

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
Marguerite Wilkinson/ Katharine Hart	No.16 Evening Hymn	First Repertoire for Viola, Book 1	Faber
Marguerite Wilkinson/ Katharine Hart	No.3 Shepherd's Hey	First Repertoire for Viola, Book 1	Faber
Marguerite Wilkinson/ Katharine Hart	No.2 Country Gardens	First Repertoire for Viola, Book 1	Faber
Marguerite Wilkinson/ Katharine Hart	No.12 March	First Repertoire for Viola, Book 1	Faber
Marguerite Wilkinson/ Katharine Hart	No.17 Reveille	First Repertoire for Viola, Book 1	Faber
Marguerite Wilkinson/ Katharine Hart	No.23 Lament	First Repertoire for Viola, Book 1	Faber
D and K Blackwell	No.41 Patrick's Reel	Viola Time Joggers	OUP
D and K Blackwell	No.47 Viola Time	Viola Time Joggers	OUP

MTB Grade 1

Viola

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
D and K Blackwell	Rocking Horse 40	Viola Time Joggers	OUP
Watson Forbes	No. 13 Ecossaise	First Year Classical Album for Viola Players	OUP
Watson Forbes	No. 2 A Distant Land	First Year Classical Album for Viola Players	OUP
E. Huws Jones	No. 17 Purry Slury	Ten O'Clock Rock	Boosey and Hawkes
E. Huws Jones	No. 18 Toodle-Pip	Ten O'Clock Rock	Boosey and Hawkes
E. Huws Jones	No. 13 Back-scratcher	Ten O'Clock Rock	Boosey and Hawkes
Mary Cohen	Rockets to the Rescue No 3	Superstudies for Viola, Book 1	Faber
Mary Cohen	Rocking Rowboats No 6	Superstudies for Viola, Book 1	Faber
Mary Cohen	Blast Off! No 1	Superstudies for Viola, Book 1	Faber

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:

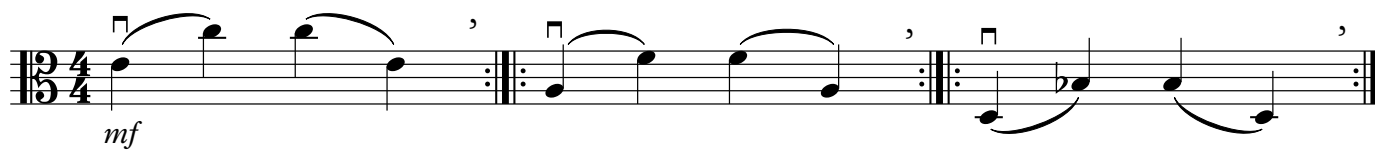
Perform the duet for this grade

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Syllabus Guidance page can be found on [page 11](#)

Technical Exercises

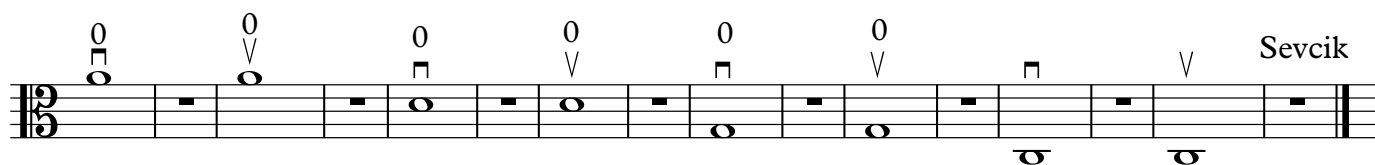
Exercise 1 ♩=60



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

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 Arpeggios are separate bows. The teacher should aim for an even distribution of articulations.

[\(See MTB Viola scale bowing patterns example on page 10\)](#)

Scales ♩ = 50 Arpeggios triplet ♩ = 72

G major scale - 1 octave



C major scale - 2 octaves



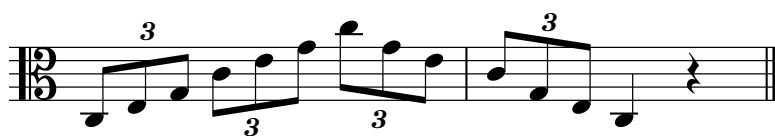
D natural minor scale



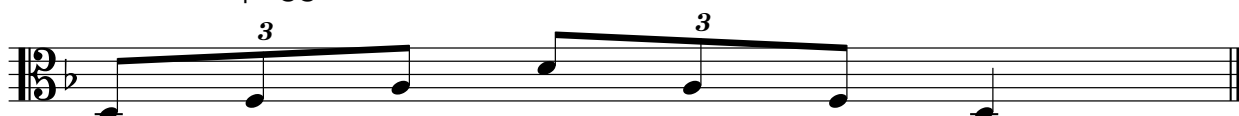
G major arpeggio - 1 octave



C major arpeggio - 2 octaves



D minor arpeggio - 1 octave



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

G major scale



G major scale with rhythmic pattern



C major scale



D natural minor scale



G major arpeggio



C major arpeggio



D minor arpeggio



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

♩ = 90
candidate

metronome

2

♩ = 82

3

♩ = 104

4

♩ = 116

5

♩ = 80

6

♩ = 108

Listening Skills

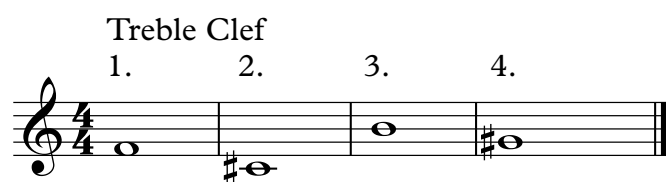
The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

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 - 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.

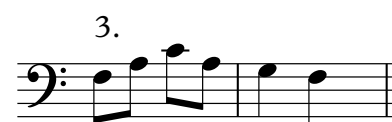
I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

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.



Select ONE of the following three duets

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.

Morning Stroll

Moderato - relaxed!

Musical score for Morning Stroll, Moderato - relaxed! The score is for two parts, 1 and 2, in 3/4 time with a key signature of one sharp (F#). Part 1 starts with a half note G4, quarter note A4, half note B4, quarter note C5, half note D5, quarter note E5, half note F#5, quarter note G5, half note A5, quarter note B5, half note C6, quarter note D6, half note E6, quarter note F#6, half note G6, quarter note A6, half note B6, quarter note C7. Part 2 starts with a half note G3, quarter note A3, half note B3, quarter note C4, half note D4, quarter note E4, half note F#4, quarter note G4, half note A4, quarter note B4, half note C5, quarter note D5, half note E5, quarter note F#5, half note G5, quarter note A5, half note B5, quarter note C6. Dynamics include *p* and *f* markings with crescendo and decrescendo hairpins.

Catch the Ball

Moderato - having fun!

Musical score for Catch the Ball, Moderato - having fun! The score is for two parts, 1 and 2, in 3/4 time with a key signature of one sharp (F#). Part 1 starts with a half note G4, quarter note A4, half note B4, quarter note C5, half note D5, quarter note E5, half note F#5, quarter note G5, half note A5, quarter note B5, half note C6, quarter note D6, half note E6, quarter note F#6, half note G6, quarter note A6, half note B6, quarter note C7. Part 2 starts with a half note G3, quarter note A3, half note B3, quarter note C4, half note D4, quarter note E4, half note F#4, quarter note G4, half note A4, quarter note B4, half note C5, quarter note D5, half note E5, quarter note F#5, half note G5, quarter note A5, half note B5, quarter note C6. Dynamics include *mf* and *p* markings with crescendo and decrescendo hairpins.

Shining Bright

Andante - dreamily!

Musical score for Shining Bright, Andante - dreamily! The score is for two parts, 1 and 2, in 3/4 time with a key signature of one sharp (F#). Part 1 starts with a half note G4, quarter note A4, half note B4, quarter note C5, half note D5, quarter note E5, half note F#5, quarter note G5, half note A5, quarter note B5, half note C6, quarter note D6, half note E6, quarter note F#6, half note G6, quarter note A6, half note B6, quarter note C7. Part 2 starts with a half note G3, quarter note A3, half note B3, quarter note C4, half note D4, quarter note E4, half note F#4, quarter note G4, half note A4, quarter note B4, half note C5, quarter note D5, half note E5, quarter note F#5, half note G5, quarter note A5, half note B5, quarter note C6. Dynamics include *mf*, *mp*, and *f* markings with crescendo and decrescendo hairpins.

Bowing Patterns

Long tonics. separate & slurred in pairs

Arpeggios even,
separate bows only



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.