

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	MTB Bookshop
Elgar	Salut D'Amour	MTB Violin Book Grade 6	MTB Bookshop
Händel	Sonata in D major HWV 371: Allegro	MTB Violin Book Grade 6	MTB Bookshop
Seitz	Concerto in D major Op.22: Allegro Moderato	MTB Violin Book Grade 6	MTB Bookshop
Kreutzer	Etude 2 *	MTB Violin Book Grade 6	MTB Bookshop
Barbara Arens	Tango Habanera	MTB Violin Book Grade 6	MTB Bookshop
Händel	Sonata HWV 373 E major: Allegro	Tomplay or Barenreiter Ed	tomplay.com or Barenreiter Ed
Kreisler	Tempo Di Minuetto	Tomplay	tomplay.com
Louis Armstrong	What a Wonderful World	Tomplay	tomplay.com
Gershwin	Summertime	Tomplay	tomplay.com
World music	Tico Tico no Fuba	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](#).

MTB Grade 6 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
Trad.	Clarinet Polka	Tomplay	tomplay.com
Tartini	Sonata Didone Abbandonata in G minor Op.1 no.10 4th Movt: Allegro comodo	Tomplay	tomplay.com
Telemann	Partita No.2 in G Major 4 th Movt: Affetuoso	Tomplay	tomplay.com
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 4th 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 1st Movt: Allegro Moderato	N/A	Carl Fischer or IMSLP

* If not using the MTB book arrangement, [click here](#) for the expected tempo/articulation.

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 to ask for an even distribution of articulations.

All tempi given are minimum speeds. For bowing patterns, look at next page.

$\text{♩} = 72$

B $\flat$ major scale - 3 octaves



G harmonic minor scale - 3 octaves



B $\flat$ melodic minor scale - 3 octaves



$\text{♩} = 100$

B $\flat$ major arpeggio - 3 octaves



G minor arpeggio - 3 octaves



B $\flat$ minor arpeggio - 3 octaves



Violin Grade Six

♩=84

Chromatic Scale on B $\flat$ - 2 octaves



♩=68

Dominant 7th in D - 2 octaves



Diminished 7th on G - 2 octaves



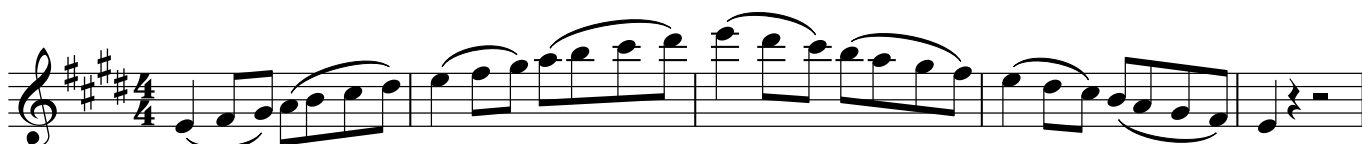
♩=68

Double stopping tetrachord - G major in 6ths

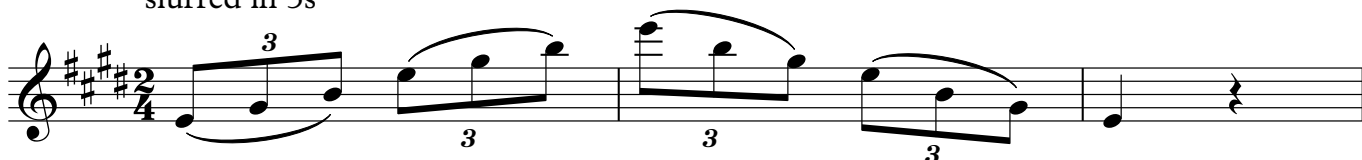


Scale Bowing Pattern Example

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

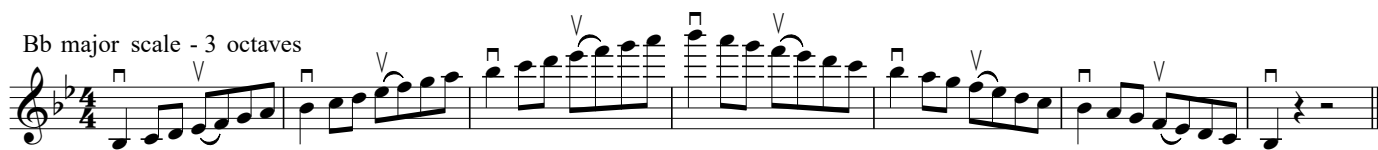
Separate and slurred 4 notes to a bow

Alternative to Scales from Memory

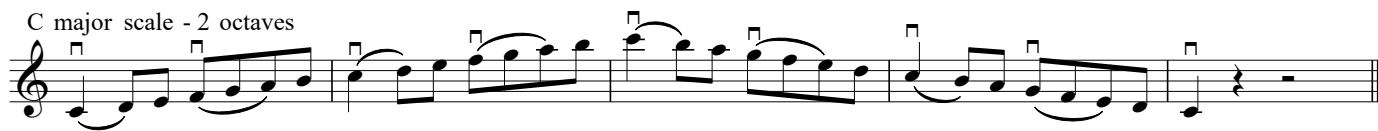
The following do not need to be played from memory
For the examination, perform all of the following

♩=72

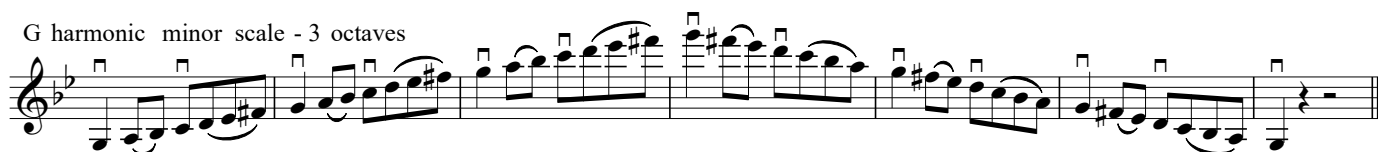
Bb major scale - 3 octaves



C major scale - 2 octaves



G harmonic minor scale - 3 octaves



Bb melodic minor scale - 3 octaves



♩=56

Bb chromatic scale - 2 octaves



♩=68

Dominant 7th in D - 2 octaves



Diminished 7th on G - 2 octaves



♩=68

Double stopping tetrachord - G major in 6ths

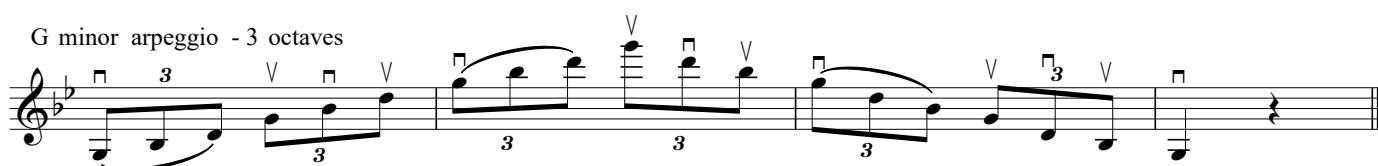


♩=100

Bb major arpeggio - 3 octaves



G minor arpeggio - 3 octaves



1 (Candidate)

2

Getting Around

Jazz Waltz (swung feel in line with the jazz style)

1 *pizz*
f *pizz*

2 *f* *pizz*

arco

pizz
arco

pizz

arco

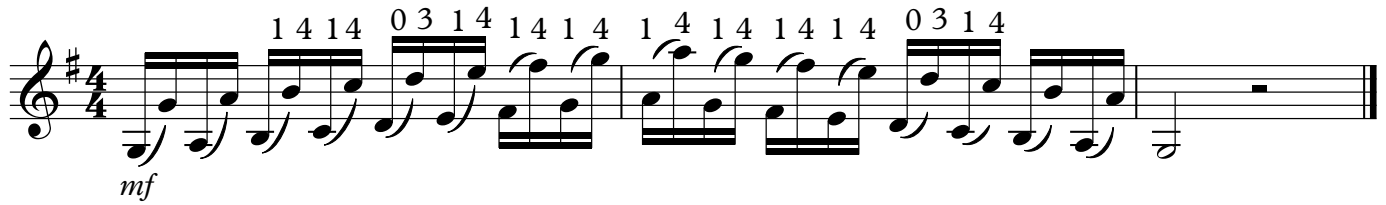
Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.



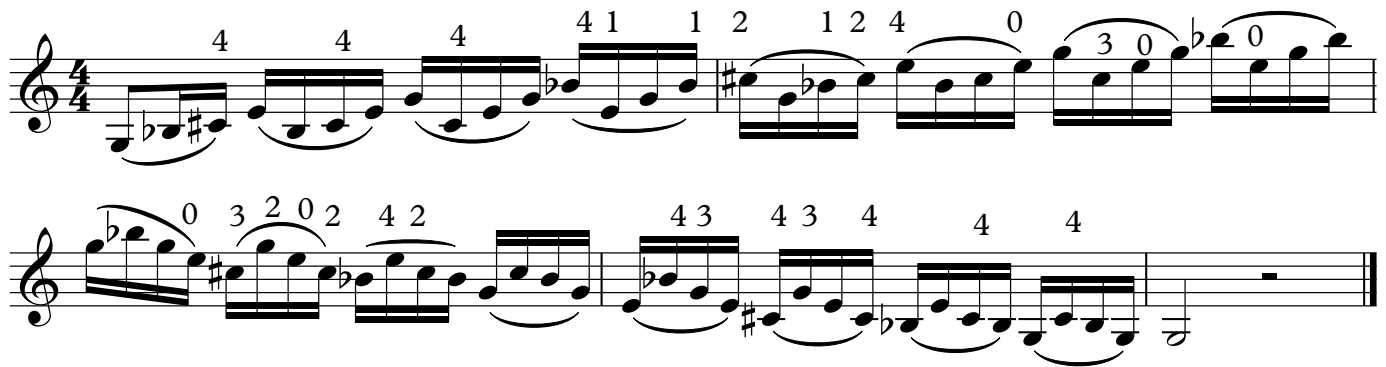
Violin Grade Six musical score, consisting of five systems of two staves each. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. Specific performance instructions are marked: "pizz" (pizzicato) above the first staff of the second system, "arco" (arco) above the second staff of the second system, and "pizz" (pizzicato) above the first staff of the fourth system. The score concludes with a double bar line at the end of the fifth system.

Technical Exercises

Exercise 1 ♩=60

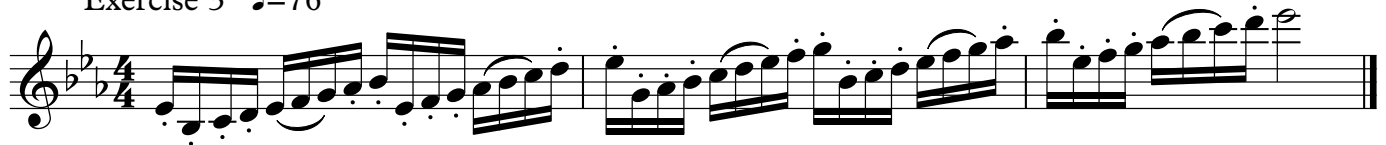


Exercise 2 ♩=60



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 (♩♩=♩♩)

4

Musical score for 4 measures in 3/4 time. The first measure has a whole rest on the treble staff and a half note on the bass staff. The next three measures have eighth notes on the treble staff and half notes on the bass staff. The eighth notes in the treble staff are beamed in pairs, with a triplet bracket over the first pair in each measure. The piece ends with a double bar line.

♩ = 90 Swung quavers (♩♩=♩♩)

5

Musical score for 5 measures in 2/4 time. The first measure has a whole rest on the treble staff and a half note on the bass staff. The next four measures have eighth notes on the treble staff and half notes on the bass staff. The eighth notes in the treble staff are beamed in pairs, with a triplet bracket over the first pair in each measure. The piece ends with a double bar line.

♩ = 118 Swung quavers (♩♩=♩♩)

6

Musical score for 6 measures in 4/4 time. The first measure has a whole rest on the treble staff and a half note on the bass staff. The next two measures have eighth notes on the treble staff and half notes on the bass staff. The eighth notes in the treble staff are beamed in pairs, with a triplet bracket over the first pair in each measure. The next two measures have eighth notes on the treble staff and half notes on the bass staff. The eighth notes in the treble staff are beamed in pairs, with a triplet bracket over the first pair in each measure. The piece ends with a double bar line.

Listening Skills

(Aural tests)

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

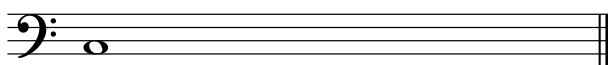
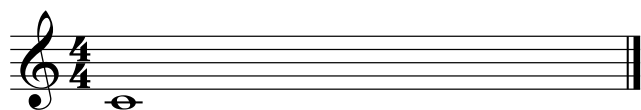
[Click here to find Listening Skills recordings in Bass Clef](#)

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.

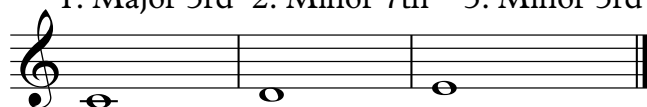


Test 2 - Intervals.

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.

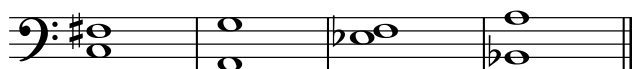
Treble Clef

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.