

## 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	Gavotte en Rondeau from Partita BWV 1006	MTB Violin Book Grade 8	<a href="#">MTB Bookshop</a>
Brahms	Sonata No.2 in A: Andante Tranquillo	MTB Violin Book Grade 8	<a href="#">MTB Bookshop</a>
Elgar	Romance Op.1	MTB Violin Book Grade 8	<a href="#">MTB Bookshop</a>
Kreutzer	Etude No.14	MTB Violin Book Grade 8	<a href="#">MTB Bookshop</a>
Wieniawski	Kujawiak	MTB Violin Book Grade 8	<a href="#">MTB Bookshop</a>
Smetana	Andantino from Aus Der Heimat	MTB Violin Book Grade 8	<a href="#">MTB Bookshop</a>
Barbara Arens	Variations	MTB Violin Book Grade 8	<a href="#">MTB Bookshop</a>
Beethoven	Sonata No.5 in F Major Spring Op.24 4 <sup>th</sup> Movt: Rondo, Allegro ma non Troppo	Tomplay	<a href="#">tomplay.com</a>
Dvořák	4 Romantic Pieces Op.75 no.2 Allegro Maestoso	Tomplay or Schirmer	<a href="#">tomplay.com</a> or Schirmer
Manuel de Falla	Popular Spanish Suite No.1 El Pano Moruno and No.2 Nana	Tomplay	<a href="#">tomplay.com</a>
Vivaldi	Concerto in E 'Spring' The Four Seasons 1 <sup>st</sup> Movt: Allegro	Tomplay	<a href="#">tomplay.com</a>
Traditional	Scarborough Fair Upper Advanced	Tomplay	<a href="#">tomplay.com</a>
Monti	Csardas	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 8 Violin

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Kreisler	Mazurka No.23 in D major Op.33 no.2 (after Chopin)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Debussy	Rêverie L. 68	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Tartini	Sonata Didone Abbandonata in G minor Op.1 no.10 1 <sup>st</sup> Movt: Tempo moderato	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Tchaikovsky	Swan Lake	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Smetana	Aus der Heimat 2nd Movt (ed Hans Sitt)	N/A	Peters
Sarasate	Romanza Andaluza Op.22 no.1	N/A	International Music Company
Beethoven	Spring 4th Movt: Rondo Allegro ma non troppo	Sonata for Violin and Piano in F Major	Peters
Svendsen	Romance Op.26	N/A	Peters
Manuel de Falla	No.1 El Pano Moruno and No. 2 Nano	Suite of Spanish Folksongs	Chester
J.S. Bach	A min Concerto BWV 1041 1st Movt: Allegro	N/A	Peters
Macmillan	Kiss on Wood	N/A	Boosey & Hawkes
Macmillan	A Different World	N/A	Boosey & Hawkes
Macmillan	After the Tryst	N/A	Boosey & Hawkes
Brahms	Sonata in A major Op.100 2nd Movt: Andante Tranquillo	N/A	Wiener Urtext 50012
John Williams	Remembrances	Three Pieces from Schindler's List (with cadenza)	MCA

## 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

#### Duets:

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](#))

♩ = 92

E♭ major scale - 3 octaves

G# melodic minor scale - 3 octaves

E♭ harmonic minor scale - 3 octaves

♩ = 112

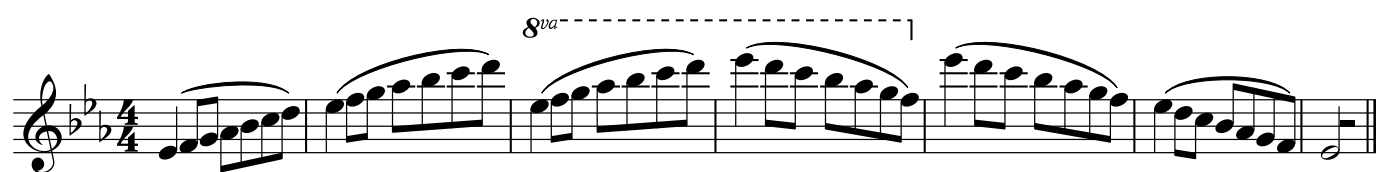
E♭ major arpeggio - 3 octaves

E♭ minor arpeggio - 3 octaves

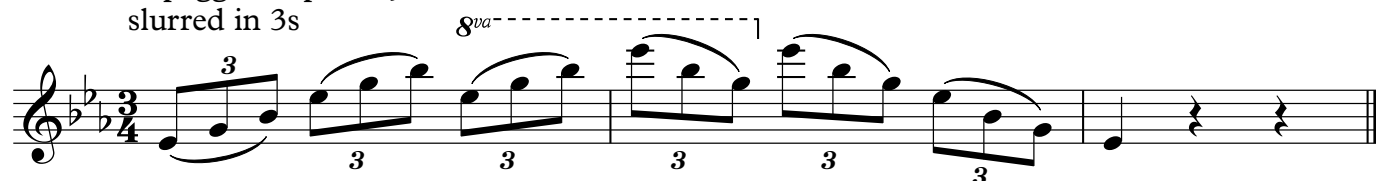


# Scale Bowing Pattern Example

Long tonics. separate & slurred one bow per octave



Arpeggios separate, even and slurred in 3s



## Chromatics

### Grade 8

Separate and slurred 6 notes to a bow

## Dominant 7ths

### Grade 8

Separate, even and slurred 4 notes to a bow

## Diminished 7ths

### Grade 8

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.

♩=92

E $\flat$  major scale - 3 octaves

G# harmonic minor scale - 3 octaves

E melodic minor scale - 3 octaves

Double stopping - G major in 6ths

♩=92

Double stopping - B major in octaves

Double stopping - B $\flat$  major scale in 3rds (broken steps) - 1 octave

♩=68

Dominant 7th in F - 3 octaves

Diminished 7th on E - 3 octaves

♩=76

A $\flat$  chromatic scale - 3 octaves

♩=112

E $\flat$  major arpeggio - 3 octaves

E minor arpeggio - 3 octaves

# Duets

(arco)  
Andante - Espressivo

Select one of the following two duets  
Grade 8 - i) Romantic Dream

*mf*  
*pizz*  
*mf*

*mp* *cresc*  
*mp* *cresc*

*pizz*  
*f* *mf arco* *cresc* *dim*  
*f* *mf* *cresc* *dim*

*mp* *arco* *cresc*  
*mp* *cresc*

*f*

*f*



# Violin Grade Eight

Two staves of music in G major (one sharp) and 2/4 time. The first staff begins with a *dim* dynamic and a slur over the first four notes. The second staff begins with a *dim* dynamic and a slur over the first four notes. The second measure of both staves has a *mp* dynamic marking. The music concludes with a double bar line.

(arco)  
Decisively!

## Grade 8 - ii) Contra-punkt

Two staves of music in 2/4 time. The first staff begins with a *f* dynamic and a slur over the first four notes. The second staff begins with a *f* dynamic and a slur over the first four notes. The music concludes with a double bar line.

Two staves of music in 2/4 time. The first staff begins with a slur over the first four notes. The second staff begins with a slur over the first four notes. The music concludes with a double bar line.

Two staves of music in 2/4 time. The first staff begins with a slur over the first four notes. The second staff begins with a slur over the first four notes. The music concludes with a double bar line.

Two staves of music in 2/4 time. The first staff begins with a slur over the first four notes. The second staff begins with a slur over the first four notes. The music concludes with a double bar line.

# Violin Grade Eight

The musical score consists of seven systems of two staves each. The first system shows a complex rhythmic pattern with sixteenth and thirty-second notes. The second system includes dynamic markings *p* and *cresc*. The third system features a *ff* marking and accents. The fourth system includes *pizz* and *p subito < f* markings. The fifth system continues with rhythmic patterns. The sixth system shows a melodic line with a sharp sign. The seventh system concludes with a melodic line and a sharp sign.

# Violin Grade Eight

The musical score consists of four staves. The first two staves are marked *arco*. The first staff begins with a *p* dynamic marking. The second staff includes *p*, *arco*, and *cresc* markings. The third and fourth staves feature *ff* dynamics and include accents (>) over many notes. The piece concludes with a double bar line and a fermata over the final note.

# Technical Exercises

Exercise 1 ♩=90

Exercise 1 musical notation (Schradieck). It consists of two staves. The first staff has a treble clef, key signature of one sharp (F#), and a 4/4 time signature. It contains four measures of eighth-note patterns. The first two measures are on a single line, and the last two are on a single space. Fingerings are indicated as 1-2-1-2-1-2-1-2. The second staff continues the pattern on a single space, then a single line, and ends with a whole rest. The name 'Schradieck' is written above the second staff.

Exercise 2 - Up bow spiccato ♩=90

Exercise 2 musical notation (Sevcik). It consists of two staves. The first staff has a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. It contains four measures of eighth-note patterns. The first two measures are on a single line, and the last two are on a single space. Fingerings are indicated as 0-4, 4, 2, 3, 2. The second staff continues the pattern on a single space, then a single line, and ends with a whole rest. The name 'Sevcik' is written above the second staff.

Exercise 3 ♩=68

Exercise 3 musical notation (Dont). It consists of two staves. The first staff has a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. It contains four measures of eighth-note patterns. The first two measures are on a single line, and the last two are on a single space. Fingerings are indicated as 2, 3, 2, 4, 0. The second staff continues the pattern on a single space, then a single line, and ends with a whole rest. The name 'Dont' is written above the second staff.

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).

♩ = 244

candidate

1

metronome

♩ = 80

2

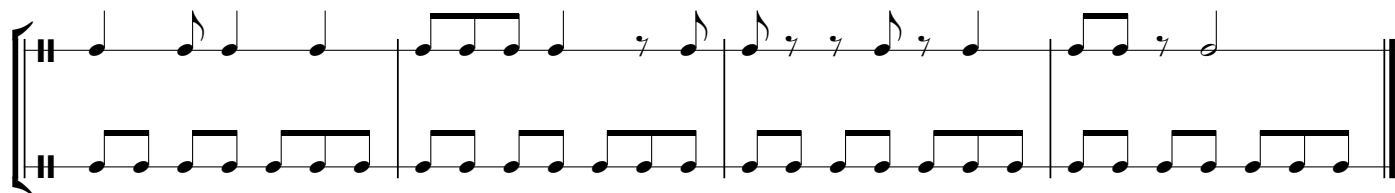
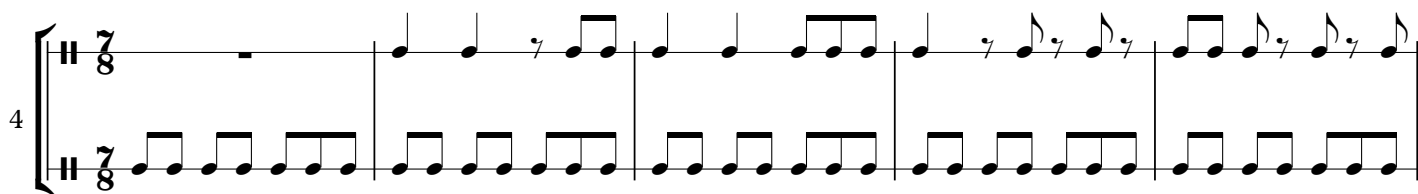
♩ = 104

3

# Violin Grade Eight

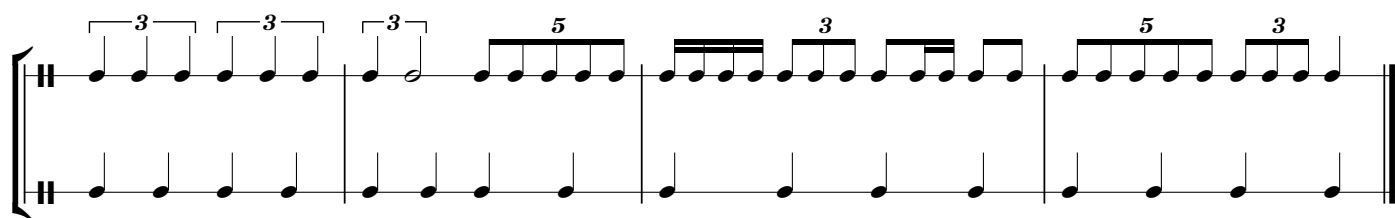
♩ = 200

4



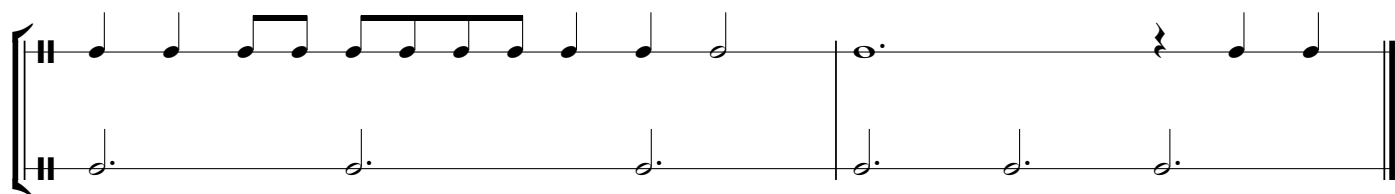
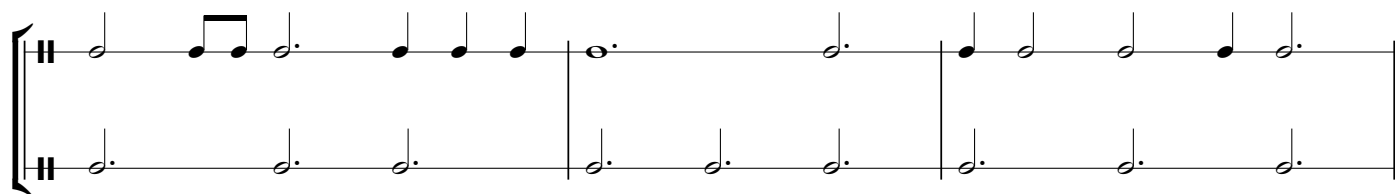
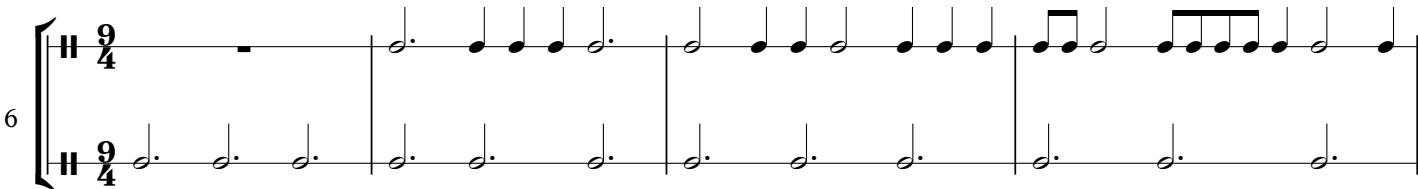
♩ = 90

5



♩ = 62

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 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

Bass Clef

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

## 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.