MTB Grade 4
Mandolin

MUSIC TEACHERS' BOARD

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
Simon Mayor	Buttermere Waltz	The New Mandolin	Acoustics Records
Paul Mitchell-Davidson	Starlight	15 Inventive Studies am514-32	Astute Music
Paul Mitchell- Davidson	Snakes and Ladders	15 Inventive Studies am514-32	Astute Music
Alison Stephens	Ferris the Cat (with tremolo)	Six Adventures for Solo Mandolin am514-16	Astute Music
Alison Stephens	Have a Habanera	Six Excursions for Solo Mandolin am514-66	Astute Music
Marianne Verpoest	De koorddanser / Der Seiltanzer	Vakantie	Pan Verlag
Traditional	Angeline the Baker (with chords)	Hal Leonard Mandolin Playalong Bluegrass Vol 1	Hal Leonard
Charles de Beriot	Cantabile Grazioso No. 52 with tremolo (With Mandolin accompaniment)	Silvio Ranieri l'Art de la Mandoline Vol.2 by Cranz CRZ 678-02	Schott Music
Cerclier	Allegro (With Mandolin accompaniment)	Lichtenberg, Caterina: Highlights der romantischen Etüdenliterature für Mandoline V&F 17	Vogt & Fritz
Dancla	Rondo No. 34 (without tremolo) (With Mandolin accompaniment)	l'Art de la Mandoline Vol.2 by Silvio Ranieri Cranz CRZ 678-02	Schott Music

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MTB Grade 4
Mandolin

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Fouchetti	Any 1 Movt. from Sonata IV (With Mandolin accompaniment)	Sonaten DKM 17b	Trekel
Monti	Pour la Bien Aimée (With Mandolin accompaniment)	Mandolin Duos from around 1900 am514-19	Astute Music
Monti	Dans les Roses from Mandolin Solo Book (With Mandolin accompaniment)	Graded Music for Mandolin am514-02	Astute Music
Pleyel	Andantino Grazioso No. 23 (with tremolo) (With Mandolin accompaniment)	l'Art de la Mandoline Vol.2 by Silvio Ranieri Cranz CRZ 678-02	Schott Music
Silvio Ranieri	Presto Tarantelle No. 46 (With Mandolin accompaniment)	l'Art de la Mandoline Vol.2 by Silvio Ranieri	Schott Music
Carlos Almada	Lundu (With Guitar accompaniment)	Brazilian Mandolin	Mel Bay
Fritz Pilsl	Sonatine, 2nd Movt. (With Guitar accompaniment)	Sonatine VF-3032-10	Vogt & Fritz
Scarlatti Domenico	Sonate in e-Moll, 2nd Movt: Allegro (K 81) (With Guitar accompaniment)	Sonaten V&F 4037	Vogt & Fritz
Johann Adolf Hasse	Concerto for Mandolin, 1st Movt. (With Mandolin or Guitar accompaniment)	WF.WM209	sheetmusicplus.com
Christopher Norton	Puppet Theatre (With Mandolin or Guitar accompaniment)	DIGITAL-25900	Boosey and Hawkes
Christopher Norton	Bolero (With Mandolin or Guitar accompaniment)	Coming Soon	Boosey and Hawkes
Eileen Pakenham	Swinging (With Piano accompaniment)	am514-38	Astute Music
Beethoven	Sonatina in C-minor (With Piano accompaniment)	Werke fur Mandolin und Klavier	Henle Verlag

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MTB Grade 4
Mandolin

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 10

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 11

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 10

PLUS

Duet:
Perform the duet for this grade

Page 9

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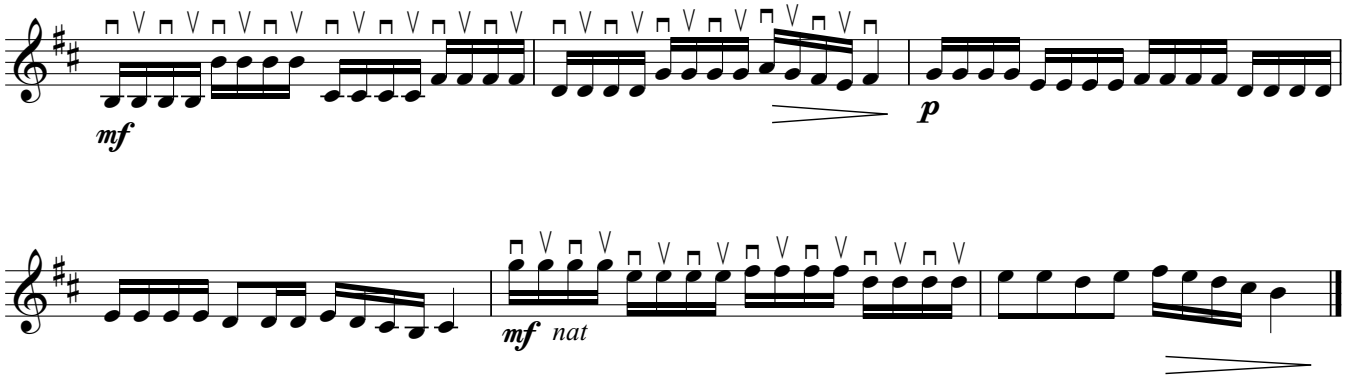
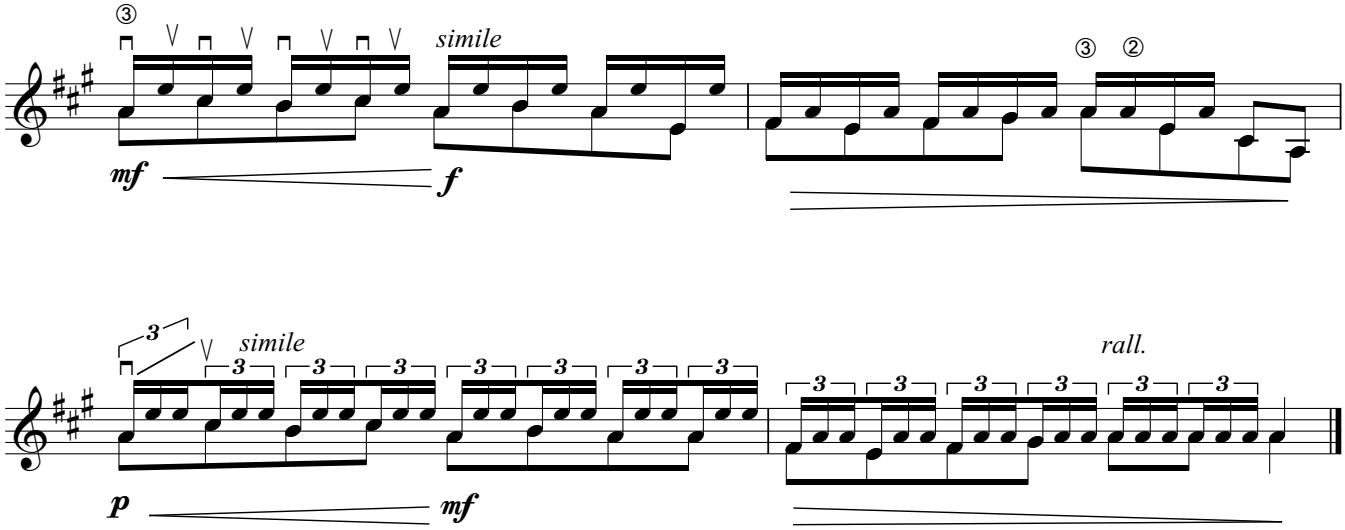
Technical Exercises

Exercise 1

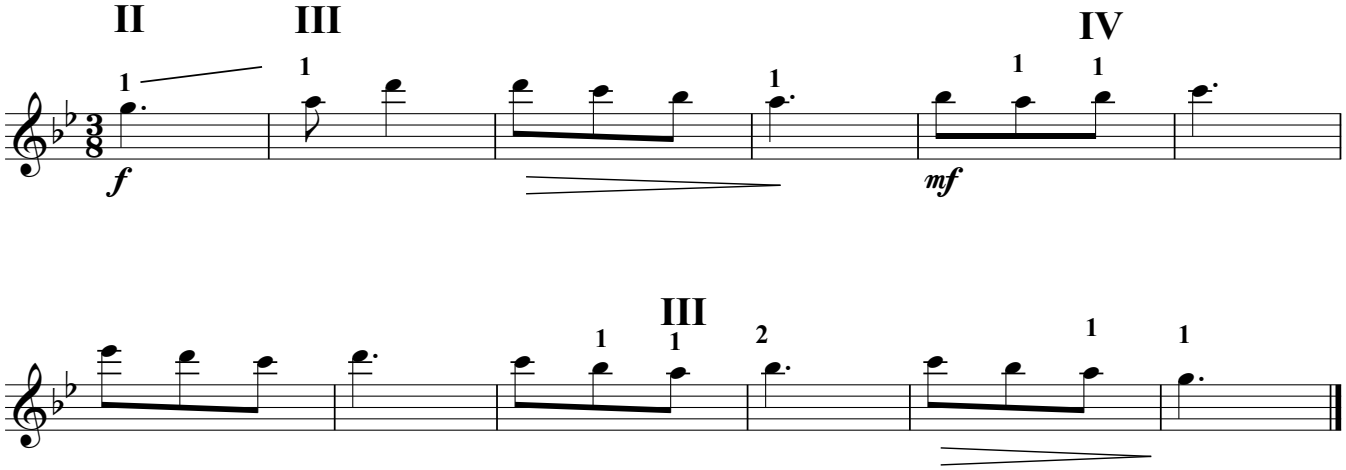
♩ = 90



Exercise 2



Exercise 3



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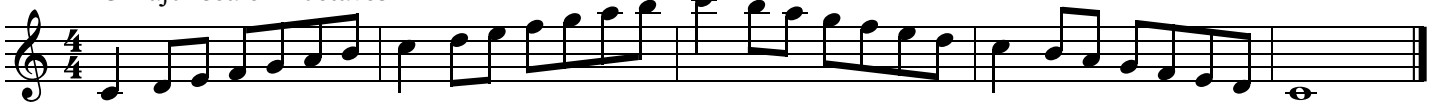
Scales from Memory

For the examination, the Candidate should be asked to play all the following scales and arpeggios from memory.

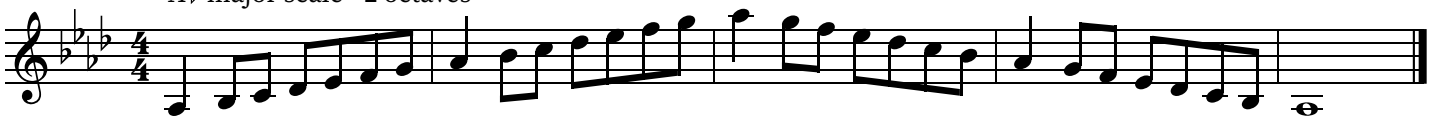
The Candidate should play each scale/arpeggio with the plucking pattern requested by the teacher (see "Mandolin Plucking Patterns"). The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

♩= 72

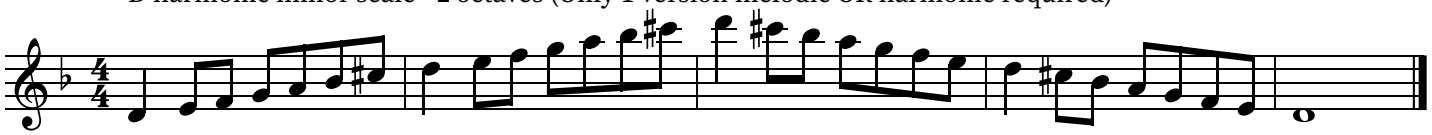
C major scale - 2 octaves



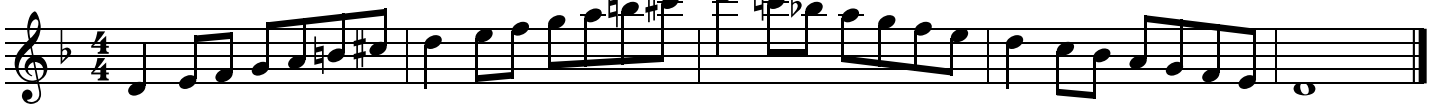
A♭ major scale - 2 octaves



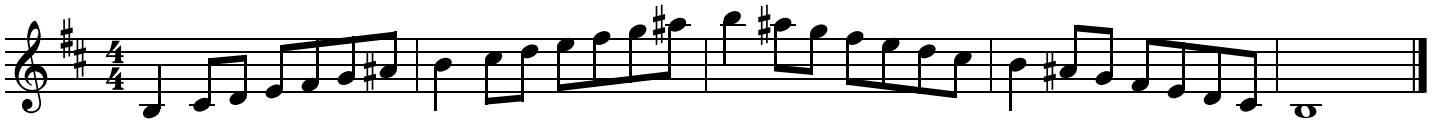
D harmonic minor scale - 2 octaves (Only 1 version melodic OR harmonic required)



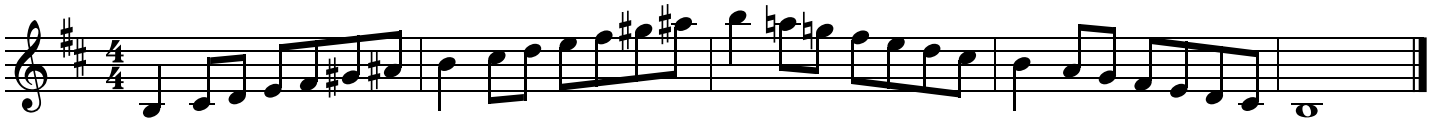
D melodic minor scale - 2 octaves



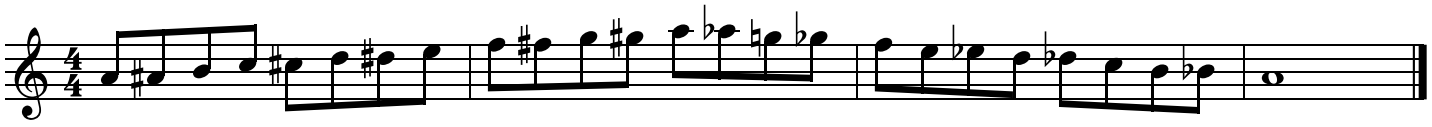
B harmonic minor scale - 2 octaves (Only 1 version melodic OR harmonic required)



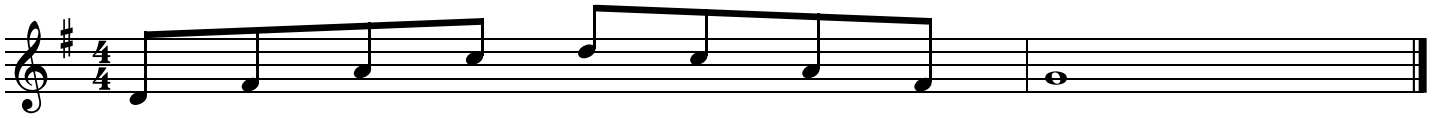
B melodic minor scale - 2 octaves



A chromatic scale - 1 octave



Dominant 7th in G



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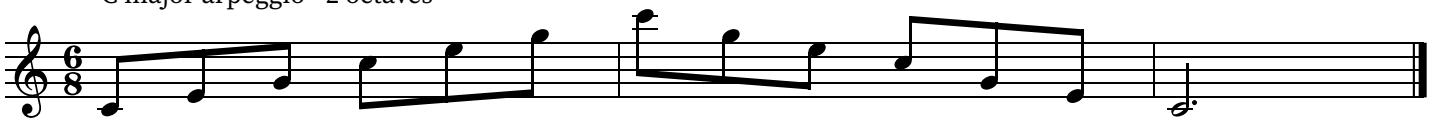
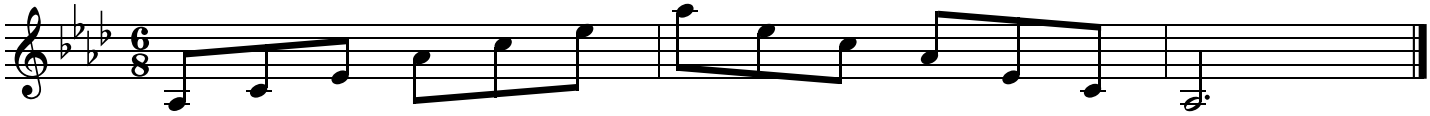
♪ = 144

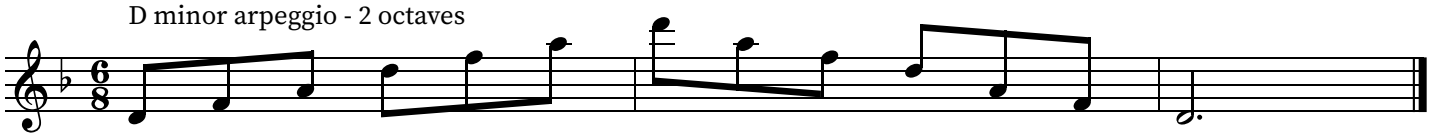
C major arpeggio - 2 octaves



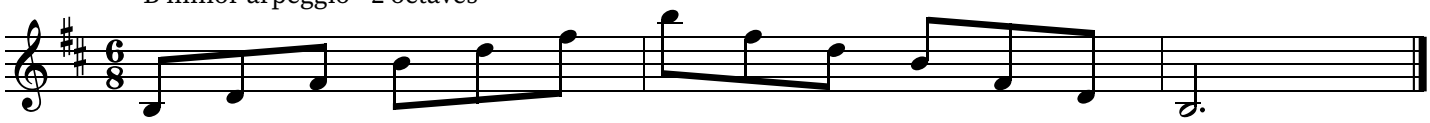
A♭ major arpeggio - 2 octaves



D minor arpeggio - 2 octaves

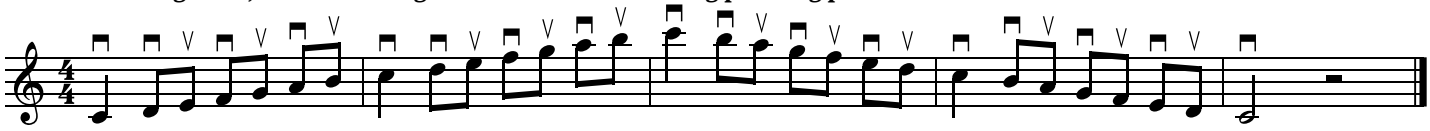


B minor arpeggio - 2 octaves

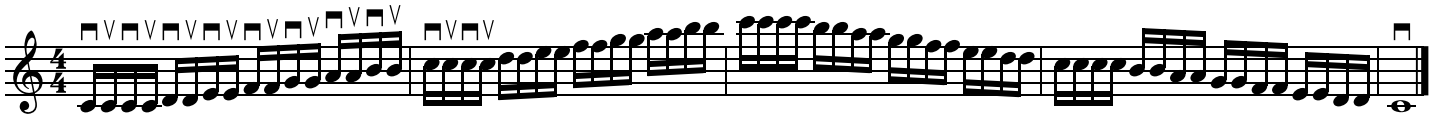


Plucking Patterns

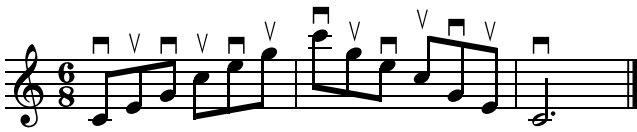
Scales - long tonic, EITHER in single notes with the following plucking pattern



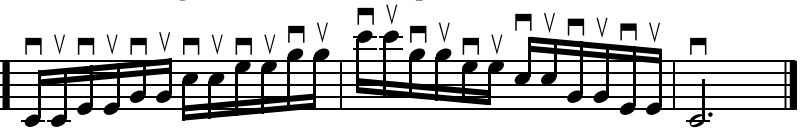
OR dividing each note above into semiquavers as shown



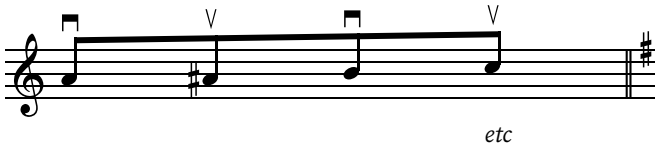
Arpeggios even quavers,
EITHER in single notes with any
sensible pattern of down and up strokes, e.g. ...



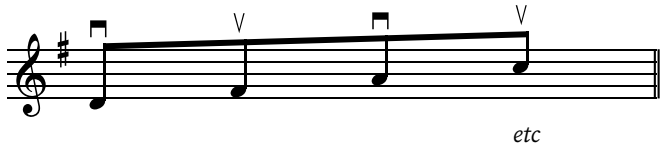
OR dividing each note into semiquavers as shown



Chromatic, dom 7 -
Single notes, alternate strokes



etc



etc

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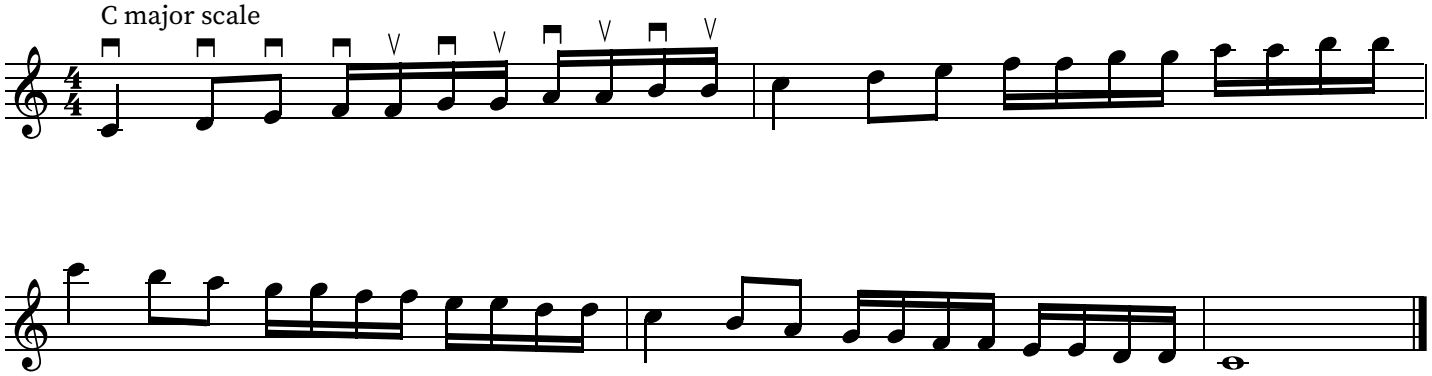
Alternative to Scales from Memory

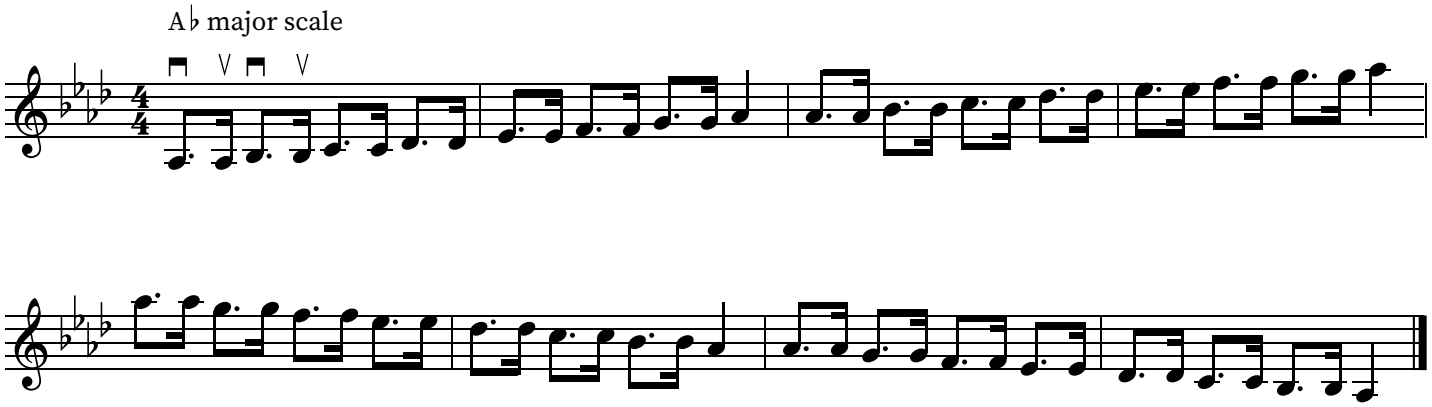
These do not need to be performed from memory.
For the examination, perform ALL the following. All tempi given are minimum speeds.

♩= 72

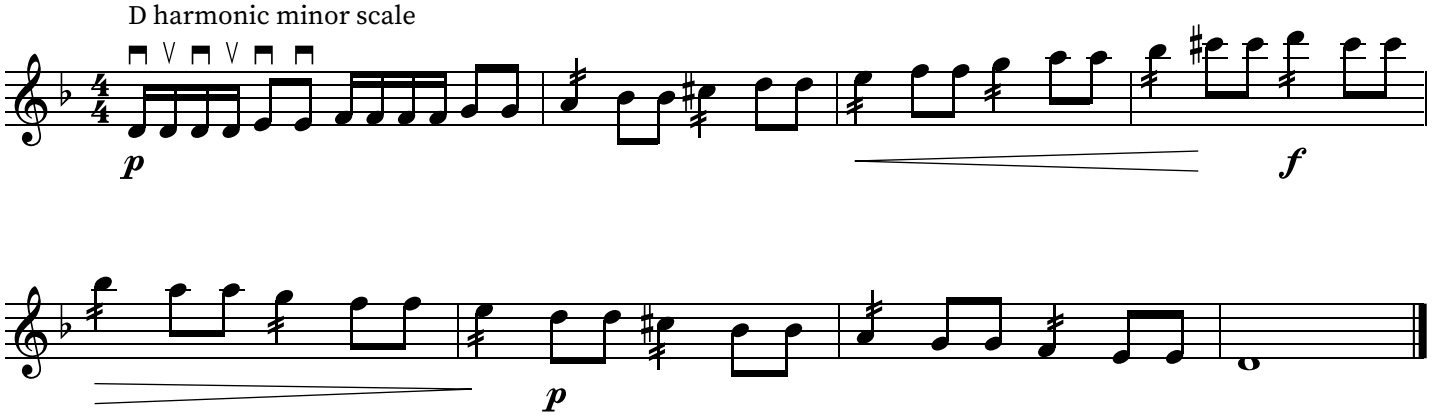
C major scale



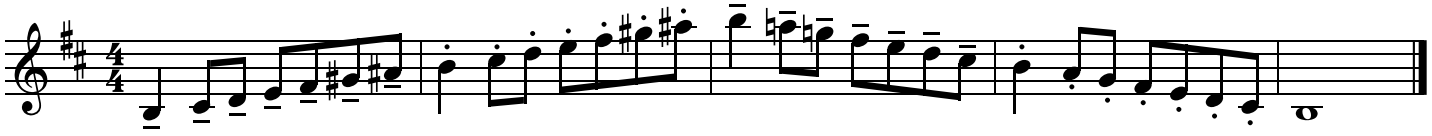
A♭ major scale



D harmonic minor scale



B melodic minor scale - 2 octaves



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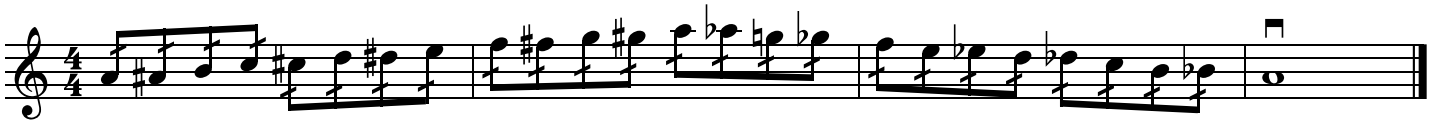
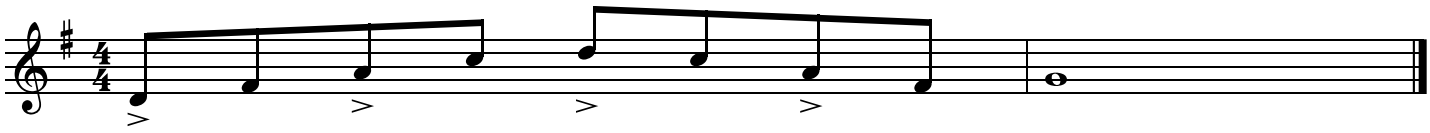
Grade Four

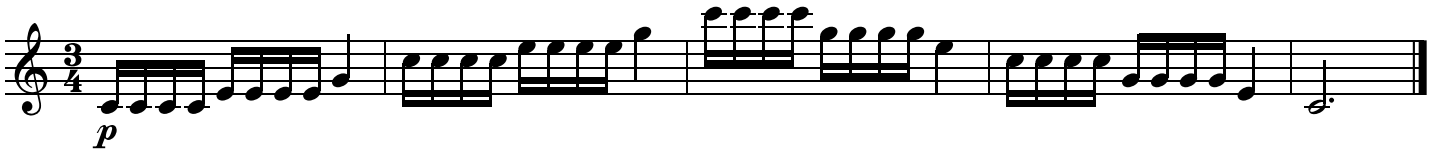
A chromatic scale - 1 octave



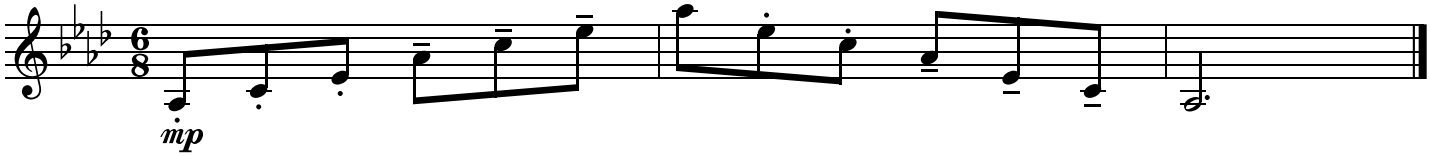
Dominant 7th in G



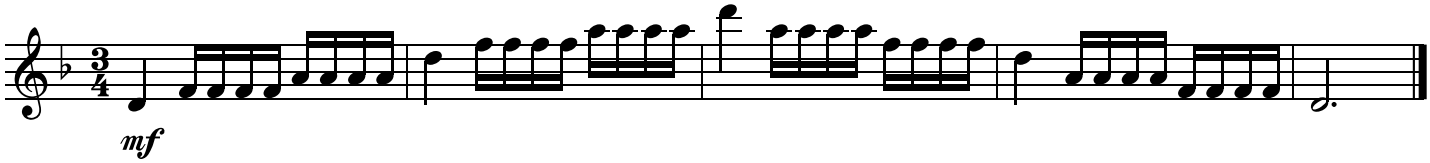
C major arpeggio - 2 octaves



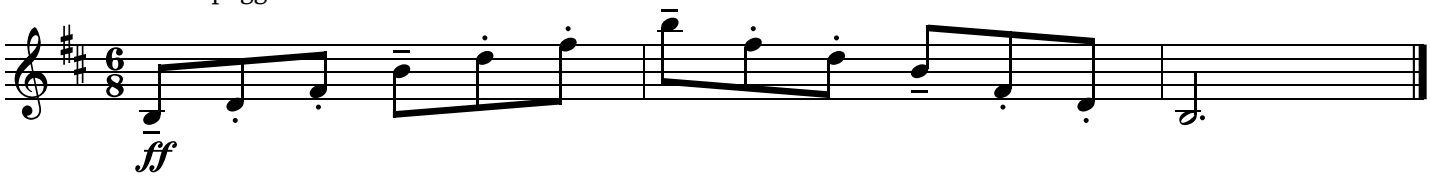
♪= 144
A♭ major arpeggio - 2 octaves



♩= 72
D minor arpeggio - 2 octaves



♪= 144
B minor arpeggio - 2 octaves

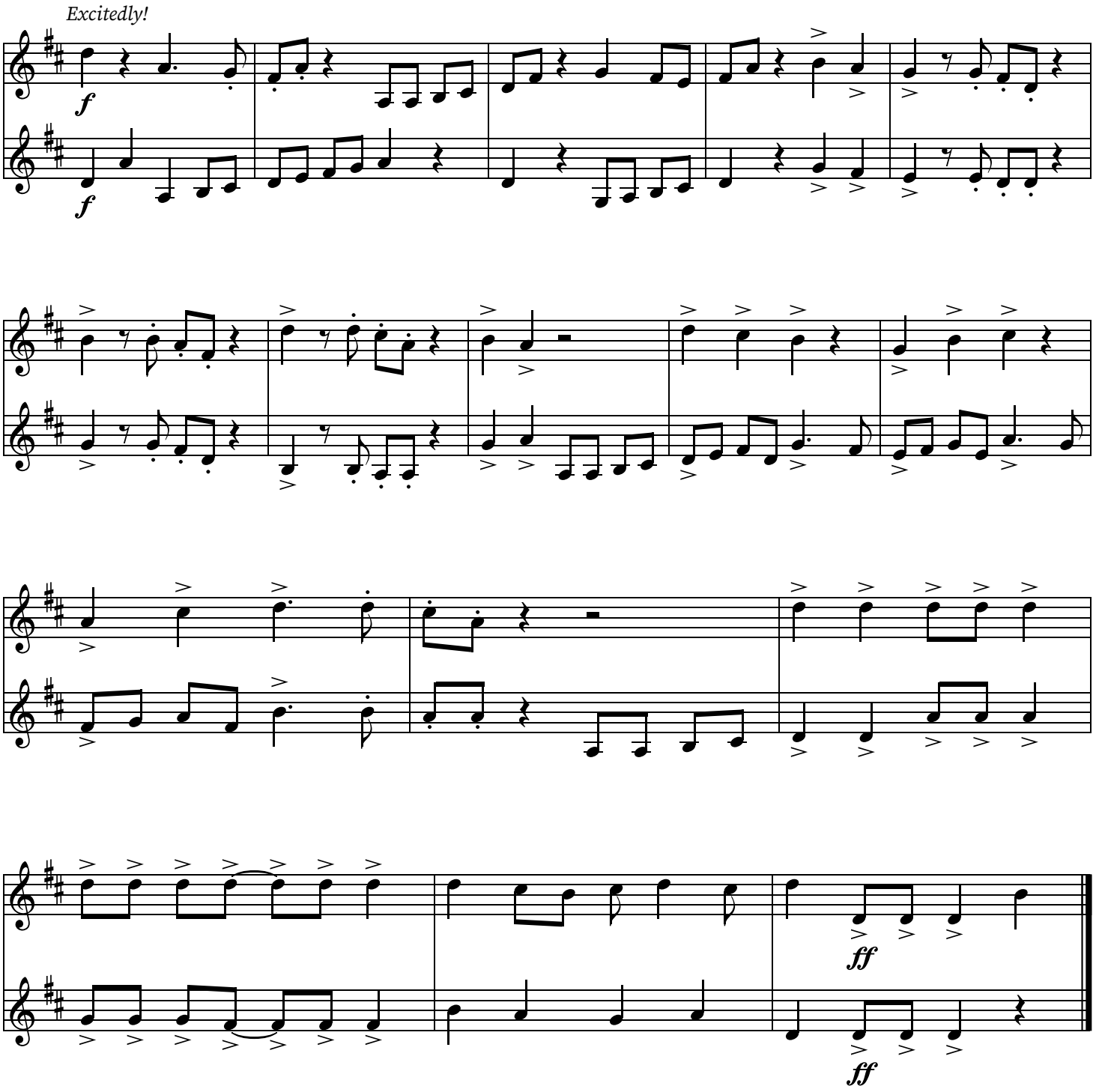


Duet

[Click here to find exam speed duet recordings]

[Click here to find practice speed duet recordings]

Cup Final

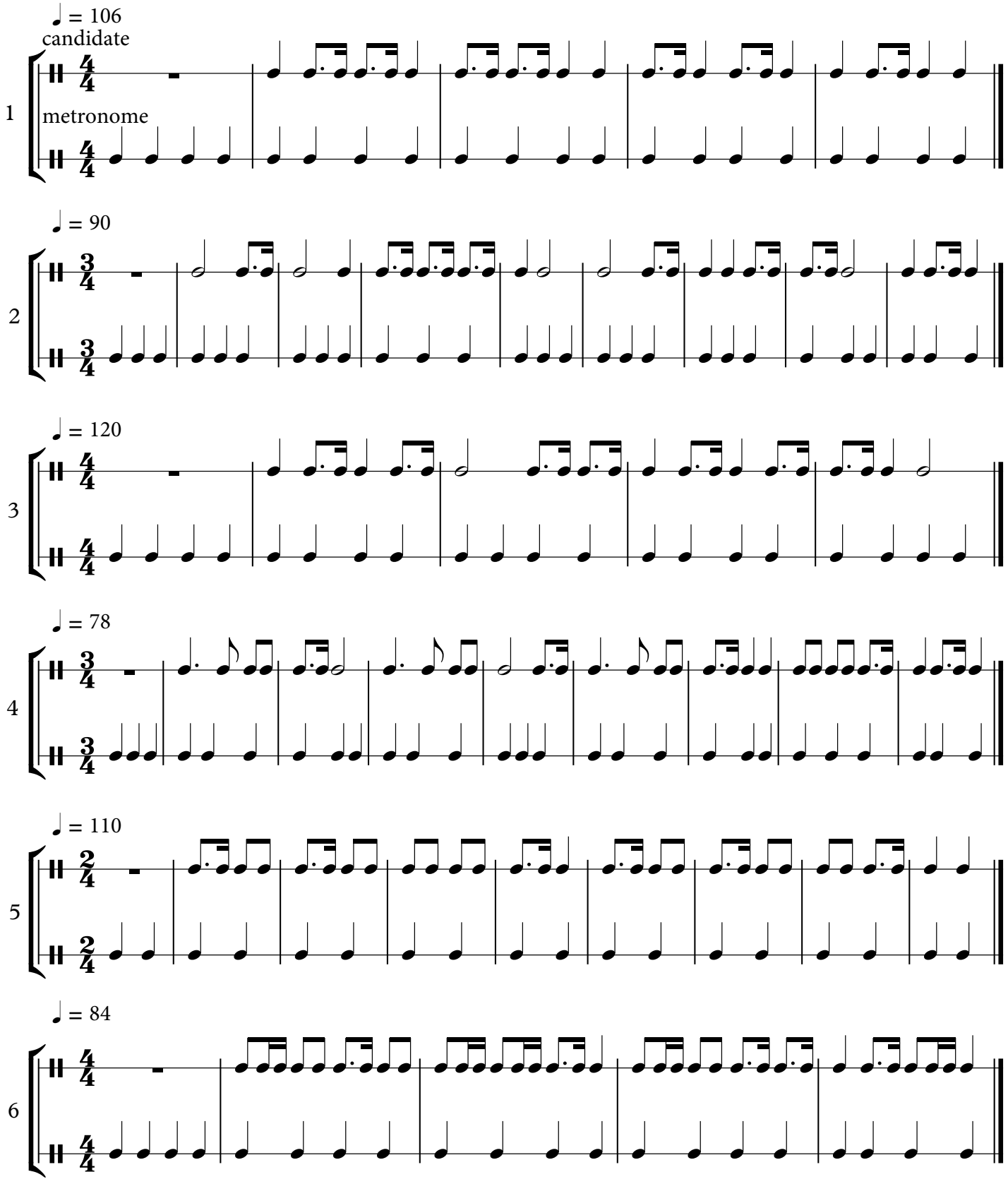


Reading Skills

Click here to find the MTB 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 the MTB Listening skills recordings in Treble Clef

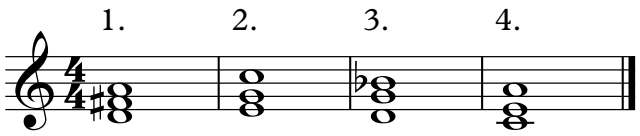
Click here to find the MTB Listening skills recordings in Bass Clef

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.

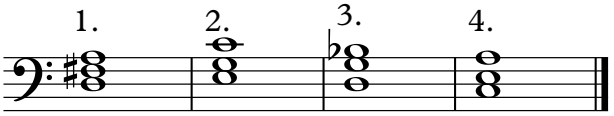
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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

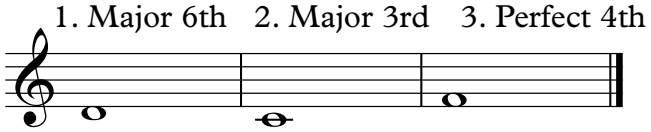


Bass Clef

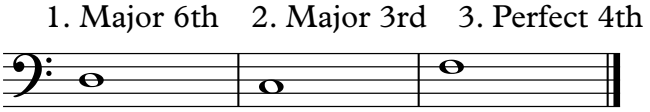


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

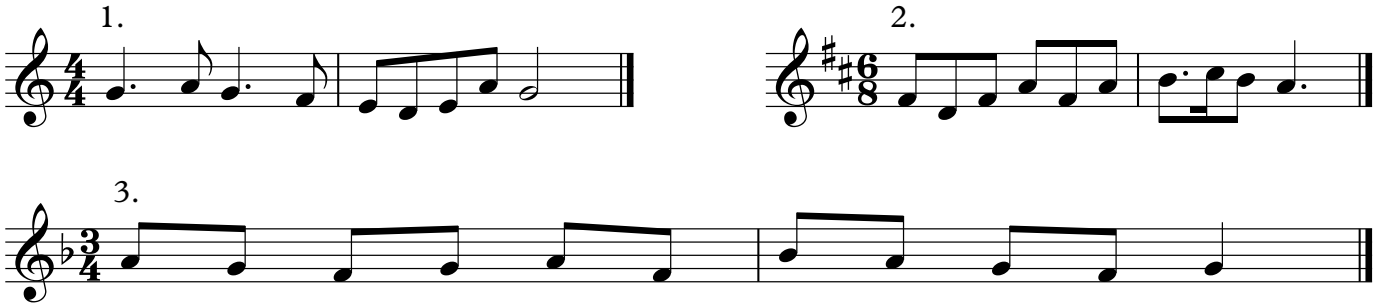


Bass Clef

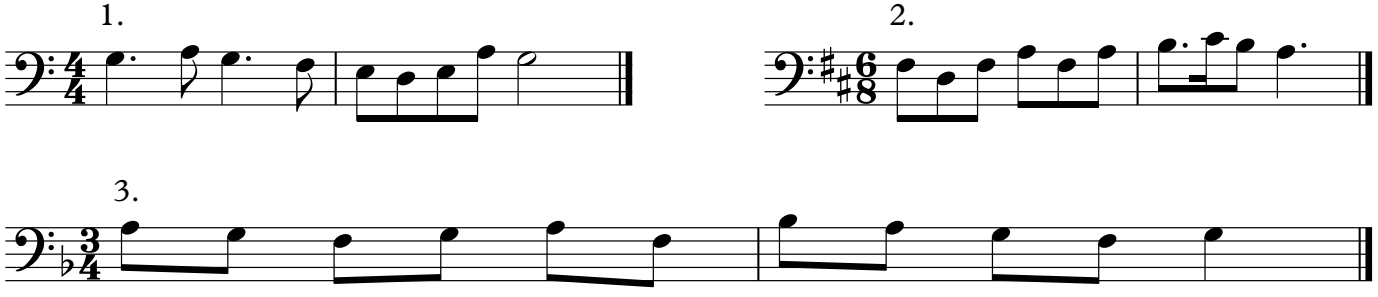


Test 3 - Singing back melodic phrases.
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies. Before each, I will indicate the pulse.

Treble Clef



Bass Clef



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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.

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