MTB Grade 4
Viola

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
Diabelli/ Wilkinson/ Hart	No.2 Siciliano	First Repertoire for Viola,Book 3	Faber
Boyce/ Wilkinson/ Hart	No.10 Bourree	First Repertoire for Viola,Book 3	Faber
Gearen/ Wilkinson/ Hart	No.11 Big Foot Lou	First Repertoire for Viola,Book 3	Faber
Mozart/ Wilkinson/ Hart	No.13 March (The Magic Flute)	First Repertoire for Viola,Book 3	Faber
Prokoviev/ Wilkinson/ Hart	No.17 March	First Repertoire for Viola,Book 3	Faber
Haydn/ Wilkinson/ Hart	No.19 Poco Adagio ("Emperor" Quartet)	First Repertoire for Viola,Book 3	Faber
Bridge	Lullaby	10 Pieces for Viola	Thames Pub./ Music Sales
Watson Forbes	Berceuse Op.56 no.1	Popular Pieces for Viola and Piano	OUP
Shostakovich/ Otty	Romance	The Gadfly	SJ Music
E. Huws Jones	Makin' Whoopee (Viola melody)	Fiddler Playalong Viola Collection	Boosey and Hawkes
Rodriguez	Donaldson La Cumparsita (Vola melody)	Fiddler Playalong Viola Collection	Boosey and Hawkes
Christopher Norton	No.12 Rough Justice	Microjazz for Viola	Boosey and Hawkes

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MTB Grade 4
Viola

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Bizet/ Lanning	L'Arlesienne Suite no.2, Farandole	The Classic Experience- Viola and Piano	Cramer
Elgar/ Lanning	Chanson de Matin	The Classic Experience- Viola and Piano	Cramer
Puccini/ Lanning	Oh! Mio Babbino Caro	The Classic Experience- Viola and Piano	Cramer
Farnaby/ Peggy Radmall	No.2 Bonny Sweet Robin	Chester String Series- Viola Book 2	Chester
Eccles/ Peggy Radmall	No.6 Jigg	Chester String Series- Viola Book 2	Chester
Purcell/ Peggy Radmall	No.7 Scotch Tune	Chester String Series- Viola Book 2	Chester
Pergolesi/ Peggy Radmall	No.9 Arietta	Chester String Series- Viola Book 2	Chester
Mary Cohen	No.6 Make it Snappy	Superstudies for Viola, Book 2	Faber
Mary Cohen	No.9 Overnight Mail Express	Superstudies for Viola, Book 2	Faber
Mary Cohen	No.11 Magic Carpet Ride	Superstudies for Viola, Book 2	Faber
Mary Cohen	No.4 Swirling Arabesques	Technique Takes Off!	Faber
Mary Cohen	No.6 Village Bagpipes	Technique Takes Off!	Faber

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MTB Grade 4
Viola

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 4

PLUS

Scales from Memory:
Perform the scales from memory required for this grade from the sheet

Page 5

Technical Option 2

Technical Exercises:
Perform all the technical exercises required for this grade

Page 4

PLUS

Alternative to Scales from Memory:
Perform the alternative to scales from memory required for this grade from the sheet

Page 7

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 10

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 9

PLUS

Duet:
Perform the duet for this grade

Page 11

Syllabus Guidance can be found on page 13

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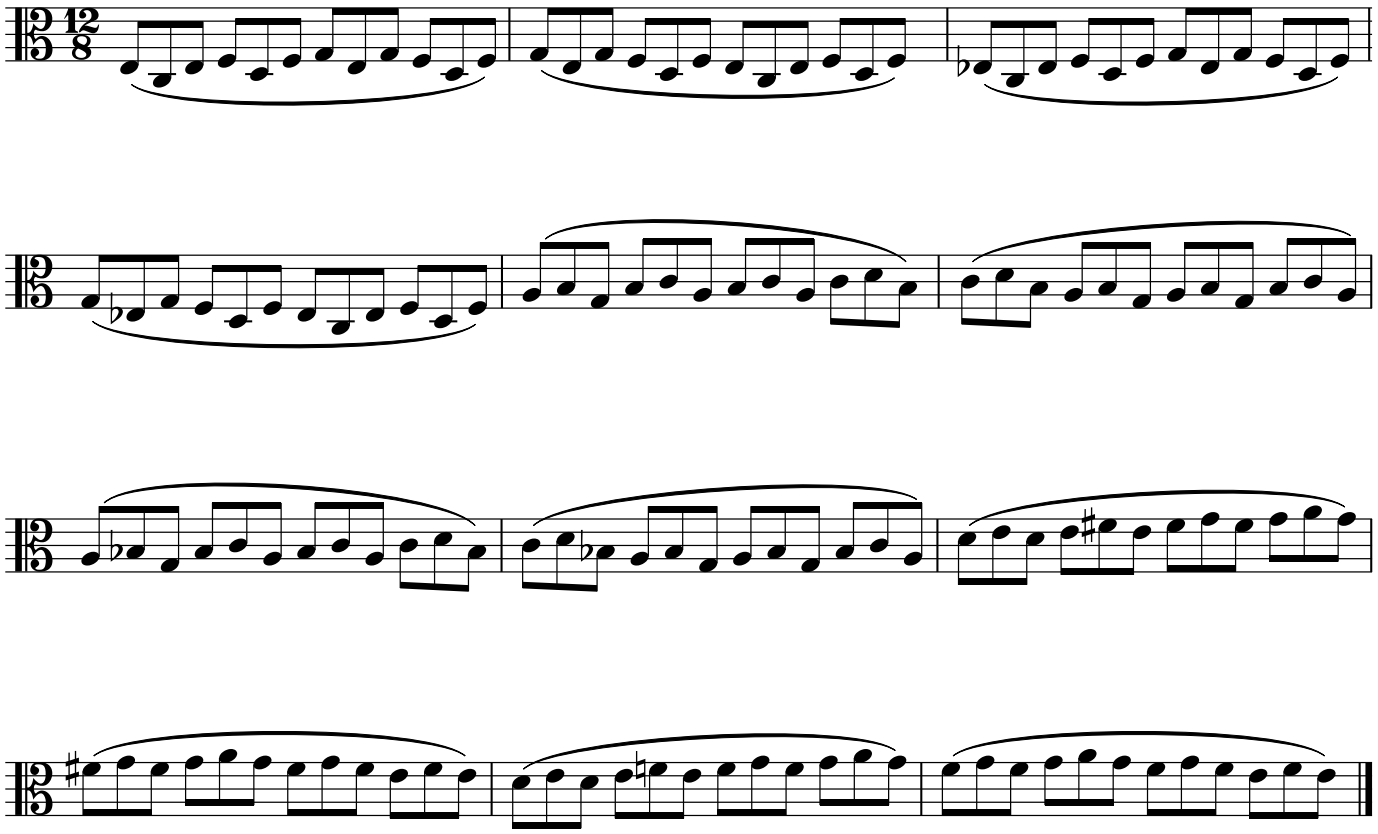
Technical Exercises

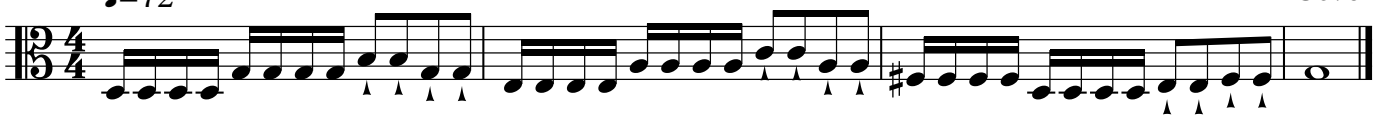
Exercise 1 ♩=55-70



Exercise 2 - spiccato practise

♩=72

Sevcik



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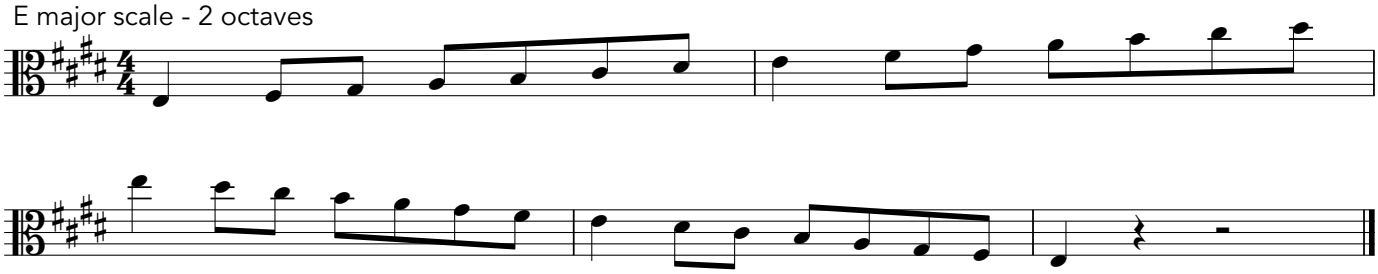
Scales & Arpeggios from Memory

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.

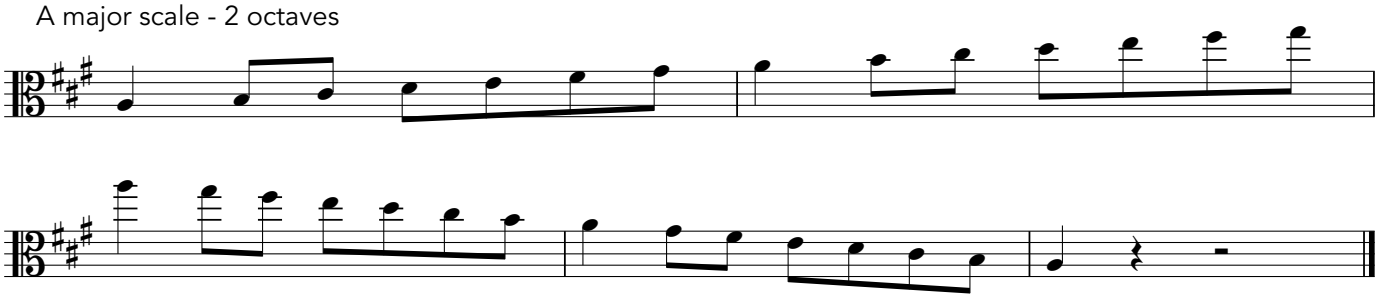
(See the MTB Viola scale bowing patterns example on page 12)

Scales ♩=72

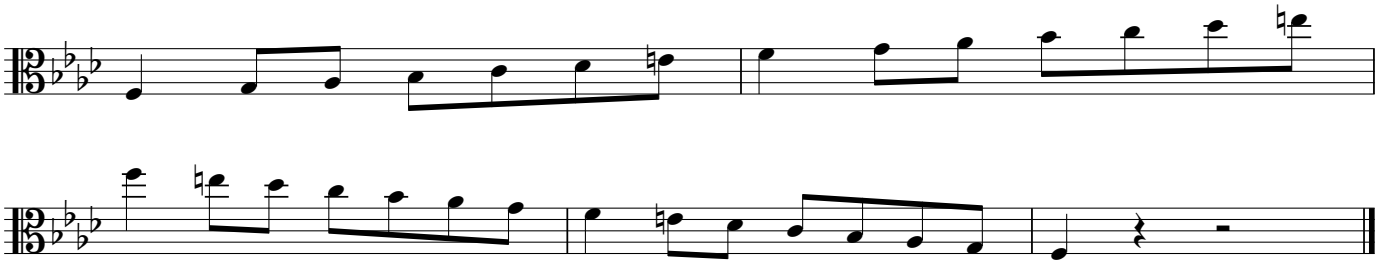
E major scale - 2 octaves



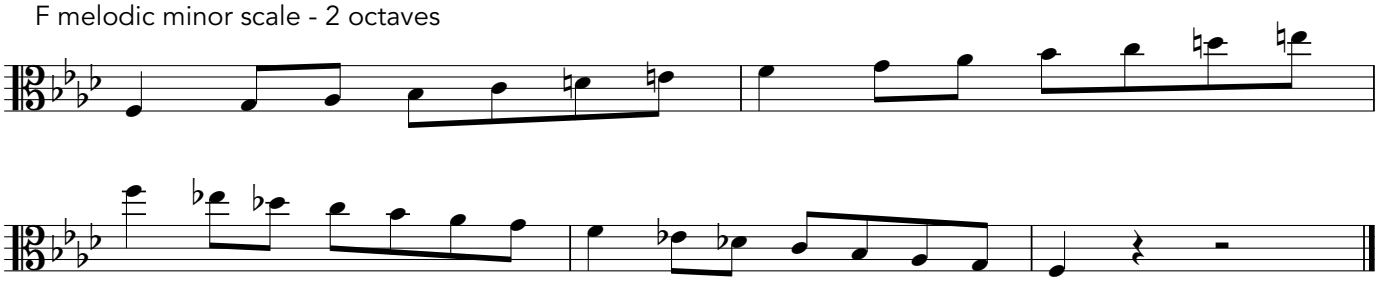
A major scale - 2 octaves



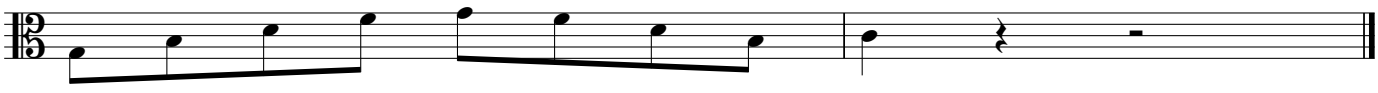
F harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)



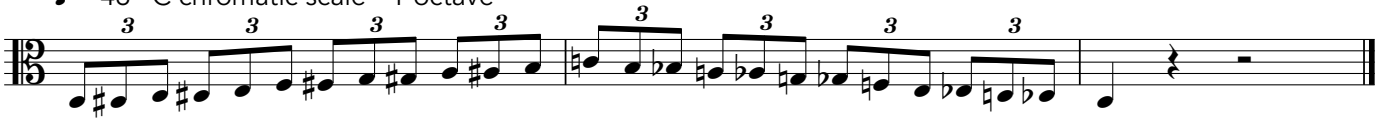
F melodic minor scale - 2 octaves



♩ = 62 Dominant 7th in C - 1 octave



♩ = 46 C chromatic scale - 1 octave



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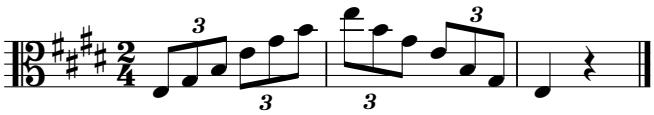
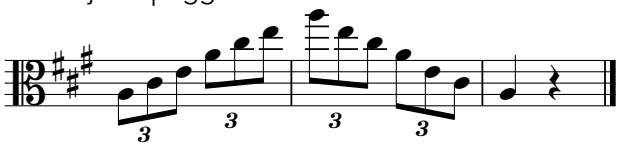
Viola Grade Four

♪ = 100

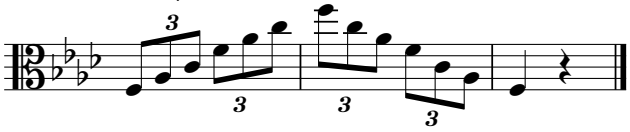
E major arpeggio - 2 octaves



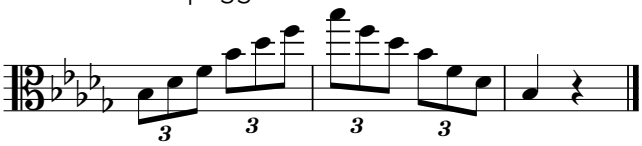
A major arpeggio - 2 octaves



F minor arpeggio - 2 octaves



Bb minor arpeggio - 2 octaves



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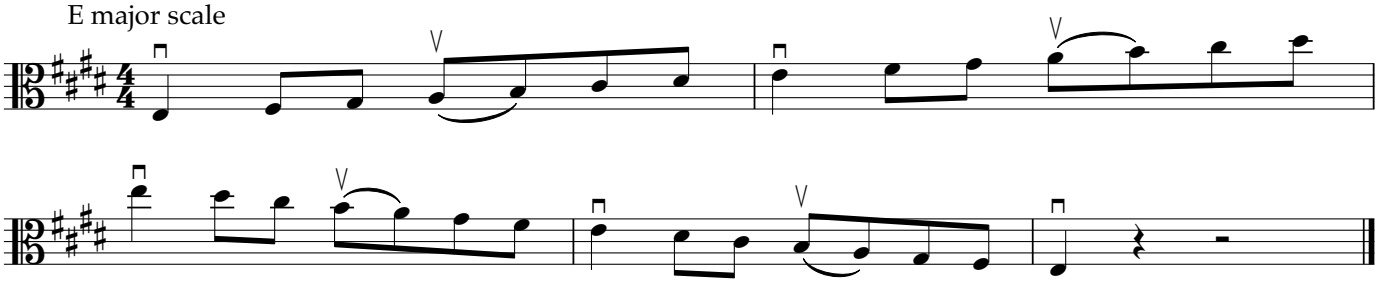
Alternative to Scales from Memory

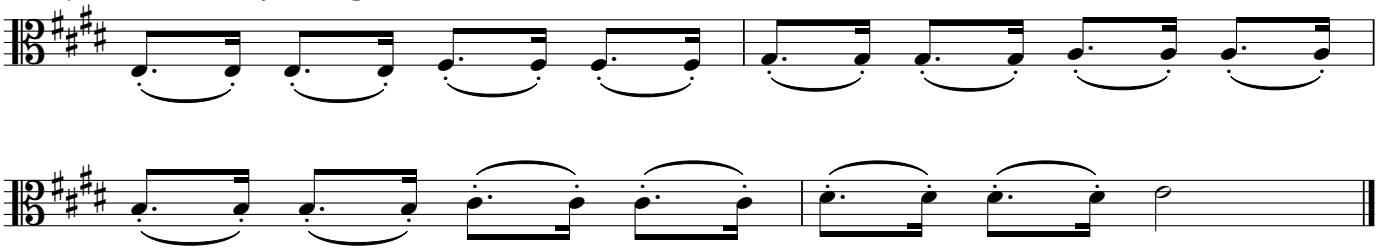
The following do not need to be played from memory. For the examination, perform *all* the following.

Scales ♩ = 72

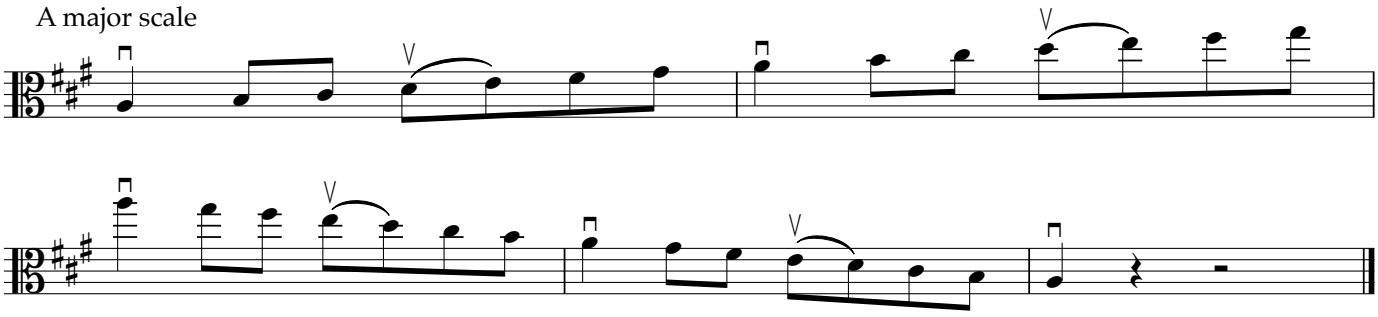
E major scale



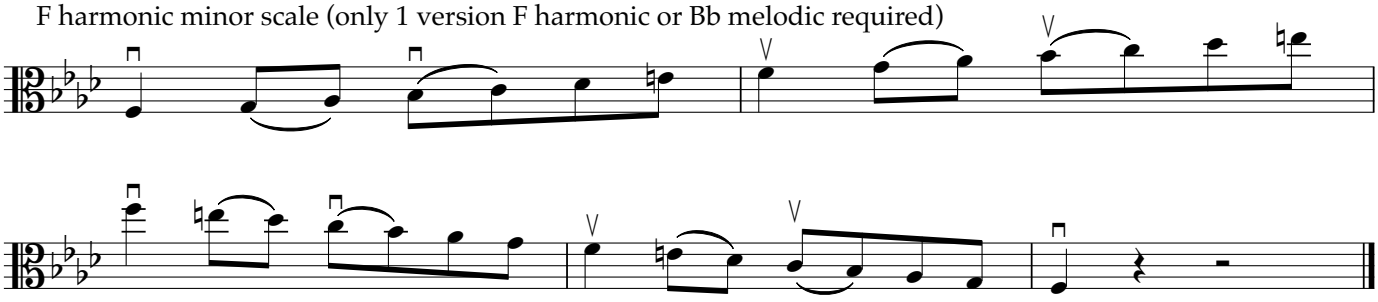
E major scale with rhythmic pattern



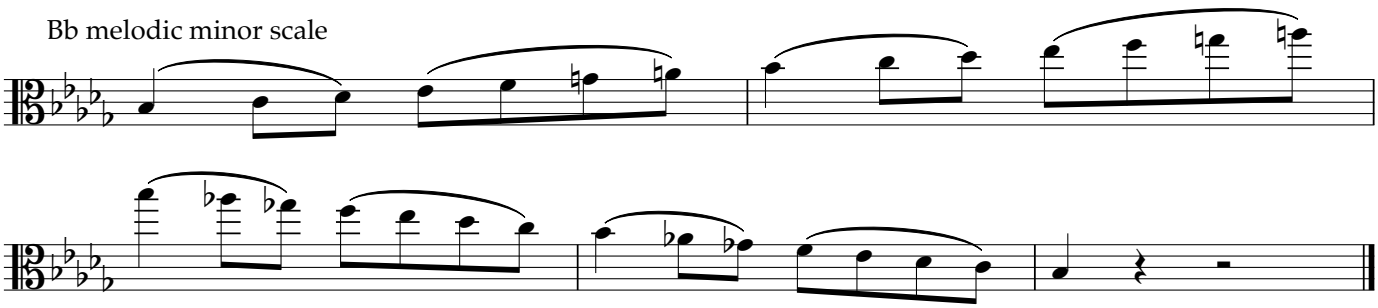
A major scale



F harmonic minor scale (only 1 version F harmonic or Bb melodic required)



Bb melodic minor scale



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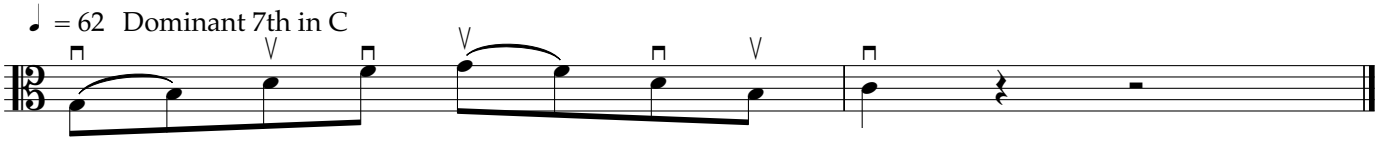
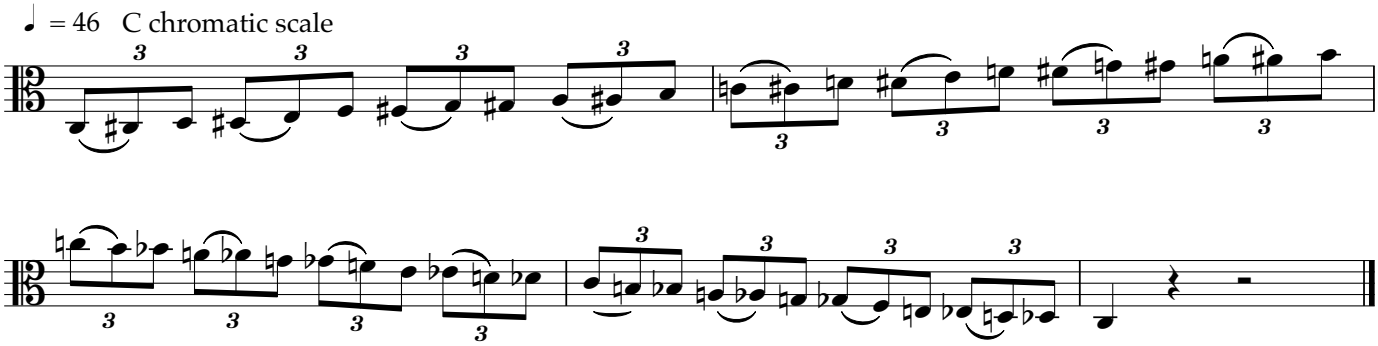
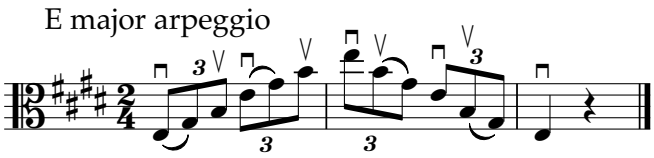
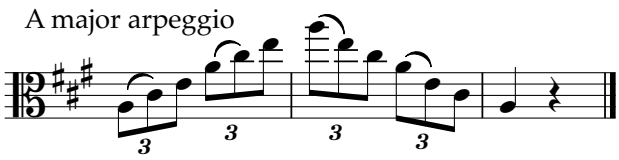
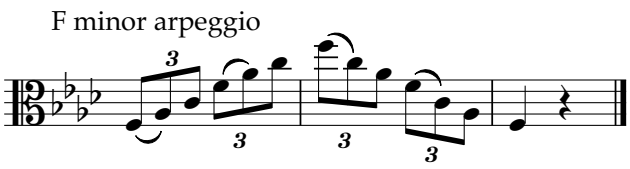
Viola Grade Four

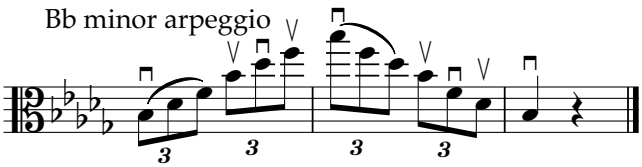












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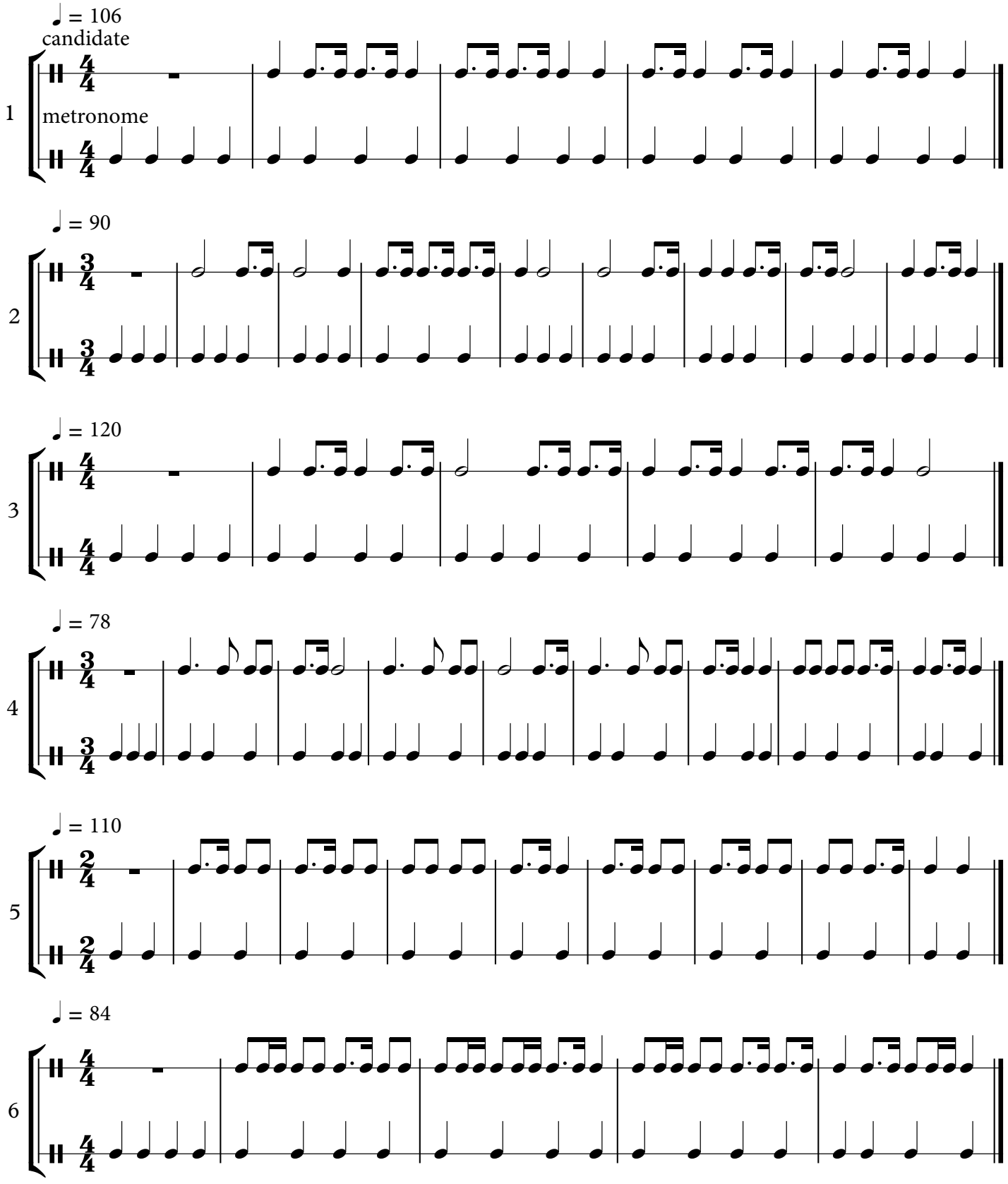
Reading Skills

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).



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Listening Skills

Click here to find Listening Skills recordings in Treble Clef

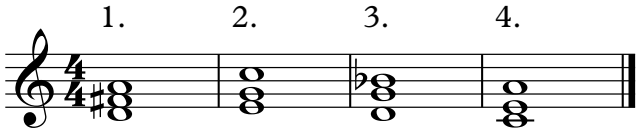
Click here to find Listening Skills recordings in Bass Clef

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.

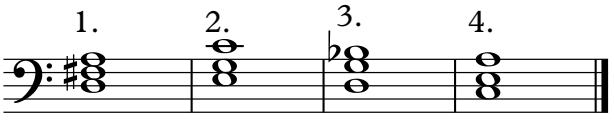
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.
I shall play a 3 note chord, and then you shall sing back both the highest and lowest notes. We shall do this with 4 different chords.

Treble Clef

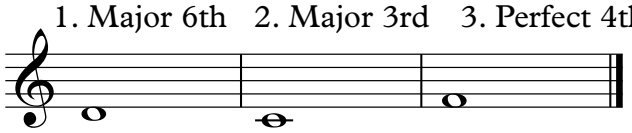


Bass Clef

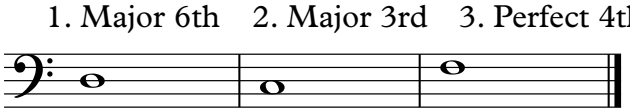


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

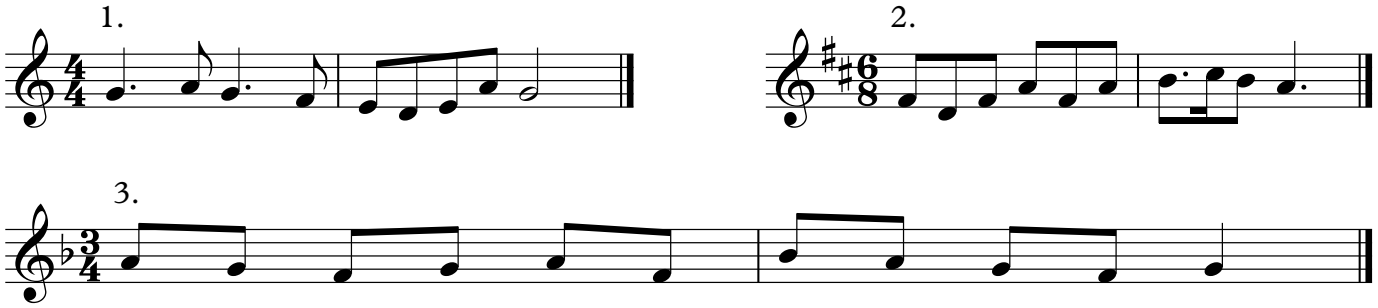


Bass Clef

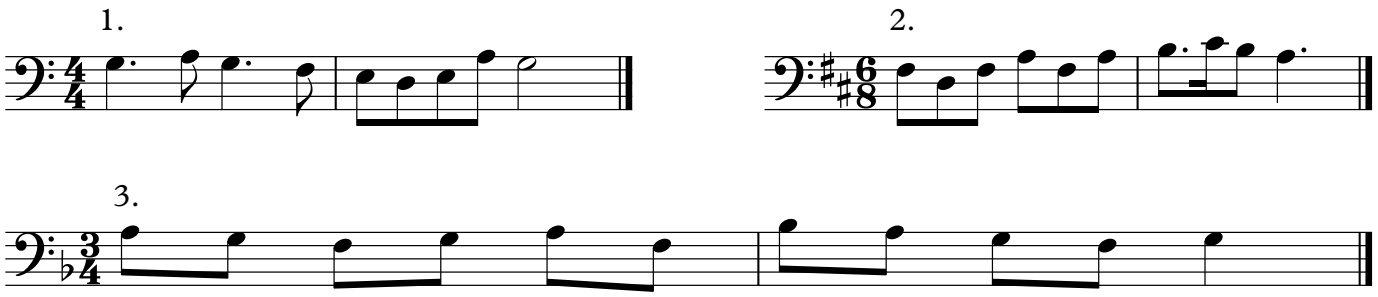


Test 3 - Singing back melodic phrases.
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies. Before each, I will indicate the pulse.

Treble Clef



Bass Clef



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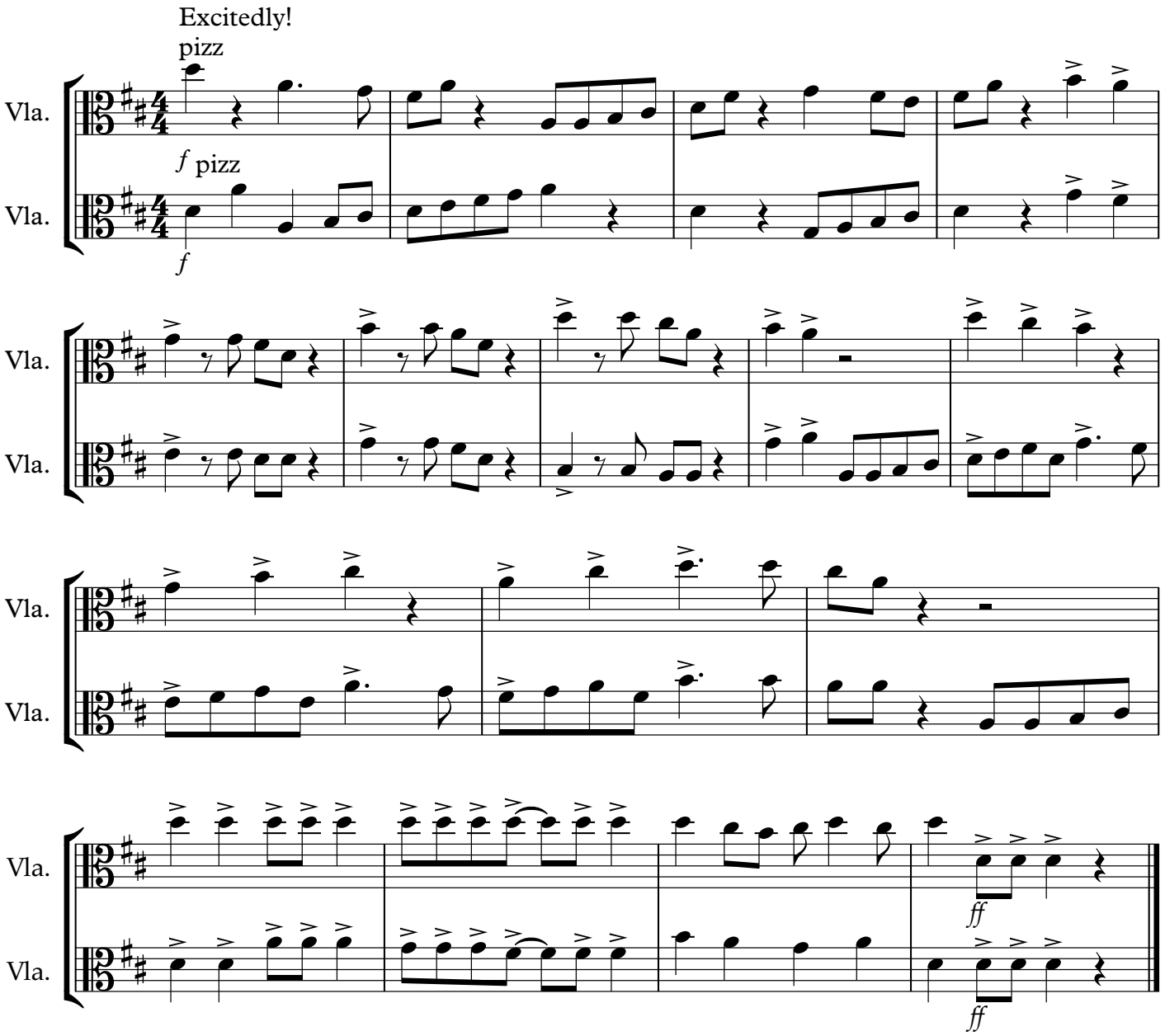
Duet Selection

Cup Final

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

*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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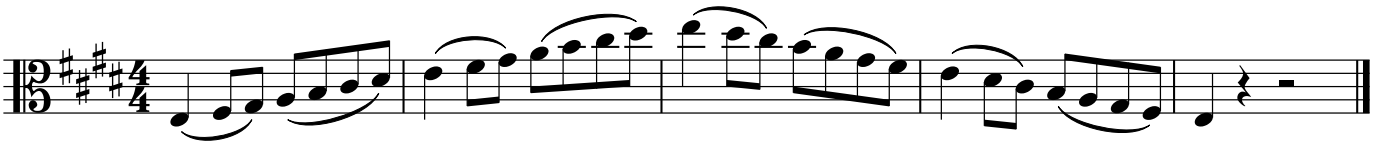
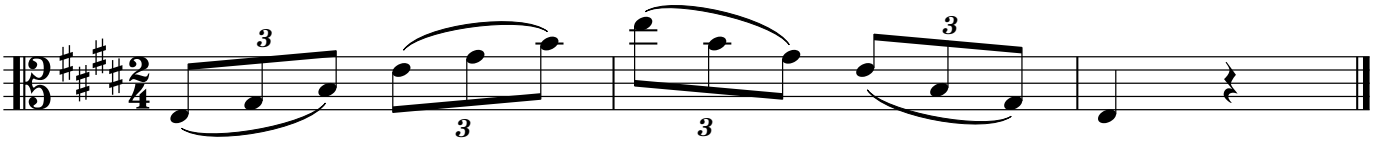
Bowing Patterns

Long tonics. separate & slurred two bows per octave



Arpeggios separate, even and slurred in 3s



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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.

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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