

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/ Buy here
Cano	Divertimento- Ten Classical Pieces for practising the Guitar – Easy – Vol 1	Tomplay	tomplay.com
Sor, Fernando	Moderato in C	Tomplay	tomplay.com
Trad.	Ah! Mon Beau Château	Tomplay	tomplay.com
Hans Zimmer	Pirates of the Caribbean - Davy Jones	Tomplay	tomplay.com
Vangelis	Chariots of Fire	Tomplay	tomplay.com
Williams	Schindler's List	Tomplay	tomplay.com
Elton John	Can You Feel the Love Tonight	Tomplay	tomplay.com
The Moody Blues	Nights in White Satin	Tomplay	tomplay.com
Bobby McFerrin	Don't Worry, Be Happy	Tomplay	tomplay.com
Trad.	Boogie	Tomplay	tomplay.com

Tomplay pieces often include accompaniments and can be purchased individually using the link next to each piece or via a discounted subscription for MTB teachers/learners. To learn more about Tomplay and

MTB Grade 1 Classical Guitar

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Anonymous	Hungarian Dance	N/A	Bergmann Editions
Chadwick	No.6 Evergreen	A Fantastical Fiesta Book 2	Bergmann Editions
Trad./ Whitworth	Nonesuch	First Guitar Pieces	Holley Music
Trad./ Garcia	Tumbalalaika	First Guitar Pieces	Holley Music
Giuliani	Allegro in A minor Op.50 no.1	First Repertoire for Solo Guitar Book 1	Faber
Carcassi	Andantino Op.59	N/A	(Any reliable edition)
Sor	Op.60 no.1	(Complete studies or any reliable edition)	(Complete studies or any reliable edition)
De Call	Adagio	Guitarists Way Book 2	Holley Music
Nuttall/Whitworth	Toccata	Guitarists Way Book 2	Holley Music
Timothy Bowers	Ballad	Solo Now Vol 1	Chanterelle
Stephen Goss	A Sad Waltz	Solo Now Vol 1	Chanterelle
Story	Reflections	A Guitarists Miscellany Book 1	Recital Music/Spartan Press
Higgs	Folk Dance	Miniatures for Guitar	Available at the MTB Bookshop

Section Two: Technical (25 marks)

Technical

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Scales from Memory:

Perform the scales from memory required 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

Grade 1

Exercise 1 - Keep left hand finger spread out evenly over four frets.

$\text{♩} = 50$

1 0 2 0 3 0 4 0 4 0 3 0 2 0 1

Exercise 2 - Place right hand fingers on the strings before starting to play.

$\text{♩} = 60$

4 *i m a a m i i m i i m*

p *p* *p* *p*

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. All scales right hand im, tirando or apoyando - arpeggios tirando. Use any logical left hand fingers. All tempi given are minimum speeds.

♩ = 50

G Major (1 Octave)



C Major (1 Octave)



Aeolian Mode on A



A Minor Arpeggio (1 Octave)



E Minor Arpeggio (1 Octave)



Duets

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

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

1 (Candidate)

2

Select ONE of the following three duets

Grade 1 - Morning Stroll

Moderato - relaxed!

Musical score for Grade 1 - Morning Stroll. The piece is in 4/4 time and G major. The first staff (treble clef) starts with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. The second staff (treble clef) starts with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. The piece concludes with a final chord.

Grade 1 - Catch the Ball

Moderato - having fun!

Musical score for Grade 1 - Catch the Ball. The piece is in 4/4 time and G major. Both the first and second staves (treble clef) start with a mezzo-forte (*mf*) dynamic. The first staff features a melody with rests, while the second staff provides a rhythmic accompaniment with rests. The piece concludes with a final chord.

Continuation of the musical score for Grade 1 - Catch the Ball. The first staff (treble clef) starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) section. The second staff (treble clef) starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) section. The piece concludes with a final chord.

Grade 1 - Shining Bright

Andante - dreamily!

Musical score for Grade 1 - Shining Bright. The piece is in 4/4 time and G major. The first staff (treble clef) starts with a mezzo-forte (*mf*) dynamic, followed by a mezzo-piano (*mp*) section, and ends with a forte (*f*) section. The second staff (treble clef) starts with a mezzo-piano (*mp*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a mezzo-forte (*mf*) section. The piece concludes with a final chord.

Continuation of the musical score for Grade 1 - Shining Bright. The first staff (treble clef) starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) section. The second staff (treble clef) starts with a mezzo-piano (*mp*) dynamic and ends with a mezzo-forte (*mf*) section. The piece concludes with a final chord.

Continuation of the musical score for Grade 1 - Shining Bright. The first staff (treble clef) starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) section. The second staff (treble clef) starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) section. The piece concludes with a final chord.

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 [here](#), or a metronome (not clapped).

♩ = 90
candidate

1

metronome

♩ = 82

2

♩ = 104

3

♩ = 116

4

♩ = 80

5

♩ = 108

6

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.
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.
- Duets set in the Musicianship section cannot to be used as recital pieces.