

## 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
Richard Rodgers/ Wilkinson and Hart	No.6 Oh What a Beautiful Morning	First Repertoire for Viola,Book 2	Faber
Haydn/ Wilkinson and Hart	No.14 German Dance	First Repertoire for Viola,Book 2	Faber
J.S.Bach/ Wilkinson and Hart	No.20 Polonaise	First Repertoire for Viola,Book 2	Faber
Telemann/ Wilkinson and Hart	No.6 Gavotte	First Repertoire for Viola, Book 3	Faber
Saint-Saëns / Wilkinson and Hart	No.7 L'Elephant	First Repertoire for Viola, Book 3	Faber
C.P.E Bach/ Wilkinson and Hart	No.8 March	First Repertoire for Viola, Book 3	Faber
Wilkinson and Hart	No.15 Were You There? (Spiritual)	First Repertoire for Viola, Book 3	Faber
Humperdinck/ Wilkinson and Hart	No.18 Evening Prayer	First Repertoire for Viola, Book 3	Faber
Howard Ferguson/ Dodd	No.3 Pastorale	Four Short Pieces for Viola and Piano	Boosey and Hawkes

# MTB Grade 3 Viola

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Beethoven/ Howard Ferguson/ Dodd	No.7 Andante Cantabile	Schott Viola Album	Schott
Schumann/ Howard Ferguson/ Dodd	No.10 Piece in Folk Style	Schott Viola Album	Schott
Tchaikovsky/ Howard Ferguson/ Dodd	No.11 Rococo Theme	Schott Viola Album	Schott
Elgar/ Pope	No.6 Allegro	6 Very Easy Pieces Op.22	Bosworth
Christopher Norton	No.2 Face the Crowd	Microjazz for Viola	Boosey and Hawkes
Pachelbel/ Lanning	Canon	The Classic Experience- Viola and Piano	Cramer
Bizet/ Lanning	Carmen Overture	The Classic Experience- Viola and Piano	Cramer
Beethoven/ Lanning	Choral Symphony	The Classic Experience- Viola and Piano	Cramer
Tchaikovsky/ Watson Forbes	No.5 Russian Dance	Tunes and Dances- 9 pieces for Violin/Viola and Piano	Allegro Music. OUP archive
Mozart/ Watson Forbes	No.7 Menuetto	Tunes and Dances- 9 pieces for Violin/Viola and Piano	Allegro Music. OUP archive
Mary Cohen	No. 4 Make Your Mind up, Please!	Superstudies for Viola, Book 2	Faber
Mary Cohen	No. 5 Heidi Hi!	Superstudies for Viola, Book 2	Faber
Mary Cohen	No. 7 The Snake-Charmer's Lament	Superstudies for Viola, Book 2	Faber

## 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 all scale from memory exercises 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 all alternative to scales from memory exercises 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**

#### Duet:

Perform the duet for this grade

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Syllabus Guidance can be found on [page 11](#)

# Technical Exercises

Exercise 1  $\text{♩}=80$

Exercise 2  $\text{♩}=70$

Exercise 3 - Keep fingers down, smooth string crossings

$\text{♩}=70$

## 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.

[\(See the MTB Viola scale bowing patterns example on page 10\)](#)

♩=66

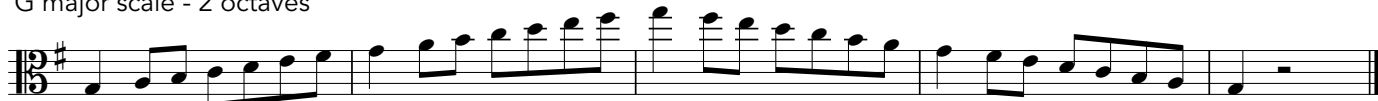
Ab major scale - 1 octave



A major scale - 1 octave



G major scale - 2 octaves



G harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)



G melodic minor scale - 2 octaves



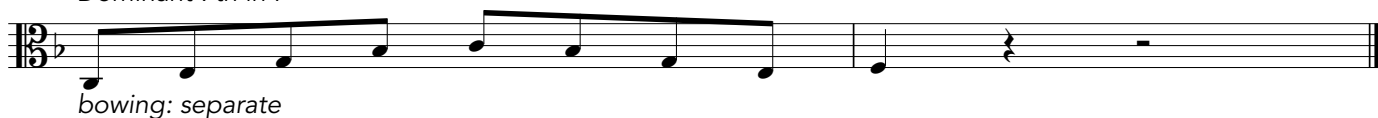
♩=44

G chromatic scale - 1 octave



♩=56

Dominant 7th in F



♩=92

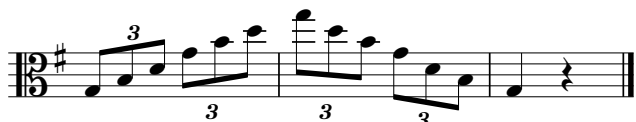
Ab major arpeggio - 1 octave



A major arpeggio - 1 octave



G major arpeggio - 2 octaves



G minor arpeggio - 2 octaves



## Alternative to Scales from Memory

The following do not need to be played from memory. For the examination, perform *all* the following (only 1 version of minors - harmonic or melodic are required)

♩=66

Ab major scale

Ab major scale with rhythmic pattern

A major scale

G major scale

G harmonic minor scale (only 1 version harmonic or melodic required)

G melodic minor scale

♩=44

G chromatic scale

♩=92

Ab major arpeggio

A major arpeggio

G major arpeggio

G minor arpeggio

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

♩. = 74

candidate

metronome

2

♩. = 78

3

♩. = 104

4

♩. = 70

5

♩. = 110

6

♩. = 90

# Listening Skills

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 2 note chord, and then you shall sing back both the upper and lower notes.

We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.

2.

3.

4.

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.

Treble Clef

1.

2.

3.

Bass Clef

1.

2.

3.



# Sea Song

\*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.

Lively!

The musical score is written for two violas. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Lively!'. The first system features a melody in the upper staff and a bass line in the lower staff, both marked *mf*. The second system continues the piece. The third system starts with a *p* dynamic and includes a *cresc* marking. The fourth system concludes with a *ff* dynamic and a double bar line.

# Bowing Patterns

Long tonics. separate & slurred in pairs

Arpeggios separate, even  
and slurred in 3s

The musical notation consists of two measures on a single staff. The first measure is in 4/4 time and contains two pairs of eighth notes, each pair slurred together. The second measure is in 3/4 time and contains a triplet of eighth notes slurred together, followed by a quarter note.

## 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.