

## Recital

Select three pieces from the following list (25 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
Paul Cox/ Chris Mitchell	Pangolin Scales	MTB Violin Book Pre- Grade Higher	<a href="#">MTB Bookshop</a>
Paul Cox/ Chris Mitchell	Four Into Three Does Not Go	MTB Violin Book Pre- Grade Higher	<a href="#">MTB Bookshop</a>
Paul Cox/ Chris Mitchell	Something's Missing	MTB Violin Book Pre- Grade Higher	<a href="#">MTB Bookshop</a>
Paul Cox/ Chris Mitchell	The Pizzicato, Arco Switch	MTB Violin Book Pre- Grade Higher	<a href="#">MTB Bookshop</a>
Paul Cox/ Chris Mitchell	What Goes Down Steps Back Up	MTB Violin Book Pre- Grade Higher	<a href="#">MTB Bookshop</a>
Paul Cox/ Chris Mitchell	Florestan and Eusebius	MTB Violin Book Pre- Grade Higher	<a href="#">MTB Bookshop</a>
Kathy and David Blackwell	Souallé (pg 38)	Fiddle Time Starters	OUP
Kathy and David Blackwell	Hide and Seek (pg 39)	Fiddle Time Starters	OUP
Kathy and David Blackwell	Beech holiday (pg 40)	Fiddle Time Starters	OUP
Sarah Watts	From Pineapple (pg 5)	Razzamajazz (violin)	Kevin Mayhew
Sarah Watts	Still Waters (pg 7)	Razzamajazz (violin)	Kevin Mayhew
Sarah Watts	G's Garden (pg 12)	Razzamajazz (violin)	Kevin Mayhew
Sarah Watts	Tea with the Tumbers (pg 25)	Class Act 1	Kevin Mayhew
Sarah Watts	Seaside Rock (pg 30)	Class Act 1	Kevin Mayhew
Sarah Watts	Psychedelic (pg 31)	Class Act 1	Kevin Mayhew
Kathy and David Blackwell	Rhythm Fever (Charanga Fiddle time unit 5)	Fiddle Time Joggers	OUP or via the Charanga Platform
Kathy and David Blackwell	Tiptoe Boo (Charanga Fiddle time unit 5)	Fiddle Time Joggers	OUP or via the Charanga Platform
Kathy and David Blackwell	City Lights (Charanga Fiddle time unit 6)	Fiddle Time Joggers	OUP or via the Charanga Platform

## Technical Exercises (25 marks)

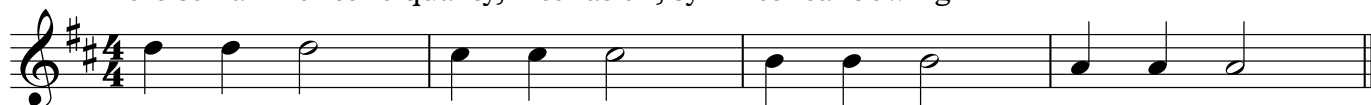
Prepare all the technical exercises required for this grade which can be downloaded from the website (syllabus page) - see [Page 3](#)

# Technical Exercises

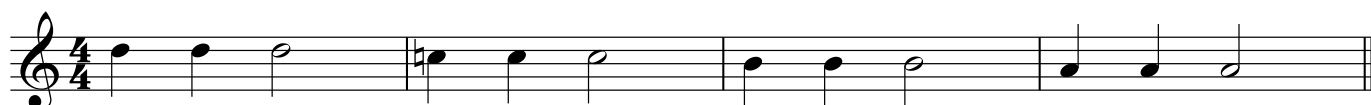
For the exam perform all of the following exercises

All exercises ♩=c.90

Exercise 1a - For tone quality, intonation, symmetrical bowing



Exercise 1b



Exercise 2 - For the basics of string crossings



Exercise 3 - For slurs



Exercise 4 - Scale exercises



## 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.