

## 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	Amor Si Culla	KM2115	<a href="#">Pan Verlag</a>
Christopher Graf Schmidt	Animacao	Aproximacao	<a href="#">Trekel</a>
Simon Mayor	Parcel of Rogues	New Celtic Mandolin	<a href="#">Acoustics Records</a>
Yoshida	Cross Section I for Solo Mandolin	Cross Section I/II T6194	<a href="#">Trekel</a>
Leone	Sonata No. 2, 1 <sup>st</sup> <b>or</b> 3 <sup>rd</sup> Movt. (With Guitar accompaniment)	Sonata No.2 V&F 4004	<a href="#">Vogt &amp; Fritz</a>
Giovanni Hoffmann	Sonata in G, 1 <sup>st</sup> Movt. (With Guitar accompaniment)	Sonata in G V&F 5003	<a href="#">Vogt &amp; Fritz</a>
Raffaele Calace	Rondo Op. 127 (With Guitar accompaniment)	Rondo, Romanza & Tarantella (mandolin & guitar) by R. Calace am514-14	<a href="#">Astute Music</a>
Norton	Sturdy Build (With Guitar accompaniment)	Coming Soon	Boosey and Hawkes
Hummel	Concerto for Mandolin in G, 1 <sup>st</sup> <b>or</b> 3 <sup>rd</sup> Movt. (With Piano accompaniment)	Concerto for Mandolin in G	<a href="#">Heinrichshofen</a>
Gervasio	Sonata IV, 1 <sup>st</sup> Movt. (With Basso continuo)	ORPH-MAN6	<a href="#">Ut Orpheus Edizione</a>
Vivaldi	Concerto for Mandolin in C, 1 <sup>st</sup> or 3 <sup>rd</sup> Movt. (With Basso continuo)	ZM18200	<a href="#">Zimmerman</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

after Beriot

mf *p*

## Exercise 2

*simile*

*mf*

## Exercise 2

♩ = 100-120

*f* *mp* *tast* *nat* *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.

♩=80

A major scale - 3 octaves

F# melodic minor scale

G harmonic minor scale - 3 octaves

♩=112

A major arpeggio - 3 octaves

F# minor arpeggio

G minor arpeggio

# Grade Seven

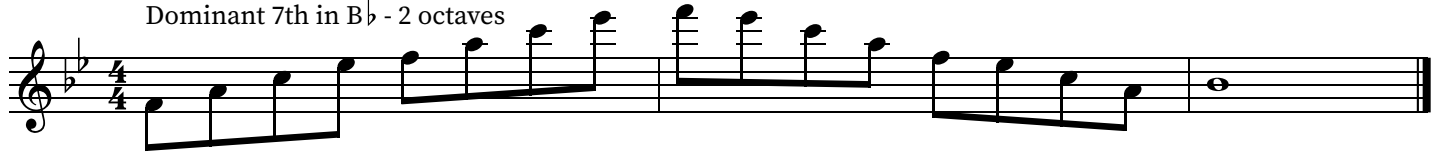
$\text{♩} = 80$

A chromatic scale - 3 octaves



Musical notation for a chromatic scale exercise in 3/4 time, spanning three octaves. The exercise is written on a single staff, starting on a middle C (C4) and moving up stepwise to the next C (C5), then down stepwise to the C below (C3), and finally up stepwise to the C above (C6).

Dominant 7th in B♭ - 2 octaves



Musical notation for a dominant 7th scale exercise in B-flat major, 2 octaves. The exercise is written on a single staff, starting on B♭4 and moving up stepwise to B♭6, then down stepwise to B♭3, and finally up stepwise to B♭5.

Diminished 7th on A - 2 octaves



Musical notation for a diminished 7th scale exercise on A, 2 octaves. The exercise is written on a single staff, starting on A4 and moving up stepwise to A♯6, then down stepwise to A♭3, and finally up stepwise to A5.

Double stopping - G major in 6ths



Musical notation for double stopping in G major, 6ths exercise. The exercise is written on a single staff, starting on G4 and moving up stepwise to G6, then down stepwise to G3, and finally up stepwise to G5. The notes are played in pairs (double stopping).

# 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. ...

OR in tremolo as shown

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

*etc*

*etc*

*etc*

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.

$\text{♩} = 80$

A major scale - 3 octaves

Musical notation for the A major scale, spanning three octaves. The piece is in 4/4 time and begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature of 4/4. The notation consists of two staves of music. The first staff contains the first two octaves, and the second staff contains the third octave. The scale is written as a single melodic line with eighth notes and quarter notes, including a final whole note on the tonic (A).

F# melodic minor scale

Musical notation for the F# melodic minor scale, spanning three octaves. The piece is in 4/4 time and begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature of 4/4. The notation consists of two staves of music. The first staff contains the first two octaves, and the second staff contains the third octave. The scale is written as a single melodic line with eighth notes and quarter notes, including a final whole note on the tonic (F#).

G harmonic minor scale - 3 octaves

Musical notation for the G harmonic minor scale, spanning three octaves. The piece is in 4/4 time and begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature of 4/4. The notation consists of two staves of music. The first staff contains the first two octaves, and the second staff contains the third octave. The scale is written as a single melodic line with eighth notes and quarter notes, including a final whole note on the tonic (G). There are five 'v' marks above the first two octaves, indicating vibrato or breath marks.

$\text{♩} = 112$

A major arpeggio - 3 octaves

Musical notation for the A major arpeggio, spanning three octaves. The piece is in 3/4 time and begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature of 3/4. The notation consists of two staves of music. The first staff contains the first two octaves, and the second staff contains the third octave. The arpeggio is written as a single melodic line with eighth notes and quarter notes, including a final whole note on the tonic (A). Each arpeggio is marked with a '3' above it, indicating a triplet.

F minor arpeggio

Musical notation for the F minor arpeggio, spanning three octaves. The piece is in 3/4 time and begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature of 3/4. The notation consists of two staves of music. The first staff contains the first two octaves, and the second staff contains the third octave. The arpeggio is written as a single melodic line with eighth notes and quarter notes, including a final whole note on the tonic (F). Each arpeggio is marked with a '3' above it, indicating a triplet. The dynamics are marked as *mp* (mezzo-piano) at the beginning and end, and *f* (forte) in the middle.

G minor arpeggio

Musical notation for the G minor arpeggio, spanning three octaves. The piece is in 3/4 time and begins with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature of 3/4. The notation consists of two staves of music. The first staff contains the first two octaves, and the second staff contains the third octave. The arpeggio is written as a single melodic line with eighth notes and quarter notes, including a final whole note on the tonic (G). Each arpeggio is marked with a '3' above it, indicating a triplet.

# Grade Seven

$\text{♩} = 80$

A chromatic scale - 3 octaves

□ V V □ V V

Dominant 7th in B $\flat$  - 2 octaves

Diminished 7th on A - 2 octaves

□ V

Double stopping - G major in 6ths - sustain the lower note in each pair



# Duet

## Reel Deal!

[Click here to find exam speed duet recordings](#)

[Click here to find practice speed duet recordings](#)

*Vivace*  
Slurs are optional, and may played as hammer-ons or pull-offs with the left hand

The musical score is written for two mandolin parts in 6/8 time, key of D major. It consists of six systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system features fortissimo (*ff*) dynamics. The third system includes accents (>) and slurs. The fourth system starts with mezzo-piano (*mp*) dynamics and includes crescendo (*cresc*) markings, ending with a forte (*f*) dynamic. The fifth system continues with mezzo-piano (*mp*) dynamics and crescendo markings, concluding with fortissimo (*ff*) dynamics. The sixth system maintains the fortissimo (*ff*) dynamic throughout. The score includes various articulations such as slurs, accents, and slurs with accents.

## Tgcf lpi 'Unknu

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).

♩ = 140

1

candidate

metronome

♩ = 120

2

♩ = 104

3

# Grade Seven

♩ = 90

4

3

3

3

3

3

3

3

3

3

3

♩ = 106

5

3

3

3

3

3

♩ = 86

6

3

3

3

3

# 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.

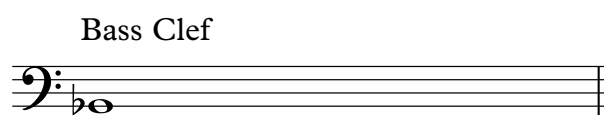
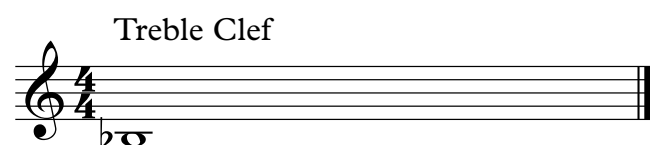
Only the teacher should have this sheet in front of them during the exam.

For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

## Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



## Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

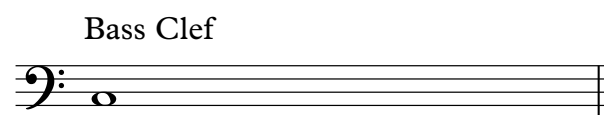
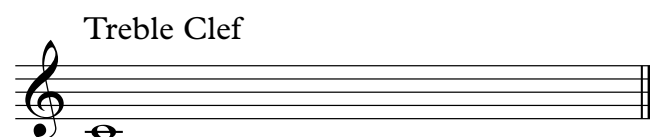
We shall do this for 4 chords.



## Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



## 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.