

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
Barbara Arens	Cam Ye O'er Frae France	MTB Violin Book Grade 3	MTB Bookshop
J. S. Bach	Air from Orchestral Suite No.3	MTB Violin Book Grade 3	MTB Bookshop
Frank Bridge	Lullaby	MTB Violin Book Grade 3	MTB Bookshop
Scott Joplin	The Entertainer	MTB Violin Book Grade 3	MTB Bookshop
Mozart	Menuetto and Trio from Eine Kleine Nachtmusik	MTB Violin Book Grade 3	MTB Bookshop
Ryan Linham	The World is My Oyster!	MTB Violin Book Grade 3	MTB Bookshop
World Music	La Cucaracha	Tomplay or Abracadabra 2	tomplay.com or Collins Music
Bridge	Spring Song (Tempo at 98 bpm)	Tomplay	tomplay.com or Stainer and Bell
Coldplay	Mad World	Tomplay	tomplay.com
Fats Waller	Honeysuckle Rose	Tomplay	tomplay.com
Puccini	O Mio Babbino Caro	Tomplay	tomplay.com
World Music	La Bamba	Tomplay	tomplay.com
World Music	Stenka Razin	Tomplay	tomplay.com
Traditional	Oh Danny Boy	Tomplay	tomplay.com
Shostakovich	Prelude (Violin 1)	Tomplay	tomplay.com
Brahms	16 Waltzes Op.39 no.3 in G Sharp Minor	Tomplay	tomplay.com

Tomplay pieces often include accompaniments and can be purchased individually using the link next to each piece or via a discounted subscription for MTB teachers/learners. To learn more about Tomplay and the subscription [click here](#).

MTB Grade 3 Violin

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
D and K Blackwell	Show Stopper	Fiddle Time Sprinter	OUP
D and K Blackwell	Hornpipe	Fiddle Time Sprinter	OUP
D and K Blackwell	Hungarian Folk Dance	Fiddle Time Sprinter	OUP
D and K Blackwell	Habanera	Fiddle Time Sprinter	OUP
D and K Blackwell	Spy Movie	Fiddle Time Sprinter	OUP
K and H Colledge	Cossacks	Shooting Stars	B&H
Mary Cohen	Hedwig's theme	Bags of Showbiz	Faber
Mary Cohen	Dr Who	Bags of Showbiz	Faber
Mary Cohen	James Bond	Bags of Showbiz	Faber
Michael Rose	Sad Story (8)	Michael Rose: Fiddler's Ten	Novello
Blake	Walking in the Air (with 3rd pos.)	The Snowman Suite	Chester Music
Waterfield and Beach	Old Joe Clark	O Shenandoah!	Faber
James Alexander	Waltz from Swan Lake	Abracadabra 2	Collins Music
Forbes	Minuet In A Norwegian Folk Tune	Classical and Romantic Pieces Book 2	OUP
Edward Huws Jones	Carolan's Air	Jigs, Reels and Hornpipes	B&H
Mary Cohen	Heidi Hi! (5)	Superstudies 2	Faber
Mary Cohen	Hot Chocolate Treat (3)	Superstudies 2	Faber
Adam Carse	No.5	New School of Violin Studies Bk 3	Stainer and Bell
Adam Carse	No.2 (1st 3 lines)	New School of Violin Studies Bk 3	Stainer and Bell
Adam Carse	No.1	Progressive Violin Studies Bk 1	Stainer and Bell
Adam Carse	No.4	Progressive Violin Studies Bk 1	Stainer and Bell
Adam Carse	No.9	Progressive Violin Studies Bk 1	Stainer and Bell

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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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. All tempi given are minimum speeds.

(See [Violin Bowing Patterns](#))

♩ = 66

E \flat major scale - 1 octave



E major scale - 1 octave



D major scale - 2 octaves



D harmonic minor scale - 2 octaves (Only 1 version harmonic or melodic required)



D melodic minor scale - 2 octaves



♩ = 44

D chromatic scale



♩ = 56

Dominant 7th in C



seperate bows



E major arpeggio - 1 octave



D major arpeggio - 2 octaves



D minor arpeggio - 2 octaves



Scale Bowing Pattern Example

Long tonics. separate & slurred in pairs

Arpeggios separate, even
and slurred in 3s



Chromatics

Grade 3

Separate, even

Dominant 7ths

Grade 3

Separate, even

Alternative to Scales from Memory

The following do not need to be played from memory

For the examination perform *all* the following
(only 1 version of minors - harmonic or melodic are required)

♩=66

E \flat major scale

E \flat major scale with rhythmic pattern

E major scale

D major scale

D harmonic minor scale (only 1 version harmonic or melodic required)

D melodic minor scale

♩=44

D chromatic scale

♩=92

E \flat major Arpeggio

E major arpeggio

D major Arpeggio

D minor arpeggio

Duet

[Click here for
duet recordings in
practice speed](#)

[Click here for
duet recordings
in exam speed](#)

Sea Song

Lively!

mf

mf

p *cresc*

p *cresc*

ff

Technical Exercises

Exercise 1 ♩=80

Exercise 2 ♩=70

Exercise 3 - Keep fingers down, smooth string crossings

♩=70

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 $\text{♩} = 74$

candidate

metronome

2 $\text{♩} = 78$

3 $\text{♩} = 104$

4 $\text{♩} = 70$

5 $\text{♩} = 110$

6 $\text{♩} = 90$

Listening Skills

(Aural tests)

[Click here to find Listening Skills recordings in Treble Clef](#)

[Click here to find Listening Skills recordings in Bass Clef](#)

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 2 note chord, and then you shall sing back both the upper and lower notes.

We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

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.

1.

2.

3.

4.

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.

Treble Clef

1.

2.

3.

Bass Clef

1.

2.

3.

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.