves



G minor arpeggio - 3 octaves



B♭ minor arpeggio - 3 octaves



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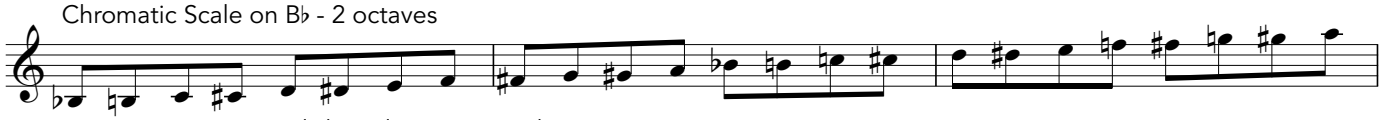
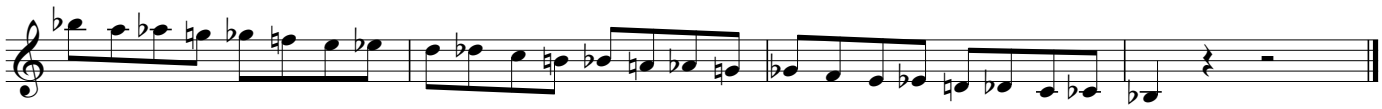
♩=84

Chromatic Scale on B♭ - 2 octaves

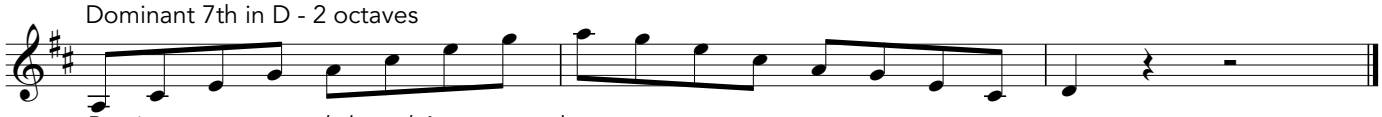


Bowing: separate and slurred 4 notes to a bow



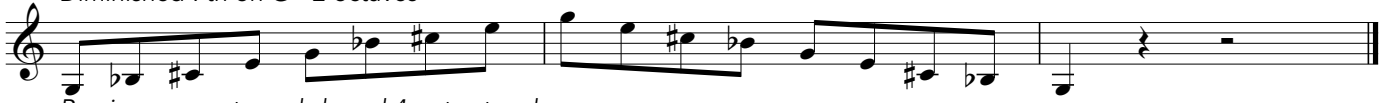
♩=68

Dominant 7th in D - 2 octaves



Bowing: separate and slurred 4 notes to a bow

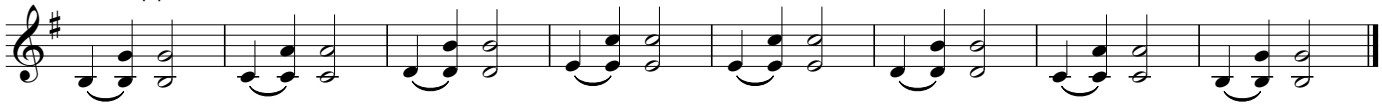
Diminished 7th on G - 2 octaves



Bowing: separate and slurred 4 notes to a bow

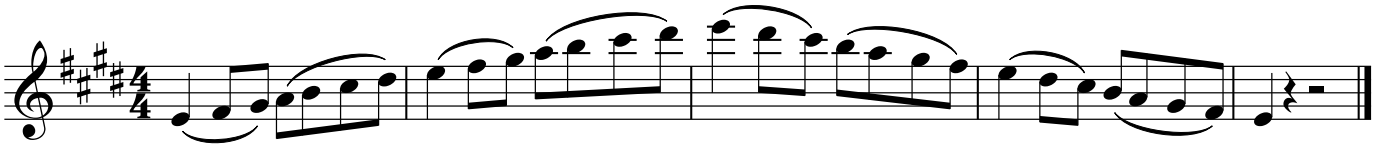
♩=68

Double stopping tetrachord - G major in 6ths

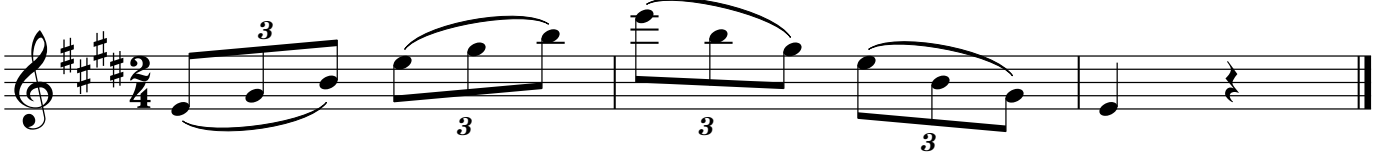


Scale Bowing Pattern Example

Long tonics. separate & slurred two bows per octave



Arpeggios separate, even and slurred in 3s



Chromatics

Grade 6

Separate and slurred 4 notes to a bow

Dominant 7ths

Grade 6

Separate, even and slurred 4 notes to a bow

Diminished 7ths

Grade 6

Separate and slurred 4 notes to a bow

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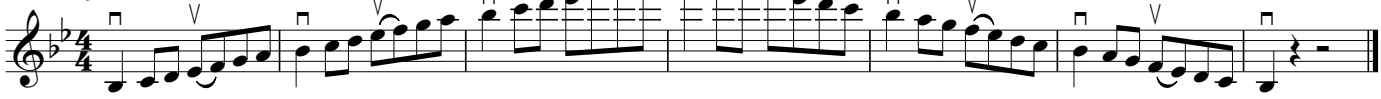
Alternative to Scales from Memory

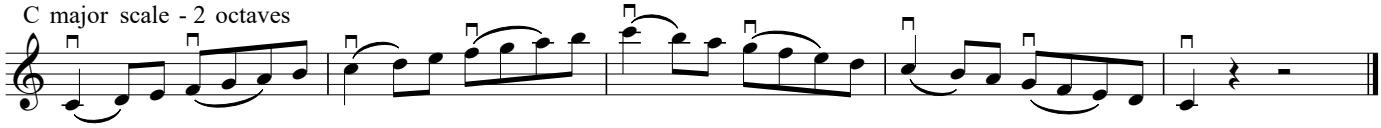
The following do not need to be played from memory
For the examination, perform all of the following

♩=72

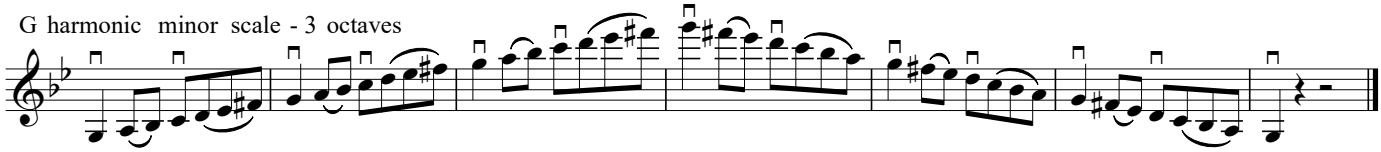
Bb major scale - 3 octaves



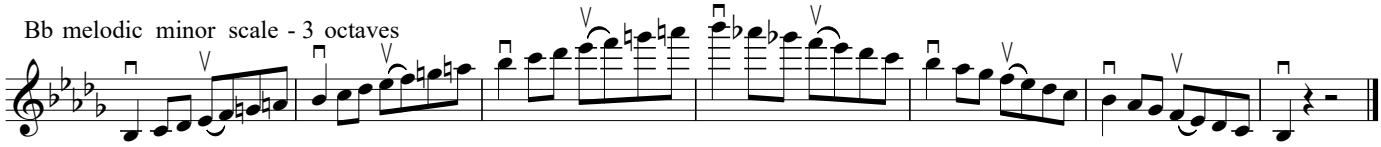
C major scale - 2 octaves



G harmonic minor scale - 3 octaves

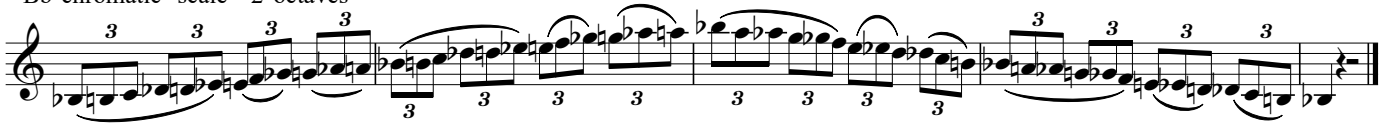


Bb melodic minor scale - 3 octaves



♩=56

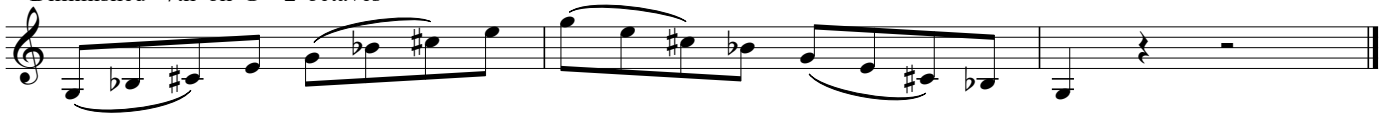
Bb chromatic scale - 2 octaves



♩=68

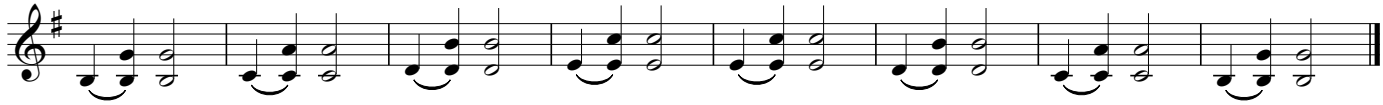
Dominant 7th in D - 2 octaves

Diminished 7th on G - 2 octaves



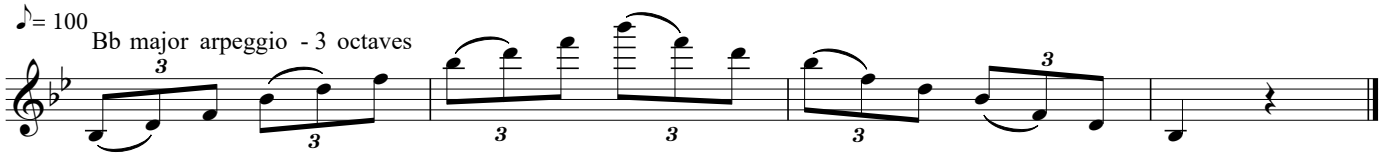
♩=68

Double stopping tetrachord - G major in 6ths

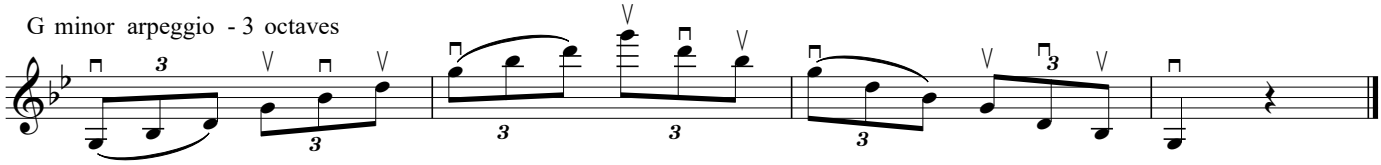


♪= 100

Bb major arpeggio - 3 octaves



G minor arpeggio - 3 octaves



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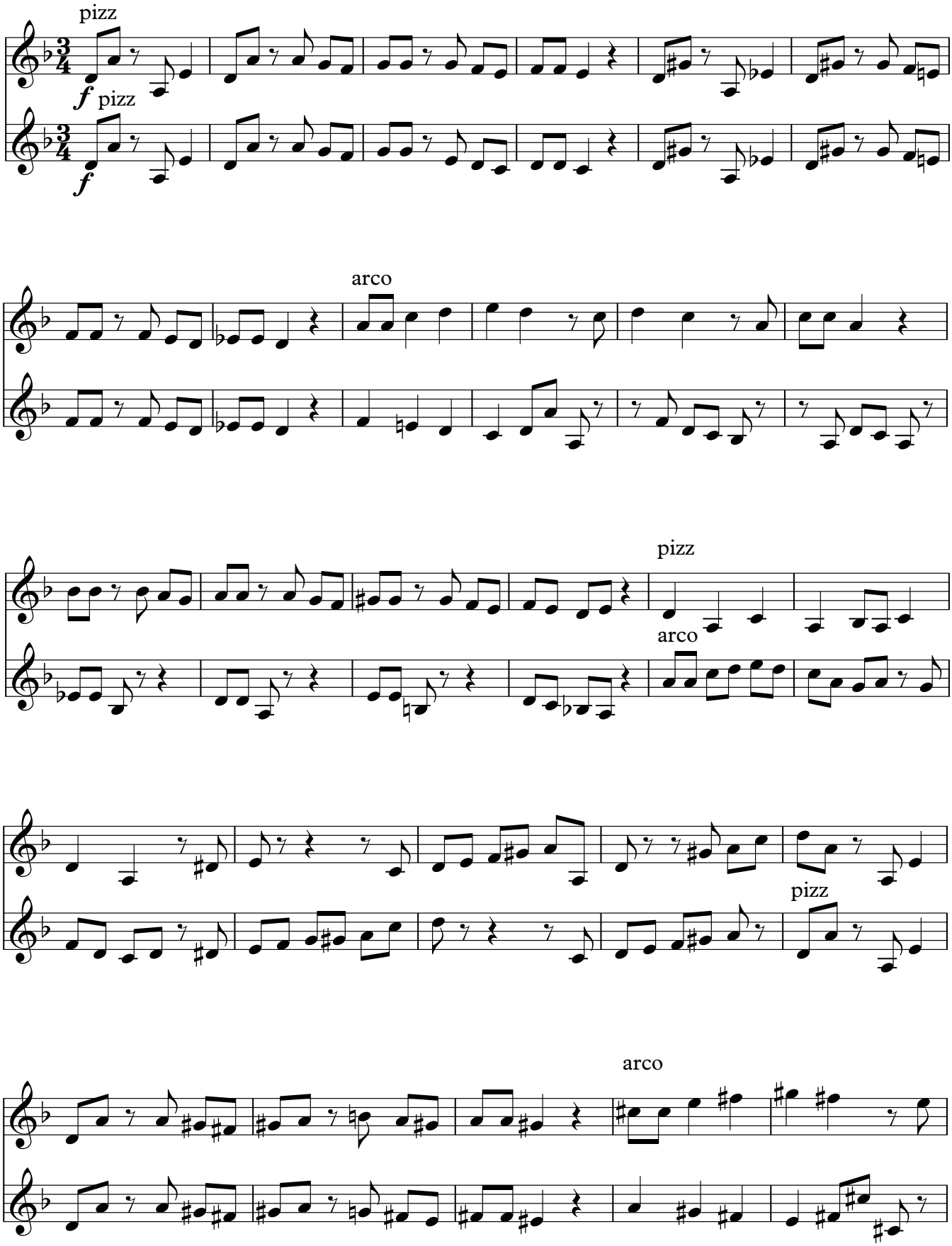
Duet

Click here for duet recordings in practice speed

Click here for duet recordings in exam speed

Getting Around

Jazz Waltz (Swing ♪)



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.

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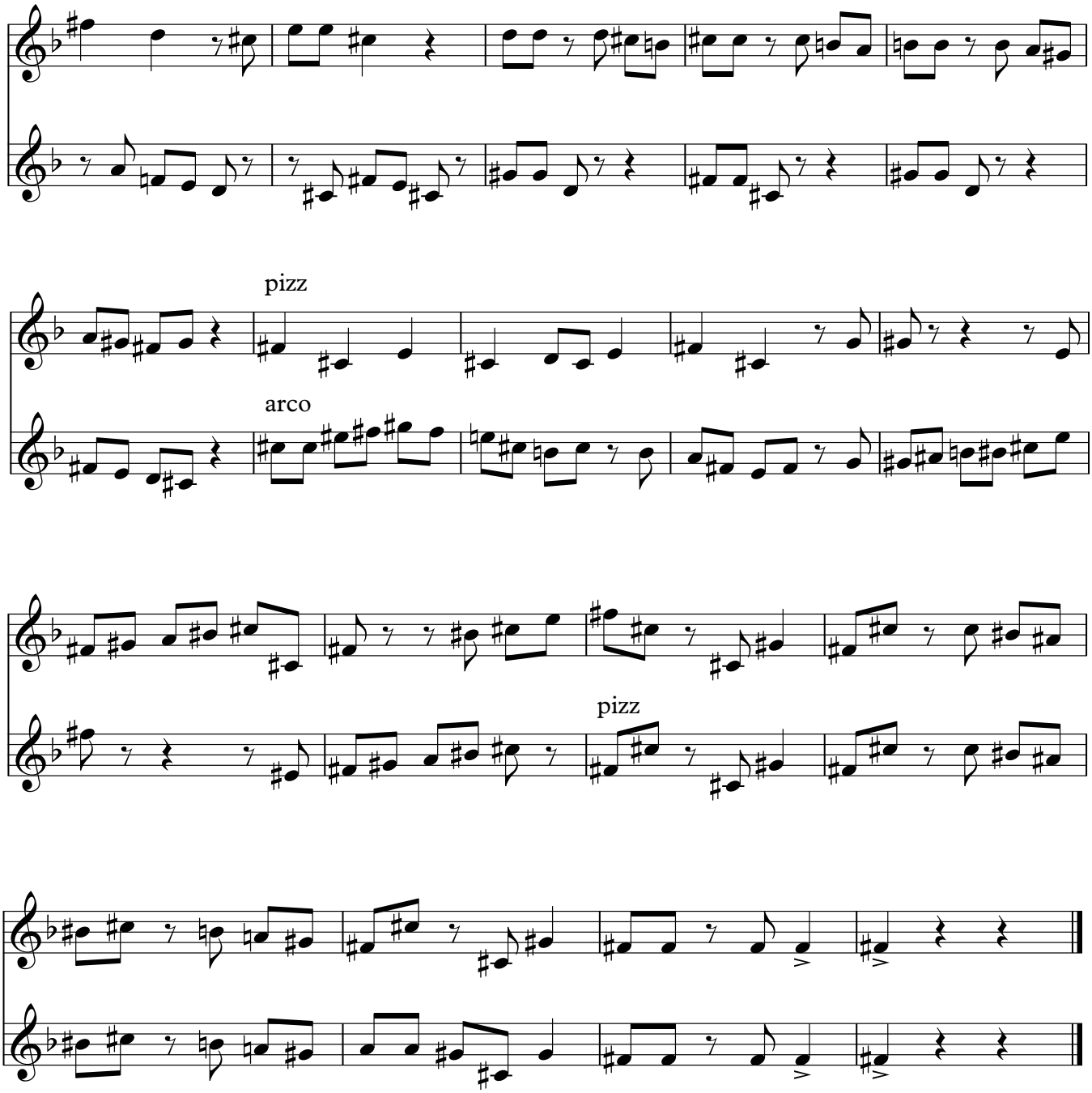
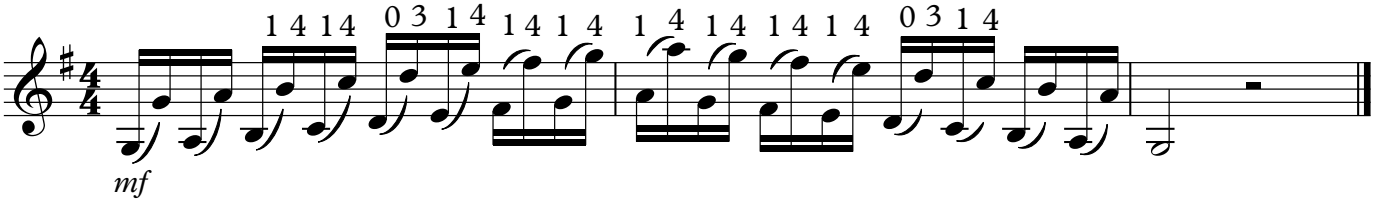
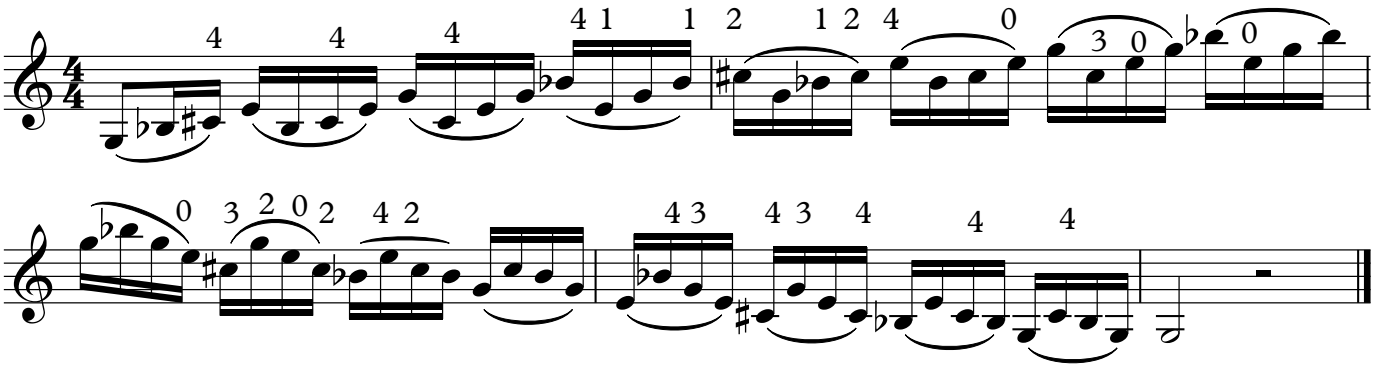

pizz
arco
pizz

Technical Exercises

Exercise 1 ♪=60

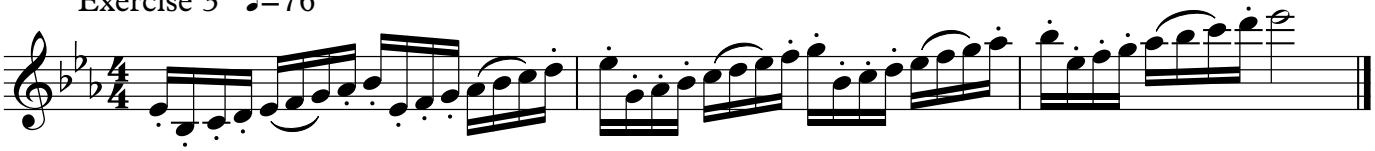


Exercise 2 ♩=60



Play spiccato notes in lower half of bow

Exercise 3 ♩=76



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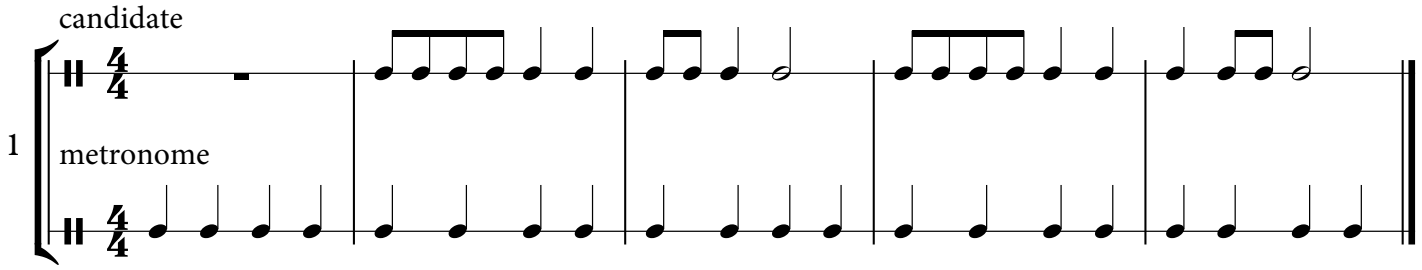
Reading Skills

Click here for Reading Skills recordings

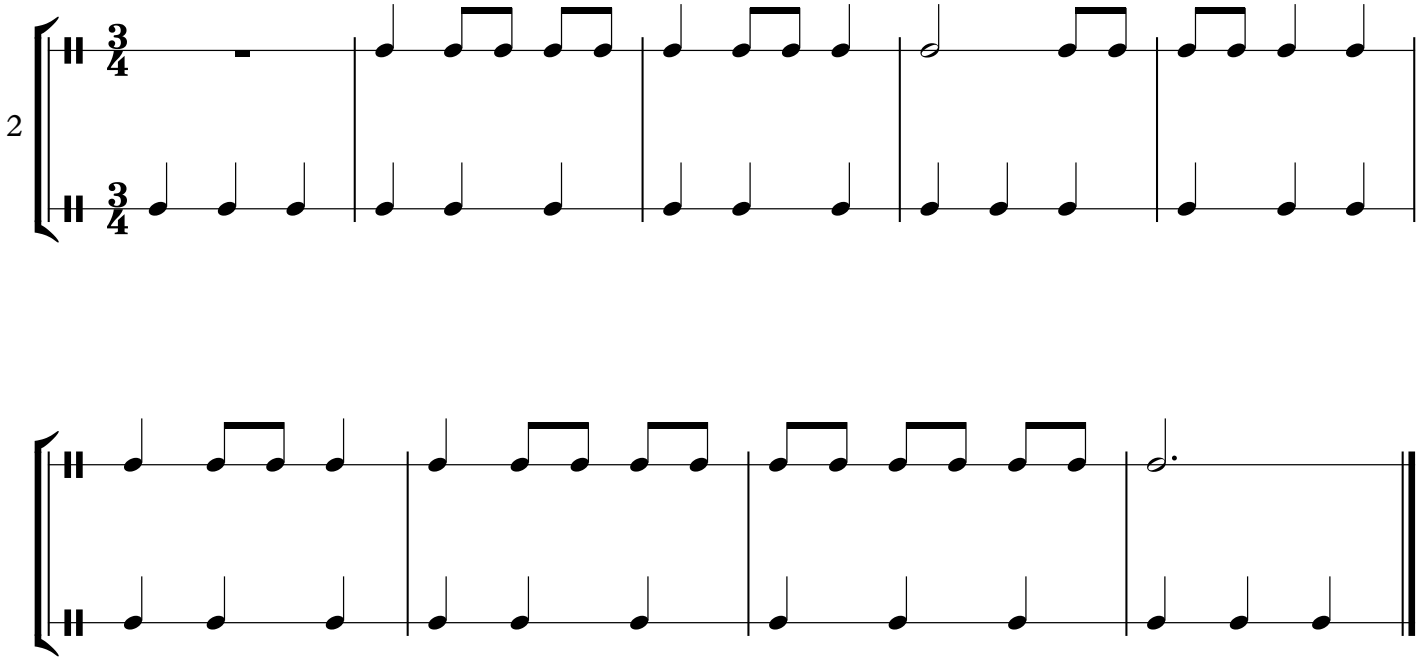
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).

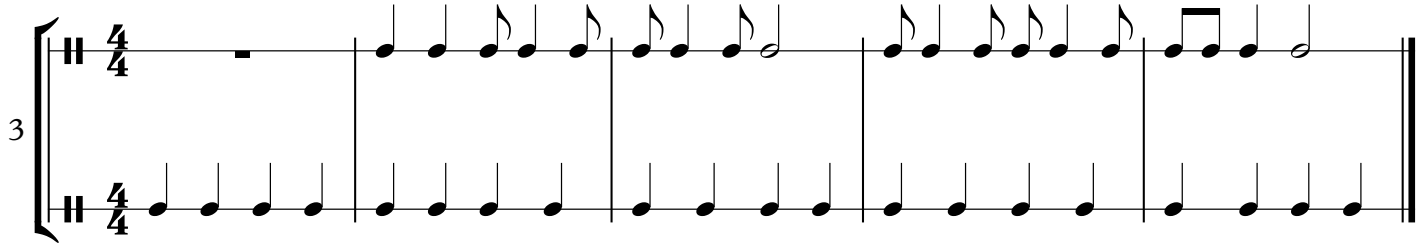
♩ = 120 Swung quavers (♫=♩3♪)



♩ = 100 Swung quavers (♫=♩3♪)



♩ = 88 Swung quavers (♫=♩3♪)



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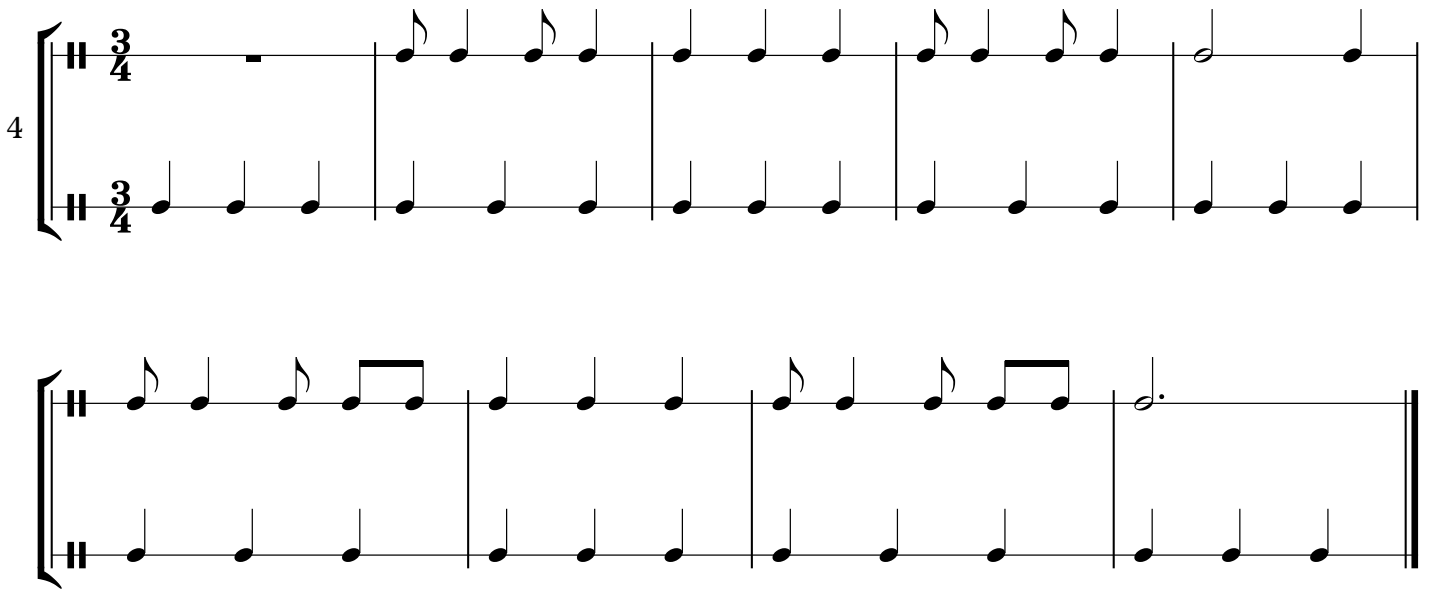
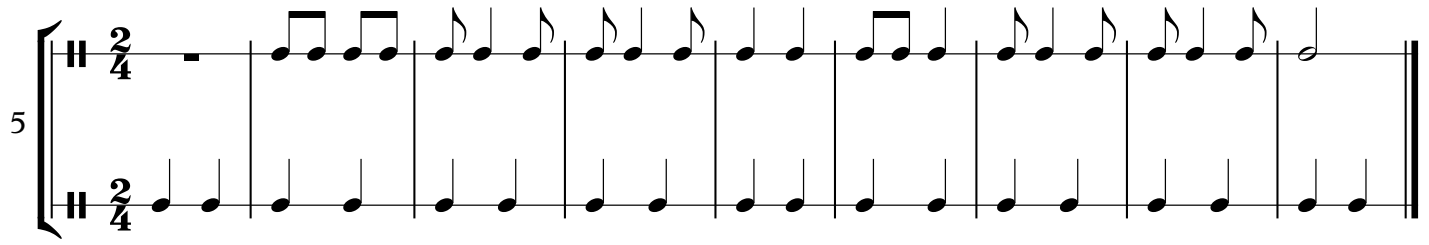
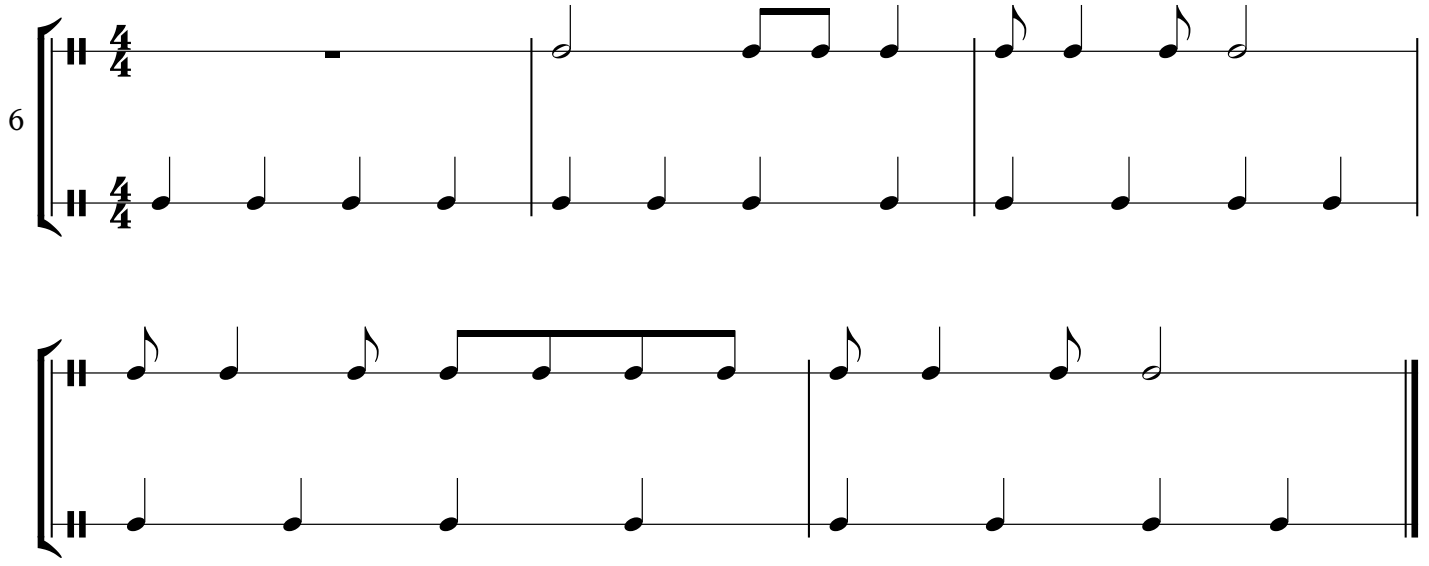
♩ = 128 Swung quavers (♫=♩3♪)



♩ = 90 Swung quavers (♫=♩3♪)



♩ = 118 Swung quavers (♫=♩3♪)



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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.

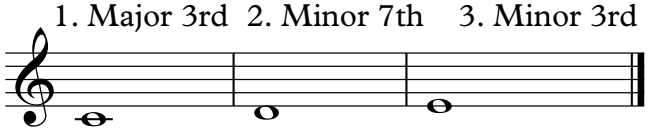
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Triads.
I shall ask you to sing an ascending major triad in root position, after I give you the starting note.
Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

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.

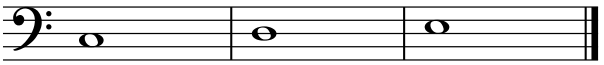
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

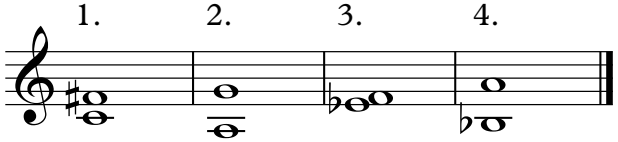
1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.
I shall play a 2 note interval and then you will sing the higher and lower note.
We shall do this 4 times.

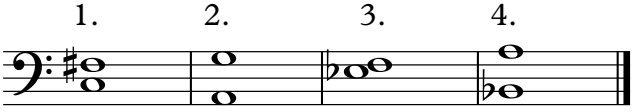
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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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.
- Suitable use of vibrato is expected from Grade 5 onwards.

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.

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