MTB Grade 6
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
Raffaele Calace	Silvia Op.187: Gavotta	KM2111	Pan Verlag
Oliver Kalberer	Praludium. Sarabande and March	Kleine Suite No.1	Vogt & Fritz
Simon Mayor	The Hoppings	The New Mandolin	Acoustics Records
Simon Mayor	Tune for a Mop Fair	The New Mandolin	Acoustics Records
Simon Mayor	Jericho Waltz	The New Mandolin	Acoustics Records
Juan Carlos Munoz	Daisen-In No.4	Estampes KM 2053	Pan Verlag
Juan Carlos Munoz	L'ami No.5	Estampes KM 2053	Pan Verlag
Filipo Sauli	Ouverture, Allemande & Sarabanda Partita Nr. 5	Sei Partite	UT Orpheus Edizioni
Alison Stephens	Mount Fuji	6 Adventures for Solo Mandolin am514-16	Astute Music
Alison Stephens	Riff Drift	6 Adventures for Solo Mandolin am514-16	Astute Music
Marlo Strauss	Meditation	Aphorismen VF-3005-10	Vogt & Fritz
Pleyel	Adagio Espressivo No. 67 (With Mandolin accompaniment)	L'Art de la Mandoline Vol.2 by Silvio Ranieri	Schott Music

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Composer/Artist	Title	Book/Cat. Ref	Publisher
Leone	Sonata No.2 in G, Op.1, 1st Movt. (With Guitar accompaniment)	Sonata No.2 in G, Op.1 VF-4004-10	Vogt & Fritz
Christopher Norton	Rising Force (With Guitar accompaniment)	Coming Soon	Boosey and Hawkes
Flavio Henrique Medeiros	Choro (With Guitar accompaniment)	Brazilian Mandolin	Mel Bay
Tedesco	Sonata in G 1st Movt. (With Guitar accompaniment)	VF-3034-10	Vogt & Fritz
Raffaele Calace	Tarantella Op. 18 (With Guitar accompaniment)	Rondo, Romanza & Tarantella (mandolin & guitar) by R. Calace am514-14	Astute Music
Raffaele Calace	Danza Spagnola. (With Piano accompaniment)	10504-00	federmandolino.it
Raffaele Calace	Romanza Op. 134 (With Piano accompaniment)	Rondo, Romanza & Tarantella (mandolin & guitar) by R. Calace am514-14	Astute Music
Ludwig von Beethoven	Adagio in E flat (With Piano accompaniment)	Werke fur Mandolin und Klavier	Henle Verlag
Addiego Guerra	Sonate in e-Moll 1st Movt. (With Piano accompaniment)	ZM32010	Schott Music
Armin Kaufmann	Burletta (With Piano accompaniment)	Burletta and Mitoka Dragomirna 1702A	Heinrichshofen
Eileen Pakenham	Paper Boat (With Piano accompaniment)	Rondo, Romanza & Tarantella (mandolin & guitar) by R. Calace am514-14	Astute Music

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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 all starred scale from memory exercises plus any other two scale exercises 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 all starred alternative to scales from memory exercises plus any other two exercises for this grade from the sheet

Page 8

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 12

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 14

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 12

PLUS

Duet:
Perform the duet for this grade

Page 10

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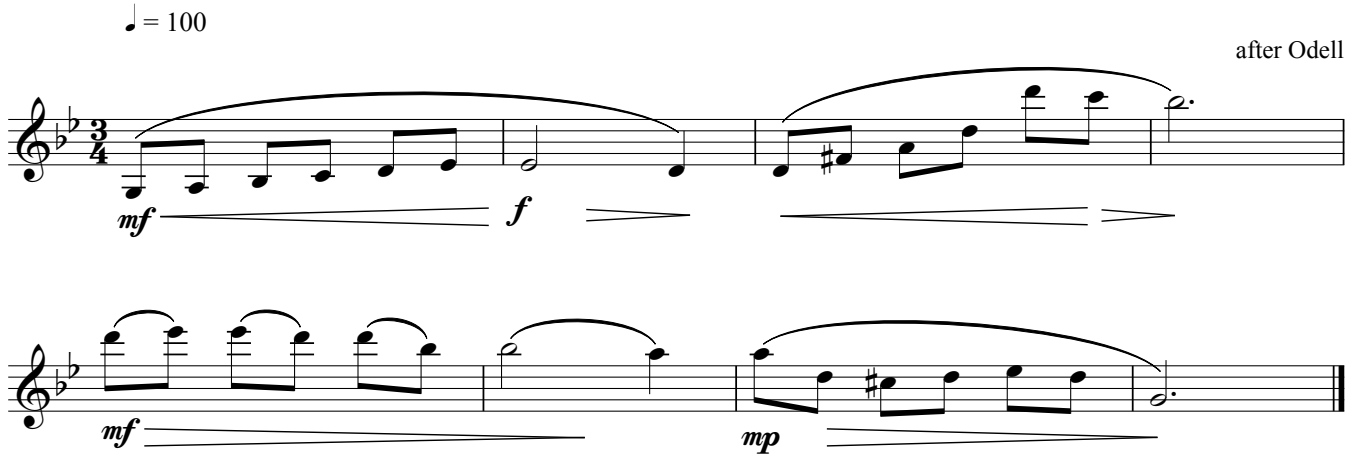
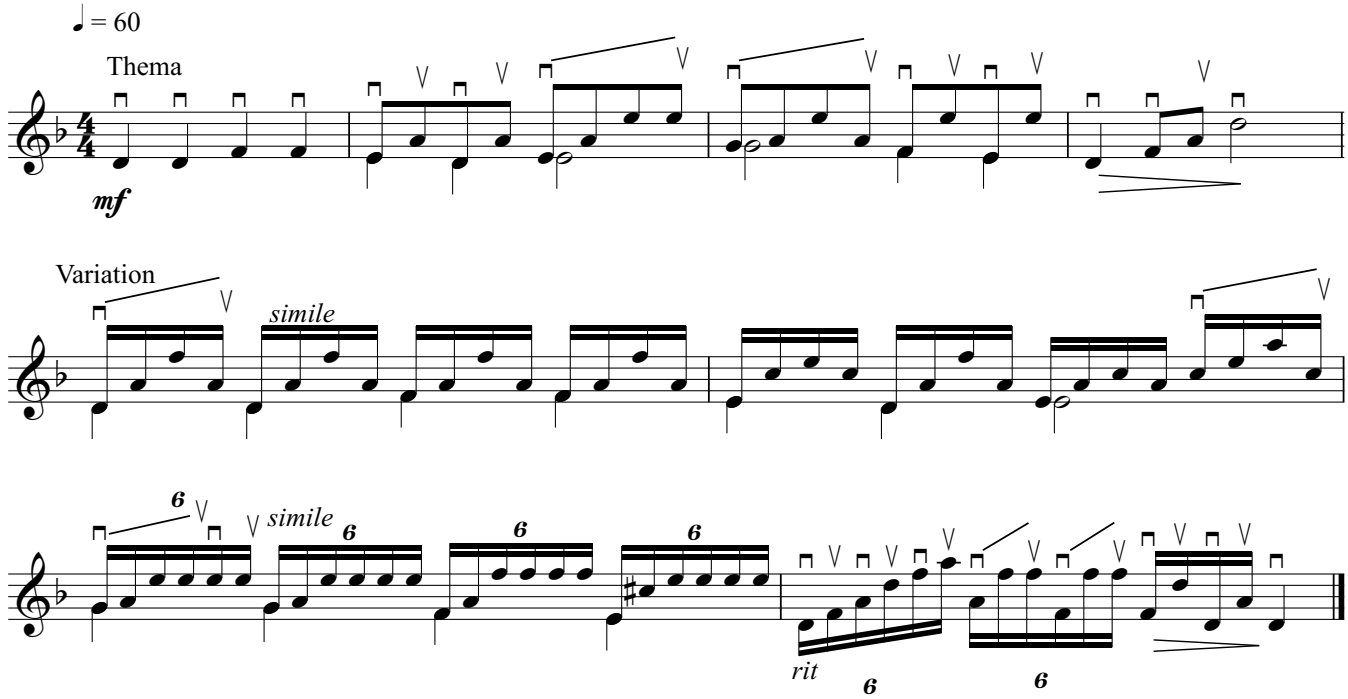
Technical Exercises

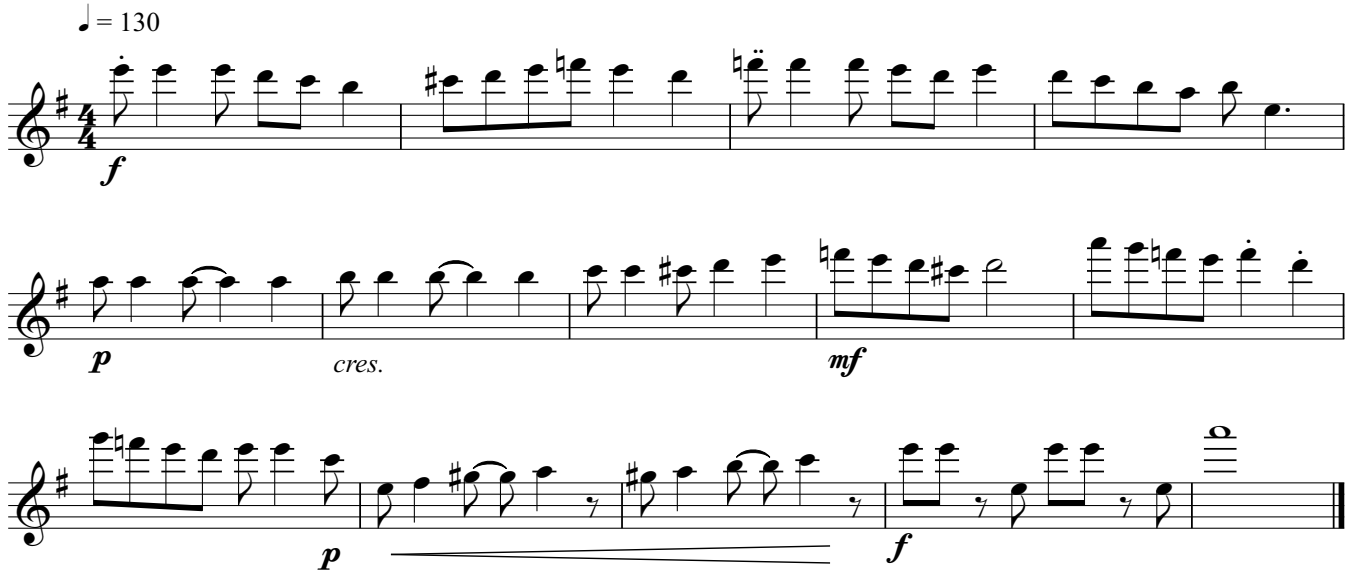
Exercise 1



Exercise 2



Exercise 3



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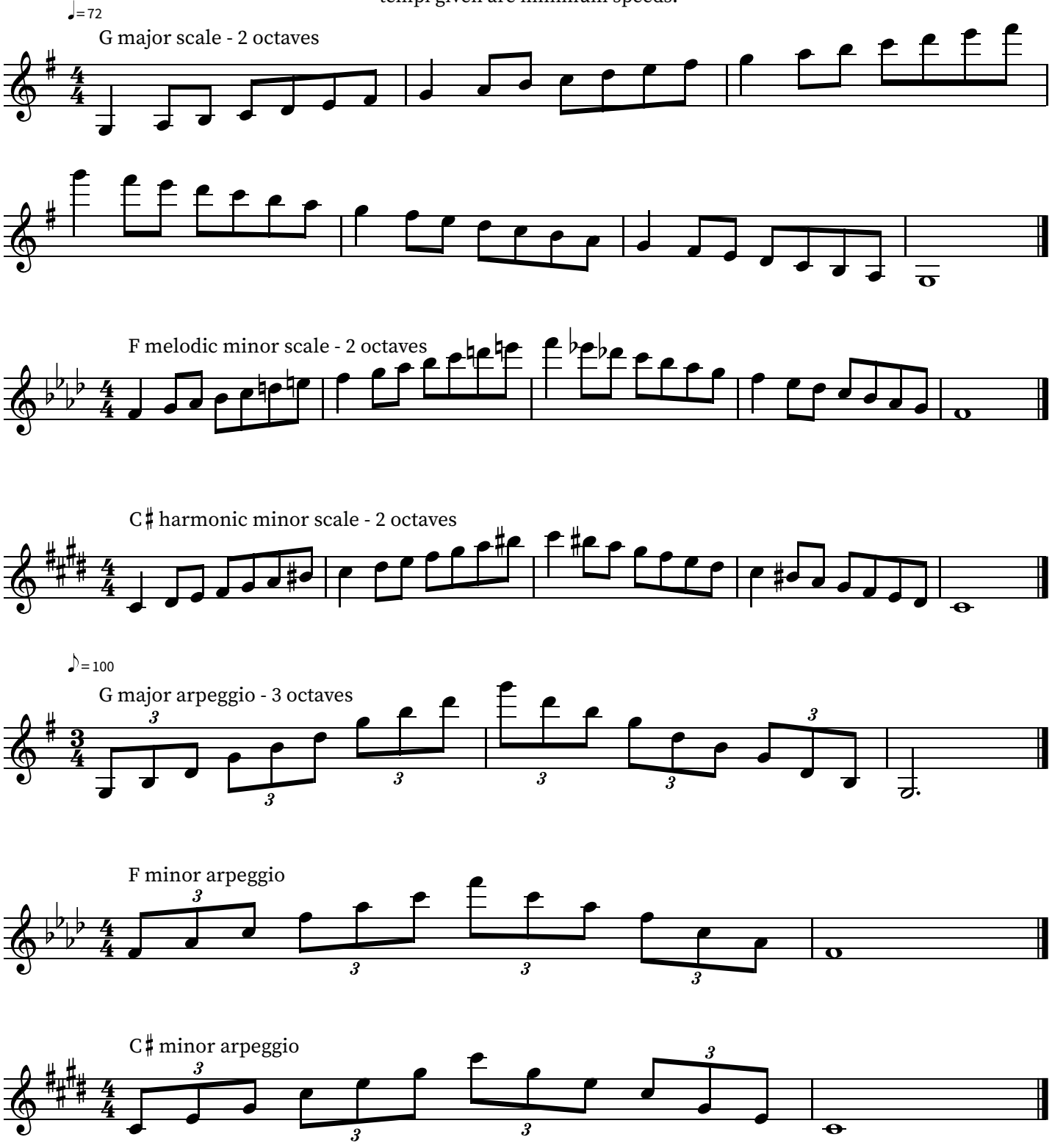
Scales from Memory

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 plucking patterns. All tempi given are minimum speeds.



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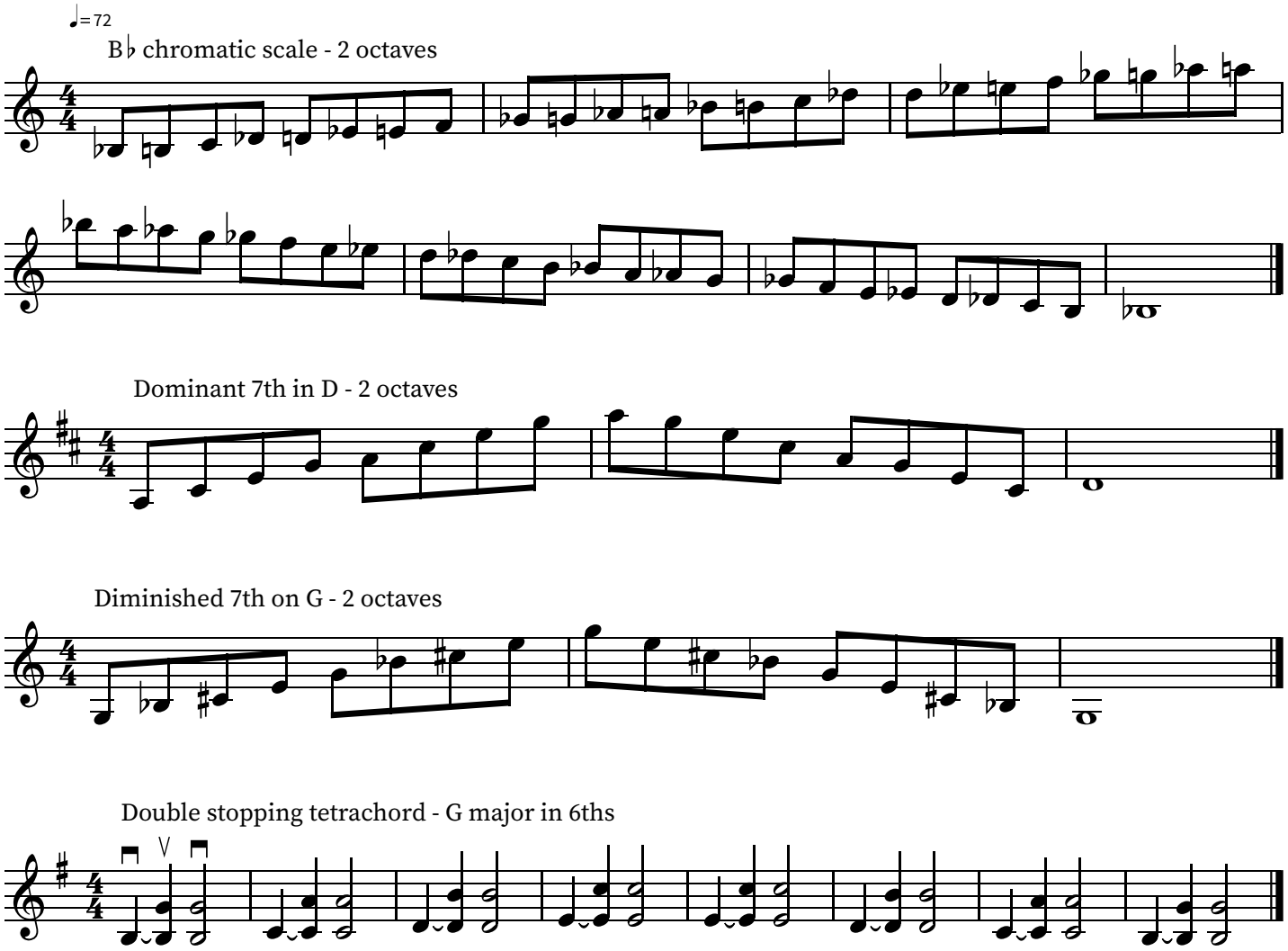
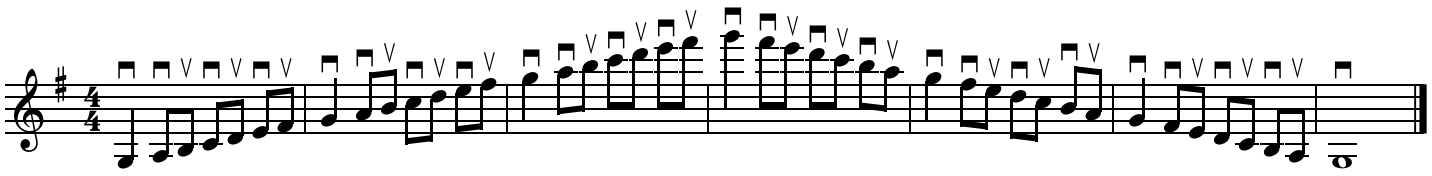
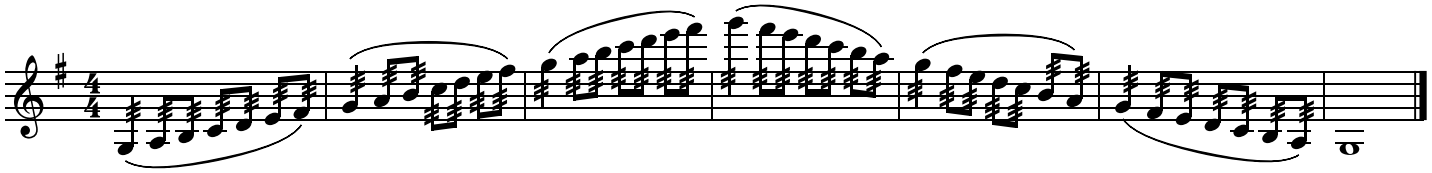


Plucking Patterns

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



OR in tremolo as shown



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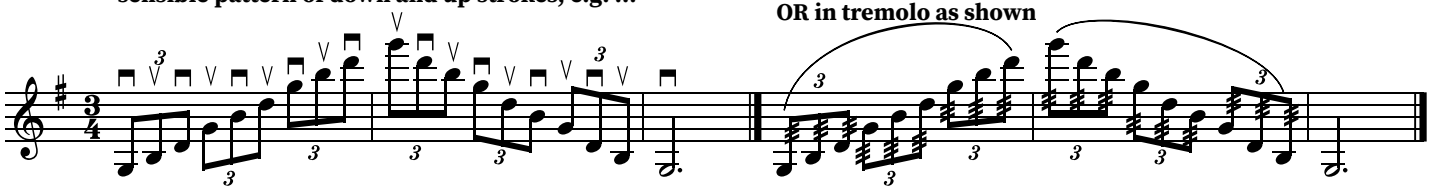
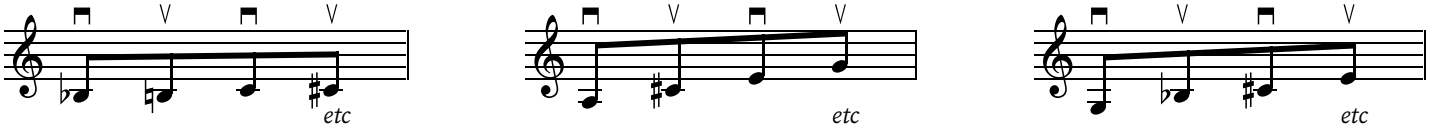
Plucking Patterns

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

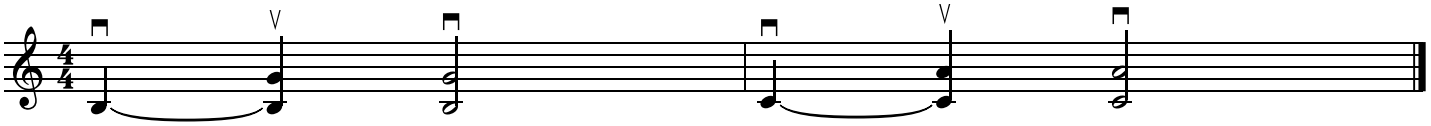
OR in tremolo as shown



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



Double stopping exercises - as shown



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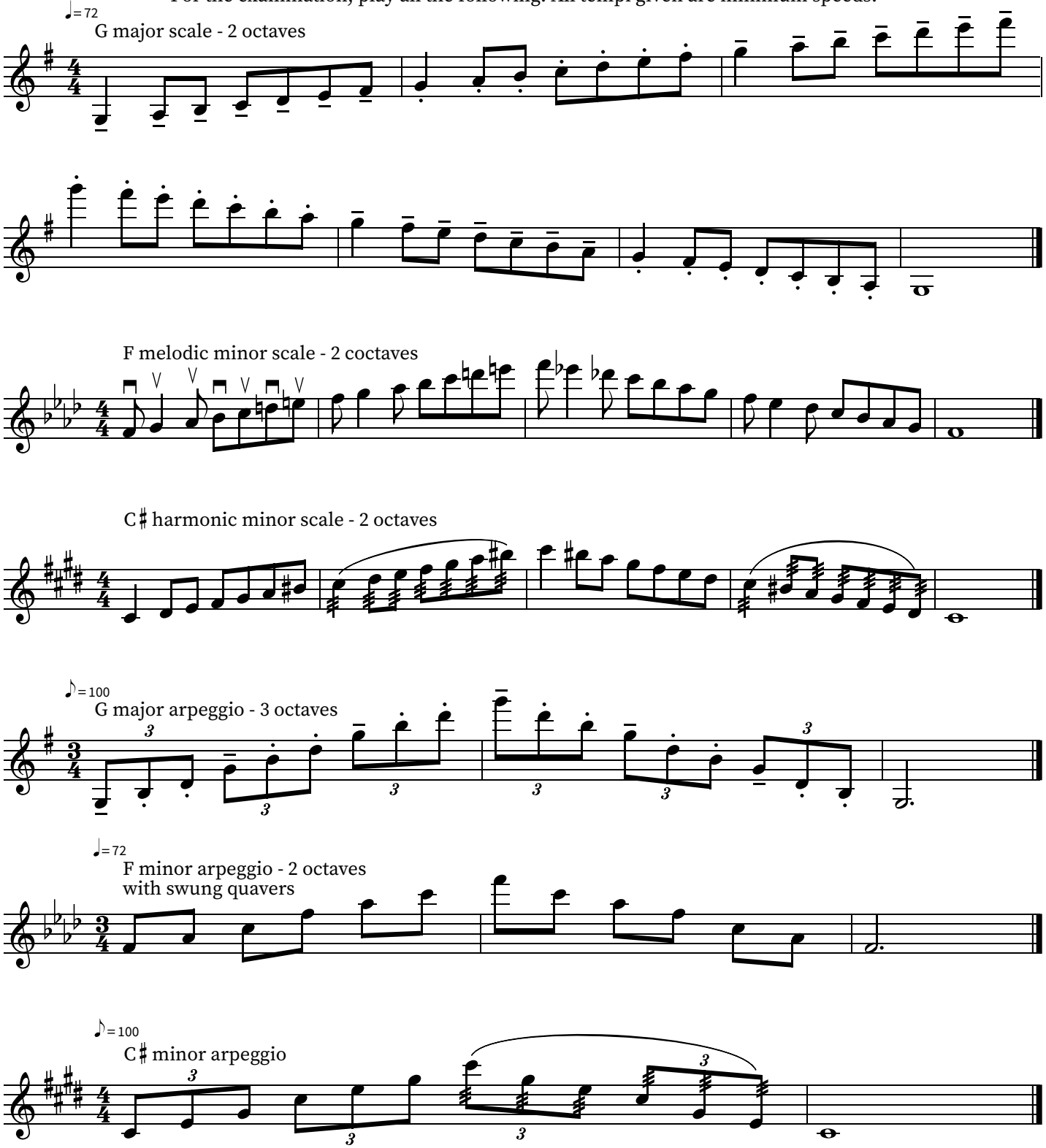
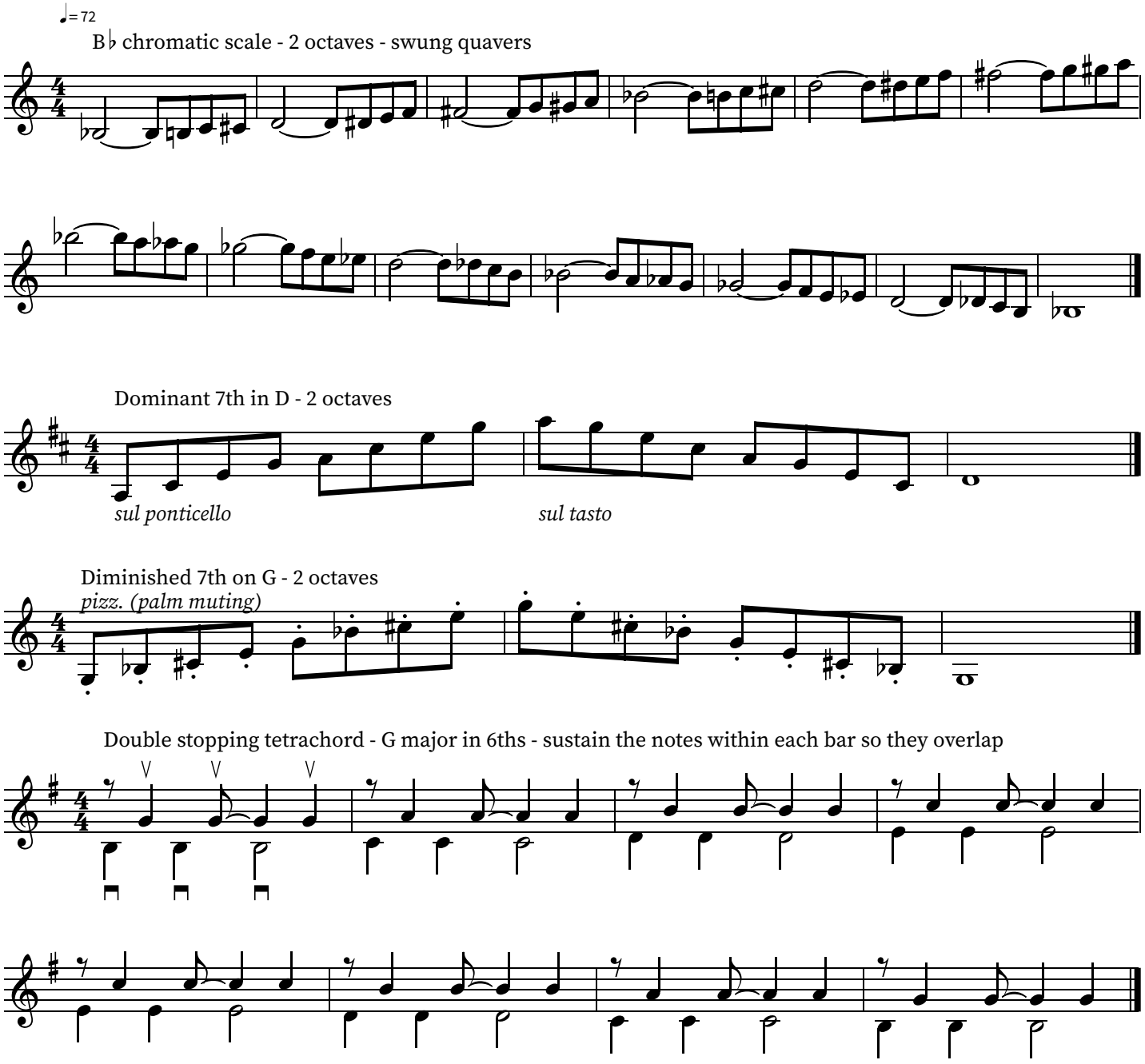
Alternative to Scales from Memory

These do not need to be performed from memory.

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



Grade Six


♩= 72
B♭ chromatic scale - 2 octaves - swung quavers
Dominant 7th in D - 2 octaves
sul ponticello
sul tasto
Diminished 7th on G - 2 octaves
pizz. (palm muting)
Double stopping tetrachord - G major in 6ths - sustain the notes within each bar so they overlap

Duet

[Click here to find exam speed duet recordings]

[Click here to find practice speed duet recordings]

Jazz Waltz (Swing)

Getting Around

pizz. (palm muting)

pizz (palm muting)

normal (no pizz.)

pizz.

normal (no pizz.)

pizz

normal

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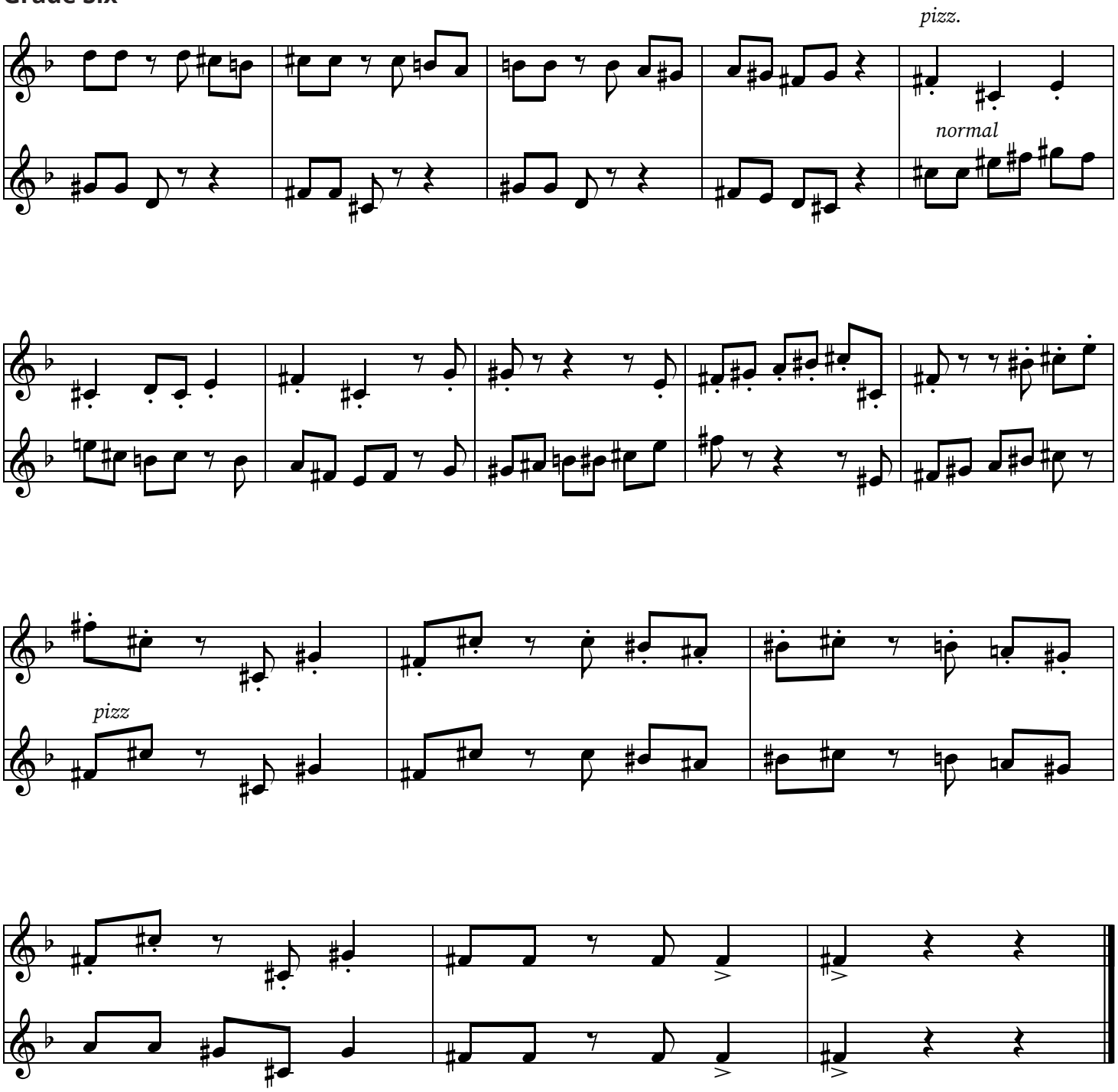
Grade Six



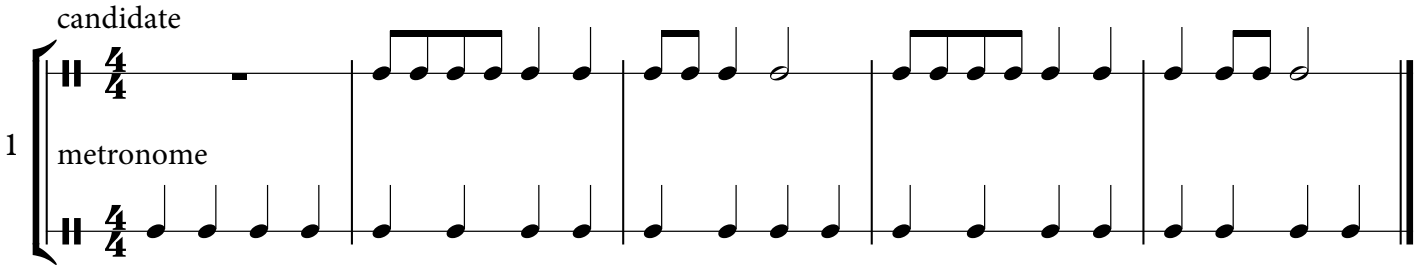
Reading Skills

Click here to find the MTB Reading Skills recordings

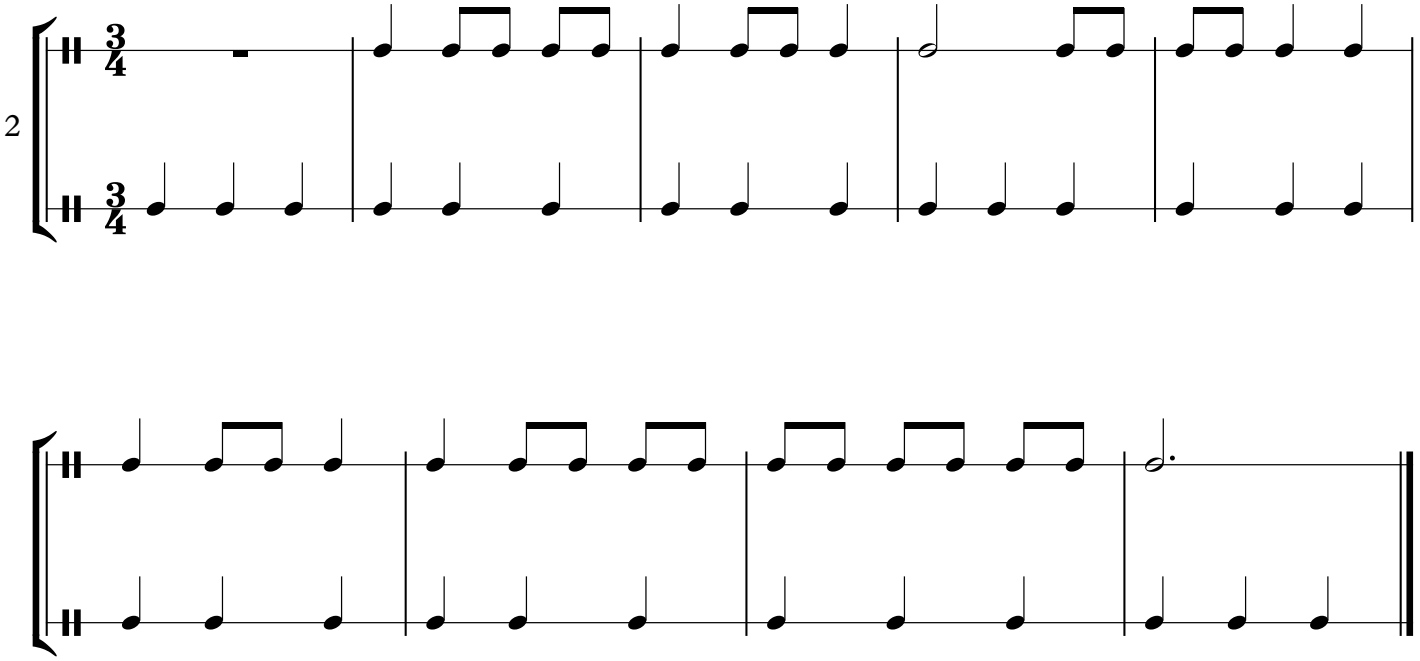
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).

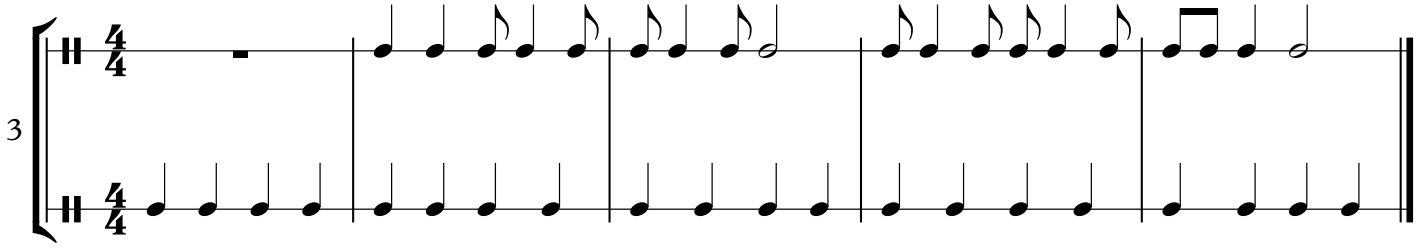
♩ = 120 Swung quavers (♫=♩3♪)



♩ = 100 Swung quavers (♫=♩3♪)



♩ = 88 Swung quavers (♫=♩3♪)



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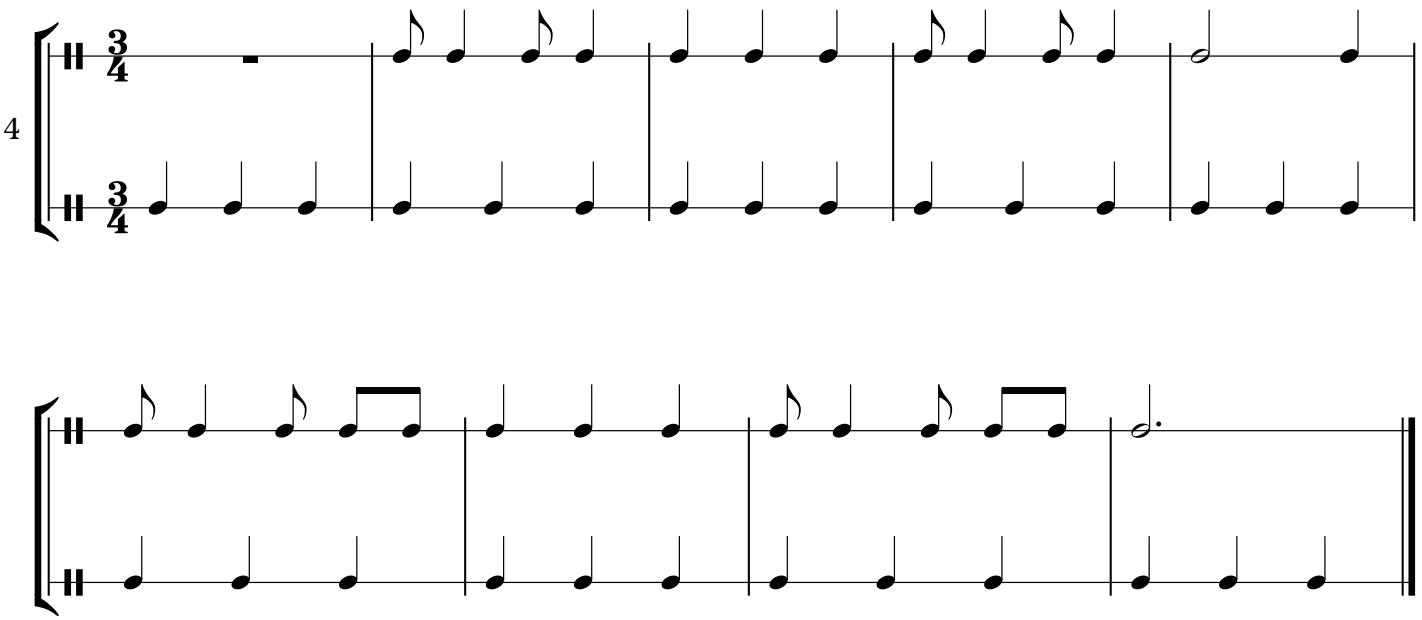
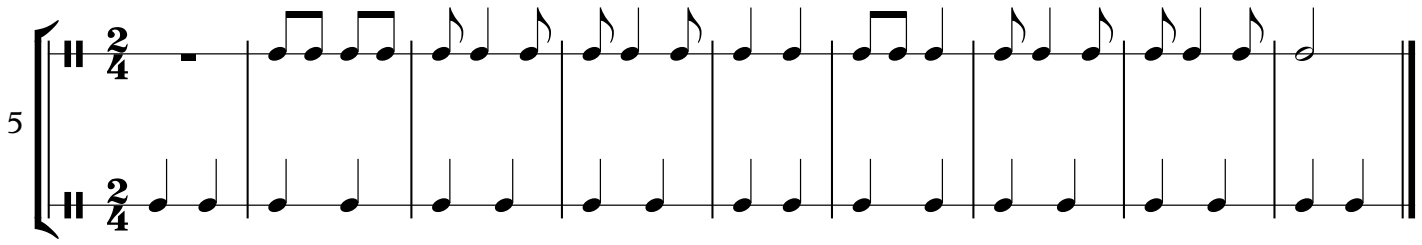
Grade Six

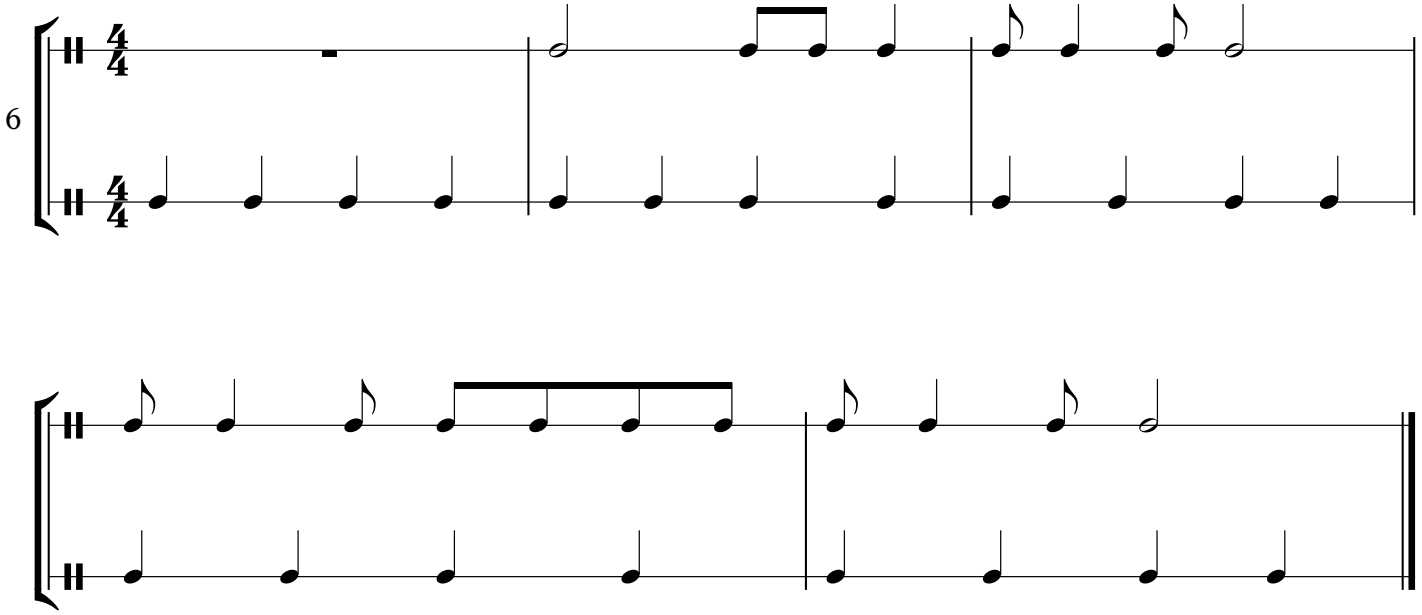
♩ = 128 Swung quavers (♫=♩3♪)



♩ = 90 Swung quavers (♫=♩3♪)



♩ = 118 Swung quavers (♫=♩3♪)



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

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

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.

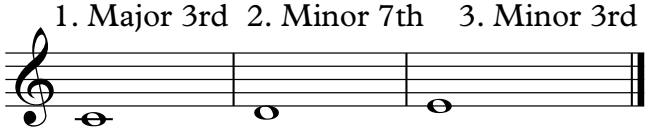
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Triads.
I shall ask you to sing an ascending major triad in root position, after I give you the starting note.
Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

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.

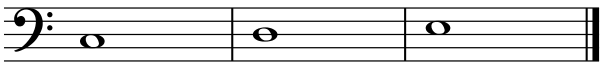
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

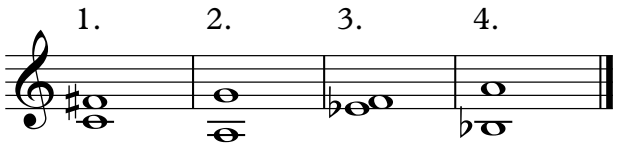
1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.
I shall play a 2 note interval and then you will sing the higher and lower note.
We shall do this 4 times.

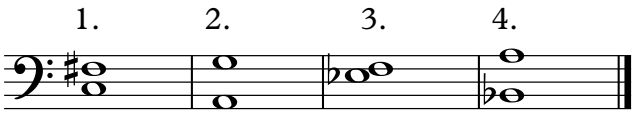
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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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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