

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	Chiming In	First Images am514-24	Astute Music
Leonardi	Andante con Moto	Graded Music for Mandolin am514-02	Astute Music
Barbara Pommerenke-Steel	Spring Dance	Graded Music for Mandolin am514-02	Astute Music
Rentaro Taki	The Moon Over the Ruined Castle	Graded Music for Mandolin am514-02	Astute Music
Traditional	My Love She's but A Lassie Yet No. 57 (with optional Accompaniment)	65 Easy Tunes am514-27	Astute Music
Gertrud Troster	Study No.3: Christofaro	Technique on Eight Strings Vol.1 V&F 13	Vogt & Fritz
Fouchetti	Serenade No. 1, 3 rd Movt: Allemande (With Mandolin accompaniment)	Serenaden DKM 17a	Trekell
Fouchetti	Serenade No. 2, 3 rd Movt: Allemande (With Mandolin accompaniment)	Serenaden DKM 17a	Trekell
Klaus Schindler	Mandolin Blues (With Mandolin accompaniment)	Blues, Swing, Ragtime. V&F 2022	Vogt & Fritz
Barbara Pommerenke-Steel	Mysterious Night Walk (With guitar accompaniment)	Mysterious Night Walk am514-18	Astute Music
Christopher Norton	Face In the Crowd (With Guitar or Piano accompaniment)	Microjazz for Mandolin	Boosey & Hawkes
Christopher Norton	Enchanted Castle (With Mandolin, Guitar or Piano accompaniment)	Microjazz for Mandolin	Boosey & Hawkes

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

♩ = 100

moderato

Exercise 1 is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music features eighth-note patterns with various accents (V) and dynamic markings: *f* (forte) at the beginning of the first staff and *mf* (mezzo-forte) at the beginning of the second staff.

Exercise 2

use one string up-stroke if possible

♩ = 100-120

Exercise 2 is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music features eighth-note patterns with various accents (V) and dynamic markings: *p* (piano) *sul tasto* (above the staff) at the beginning of the first staff, *mf* (mezzo-forte) in the middle of the first staff, *p* (piano) *nat* (below the staff) at the beginning of the second staff, and *p* (piano) at the end of the second staff. A *simile* marking is also present above the first staff.

Exercise 3

Exercise 3 is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music features eighth-note patterns with various accents (V) and a dynamic marking: *mf* (mezzo-forte) at the beginning of the first staff.

Scales from Memory

♩ = 100 For the examination, the Candidate should be asked to play all the following scales and arpeggios from memory.

D major scale - 1 octave



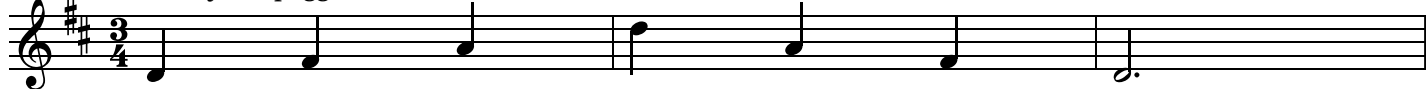
G major scale - 2 octaves



A natural minor scale - 1 octave



D major arpeggio - 1 octave



G major arpeggio - 2 octaves



A minor arpeggio - 1 octave



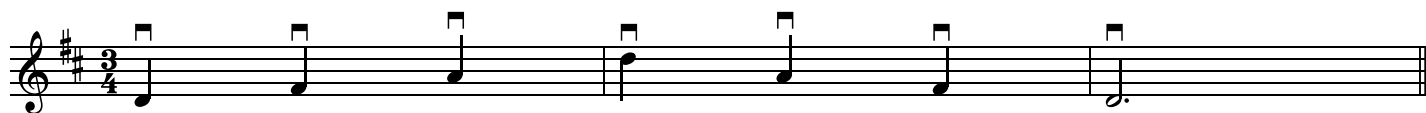
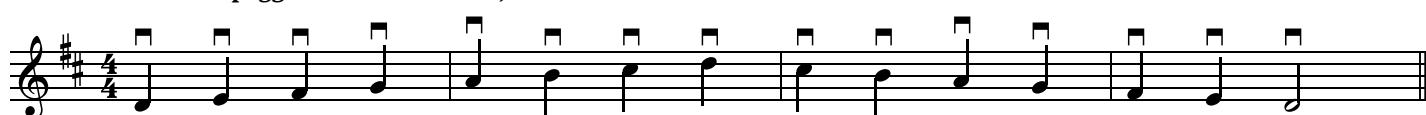
Plucking Patterns

For Mandolin Scales and Arpeggios from Memory.

This sheet is to remind the teacher which plucking patterns the candidate is expected to perform at each Grade if playing scales from memory.

Where alternatives are shown, the teacher may request either, and should ensure that the Candidate demonstrates a mixture overall.

Scales and arpeggios - all in crotchets, all down-strokes



Alternative to Scales from Memory

These exercises do not need to be performed from memory.

For the examination, perform ALL the following. All tempi given are minimum speeds.

♩ = 100

D major scale



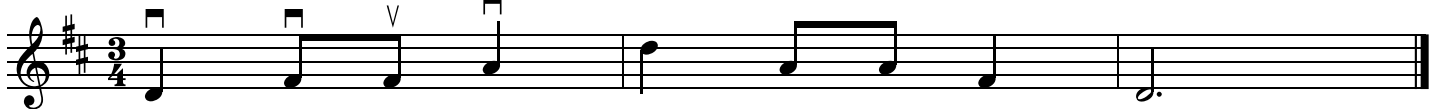
G major scale



A natural minor scale with rhythmic pattern



D major arpeggio



G major arpeggio



A minor arpeggio



1 Candidate

2

Select ONE of the following three duets

Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade.
Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

Moderato - relaxed!

Morning Stroll

Musical score for 'Morning Stroll' in G major, 4/4 time. The piece is marked *Moderato - relaxed!*. It consists of two staves, 1 and 2. Both staves begin with a forte (*f*) dynamic. The melody for both parts is identical, featuring a series of eighth and quarter notes. A crescendo leads to a piano (*p*) section, followed by a decrescendo back to forte (*f*). The piece concludes with a final whole note chord.

Catch the Ball

Moderato - having fun!

Musical score for 'Catch the Ball' in G major, 4/4 time. The piece is marked *Moderato - having fun!*. It consists of two staves, 1 and 2. Both staves begin with a mezzo-forte (*mf*) dynamic. The melody for both parts is identical, featuring a series of eighth and quarter notes. The piece concludes with a final whole note chord.

Musical score for 'Shining Bright' in G major, 4/4 time. The piece is marked *Moderato - having fun!*. It consists of two staves, 1 and 2. Both staves begin with a piano (*p*) dynamic. The melody for both parts is identical, featuring a series of eighth and quarter notes. A crescendo leads to a mezzo-forte (*mf*) section, followed by a decrescendo back to piano (*p*). The piece concludes with a final whole note chord.

Shining Bright

Andante - dreamily!

Musical score for 'Shining Bright' in G major, 4/4 time. The piece is marked *Andante - dreamily!*. It consists of two staves, 1 and 2. Both staves begin with a mezzo-forte (*mf*) dynamic. The melody for both parts is identical, featuring a series of eighth and quarter notes. A crescendo leads to a forte (*f*) section, followed by a decrescendo back to mezzo-forte (*mf*). The piece concludes with a final whole note chord.

Grade One musical score, featuring two staves (treble clef, key signature of one sharp, F#). The score consists of six measures. The first two measures show a continuous eighth-note melody in both staves, with dynamics *p* (piano) and *mp* (mezzo-piano) respectively. The next four measures show a more complex texture with rests and sustained notes, with dynamics *mf* (mezzo-forte) and *p* (piano) indicated.

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

♩ = 90
candidate

metronome

2

♩ = 82

3

♩ = 104

4

♩ = 116

5

♩ = 80

6

♩ = 108

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 note and then you shall sing it back. We shall do this for 4 different notes.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.



2.



3.



4.



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.

Treble Clef

1.



2.



3.

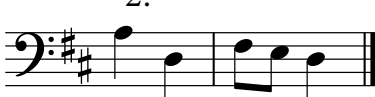


Bass Clef

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.