MTB Grade 5 Mandolin



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 <u>click here</u>

Composer/Artist	Title	Book/Cat. Ref	Publisher
Hugh Boyde	Canzon	15 Inventive Studies am514-32	Astute Music
Christofaro	Les Adieux Op. 32	Lichtenberg, Caterina: Highlights der romantischen Etüdenliterature V&F 17	Vogt & Fritz
Oliver Kalberer	Menuett, Rumba & Trauermarsch	Kleine Suite No.2 VF-3012-10	<u>Vogt & Fritz</u>
Simon Mayor	Lord Mayo and the Butterfly (With optional Guitar accompaniment)	New Celtic Mandolin	Acoustics Records
Simon Mayor	The Exchange (Without the coda)	The New Mandolin	Acoustics Records
Carlo Munier	Moderato	Lichtenberg, Caterina: Highlights der romantischen Etüdenliterature V&F 17	<u>Vogt & Fritz</u>
Barbara Pommerenke -Steel	Nocturne	15 Inventive Studies am514-32	Astute Music
Alison Stephens	Contemplation	Six Adventures am514-16	Astute Music
Alison Stephens	Mac the Dog	Six Challenges for Solo Mandolin am514-07	Astute Music
Alison Stephens	Caprice	15 Inventive Studies am514-32	<u>Astute Music</u>





Composer/Artist	Title	Book/Cat. Ref	Publisher
Marlo Strauss	Traum	Aphorismen V&F 3005	Vogt & Fritz
Silvio Ranieri	Tempo di Polka Rapide No. 73	L'Art de la Mandoline Vol.2 Cranz CRZ 678-02	Schott Music
Gertrud Troster	Study No. 8	Technique on Eight Strings Vol.2 V&F-14-10	Vogt & Fritz
Carlos Almada	Choro #2 (With Guitar accompaniment)	Brazilian Mandolin	Mel Bay
Leonhard Von Call	Variations Op. 25: Theme & 2 variations (With Guitar accompaniment)	Variations Op.25 GA481	Schott Music
Fritz Pilsl	Sonatine 1 st or 3 rd Movt. (With Guitar accompaniment)	Sonatine VF-3032-10	Vogt & Fritz
Domenico Scarlatti	Sonate in d-Moll, K 89, 1 st Movt.: Allegro (With Guitar accompaniment)	Sonaten g-Moll (K88) und d- Moll (K89) V&F 4046	<u>Vogt & Fritz</u>
Paul Mitchell- Davidson	Street Scene (With Piano accompaniment)	Four Progressive Pieces am632-84	Astute Music
Beethoven, Ludwig von	Sonatine in C (With Piano accompaniment)	Werke fur Mandolin und Klavier	Henle Verlag

MTB Grade 5 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 scale from memory 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 alternative to scales from memory 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 10

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

Page 12

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

Page 10

PLUS

Duet:

Perform the duet for this grade

Page 9

Technical Exercises

Exercise 1

play using tremolo use continuus tremolo for notes contected with a phrase line





Exercise 2









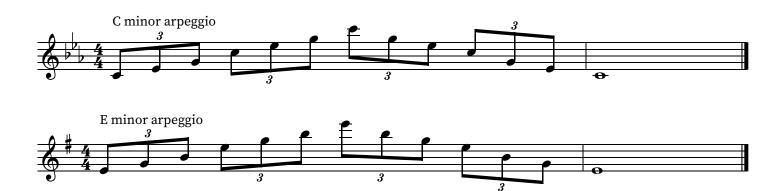


Scales from Memory

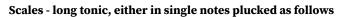
For the examination, the Candidate should be asked to play all the following scales and arpeggios from memory.

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.

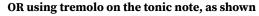




Plucking Patterns









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

OR using tremolo on the tonic note, as shown



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







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 Five











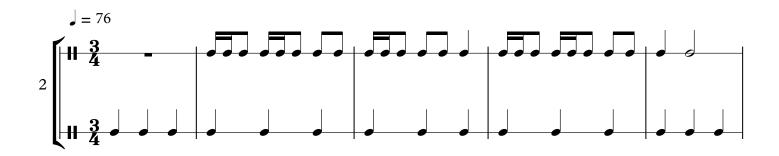


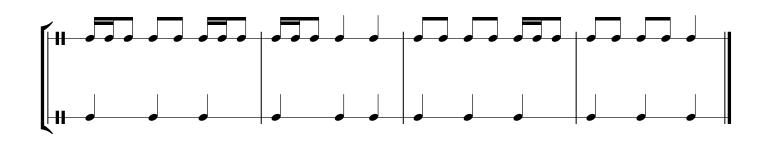
Reading Skills

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 <a href="https://example.com/here-should-be-r

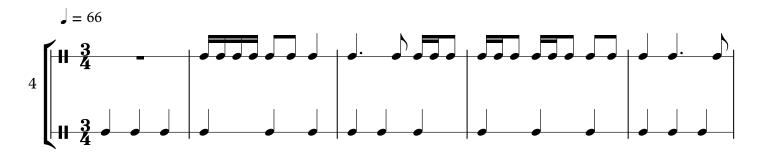


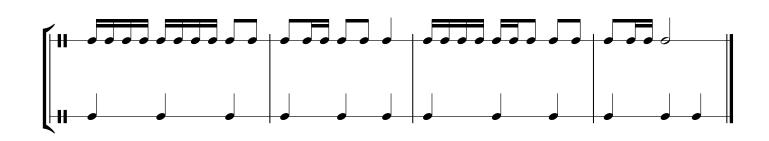


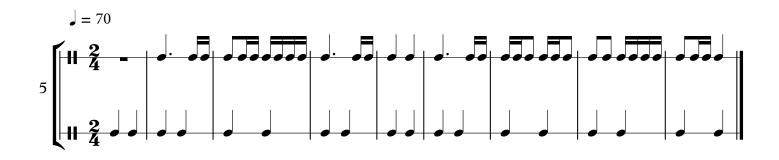




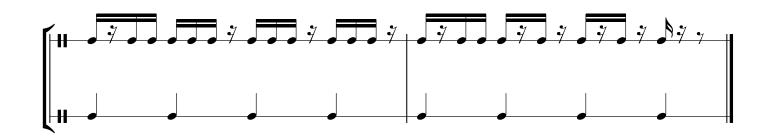
Grade Five











Listening Skills

Click here to find the MTB

The candidate should practise all the exercises on this sheet with the Listening skills recordings in **Bass Clef** 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

Test 1 - Singing back notes.

I shall play a 3 note chord, and then you will sing back the highest, middle, then lowest notes. We shall do this for 4 different chords.



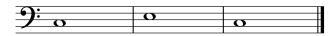


Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.







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. Before each, I will indicate the pulse.







MTB Grade 5 Mandolin



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 <u>click here</u>.
- 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 <u>click here</u>.
- 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.