

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/Source
Trad.	Pop Goes the Weasel	MTB Violin Book Grade 1	MTB Bookshop
Chris Mitchell	Summer Dance	MTB Violin Book Grade 1	MTB Bookshop
Erik Satie	Gymnopédie No.1	MTB Violin Book Grade 1	MTB Bookshop
G.F. Händel	Largo from Xerxes	MTB Violin Book Grade 1	MTB Bookshop
Martin Stacey	A Little Tango	MTB Violin Book Grade 1	MTB Bookshop
Grieg/ Kesel/ Bale/ Mitchell	Morning	MTB Violin Book Grade 1	MTB Bookshop
Trad.	Go Tell Aunt Rhody (Ten Small Pieces for Learning the Violin Vol 1)	Tomplay	tomplay.com
Trad.	Scarborough Fair	Tomplay	tomplay.com
Trad.	Elenke	Tomplay	tomplay.com
Trad.	All Through the Night	Tomplay	tomplay.com
Trad.	Slovak Song	Tomplay	tomplay.com
Carolan	Dermot O'Dowd	Tomplay	tomplay.com
Bartok	Music for Children Sz.42 Vol 1 no.17: Round Dance	Tomplay	tomplay.com
Robert and Richard Sherman	Chitty Chitty Bang Bang	Tomplay	tomplay.com
Coldplay	Vida La Vida	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 1 Violin

Click [here](#) for the MTB list of Suzuki pre-approved pieces for Grades 1-7.

Composer/Artist	Title	Book/Cat. Ref	Publisher/Source
D and K Blackwell	Nos.34 -39, 42, 46, or 47	Fiddle Time Joggers	OUP
D and K Blackwell	Start the Show (1)	Fiddle Time Runners	OUP
D and K Blackwell	Chase in the Dark (6)	Fiddle Time Runners	OUP
Peter Davey	Morningtown Ride (43)	Abracadabra 1	Collins Music
Peter Davey	Waltz (63)	Abracadabra 1	Collins Music
Peter Davey	We're Off to See the Wizard (70)	Abracadabra 1	Collins Music
James Alexander	In Dulci Jubilo	Abracadabra 2	Collins Music
Michael Rose	March (2)	Fiddler's Ten	Novello
Michael Rose	Valse (3)	Fiddler's Ten	Novello
Mary Cohen	Simple Gifts	Bags of American Folk	Faber
Mary Cohen	Yankee Doodle	Bags of American Folk	Faber
Mary Cohen	Dashing White Sergeant	Bags of Folk	Faber
Mary Cohen	John Ryan's Polka	Bags of Folk	Faber
Mary Cohen	Star of the County Down	Bags of Folk	Faber
M Cohen & R Spearing	We Can Can-Can	Superstart 1	Faber
M Cohen & R Spearing	Whence is that Goodly Fragrance?	Superstart 1	Faber
M Cohen & R Spearing	Ho-la-hi	Superstart 1	Faber
Sheila M Nelson	Polka	Piece by piece 1	Boosey and Hawkes
Sheila M Nelson	Mad as a Hatter	Piece by piece 1	Boosey and Hawkes
Sheila M Nelson	Dance to Your Daddy	Piece by piece 1	Boosey and Hawkes
Neil Mackay	Waltz	Four Modern Dance Tunes	Stainer and Bell
Neil Mackay	Cha-Cha	Four Modern Dance Tunes	Stainer and Bell
R Hughes, T Rice-Oxley and T Chaplin	Somewhere Only We Know	Grade 1 Violin Pieces	Chester Music
T Swift, M Martin and Shellback	Shake It Off	101 Hit Songs	Hal Leonard
D Reynolds	Believer	50 Pop Songs For Kids	Hal Leonard

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

[Page 9](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 8](#)

PLUS

Duet:

Perform the duet for this grade

[Page 6](#)

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 with separate bows or slurred as requested by the teacher. The teacher should aim to ask for an even distribution of articulations.

All tempi given are minimum speeds. For bowing patterns, see below.

Scales ♩ = 50 Arpeggios triplet ♩ = 72

D major scale - 1 octave



G major scale - 2 octaves



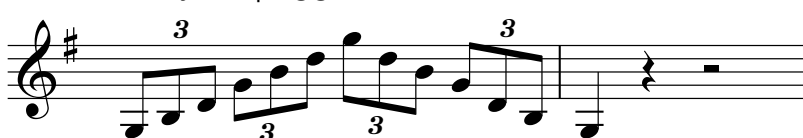
A natural minor scale - 1 octave



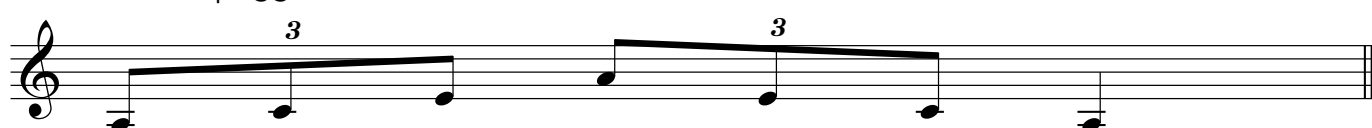
D major arpeggio - 1 octave



G major arpeggio - 2 octaves



A minor arpeggio - 1 octave



Scale Bowing Pattern Example

Long tonics, separate & slurred in pairs

Arpeggios even,
separate bows only



Alternative to Scales from Memory

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

Scales ♩ = 50 Arpeggios triplet ♩ = 72

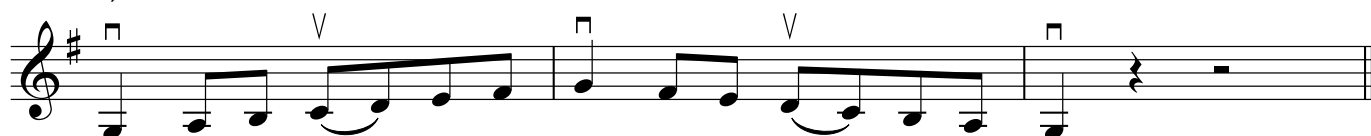
D major scale



D major scale with rhythmic pattern



G major scale



A natural minor scale



D major arpeggio



G major arpeggio



A minor arpeggio



Duets

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

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

Select ONE of the following three duets

Grade 1 - Morning Stroll

Moderato - relaxed!

1 

2 

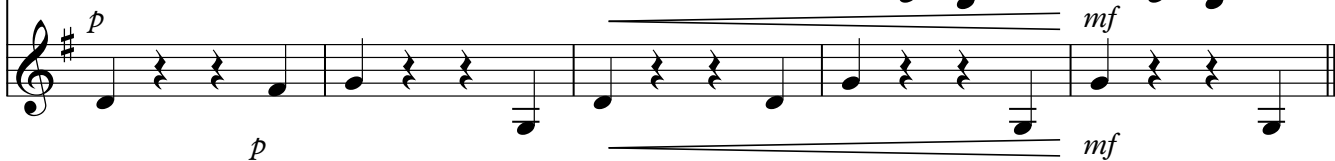
Grade 1 - Catch the Ball

Moderato - having fun!

1 

2 

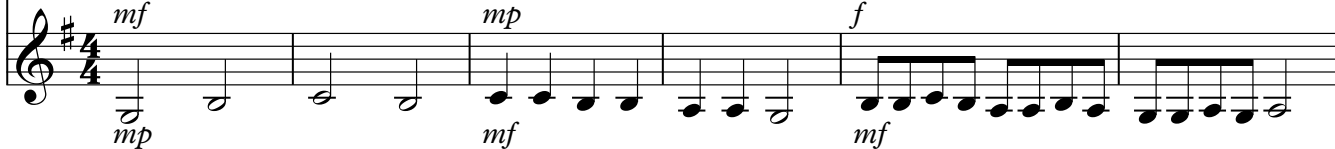




Grade 1 - Shining Bright

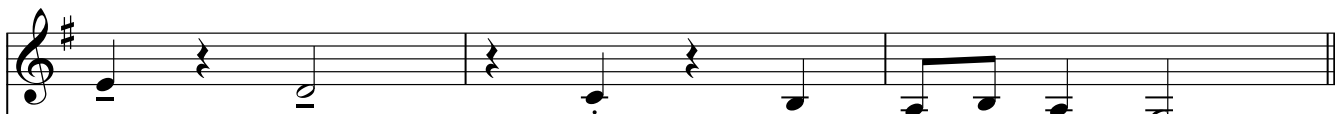
Andante - dreamily!

1 

2 





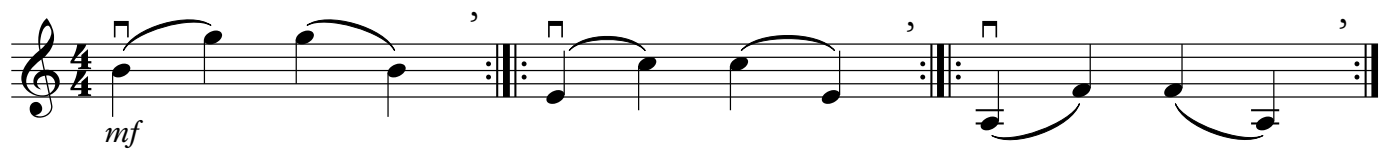




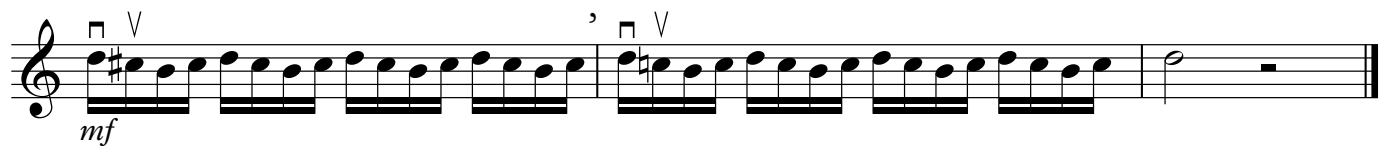
Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

Technical Exercises

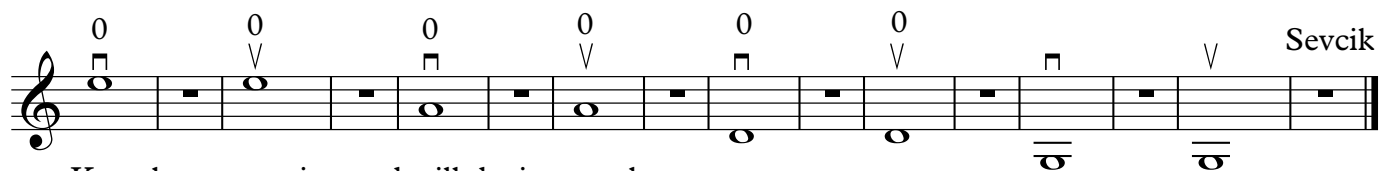
Exercise 1 ♩=60



Exercise 2 ♩=52



Exercise 3 ♩=60 [this exercise should be played at the marked tempo or slower]



Keep bow on string and still during rest bars

Sevcik

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

♩ = 82

2

♩ = 104

3

♩ = 116

4

♩ = 80

5

♩ = 108

6

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 - Singing back notes.

I shall play a note and then you shall sing it back. We shall do this for 4 different notes.



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.



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.



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.