

## 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
Dvořák	Sonatina in G Op.100: Larghetto	MTB Violin Book Grade 6	<a href="#">MTB Bookshop</a>
Elgar	Salut D'Amour	MTB Violin Book Grade 6	<a href="#">MTB Bookshop</a>
Händel	Sonata in D major HWV 371: Allegro	MTB Violin Book Grade 6	<a href="#">MTB Bookshop</a>
Seitz	Concerto in D major Op.22: Allegro Moderato	MTB Violin Book Grade 6	<a href="#">MTB Bookshop</a>
Kreutzer	Etude 2	MTB Violin Book Grade 6	<a href="#">MTB Bookshop</a>
Barbara Arens	Tango Habanera	MTB Violin Book Grade 6	<a href="#">MTB Bookshop</a>
Händel	Sonata HWV 373 E major: Allegro	Tomplay or Barenreiter Ed	<a href="#">tomplay.com</a> or Barenreiter Ed
Kreisler	Tempo Di Minuetto	Tomplay	<a href="#">tomplay.com</a>
Louis Armstrong	What a Wonderful World	Tomplay	<a href="#">tomplay.com</a>
Gershwin	Summertime	Tomplay	<a href="#">tomplay.com</a>
World music	Tico Tico no Fuba	Tomplay	<a href="#">tomplay.com</a>

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 6 Violin

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Trad.	Clarinet Polka	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Bloch	Baal Shem No.1 Vidui	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Tartini	Sonata Didone Abbandonata in G minor Op.1 no.10 4 <sup>th</sup> Movt: Allegro comodo	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Telemann	Partita No.2 in G Major 4 <sup>th</sup> Movt: Affetuoso	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Louis Couperin	Chanson Louis XIII Andante and Allegretto	Kreisler	Schott
Porpora	Menuett in style Porpora	Kreisler	Schott
Berkeley	Elegy Op.33 no.2	N/A	Chester Music
Vivaldi	Op.4 No.4 RV.357: 1st Movt Allegro	Any Reliable Edition	Any Reliable Edition
Händel	Sonata D Major HWV 371 2nd or 4 <sup>th</sup> ,Movt	N/A	Barenreiter Ed
Kreisler	Tempo di Minuetto	N/A	Schott
Kreisler	Chanson Louis XIII	N/A	Schott
Kreisler	Minuett in style Popora	N/A	Schott
Seitz	Concerto in D Major Op.22 1 <sup>st</sup> Movt: Allegro Moderato	N/A	Carl Fischer or IMSLP

## 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 9](#)

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 9](#)

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 10](#)

PLUS

#### Listening Skills:

Sing the prepared aural tests for this grade

[Page 12](#)

### Musicianship Option 2

#### Reading Skills:

Perform the rhythm exercises for this grade

[Page 10](#)

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 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](#))

♩=72

B♭ major scale - 3 octaves

Musical notation for the B♭ major scale, 3 octaves. The scale is written in treble clef with a key signature of two flats (B♭ and E♭) and a 4/4 time signature. It consists of two staves. The first staff shows the ascending scale from C2 to C5. The second staff shows the descending scale from C5 to C2, ending with a whole rest.

G harmonic minor scale - 3 octaves

Musical notation for the G harmonic minor scale, 3 octaves. The scale is written in treble clef with a key signature of one flat (F) and a 4/4 time signature. It consists of two staves. The first staff shows the ascending scale from G2 to G5, with a natural sign under the F4 note. The second staff shows the descending scale from G5 to G2, with a natural sign under the F4 note.

B♭ melodic minor scale - 3 octaves

Musical notation for the B♭ melodic minor scale, 3 octaves. The scale is written in treble clef with a key signature of three flats (B♭, E♭, A♭) and a 4/4 time signature. It consists of two staves. The first staff shows the ascending scale from B♭2 to B♭5, with natural signs under the E♭4 and A♭4 notes. The second staff shows the descending scale from B♭5 to B♭2, with natural signs under the E♭4 and A♭4 notes.

♩=100

B♭ major arpeggio - 3 octaves

Musical notation for the B♭ major arpeggio, 3 octaves. The arpeggio is written in treble clef with a key signature of two flats (B♭ and E♭) and a 4/4 time signature. It consists of two staves. The first staff shows the ascending arpeggio from C2 to C5, with a '3' above the notes. The second staff shows the descending arpeggio from C5 to C2, with a '3' above the notes.

G minor arpeggio - 3 octaves

Musical notation for the G minor arpeggio, 3 octaves. The arpeggio is written in treble clef with a key signature of one flat (F) and a 4/4 time signature. It consists of two staves. The first staff shows the ascending arpeggio from G2 to G5, with a '3' above the notes. The second staff shows the descending arpeggio from G5 to G2, with a '3' above the notes.

B♭ minor arpeggio - 3 octaves

Musical notation for the B♭ minor arpeggio, 3 octaves. The arpeggio is written in treble clef with a key signature of three flats (B♭, E♭, A♭) and a 4/4 time signature. It consists of two staves. The first staff shows the ascending arpeggio from B♭2 to B♭5, with a '3' above the notes. The second staff shows the descending arpeggio from B♭5 to B♭2, with a '3' above the notes.

# Violin Grade Six

♩=84

Chromatic Scale on B $\flat$  - 2 octaves

Bowing: separate and slurred 4 notes to a bow

♩=68

Dominant 7th in D - 2 octaves

Bowing: separate and slurred 4 notes to a bow

Diminished 7th on G - 2 octaves

Bowing: separate and slurred 4 notes to a bow

♩=68

Double stopping tetrachord - G major in 6ths

## Scale Bowing Pattern Example

Long tonics. separate & slurred two bows per octave

Arpeggios separate, even and slurred in 3s

### Chromatics

Grade 6

Separate and slurred 4 notes to a bow

### Dominant 7ths

Grade 6

Separate, even and slurred 4 notes to a bow

### Diminished 7ths

Grade 6

Separate 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 of the following

♩=72

Bb major scale - 3 octaves

Musical notation for the Bb major scale, spanning three octaves. The piece is in 4/4 time with a tempo of 72 beats per minute. It begins with a treble clef and a key signature of two flats (Bb). The scale is written in a single line, starting on G4 and ending on G7. The notation includes slurs and accents (marked with a 'V') over the notes.

C major scale - 2 octaves

Musical notation for the C major scale, spanning two octaves. The piece is in 4/4 time with a tempo of 72 beats per minute. It begins with a treble clef and a key signature of no sharps or flats (C). The scale is written in a single line, starting on C4 and ending on C6. The notation includes slurs and accents (marked with a 'V') over the notes.

G harmonic minor scale - 3 octaves

Musical notation for the G harmonic minor scale, spanning three octaves. The piece is in 4/4 time with a tempo of 72 beats per minute. It begins with a treble clef and a key signature of one flat (G). The scale is written in a single line, starting on G4 and ending on G7. The notation includes slurs and accents (marked with a 'V') over the notes.

Bb melodic minor scale - 3 octaves

Musical notation for the Bb melodic minor scale, spanning three octaves. The piece is in 4/4 time with a tempo of 72 beats per minute. It begins with a treble clef and a key signature of three flats (Bb). The scale is written in a single line, starting on G4 and ending on G7. The notation includes slurs and accents (marked with a 'V') over the notes.

♩=56

Bb chromatic scale - 2 octaves

Musical notation for the Bb chromatic scale, spanning two octaves. The piece is in 4/4 time with a tempo of 56 beats per minute. It begins with a treble clef and a key signature of two flats (Bb). The scale is written in a single line, starting on G4 and ending on G6. The notation includes slurs and triplets (marked with a '3') over the notes.

♩=68

Dominant 7th in D - 2 octaves

Musical notation for the Dominant 7th in D, spanning two octaves. The piece is in 4/4 time with a tempo of 68 beats per minute. It begins with a treble clef and a key signature of two sharps (D). The scale is written in a single line, starting on D4 and ending on D6. The notation includes slurs and accents (marked with a 'V') over the notes.

Diminished 7th on G - 2 octaves

Musical notation for the Diminished 7th on G, spanning two octaves. The piece is in 4/4 time with a tempo of 68 beats per minute. It begins with a treble clef and a key signature of one flat (G). The scale is written in a single line, starting on G4 and ending on G6. The notation includes slurs and accents (marked with a 'V') over the notes.

♩=68

Double stopping tetrachord - G major in 6ths

Musical notation for the Double stopping tetrachord in G major, spanning two octaves. The piece is in 4/4 time with a tempo of 68 beats per minute. It begins with a treble clef and a key signature of one sharp (G). The scale is written in a single line, starting on G4 and ending on G6. The notation includes slurs and accents (marked with a 'V') over the notes.

♩=100

Bb major arpeggio - 3 octaves

Musical notation for the Bb major arpeggio, spanning three octaves. The piece is in 4/4 time with a tempo of 100 beats per minute. It begins with a treble clef and a key signature of two flats (Bb). The scale is written in a single line, starting on G4 and ending on G7. The notation includes slurs and triplets (marked with a '3') over the notes.

G minor arpeggio - 3 octaves

Musical notation for the G minor arpeggio, spanning three octaves. The piece is in 4/4 time with a tempo of 100 beats per minute. It begins with a treble clef and a key signature of one flat (G). The scale is written in a single line, starting on G4 and ending on G7. The notation includes slurs and triplets (marked with a '3') over the notes.

## Duet

## Getting Around

## Jazz Waltz (Swing)

First system of musical notation for 'Jazz Waltz (Swing)'. It consists of two staves in 3/4 time, key of B-flat major. The first staff begins with a 'pizz' (pizzicato) instruction. The second staff begins with a dynamic marking of 'f' (forte) and a 'pizz' instruction. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The first staff begins with an 'arco' (arco) instruction. The second staff continues the melodic and rhythmic development of the piece.

Third system of musical notation. The first staff has a 'pizz' instruction. The second staff has an 'arco' instruction. The music continues with various rhythmic patterns and dynamics.

Fourth system of musical notation. The second staff has a 'pizz' instruction. The music continues with various rhythmic patterns and dynamics.

Fifth system of musical notation. The first staff has an 'arco' instruction. The music concludes with various rhythmic patterns and dynamics.

# Violin Grade Six

First system of musical notation, consisting of two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature. It contains five measures of music with various note values and rests. The bottom staff also has a treble clef and contains five measures of music, including some sixteenth notes and rests.

Second system of musical notation, consisting of two staves. The top staff is marked "pizz" and contains five measures of music. The bottom staff is marked "arco" and contains five measures of music.

Third system of musical notation, consisting of two staves. The top staff contains five measures of music. The bottom staff is marked "pizz" and contains five measures of music.

Fourth system of musical notation, consisting of two staves. Both staves contain five measures of music, ending with a double bar line.



# Technical Exercises

Exercise 1 ♩=60

*mf*

Exercise 2 ♩=60

Play spiccato notes in lower half of bow

Exercise 3 ♩=76

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 (♩=♩ ♩)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩ ♩)

2

♩ = 88 Swung quavers (♩=♩ ♩)

3

# Violin Grade Six

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

4

Musical notation for exercise 4, measures 1-4. The piece is in 3/4 time. The first staff has a whole rest in measure 1, followed by eighth notes in measures 2-4. The second staff has a steady eighth-note accompaniment throughout.

Musical notation for exercise 4, measures 5-8. The first staff continues with eighth notes and includes a triplet of eighth notes in measure 7. The second staff continues with eighth notes.

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

5

Musical notation for exercise 5, measures 1-8. The piece is in 2/4 time. The first staff has a whole rest in measure 1, followed by eighth notes and triplets in measures 2-8. The second staff has a steady eighth-note accompaniment throughout.

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

6

Musical notation for exercise 6, measures 1-4. The piece is in 4/4 time. The first staff has a whole rest in measure 1, followed by eighth notes and a triplet of eighth notes in measures 2-4. The second staff has a steady eighth-note accompaniment throughout.

Musical notation for exercise 6, measures 5-8. The first staff continues with eighth notes and includes a triplet of eighth notes in measure 5. The second staff continues with eighth notes.

# Listening Skills

## (Aural tests)

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

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

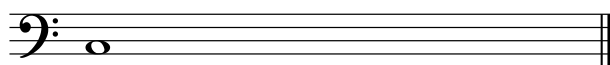
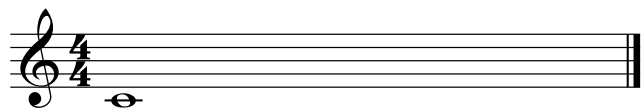
The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

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 - 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.

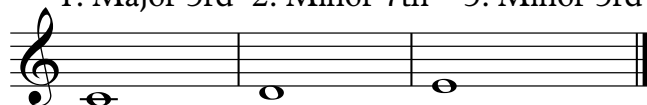


### Test 2 - Intervals.

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.

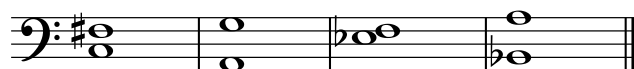
#### Treble Clef

1. 2. 3. 4.



#### Bass Clef

1. 2. 3. 4.



## 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.