

## 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
Traditional Arr. Gatherer	Set 9: Out on the Ocean, Bill Collins & Coleman's Cross (With optional accompaniment)	The Joy of Sets Volume 1.	<a href="#">Pigpipe Press</a>
Lecce	Partita in C	Favourite Mandolin Solos from the 18 <sup>th</sup> Century am514-37	<a href="#">Astute Music</a>
Barbara Pommerenke-Steel	Reflections (with tremolo)	Reflections am514-12	<a href="#">Astute Music</a>
Filipo Sauli	Preludio from Partita III	Favourite Mandolin Solos from the 18 <sup>th</sup> Century am514-37	<a href="#">Astute Music</a>
Marlo Strauss	Regentropfen	Burlesken V&F 2025	<a href="#">Vogt &amp; Fritz</a>
Marlo Strauss	Danza	Aphorismen V&F 3005	<a href="#">Vogt &amp; Fritz</a>
Fouchetti	Serenade No.3 1 <sup>st</sup> movt. (With Mandolin accompaniment)	Serenaden DKM 17a	<a href="#">Trekel</a>
Mazas	Tempo de Valse (with tremolo) (With Mandolin accompaniment)	L'Art de la Mandoline Vol.1 by Silvio Ranieri Cranz CRZ 678-01	<a href="#">Schott Music</a>
Mazas	Rondo No.16 (without tremolo) (With Mandolin accompaniment)	L'Art de la Mandoline Vol.2 by Silvio Ranieri Cranz CRZ 678-02	<a href="#">Schott Music</a>

# MTB Grade 3 Mandolin

Composer/Artist	Title	Book/Cat. Ref	Publisher
Raffaele Calace	Primo Premio (with tremolo) (With Guitar accompaniment)	Four Little Dances am514-22	<a href="#">Astute Music</a>
Raffaele Calace	Oreste Op. 4 (without tremolo) (With Guitar accompaniment)	Four Little Waltzes am514-09	<a href="#">Astute Music</a>
Carlos Almada	Coco (With Guitar accompaniment)	Brazilian Mandolin (either book or e-book)	<a href="#">Mel Bay</a>
Carlos Almada	Valsinha (With Guitar accompaniment)	Brazilian Mandolin (either book or e-book)	<a href="#">Mel Bay</a>
Domenico Scarlatti	Sonate in e-Moll (K 81) 1 <sup>st</sup> Movt.: Grave (With Guitar accompaniment)	Sonaten V&F 4037	<a href="#">Vogt &amp; Fritz</a>
Christopher Norton	Wind Up <b>or</b> Rustic Dance (With Guitar <b>or</b> Piano accompaniment)	Microjazz for Mandolin	<a href="#">Boosey &amp; Hawkes</a>
Eileen Pakenham	Mr Honey Walks Down the Street (With Piano accompaniment)	Mr Honey Walks Down the Street am514-34	<a href="#">Astute Music</a>

## 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

[Page 4](#)

**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

[Page 10](#)

**PLUS**

#### Duet:

Perform the duet for this grade

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# Technical Exercises

## Exercise 1

♩ = 90

III  
*p* *mf* *p*  
*p*

## Exercise 2

♩ = 90

III II I  
*mf*  
II III

## Exercise 3

♩ = 120

*p* *sul tasto*

## Exercise 4

♩ = 80 - 100

*mf* *nat.*

# Scales from Memory

For the examination, the Candidate should be asked to play all the following scales and arpeggios from memory.  
Only one version of minor scales is required.

The Candidate should play each scale/arpeggio with the plucking pattern requested by the teacher (see "Mandolin Plucking Patterns"). The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

♩ = 132

E $\flat$  major scale - 1 octave

A major scale - 2 octaves



D major scale - 2 octaves



A harmonic minor scale, 2 octaves (NOTE only one form, harmonic or melodic, will be required)



A melodic minor scale - 2 octaves

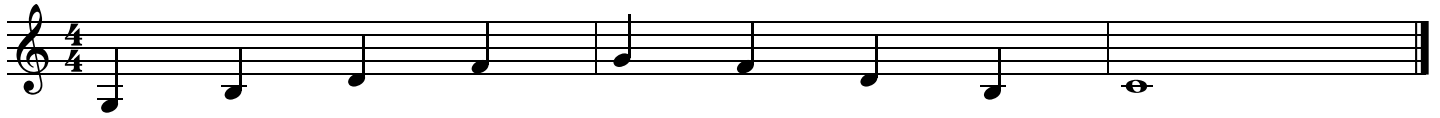


D chromatic scale - one octave

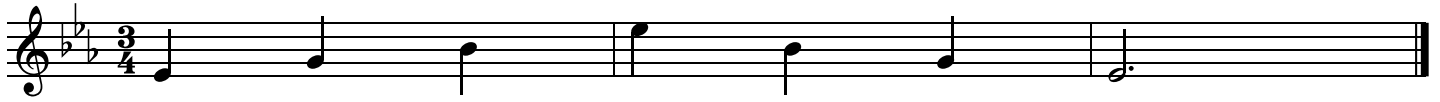


# Grade Three

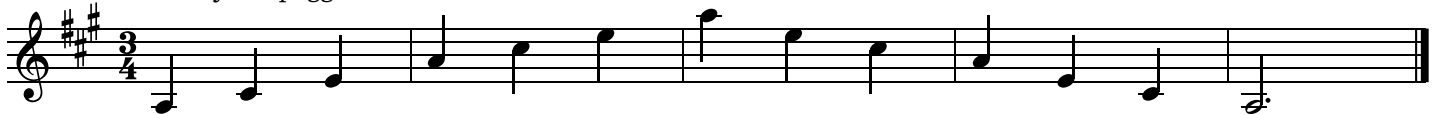
Dominant 7th in C



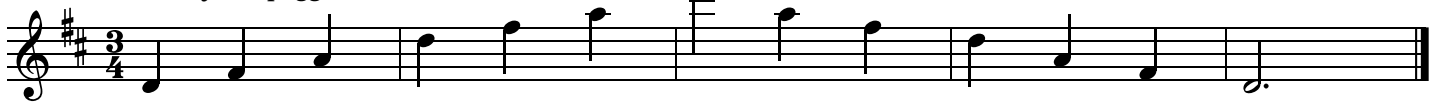
E flat major arpeggio - 1 octave



A major arpeggio - 2 octaves



D major arpeggio - 2 octaves



A minor arpeggio - 2 octaves



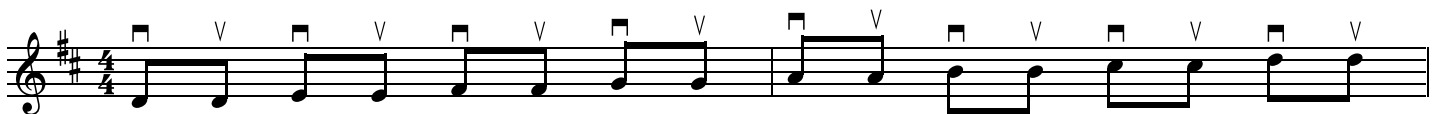
## Plucking Patterns

Scales -

**EITHER** in crotchets with alternate stroke



**OR** dividing each note into 2 quavers (alternate stroke)



*etc.*

Arpeggios -

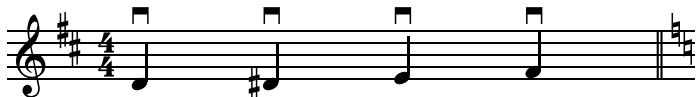
**EITHER** in crotchets with any sensible pattern of down and up strokes, e.g. ....

**OR** dividing each note into 2 quavers (alternate stroke)

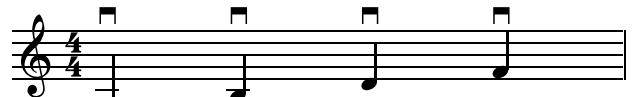


Chromatic, dom 7 -

Single notes, all down strokes



*etc.*



*etc.*

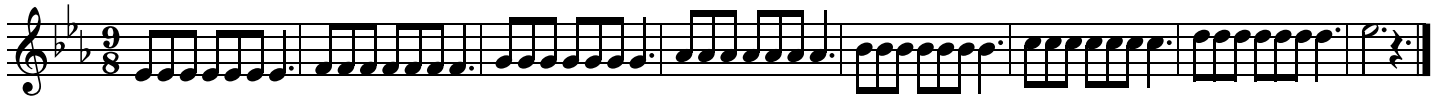
# Alternative to Scales from Memory

These do not need to be performed from memory.

For the examination, perform ALL the following (only one version of minor scales is required). All tempi given are minimum speeds.

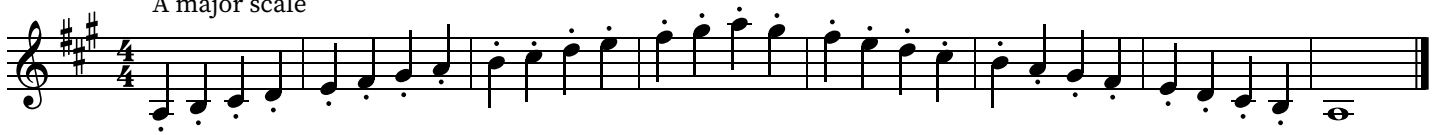
♩ = 78

E flat major scale



♩ = 132

A major scale



D major scale

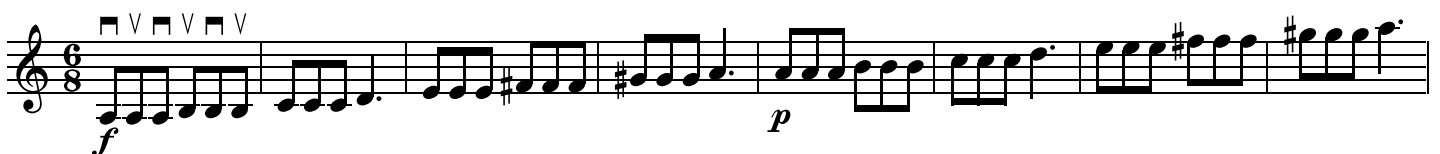


♩ = 78

A harmonic minor scale - (NOTE only one version, harmonic OR melodic, will be required)



A melodic minor scale



# Grade Three

♩ = 132

D chromatic scale - one octave

Musical notation for a D chromatic scale, one octave, in 4/4 time. The scale is written in treble clef with a key signature of one flat (Bb). It starts on D4 and ends on D5. The notation includes dynamic markings: *p* (piano) at the beginning, *f* (forte) in the middle, and *p* at the end. There are also some fingering or bowing marks above the notes.

Dominant 7th in C

Musical notation for a Dominant 7th chord in C major, in 6/8 time. The chord is written in treble clef with a key signature of one flat (Bb). The notes are G2, Bb2, D3, F3, G3, Bb3, D4. The notation includes a dynamic marking of *mf* (mezzo-forte) and a 'V' mark above the first note.

♩ = 78

E flat major arpeggio

Musical notation for an E flat major arpeggio, in 9/8 time. The arpeggio is written in treble clef with a key signature of two flats (Bb, Eb). The notes are Eb3, G3, Bb3, Eb4. The notation includes a dynamic marking of *f* (forte) and a 'V' mark above the first note.

A major arpeggio

Musical notation for an A major arpeggio, in 9/8 time. The arpeggio is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are A3, C#4, E4, A4. The notation includes a dynamic marking of *p* (piano) and 'V' marks above the first, second, and third notes.

♩ = 132

D major arpeggio

Musical notation for a D major arpeggio, in 3/4 time. The arpeggio is written in treble clef with a key signature of two sharps (F#, C#). The notes are D4, F#4, A4, D5. The notation includes dynamic markings: *p* (piano) at the beginning, *f* (forte) in the middle, and *p* at the end.

A major arpeggio

Musical notation for an A major arpeggio, in 3/4 time. The arpeggio is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are A3, C#4, E4, A4. The notation includes a dynamic marking of *p* (piano).



# Duet

[Click here to find exam speed duet recordings](#)

[Click here to find practice speed duet recordings](#)

## Sea Song

*Lively!*

*mf*

*mf*

*p*

*p*

*cresc*

*cresc*

*ff*

*ff*

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.  $\text{♩} = 74$   
 candidate  
 metronome

2.  $\text{♩} = 78$

3.  $\text{♩} = 104$

4.  $\text{♩} = 70$

5.  $\text{♩} = 110$

6.  $\text{♩} = 90$

# 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.

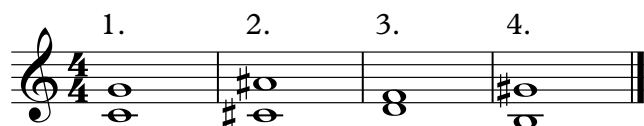
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

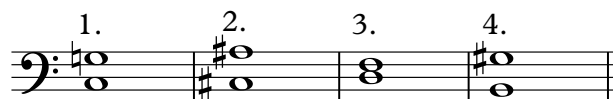
I shall play a 2 note chord, and then you shall sing back both the upper and lower notes.

We shall do this with 4 different chords.

Treble Clef



Bass Clef



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

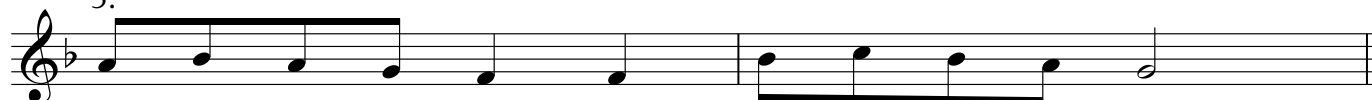
1.



2.



3.



Bass Clef

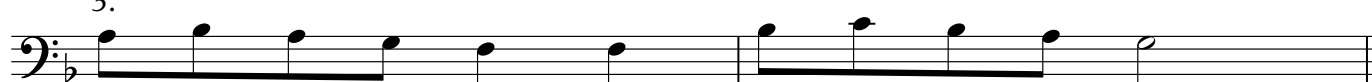
1.



2.



3.



## 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](#).

### 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.