MTB Grade 8
Violin

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
J.S. Bach	Gavotte en Rondeau from Partita BWV 1006	MTB Violin Book Grade 8	MTB Bookshop
Brahms	Sonata No.2 in A: Andante Tranquillo	MTB Violin Book Grade 8	MTB Bookshop
Elgar	Romance Op.1	MTB Violin Book Grade 8	MTB Bookshop
Kreutzer	Etude No.14	MTB Violin Book Grade 8	MTB Bookshop
Wieniawski	Kujawiak	MTB Violin Book Grade 8	MTB Bookshop
Smetana	Andantino from Aus Der Heimat	MTB Violin Book Grade 8	MTB Bookshop
Barbara Arens	Variations	MTB Violin Book Grade 8	MTB Bookshop
Beethoven	Sonata No.5 in F Major Spring Op.24 4th Movt: Rondo, Allegro ma non Troppo	Tomplay	tomplay.com
Dvořák	4 Romantic Pieces Op.75 no.2 Allegro Maestoso	Tomplay or Schirmer	tomplay.com or Schirmer
Manuel de falla	Popular Spanish Suite No.1 El Pano Moruno and No.2 Nana	Tomplay	tomplay.com
Vivaldi	Concerto in E 'Spring' The Four Seasons 1st Movt: Allegro	Tomplay	tomplay.com
Traditional	Scarborough Fair Upper Advanced	Tomplay	tomplay.com
Monti	Csardas	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 8
Violin

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Kreisler	Mazurka No.23 in D major Op.33 no.2 (after Chopin)	Tomplay	tomplay.com
Debussy	Rêverie L. 68	Tomplay	tomplay.com
Tartini	Sonata Didone Abbandonata in G minor Op.1 no.10 1st Movt: Tempo moderato	Tomplay	tomplay.com
Tchaikovsky	Swan Lake	Tomplay	tomplay.com
Smetana	Aus der Heimat 2nd Movt (ed Hans Sitt)	N/A	Peters
Sarasate	Romanza Andaluza Op.22 no.1	N/A	International Music Company
Beethoven	Spring 4th Movt: Rondo Allegro ma non troppo	Sonata for Violin and Piano in F Major	Peters
Svendsen	Romance Op.26	N/A	Peters
Manuel de Falla	No.1 El Pano Moruno and No. 2 Nano	Suite of Spanish Folksongs	Chester
J.S. Bach	A min Concerto BWV 1041 1st Movt: Allegro	N/A	Peters
Macmillan	Kiss on Wood	N/A	Boosey & Hawkes
Macmillan	A Different World	N/A	Boosey & Hawkes
Macmillan	After the Tryst	N/A	Boosey & Hawkes
Brahms	Sonata in A major Op.100 2nd Movt: Andante Tranquillo	N/A	Wiener Urtext 50012
John Williams	Remembrances	Three Pieces from Schindler"s List (with cadenza)	MCA

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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 12

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 12

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 13

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 15

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 13

PLUS

Duets:
Perform the duet for this grade

Page 8

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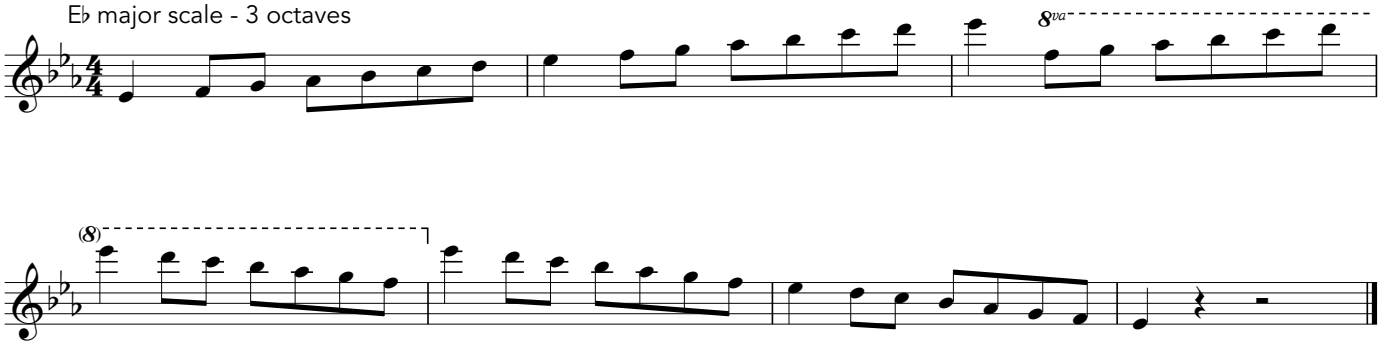
Scales & Arpeggios from Memory

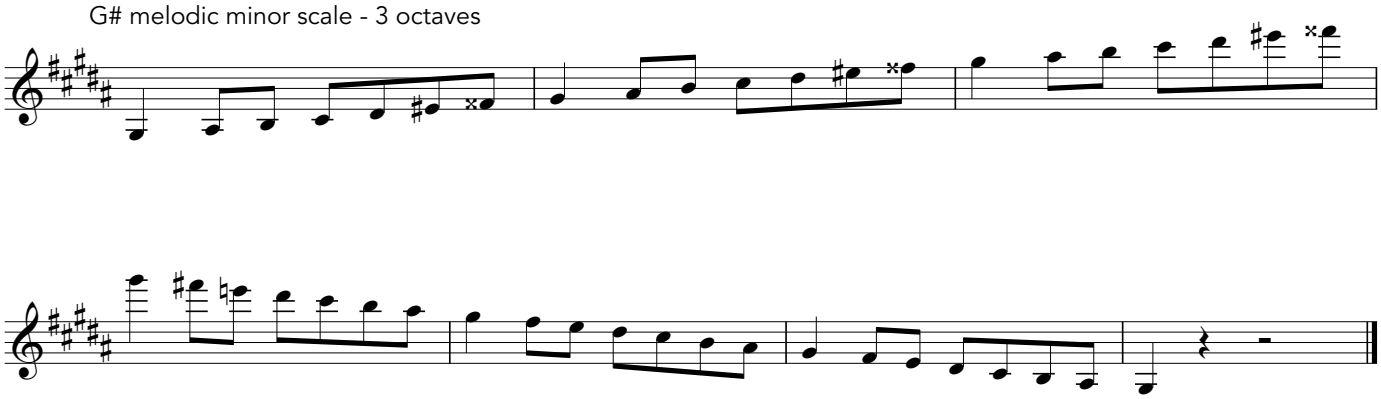
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio with separate bows or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.
(See Violin Bowing Patterns)

♩ = 92

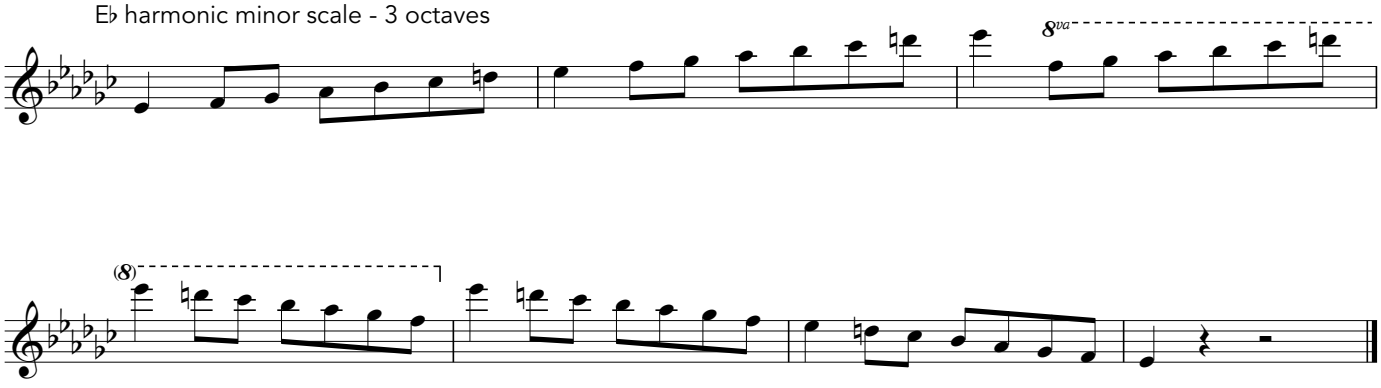
E♭ major scale - 3 octaves



G# melodic minor scale - 3 octaves

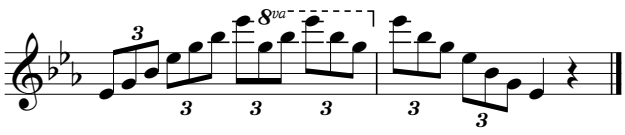


E♭ harmonic minor scale - 3 octaves

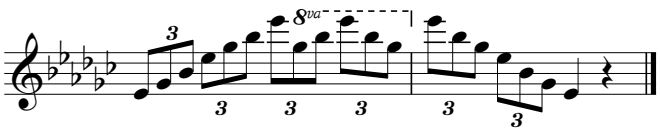


♪ = 112

E♭ major arpeggio - 3 octaves



E♭ minor arpeggio - 3 octaves



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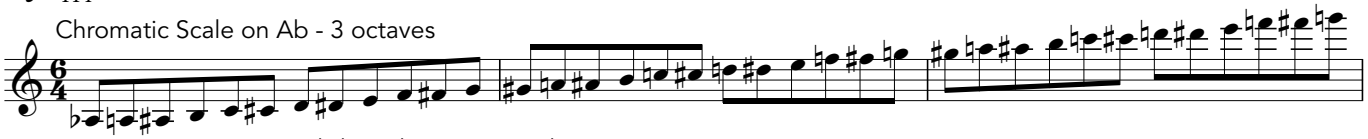
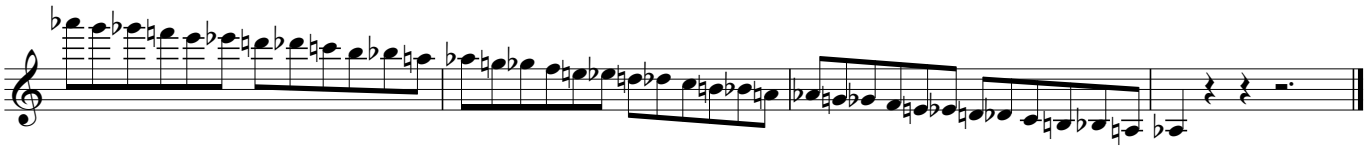
♩ = 114

Chromatic Scale on Ab - 3 octaves

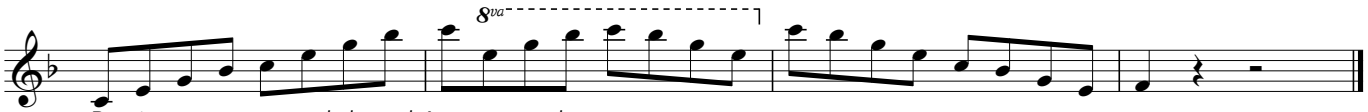


Bowing: separate and slurred 6 notes to a bow



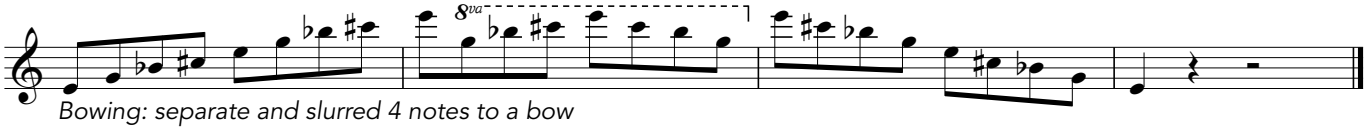
♩ = 68

Dominant 7th in F - 3 octaves



Bowing: separate and slurred 4 notes to a bow

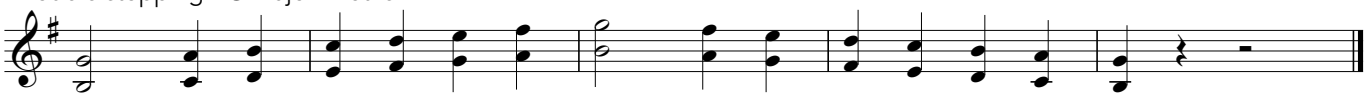
Diminished 7th on E - 3 octaves



Bowing: separate and slurred 4 notes to a bow

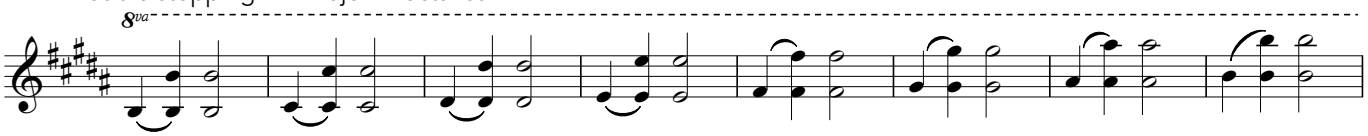
♩ = 72

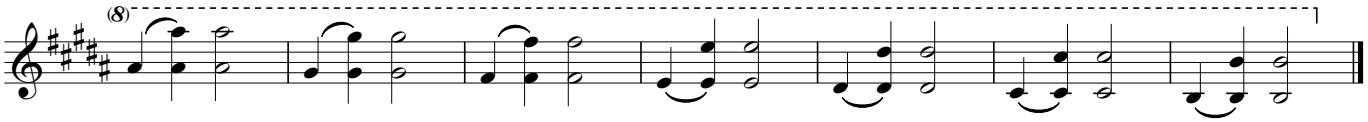
Double stopping - G major in 6ths



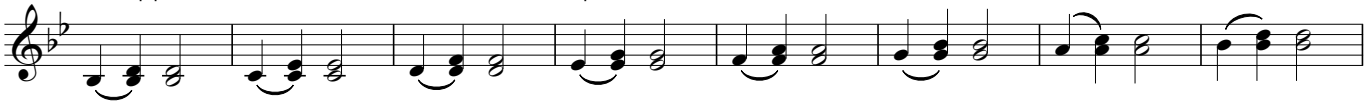
♩ = 92

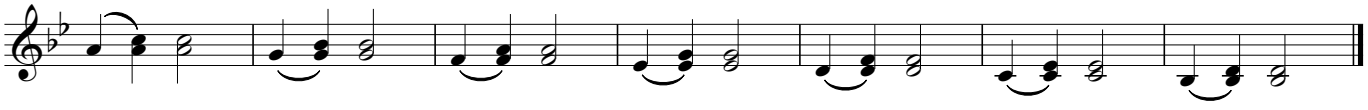
Double stopping - B major in octaves





Double stopping Bb major scale in 3rds (broken steps) - 1 octave





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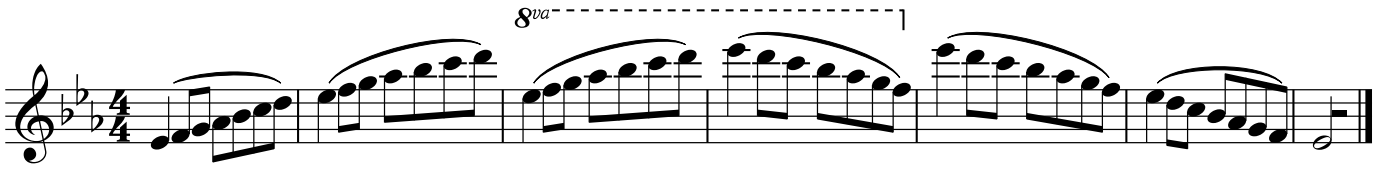
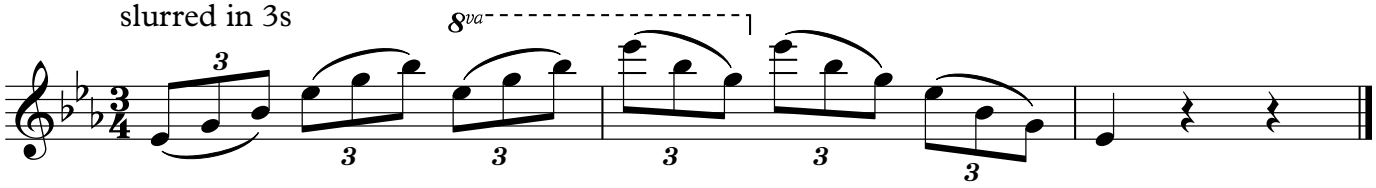
Scale Bowing Pattern Example

Long tonics. separate & slurred one bow per octave



Arpeggios separate, even and slurred in 3s



Chromatics

Grade 8

Separate and slurred 6 notes to a bow

Dominant 7ths

Grade 8

Separate, even and slurred 4 notes to a bow

Diminished 7ths

Grade 8

Separate and slurred 4 notes to a bow

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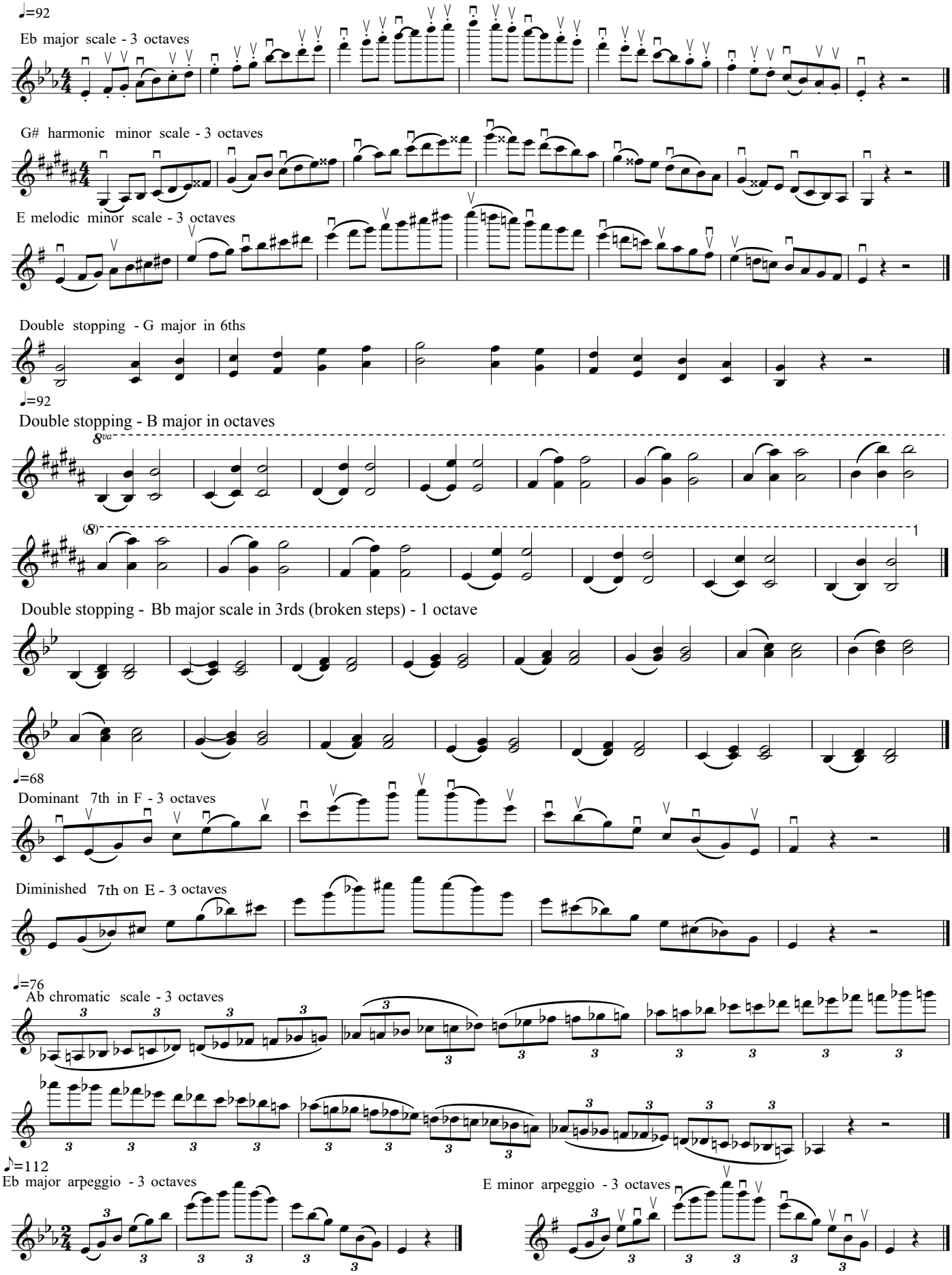
Alternative to Scales from Memory

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



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Duets

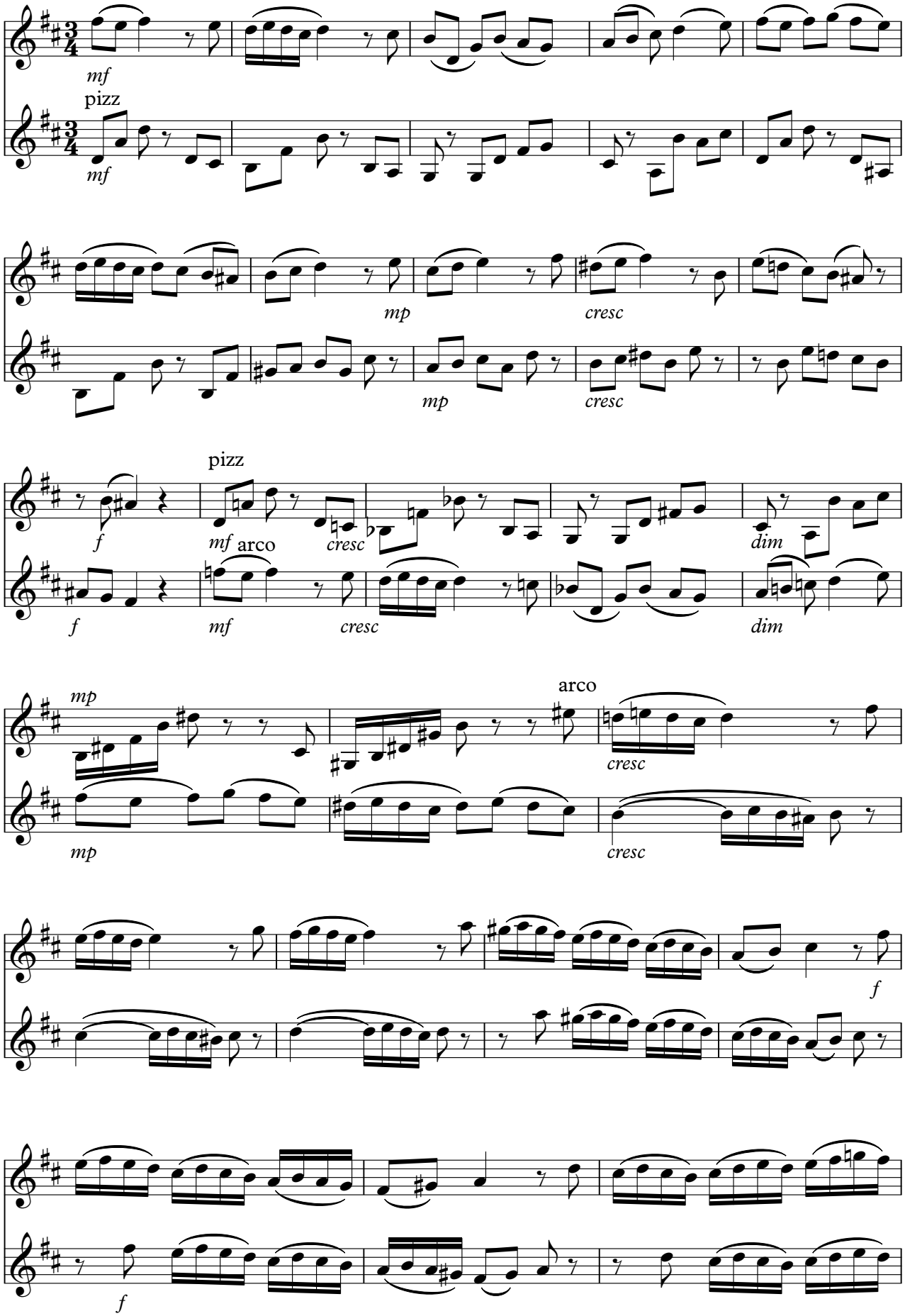
[Click here for duet recordings in practice speed]

[Click here for duet recordings in exam speed]

Select one of the following two duets

Grade 8 - i) Romantic Dream

(arco)
Andante - Espressivo



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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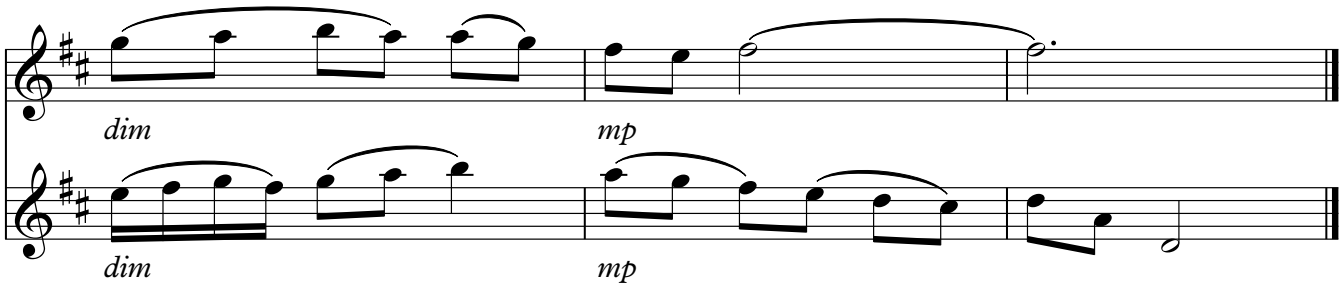
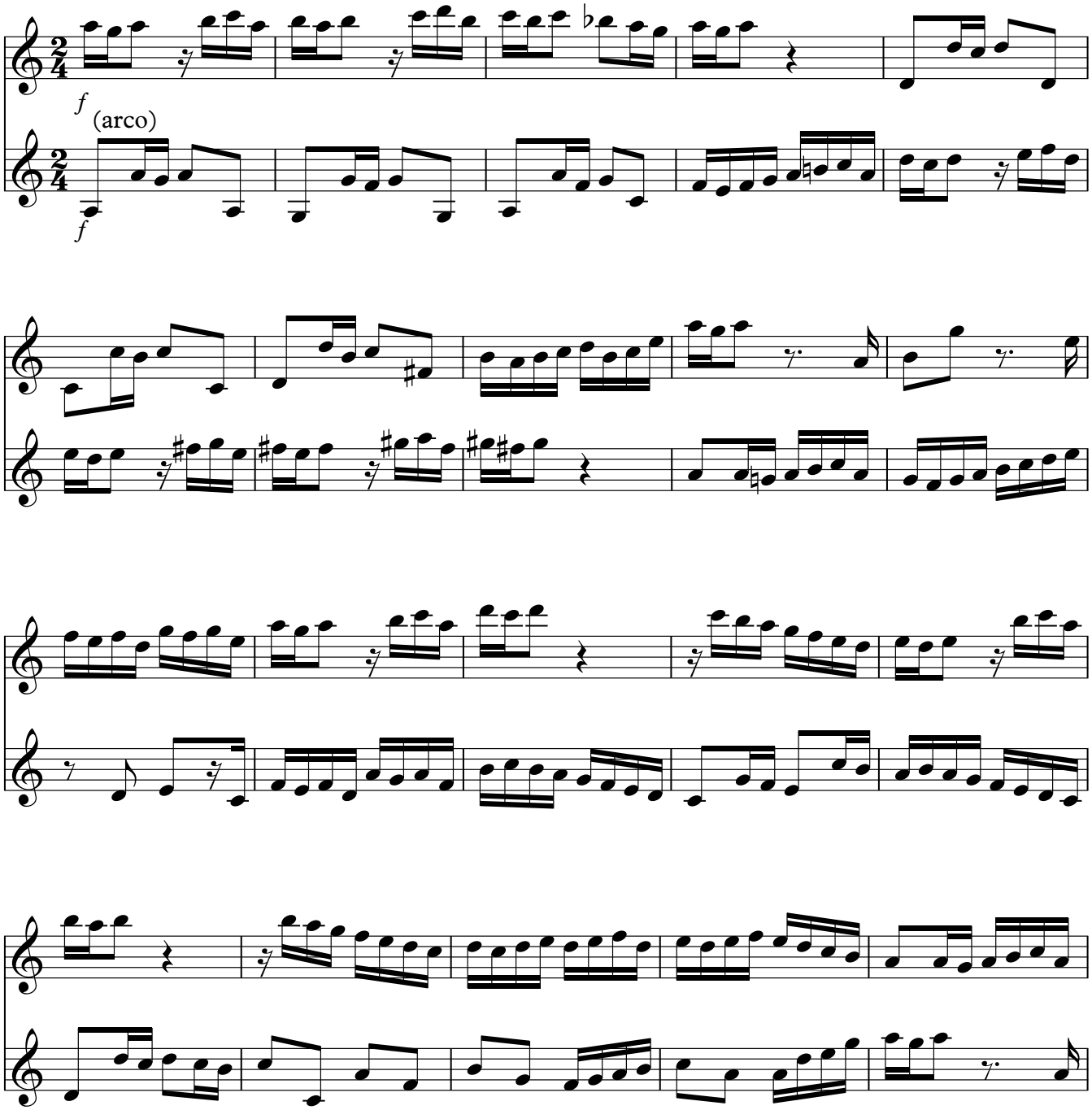
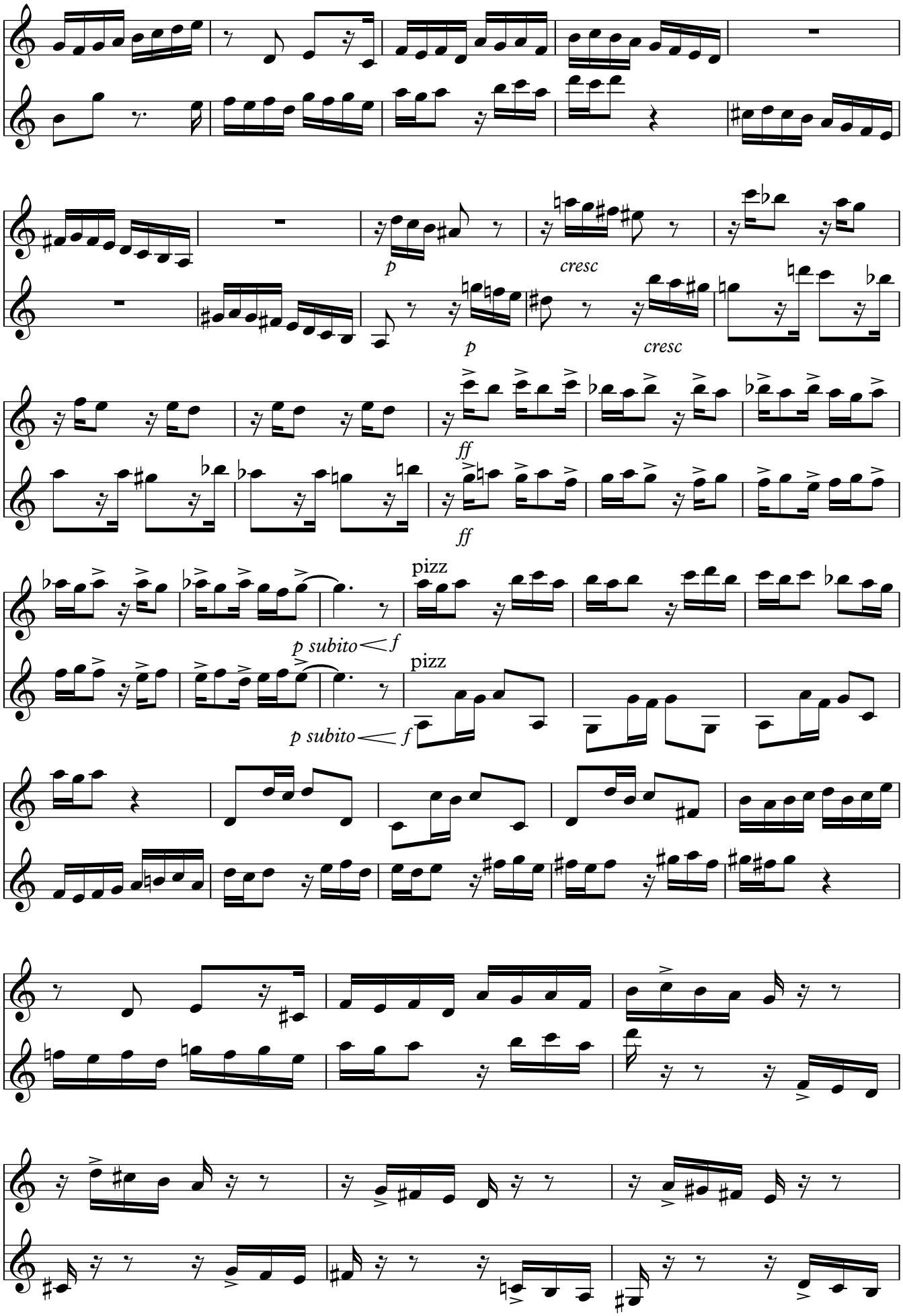


(arco)
Decisively!

Grade 8 - ii) Contra-punkt





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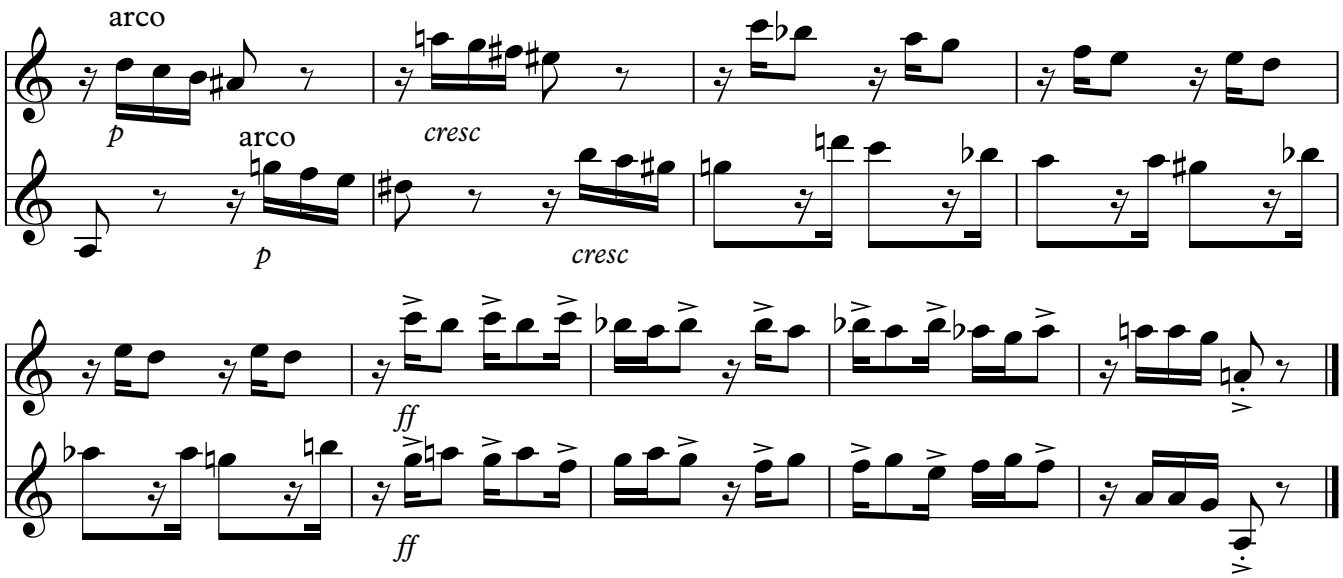

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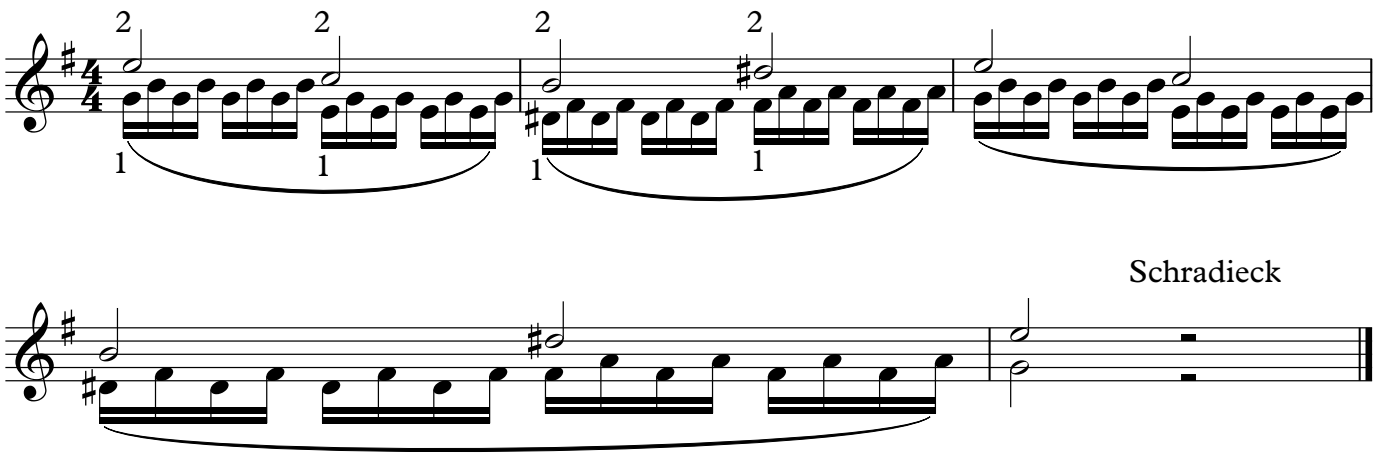
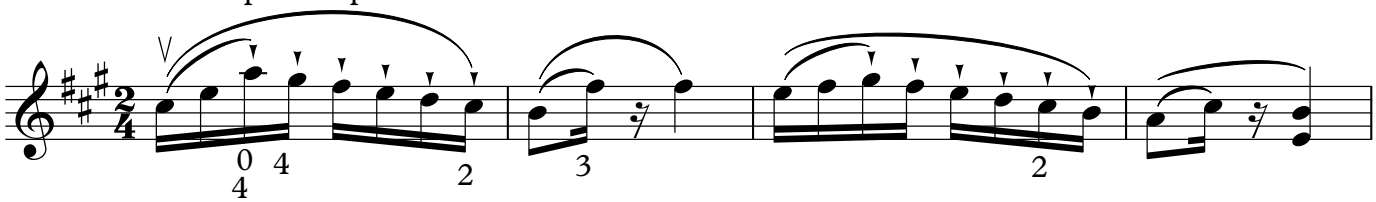
Technical Exercises

Exercise 1 ♩=90

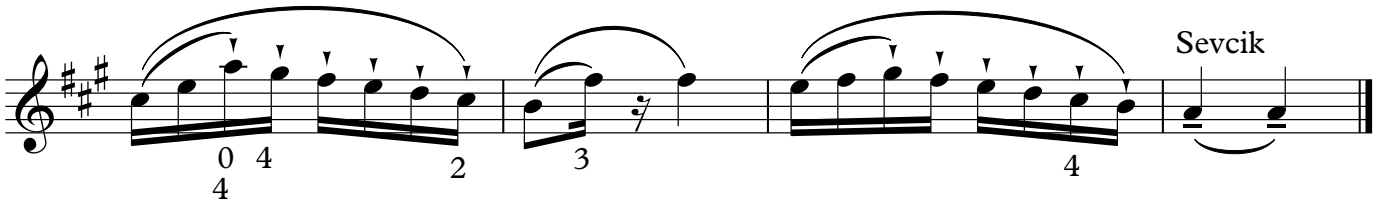


Schradieck

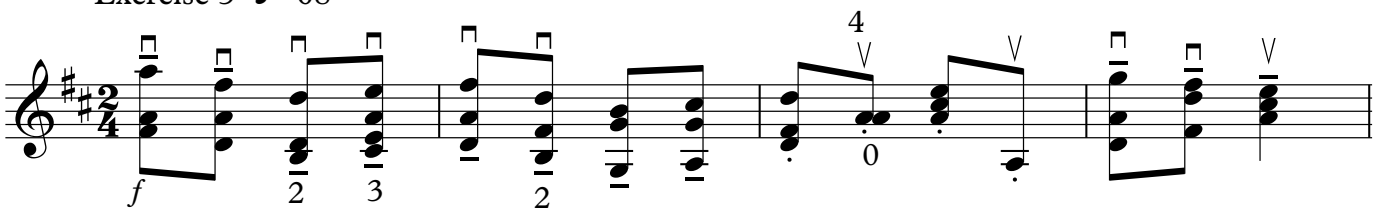
Exercise 2 - Up bow spiccato ♩=90



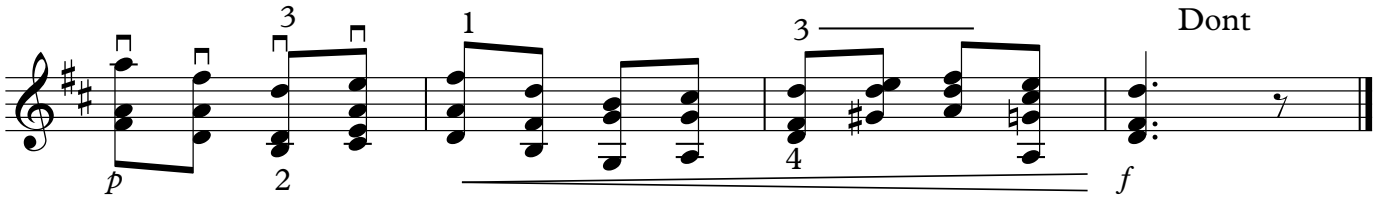
Sevcik



Exercise 3 ♪=68



Dont



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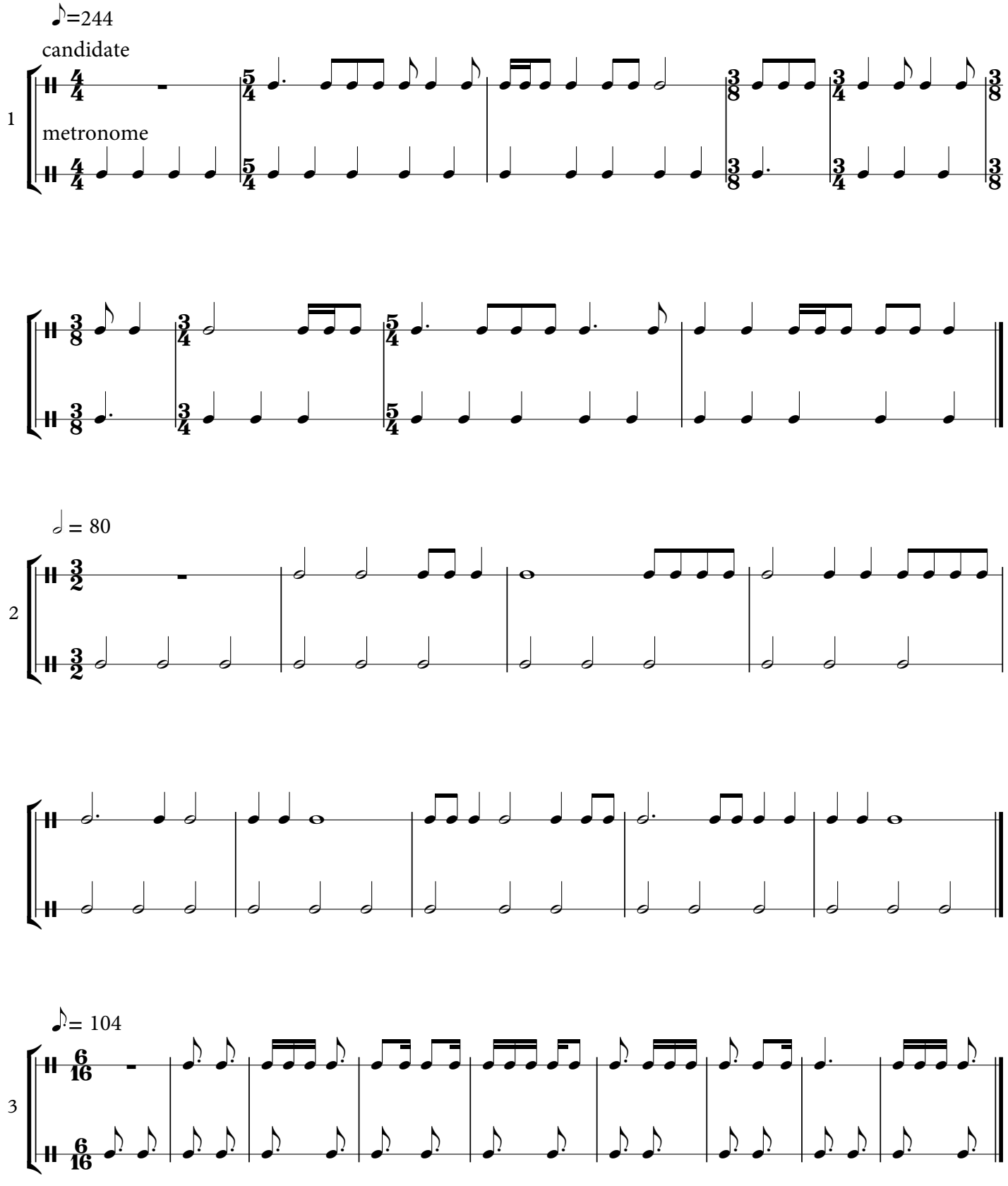
Reading Skills

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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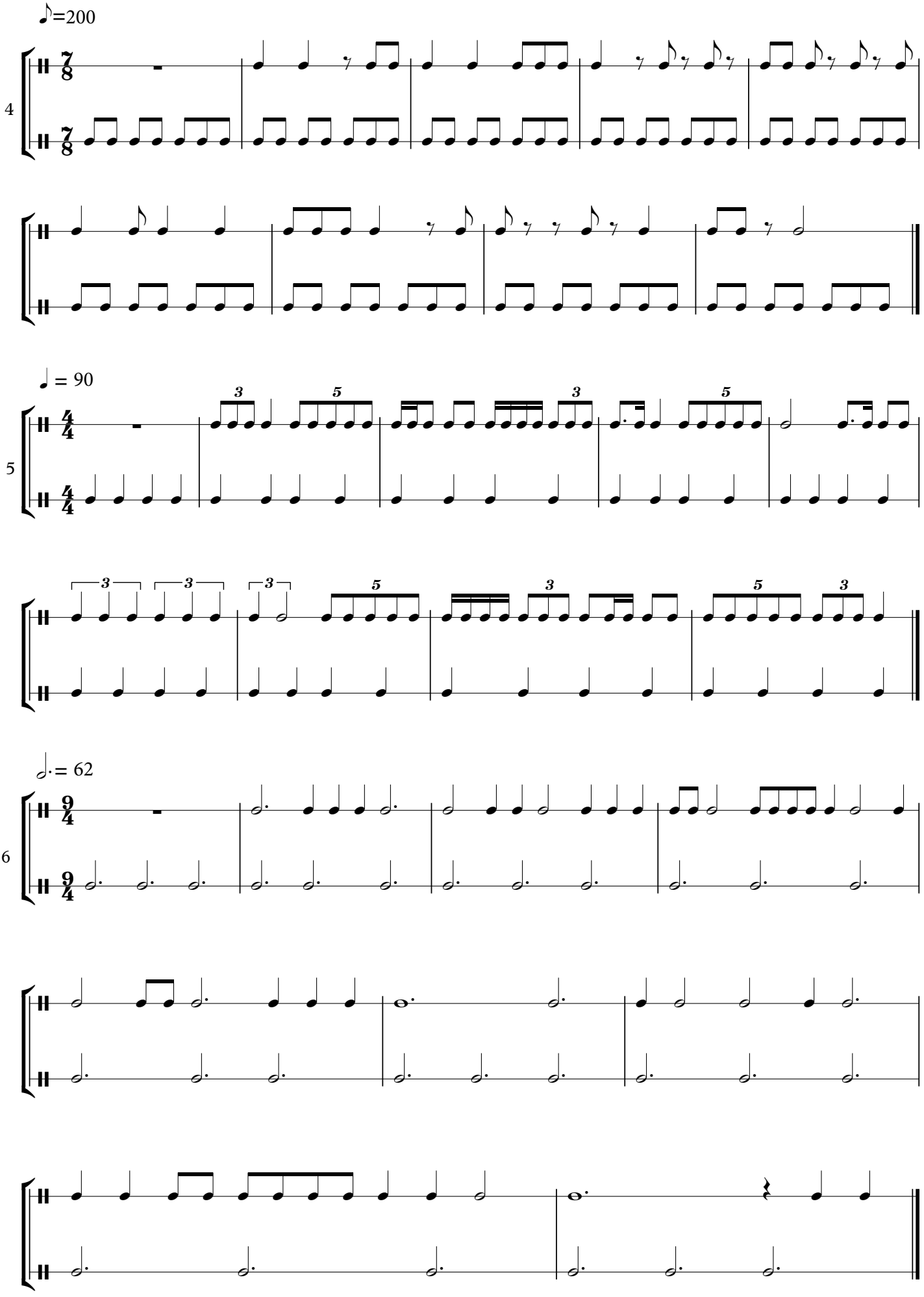
Violin Grade Eight



Listening Skills
(Aural tests)

Click here to find Listening Skills recordings in Treble Clef

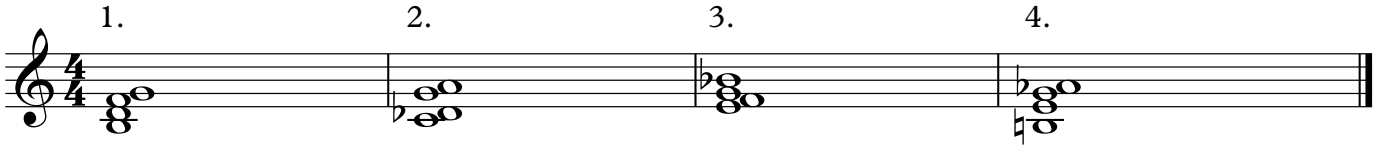
Click here to find Listening Skills recordings in Bass Clef

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.

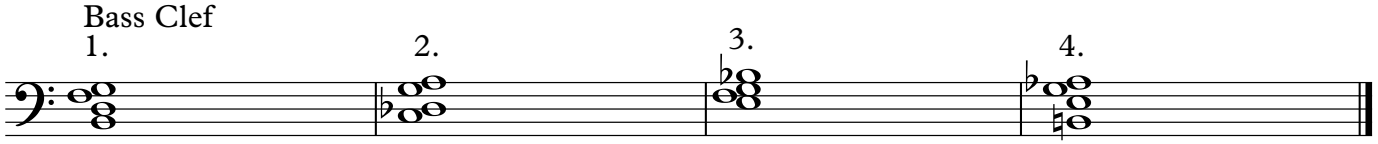
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing notes from a chord.
I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.
We shall do this for 4 chords.

Treble Clef

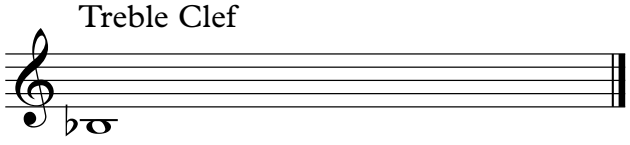


Bass Clef

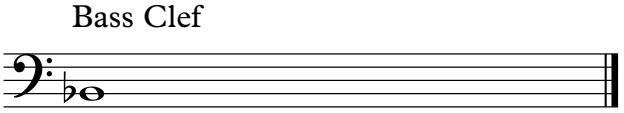


Test 2 - Scales
I shall ask you to sing a whole tone scale up and down after giving you the starting note.
Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

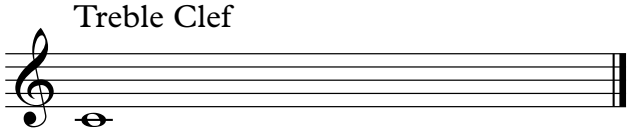


Bass Clef

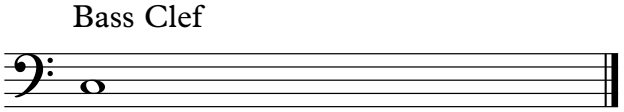


Test 3 - Triads
I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

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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