

## 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
J.S. Bach	Cello Suite No.3 Prelude	Solo Cello Suite arr. for Viola by Watson Forbes	Chester
Beethoven	Notturmo Op.42 2 <sup>nd</sup> or 5 <sup>th</sup> 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 3 <sup>rd</sup> 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 2 <sup>nd</sup> 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

# 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 Wisconsinian	N/A	Durand
J.C. Bach	Concerto in C minor 1 <sup>st</sup> Movt: Allegro Molto ma Maestoso	N/A	Salabert
A Minsky	Like Crazy	3 American Pieces for unaccompanied Viola Dalton	OUP
Frescobaldi	Toccatà (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 2 <sup>nd</sup> <b>and</b> 3 <sup>rd</sup> Movts	N/A	Kunzelmann
Hans Sitt	26 Studies for Viola Solo Op.32 no.20 <b>or</b> 22	N/A	Kunzelmann
Palaschko	12 Studies Op.55 no.4 <b>or</b> 5	N/A	IMC
Kreutzer	No.8, 11 <b>or</b> 12	42 Studies	Schirmer

## 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](#)

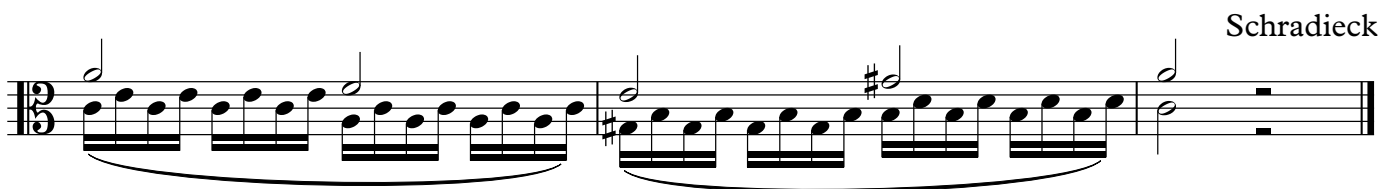
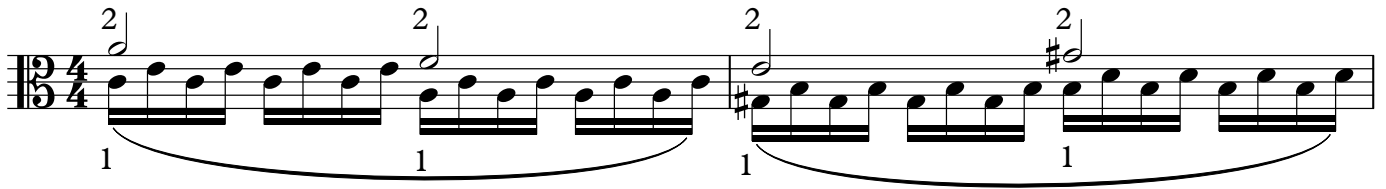
Syllabus Guidance can be found on [page 17](#)

# MTB Technical Exercises

## Viola

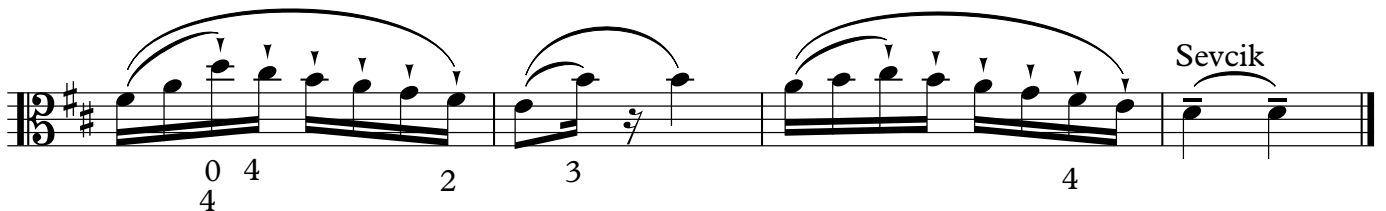
### Grade 8

#### Exercise 1 ♩=90



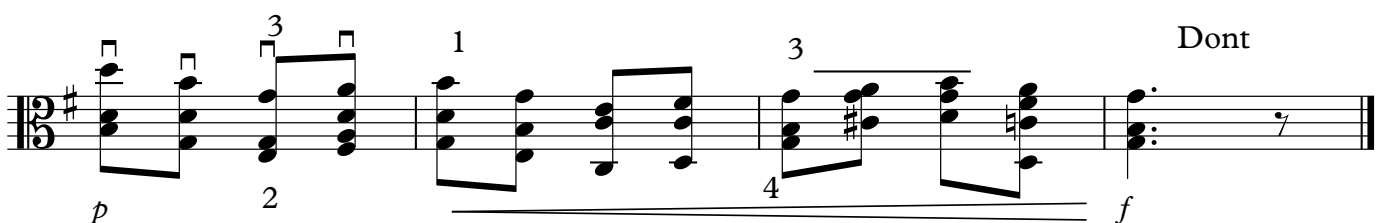
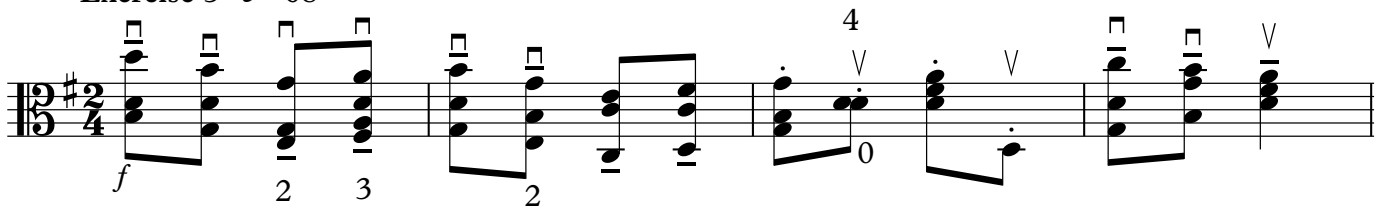
Schradieck

#### Exercise 2 - Up bow spiccato ♩=90



Sevcik

#### Exercise 3 ♩=68



Dont

# 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 $\flat$  major scale - 3 octaves

Musical notation for A $\flat$  major scale - 3 octaves. The first line shows the ascending scale from G2 to G5 with an 8va marking. The second line shows the descending scale from G5 to G2 with an 8 marking above the first measure.

C# melodic minor scale - 3 octaves

Musical notation for C# melodic minor scale - 3 octaves. The first line shows the ascending scale from C#2 to C#5 with an 8va marking. The second line shows the descending scale from C#5 to C#2 with an 8 marking above the first measure.

A $\flat$  harmonic minor scale - 3 octaves

Musical notation for A $\flat$  harmonic minor scale - 3 octaves. The first line shows the ascending scale from G2 to G5 with an 8va marking. The second line shows the descending scale from G5 to G2 with an 8 marking above the first measure.

♩ = 37

A $\flat$  major arpeggio - 3 octaves

Musical notation for A $\flat$  major arpeggio - 3 octaves. The first line shows the ascending arpeggio from G2 to G5 with an 8va marking. The second line shows the descending arpeggio from G5 to G2 with an 8 marking above the first measure.

A $\flat$  minor arpeggio - 3 octaves

Musical notation for A $\flat$  minor arpeggio - 3 octaves. The first line shows the ascending arpeggio from G2 to G5 with an 8va marking. The second line shows the descending arpeggio from G5 to G2 with an 8 marking above the first measure.

♩ = 114

Chromatic Scale on Db - 3 octaves

Musical notation for a chromatic scale on D-flat, spanning three octaves. The piece is in 6/8 time. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a tempo marking of quarter note = 114. The scale is written across three staves, with the third staff starting at an 8va (octave) mark. The notes are slurred in groups of six, with a bowing instruction: "Bowling: separate and slurred 6 notes to a bow".

♩ = 68

Dominant 7th in Bb - 3 octaves

Musical notation for a dominant 7th scale in B-flat, spanning three octaves. The piece is in 6/8 time. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a tempo marking of quarter note = 68. The scale is written across three staves, with the third staff starting at an 8va (octave) mark. The notes are slurred in groups of four, with a bowing instruction: "Bowling: separate and slurred 4 notes to a bow".

Diminished 7th on A - 3 octaves

Musical notation for a diminished 7th scale on A, spanning three octaves. The piece is in 6/8 time. The notation includes a treble clef, a key signature of one flat (B-flat), and a tempo marking of quarter note = 68. The scale is written across three staves, with the third staff starting at an 8va (octave) mark. The notes are slurred in groups of four, with a bowing instruction: "Bowling: separate and slurred 4 notes to a bow".

♩ = 72

Double stopping - C major in 6ths

Musical notation for double stopping in C major, using sixths. The piece is in 6/8 time. The notation includes a treble clef and a key signature of no sharps or flats. The tempo marking is quarter note = 72. The scale is written across three staves, with the notes of the C major scale (C, E, G, B, D, F) played in pairs of sixths.

♩ = 92

Double stopping - E major in octaves

Musical notation for double stopping in E major, using octaves. The piece is in 6/8 time. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a tempo marking of quarter note = 92. The scale is written across three staves, with the notes of the E major scale (E, G#, B, C#, E, G#, B) played in pairs of octaves. The third staff starts at an 8va (octave) mark.

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

Musical notation for double stopping in E-flat major, using thirds (broken steps) for one octave. The piece is in 6/8 time. The notation includes a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a tempo marking of quarter note = 92. The scale is written across three staves, with the notes of the E-flat major scale (E-flat, G, B-flat, C, E-flat, G, B-flat) played in pairs of thirds. The third staff starts at an 8va (octave) mark.

# 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

Diminished 7th on A - 3 octaves

Musical notation for a diminished 7th chord on A, spanning three octaves. The notes are A, Bb, C, and D# in each octave. The piece is written in bass clef with a 2/4 time signature. A dashed line indicates the 8va range. The notes are beamed in groups of four, with slurs over each group. The piece ends with a whole note A.

♩ = 76

Db chromatic scale - 3 octaves

Musical notation for a chromatic scale starting on Db, spanning three octaves. The piece is written in bass clef with a 2/4 time signature. The tempo is marked as quarter note = 76. The scale is written in two lines, with slurs and triplets (3) over groups of notes. A dashed line indicates the 8va range. The piece ends with a whole note C.

♩ = 37

Ab major arpeggio - 3 octaves

Musical notation for an Ab major arpeggio, spanning three octaves. The notes are Ab, C, and Eb in each octave. The piece is written in bass clef with a 2/4 time signature. The tempo is marked as quarter note = 37. The arpeggio is written in two lines, with slurs and triplets (3) over groups of notes. A dashed line indicates the 8va range. The piece ends with a whole note Ab.

A minor arpeggio - 3 octaves

Musical notation for an A minor arpeggio, spanning three octaves. The notes are A, C, and E in each octave. The piece is written in bass clef with a 2/4 time signature. The arpeggio is written in two lines, with slurs and triplets (3) over groups of notes. A dashed line indicates the 8va range. The piece ends with a whole note A.



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

$\text{♩} = 244$

candidate

metronome

2

$\text{♩} = 80$

3

$\text{♩} = 104$

♩ = 200

4

♩ = 90

5

♩ = 62

6

[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

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

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

# MTB Exams Duets - Viola

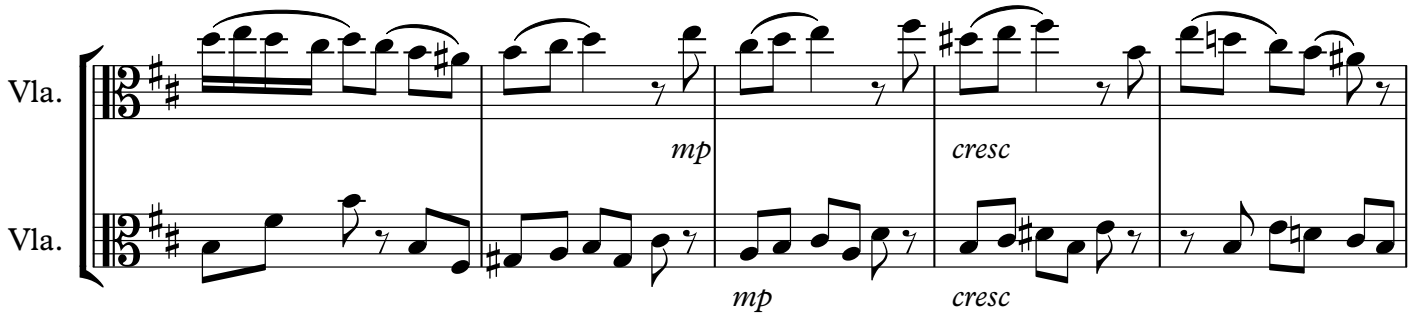
Select ONE of the following two duets

Andante - Espressivo

Grade 8 - i) Romantic Dream



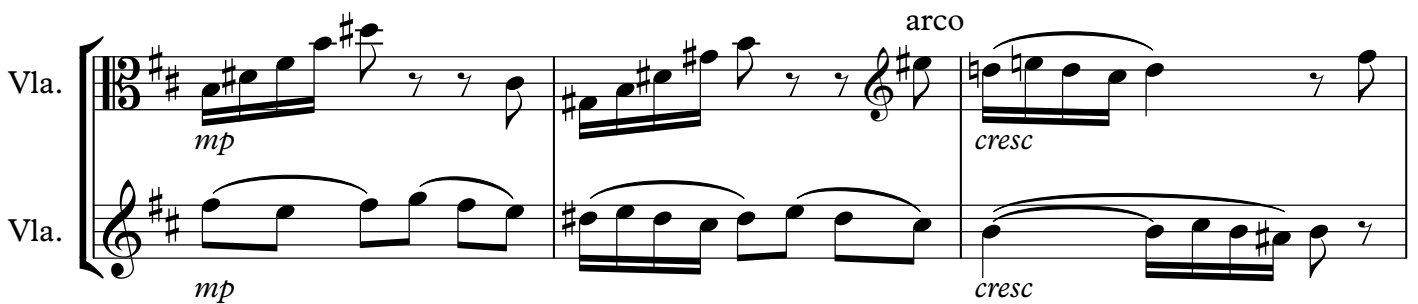
First system of the musical score. It consists of two staves for Viola. The top staff is marked '(arco)' and the bottom staff is marked 'mf pizz'. The music is in 3/4 time with a key signature of one sharp (F#). The first staff features a melodic line with slurs and ties, while the second staff provides a rhythmic accompaniment with slurs and ties.



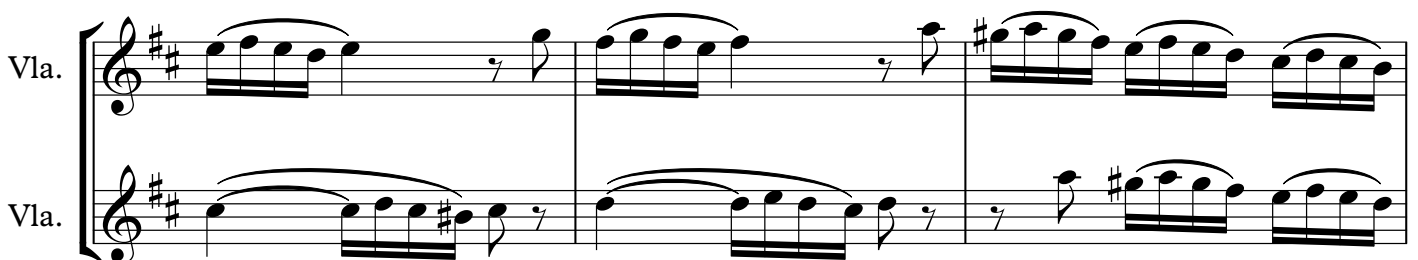
Second system of the musical score. The top staff continues the melodic line with dynamics 'mp' and 'cresc'. The bottom staff continues the accompaniment with dynamics 'mp' and 'cresc'. The music maintains the 3/4 time and one sharp key signature.



Third system of the musical score. The top staff includes 'pizz' markings and dynamics 'f', 'mf', 'cresc', and 'dim'. The bottom staff includes 'arco' markings and dynamics 'f', 'mf', 'cresc', and 'dim'. The music continues in 3/4 time with one sharp.



Fourth system of the musical score. The top staff is marked 'arco' and includes dynamics 'mp' and 'cresc'. The bottom staff includes dynamics 'mp' and 'cresc'. The music continues in 3/4 time with one sharp.



Fifth system of the musical score. Both staves continue the melodic and accompaniment lines. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes in 3/4 time with one sharp.

Vla. *f*

Vla. *f*

Vla.

Vla. *dim* *mp*

Grade 8 - ii) Contra-punkt

Decisively!  
(arco)

*f* (arco)

The musical score consists of six systems, each with two staves (Violin and Viola). The first system is marked 'Decisively!' and '(arco)'. The second system begins with a forte dynamic '*f* (arco)'. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat). The final system includes dynamic markings for piano '*p*' and crescendo '*cresc*'.

Vla. *ff*

Vla. *pizz*

Vla. *p subito*  $\leftarrow$  *f* *pizz*

Vla.

Vla.

Vla.

Vla.

Vla. *arco*

Vla. *p* *arco* *cresc*

*p* *cresc*

Vla.

Vla. *ff*

*ff*

Vla.

Vla.

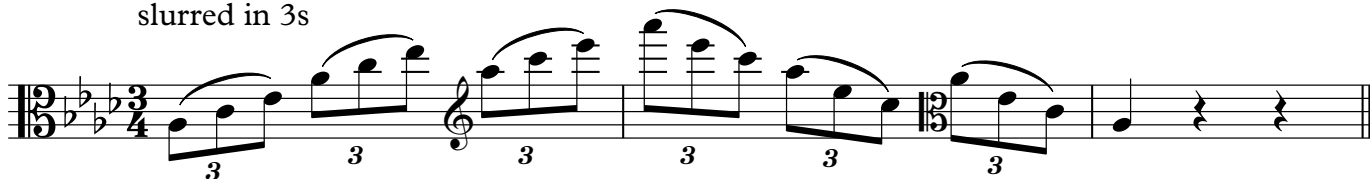
# MTB Exams Strings Bowing Patterns

Grade 8

Long tonics. separate & slurred one bow 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 to be used as recital pieces.