

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
Veracini/ Szeredi	Largo	Music for Viola book. 3	Editio Musica Budapest Z13397
Faure/ Szeredi	Apres un Reve	Music for Viola book. 3	Editio Musica Budapest Z13397
Staudt	Sylvie	Faure 4 Melodies	Barenreiter BA6991
J.S. Bach/ Watson Forbes	Peasant Cantata BWV212: A Merry Tune	Baroque Pieces for Viola and Piano	OUP
Tchaikovsky/ Watson Forbes	Granados Spanish Dance No.5 Andeluzia Humoreske	Popular Pieces for Viola and Piano	OUP
Bizet/ Howard Harrison	Seguidilla From Carmen	Amazing solos for Viola	Boosey and Hawkes
Bernstein/ Howard Harrison	Maria from West Side Story	Amazing solos for Viola	Boosey and Hawkes
Elgar	Salut d'Amour	N/A	Bosworth
Tchaikovsky/ Lanning	Romeo and Juliet	The Classic Experience- Viola and Piano	Cramer
Mozart/ Lanning	Turkish Rondo	The Classic Experience- Viola and Piano	Cramer
Farnaby/ Peggy Radmall	No.1 Nobody's Gigge	Chester String Series- Viola Book 2	Chester
Purcell/ Peggy Radmall	No.8 Dance	Chester String Series- Viola Book 2	Chester
Mary Cohen	No.1 Prelude	Technique Takes Off!	Faber
Mary Cohen	No.7 Looping the Loop	Technique Takes Off!	Faber
Mary Cohen	No.12 Romance	Technique Takes Off!	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 all 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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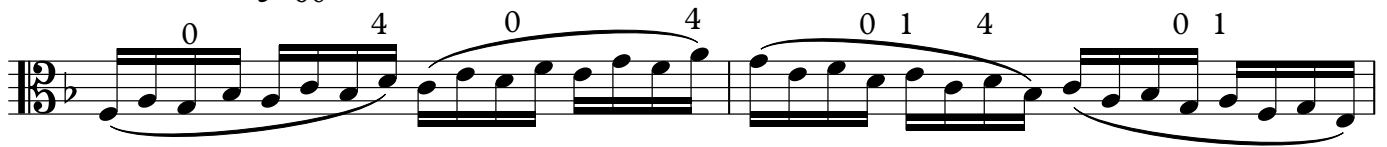
Syllabus Guidance can be found on [page 13](#)

MTB Technical Exercises

Viola

Grade 5

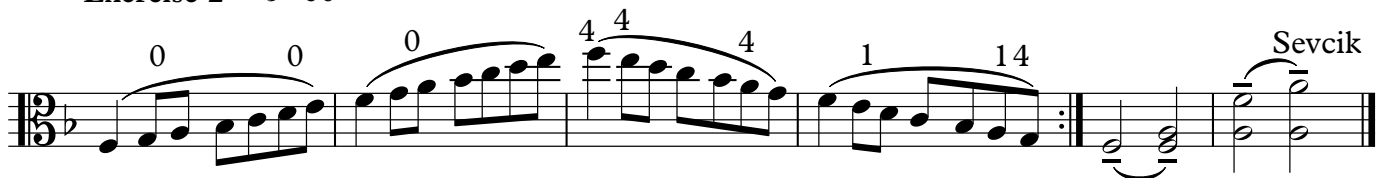
Exercise 1 ♩=60



Sevcik



Exercise 2 ♩=60



Sevcik

Exercise 3

♩=c.80



Sevcik



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.

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

♩ = 72 F# major scale - 2 octaves

Musical notation for the F# major scale (2 octaves) in 4/4 time. The scale is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 72. The notation shows the ascending and descending scales with a final whole rest.

C major scale - 3 octaves

Musical notation for the C major scale (3 octaves) in 4/4 time. The scale is written on a single staff in treble clef with a key signature of no sharps or flats. The notation shows the ascending and descending scales with a final whole rest.

D harmonic minor scale - 3 octaves (Only 1 version harmonic or melodic required)

Musical notation for the D harmonic minor scale (3 octaves) in 4/4 time. The scale is written on a single staff in treble clef with a key signature of one flat (Bb). The notation shows the ascending and descending scales with a final whole rest.

D melodic minor scale - 3 octaves

Musical notation for the D melodic minor scale (3 octaves) in 4/4 time. The scale is written on a single staff in treble clef with a key signature of one flat (Bb). The notation shows the ascending and descending scales with a final whole rest.

♩ = 52 D chromatic scale - 2 octaves

Two staves of music in bass clef, 3/8 time signature. The first staff contains a D chromatic scale ascending and then descending over two octaves, with triplets of eighth notes. The second staff continues the descending chromatic scale with triplets of eighth notes.

♩ = 64 Dominant 7th in F - 2 octaves

Two staves of music in bass clef, 3/8 time signature. The first staff contains a dominant 7th chord in F major (F, A, C, Eb) ascending and then descending over two octaves. The second staff continues the descending scale with a final quarter rest.

Diminished 7th on G - 1 octave

Two staves of music in bass clef, 3/8 time signature. The first staff contains a diminished 7th chord on G (G, Bb, Db, Eb) ascending and then descending over one octave. The second staff continues the descending scale with a final quarter rest.

♩ = 100 F# major arpeggio - 2 octaves

Two staves of music in bass clef, 3/8 time signature. The first staff contains an F# major arpeggio (F#, A, C#, E) ascending and then descending over two octaves, with triplets of eighth notes. The second staff continues the descending arpeggio with a final quarter rest.

C major arpeggio - 3 octaves

Two staves of music in bass clef, 3/8 time signature. The first staff contains a C major arpeggio (C, E, G) ascending and then descending over three octaves, with triplets of eighth notes. The second staff continues the descending arpeggio with a final quarter rest.

D minor arpeggio - 3 octaves

Two staves of music in bass clef, 3/8 time signature. The first staff contains a D minor arpeggio (D, F, A) ascending and then descending over three octaves, with triplets of eighth notes. The second staff continues the descending arpeggio with a final quarter rest.

F# minor arpeggio - 2 octaves

Two staves of music in bass clef, 3/8 time signature. The first staff contains an F# minor arpeggio (F#, A, C) ascending and then descending over two octaves, with triplets of eighth notes. The second staff continues the descending arpeggio with a final quarter rest.

Alternative to Scales from Memory

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

♩ = 72

G♭ major scale

Musical notation for the G♭ major scale in 4/4 time. The scale is written in two staves (treble and bass clef). The treble staff starts on G♭ and the bass staff starts on G♭. The notation includes slurs, accents, and dynamic markings (p, mf, f) to indicate phrasing and dynamics.

B♭ major scale (swung quavers ♩=♩♩)

Musical notation for the B♭ major scale in 4/4 time, featuring swung quavers. The scale is written in two staves. The treble staff starts on B♭ and the bass staff starts on B♭. The notation includes slurs, accents, and dynamic markings (p, mf, f) to indicate phrasing and dynamics.

C major scale - 3 octaves

Musical notation for the C major scale spanning three octaves in 4/4 time. The scale is written in two staves. The treble staff starts on C and the bass staff starts on C. The notation includes slurs, accents, and dynamic markings (p, mf, f) to indicate phrasing and dynamics.

D harmonic minor scale - 3 octaves
(only 1 version D harmonic or F♯ melodic required)

Musical notation for the D harmonic minor scale spanning three octaves in 4/4 time. The scale is written in two staves. The treble staff starts on D and the bass staff starts on D. The notation includes slurs, accents, and dynamic markings (p, mf, f) to indicate phrasing and dynamics.

F♯ melodic minor scale

Musical notation for the F♯ melodic minor scale in 4/4 time. The scale is written in two staves. The treble staff starts on F♯ and the bass staff starts on F♯. The notation includes slurs, accents, and dynamic markings (p, mf, f) to indicate phrasing and dynamics.

♩ = 52

D chromatic scale - 2 octaves

Two staves of music in bass clef. The first staff contains two measures of a D chromatic scale ascending, with triplets of eighth notes and slurs. The second staff contains two measures of the scale descending, also with triplets and slurs. The piece concludes with a whole rest.

♩ = 64

Dominant 7th in F

One staff of music in bass clef with a key signature of one flat. It features a sequence of eighth notes with slurs and accents, representing the dominant 7th chord in F major.

Diminished 7th on G

One staff of music in bass clef. It features a sequence of eighth notes with slurs and accents, representing the diminished 7th chord on G.

♩ = 100

Gb major arpeggio

One staff of music in bass clef with a key signature of three flats and a 2/4 time signature. It shows a Gb major arpeggio with slurs and accents.

C major arpeggio - 3 octaves

One staff of music in bass clef. It shows a C major arpeggio spanning three octaves with slurs and accents.

D minor arpeggio - 3 octaves

One staff of music in bass clef with a key signature of two flats. It shows a D minor arpeggio spanning three octaves with slurs and accents.

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

1

candidate

metronome

♩ = 76

2

♩ = 84

3

♩ = 66

4

Musical score for exercise 4, marked with a tempo of 66. The piece is in 3/4 time and consists of two systems of two staves each. The first system begins with a whole rest in the first measure of the upper staff, followed by eighth-note patterns. The lower staff plays quarter notes. The second system continues the eighth-note patterns in the upper staff and quarter notes in the lower staff.

♩ = 70

5

Musical score for exercise 5, marked with a tempo of 70. The piece is in 2/4 time and consists of two systems of two staves each. The first system begins with a whole rest in the first measure of the upper staff, followed by eighth-note patterns. The lower staff plays quarter notes. The second system continues the eighth-note patterns in the upper staff and quarter notes in the lower staff.

♩ = 60

6

Musical score for exercise 6, marked with a tempo of 60. The piece is in 4/4 time and consists of two systems of two staves each. The first system begins with a whole rest in the first measure of the upper staff, followed by eighth-note patterns with accents. The lower staff plays quarter notes. The second system continues the eighth-note patterns with accents in the upper staff and quarter notes in the lower staff.

MTB Exams - Listening Skills (Aural tests) Grade 5

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 3 note chord, and then you will sing back the highest, middle, then lowest notes. We shall do this for 4 different chords.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.

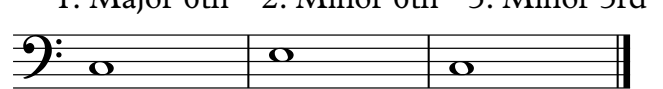
Treble Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd



Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd



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. Before each, I will indicate the pulse.

Treble Clef

1.



Bass Clef

1.



MTB Exams Duet

Viola



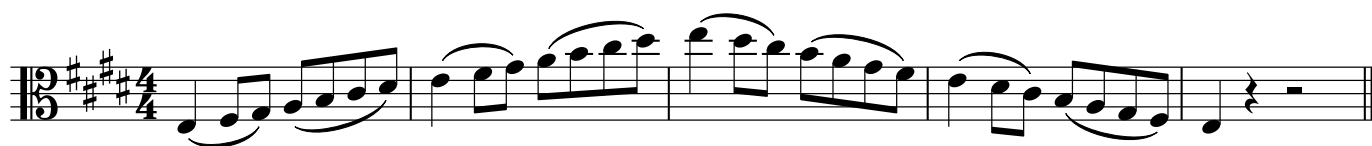
Grade 5 - On Parade!

(arco) Quick March!

The musical score is written for two violas in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). The piece is titled '(arco) Quick March!'. The score is divided into six systems, each with two staves. The first system includes dynamic markings: '(arco)' and 'f' (forte) in the first staff, and 'f' in the second staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line in the final system.

Viola Bowing Patterns Grades 4-7

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](#).
- Duets set in the Musicianship section cannot to be used as recital pieces.
- 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.