MTB Grade 8
Viola

Section One: Recital (60 marks)

Select <u>three</u> 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	Notturno Op.42 2nd or 5th 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 3rd 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 2nd 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

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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 Wisconsonian	N/A	Durand
J.C. Bach	Concerto in C minor 1st 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 2nd **and** 3rd 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

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MTB Grade 8
Viola

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

Page 4

PLUS

Scales from Memory:
Perform the scales from memory required for this grade from the sheet

Page 5

Technical Option 2

Technical Exercises:
Perform all the technical exercises required for this grade

Page 4

PLUS

Alternative to Scales from Memory:
Perform the alternative to scales from memory required for this grade from the sheet

Page 7

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:
Perform the rhythm exercises for this grade

Page 9

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 11

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 9

PLUS

Duet:
Perform the duet for this grade

Page 12

Syllabus Guidance can be found on page 17

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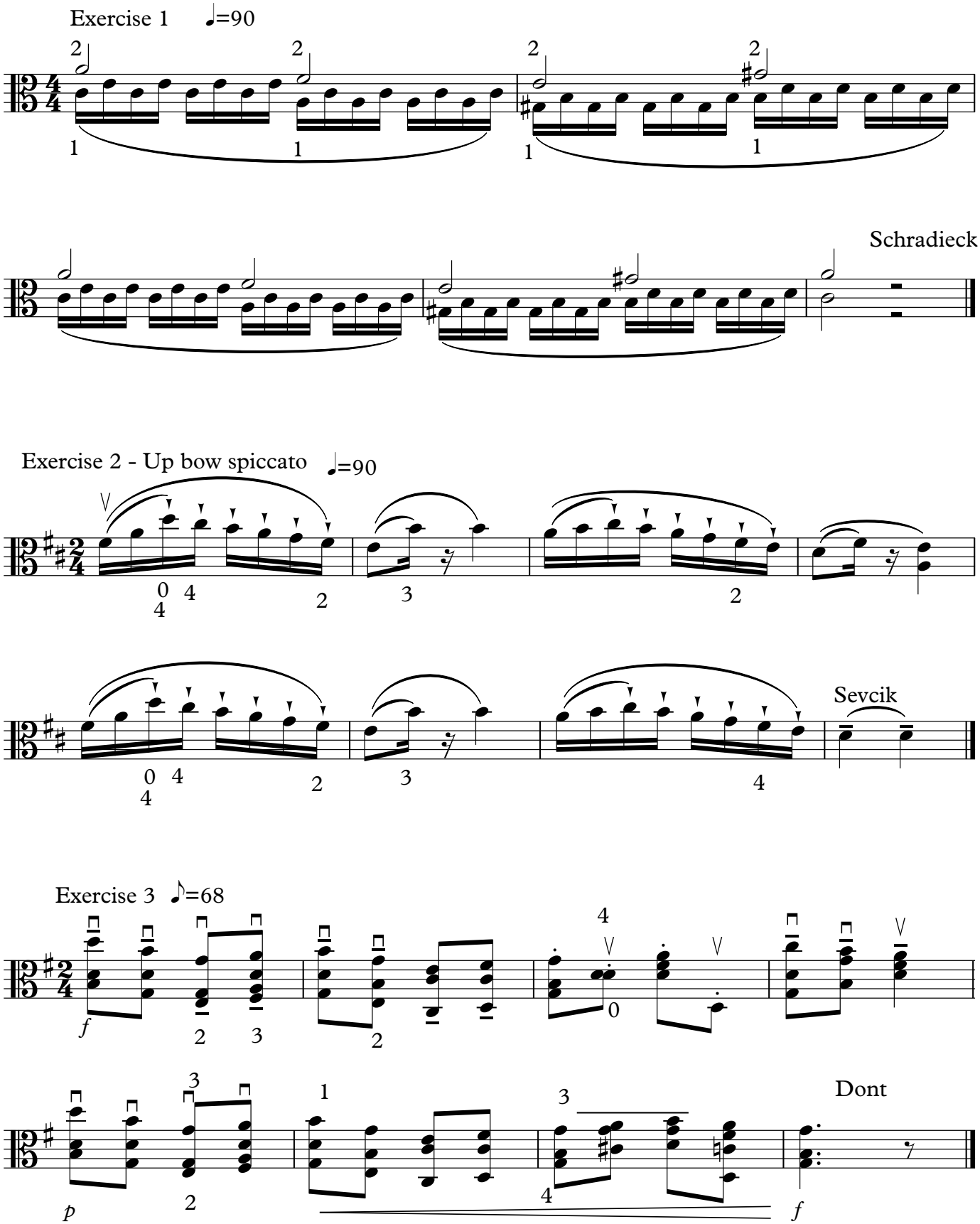
MTB Technical Exercises

Viola

MUSIC TEACHERS' BOARD

Grade 8



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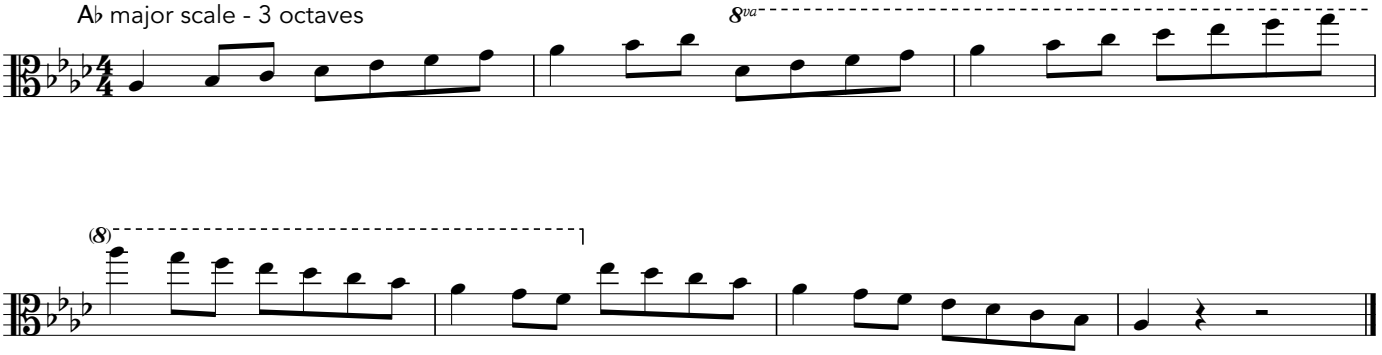
Scales & Arpeggios from Memory

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.

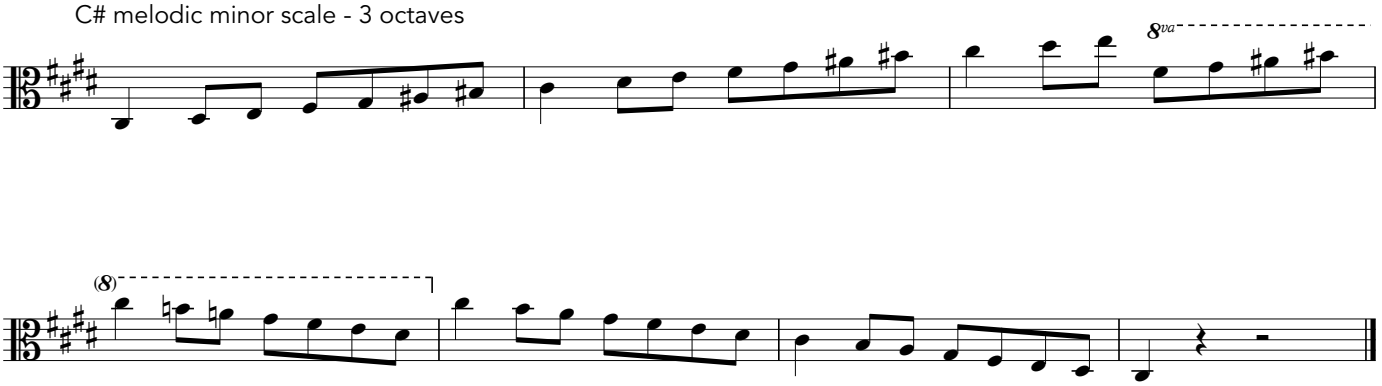
(See MTB Viola Scale Bowing Patterns on page 16)

♩ = 92

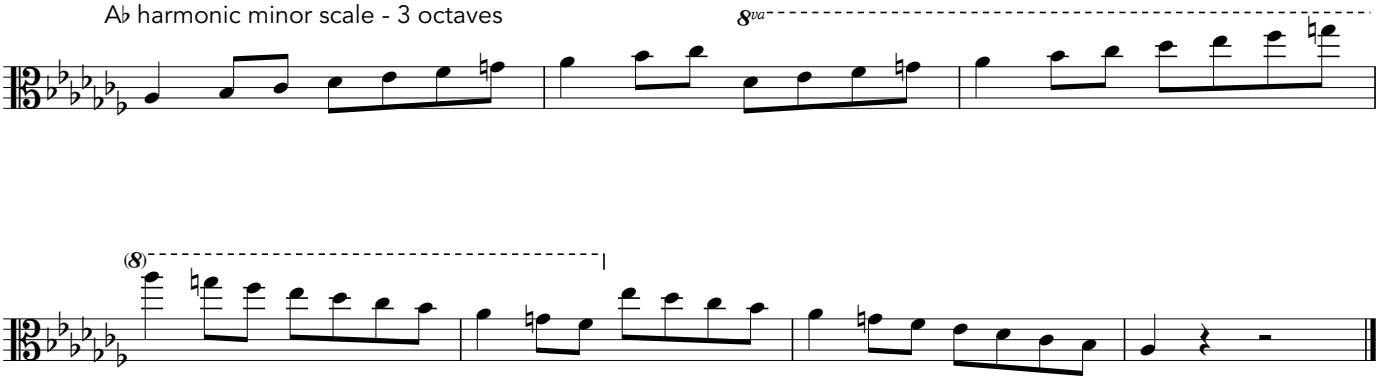
A♭ major scale - 3 octaves



C# melodic minor scale - 3 octaves

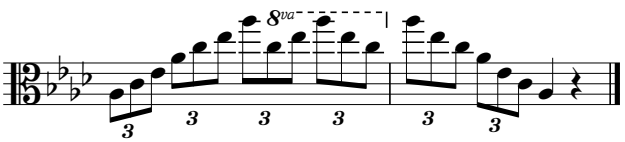


A♭ harmonic minor scale - 3 octaves

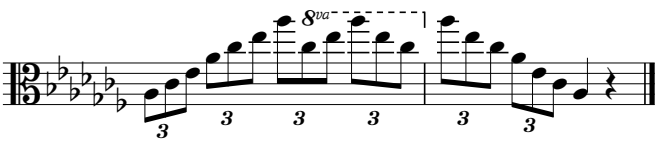


♩. = 37

A♭ major arpeggio - 3 octaves



A♭ minor arpeggio - 3 octaves



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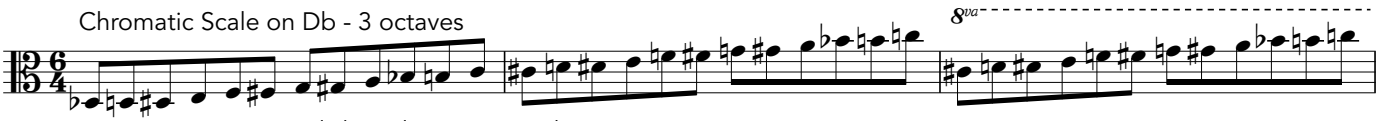
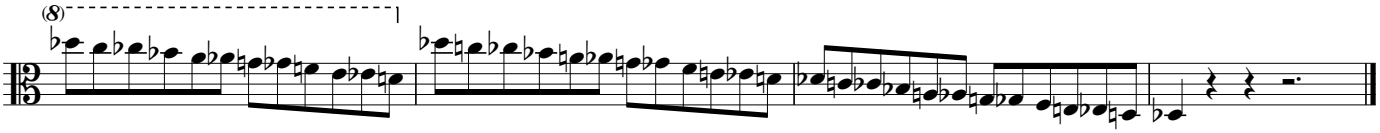
♩ = 114

Chromatic Scale on Db - 3 octaves

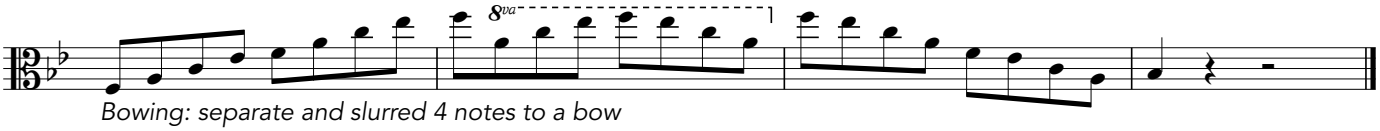


Bowing: separate and slurred 6 notes to a bow



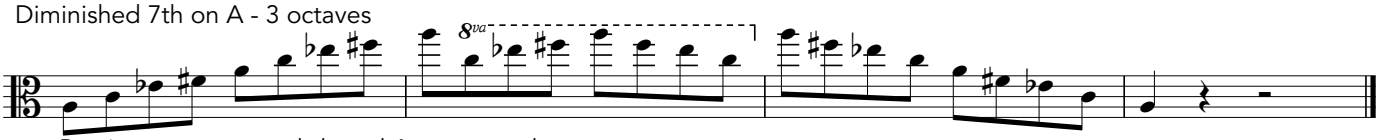
♩ = 68

Dominant 7th in Bb - 3 octaves



Bowing: separate and slurred 4 notes to a bow

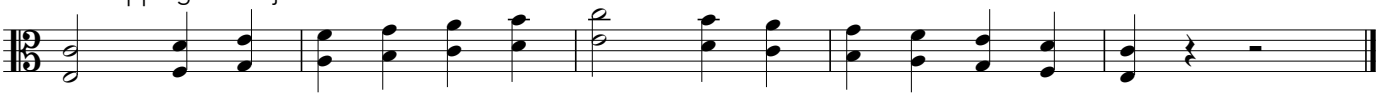
Diminished 7th on A - 3 octaves



Bowing: separate and slurred 4 notes to a bow

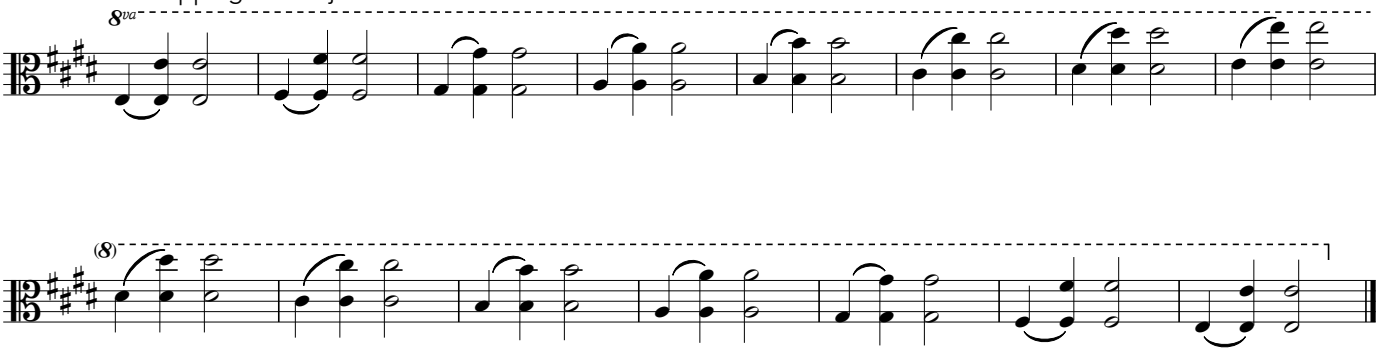
♩ = 72

Double stopping - C major in 6ths

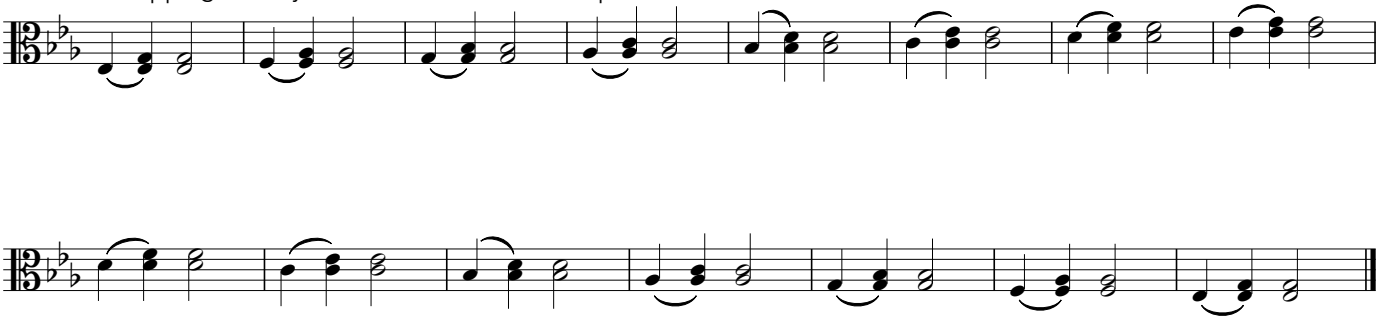


♩ = 92

Double stopping - E major in octaves



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

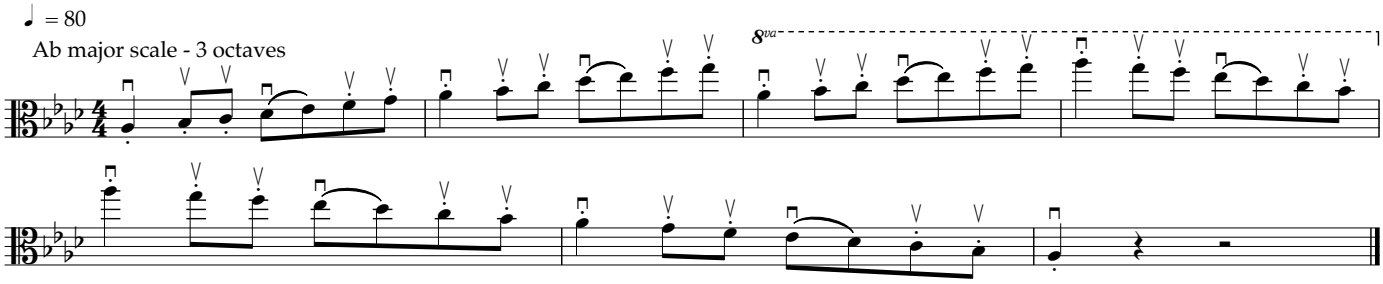


Alternative to Scales from Memory

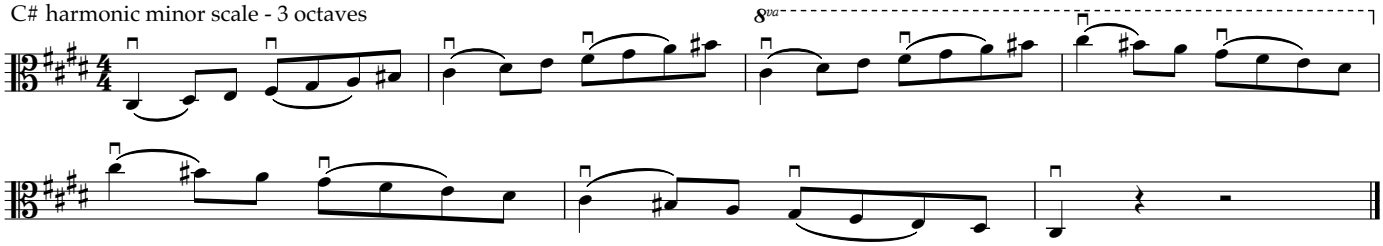
The following do not need to be played from memory. For the examination, perform *all* the following.

♩ = 80

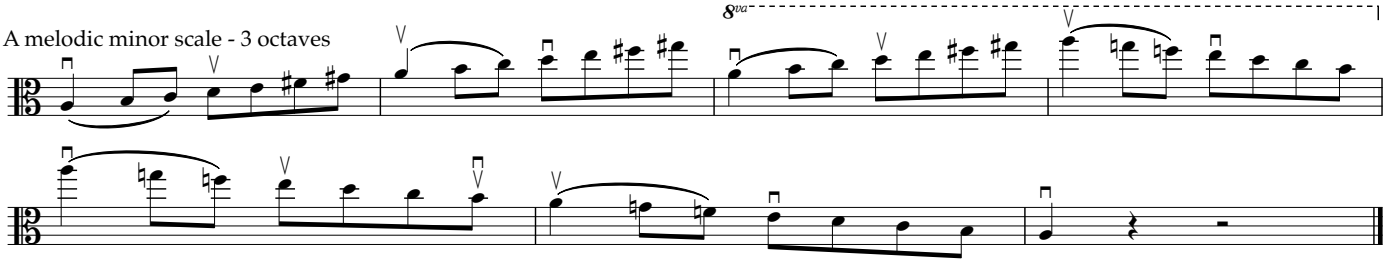
Ab major scale - 3 octaves



C# harmonic minor scale - 3 octaves

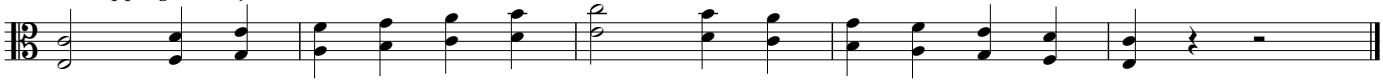


A melodic minor scale - 3 octaves



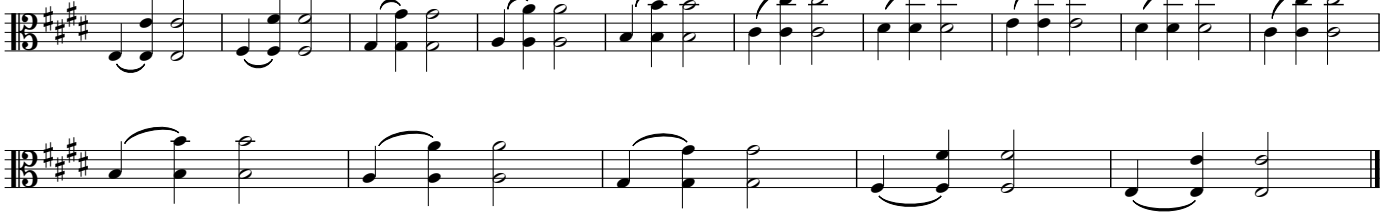
♩ = 72

Double stopping - C major in 6ths

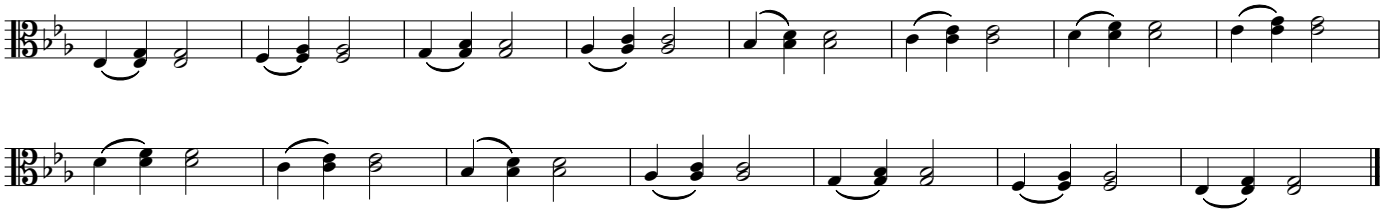


♩ = 92

Double stopping - E major in octaves

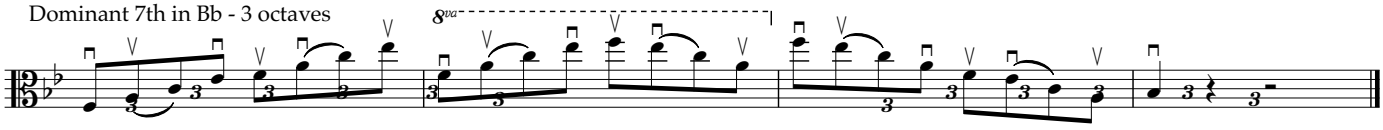


Double stopping Eb major scale in 3rds (broken steps) - 1 octave



♩ = 68

Dominant 7th in Bb - 3 octaves



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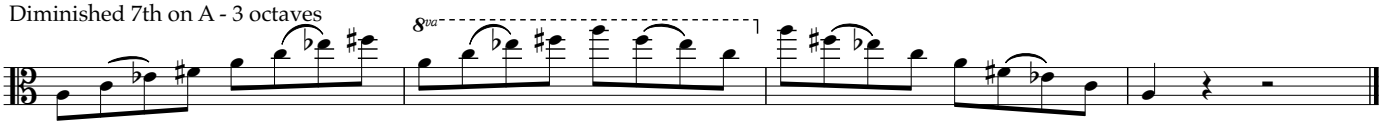
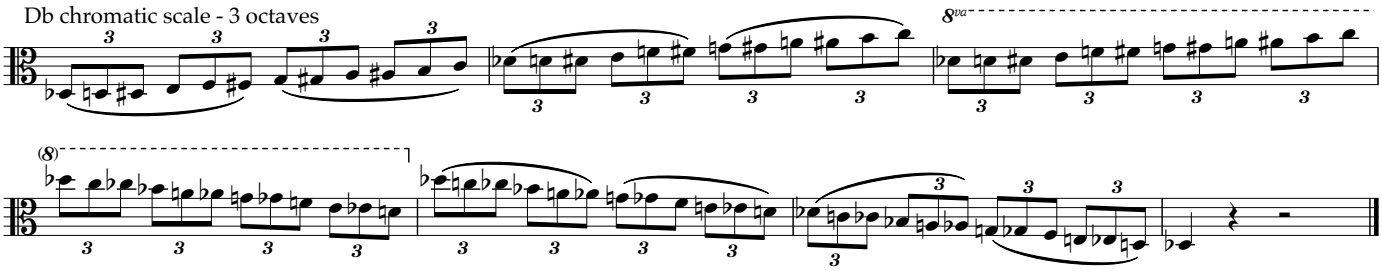
Diminished 7th on A - 3 octaves



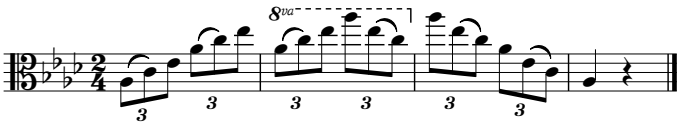
♩ = 76

Db chromatic scale - 3 octaves

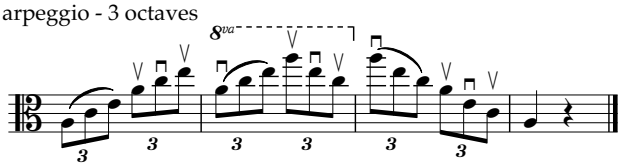


♩. = 37

Ab major arpeggio - 3 octaves



A minor arpeggio - 3 octaves



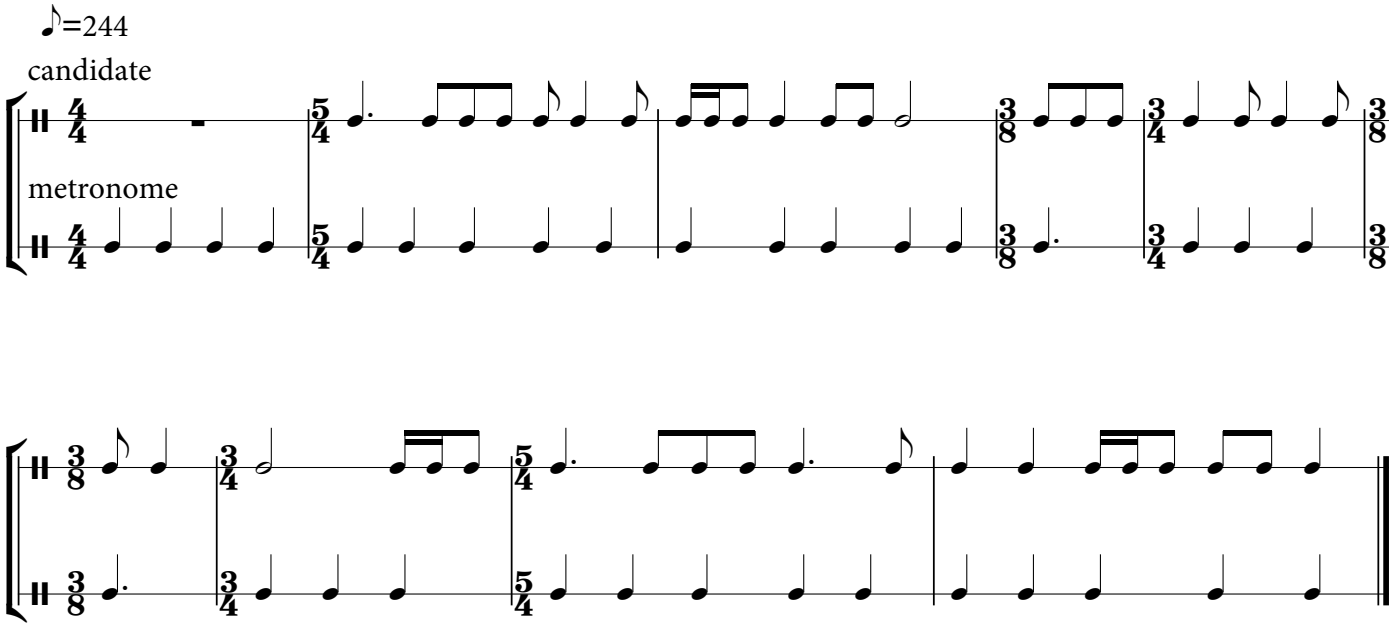
Reading Skills

Click here for Reading Skills recordings

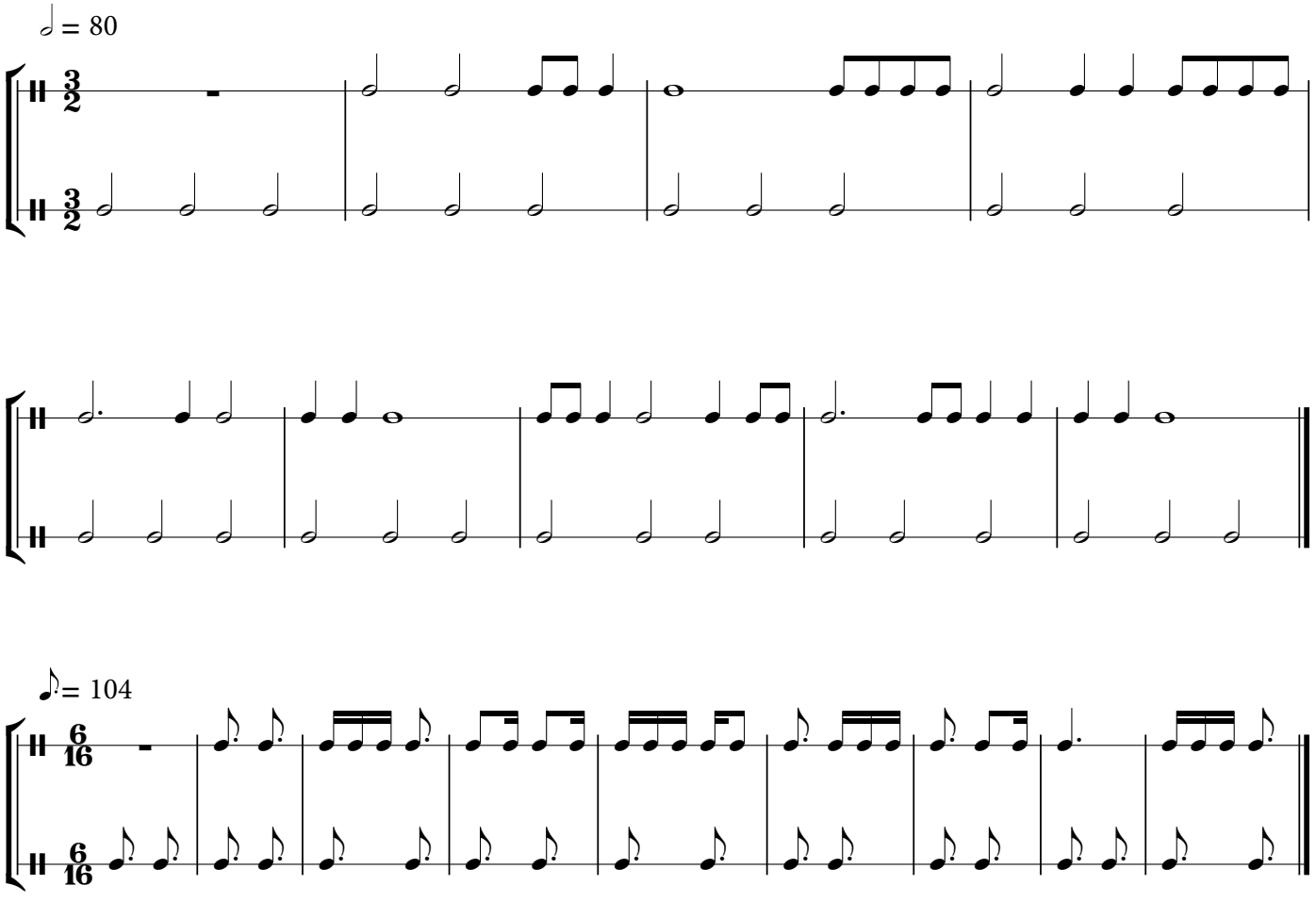
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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



2



3

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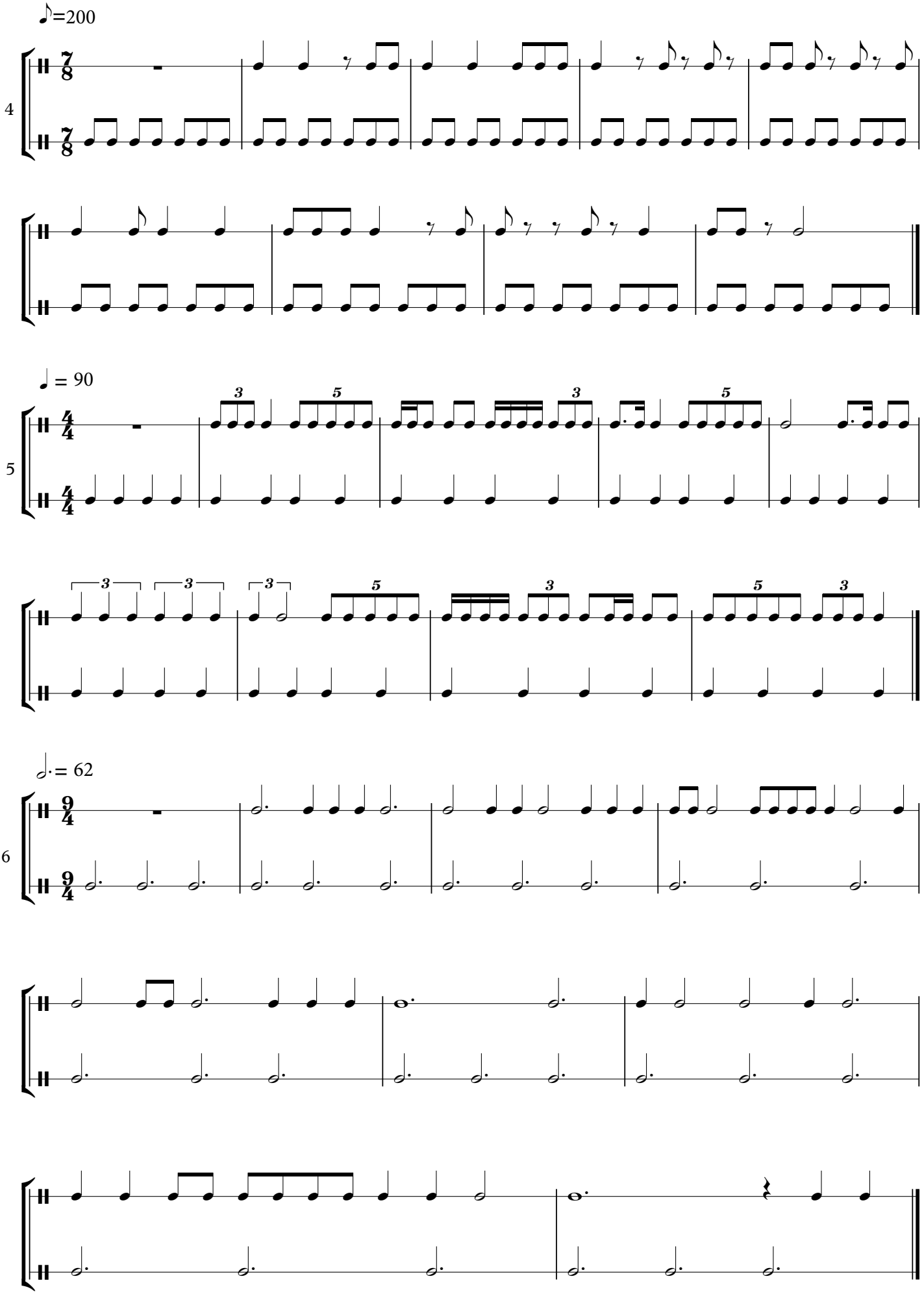

♪=200
4
7/8
7/8
♩ = 90
5
4/4
4/4
3
5
3
5
3
3
3
5
3
5
3
♩.= 62
6
9/4
9/4

Click here to find Listening Skills recordings in Treble Clef

Click here to find Listening Skills recordings in Bass Clef

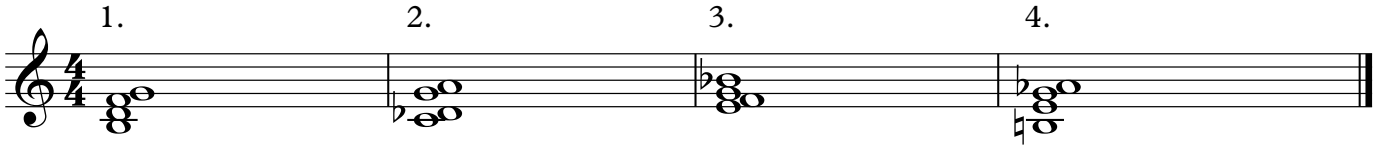
MTB Exams - Listening Skills (Aural tests) Grade 8

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.

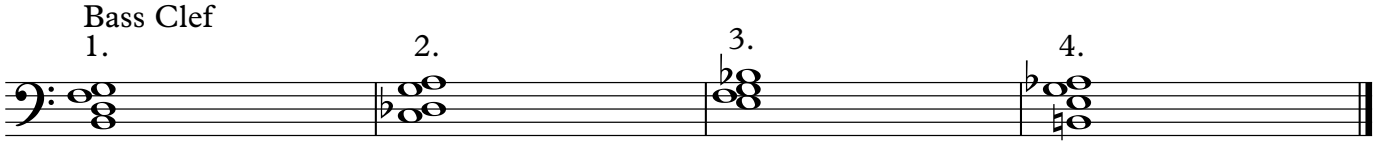
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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

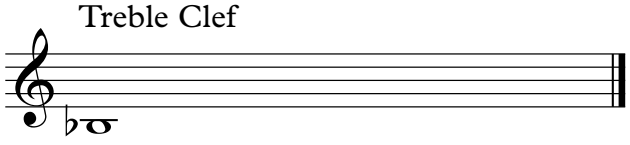


Bass Clef

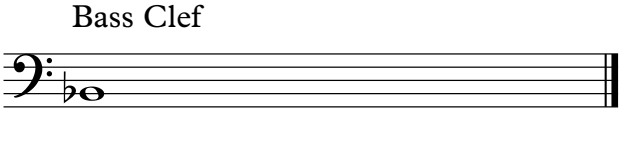


Test 2 - Scales
I shall ask you to sing a whole tone scale up and down after giving you the starting note.
Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

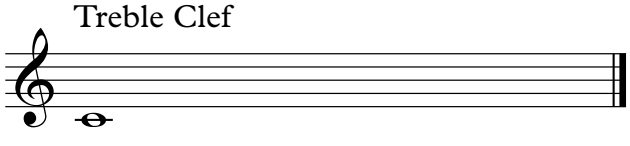


Bass Clef

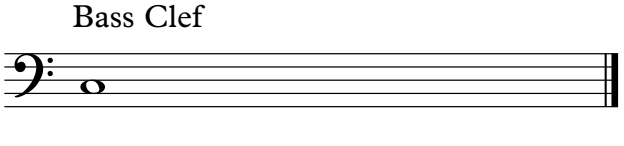


Test 3 - Triads
I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef



Bass Clef



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Click here for duet recordings in practice speed

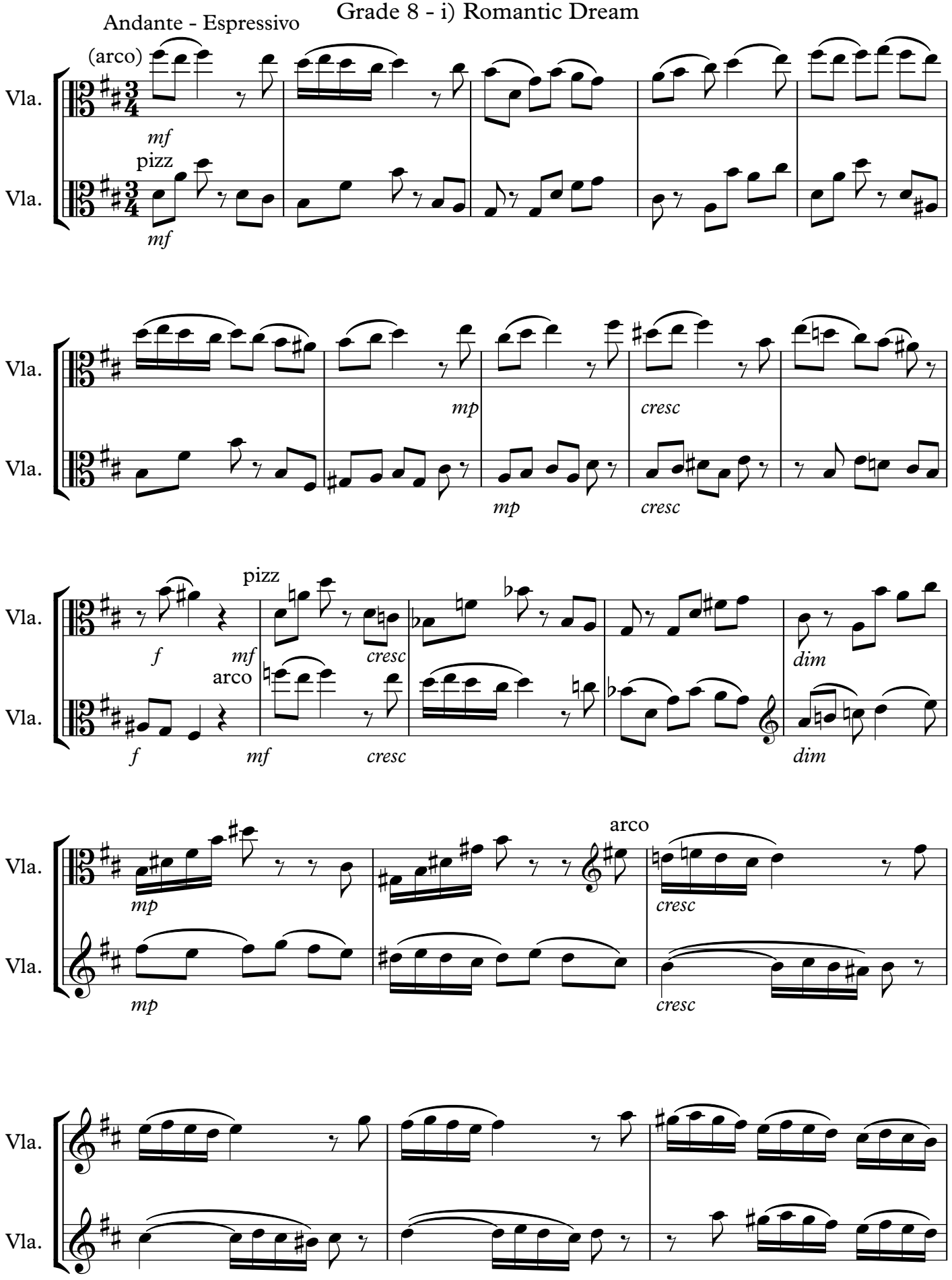
Click here for duet recordings in exam speed

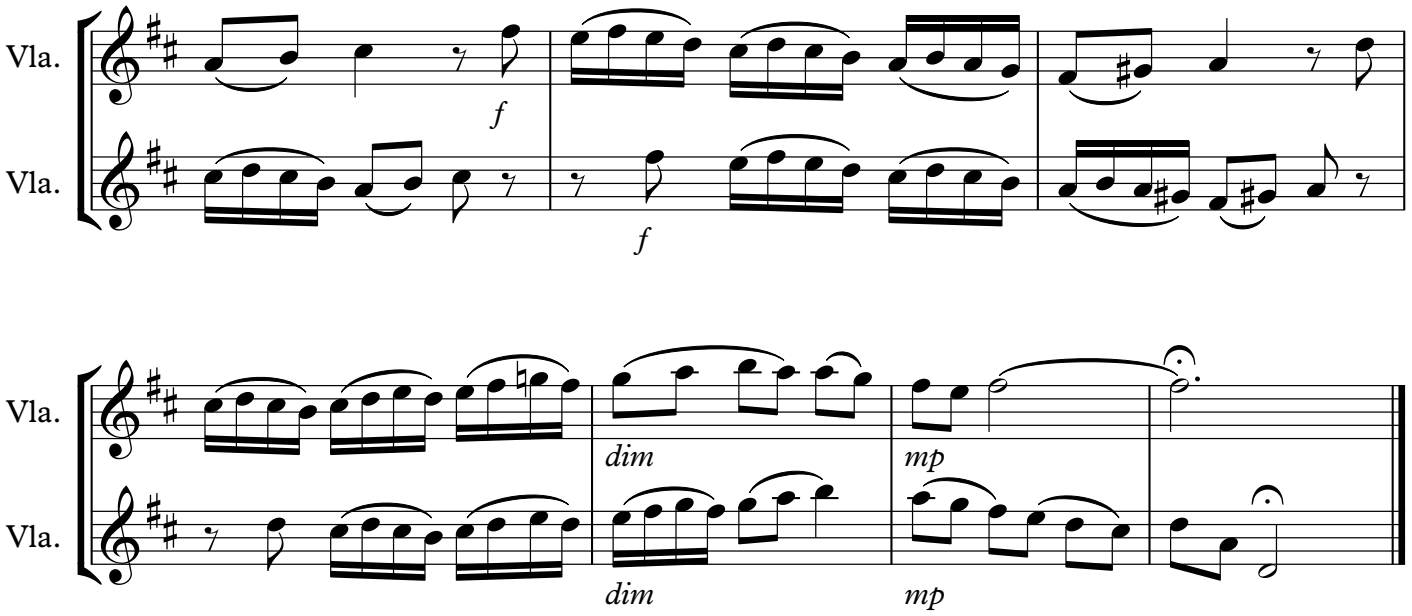
MTB Exams Duets - *Viola*

Select ONE of the following two duets

MUSIC TEACHERS' BOARD

Grade 8 - i) Romantic Dream





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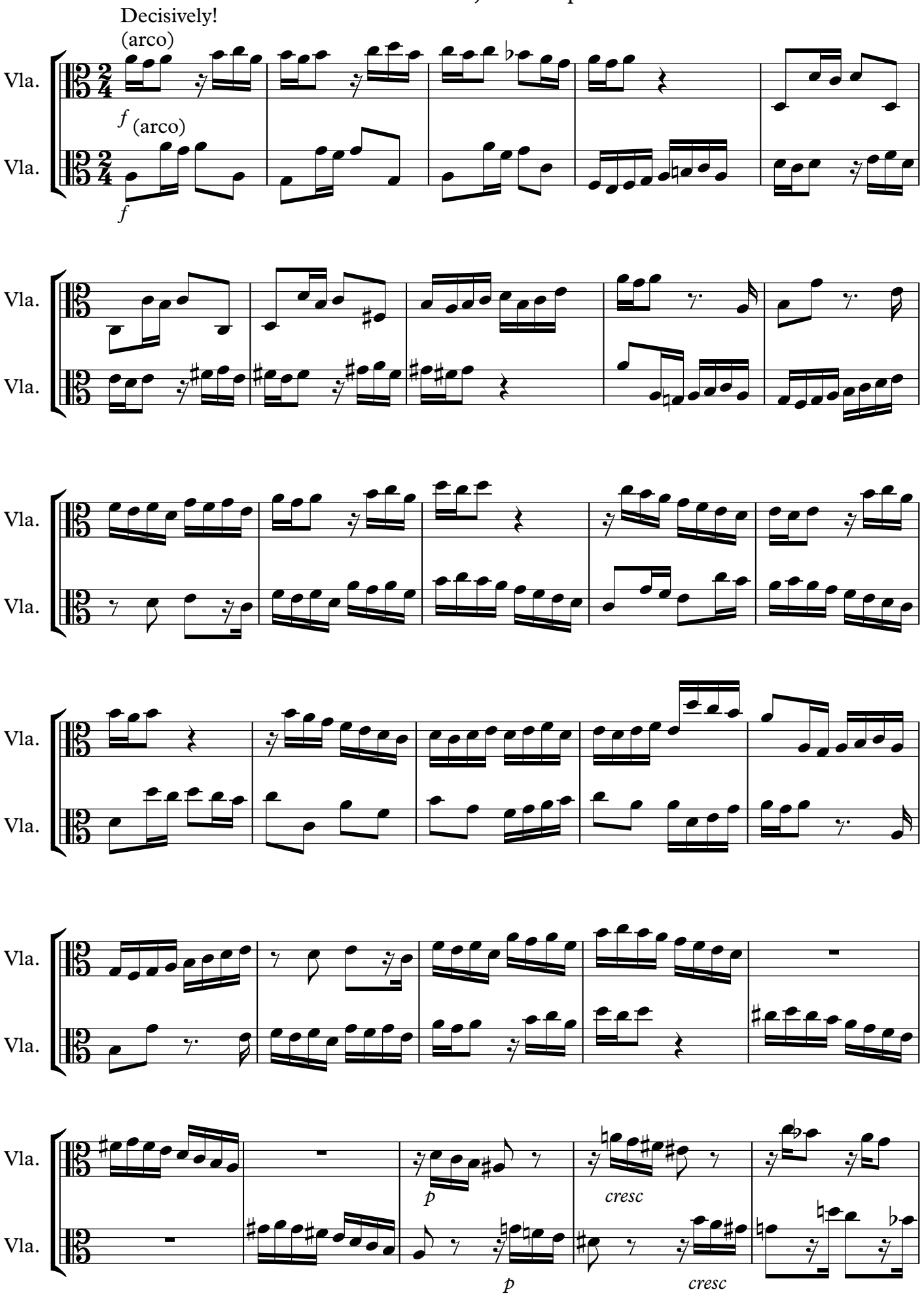

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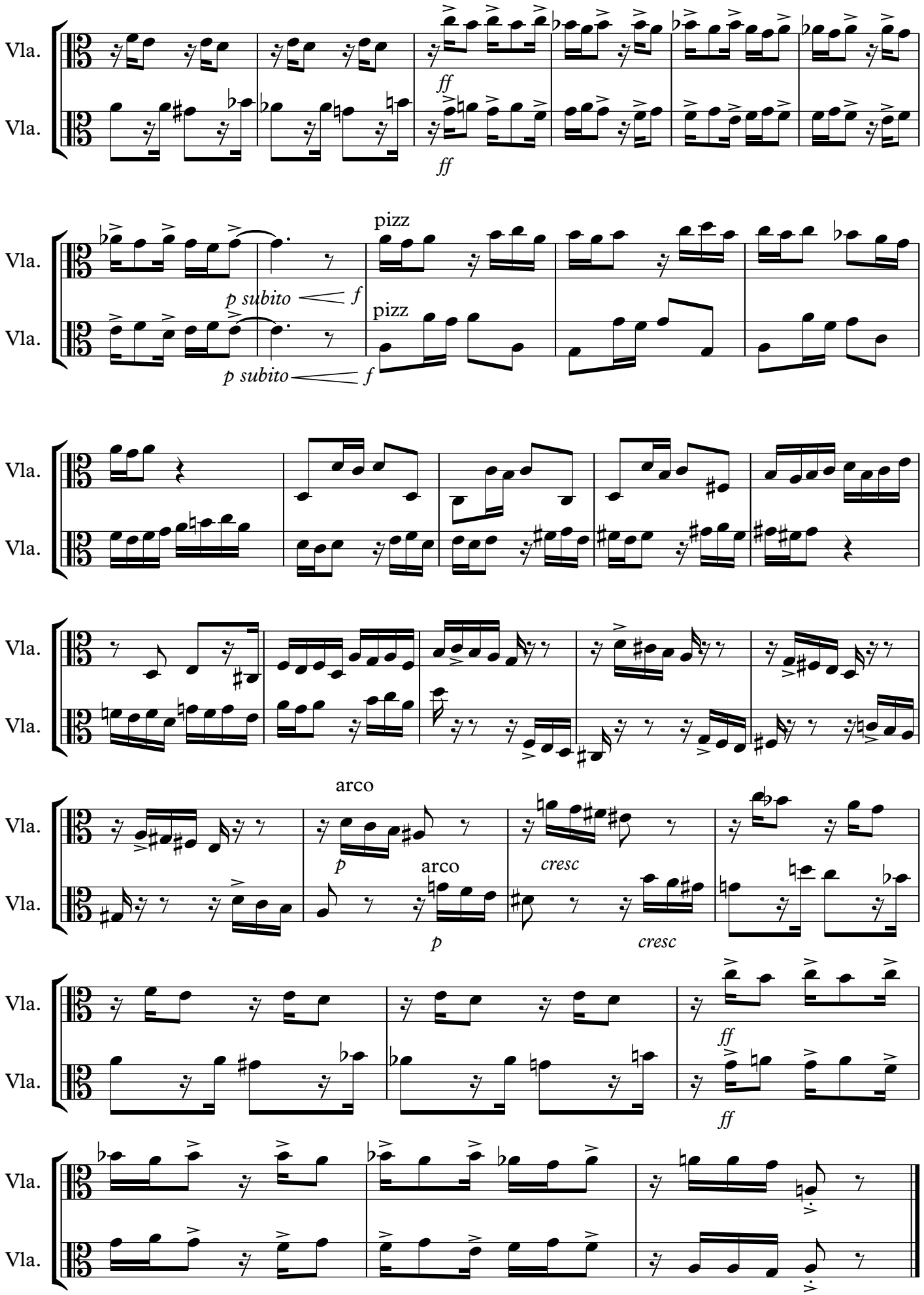
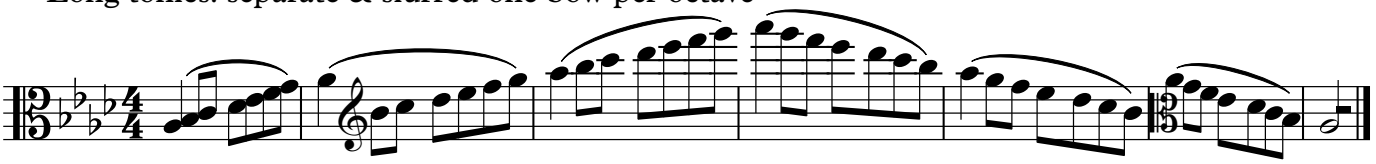

Vla.
Vla.
ff
ff
pizz
p subito
f
pizz
p subito
f
arco
p
arco
p
cresc
cresc

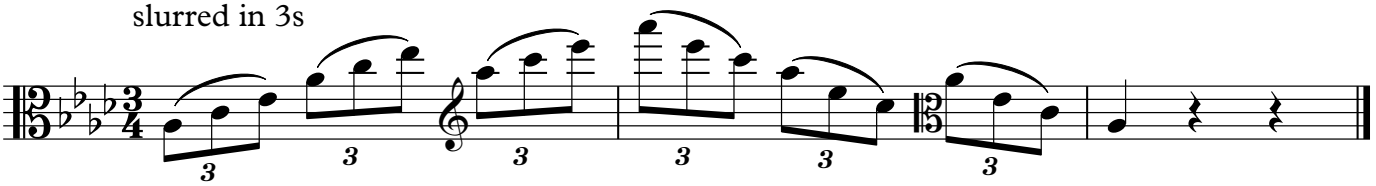
MTB Exams
Strings Bowing Patterns

Grade 8

Long tonics. separate & slurred one bow per octave



Arpeggios separate, even and slurred in 3s



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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.

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