

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
Hugh Boyde	Canzon	15 Inventive Studies am514-32	Astute Music
Christofaro	Les Adieux Op. 32	Lichtenberg, Caterina: Highlights der romantischen Etüdenliterature V&F 17	Vogt & Fritz
Oliver Kalberer	Menuett, Rumba & Trauermarsch	Kleine Suite No.2 VF-3012-10	Vogt & Fritz
Simon Mayor	Lord Mayo and the Butterfly (With optional Guitar accompaniment)	New Celtic Mandolin	Acoustics Records
Simon Mayor	The Exchange (Without the coda)	The New Mandolin	Acoustics Records
Carlo Munier	Moderato	Lichtenberg, Caterina: Highlights der romantischen Etüdenliterature V&F 17	Vogt & Fritz
Barbara Pommerenke -Steel	Nocturne	15 Inventive Studies am514-32	Astute Music
Alison Stephens	Contemplation	Six Adventures am514-16	Astute Music
Alison Stephens	Mac the Dog	Six Challenges for Solo Mandolin am514-07	Astute Music
Alison Stephens	Caprice	15 Inventive Studies am514-32	Astute Music

MTB Grade 5 Mandolin

Composer/Artist	Title	Book/Cat. Ref	Publisher
Marlo Strauss	Traum	Aphorismen V&F 3005	Vogt & Fritz
Silvio Ranieri	Tempo di Polka Rapide No. 73	L'Art de la Mandoline Vol.2 Cranz CRZ 678-02	Schott Music
Gertrud Troster	Study No. 8	Technique on Eight Strings Vol.2 V&F-14-10	Vogt & Fritz
Carlos Almada	Choro #2 (With Guitar accompaniment)	Brazilian Mandolin	Mel Bay
Leonhard Von Call	Variations Op. 25: Theme & 2 variations (With Guitar accompaniment)	Variations Op.25 GA481	Schott Music
Fritz Pilsl	Sonatine 1 st or 3 rd Movt. (With Guitar accompaniment)	Sonatine VF-3032-10	Vogt & Fritz
Domenico Scarlatti	Sonate in d-Moll, K 89, 1 st Movt.: Allegro (With Guitar accompaniment)	Sonaten g-Moll (K88) und d- Moll (K89) V&F 4046	Vogt & Fritz
Paul Mitchell- Davidson	Street Scene (With Piano accompaniment)	Four Progressive Pieces am632-84	Astute Music
Beethoven, Ludwig von	Sonatine in C (With Piano accompaniment)	Werke fur Mandolin und Klavier	Henle Verlag

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

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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

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PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

Exercise 1

play using tremolo
use continuous tremolo for notes connected with a phrase line

Exercise 2

Exercise 3

$\text{♩} = 100$

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 plucking patterns. All tempi given are minimum speeds.

$\text{♩} = 72$
E major scale - 2 octaves

C melodic minor scale

E harmonic minor scale - 2 octaves

A chromatic scale - 2 octaves

Dominant 7th in C - 2 octaves

Diminished 7th on D - 1 octave

$\text{♩} = 100$
E major arpeggio

C minor arpeggio

E minor arpeggio

Plucking Patterns

Scales - long tonic, either in single notes plucked as follows

OR using tremolo on the tonic note, as shown

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

OR using tremolo on the tonic note, as shown

Chromatic, dom 7, dim 7 - single notes, alternate strokes

Alternative to Scales from Memory

These do not need to be performed from memory.

For the examination, play all the following. All tempi given are minimum speeds.

$\text{♩} = 72$
E major scale

C melodic minor scale

E harmonic minor

A chromatic scale
□ V □ □ V □

Dominant 7th in C

Diminished 7th on D - 1 octave

p *f* *p*

Grade Five

E major arpeggio

Musical notation for E major arpeggio in 4/4 time, starting on the E string. The piece is marked *p* (piano). The melody consists of a sequence of eighth notes: E4, F#4, G#4, A4, B4, A4, G#4, F#4, E4, followed by a whole note E4.

$\text{♩} = 100$

C minor arpeggio

Musical notation for C minor arpeggio in 6/8 time, starting on the C string. The piece is marked *mf* (mezzo-forte). The melody consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, followed by a dotted half note C4.

E minor arpeggio

Musical notation for E minor arpeggio in 6/8 time, starting on the E string. The piece is marked *ff* (fortissimo). The melody consists of a sequence of eighth notes: E4, F4, G4, A4, B4, A4, G4, F4, E4, followed by a dotted half note E4.

Duet

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

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

On Parade!

Quick March!

The first system of the duet consists of two staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music begins with a dynamic marking of *f* (forte). The melody in the upper staff starts with a quarter note G5, followed by a quarter rest, then a quarter note A5, and continues with eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with quarter and eighth notes, including accents and slurs.

The second system continues the duet with similar rhythmic patterns. The upper staff features eighth-note runs and quarter notes, while the lower staff maintains a steady accompaniment with eighth and quarter notes. The piece concludes this system with a quarter note G#5 and a quarter rest.

The third system shows the duet continuing with eighth-note patterns in the upper staff and quarter notes in the lower staff. The music includes various rhythmic values and rests, maintaining the energetic feel of the quick march.

The fourth system features more complex rhythmic figures, including sixteenth-note runs in the upper staff and eighth-note accompaniment in the lower staff. The piece continues to build towards its conclusion.

The final system of the duet concludes the piece. It features a mix of eighth and quarter notes in both staves, ending with a final chord in the upper staff and a quarter rest in the lower staff.

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).

♩ = 90

1

candidate

metronome

4/4

♩ = 76

2

3/4

4/4

♩ = 84

3

4/4

Grade Five

♩ = 66

4

Musical notation for exercise 4, first system. It consists of two staves in 3/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music starts with a whole rest in the top staff and a quarter note in the bottom staff. The top staff contains eighth-note patterns, and the bottom staff contains quarter notes.

Musical notation for exercise 4, second system. It continues the two-staff 3/4 time piece. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music continues with eighth-note patterns in the top staff and quarter notes in the bottom staff.

♩ = 70

5

Musical notation for exercise 5, first system. It consists of two staves in 2/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music starts with a whole rest in the top staff and a quarter note in the bottom staff. The top staff contains eighth-note patterns, and the bottom staff contains quarter notes.

6

Musical notation for exercise 6, first system. It consists of two staves in 4/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music starts with a whole rest in the top staff and a quarter note in the bottom staff. The top staff contains eighth-note patterns with accents, and the bottom staff contains quarter notes.

♩ = 60

Musical notation for exercise 6, second system. It continues the two-staff 4/4 time piece. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music continues with eighth-note patterns with accents in the top staff and quarter notes in the bottom staff.

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 3 note chord, and then you will sing back the highest, middle, then lowest notes.

We shall do this for 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

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

1. Major 6th 2. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

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

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.