

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
Mozart	Divertimento in C	Solos for Young Violists Vol 2	Alfred
Telemann	2 nd or 3 rd Movt	Viola Concerto in G	IMC
Bach	Suite no.3 in C: Bouree	6 Suites for Solo Cello (Viola Edition)	Peters
Eccles	Sonata in G minor 1 st and 4 th Movt	N/A	Peters
Händel	Sonata in G minor Op.1 no.6 4th Movt	N/A	Stainer
Sitt	Album Leaves no.4 Op.39 no.6	Solos for Young Violists Vol 4	Alfred
Bridge	Amaryllis	Ten Pieces for Viola and Piano Vol 1	Thames
Fauré	Sicilienne Op.78	Ten Pieces for Viola and Piano Vol 1	Peters
Ehrensperger	Ma Belle Si tu voulais	Suite on French Folk Songs	Amadeus
Joplin	Easy Winners F major or Eb Major	3 Ragtimes	Schott
Bartok	An Evening in the Village	N/A	Masters Music
Schumann	3 Romances Op.94: Romance No.1	N/A	Stainer
Mazas	Etudes Speciales Op.36 No.7 or No.8	N/A	IMC

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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Syllabus Guidance can be found on [page 14](#)

Technical Exercises

Exercise 1 ♩=60

mf

Exercise 2 ♩=60

Play spiccato notes in lower half of bow

Exercise 3 ♩=76

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.

[\(See MTB Viola Scale Bowing Patterns on page 13\)](#)

♩ = 72 E♭ major scale - 3 octaves

C harmonic minor scale - 3 octaves

E♭ melodic minor scale - 3 octaves

♩ = 100 E♭ major arpeggio - 3 octaves

C minor arpeggio - 3 octaves

E♭ minor arpeggio - 3 octaves

Viola Grade Six

♩ = 84 Chromatic Scale on E♭ - 2 octaves

The first line of notation shows the beginning of a chromatic scale on E♭ in the bass clef. The notes start on E♭ and ascend chromatically over two octaves: E♭, F, F♯, G, G♯, A, A♭, B, B♭, B♯, C, C♯, D, D♭, E, E♭. The final note is an E♭ in the second octave, marked with a fermata.

Bowling: separate and slurred 4 notes to a bow

The second line of notation continues the chromatic scale from the first line. It begins with a natural sign over the first E note (E♭) and continues chromatically: E, F, F♯, G, G♯, A, A♭, B, B♭, B♯, C, C♯, D, D♭, E, ending with a fermata on the final E in the second octave.

♩ = 68 Dominant 7th in G - 2 octaves

The notation shows a dominant 7th scale in G in the bass clef. The notes are G, A, B, C, D, E, F, G, ascending over two octaves. The final G is marked with a fermata.

Bowling: separate and slurred 4 notes to a bow

Diminished 7th on C - 2 octaves

The notation shows a diminished 7th scale on C in the bass clef. The notes are C, C♯, D, D♭, E, E♭, F, F♯, ascending over two octaves. The final C is marked with a fermata.

Bowling: separate and slurred 4 notes to a bow

♩ = 68 Double stopping tetrachord - C major in 6ths

The notation shows a double-stopping tetrachord on C major in 6ths in the bass clef. It consists of two parallel octaves of the notes C, E, G, C. The first four notes are beamed together, and the final note C has a fermata.

Alternative to Scales from Memory

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

♩=72

Eb major scale - 3 octaves

F major scale - 2 octaves

C harmonic minor scale - 3 octaves

Eb melodic minor scale - 3 octaves

♩=84

Eb chromatic scale - 2 octaves

♩=68

Dominant 7th in G - 2 octaves

Viola Grade Six

Diminished 7th on C - 2 octaves

Musical notation for a diminished 7th chord on C, spanning two octaves. The notes are C, Bb, Ab, Gb, F, Eb, Db, and C, played in a descending sequence with slurs and ties.

♩ = 68

Double stopping tetrachord - Eb major in 6ths

Musical notation for a double-stopping tetrachord in Eb major, spanning six octaves. The notes are Eb, Gb, Ab, and Bb, played in a descending sequence with slurs and ties.

Arpeggios ♩=100

Eb major arpeggio - 3 octaves

Musical notation for an Eb major arpeggio spanning three octaves. The notes are Eb, Gb, Ab, and Bb, played in a descending sequence with slurs and ties. A dashed line indicates an octave shift (8va) between the first and second octaves.

C minor arpeggio - 3 octaves

Musical notation for a C minor arpeggio spanning three octaves. The notes are C, Eb, F, and Gb, played in a descending sequence with slurs and ties. A dashed line indicates an octave shift (8va) between the first and second octaves.

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)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩³)

2

♩ = 88 Swung quavers (♩=♩³)

3

Viola Grade Six

♩ = 128 Swung quavers (♩=♩³)

4

♩ = 90 Swung quavers (♩=♩³)

5

♩ = 118 Swung quavers (♩=♩³)

6

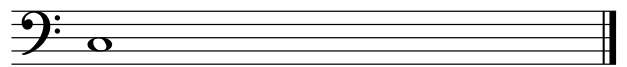
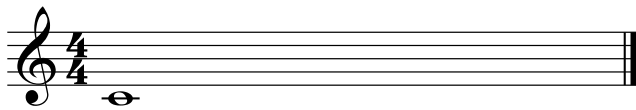
Listening Skills

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 - 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.

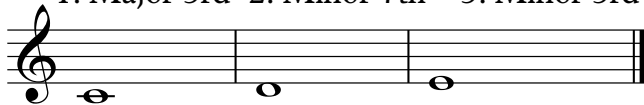


Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

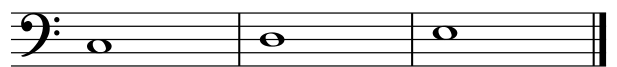
Treble Clef

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.

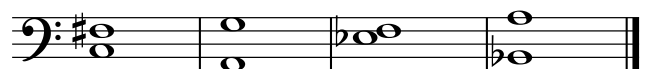
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



Getting Around

*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.

Jazz Waltz pizz

First system of musical notation for 'Jazz Waltz'. It consists of two staves, both labeled 'Vla.'. The music is in 3/4 time with a key signature of one flat (Bb). The first measure of each staff begins with a forte (*f*) dynamic and a pizzicato (*pizz*) instruction. The notation includes eighth and sixteenth notes with stems, and rests.

Second system of musical notation for 'Jazz Waltz'. It consists of two staves, both labeled 'Vla.'. The music continues from the first system. The second measure of the upper staff includes an *arco* instruction. The notation includes eighth and sixteenth notes with stems, and rests.

Third system of musical notation for 'Jazz Waltz'. It consists of two staves, both labeled 'Vla.'. The notation continues with eighth and sixteenth notes and rests.

Fourth system of musical notation for 'Jazz Waltz'. It consists of two staves, both labeled 'Vla.'. The upper staff begins with a pizzicato (*pizz*) instruction, and the lower staff begins with an *arco* instruction. The notation includes eighth and sixteenth notes and rests.

Fifth system of musical notation for 'Jazz Waltz'. It consists of two staves, both labeled 'Vla.'. The lower staff includes a pizzicato (*pizz*) instruction. The notation includes eighth and sixteenth notes and rests.

Sixth system of musical notation for 'Jazz Waltz'. It consists of two staves, both labeled 'Vla.'. The upper staff begins with an *arco* instruction. The notation includes eighth and sixteenth notes and rests.

Viola Grade Six

First system of musical notation for Viola Grade Six. It consists of two staves, both in bass clef. The top staff is labeled 'Vla.' and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom staff is also labeled 'Vla.' and contains a bass line with eighth and sixteenth notes, including slurs and accents.

Second system of musical notation for Viola Grade Six. The top staff is labeled 'Vla.' and has a 'pizz' (pizzicato) marking above it. The bottom staff is labeled 'Vla.' and has an 'arco' (arco) marking above it. Both staves contain eighth and sixteenth notes with slurs and accents.

Third system of musical notation for Viola Grade Six. The top staff is labeled 'Vla.' and the bottom staff is labeled 'Vla.'. The bottom staff has a 'pizz' (pizzicato) marking above it. Both staves contain eighth and sixteenth notes with slurs and accents.

Fourth system of musical notation for Viola Grade Six. It consists of two staves, both in bass clef, labeled 'Vla.'. Both staves contain eighth and sixteenth notes with slurs and accents. The system concludes with a double bar line.

Bowing Patterns

Long tonics. separate & slurred two bows per octave



Arpeggios separate, even and slurred in 3s



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 be used as recital pieces.