# MTB Grade 8
# 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 |
|---|---|---|---|
| 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, 1st 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 1st Movt. (With Guitar Accompaniment) | Sonatine GA474Q4981 | Schott Music |
| G.B. Gervasi o | Sonata VI 1st 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 |

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## 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

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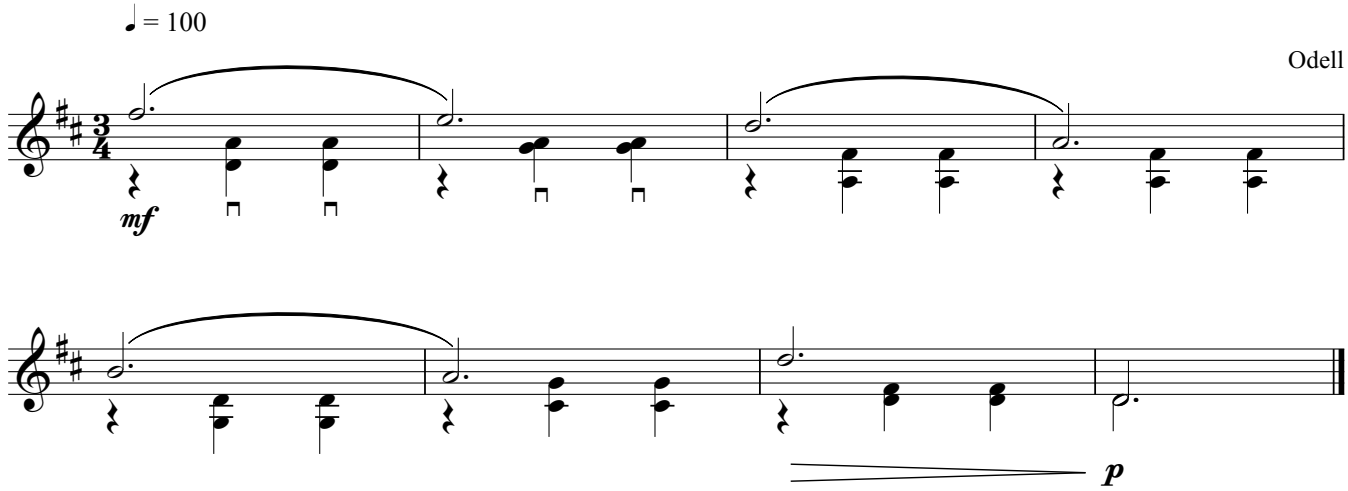
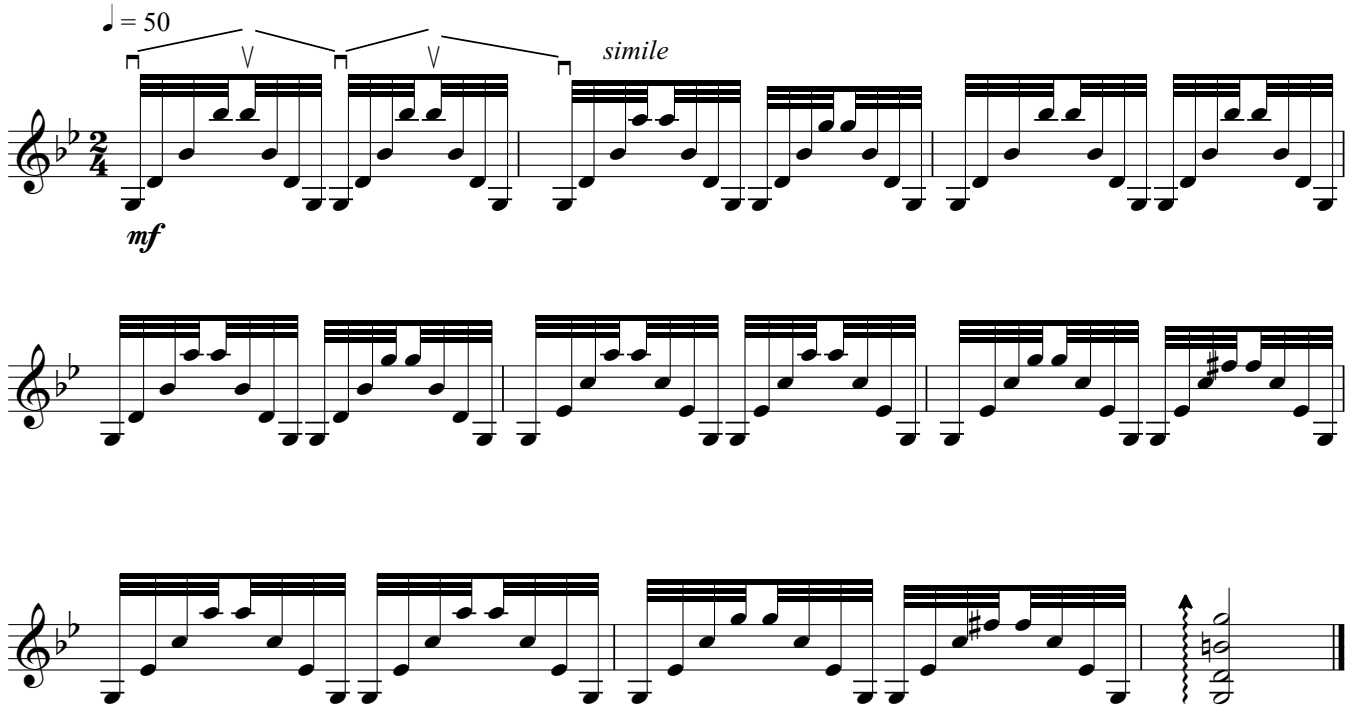
# Technical Exercises

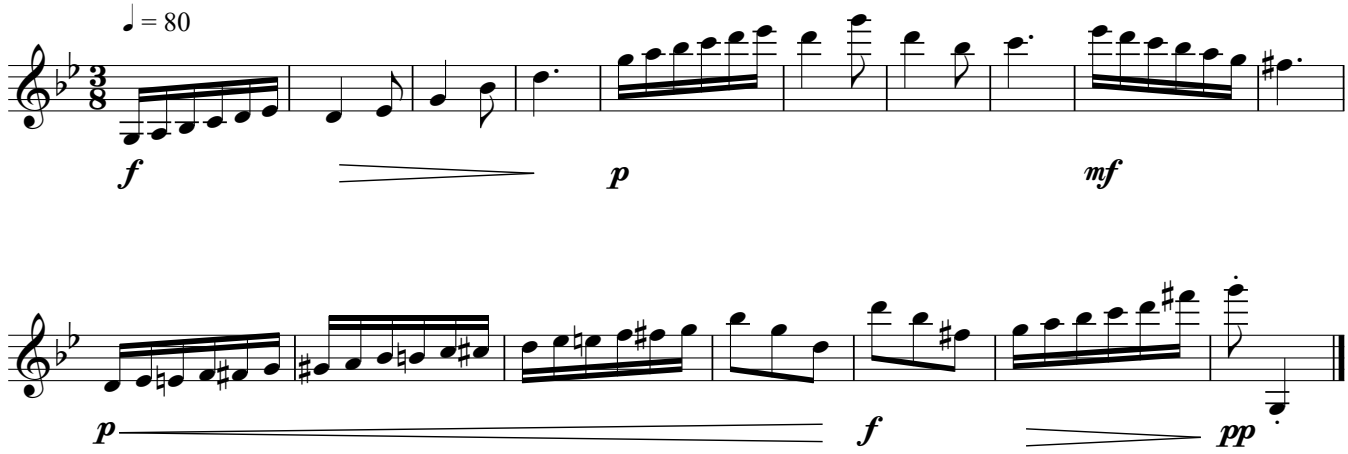
## Exercise 1




## Exercise 2




## Exercise 3

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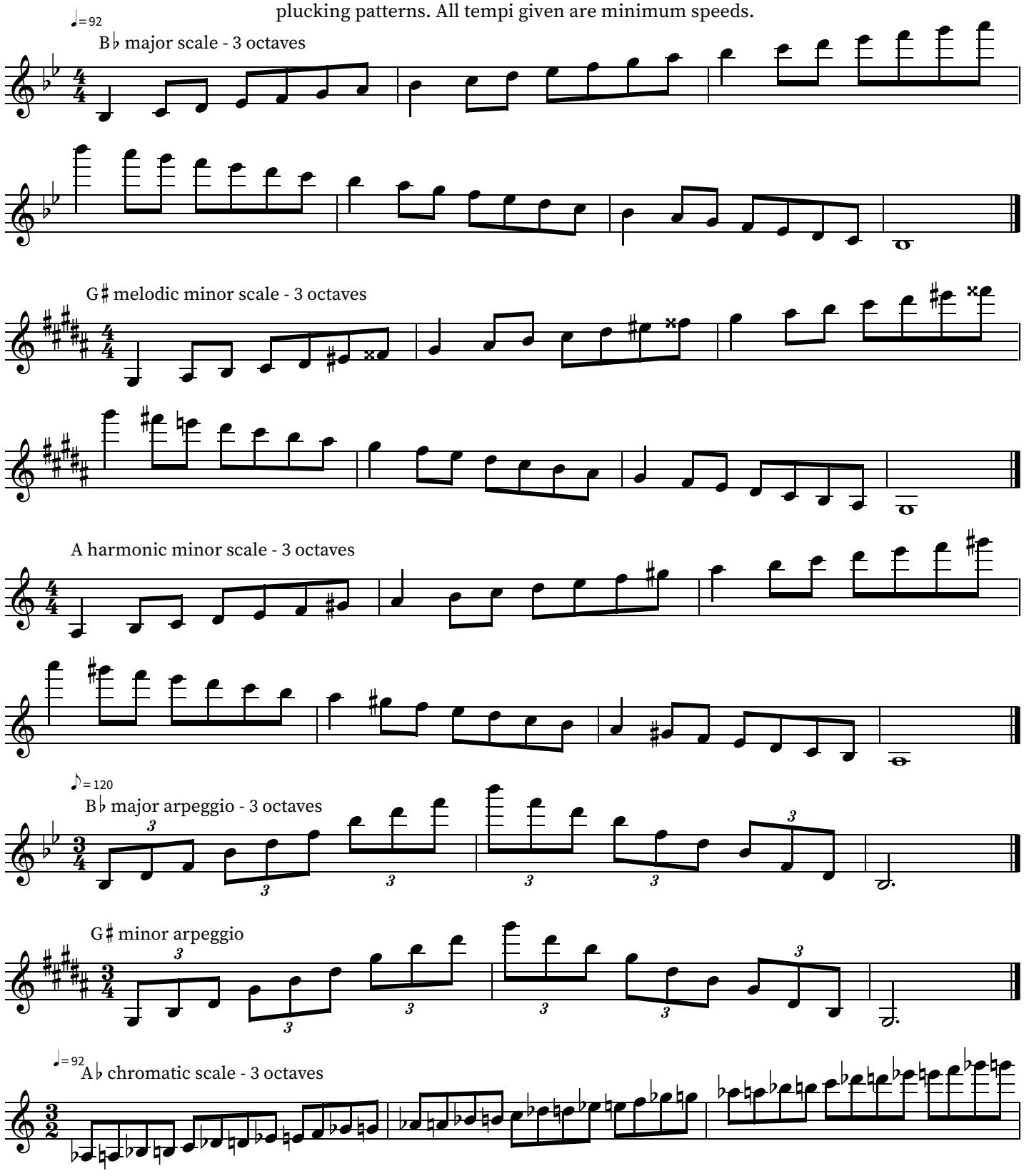
# Scales from Memory

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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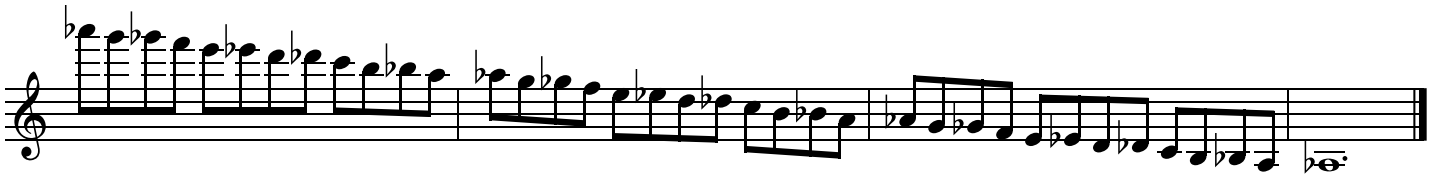
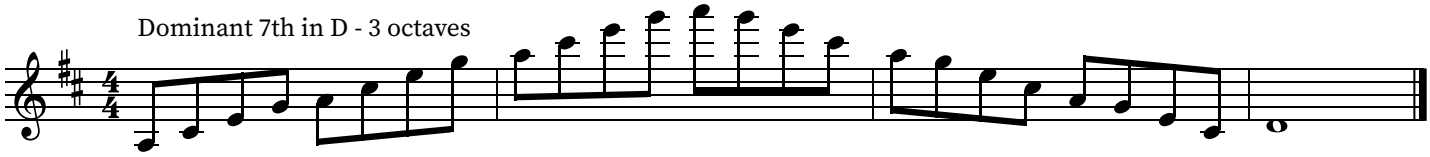
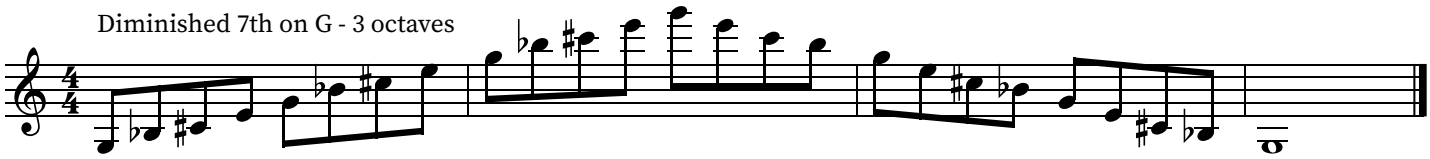
## Grade Eight



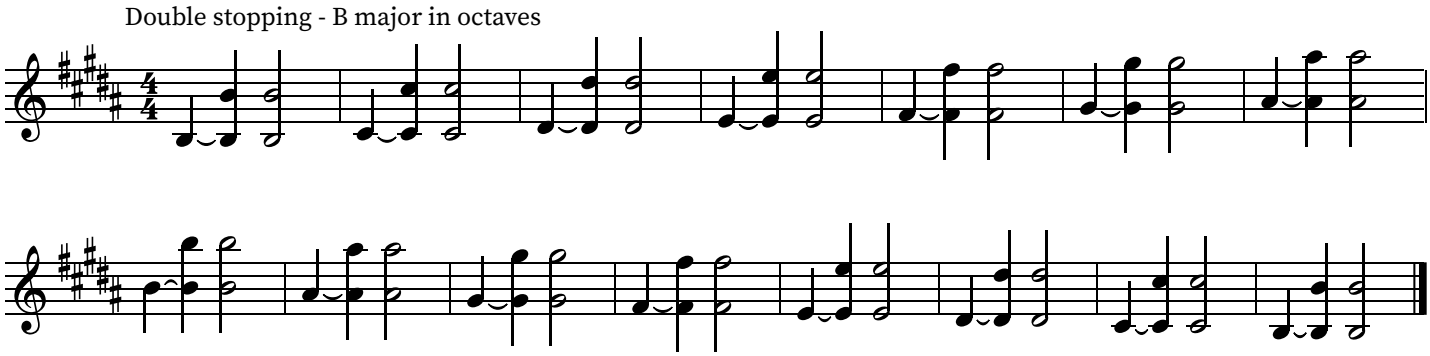
Dominant 7th in D - 3 octaves



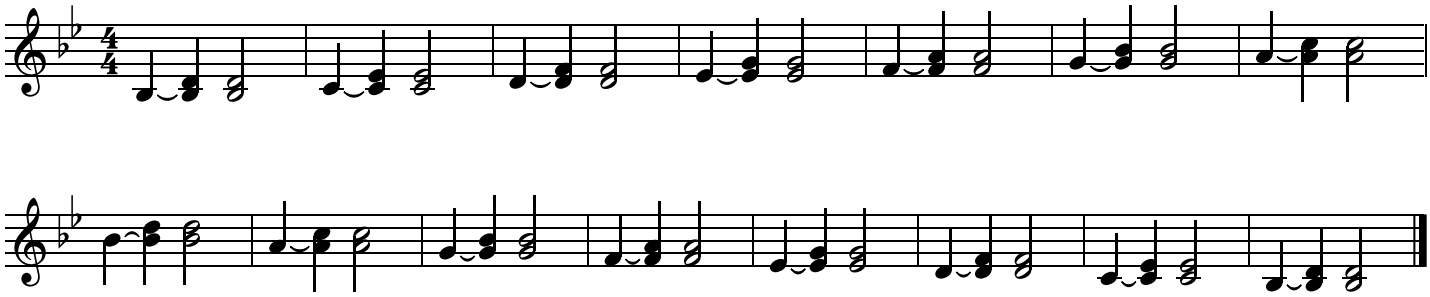
Diminished 7th on G - 3 octaves



Double stopping - B major in octaves

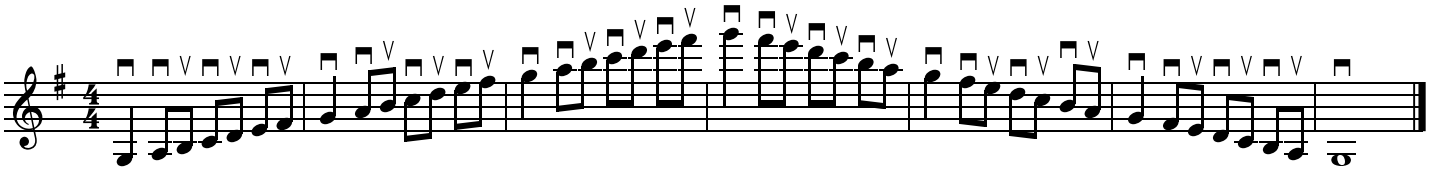


Double stopping - B♭ major in 3rds

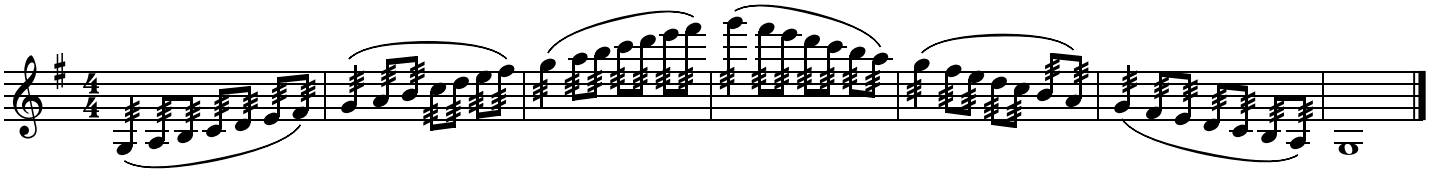


# Plucking Patterns

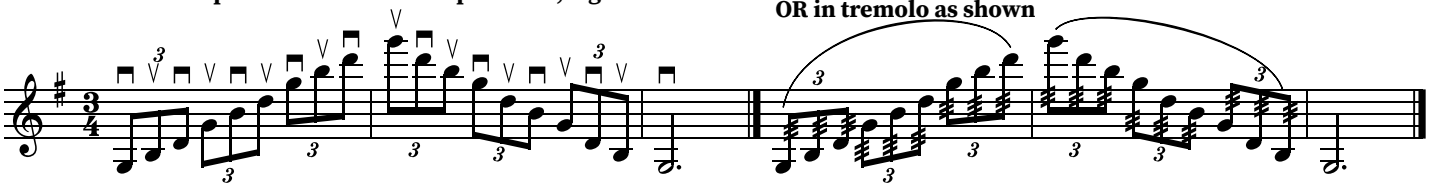
**Scales - long tonic, either in single notes plucked as follows**



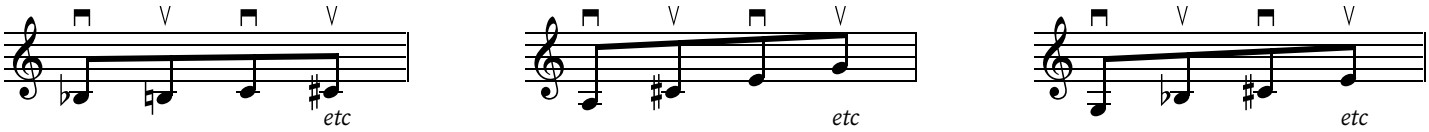
**OR in tremolo as shown**



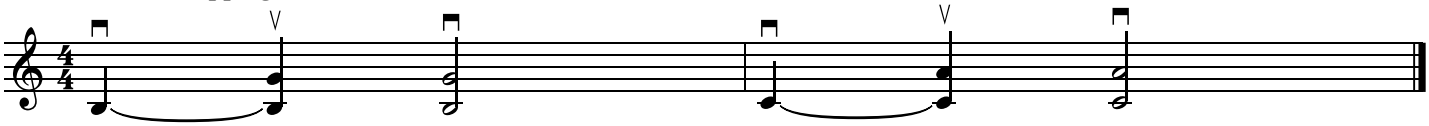
**Arpeggios even quavers,**
**EITHER in single notes with any**
**sensible pattern of down and up strokes, e.g. …**




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



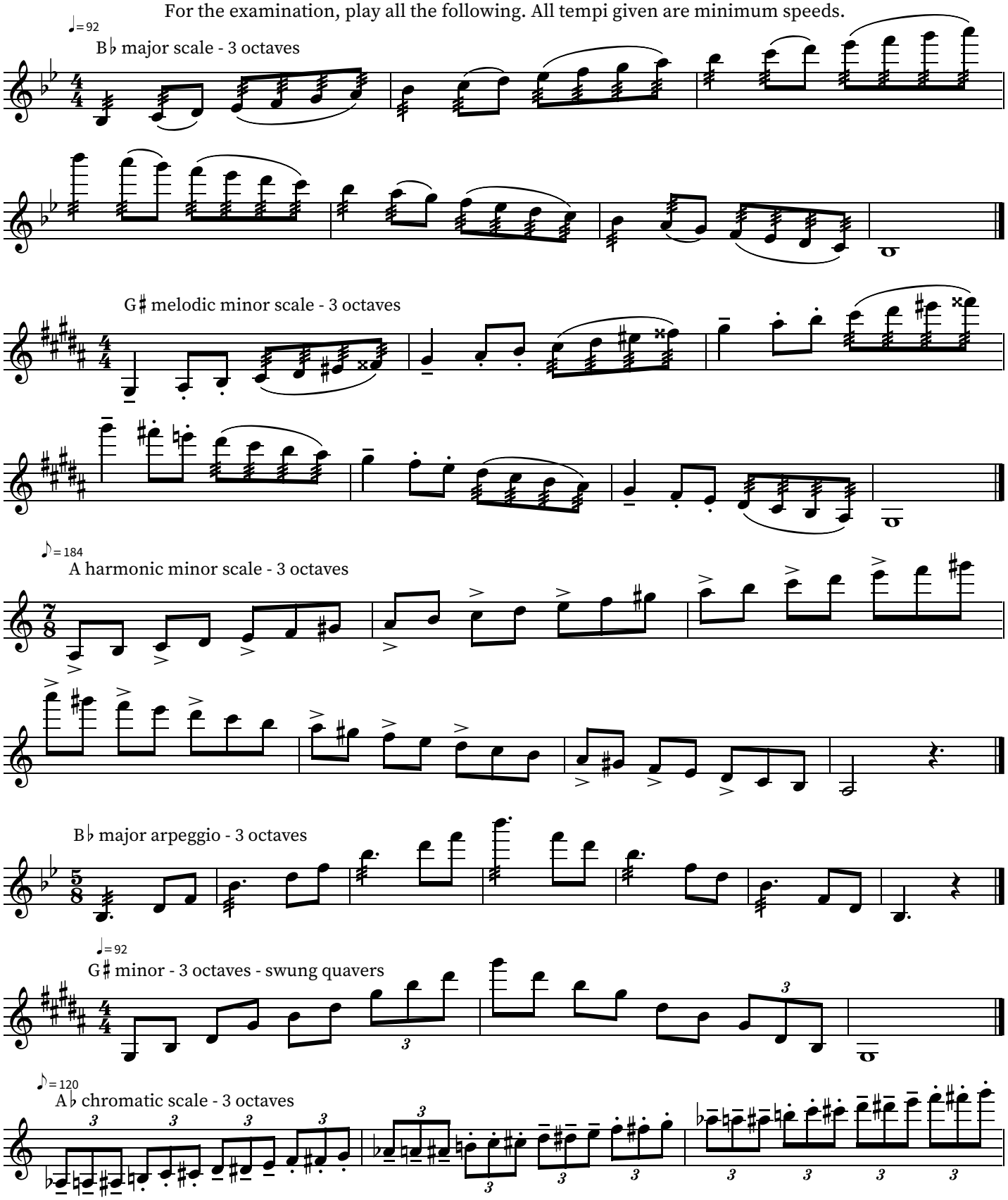

**Double stopping exercises - as shown**



# 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.

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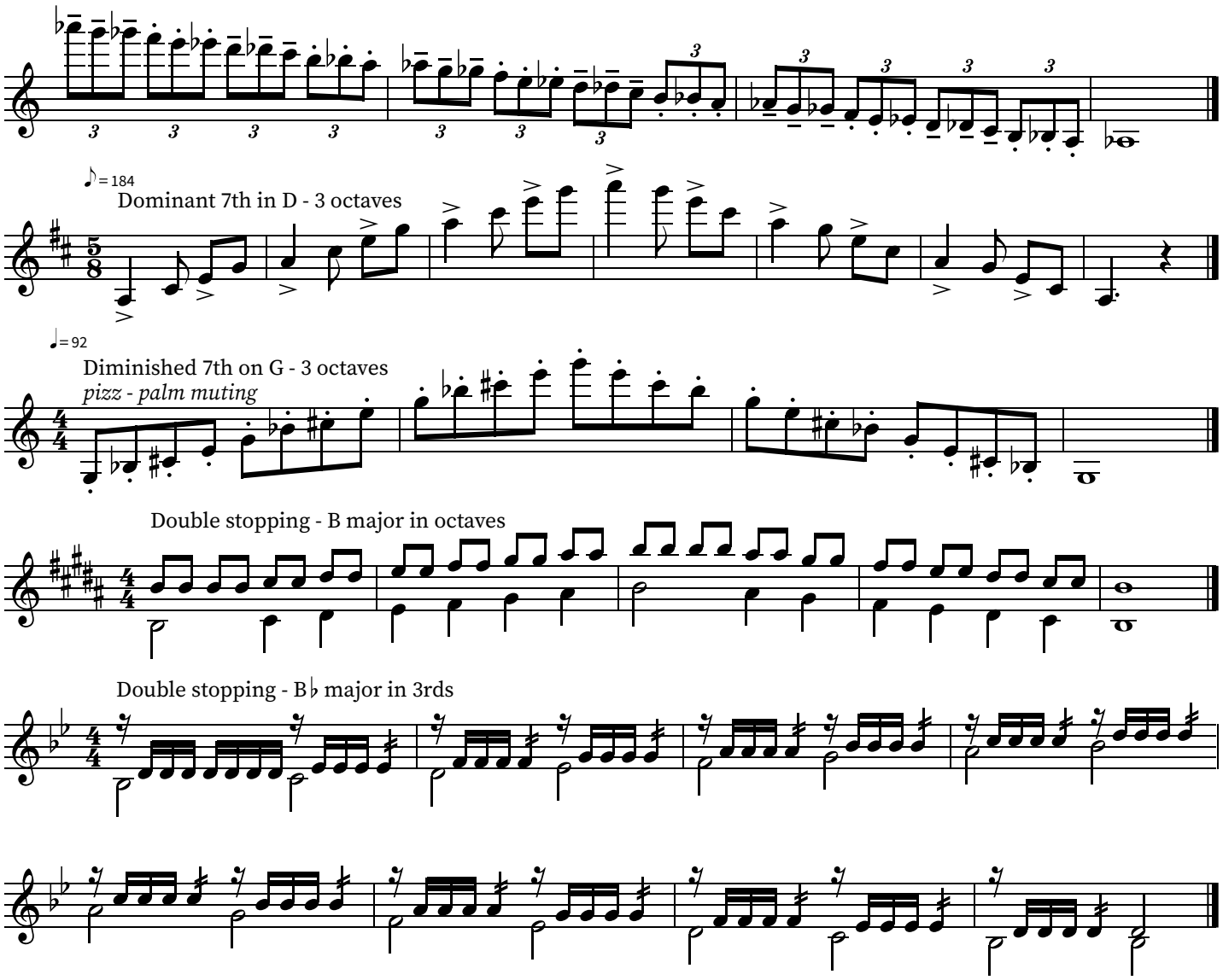
## Grade Eight


♪ = 184
Dominant 7th in D - 3 octaves
♩ = 92
Diminished 7th on G - 3 octaves
pizz - palm muting
Double stopping - B major in octaves
Double stopping - B♭ major in 3rds

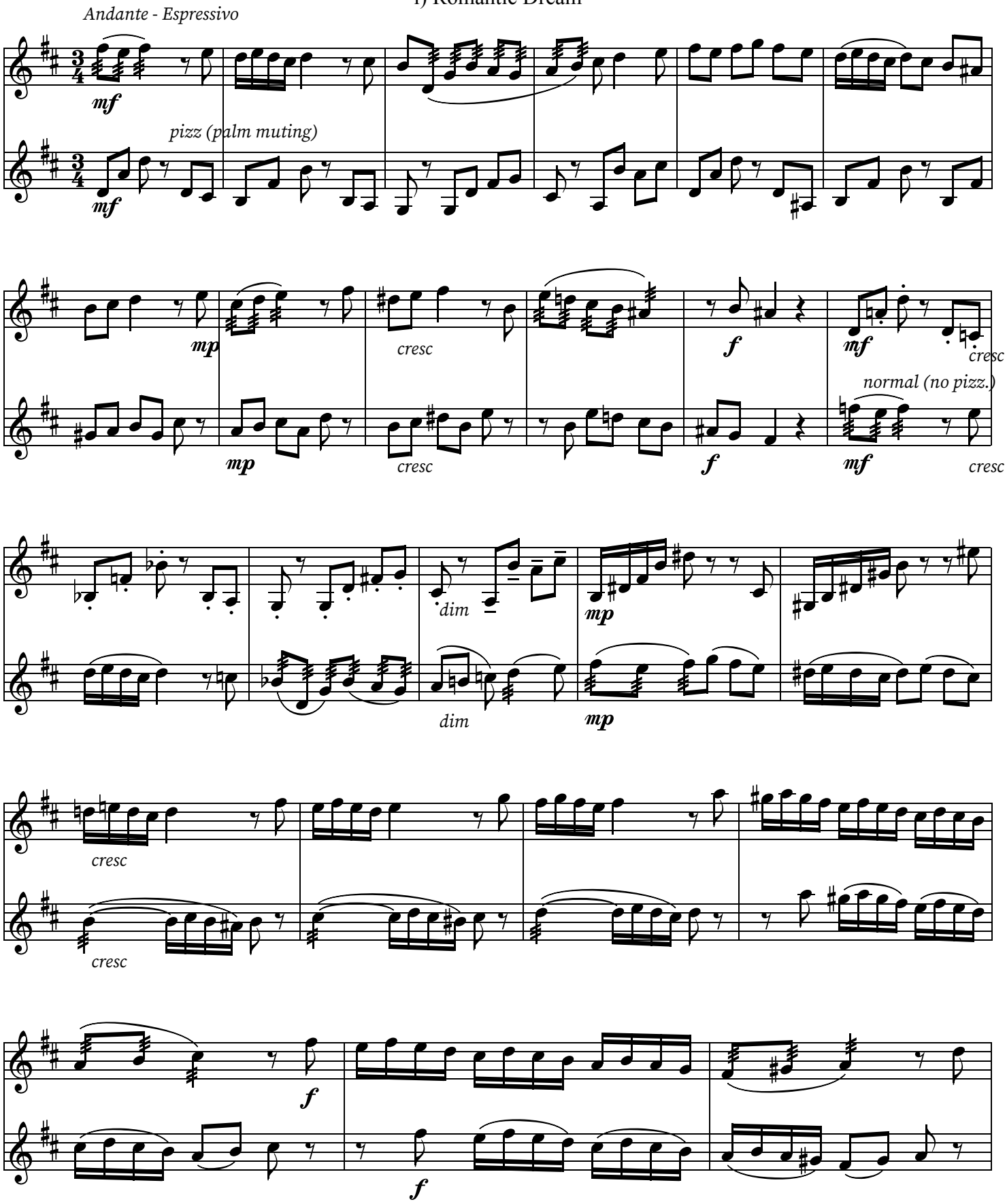
# Duet

Click here to find exam speed duet recordings

Click here to find practice speed duet recordings

Select ONE of the following two duets

i) Romantic Dream

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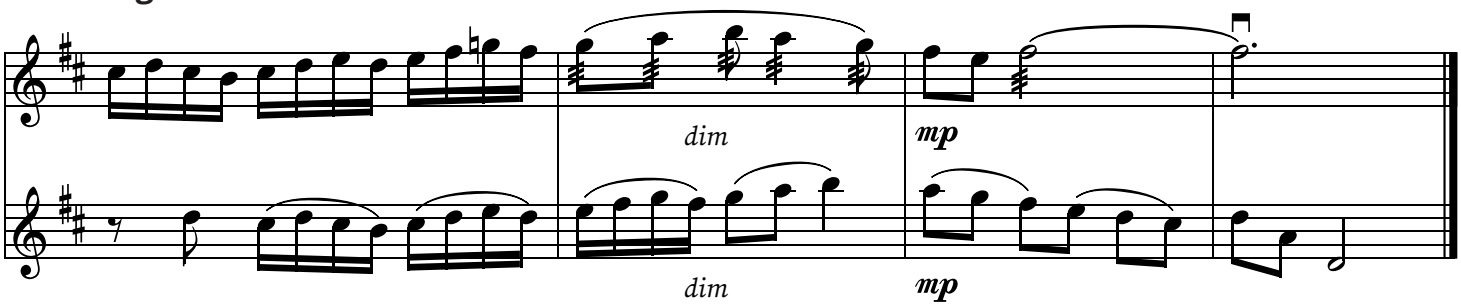
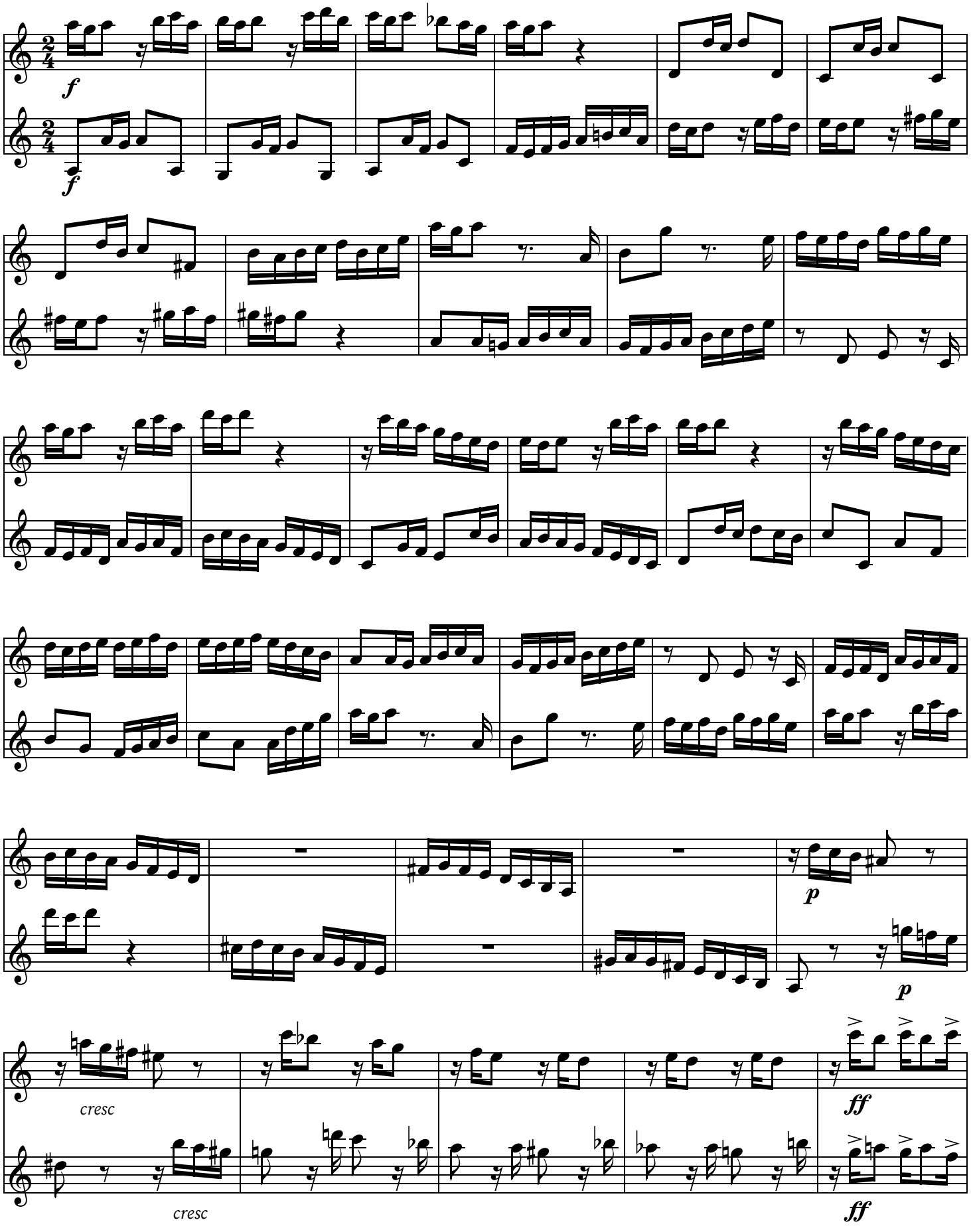
## Grade Eight



ii) Contra-punkt

*Decisively!*

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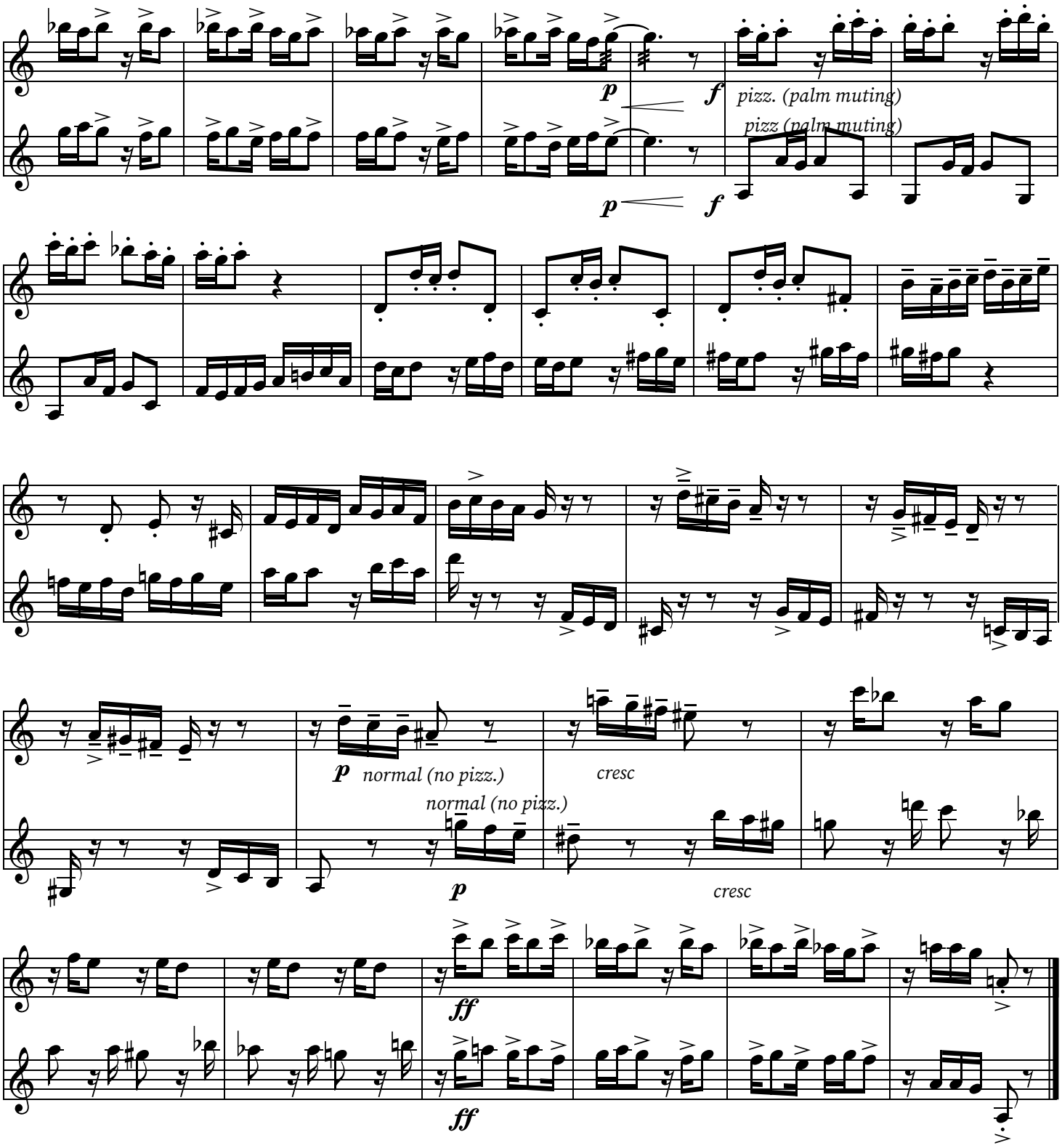

p
f
pizz. (palm muting)
pizz (palm muting)
p
f
p
normal (no pizz.)
normal (no pizz.)
cresc
p
cresc
ff
ff

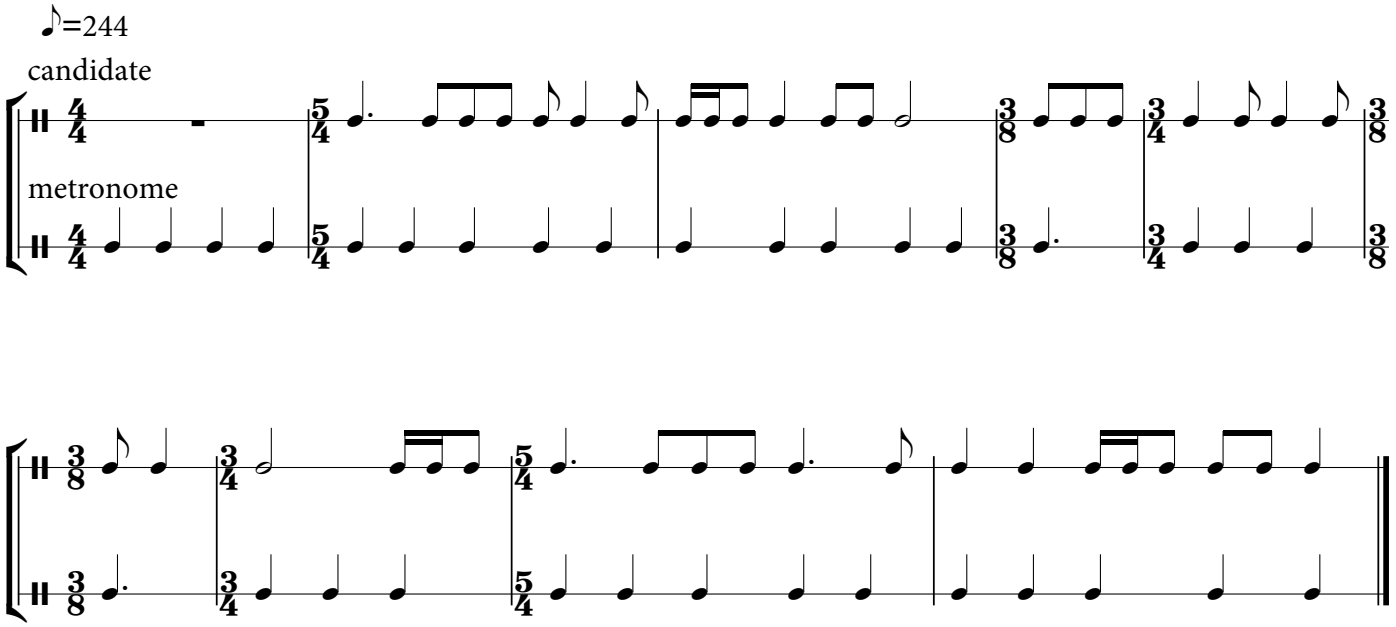
# Reading Skills

Click here to find the MTB Reading Skills recordings

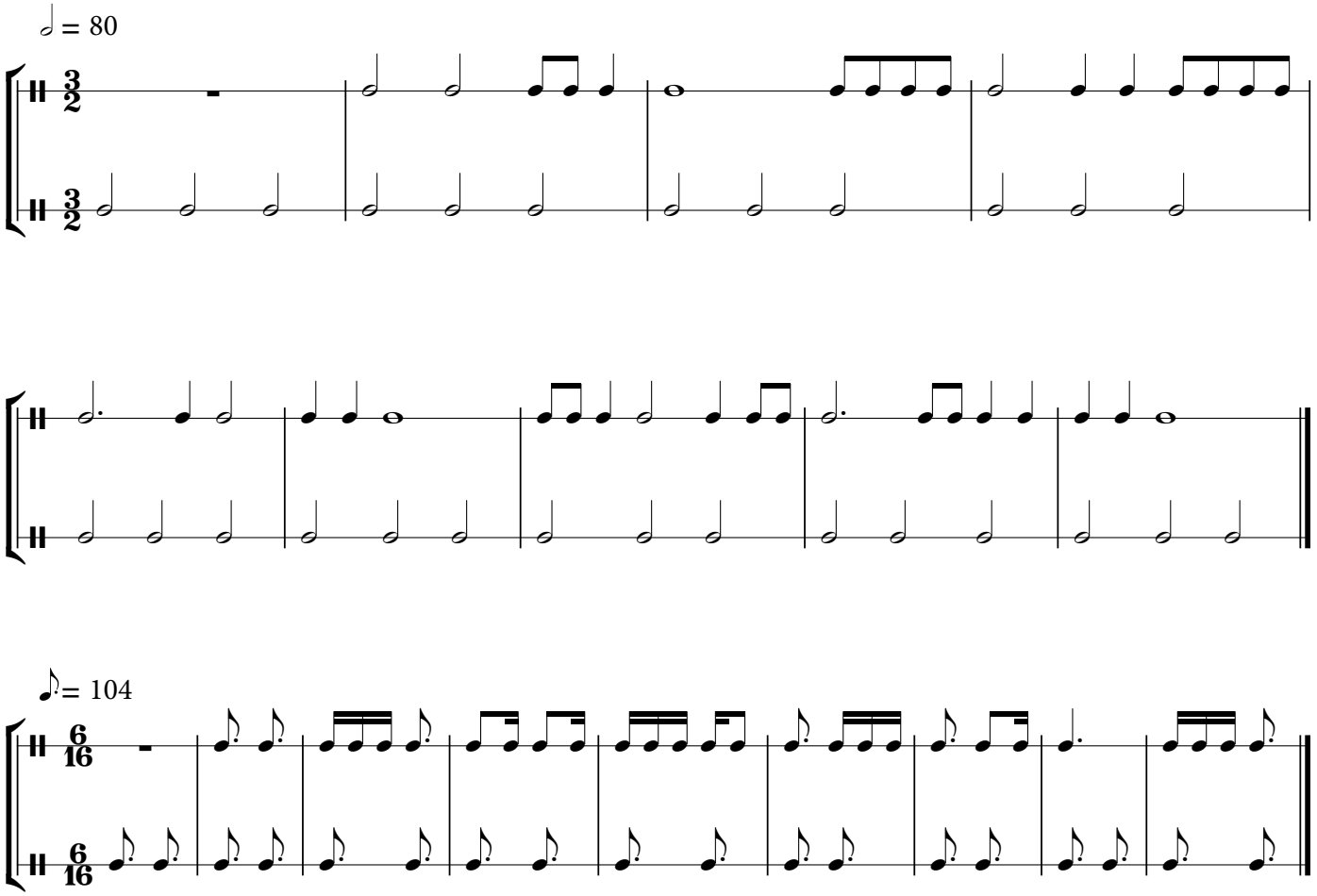
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).

1




2




3

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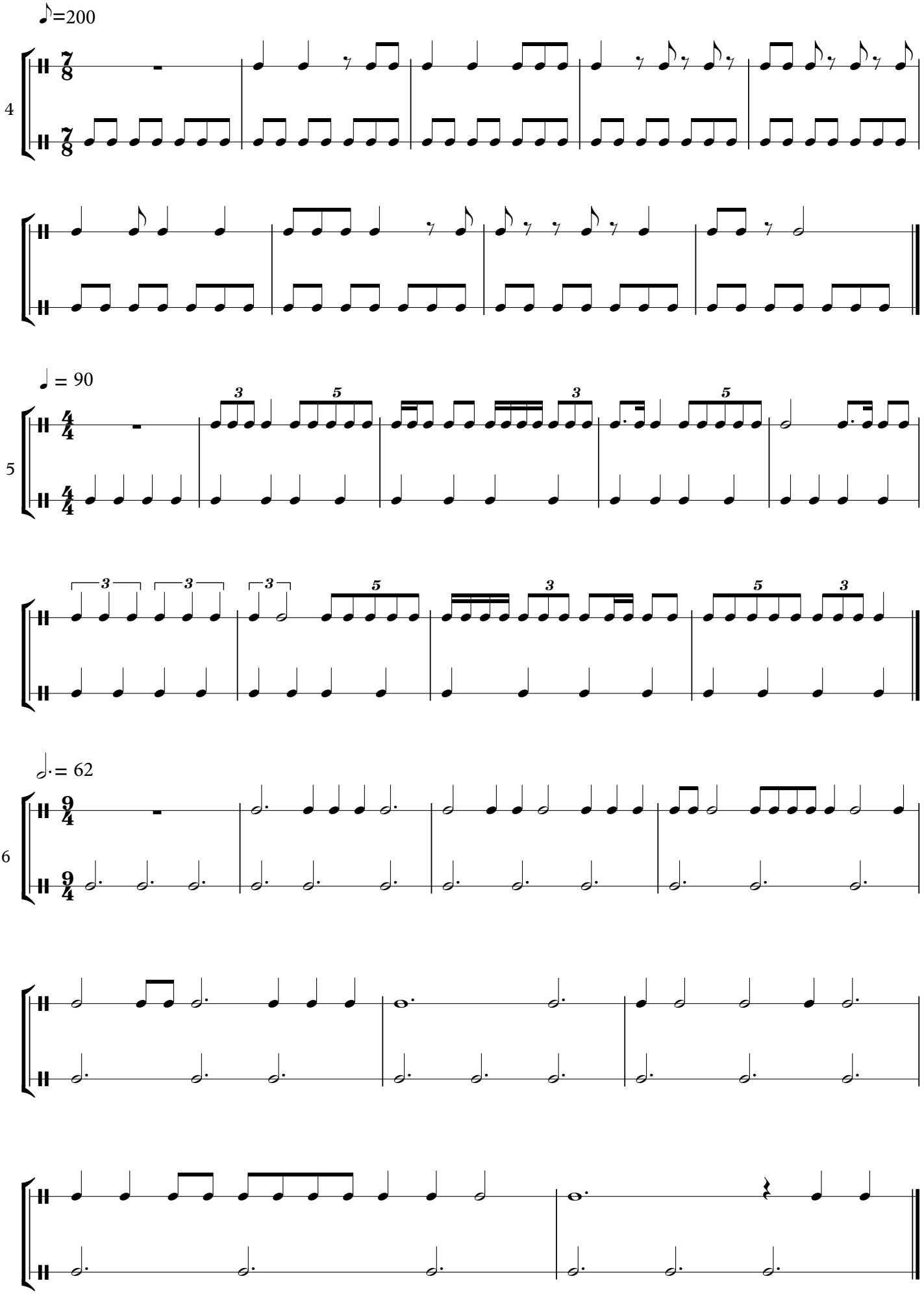
## Grade Eight



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

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

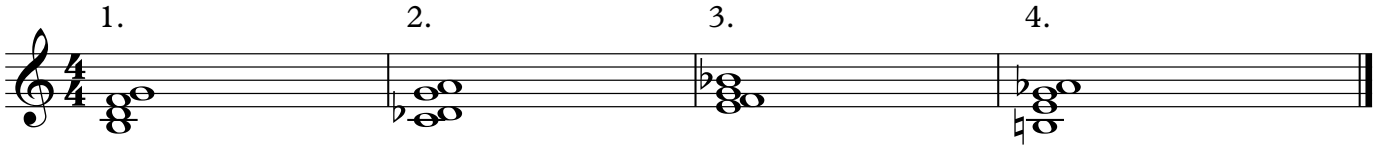
# Listening Skills

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.

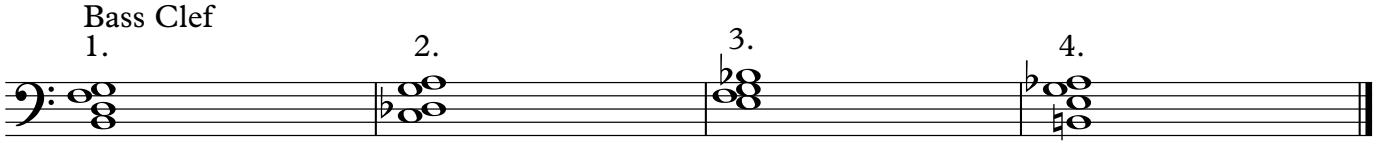
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - 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

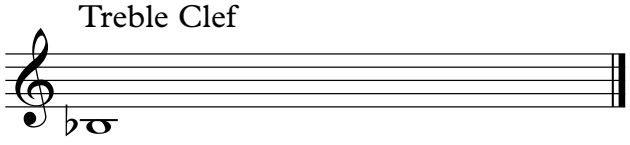



Bass Clef

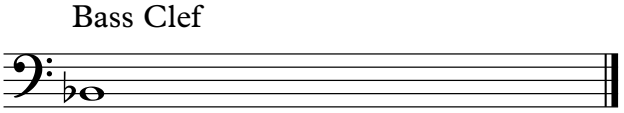



Test 2 - Scales
I shall ask you to sing a whole tone scale up and down after giving you the starting note.
Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

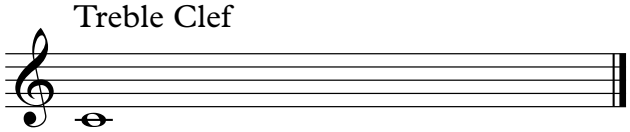


Bass Clef

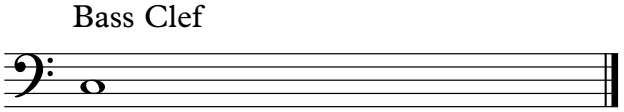


Test 3 - Triads
I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef



Bass Clef



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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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