

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
Haydn	Divertimento	Solos for Young Violists Vol 3 (Barbara Baber)	Alfred
J.S. Bach	Gamba Sonata 1 in G Major 1 st and 2 nd Movt	N/A	Baerenreiter
C Stamitz	Viola Concerto in D Op.1 2 nd Movt	N/A	G. Henle
Händel	Harmonious Blacksmith Air and variations	Set no.5 arr. Forbes	OUP
Hoffmeister	Concerto in D 2 nd Movt: Adagio (without Cadenza)	N/A	Comus
Telemann	Fantasia no.10 Presto	12 Fantasias for Viola	IMSLP
Brahms	No.1 D minor	Hungarian Dances	Peters
Bridge	Souvenir	10 Pieces for Viola, Vol 2	Thames
Clarke	Passacaglia on an Old English Tune	Young Violists Barbara Barber	Summy- Birchard
Fauré	Pavane Op.50	N/A	Schott
Sitt	Romance Op.72 G minor	N/A	Schott
Schumann	Fantasy Pieces Op.73 no.1	N/A	IMC
Ernst Naumann	Fantasy Op.5 no.3: Allegro con Fuoco	N/A	Amadeus Verlag
Wallner	Danse Melancolique	Suite Polonaise	Amadeus Verlag
Patsy Gritton	No.4 Viva Barcelona!	4 Character Pieces E minor	SJ Music

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

[Page 8](#)

PLUS

Duet:

Perform the duet for this grade

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Syllabus Guidance can be found on [page 13](#)

Technical Exercises

Exercise 1 ♩=60

Exercise 2

♩=126 Spiccato

Exercise 3 ♩=90

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.

[\(See MTB Viola Scale Bowing Patterns on page 12\)](#)

♩ = 80 E major scale - 3 octaves

Musical notation for the E major scale (3 octaves) in 4/4 time. The piece begins in the bass clef and moves to the treble clef. It consists of an ascending and a descending line, each spanning three octaves. The key signature has three sharps (F#, C#, G#).

G harmonic minor scale - 3 octaves

Musical notation for the G harmonic minor scale (3 octaves) in 4/4 time. The piece begins in the bass clef and moves to the treble clef. It consists of an ascending and a descending line, each spanning three octaves. The key signature has one flat (Bb).

E melodic minor scale - 3 octaves

Musical notation for the E melodic minor scale (3 octaves) in 4/4 time. The piece begins in the bass clef and moves to the treble clef. It consists of an ascending and a descending line, each spanning three octaves. The key signature has one sharp (F#).

♩ = 37 E major arpeggio - 3 octaves

Musical notation for the E major arpeggio (3 octaves) in 4/4 time. The piece begins in the bass clef and moves to the treble clef. It consists of an ascending and a descending line, each spanning three octaves. The key signature has three sharps (F#, C#, G#). Triplet markings (3) are placed above the notes in the ascending line and below the notes in the descending line.

G minor arpeggio - 3 octaves

Musical notation for the G minor arpeggio (3 octaves) in 4/4 time. The piece begins in the bass clef and moves to the treble clef. It consists of an ascending and a descending line, each spanning three octaves. The key signature has one flat (Bb). Triplet markings (3) are placed above the notes in the ascending line and below the notes in the descending line.

E minor arpeggio - 3 octaves

Musical notation for the E minor arpeggio (3 octaves) in 4/4 time. The piece begins in the bass clef and moves to the treble clef. It consists of an ascending and a descending line, each spanning three octaves. The key signature has one sharp (F#). Triplet markings (3) are placed above the notes in the ascending line and below the notes in the descending line.

Viola Grade Seven

♩ = 92 Chromatic Scale on D - 3 octaves



Bowing: separate and slurred 4 notes to a bow



♩ = 68 Dominant 7th in Eb - 2 octaves



Bowing: separate and slurred 4 notes to a bow

Diminished 7th on D - 2 octaves

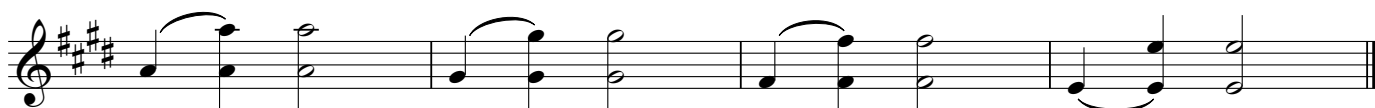
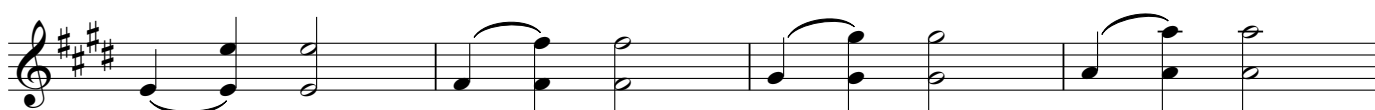


Bowing: separate and slurred 4 notes to a bow

♩ = 84 Double stopping - C major in 6ths



Double stopping - tetrachord E major in octaves



Alternative to Scales from Memory

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

Scales ♩=80

D major scale - 3 octaves

G harmonic minor scale - 3 octaves

E melodic minor scale - 3 octaves

♩ = 68

Dominant 7th in Eb - 2 octaves

Diminished 7th on D - 3 octaves

Viola Grade Seven

♩ = 84

Double stopping - C major in 6ths

Two staves of music in C major, 6/8 time. The first staff contains a sequence of six chords in sixths: C2-E2, C3-E3, C4-E4, C5-E5, C6-E6, and C7-E7. The second staff contains a sequence of six chords in sixths: C2-G2, C3-G3, C4-G4, C5-G5, C6-G6, and C7-G7.

Double stopping - tetrachord G major in octaves

Two staves of music in G major, 6/8 time. The first staff contains a sequence of six tetrachords in octaves: G2-B2-D3, G3-B3-D4, G4-B4-D5, G5-B5-D6, G6-B6-D7, and G7-B7-D8. The second staff contains a sequence of six tetrachords in octaves: G2-D3-F#3, G3-D4-F#4, G4-D5-F#5, G5-D6-F#6, G6-D7-F#7, and G7-D8-F#8.

♩ = 92

D chromatic scale - 3 octaves

Three staves of music in D major, 6/8 time. The first staff shows a chromatic scale from D2 to D8 with triplets. The second staff shows a chromatic scale from D8 to D2 with triplets. The third staff shows a chromatic scale from D2 to D8 with triplets, including a circled 8va marking.

♩ = 37

E major arpeggio - 3 octaves

Two staves of music in E major, 6/8 time. The first staff shows an E major arpeggio (E-G#-B) in octaves from E2 to E8 with triplets and a circled 8va marking. The second staff shows an E major arpeggio (E-G#-B) in octaves from E8 to E2 with triplets and a circled 8va marking.

G minor arpeggio - 3 octaves

Two staves of music in G minor, 6/8 time. The first staff shows a G minor arpeggio (G-Bb-D) in octaves from G2 to G8 with triplets and a circled 8va marking. The second staff shows a G minor arpeggio (G-Bb-D) in octaves from G8 to G2 with triplets and a circled 8va marking.

Tgcf lpi 'Unknu

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).

♩ = 140

1

candidate

metronome

♩ = 120

2

♩ = 104

3

Viola Grade Seven

♩ = 90

4

3 3 3 3 3

3 3 3 3 3

♩ = 106

5

3 3 3 3 3 3 3 3 3

♩ = 86

6

3 3

3

Listening Skills

[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.

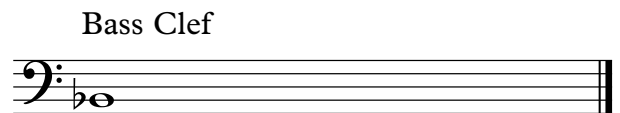
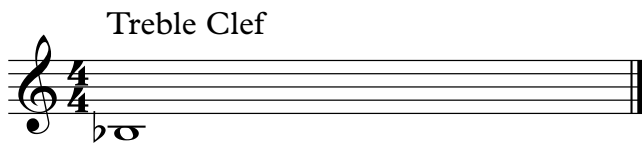
Only the teacher should have this sheet in front of them during the exam.

For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

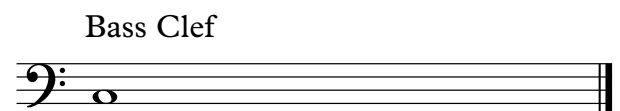
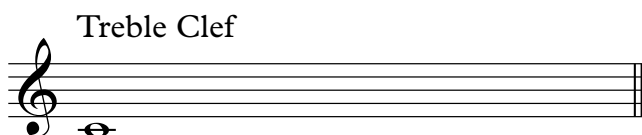
We shall do this for 4 chords.



Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



*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.

Vivace (arco)

f (arco) *ff*

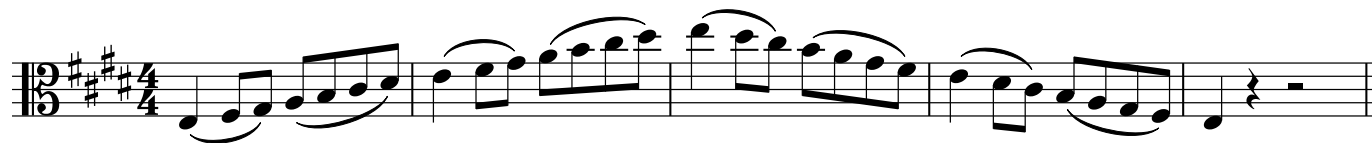
mp *cresc*

f *mp* *cresc*

cresc *ff*

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 to be used as recital pieces.