

## 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	Jack Tar's Night Ashore	Mysterious Night Walk am514-18	<a href="#">Astute Music</a>
Hugh Boyde	The Slippery Slope	Mysterious Night Walk am514-18	<a href="#">Astute Music</a>
Alison Stephens	Theme & Variations (No.8)	First Images am514-24	<a href="#">Astute Music</a>
Traditional Arr. Gatherer	Hector the Hero	The Joy of Sets Volume 1	<a href="#">Pigpipe Press</a>
Barbara Pommerenke- Steel	The Turning of the Leaves	Reflections am514-12	<a href="#">Astute Music</a>
Alison Stephens	Cloudy Horizons (No.4)	Six Episodes am514-39	<a href="#">Astute Music</a>
Gertrud Troster	Study No.5	Technique on Eight Strings Vol.1, V&F 13	<a href="#">Vogt &amp; Fritz</a>
Elke Tober-Vogt	Minuet eines Tanzmeisters	Leichte Solostucke fur Mandoline V&F 2020	<a href="#">Vogt &amp; Fritz</a>
Cristofaro	Moderato (in G). (With Mandolin accompaniment)	Mandolin Duos from around 1900 am514-19	<a href="#">Astute Music</a>
Cristofaro	Mazurka (Tempo di Minuetto) (With Mandolin accompaniment)	Mandolin Duos from around 1900 am514-19	<a href="#">Astute Music</a>

# MTB Grade 2 Mandolin

Composer/Artist	Title	Book/Cat. Ref	Publisher
Pietro Fouchetti	1st movement (Marche) from Serenade No.1 (With Mandolin accompaniment)	Serenaden DKM 17a	<a href="#">Trekel</a>
Pietro Fouchetti	2nd movement (Minuetto) from Serenade No.2 (With Mandolin accompaniment)	Serenaden DKM 17a	<a href="#">Trekel</a>
Pietro Fouchetti	1 <sup>st</sup> movement (Andante Grazioso) from Sonata No.3 (With Mandolin accompaniment)	Sonaten DKM 17b	<a href="#">Trekel</a>
Pietrapertosa	Petite Pavane (With Mandolin accompaniment)	Mandolin Duos from around 1900 am514-19	<a href="#">Astute Music</a>
Pietrapertosa	Allegretto (With Mandolin accompaniment)	Mandolin Duos from around 1900 am514-19	<a href="#">Astute Music</a>
Marlo Strauss	Ballade (With Mandolin accompaniment)	Burlesken V&F 2025	<a href="#">Vogt &amp; Fritz</a>
Marlo Strauss	Schmetterlinge (With Mandolin accompaniment)	Musikalisches Bilderbuch V&F 2028	<a href="#">Vogt &amp; Fritz</a>
Barbara Pommerenke- Steel	Night Rider (With Guitar accompaniment)	Mysterious Night Walk am514-18	<a href="#">Astute Music</a>
Christopher Norton	Flyaway or Seascape or Cloudy Day (With Guitar or Piano accompaniment)	Microjazz for Mandolin	<a href="#">Boosey &amp; Hawkes</a>
Paul Mitchell Davidson	Lotus Blossom (With Piano accompaniment)	Four Progressive Pieces am632-84	<a href="#">Astute Music</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 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

Exercise 1 consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures of eighth-note patterns with accents, ending with a double bar line.

## Exercise 2

♩ = 100

Exercise 2 consists of three staves of music in 3/4 time with a key signature of two flats (Bb, Eb). The first staff starts with a piano (*p*) dynamic. The music features dotted quarter notes and eighth notes with accents.

## Exercise 3

♩ = 80-100

Exercise 3 consists of two staves of music in 4/4 time with a key signature of one flat (Bb). The first staff starts with a mezzo-forte (*mf*) dynamic and includes a *simile* marking. The second staff ends with a piano (*p*) dynamic. The music features eighth-note patterns and a final cadence.

# Scales from Memory

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

Only one version of minor scales (harmonic or melodic) is required.

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.

♩ = 112

F major scale - 1 octave



C major scale - 1 octave



Bb major scale - 2 octaves





# Alternative to Scales from Memory

These do not need to be performed from memory.

For the examination, perform ALL the following (only one version of minor scales is required). All tempi given are minimum speeds.

♩ = 112

F major scale

C major scale with rhythm pattern

B flat major scale

G harmonic minor scale (NOTE only one version, harmonic OR melodic, will be required)

G melodic minor scale

F major arpeggio

C major arpeggio

B flat major arpeggio

G minor arpeggio

# Duet

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

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

## Jumping Beans

*Playful*

The first system of musical notation consists of two staves in 2/4 time with a key signature of one sharp (F#). The music begins with a dynamic marking of *mf*. The first staff features a melodic line with eighth and quarter notes, while the second staff provides a rhythmic accompaniment with quarter and eighth notes. A *cresc* (crescendo) marking is placed between the staves in the fourth measure, and a *f* (forte) marking appears in the eighth measure of both staves.

The second system continues the piece with two staves. The first staff has a melodic line with quarter and eighth notes, and the second staff has a rhythmic accompaniment. A *p* (piano) dynamic marking is present in the eighth measure of both staves.

The third system concludes the piece with two staves. Both staves feature melodic lines with eighth and quarter notes. *cresc* markings are placed between the staves in the fourth and eighth measures, leading to a final *f* (forte) dynamic marking in the eighth measure of both staves.



# Listening Skills

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

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

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 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

### 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.