

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
Beethoven	Sonata in D Op.12 no.1: Rondo	MTB Violin Book Grade 7	MTB Bookshop
Händel	Sonata in A Major HWV 361 1 st Movt: Larghetto and 2 nd Movt: Allegro	MTB Violin Book Grade 7	MTB Bookshop
Massenet	Meditation from Thais	MTB Violin Book Grade 7	MTB Bookshop
Mazas	Etude Spéciales No.9	MTB Violin Book Grade 7	MTB Bookshop
Mozart	Rondeau from G Major Concerto 3 rd Movt	MTB Violin Book Grade 7	MTB Bookshop
Barbara Arens	Woogie Boogie	MTB Violin Book Grade 7	MTB Bookshop
Bartok	Romanian Folk Dances, Sz. 56 – No.4 Dance from Bucsum and No.5 Romanian Polka	Tomplay	tomplay.com
Dvořák	Sonatina in G major, Op.100 4 th Movt: Finale 'Allegro'	Tomplay or Simrock	tomplay.com or Simrock
Accolay	Concerto No.1 in A minor	Tomplay or Schirmer	tomplay.com or Schirmer
John Williams	Schindler's List – Theme	Tomplay or MCA/ Music Sales	tomplay.com or MCA/ Music Sales
Franck	Piano and Violin Sonata in A Major 1 st Movt: Allegretto Ben Moderato	Tomplay or I.M.C	tomplay.com or I.M.C
Franck	Piano and Violin Sonata in A Major 3 rd Movt: Ben moderato: Recitativo-Fantasia	Tomplay or I.M.C	tomplay.com or I.M.C
Mozart	Violin Sonata No.21 in E Minor, K.304 1 st Movt: Allegro	Tomplay or Henle or Barenreiter	tomplay.com or Henle or Barenreiter

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 7 Violin

Composer/Artist	Title	Book/Cat. Ref	Publisher/ buy Here
Vivaldi	Concerto in A minor Op.3 no.6: 1st Movt 'Allegro'	Tomplay or Peters	tomplay.com or Peters
Bechet	Petite Fleur	Tomplay	tomplay.com
Bartok	Romanian Folk dance, Sz. 56 No.1 Stick Dance	Tomplay	tomplay.com
Bridge	3 Dances H.4 – No.3 Moto Perpetuo	Tomplay	tomplay.com
Tartini	Sonata Didone Abbandonata in G minor Op.1 no.10 3 rd Movt: Largo	Tomplay	tomplay.com
Tchaikovsky	Souvenir d'un lieu Cher Op.42 3 rd Movt: Mélodie	Tomplay	tomplay.com
Kreisler	Schon Rosmarin	N/A	Schott
Kreisler	Polchinnelle Serenade	N/A	Schott
Smetana	Moderato: No.1 in Aus Der Heimat	N/A	Peters
J. S. Bach	Sonata in G BWV 1021 1 st Movt: Adagio and 2 nd Movt: Vivace	N/A	Barenreiter
Stravinsky	Suite Italienne: No.4, Gavotta con due Variazioni.	N/A	Boosey & Hawkes
Lutoslawski	Recitativo and Arioso	N/A	Chester
Wieniawski	Mazurka in G No.1 Obertass	N/A	Masters Music Publications, Inc
Polly Waterfield	Dragon Dance	Gypsy Jazz	Faber Music
Bartok	Romanian Folk Dances 4&5 (trans. Szekely)	N/A	MDS

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 the scales from memory required 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 the alternative to scales from memory required 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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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. All tempi given are minimum speeds.

(See [Violin Bowing Patterns](#))

♩=80

B major scale - 3 octaves

D harmonic minor scale - 3 octaves

B melodic minor scale - 3 octaves

♩=112

B major arpeggio - 3 octaves

D minor arpeggio - 3 octaves

B minor arpeggio - 3 octaves

Violin Grade Seven

♩=92

Chromatic Scale on A - 3 octaves

The first line of the chromatic scale exercise shows the first octave, starting on A4 (open A) and ascending chromatically to A5 (open A).

Bowing: separate and slurred 4 notes to a bow

The second line of the chromatic scale exercise shows the second octave, starting on A5 (open A) and ascending chromatically to A6 (open A).

The third line of the chromatic scale exercise shows the third octave, starting on A6 (open A) and ascending chromatically to A7 (open A).

♩=68

Dominant 7th in B \flat - 2 octaves

The first line of the dominant 7th exercise shows the first octave, starting on B \flat 4 and ascending to B \flat 5.

Bowing: separate and slurred 4 notes to a bow

The second line of the dominant 7th exercise shows the second octave, starting on B \flat 5 and ascending to B \flat 6.

Diminished 7th on A - 2 octaves

The first line of the diminished 7th exercise shows the first octave, starting on A4 and ascending to A5.

Bowing: separate and slurred 4 notes to a bow

♩=84

Double stopping - G major in 6ths

The first line of the double stopping exercise shows the first octave, starting on G4 and ascending to G5.

The second line of the double stopping exercise shows the second octave, starting on G5 and ascending to G6.

Double stopping - tetrachord B major in octaves

The first line of the tetrachord exercise shows the first octave, starting on B4 and ascending to B5.

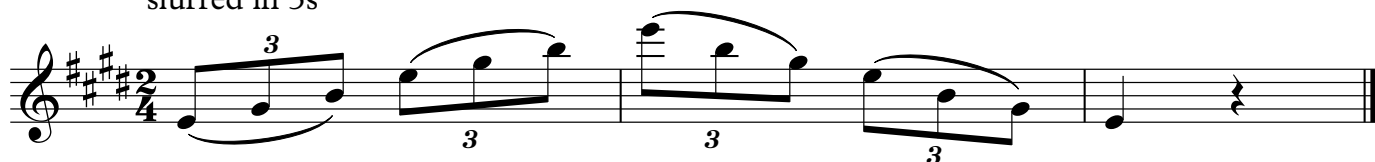
The second line of the tetrachord exercise shows the second octave, starting on B5 and ascending to B6.

Scale Bowing Pattern Example

Long tonics. separate & slurred two bows per octave



Arpeggios separate, even and slurred in 3s



Chromatics

Grade 7

Separate and slurred 4 notes to a bow

Dominant 7ths

Grade 7

Separate, even and slurred 4 notes to a bow

Diminished 7ths

Grade 7

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

♩=80

A major scale - 3 octaves

Musical notation for the A major scale, spanning three octaves. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as ♩=80. The notation includes slurs and accents over the notes.

D harmonic minor scale - 3 octaves

Musical notation for the D harmonic minor scale, spanning three octaves. The scale is written in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. The tempo is marked as ♩=80. The notation includes slurs and accents over the notes.

B melodic minor scale - 3 octaves

Musical notation for the B melodic minor scale, spanning three octaves. The scale is written in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. The tempo is marked as ♩=80. The notation includes slurs and accents over the notes.

♩=68

Dominant 7th in Bb - 2 octaves

Musical notation for the dominant 7th chord in Bb, spanning two octaves. The scale is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked as ♩=68. The notation includes slurs and accents over the notes.

Diminished 7th on A - 3 octaves

Musical notation for the diminished 7th chord on A, spanning three octaves. The scale is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as ♩=84. The notation includes slurs and accents over the notes.

♩=84

Double stopping - G major in 6ths

Musical notation for double stopping in G major, spanning three octaves. The scale is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩=84. The notation includes slurs and accents over the notes.

Musical notation for double stopping in G major, spanning three octaves. The scale is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩=84. The notation includes slurs and accents over the notes.

Double stopping - tetrachord D major in octaves

Musical notation for double stopping in D major, spanning three octaves. The scale is written in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. The tempo is marked as ♩=60. The notation includes slurs and accents over the notes.

♩=60

A chromatic scale - 3 octaves

Musical notation for the A chromatic scale, spanning three octaves. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as ♩=60. The notation includes slurs and accents over the notes.

Musical notation for the A chromatic scale, spanning three octaves. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as ♩=60. The notation includes slurs and accents over the notes.

♩=112

B major arpeggio - 3 octaves

Musical notation for the B major arpeggio, spanning three octaves. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as ♩=112. The notation includes slurs and accents over the notes.

Musical notation for the D minor arpeggio, spanning three octaves. The scale is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The tempo is marked as ♩=112. The notation includes slurs and accents over the notes.

Duet

Vivace (arco)

Reel Deal!

The musical score for 'Reel Deal!' is written for two violins in 6/8 time and the key of D major. It consists of seven systems of two staves each. The tempo is marked 'Vivace (arco)'. The piece begins with a forte (*f*) dynamic and includes several fortissimo (*ff*) passages. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, with frequent use of slurs and accents. Dynamic markings include *mp* (mezzo-piano) and *cresc.* (crescendo). The piece concludes with a final cadence in the second staff of the seventh system.

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.

Tgcf lpi 'Unknu

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).

♩ = 140

1

candidate

metronome

♩ = 120

2

♩ = 104

3

Violin Grade Seven

♩ = 90

4

3 3 3 3 3

3 3 3 3 3

♩ = 106

5

3 3 3 3 3 3 3

♩ = 86

6

3 3

3

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.

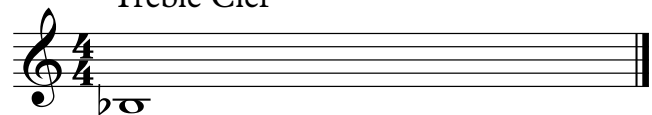
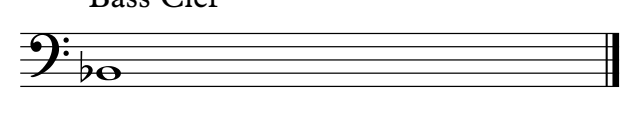
Only the teacher should have this sheet in front of them during the exam.

For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.


Treble Clef	Bass Clef
	

Test 2 - 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 chords.

Treble Clef

1.	2.	3.	4.
			

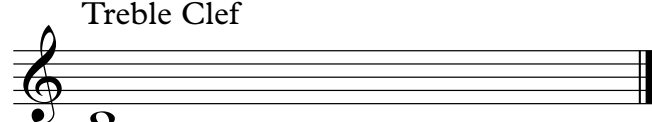
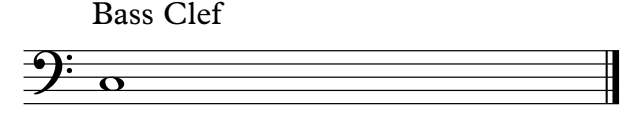
Bass Clef

1.	2.	3.	4.
			

Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.

Treble Clef	Bass Clef
	

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.