

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

# MTB Grade 6 Mandolin

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

♩ = 100

after Odell

Musical notation for Exercise 1, consisting of two staves. The first staff starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a melodic line with a dynamic marking of *mf*, followed by a crescendo to *f*, and then a decrescendo. The second staff continues the melodic line with a dynamic marking of *mf*, followed by a decrescendo to *mp*.

## Exercise 2

♩ = 60

Thema

Musical notation for Exercise 2, Thema. It is in 4/4 time with a treble clef and one flat key signature. The melody consists of eighth notes with accents, starting at a dynamic of *mf*.

Variation

Musical notation for Exercise 2, Variation. It continues the eighth-note pattern from the Thema, marked with *simile* and accents.

Musical notation for Exercise 2, Variation. This section features sixteenth-note runs with accents and a *rit* marking, ending with a decrescendo.

## Exercise 3

♩ = 130

Musical notation for Exercise 3, first staff. It is in 4/4 time with a treble clef and one sharp key signature. The melody starts with a dynamic of *f*.

Musical notation for Exercise 3, second staff. It continues the melodic line with dynamics *p*, *cres.*, and *mf*.

Musical notation for Exercise 3, third staff. It continues the melodic line with dynamics *p* and *f*.

# 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.

$\text{♩} = 72$

G major scale - 2 octaves

Musical notation for the G major scale, 2 octaves, in 4/4 time. The scale is written on a treble clef staff with a key signature of one sharp (F#). The tempo is marked as quarter note = 72. The notation shows the ascending and descending scales with a final double bar line.

F melodic minor scale - 2 octaves

Musical notation for the F melodic minor scale, 2 octaves, in 4/4 time. The scale is written on a treble clef staff with a key signature of two flats (Bb, Eb). The tempo is marked as quarter note = 72. The notation shows the ascending and descending scales with a final double bar line.

C# harmonic minor scale - 2 octaves

Musical notation for the C# harmonic minor scale, 2 octaves, in 4/4 time. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 72. The notation shows the ascending and descending scales with a final double bar line.

$\text{♩} = 100$

G major arpeggio - 3 octaves

Musical notation for the G major arpeggio, 3 octaves, in 3/4 time. The arpeggio is written on a treble clef staff with a key signature of one sharp (F#). The tempo is marked as quarter note = 100. The notation shows the ascending and descending arpeggios with a final double bar line.

F minor arpeggio

Musical notation for the F minor arpeggio, in 4/4 time. The arpeggio is written on a treble clef staff with a key signature of two flats (Bb, Eb). The tempo is marked as quarter note = 100. The notation shows the ascending and descending arpeggios with a final double bar line.

C# minor arpeggio

Musical notation for the C# minor arpeggio, in 4/4 time. The arpeggio is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 100. The notation shows the ascending and descending arpeggios with a final double bar line.

# Grade Six

♩=72

B $\flat$  chromatic scale - 2 octaves

Two staves of musical notation showing a B $\flat$  chromatic scale over two octaves. The first staff starts on B $\flat$  and the second staff ends on B $\flat$  two octaves higher. The notes are: B $\flat$ , B $\flat$ , C $\flat$ , C $\flat$ , D $\flat$ , D $\flat$ , E $\flat$ , E $\flat$ , F $\flat$ , F $\flat$ , G $\flat$ , G $\flat$ , A $\flat$ , A $\flat$ , B $\flat$ , B $\flat$ .

Dominant 7th in D - 2 octaves

Two staves of musical notation showing a dominant 7th scale in D major over two octaves. The notes are: D, E, F $\sharp$ , G $\sharp$ , A, B, C $\sharp$ , D.

Diminished 7th on G - 2 octaves

Two staves of musical notation showing a diminished 7th scale on G over two octaves. The notes are: G, A $\flat$ , B $\flat$ , C $\sharp$ , D, E $\flat$ , F $\sharp$ , G.

Double stopping tetrachord - G major in 6ths

Two staves of musical notation showing a double stopping tetrachord in G major in 6ths over two octaves. The notes are: G, B, D, E.

## Plucking Patterns

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

Two staves of musical notation showing plucking patterns for scales. The first staff shows single notes plucked with a 'V' mark above each note. The second staff shows the same scale in tremolo.

OR in tremolo as shown

Two staves of musical notation showing plucking patterns for scales. The first staff shows double stopping plucking patterns with 'V' marks above the notes. The second staff shows the same scale in tremolo.

# 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

# 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.

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

F melodic minor scale - 2 octaves

C# harmonic minor scale - 2 octaves

$\text{♩} = 100$   
G major arpeggio - 3 octaves

$\text{♩} = 72$   
F minor arpeggio - 2 octaves  
with swung quavers

$\text{♩} = 100$   
C# minor arpeggio



# Grade Six

♩ = 72

B♭ chromatic scale - 2 octaves - swung quavers

Two staves of musical notation in 4/4 time. The first staff shows a chromatic scale starting on B♭, moving up in eighth notes with a swung feel. The second staff continues the scale, moving down in eighth notes with a swung feel, ending on B♭.

Dominant 7th in D - 2 octaves

Two staves of musical notation in 4/4 time. The first staff shows a dominant 7th chord in D (D, F#, A, C) moving up in eighth notes. The second staff shows the same chord moving down in eighth notes. The first staff is marked *sul ponticello* and the second staff is marked *sul tasto*.

Diminished 7th on G - 2 octaves

*pizz. (palm muting)*

Two staves of musical notation in 4/4 time. The first staff shows a diminished 7th chord on G (G, B♭, D♭, F) moving up in eighth notes. The second staff shows the same chord moving down in eighth notes. The first staff is marked *pizz. (palm muting)*.

Double stopping tetrachord - G major in 6ths - sustain the notes within each bar so they overlap

Two staves of musical notation in 4/4 time. The first staff shows a double stopping tetrachord in G major (G, B, D, E) moving up in eighth notes. The second staff shows the same tetrachord moving down in eighth notes. The first staff has a 'V' above the first three notes of each bar, and the second staff has a '7' above the first three notes of each bar. The instruction is to 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 )  
pizz. (palm muting)*

Getting Around

Musical notation for the first system of 'Getting Around'. It consists of two staves in 3/4 time, both marked with a forte *f* dynamic and *pizz. (palm muting)*. The melody is characterized by eighth-note patterns and a swing feel.

*normal (no pizz.)*

Musical notation for the second system of 'Getting Around', marked *normal (no pizz.)*. The notation shows a continuation of the melodic lines from the first system, with a more relaxed articulation.

*pizz.*

*normal (no pizz.)*

Musical notation for the third system of 'Getting Around'. The first half of the system is marked *pizz.* and the second half is marked *normal (no pizz.)*, showing a change in articulation.

*pizz*

Musical notation for the fourth system of 'Getting Around', marked with *pizz*. The notation continues the melodic development with a consistent pizzicato articulation.

*normal*

Musical notation for the fifth system of 'Getting Around', marked *normal*. The notation concludes the piece with a final melodic phrase.

Grade Six

*pizz.*

*normal*

*pizz*

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 (♩=♩<sup>3</sup>)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩<sup>3</sup>)

2

♩ = 88 Swung quavers (♩=♩<sup>3</sup>)

3

# Grade Six

♩ = 128 Swung quavers (♩=♩)  $\overline{\text{♩=♩}}$   $\overline{\text{♩=♩}}$

4

3/4

3/4

♩ = 90 Swung quavers (♩=♩)  $\overline{\text{♩=♩}}$

5

2/4

♩ = 118 Swung quavers (♩=♩)  $\overline{\text{♩=♩}}$

6

4/4

4/4

# Listening Skills

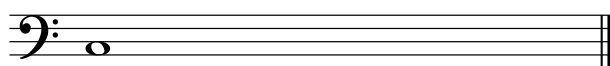
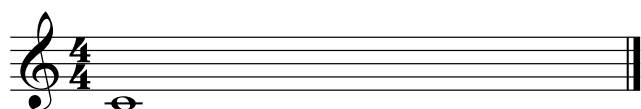
The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

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.

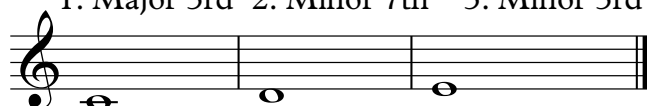


## Test 2 - Intervals.

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.



## 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.