

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 |
|-------------------|---|---|---------------------------------------|
| Chris Acquavella | Serenade for Ali | am514/35 | Astute Music |
| Raffaele Calace | Piccola Gavotta | KM 2112 | Pan Verlag |
| Riggieri | La Fustemberg, Theme & Variations 1, 3, 8, 9, &10 | 072 | Edizioni Santabarbara |
| Juan Carlos Munoz | El Duende No. 8 | Estampes KM 2053 | Pan Verlag |
| Takashi Ochi | Fantasia No.1 | ZM 18010 | Schott Music |
| Carlo Munier | Aria Variata No. II | Fantasia di Concerto per mandolino solo am514-29 | Astute Music |
| Raffaele Calace | Papillons dans le Jardin, Op. 21 | 02104-00 | federmandolino.it |
| A.R. Capponi | Sonata da Camera No.12: Choose 1 Slow and 1 Fast Movt. (With Guitar Accompaniment) | V&F 4049 | Vogt & Fritz |
| G.B. Gervasio | Sonata da Camera, 1 st Movt. (With Guitar Accompaniment) | V&F 4042 | Vogt & Fritz |
| Gabrielle Leone | Sonata No.6, Any Movt. (With Guitar Accompaniment) | Sonata No.6 V&F 5051 | Vogt & Fritz |
| Friedrich Zehm | Sonatine 1 st Movt. (With Guitar Accompaniment) | Sonatine GA474Q4981 | Schott Music |
| G.B. Gervasio | Sonata VI 1 st Movt. (With Basso continuo) | ORPH-MAN8 | Ut Orpheus Edizione |
| Eileen Pakenham | Fantasy (With Piano Accompaniment) | Fantasy am514-40 | Astute Music |
| Armin Kaufmann | Mitoka Dragomirna (With Piano Accompaniment) | Burletta and Mitoka Dragomirna 1702A | Heinrichshofen |

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 3](#)

PLUS

Scales from Memory:

Perform all starred scale from memory exercises plus any other two scale exercises for this grade from the sheet

[Page 4](#)

Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 3](#)

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 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 13](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 15](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 13](#)

PLUS

Duet:

Perform the duet for this grade

[Page 9](#)

Technical Exercises

Exercise 1

♩ = 100

Odell

mf

p

Exercise 2

♩ = 50

mf

V

V

simile

Exercise 3

♩ = 80

f

p

mf

p

f

pp

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.

♩=92

B♭ major scale - 3 octaves

G# melodic minor scale - 3 octaves

A harmonic minor scale - 3 octaves

♩=120

B♭ major arpeggio - 3 octaves

G# minor arpeggio

♩=92

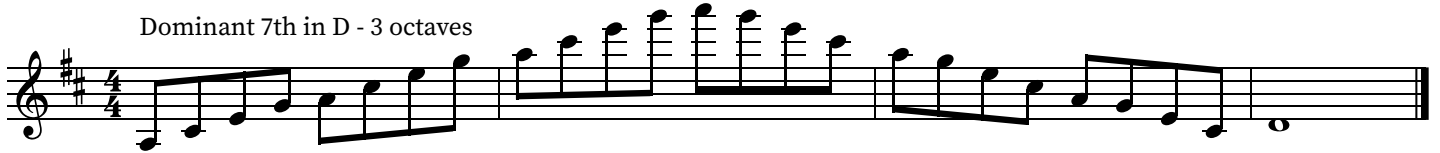
A♭ chromatic scale - 3 octaves

Grade Eight



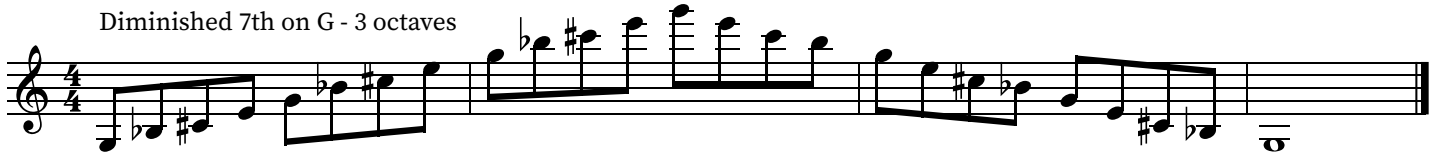
A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of a series of eighth and sixteenth notes, many with accidentals (flats and naturals), and is slurred throughout.

Dominant 7th in D - 3 octaves



A musical staff in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It shows a sequence of dominant 7th chords in D major, repeated three octaves, with a descending eighth-note line.

Diminished 7th on G - 3 octaves



A musical staff in treble clef with a key signature of one sharp (G major) and a 4/4 time signature. It shows a sequence of diminished 7th chords on G, repeated three octaves, with a descending eighth-note line.

Double stopping - B major in octaves



A musical staff in treble clef with a key signature of three sharps (B major) and a 4/4 time signature. It shows a sequence of double-stopping B major chords, repeated three octaves, with a descending eighth-note line.



A musical staff in treble clef with a key signature of three sharps (B major) and a 4/4 time signature. It shows a sequence of double-stopping B major chords, repeated three octaves, with a descending eighth-note line.

Double stopping - Bb major in 3rds



A musical staff in treble clef with a key signature of two flats (Bb major) and a 4/4 time signature. It shows a sequence of double-stopping Bb major chords in thirds, repeated three octaves, with a descending eighth-note line.



A musical staff in treble clef with a key signature of two flats (Bb major) and a 4/4 time signature. It shows a sequence of double-stopping Bb major chords in thirds, repeated three octaves, with a descending eighth-note line.

Plucking Patterns

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

Musical notation in G major, 4/4 time. A scale starting on G4, moving up and then down. Each note is marked with a 'V' above it, indicating a pluck. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4.

OR in tremolo as shown

Musical notation in G major, 4/4 time. A scale starting on G4, moving up and then down. The notes are grouped into pairs, each pair connected by a slur and marked with a 'V' above it, indicating a tremolo pluck. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4.

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

OR in tremolo as shown

Musical notation in G major, 3/4 time. The first part shows arpeggios in single notes with a pattern of down (V) and up strokes. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. The second part shows the same arpeggios in tremolo, with each note marked with a 'V' and a slur above it.

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

Three musical staves showing chromatic patterns. The first staff shows a chromatic scale: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. The second staff shows a dominant 7th chord: G4, A4, B4, C5, D5, E5, F5, G5. The third staff shows a diminished 7th chord: G4, A4, B4, C5, D5, E5, F5, G5. Each note is marked with a 'V' above it, indicating a pluck. The word 'etc' is written below each staff.

Double stopping exercises - as shown

Musical notation in G major, 4/4 time. A double stopping exercise starting on G4. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. Each note is marked with a 'V' above it, indicating a pluck.

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.

♩ = 92

B♭ major scale - 3 octaves

Musical notation for the B♭ major scale, 3 octaves. The piece is in 4/4 time with a tempo of 92. It consists of two staves of music. The first staff shows the scale ascending and then descending with slurs. The second staff continues the scale, also with slurs, and ends with a whole note chord.

G# melodic minor scale - 3 octaves

Musical notation for the G# melodic minor scale, 3 octaves. The piece is in 4/4 time with a tempo of 92. It consists of two staves of music. The first staff shows the scale ascending and then descending with slurs. The second staff continues the scale, also with slurs, and ends with a whole note chord.

♩ = 184

A harmonic minor scale - 3 octaves

Musical notation for the A harmonic minor scale, 3 octaves. The piece is in 7/8 time with a tempo of 184. It consists of two staves of music. The first staff shows the scale ascending and then descending with slurs and accents. The second staff continues the scale, also with slurs and accents, and ends with a whole note chord.

B♭ major arpeggio - 3 octaves

Musical notation for the B♭ major arpeggio, 3 octaves. The piece is in 5/8 time. It consists of two staves of music. The first staff shows the arpeggio ascending and then descending. The second staff continues the arpeggio, and ends with a whole note chord.

♩ = 92

G# minor - 3 octaves - swung quavers

Musical notation for the G# minor scale, 3 octaves, with swung quavers. The piece is in 4/4 time with a tempo of 92. It consists of two staves of music. The first staff shows the scale ascending and then descending with slurs and triplets. The second staff continues the scale, also with slurs and triplets, and ends with a whole note chord.

♩ = 120

A♭ chromatic scale - 3 octaves

Musical notation for the A♭ chromatic scale, 3 octaves. The piece is in 4/4 time with a tempo of 120. It consists of two staves of music. The first staff shows the scale ascending and then descending with slurs and triplets. The second staff continues the scale, also with slurs and triplets, and ends with a whole note chord.

Grade Eight

Musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). The staff contains a series of triplet eighth notes, with some notes marked with a horizontal line above them. The first four groups are eighth-note triplets, and the last four are quarter-note triplets.

$\text{♩} = 184$
Dominant 7th in D - 3 octaves

Musical staff with a treble clef and a key signature of two sharps (D major). The time signature is 5/8. The staff contains a series of eighth notes, some marked with a > symbol, representing a dominant 7th chord in D major across three octaves.

$\text{♩} = 92$
Diminished 7th on G - 3 octaves
pizz - palm muting

Musical staff with a treble clef and a key signature of two sharps (D major). The time signature is 4/4. The staff contains a series of eighth notes, some marked with a > symbol, representing a diminished 7th chord on G across three octaves. The notation includes *pizz* and *palm muting*.

Double stopping - B major in octaves

Musical staff with a treble clef and a key signature of three sharps (F# major). The time signature is 4/4. The staff contains a series of eighth notes, some marked with a > symbol, representing a double stopping exercise in B major across two octaves.

Double stopping - B major in 3rds

Musical staff with a treble clef and a key signature of one flat (B-flat major). The time signature is 4/4. The staff contains a series of eighth notes, some marked with a > symbol, representing a double stopping exercise in B-flat major across three octaves.

Musical staff with a treble clef and a key signature of one flat (B-flat major). The time signature is 4/4. The staff contains a series of eighth notes, some marked with a > symbol, representing a double stopping exercise in B-flat major across three octaves.

Duet

Select ONE of the following two duets

i) Romantic Dream

Andante - Espressivo

The musical score for 'Romantic Dream' is presented in two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and mood are marked 'Andante - Espressivo'. The score includes various dynamic markings such as *mf*, *mp*, *f*, *cresc*, *dim*, and *normal (no pizz.)*. The first system starts with *mf* and includes a *pizz (palm muting)* instruction. The second system features a range of dynamics from *mp* to *f*, with *cresc* and *dim* markings. The third system continues with *dim* and *mp* dynamics. The fourth system is marked with *cresc*. The fifth system concludes with *f* dynamics. The score is written in a clear, legible font with standard musical notation including notes, rests, and articulation marks.

Grade Eight

The image shows a musical score for a Grade Eight mandolin piece. It consists of two staves of music in a key signature of one sharp (F#) and a common time signature. The top staff begins with a treble clef and a key signature of one sharp. The bottom staff begins with a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Dynamic markings 'dim' (diminuendo) and 'mp' (mezzo-piano) are placed above and below the staves to indicate changes in volume. The piece concludes with a double bar line.

Grade Eight

ii) Contra-punkt

Decisively!

The musical score is written for two staves in 2/4 time. It begins with a dynamic marking of *f* (forte) and the instruction *Decisively!*. The first system contains two staves of music. The second system also contains two staves. The third system contains two staves. The fourth system contains two staves. The fifth system contains two staves, with a dynamic marking of *p* (piano) appearing in the second measure of the upper staff. The sixth system contains two staves, with a dynamic marking of *cresc* (crescendo) in the first measure of the upper staff and *ff* (fortissimo) in the final measure of both staves. The score includes various musical notations such as eighth and sixteenth notes, rests, and phrasing slurs.

Grade Eight

The musical score consists of five systems, each with two staves. The first system includes dynamics *p* and *f*, and performance instructions *pizz. (palm muting)*. The second system continues with similar notation. The third system features a variety of rhythmic patterns and dynamics. The fourth system includes the instruction *p normal (no pizz.)* and *cresc*. The fifth system concludes with *ff* dynamics and a double bar line.

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

$\text{♩} = 244$

candidate

metronome

2

$\text{♩} = 80$

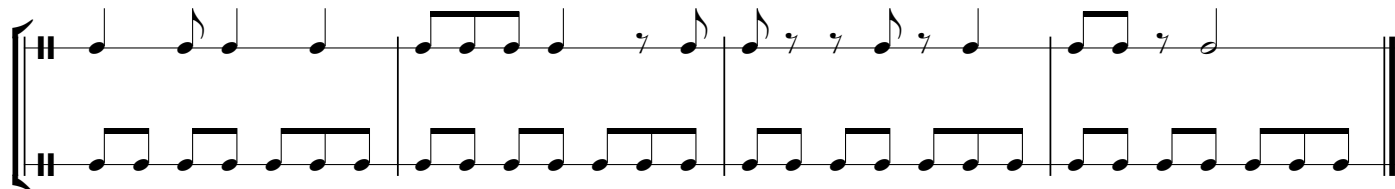
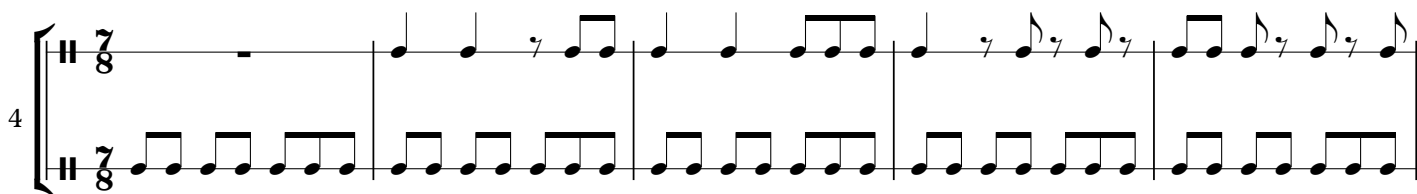
3

$\text{♩} = 104$

Grade Eight

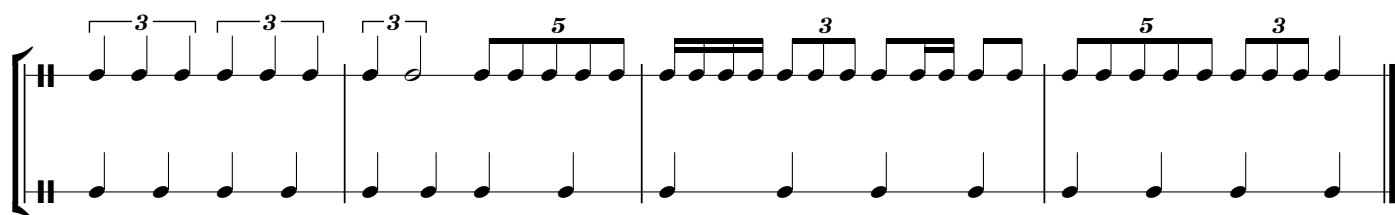
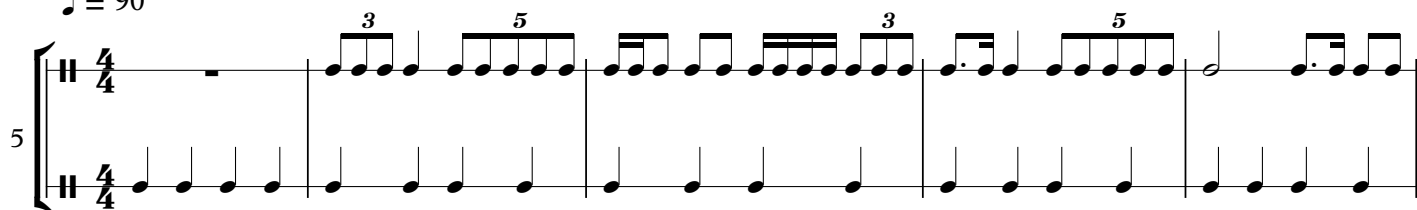
$\text{♩} = 200$

4



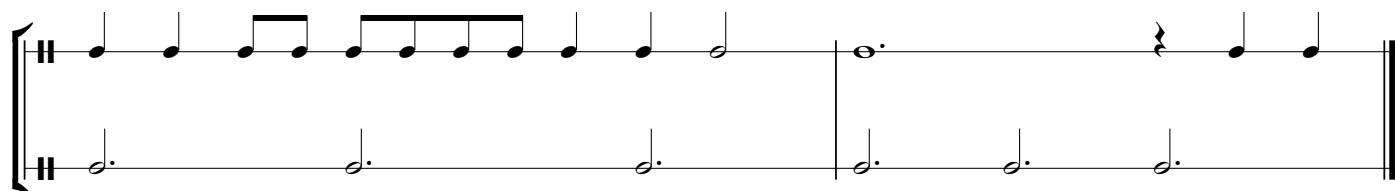
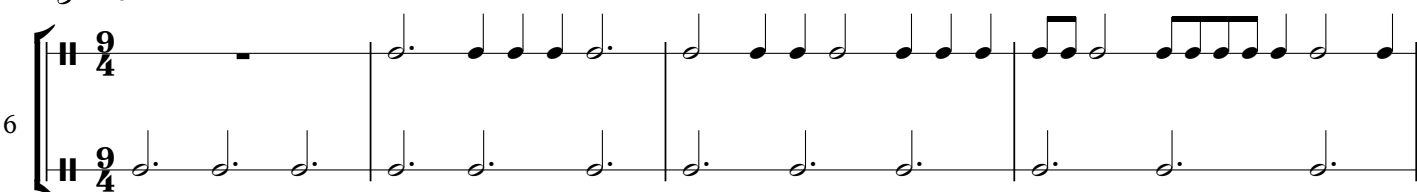
$\text{♩} = 90$

5



$\text{♩} = 62$

6



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 notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.

We shall do this for 4 chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Scales

I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

Bass Clef

Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef

Bass Clef

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.