ave

MTB Grade 5
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
Frank Bridge	Country Dance	MTB Violin Book Grade 5	MTB Bookshop
Elgar	Chanson de Nuit	MTB Violin Book Grade 5	MTB Bookshop
Händel	Sonata in F 2nd Movt, HWV 370	MTB Violin Book Grade 5	MTB Bookshop
Chris Mitchell	Consolation	MTB Violin Book Grade 5	MTB Bookshop
Toselli	Serenata Op.6	MTB Violin Book Grade 5	MTB Bookshop
Fauré	Berceuse Op.16	MTB Violin Book Grade 5	MTB Bookshop
Dvořák	Romantic Pieces Op.75 no.1	Tomplay	tomplay.com
Elgar	Chanson de Matin	Tomplay or Novello	tomplay.com or Novello
Tchaikovsky	Waltz from Serenade for Strings	Tomplay	tomplay.com
Vivaldi	Concerto for Violin in G major, Op.3 no.3 RV.310 1st Movt: Allegro	Tomplay	tomplay.com
One Republic	Counting Stars (C# minor version)	Tomplay	tomplay.com
Trad.	Don't Leave Me (Gipsy Romance)	Tomplay	tomplay.com
Kreisler	Marche Miniature Viennoise	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.

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MTB Grade 5
Violin

Click here for the MTB list of Suzuki pre-approved pieces for Grades 1-7.

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Debussy	Arabesque No.1 L.66	Tomplay	tomplay.com
Schubert	Wan Song D.957 No.4 Serenade (Standchen)	Tomplay	tomplay.com
Schumann	Myrthen Op.25 no.7: Die Lotosblume	Tomplay	tomplay.com
Kabalewski	Scherzo	Albumstucke	Peters
Blake	Dance of the Snowmen	N/A	Chester music
Huws Jones	The Entertainer	Jazz, Blues and Ragtime	B&H
Radonovics	Dance of the Moonchild	Jazzy Violin 2	Universal
Radonovics	Sugar & Spice	Jazzy Violin 2	Universal
Toselli	Serenata Op.6	N/A	UMP
Händel	Ombra mai fu	Classical Pieces Vol 1	Peters
Radonovics	Dance of the Moonchild Sugar & Spice	Jazzy Violin 2	Universal

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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 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 11

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 9

PLUS

Duet:
Perform the duet for this grade

Page 7

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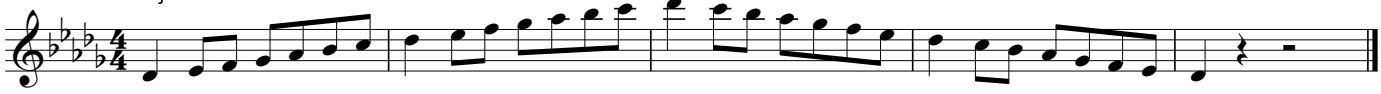
Scales & Arpeggios from Memory

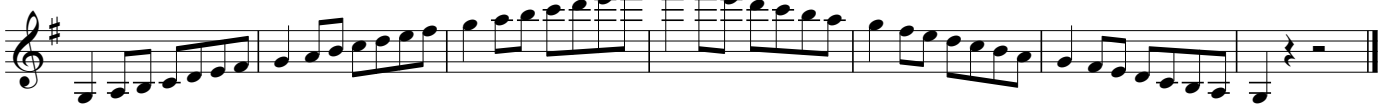
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio with separate bows or slurred as requested by the teacher. The teacher should aim to ask for an even distribution of articulations
All tempi given are minimum speeds. For bowing patterns, look at next page.

♩=72

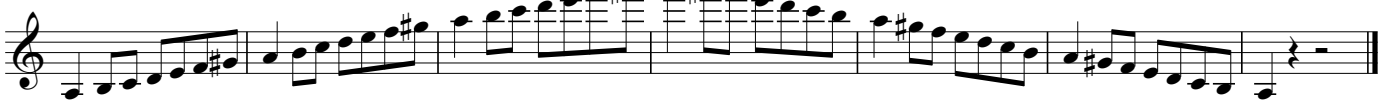
D♭ major scale - 2 octaves



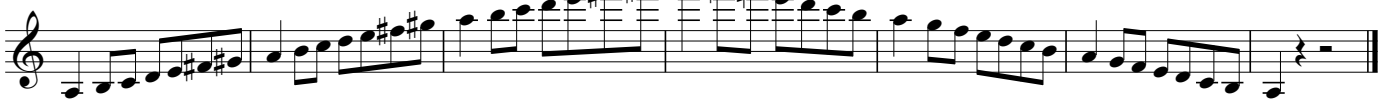
G major scale - 3 octaves



A harmonic minor scale - 3 octaves (Only 1 version harmonic or melodic required)

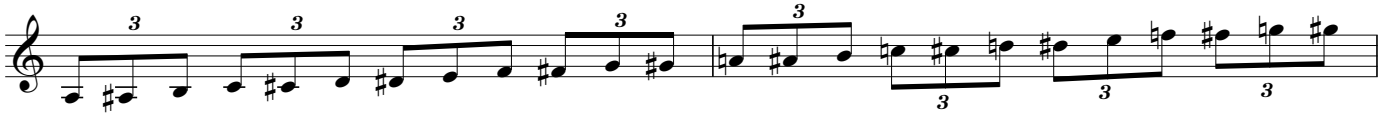


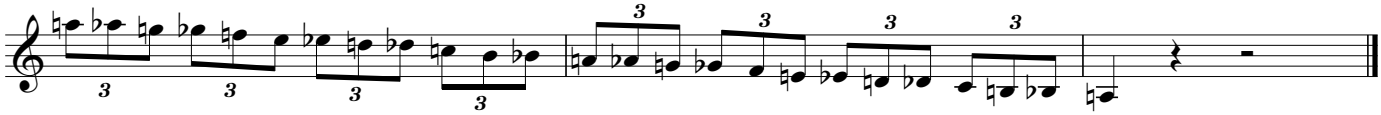
A melodic minor scale - 3 octaves



♩ = 52

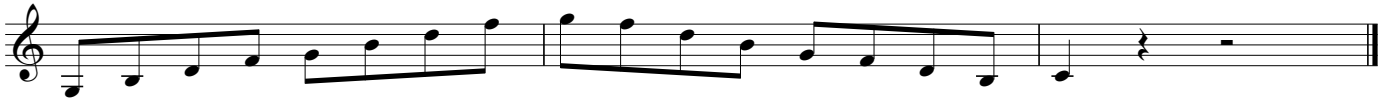
A chromatic scale - 2 octaves



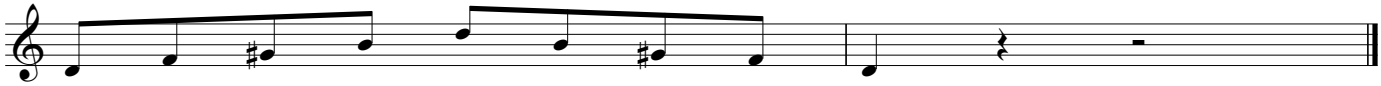


♩ = 64

Dominant 7th in C

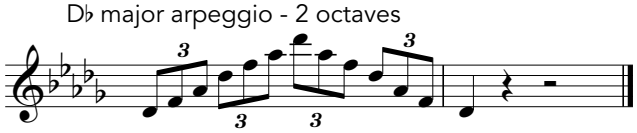


Diminished 7th on D - 1 octave

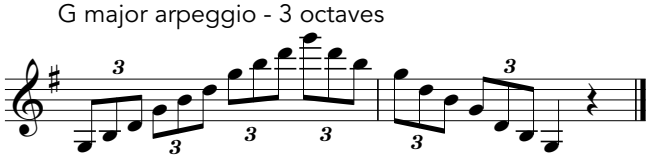


♪=100

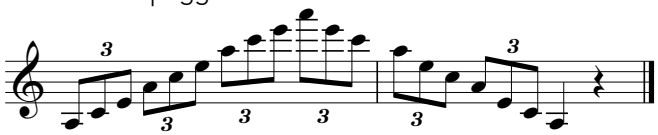
D♭ major arpeggio - 2 octaves



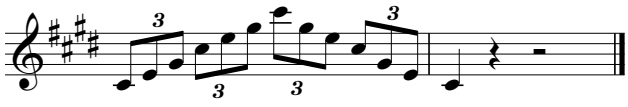
G major arpeggio - 3 octaves



A minor arpeggio - 3 octaves



C# minor arpeggio - 2 octaves



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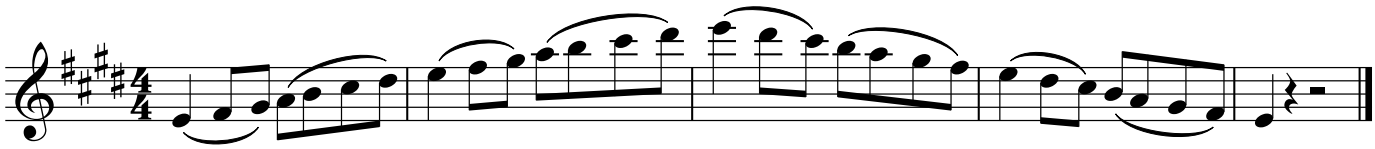
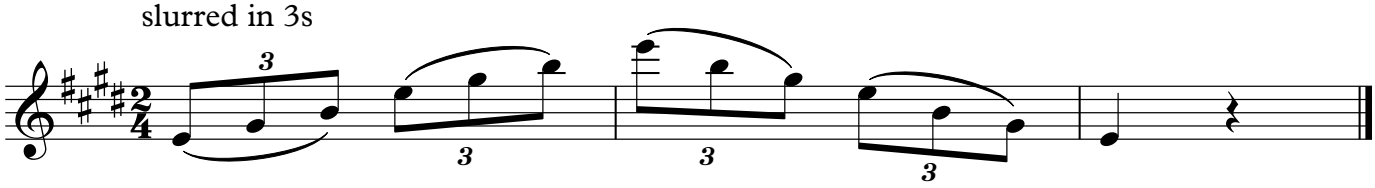
Scale Bowing Pattern Example

Long tonics. separate & slurred two bows per octave



Arpeggios separate, even and slurred in 3s



Chromatics

Separate and slurred 3 notes to a bow

Dominant 7ths

Separate, even and slurred 4 notes to a bow

Diminished 7ths

Separate, even

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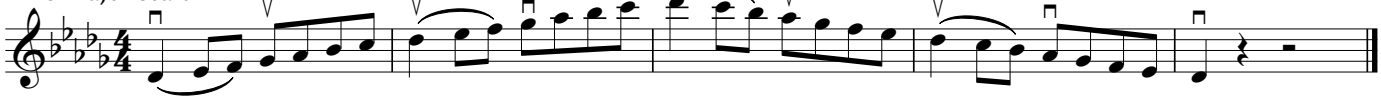
Alternative to Scales from Memory

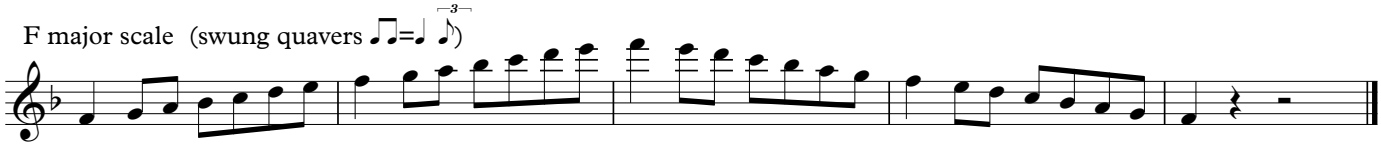
The following do not need to be played from memory.
For the examination, perform all of the following.

♩=72

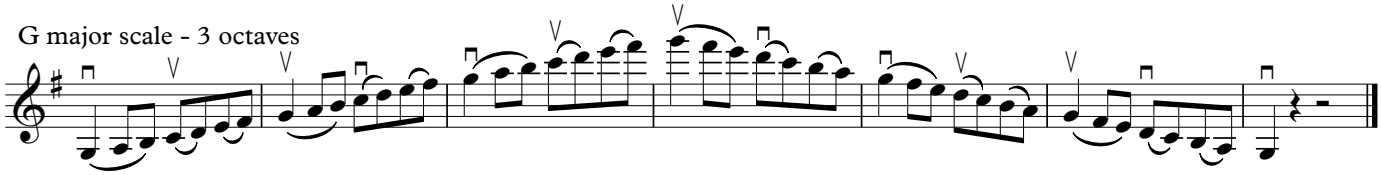
Db major scale



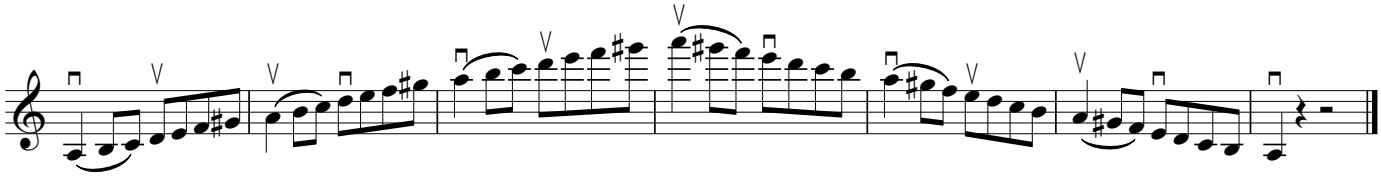
F major scale (swung quavers ♫=♩ ♪)



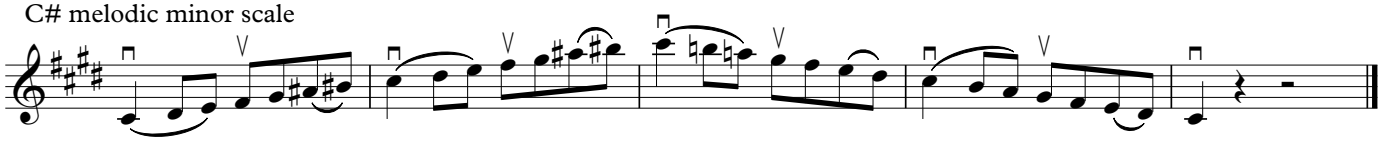
G major scale - 3 octaves



A harmonic minor scale - 3 octaves

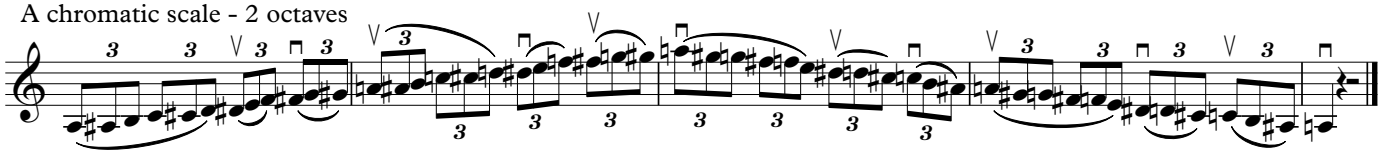


C# melodic minor scale



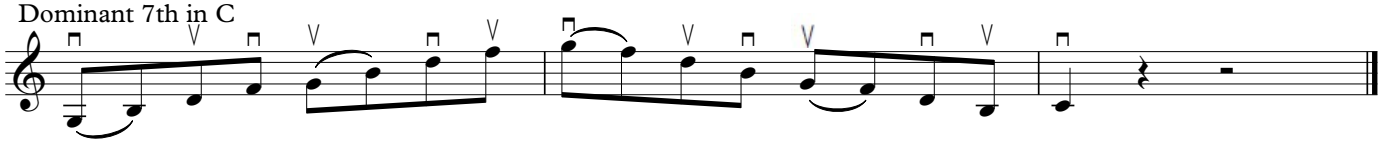
♩=52

A chromatic scale - 2 octaves

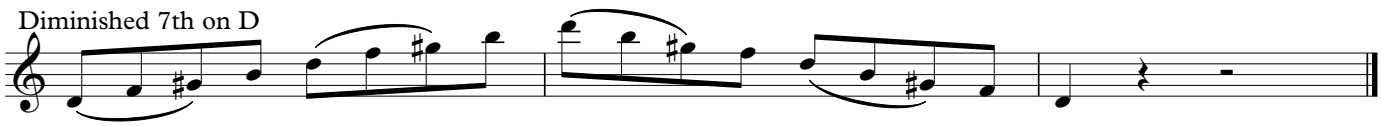


♩=64

Dominant 7th in C

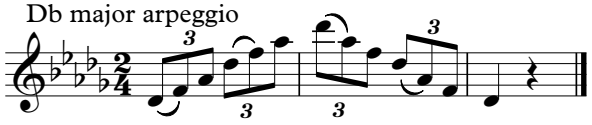


Diminished 7th on D

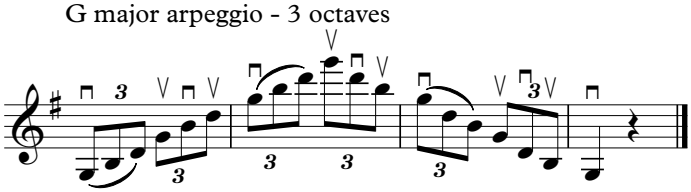


♪=100

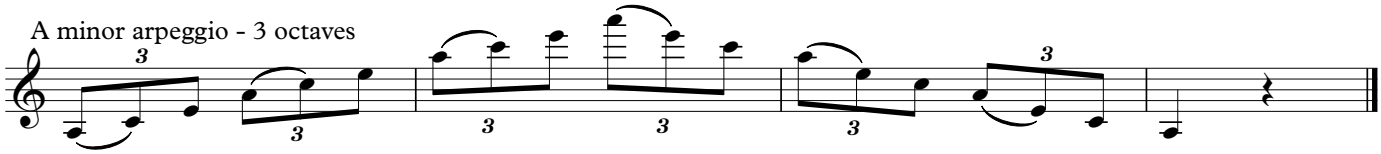
Db major arpeggio



G major arpeggio - 3 octaves



A minor arpeggio - 3 octaves



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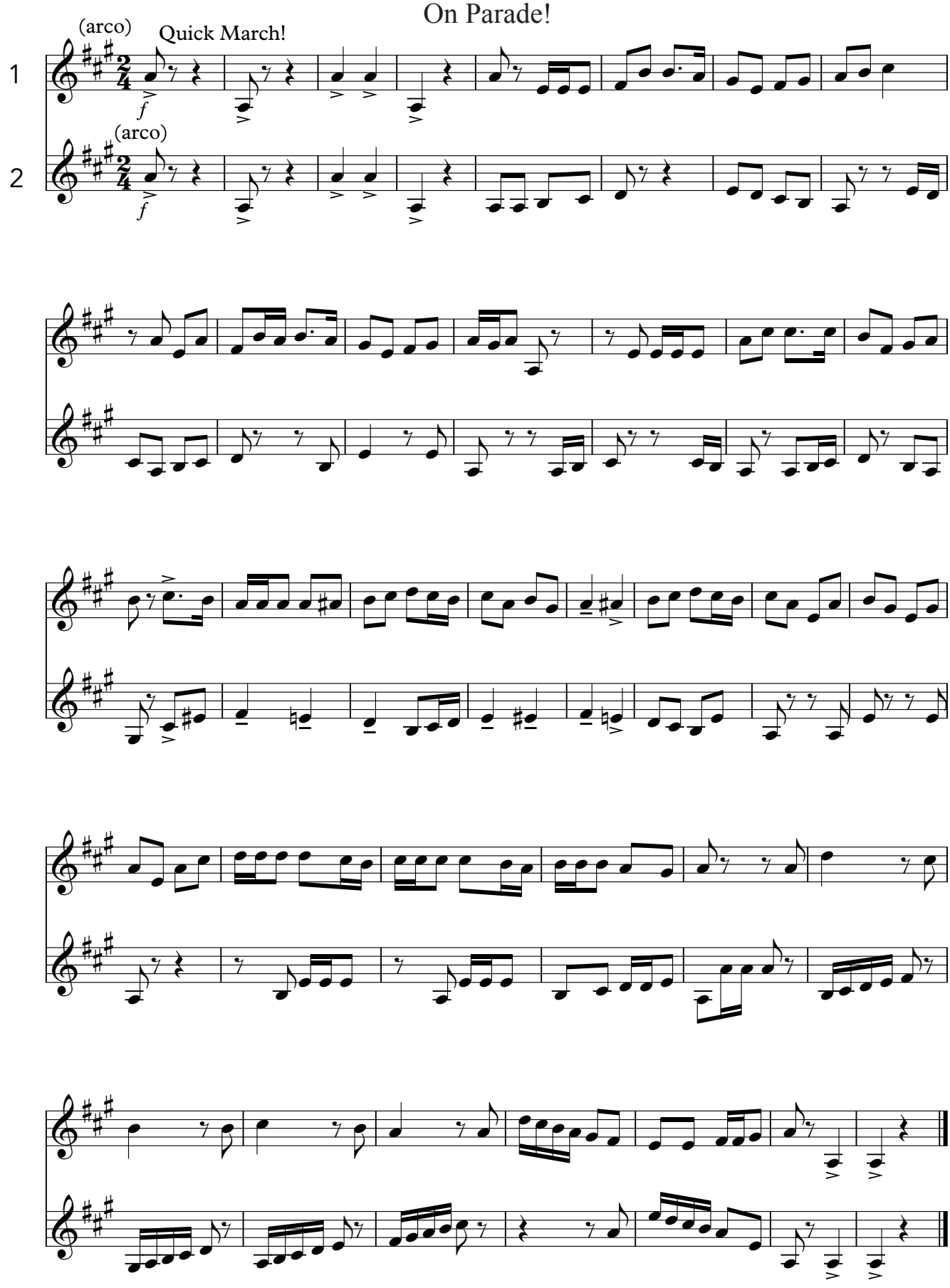
1 (Candidate)
2

Duet

[Click here for duet recordings in practice speed](#)

[Click here for duet recordings in exam speed](#)

On Parade!



Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

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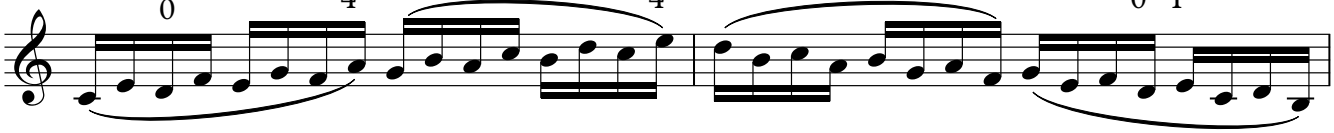
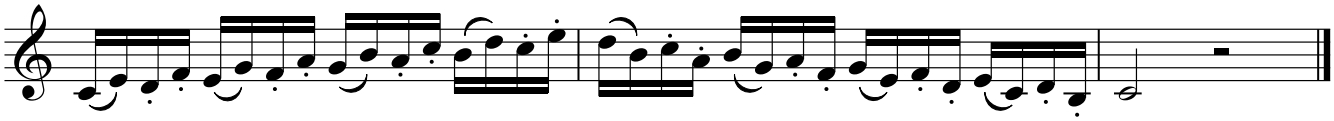
Technical Exercises

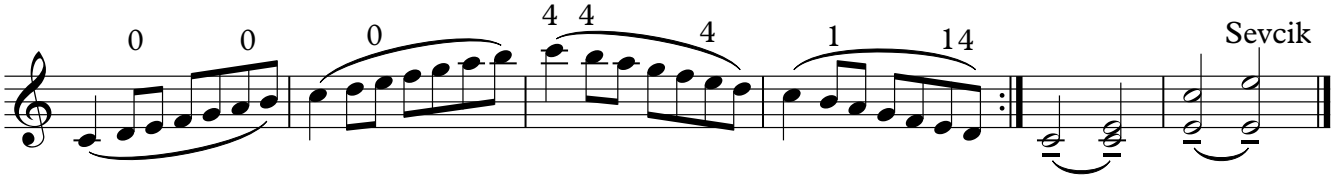
Exercise 1 ♩=60



Sevcik

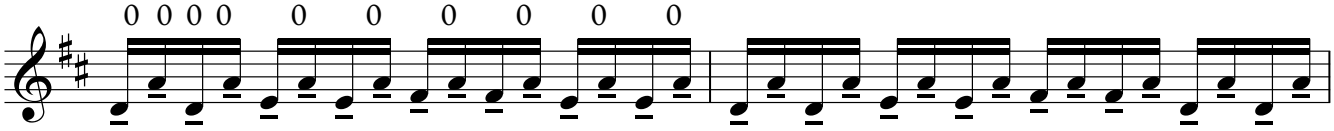


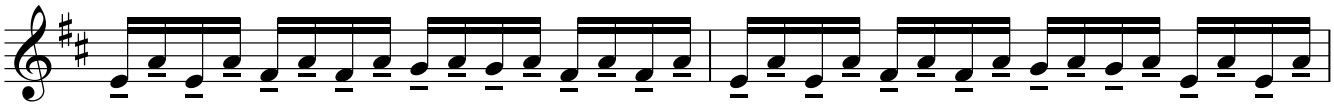
Exercise 2 𝅗𝅥=60

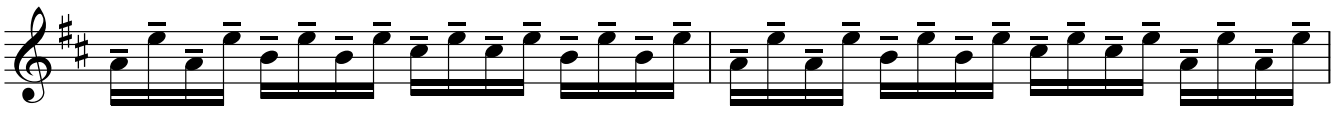


Exercise 3

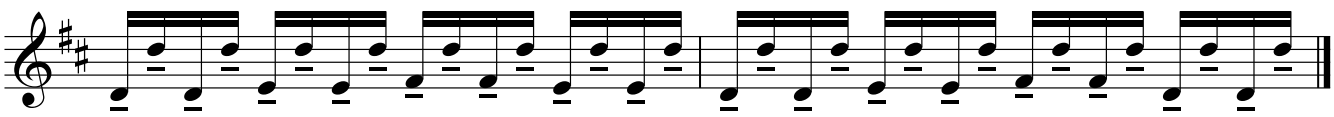
♩=c.80







Sevcik



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Reading Skills

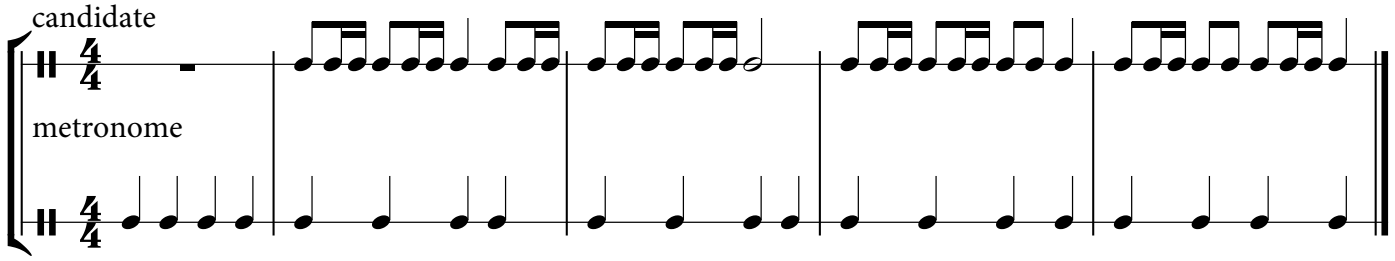
Click here for Reading Skills recordings

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).

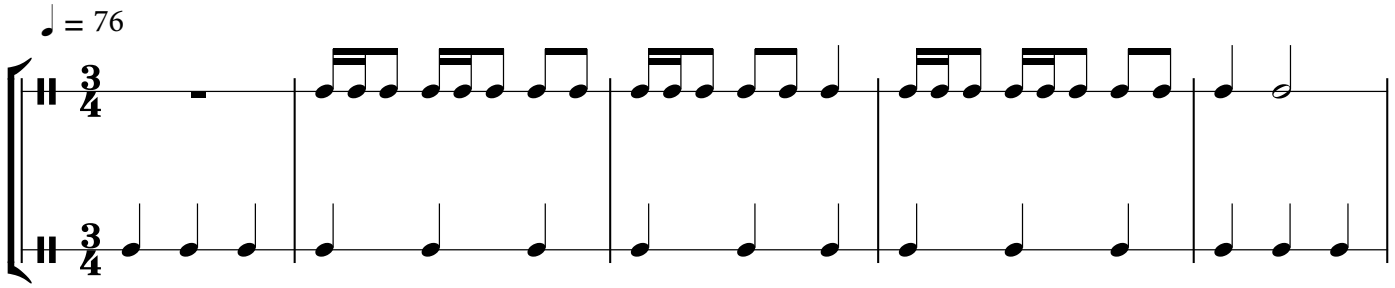
1

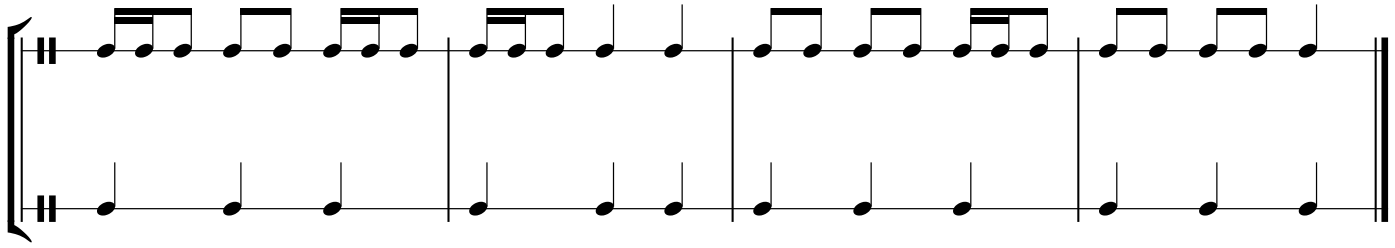
♩ = 90



2

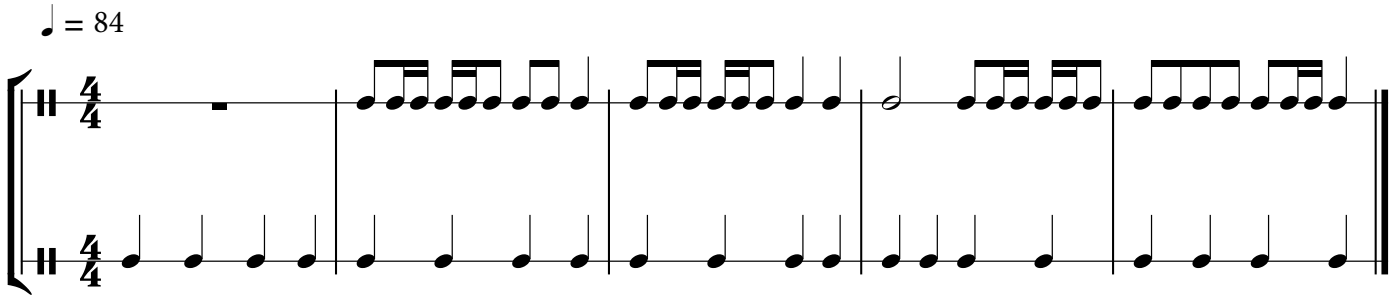
♩ = 76





3

♩ = 84



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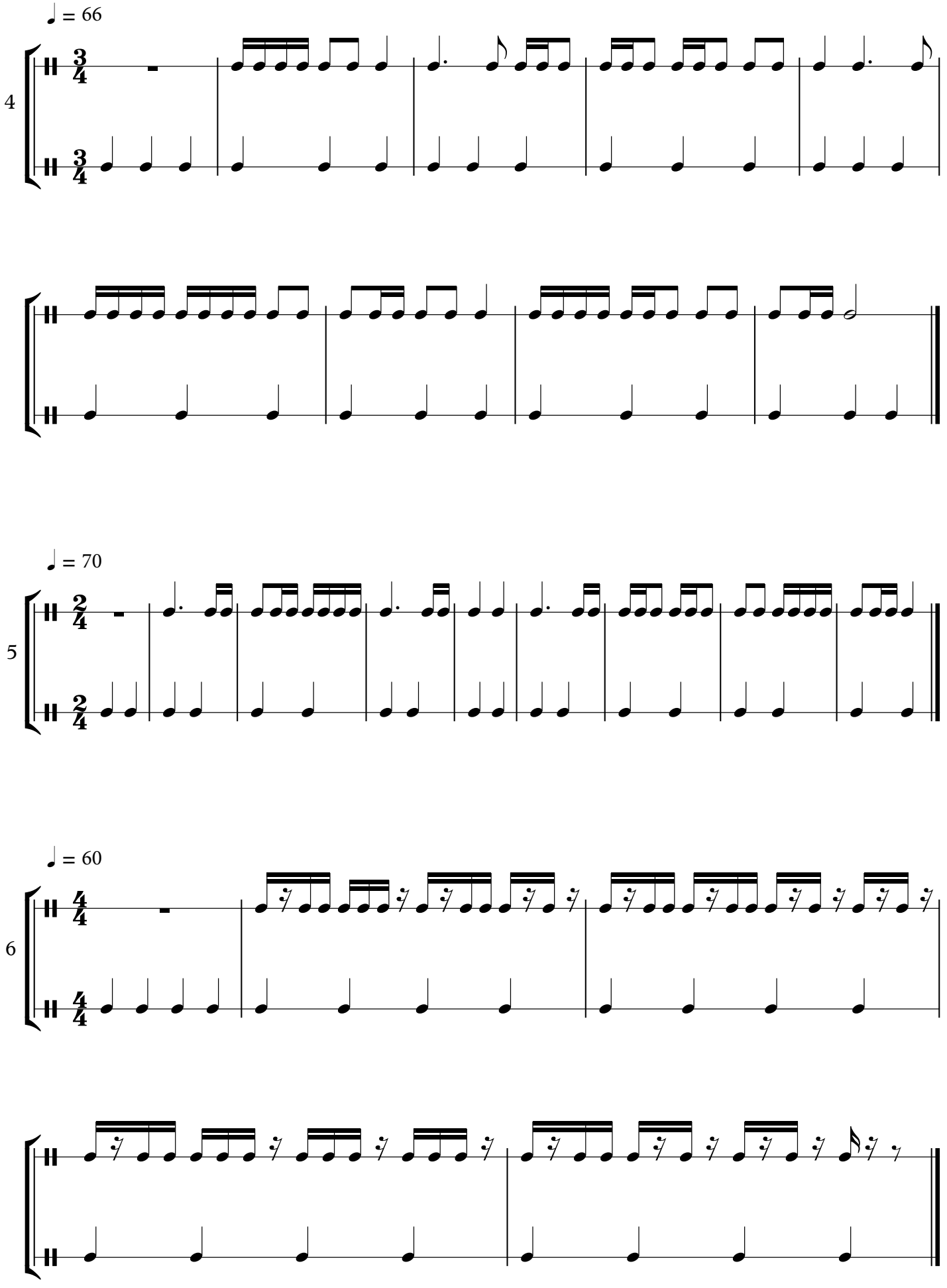

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Listening Skills
(Aural tests)

Click here to find Listening Skills recordings in Treble Clef

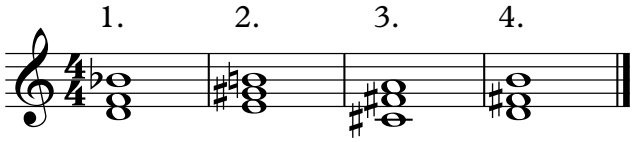
Click here to find Listening Skills recordings in Bass Clef

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.

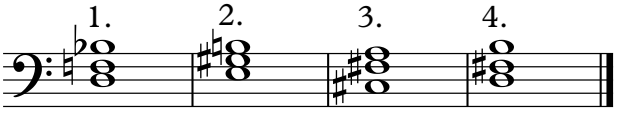
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - 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 different chords.

Treble Clef

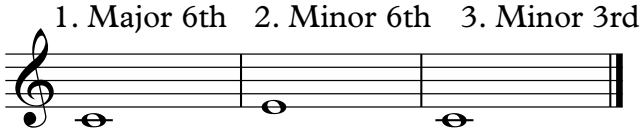


Bass Clef

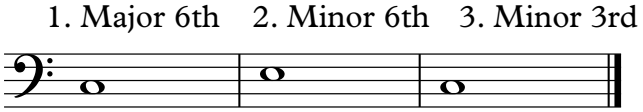


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

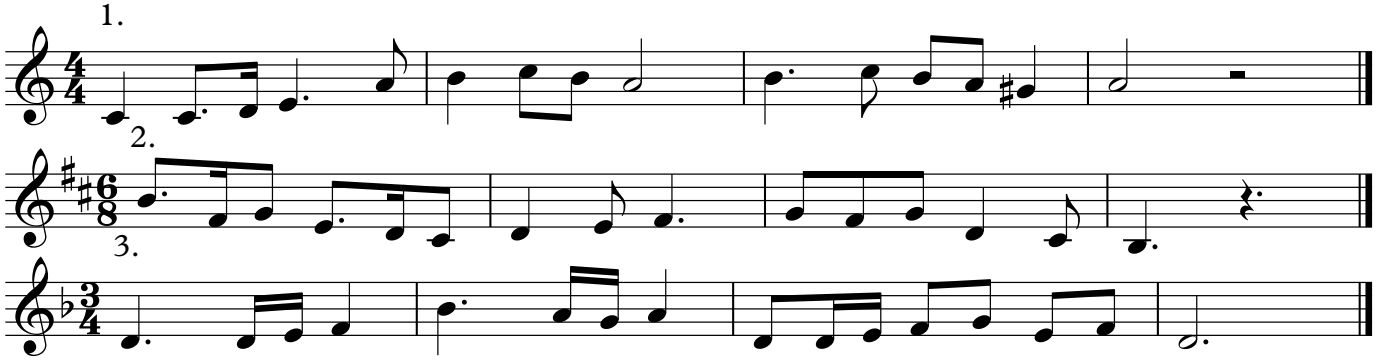


Bass Clef

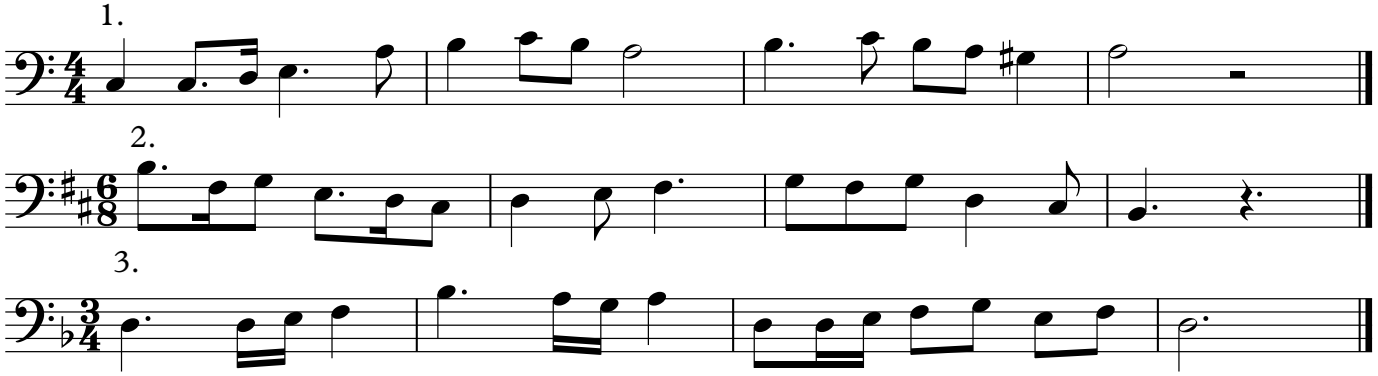


Test 3 - Singing back melodic phrases.
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.
Before each, I will indicate the pulse.

Treble Clef



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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