

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
J.S. Bach	Cello Suite No.3 Prelude	Solo Cello Suite arr. for Viola by Watson Forbes	Chester
Beethoven	Notturmo Op.42 2 nd or 5 th Movt	Arr. Primrose	Schott
G. Valentino	Sonata No.10 in E major: Allegro vivace e leggero	N/A	PWM edition
Carl Stamitz	Concerto in D major Op.1 3 rd Movt: Rondo	N/A	Breitkopf & Hartel
Brahms	Sonatensatz in C minor Op. posth: Scherzo	N/A	IMC
Joachim	Hebrew Melodies Op.9 no.2	N/A	Breitkopf & Hartel
Tchaikovsky	Nocturne in D minor Op.19 no.4 2 nd Movt	N/A	
Kodaly	Adagio	N/A	EMB / Faber
Bridge	Allegro Appassionato	Two Pieces for Viola and Piano	Stainer and Bell
P Coletti	From My Heart	Three Pieces for Viola and Piano	OUP

MTB Grade 8 Viola

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
L Andersson	Fiddle Faddle	Fiddle Faddle arr. Arnold	Viola World
R Clarke	Morpheus	N/A	OUP
Milhaud	Quatre Visages Op.238 no.2 The Wisconsinian	N/A	Durand
J.C. Bach	Concerto in C minor 1 st Movt: Allegro Molto ma Maestoso	N/A	Salabert
A Minsky	Like Crazy	3 American Pieces for unaccompanied Viola Dalton	OUP
Frescobaldi	Toccata (Grave - Allegro Giusto)	Music for Viola	EMB
Perkowski	Poeme for Viola and Piano	N/A	Euphonium
Bruch	Romance for Viola and Orchestra Op.85	N/A	Schott
Hummel	Andantino con moto and Fantasie for viola allegro non troppo 2 nd and 3 rd Movts	N/A	Kunzelmann
Hans Sitt	26 Studies for Viola Solo Op.32 no.20 or 22	N/A	Kunzelmann
Palaschko	12 Studies Op.55 no.4 or 5	N/A	IMC
Kreutzer	No.8, 11 or 12	42 Studies	Schirmer

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 17](#)

Technical Exercises

Exercise 1 ♩=90

Schradieck

Exercise 2 - Up bow spiccato ♩=90

Sevcik

Exercise 3 ♩=68

Dont

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.

[\(See MTB Viola Scale Bowing Patterns on page 16\)](#)

♩ = 92 A♭ major scale - 3 octaves

C# melodic minor scale - 3 octaves

A♭ harmonic minor scale - 3 octaves

♩ = 37 A♭ major arpeggio - 3 octaves

A♭ minor arpeggio - 3 octaves

Viola Grade Eight

♩ = 114 Chromatic Scale on Db - 3 octaves

8^{va}-----

Bowing: separate and slurred 6 notes to a bow

Detailed description: This musical exercise is written in bass clef with a 6/8 time signature. It features a chromatic scale starting on D-flat, spanning three octaves. The notes are grouped into six sixteenth-note pairs, each pair slurred together and separated from the next by a bow stroke. A dashed line labeled '8^{va}' indicates the range of the exercise.

(8)-----

Detailed description: This is the continuation of the chromatic scale exercise, starting with an eighth rest followed by the remaining notes of the scale. A dashed line labeled '(8)' indicates the starting point.

♩ = 68 Dominant 7th in Bb - 3 octaves

8^{va}-----

Bowing: separate and slurred 4 notes to a bow

Detailed description: This exercise is in bass clef with a 6/8 time signature. It features a dominant 7th scale starting on B-flat, spanning three octaves. The notes are grouped into four groups of four sixteenth notes each, with each group slurred together and separated by a bow stroke. A dashed line labeled '8^{va}' indicates the range.

Diminished 7th on A - 3 octaves

8^{va}-----

Bowing: separate and slurred 4 notes to a bow

Detailed description: This exercise is in treble clef with a 6/8 time signature. It features a diminished 7th scale starting on A, spanning three octaves. The notes are grouped into four groups of four sixteenth notes each, with each group slurred together and separated by a bow stroke. A dashed line labeled '8^{va}' indicates the range.

♩ = 72 Double stopping - C major in 6ths

Detailed description: This exercise is in bass clef with a 6/8 time signature. It features double-stopping chords in C major, spanning six octaves. The chords are played in sixths and are slurred together. The notes are: C4-E4, C5-E5, C6-E6, C7-E7, C8-E8, C9-E9.

♩ = 92 Double stopping - E major in octaves

8^{va}-----

Detailed description: This exercise is in bass clef with a 6/8 time signature. It features double-stopping chords in E major, spanning eight octaves. The chords are played in octaves and are slurred together. The notes are: E4-G4, E5-G5, E6-G6, E7-G7, E8-G8, E9-G9, E10-G10, E11-G11. A dashed line labeled '8^{va}' indicates the range.

(8)-----

Detailed description: This is the continuation of the double-stopping exercise, starting with an eighth rest followed by the remaining notes of the scale. A dashed line labeled '(8)' indicates the starting point.

Double stopping Eb major scale in 3rds (broken steps) - 1 octave

Detailed description: This exercise is in bass clef with a 6/8 time signature. It features double-stopping chords in E-flat major, spanning one octave. The chords are played in thirds and are slurred together. The notes are: E-flat4-G-flat4, E-flat5-G-flat5, E-flat6-G-flat6, E-flat7-G-flat7, E-flat8-G-flat8.

Detailed description: This is the continuation of the double-stopping exercise, starting with an eighth rest followed by the remaining notes of the scale.

Alternative to Scales from Memory

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

♩ = 80

Ab major scale - 3 octaves

C# harmonic minor scale - 3 octaves

A melodic minor scale - 3 octaves

♩ = 72

Double stopping - C major in 6ths

♩ = 92

Double stopping - E major in octaves

Double stopping Eb major scale in 3rds (broken steps) - 1 octave

♩ = 68

Dominant 7th in Bb - 3 octaves

Viola Grade Eight

Diminished 7th on A - 3 octaves

Musical notation for a diminished 7th chord on A, spanning three octaves. The notes are A, Bb, C#, D, E, F, G, Ab. The first two octaves are played in a single eighth-note line with a slur, and the third octave is indicated by an 8va bracket. The piece concludes with a whole rest.

♩ = 76

Db chromatic scale - 3 octaves

Musical notation for a chromatic scale starting on D-flat, spanning three octaves. The scale is divided into two lines of eighth notes. The first line contains the first octave (Db, D, Eb, E, F, F#, Gb, G) and the second line contains the second and third octaves. Trills (triplets of three notes) are marked above the first and last notes of each eighth-note group. An 8va bracket spans the second and third octaves. The piece concludes with a whole rest.

♩ = 37

Ab major arpeggio - 3 octaves

Musical notation for an Ab major arpeggio, spanning three octaves. The notes are Ab, C, Eb, G. The piece is in 2/4 time and features a slur over the notes of each octave. Trills (triplets of three notes) are marked above the notes of each octave. An 8va bracket spans the second and third octaves. The piece concludes with a whole rest.

A minor arpeggio - 3 octaves

Musical notation for an A minor arpeggio, spanning three octaves. The notes are A, C, E, G. The piece is in 2/4 time and features a slur over the notes of each octave. Trills (triplets of three notes) are marked above the notes of each octave. An 8va bracket spans the second and third octaves. The piece concludes with a whole rest.

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).

1

♩ = 244

candidate

metronome

2

♩ = 80

3

♩ = 104

Viola Grade Eight

♩ = 200

4

♩ = 90

5

♩ = 62

6

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 notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest. We shall do this for 4 chords.

Treble Clef

Bass Clef

Test 2 - Scales

I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

Bass Clef

Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef

Bass Clef

Duet Selection
Romantic Dream

[Click here for
duet recordings in
practice speed](#)

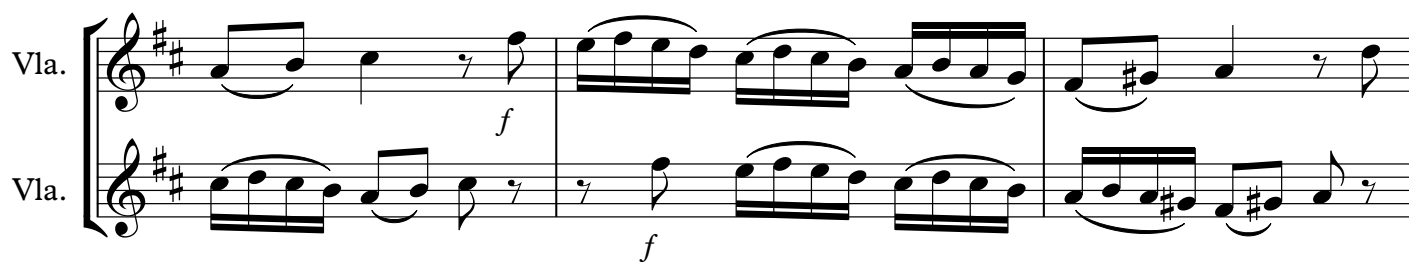
[Click here for
duet recordings
in exam speed](#)

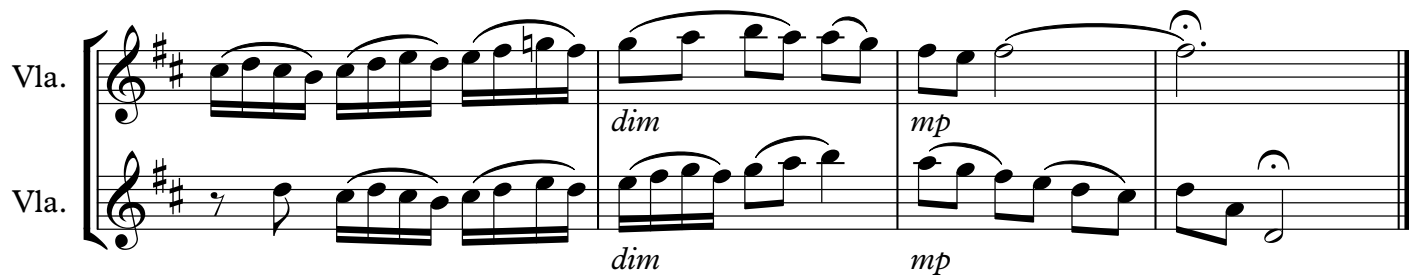
*Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

Andante - Espressivo

The musical score is written for two violas. The first system begins with a first staff marked '(arco)' and a second staff marked 'mf pizz'. The second system features dynamics 'mf' and 'mp' with a 'cresc' marking. The third system includes dynamics 'f', 'mf', 'cresc', and 'dim', along with 'pizz' and 'arco' markings. The fourth system has dynamics 'mp' and 'cresc' with an 'arco' marking. The fifth system continues the piece with various dynamics and articulations.

Viola Grade Eight

Vla. 

Vla. 

Contra-punkt

Decisively!
(arco)

f (arco)
f

p *cresc*
p *cresc*

Viola Grade Eight

The musical score is divided into six systems, each consisting of two staves (Vla. 1 and Vla. 2). The notation includes various musical symbols and dynamics:

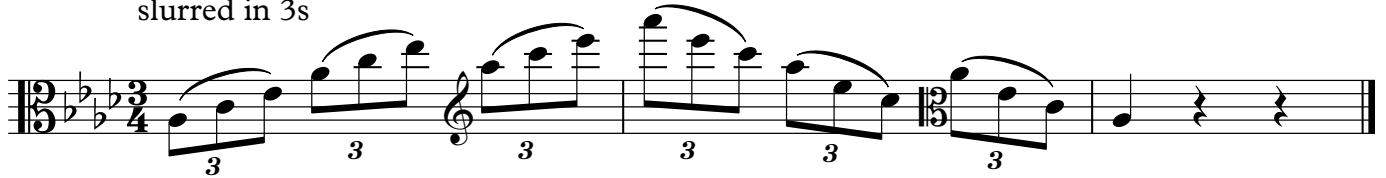
- System 1:** Features a series of eighth-note patterns. The first staff has accents (>) over notes. The second staff includes a *ff* dynamic marking.
- System 2:** Includes a *pizz* (pizzicato) marking. The first staff has a *p subito* (piano subito) marking that transitions to *f* (forte). The second staff also has a *p subito* marking that transitions to *f*.
- System 3:** Continues with eighth-note patterns and rests.
- System 4:** Features a *arco* (arco) marking. The first staff has a *p* (piano) marking. The second staff has a *p* marking that transitions to *cresc* (crescendo).
- System 5:** Includes a *ff* dynamic marking in both staves.
- System 6:** Concludes with eighth-note patterns and rests.

Bowing Patterns

Long tonics. separate & slurred one bow 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.