MTB Grade 7
Violin

MUSIC TEACHERS' BOARD

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
Beethoven	Sonata in D Op.12 no.1: Rondo	MTB Violin Book Grade 7	MTB Bookshop
Händel	Sonata in A Major HWV 361 1st Movt: Larghetto and 2nd Movt: Allegro	MTB Violin Book Grade 7	MTB Bookshop
Massenet	Meditation from Thais	MTB Violin Book Grade 7	MTB Bookshop
Mazas	Etude Spéciales No.9	MTB Violin Book Grade 7	MTB Bookshop
Mozart	Rondeau from G Major Concerto 3rd Movt	MTB Violin Book Grade 7	MTB Bookshop
Barbara Arens	Woogie Boogie	MTB Violin Book Grade 7	MTB Bookshop
Bartok	Romanian Folk Dances, Sz. 56 – No.4 Dance from Bucsum and No.5 Romanian Polka	Tomplay	tomplay.com
Dvořák	Sonatina in G major, Op.100 4th Movt: Finale 'Allegro'	Tomplay or Simrock	tomplay.com or Simrock
Accolay	Concerto No.1 in A minor	Tomplay or Schirmer	tomplay.com or Schirmer
John Williams	Schindler's List – Theme	Tomplay or MCA/ Music Sales	tomplay.com or MCA/ Music Sales
Franck	Piano and Violin Sonata in A Major 1st Movt: Allegretto Ben Moderato	Tomplay or I.M.C	tomplay.com or I.M.C
Franck	Piano and Violin Sonata in A Major 3rd Movt: Ben moderato: Recitativo-Fantasia	Tomplay or I.M.C	tomplay.com or I.M.C
Moxart	Violin Sonata No.21 in E Minor, K.304 1st Movt: Allegro	Tomplay or Henle or Barenreiter	tomplay.com or Henle or Barenreiter

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.

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MTB Grade 7
Violin

Composer/Artist	Title	Book/Cat. Ref	Publisher/ buy Here
Vivaldi	Concerto in A minor Op.3 no.6: 1st Movt 'Allegro'	Tomplay or Peters	tomplay.com or Peters
Bechet	Petite Fleur	Tomplay	tomplay.com
Bartok	Romanian Folk dance, Sz. 56 No.1 Stick Dance	Tomplay	tomplay.com
Bridge	3 Dances H.4 – No.3 Moto Perpetuo	Tomplay	tomplay.com
Tartini	Sonata Didone Abbandonata in G minor Op.1 no.10 3rd Movt: Largo	Tomplay	tomplay.com
Tchaikovsky	Souvenir d'un lieu Cher Op.42 3rd Movt: Mélodie	Tomplay	tomplay.com
Kreisler	Schon Rosmarin	N/A	Schott
Kreisler	Polchinelle Serenade	N/A	Schott
Smetana	Moderato: No.1 in Aus Der Heimat	N/A	Peters
J. S. Bach	Sonata in G BWV 1021 1st Movt: Adagio and 2nd Movt: Vivace	N/A	Barenreiter
Stravinsky	Suite Italienne: No.4, Gavotta con due Variazioni.	N/A	Boosey & Hawkes
Lutoslawski	Recitativo and Arioso	N/A	Chester
Wieniawski	Mazurka in G No.1 Obertass	N/A	Masters Music Publiscations, Inc
Polly Waterfield	Dragon Dance	Gypsy Jazz	Faber Music
Bartok	Romanian Folk Dances 4&5 (trans. Szekely)	N/A	MDS

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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 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 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 8

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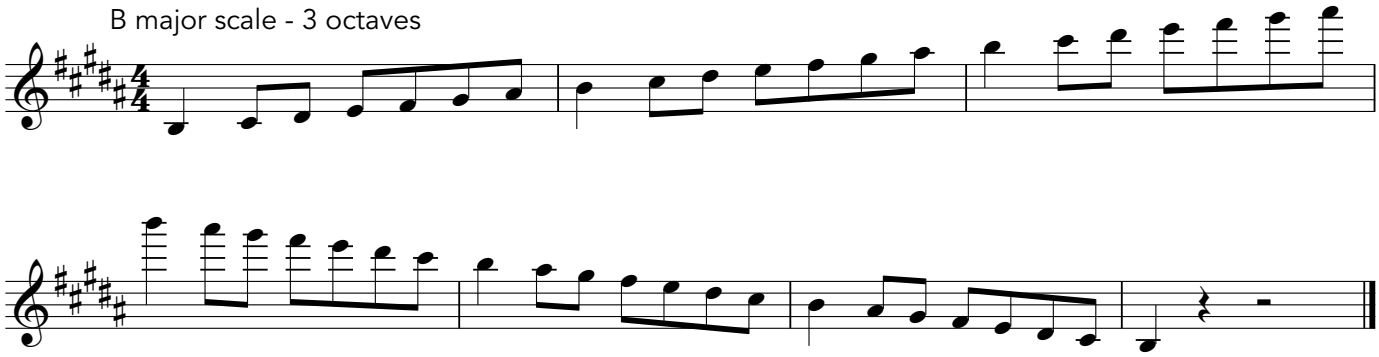
Scales & Arpeggios from Memory

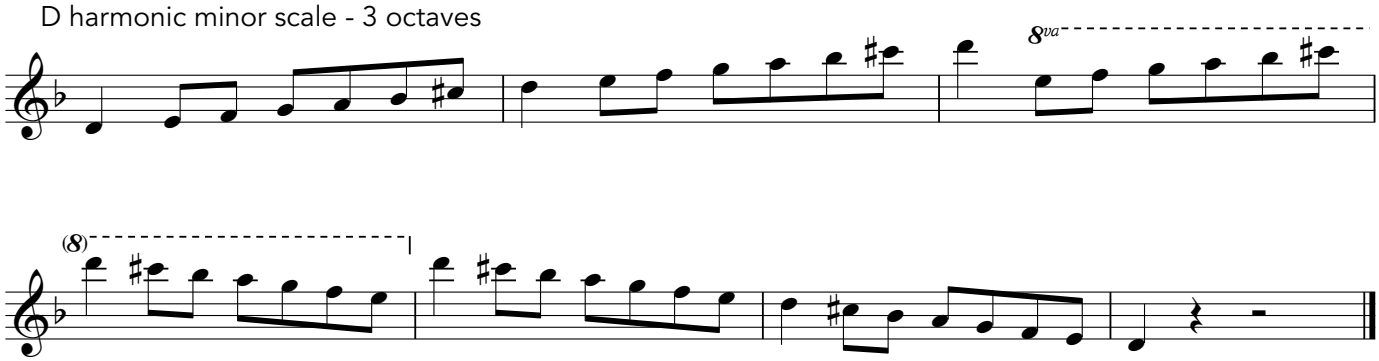
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio with separate bows or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.
(See Violin Bowing Patterns)

♩=80

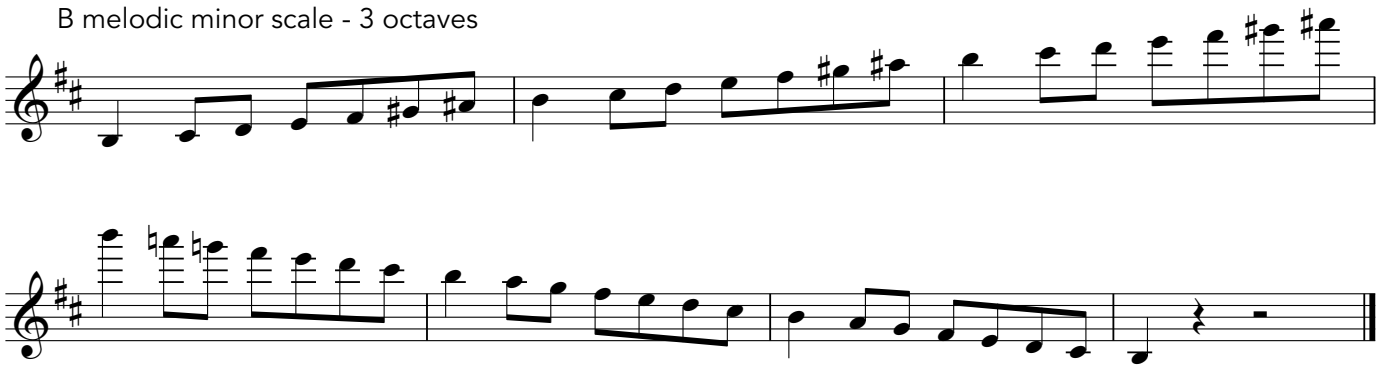
B major scale - 3 octaves



D harmonic minor scale - 3 octaves

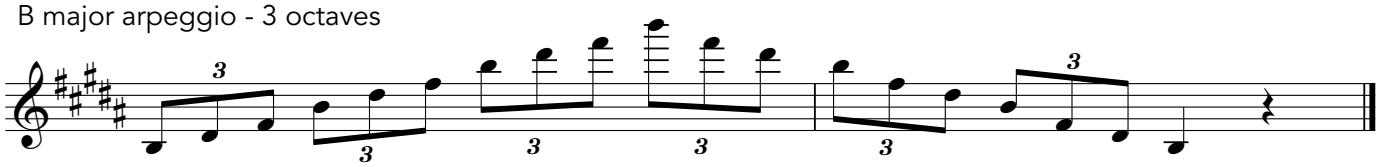


B melodic minor scale - 3 octaves

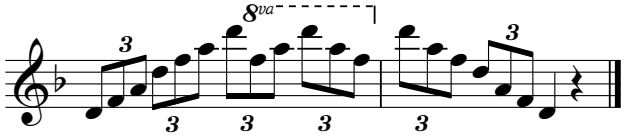


♪=112

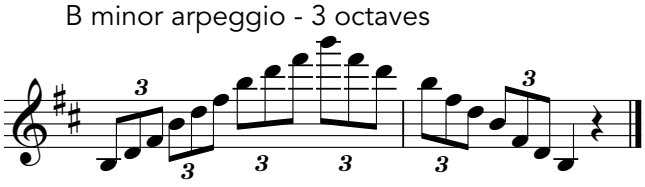
B major arpeggio - 3 octaves



D minor arpeggio - 3 octaves



B minor arpeggio - 3 octaves



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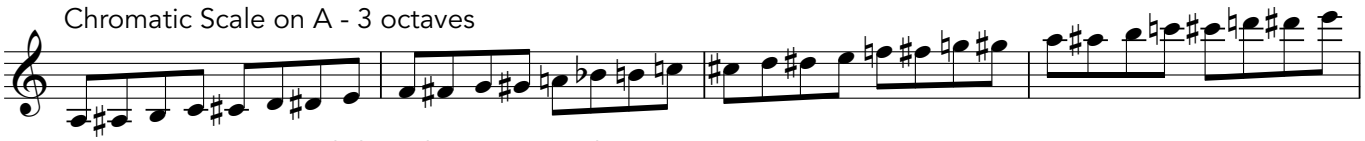
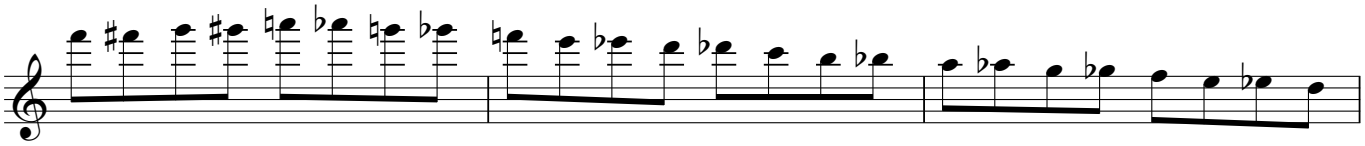
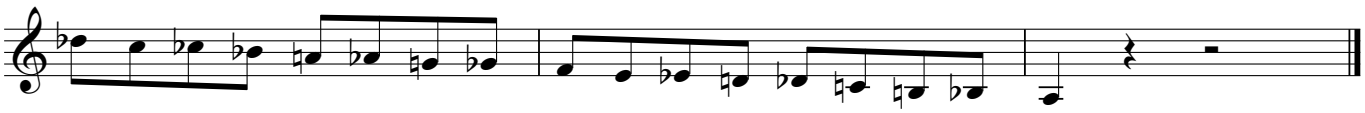
♩=92

Chromatic Scale on A - 3 octaves



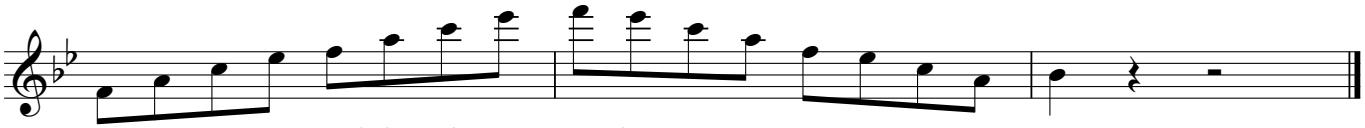
Bowing: separate and slurred 4 notes to a bow





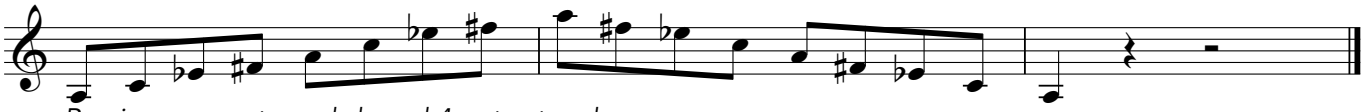
♩=68

Dominant 7th in B♭ - 2 octaves



Bowing: separate and slurred 4 notes to a bow

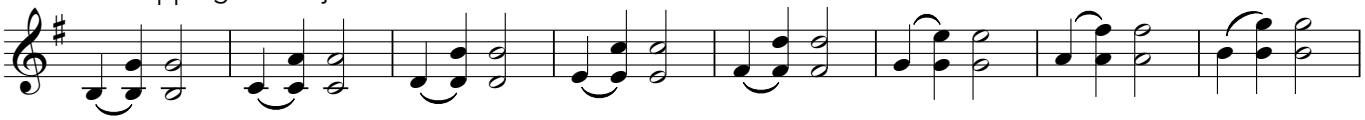
Diminished 7th on A - 2 octaves

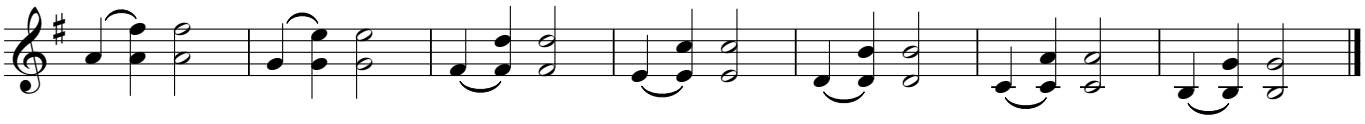


Bowing: separate and slurred 4 notes to a bow

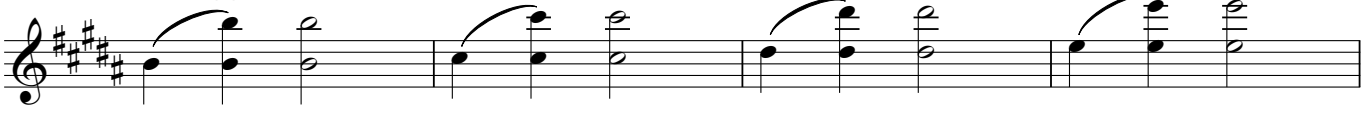
♩=84

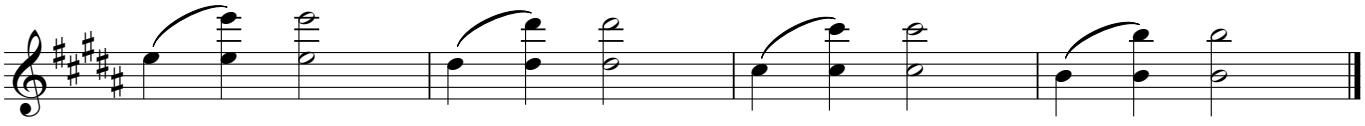
Double stopping - G major in 6ths





Double stopping - tetrachord B major in octaves





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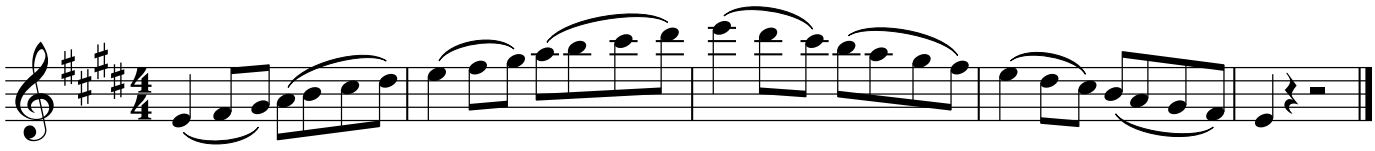
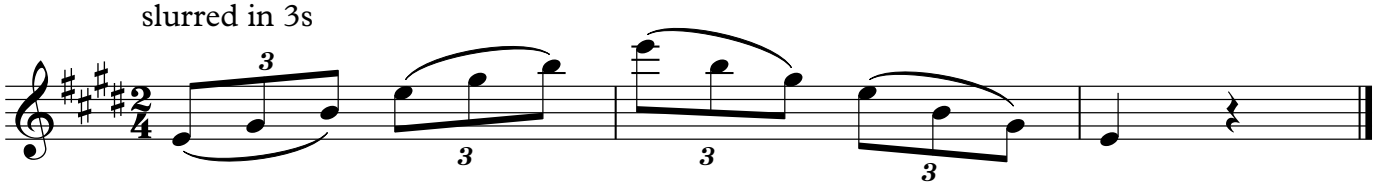
Scale Bowing Pattern Example

Long tonics. separate & slurred two bows per octave



Arpeggios separate, even and slurred in 3s



Chromatics

Grade 7

Separate and slurred 4 notes to a bow

Dominant 7ths

Grade 7

Separate, even and slurred 4 notes to a bow

Diminished 7ths

Grade 7

Separate and slurred 4 notes to a bow

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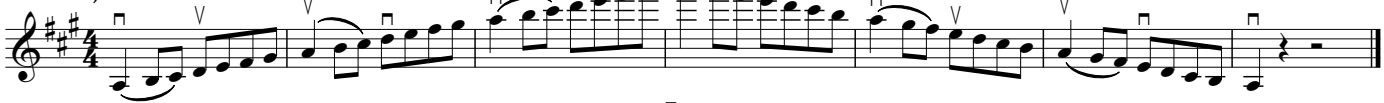
Alternative to Scales from Memory

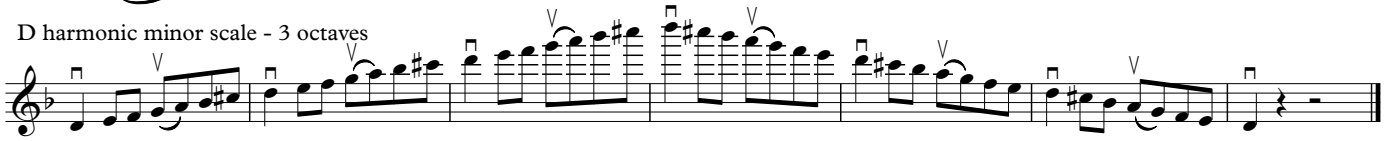
The following do not need to be played from memory
For the examination, perform all of the following

♩=80

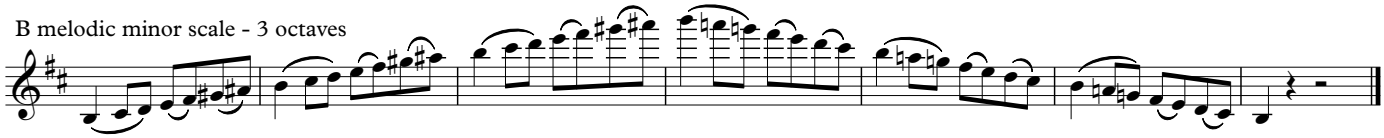
A major scale - 3 octaves



D harmonic minor scale - 3 octaves

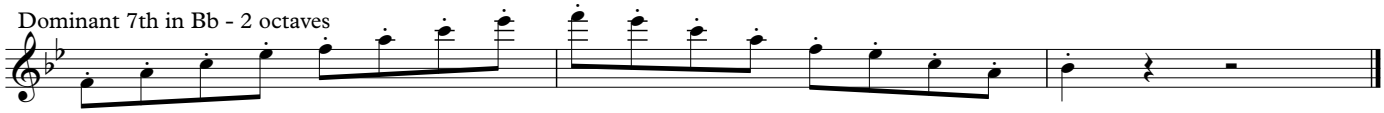


B melodic minor scale - 3 octaves

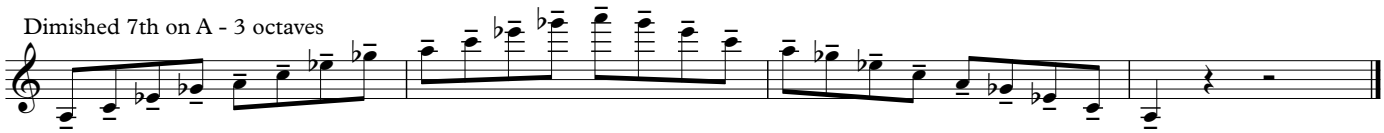


♩=68

Dominant 7th in Bb - 2 octaves

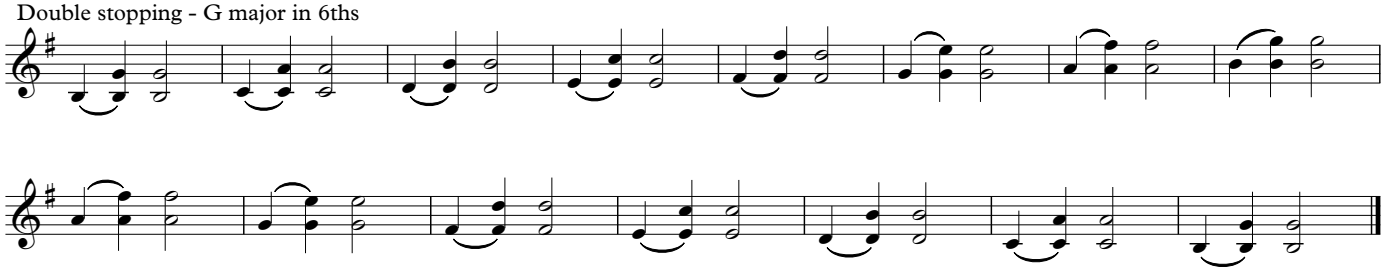


Dimished 7th on A - 3 octaves

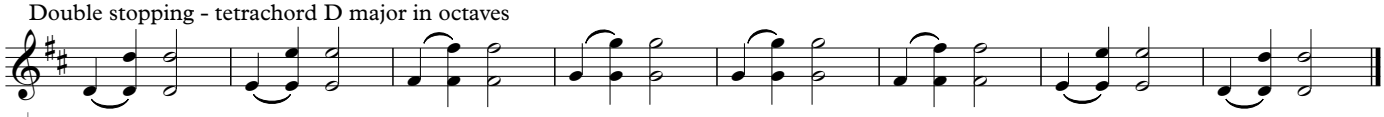


♩=84

Double stopping - G major in 6ths

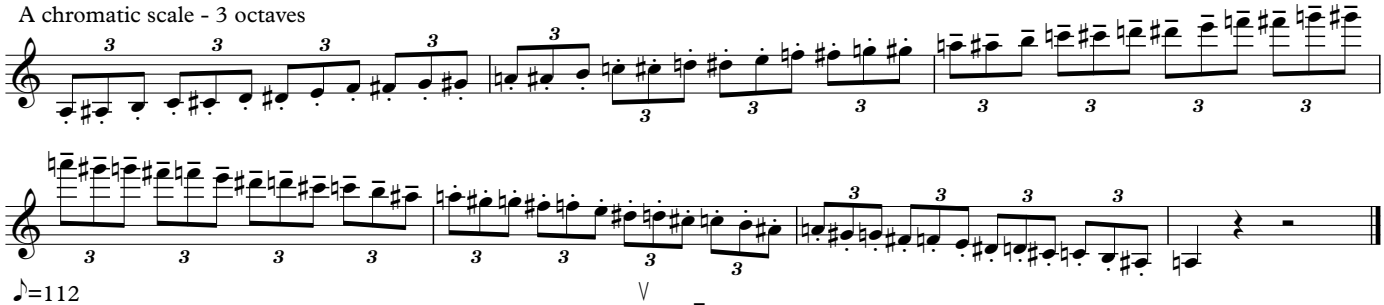


Double stopping - tetrachord D major in octaves



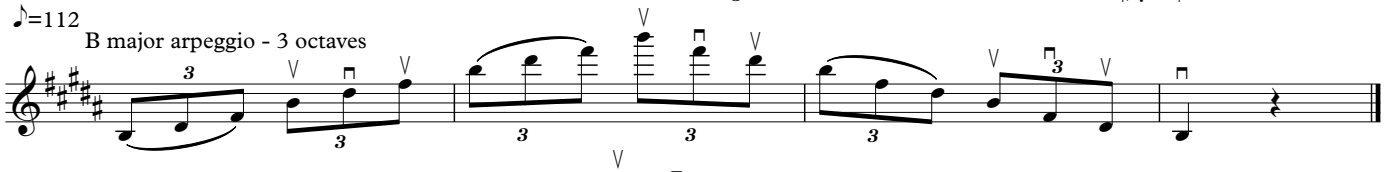
♩=60

A chromatic scale - 3 octaves

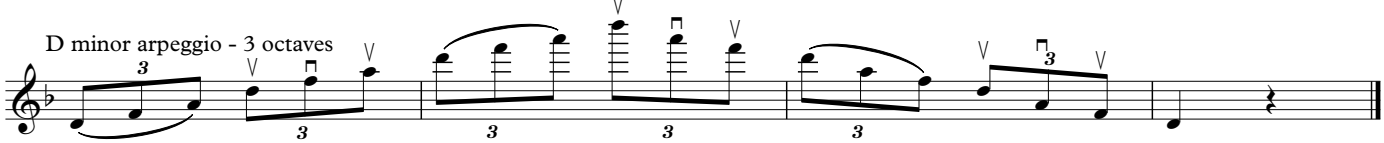


♪=112

B major arpeggio - 3 octaves



D minor arpeggio - 3 octaves



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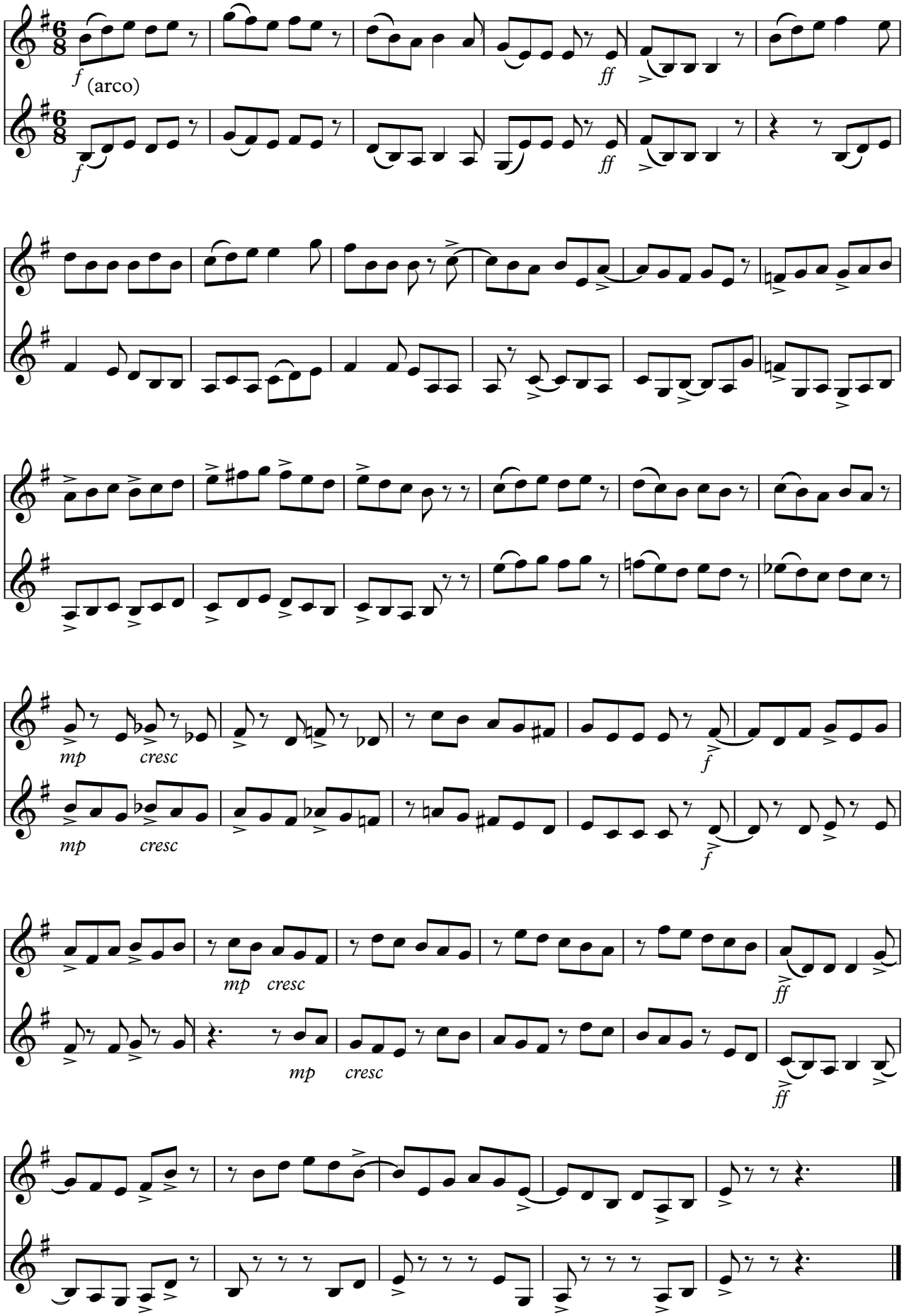
Duet

Click here for duet recordings in practice speed

Click here for duet recordings in exam speed

Vivace (arco)

Reel Deal!



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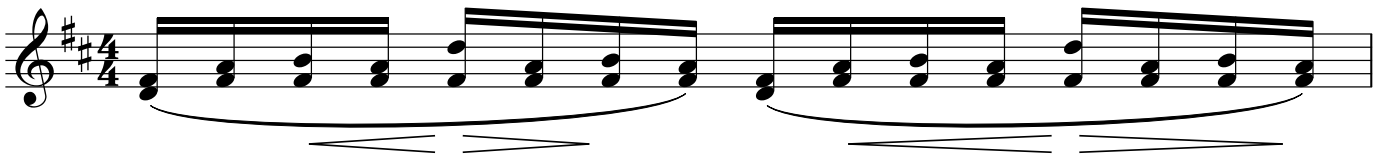
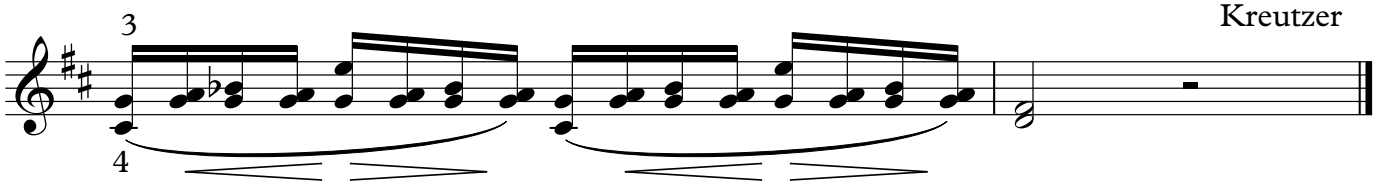
Technical Exercises

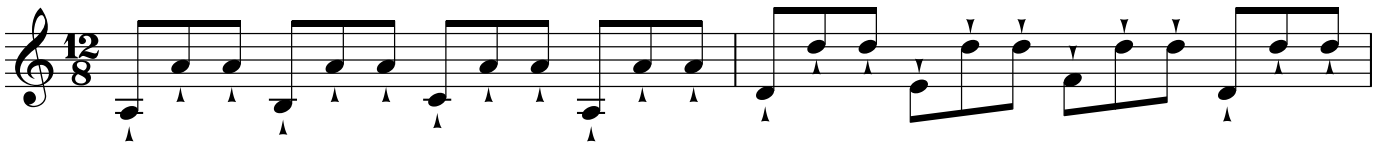
Exercise 1 ♪=60

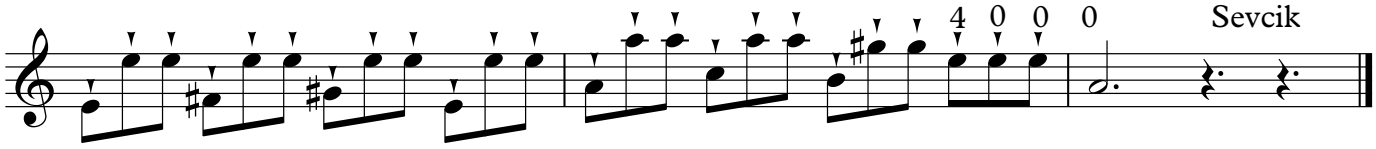




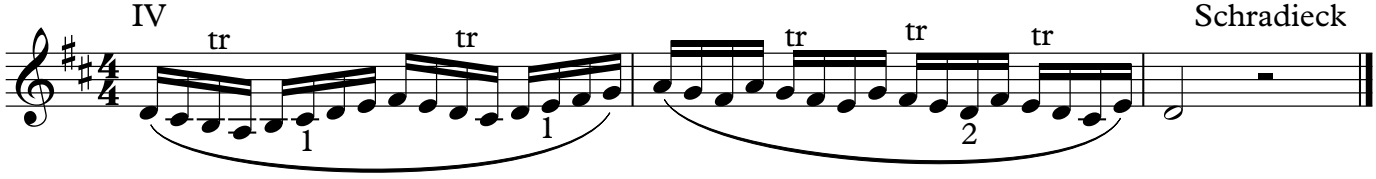
Exercise 2

♩. = 126 Spiccato





Exercise 3 ♩=90



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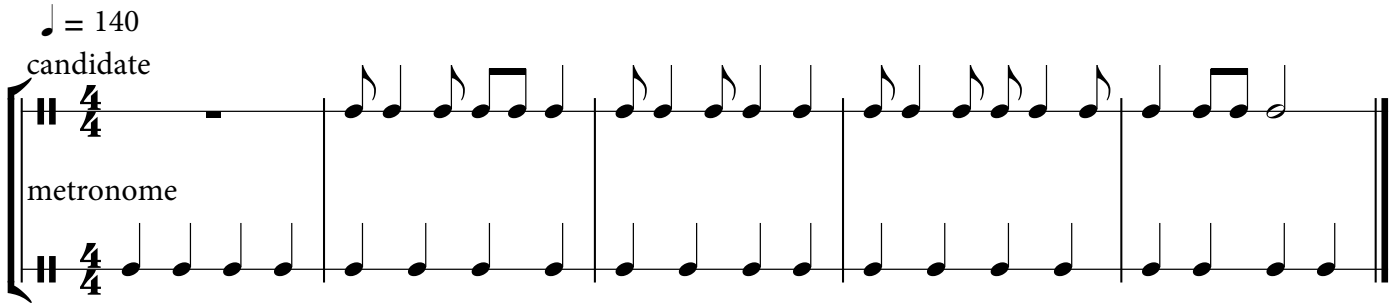
Reading Skills

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



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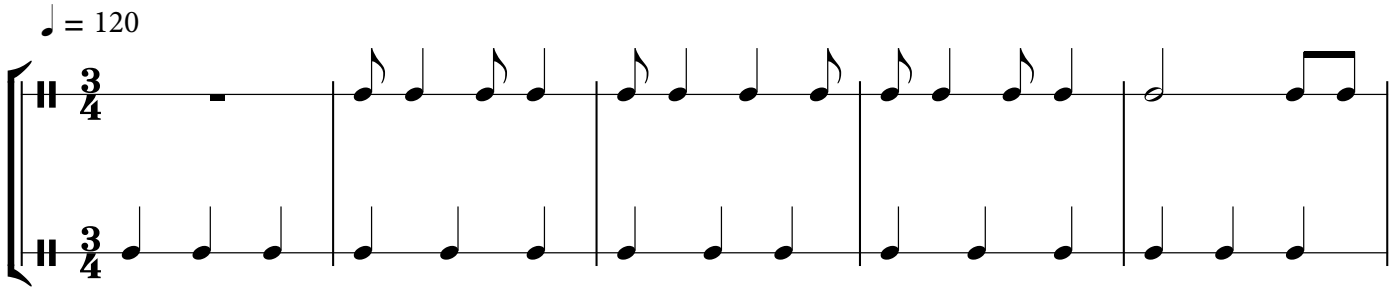
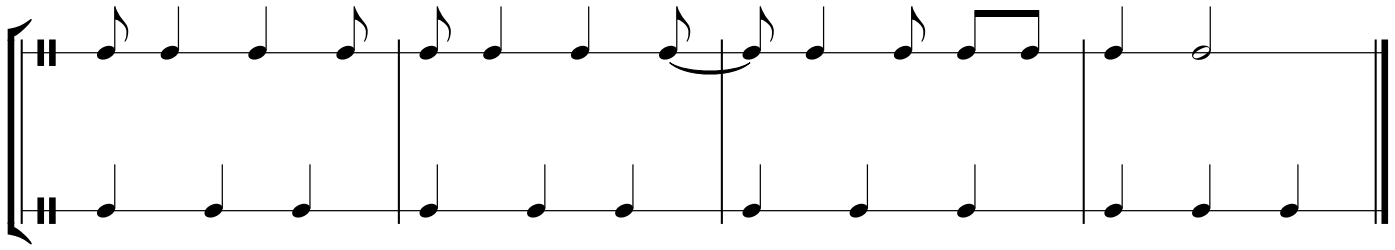
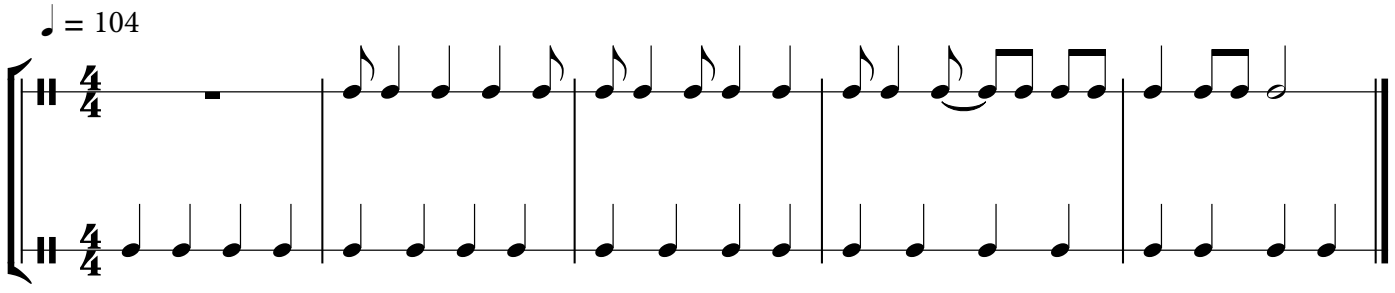




3



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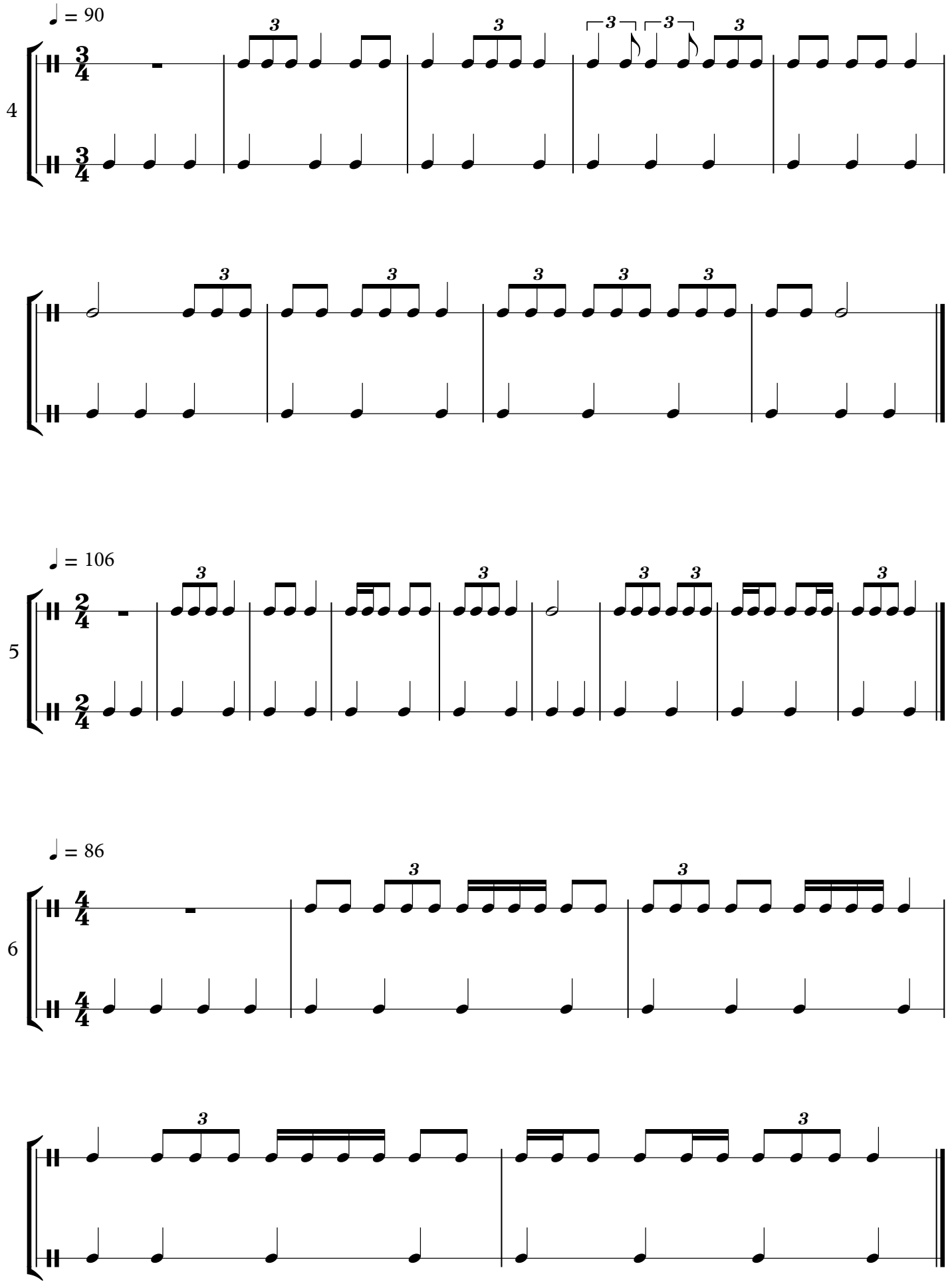

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Listening Skills
(Aural tests)

Click here to find Listening Skills recordings in Treble Clef

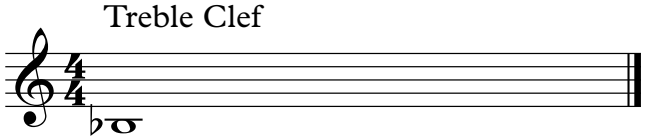
Click here to find Listening Skills recordings in Bass Clef

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.

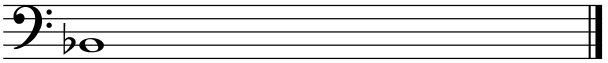
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Scales.
I shall ask you to sing an ascending major scale, after I give you the starting note.
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.

Treble Clef

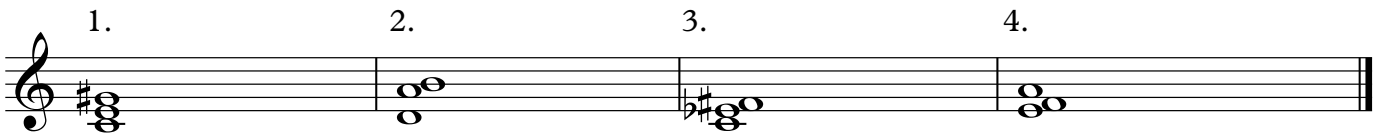


Bass Clef

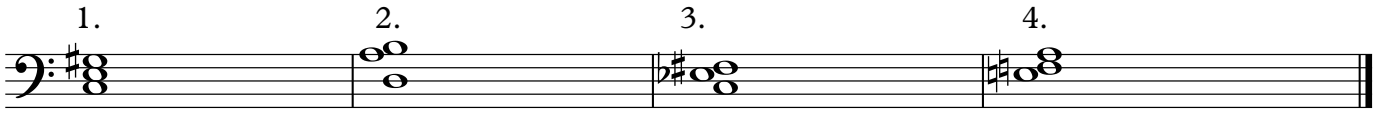


Test 2 - Singing back notes
I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.
We shall do this for 4 chords.

Treble Clef

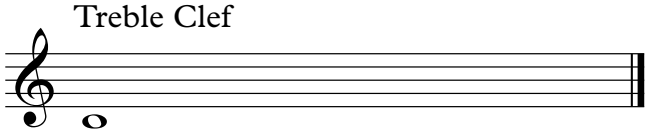


Bass Clef

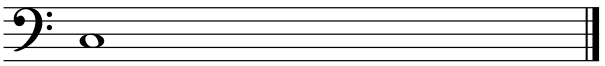


Test 3 - Dominant & Diminished 7ths
I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.
I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.

Treble Clef



Bass Clef



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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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