

## 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
Mozart	Divertimento in C	Solos for Young Violists Vol 2	Alfred
Telemann	2 <sup>nd</sup> or 3 <sup>rd</sup> Movt	Viola Concerto in G	IMC
Bach	Suite no.3 in C: Bouree	6 Suites for Solo Cello (Viola Edition)	Peters
Eccles	Sonata in G minor 1 <sup>st</sup> <b>and</b> 4 <sup>th</sup> Movt	N/A	Peters
Händel	Sonata in G minor Op.1 no.6 4th Movt	N/A	Stainer
Sitt	Album Leaves no.4 Op.39 no.6	Solos for Young Violists Vol 4	Alfred
Bridge	Amaryllis	Ten Pieces for Viola and Piano Vol 1	Thames
Fauré	Sicilienne Op.78	Ten Pieces for Viola and Piano Vol 1	Peters
Ehrensperger	Ma Belle Si tu voulais	Suite on French Folk Songs	Amadeus
Joplin	Easy Winners F major or Eb Major	3 Ragtimes	Schott
Bartok	An Evening in the Village	N/A	Masters Music
Schumann	3 Romances Op.94: Romance No.1	N/A	Stainer
Mazas	Etudes Speciales Op.36 No.7 <b>or</b> No.8	N/A	IMC

## 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 14](#)

# MTB Technical Exercises



## Viola

### Grade 6

#### Exercise 1 ♩=60

Musical notation for Exercise 1, a 3/4 time piece in C major. The exercise consists of a single staff with a treble clef. The tempo is marked as ♩=60. The music features a series of eighth-note patterns with various fingering indications (1, 4, 0, 3, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 0, 3, 1, 4) written above the notes. The dynamic marking *mf* is placed below the first few notes.

#### Exercise 2 ♩=60

Musical notation for Exercise 2, a 3/4 time piece in D minor. The exercise consists of two staves with a bass clef. The tempo is marked as ♩=60. The music features a series of eighth-note patterns with various fingering indications (4, 4, 4, 4, 4, 1, 1, 2, 1, 2, 4, 0, 3, 0, b, 0) written above the notes. The key signature has one flat (Bb).

Play spiccato notes in lower half of bow

#### Exercise 3 ♩=76

Musical notation for Exercise 3, a 3/4 time piece in D minor. The exercise consists of a single staff with a bass clef. The tempo is marked as ♩=76. The music features a series of eighth-note patterns with various fingering indications (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4) written above the notes. The key signature has two flats (Bb, Eb).

# 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.

[\(See MTB Viola Scale Bowing Patterns on page 13\)](#)

♩ = 72

E♭ major scale - 3 octaves

C harmonic minor scale - 3 octaves

E♭ melodic minor scale - 3 octaves

♩ = 100

E♭ major arpeggio - 3 octaves

C minor arpeggio - 3 octaves

E♭ minor arpeggio - 3 octaves

♩ = 84

Chromatic Scale on E♭ - 2 octaves



*Bowing: separate and slurred 4 notes to a bow*



♩ = 68

Dominant 7th in G - 2 octaves



*Bowing: separate and slurred 4 notes to a bow*



*Bowing: separate and slurred 4 notes to a bow*

♩ = 68

Double stopping tetrachord - C major in 6ths



## Alternative to Scales from Memory

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

♩=72

Eb major scale - 3 octaves

F major scale - 2 octaves

C harmonic minor scale - 3 octaves

Eb melodic minor scale - 3 octaves

♩=84

Eb chromatic scale - 2 octaves

♩=68

Dominant 7th in G - 2 octaves

Diminished 7th on C - 2 octaves

Musical notation for a diminished 7th chord on C, spanning two octaves. The notes are C, Bb, Ab, Gb, F, Eb, Db, and C, played in a descending sequence with slurs and ties.

♩ = 68

Double stopping tetrachord - Eb major in 6ths

Musical notation for a double-stopping tetrachord in Eb major, spanning six octaves. The notes are Eb, Gb, Ab, and Bb, played in a descending sequence with slurs and ties.

Arpeggios ♩=100

Eb major arpeggio - 3 octaves

Musical notation for an Eb major arpeggio spanning three octaves. The notes are Eb, Gb, Ab, and Bb, played in a descending sequence with slurs and ties. A dashed line indicates an octave range. The number '3' is written below the notes to indicate a triplet.

C minor arpeggio - 3 octaves

Musical notation for a C minor arpeggio spanning three octaves. The notes are C, Eb, F, and Gb, played in a descending sequence with slurs and ties. A dashed line indicates an octave range. The number '3' is written below the notes to indicate a triplet.

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).

♩ = 120 Swung quavers (♩=♩<sup>3</sup>)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩<sup>3</sup>)

2

♩ = 88 Swung quavers (♩=♩<sup>3</sup>)

3



♩ = 128 Swung quavers (♩=♩<sup>3</sup>)

4

Musical notation for exercise 4, first system. It consists of two staves in 3/4 time. The top staff has a whole rest followed by a triplet of eighth notes, then a quarter note, and another triplet of eighth notes. The bottom staff has a steady eighth-note accompaniment. The system ends with a double bar line.

Musical notation for exercise 4, second system. The top staff continues with eighth notes and a quarter note. The bottom staff continues with eighth notes. The system ends with a double bar line.

♩ = 90 Swung quavers (♩=♩<sup>3</sup>)

5

Musical notation for exercise 5, first system. It consists of two staves in 2/4 time. The top staff has a whole rest followed by eighth-note pairs, a quarter note, eighth-note pairs, and a quarter note. The bottom staff has a steady eighth-note accompaniment. The system ends with a double bar line.

♩ = 118 Swung quavers (♩=♩<sup>3</sup>)

6

Musical notation for exercise 6, first system. It consists of two staves in 4/4 time. The top staff has a whole rest followed by a quarter note, eighth-note pairs, and a quarter note. The bottom staff has a steady eighth-note accompaniment. The system ends with a double bar line.

Musical notation for exercise 6, second system. The top staff continues with eighth notes and a quarter note. The bottom staff continues with eighth notes. The system ends with a double bar line.

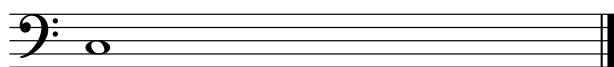
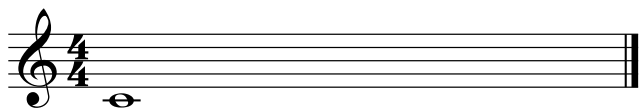
# MTB Exams - Listening Skills (Aural tests) Grade 6

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

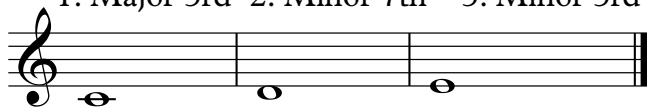


## Test 2 - Intervals.

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 3rd 2. Minor 7th 3. Minor 3rd



### Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



## Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

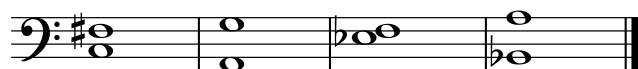
### Treble Clef

1. 2. 3. 4.



### Bass Clef

1. 2. 3. 4.



# MTB Exams Duet

Viola



Jazz Waltz  
pizz

Grade 6 - Getting Around

Vla. *f* pizz

Vla. *f* pizz

Vla. arco

Vla.

Vla.

Vla.

Vla. pizz

Vla. arco

Vla.

Vla. pizz

Vla. arco

Vla.

Vla.

Vla. *pizz*

Vla.

Vla.

# MTB Exams Strings Bowing Patterns

Grade 6

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 be used as recital pieces.