

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
F Wohlfahrt	Study	MTB Violin Book Grade 4	MTB Bookshop
Kuchler	Concertino in D Op.15: Allegro Moderato	MTB Violin Book Grade 4	MTB Bookshop
Portnoff	Russian Fantasia No.2	MTB Violin Book Grade 4	MTB Bookshop
Rieding	Concerto in G Op.34: Allegro	MTB Violin Book Grade 4	MTB Bookshop
Barbara Arens	Ostinato in the Key of Jazz	MTB Violin Book Grade 4	MTB Bookshop
Barbara Arens	Rumbita	MTB Violin Book Grade 4	MTB Bookshop
John Lennon	Imagine	Tomplay	tomplay.com
Wooster/ Smith	The Black Cat Rag	Tomplay	tomplay.com
Traditional	El Choclo	Tomplay	tomplay.com
Farres Osvaldo	Quizas, Quizas, Quizas	Tomplay	tomplay.com
Celtic Trad	The Athol Highlanders	Tomplay	tomplay.com
Nazareth	Tango Habanera	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 4 Violin

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Kletzmer	Odessa Bulgarish	Tomplay	tomplay.com
Trad.	Brejeiro	Tomplay	tomplay.com
Villoldo	Que Haces Chamberguito	Tomplay	tomplay.com
Kreisler	Rondino on a Theme	Tomplay	tomplay.com
Schumann	Scenes from Childhood Op.15 no.7: Dreaming	Tomplay	tomplay.com
de Keyser /Waterman	Mazurka	Young Violinists Repertoire, Book 3	Faber
de Keyser /Waterman	Rondino	Young Violinists Repertoire, Book 4	Faber
de Keyser /Waterman	Waves of the Danube	Young Violinists Repertoire, Book 4	Faber
Michael Radanovics	Draw Your Line in a Careful Way	Jazzy Violin 2	Universal
Edward Huws Jones	At the Rabbi's feast	from Klezmer Fiddle	Boosey and Hawkes
Shostakovich	Number 3 in D	Albumstucke	Peters
Rieding	Concerto in G Op.34 1st Movt	N/A	Bosworth
Kuchler	Concertino in D Major Op.15 1st Movt (In style of Vivaldi)	N/A	Bosworth

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 8](#)

PLUS

Scales from Memory:

Perform the scales from memory required for this grade from the sheet

[Page 4](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 8](#)

PLUS

Alternative to Scales from Memory:

Perform the alternative to scales from memory required for this grade from the sheet

[Page 6](#)

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 10](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 9](#)

PLUS

Duet:

Perform the duet for this grade

[Page 7](#)

Scales & Arpeggios from Memory

For the examination, the Candidate should be asked to perform all the following scales and arpeggios from memory. They should play each scale 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](#))

♩=72

B major scale - 2 octaves



E major scale - 2 octaves



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



C melodic minor scale - 2 octaves



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



F melodic minor scale - 2 octaves



♩ = 46

A chromatic scale - 1 octave



♩ = 72

Dominant 7th in G



♩=100

B major arpeggio - 2 octaves



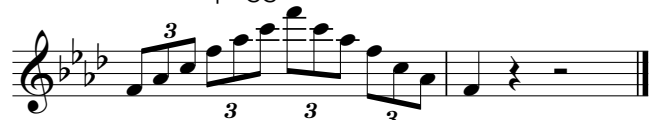
E major arpeggio - 2 octaves



C minor arpeggio - 2 octaves



F minor arpeggio - 2 octaves

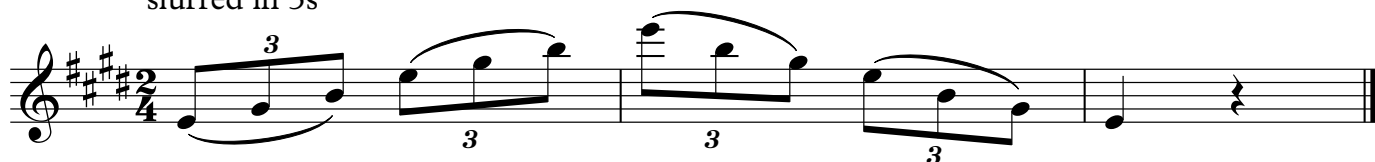


Scale Bowing Pattern Example

Long tonics. separate & slurred two bows per octave



Arpeggios separate, even and slurred in 3s



Chromatics

Grade 4

Separate, even

Dominant 7ths

Grade 4

Separate, even and slurred 4 notes to a bow

Alternative to Scales from Memory

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

♩=72

B major scale

Musical notation for the B major scale in 4/4 time, starting on G4. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight measures, with the final measure containing a whole rest. The notes are: G4, A4, B4, C#5, D5, E5, F#5, G#5, F#5, E5, D5, C#5, B4, A4, G4.

B major scale with rhythmic pattern

Musical notation for the B major scale with a rhythmic pattern in 4/4 time, starting on G4. The scale is written in treble clef with a key signature of three sharps. It consists of eight measures, with the final measure containing a whole rest. The notes are: G4, A4, B4, C#5, D5, E5, F#5, G#5, F#5, E5, D5, C#5, B4, A4, G4.

E major scale

Musical notation for the E major scale in 4/4 time, starting on C5. The scale is written in treble clef with a key signature of four sharps (F#, C#, G#, D#). It consists of eight measures, with the final measure containing a whole rest. The notes are: C5, D5, E5, F#5, G#5, A5, B5, C#6, B5, A5, G#5, F#5, E5, D5, C5.

C harmonic minor scale

Musical notation for the C harmonic minor scale in 4/4 time, starting on C4. The scale is written in treble clef with a key signature of two flats (Bb, Eb). It consists of eight measures, with the final measure containing a whole rest. The notes are: C4, D4, Eb4, E4, F4, G4, Ab4, Bb4, Ab4, G4, F4, E4, D4, C4.

F melodic minor scale

Musical notation for the F melodic minor scale in 4/4 time, starting on F4. The scale is written in treble clef with a key signature of two flats (Bb, Eb). It consists of eight measures, with the final measure containing a whole rest. The notes are: F4, G4, Ab4, A4, Bb4, B4, C5, D5, C5, B4, Ab4, G4, F4.

♩=62

Dominant 7th in G

Musical notation for the Dominant 7th in G in 4/4 time, starting on G4. The scale is written in treble clef with a key signature of one sharp (F#). It consists of four measures, with the final measure containing a whole rest. The notes are: G4, A4, B4, C#5, B4, A4, G4.

♩=46

G chromatic scale

Musical notation for the G chromatic scale in 4/4 time, starting on G4. The scale is written in treble clef with a key signature of one sharp (F#). It consists of two lines of four measures each, with the final measure of the second line containing a whole rest. The notes are: G4, Ab4, A4, Bb4, B4, Cb5, C5, Db5, D5, Eb5, E5, Fb5, F5, G5, F5, Eb5, E5, Db5, D5, Cb5, B5, Ab5, G5.

♩=100

B major arpeggio

Musical notation for the B major arpeggio in 2/4 time, starting on G4. The scale is written in treble clef with a key signature of three sharps. It consists of four measures, with the final measure containing a whole rest. The notes are: G4, B4, D5, G4, B4, D5, G4.

E major arpeggio

Musical notation for the E major arpeggio in 2/4 time, starting on C5. The scale is written in treble clef with a key signature of four sharps. It consists of four measures, with the final measure containing a whole rest. The notes are: C5, E5, G#5, C5, E5, G#5, C5.

C minor arpeggio

Musical notation for the C minor arpeggio in 2/4 time, starting on C4. The scale is written in treble clef with a key signature of two flats. It consists of four measures, with the final measure containing a whole rest. The notes are: C4, Eb4, G4, C4, Eb4, G4, C4.

F minor arpeggio

Musical notation for the F minor arpeggio in 2/4 time, starting on F4. The scale is written in treble clef with a key signature of two flats. It consists of four measures, with the final measure containing a whole rest. The notes are: F4, Ab4, C5, F4, Ab4, C5, F4.

Duet

Excitedly!
pizz

Cup Final

The musical score is written for two violins in a duet. It is in the key of D major (two sharps) and 4/4 time. The piece is titled 'Cup Final' and is marked 'Excitedly!' and 'pizz' (pizzicato). The score consists of four systems of two staves each. The first system starts with a dynamic of *f* and 'pizz'. The second system includes a dynamic of *f* and 'pizz'. The third system includes a dynamic of *f* and 'pizz'. The fourth system includes a dynamic of *ff* and 'pizz'. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Technical Exercises

Exercise 1 ♩=55-70

Exercise 1 is a technical exercise in 12/8 time, with a tempo of 55-70 beats per minute. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The music is written in eighth notes, with slurs under the first two measures of each staff. The second staff continues the eighth-note pattern, with a key signature change to one sharp (F#) in the second measure. The third staff continues the pattern, with a key signature change to two sharps (F# and C#) in the third measure. The fourth staff concludes the exercise with a key signature change to two sharps (F# and C#) and a final double bar line.

Exercise 2 - spiccato practise

♩=72

Sevcik

Exercise 2 is a technical exercise in 4/4 time, with a tempo of 72 beats per minute. It is a single-staff piece in treble clef with a key signature of one sharp (F#). The music is written in eighth notes, with spiccato markings (upward-pointing triangles) under the notes. The exercise consists of four measures, ending with a double bar line.

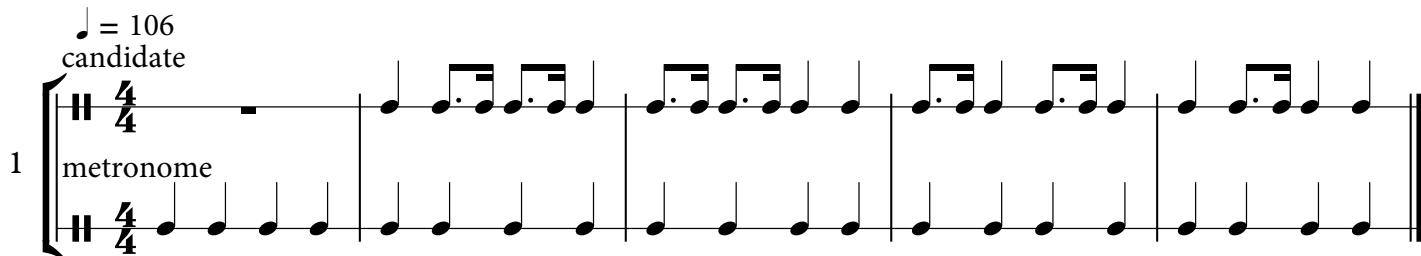
Exercise 3 ♩=60 mid bow, legato with attention given to clarity of string crossing

Exercise 3 is a technical exercise in 4/4 time, with a tempo of 60 beats per minute. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in eighth notes, with slurs under the first two measures of each staff. The second staff continues the eighth-note pattern, with a key signature change to one flat (B-flat) in the second measure. The exercise concludes with a double bar line.

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).

♩ = 106
candidate
1
metronome



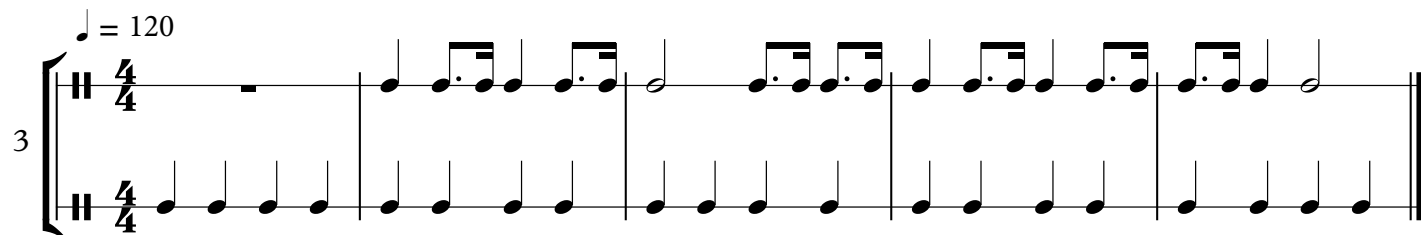
♩ = 90

2



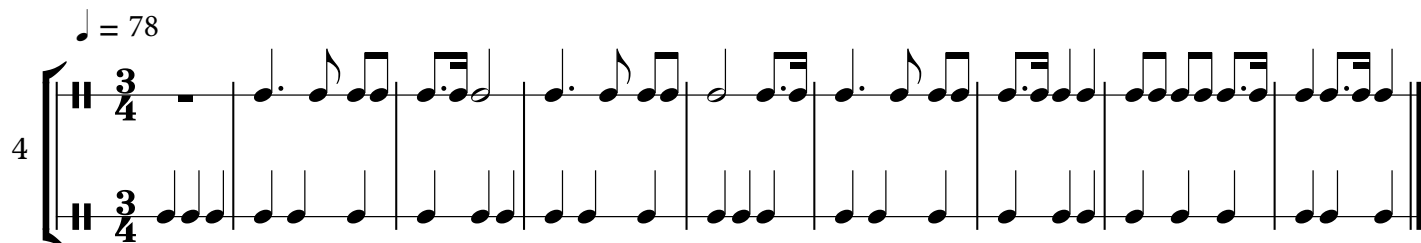
♩ = 120

3



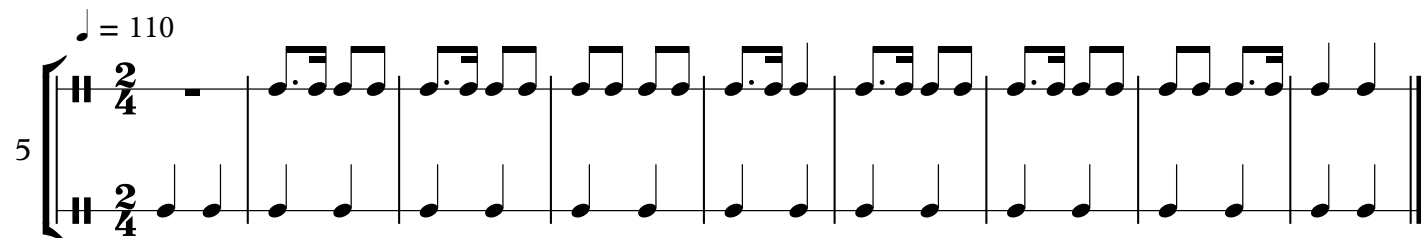
♩ = 78

4



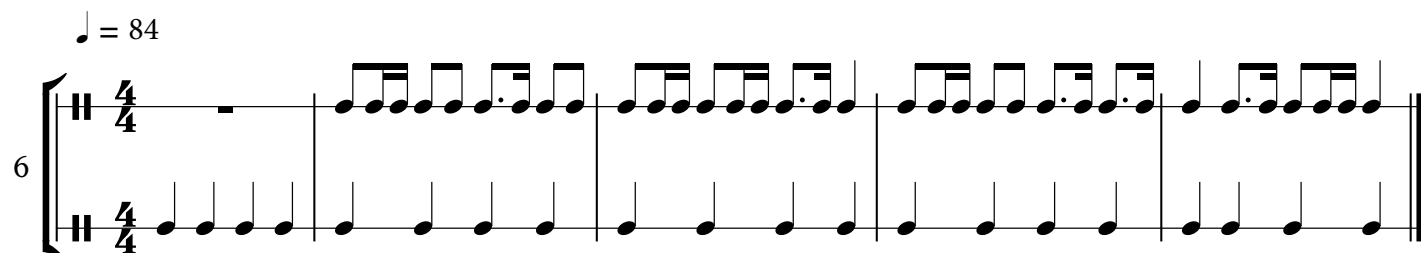
♩ = 110

5



♩ = 84

6



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 3 note chord, and then you shall sing back both the highes and lowest notes.

We shall do this with 4 different chords.

Treble Clef



Bass Clef

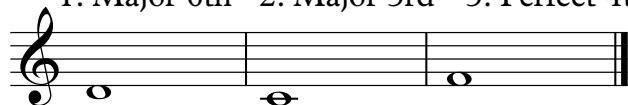


Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

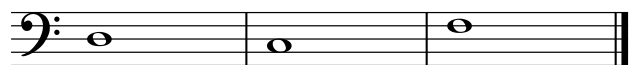
Treble Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th



Bass Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th



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.



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.