# MTB Grade 6 Classical Guitar

MUSIC TEACHERS' BOARD

## 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 |
|---|---|---|---|
| Cutting | Greensleeves | Tomplay | tomplay.com |
| Giuliani | Op.1 Study no.10 | Tomplay | tomplay.com |
| Coste | Leçon No.24 in D minor | Tomplay | tomplay.com |
| Zimmer | Pirates of the Caribbean – Davy Jones | Tomplay | tomplay.com |
| J. S. Bach | Bourrée, BWV 996 | N/A | wernerguitareditions.com |
| Tarrega | Adelita (with repeats) | N/A | wernerguitareditions.com |
| Barrios | Mabelita (with repeats) youtube.com | N/A | shop.per-olovkindgren.com |
| Houghton | Dawn at Ynys Goch youtube.com | N/A | productionsdoz.com |
| Ryan | Tango Saudade | N/A | garyryan.co.uk |
| John/Madsen | Candle in the Wind | N/A | sorenmadsen.com |
| Kansas/Madsen | Dust in the Wind | N/A | sorenmadsen.com |
| Lemay | Groove de fin de Soirée | N/A | productionsdoz.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

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# MTB Grade 6
# Classical Guitar

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|---|---|---|---|
| De Visee | Allemande from Suite in D minor | N/A | Universal |
| Dowland | The Most Sacred Queen Elizabeth her Galliard | No.6 from Dowland Anthology of Selected Pieces trans. Burley | Schott |
| Vivaldi | Concerto for Guitar in D, RV.93 ed. Fernandez | Second Movement Largo | Ricordi/UMP |
| J. S. Bach | Gavotte from Lute Suite, BMV 995 | N/A | Any reliable edition |
| Carcassi | Op.60 no.23 in A | Five Melodic and progressive Studies Op.60 | Any reliable edition |
| Giuliani | Op.48 no.13 | Required Studies for Classical Guitar | Wise or another reliable edition |
| Sor | Op.35 no.16 | N/A | Complete Studies |
| Lauro | El Marabino | Antonio Lauro: Works for Guitar Vol 2 | Caroni Music C2002 |
| Brouwer | No.1 | Estudios Sencillos Vol 3 | Ecshig/UMP |
| Lindsey-Clark | Cycles in the Avenue | No.3 from Five Pictures of Sark | Montague Music 117 |
| Garcia | Les Ajoncs d'or | 25 Etudes Esquisses | Mel Bay |
| Williams/Burden | Schindlers List | Travelling in Style Series 2: Trek 4 | Garden Music |
| Piazzolla/Ryan | Los Suenos | Play Piazzolla | Boosey and Hawkes 9790060119712 |
| Storry | Chillin' Out | A Guitarists Miscellany book 2 | Recital Music/Spartan Press |

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## Section Two: Technical (25 marks)

**Technical**

**Technical Exercises:**
Perform all the technical exercises required for this grade

Page 4

**PLUS**

**Scales from Memory:**
Perform the scales from memory required for this grade from the sheet

Page 5

## 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 9

**PLUS**

**Listening Skills:**
Sing the prepared aural tests for this grade

Page 11

**Musicianship Option 2**

**Reading Skills:**
Perform the rhythm exercises for this grade

Page 9

**PLUS**

**Duet:**
Perform the duet for this grade

Page 7

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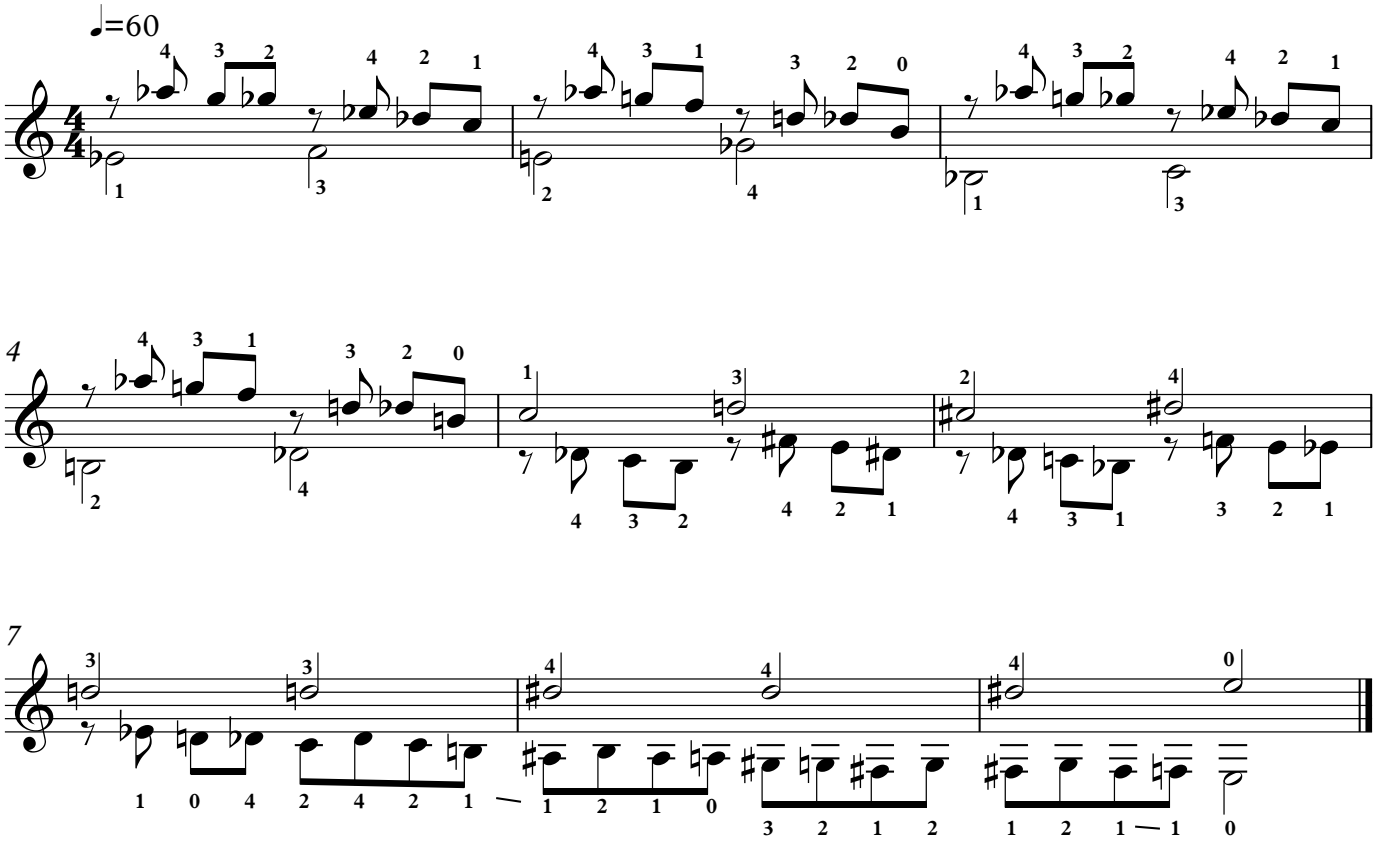
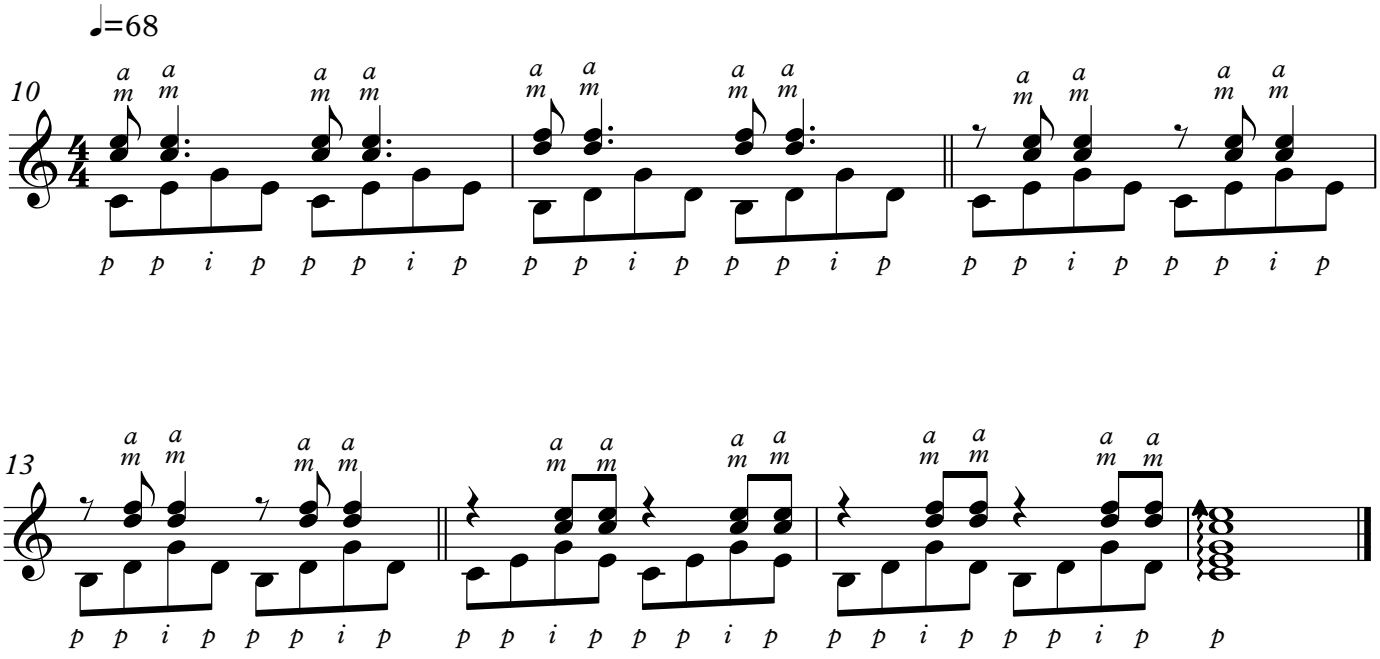
# Technical Exercises

## Grade 6

Exercise 1 - Lateral extensions -
Sustain the long held notes over/under the moving voice.




Execise 2 - Selected from Giuliani's 120 right hand studies.

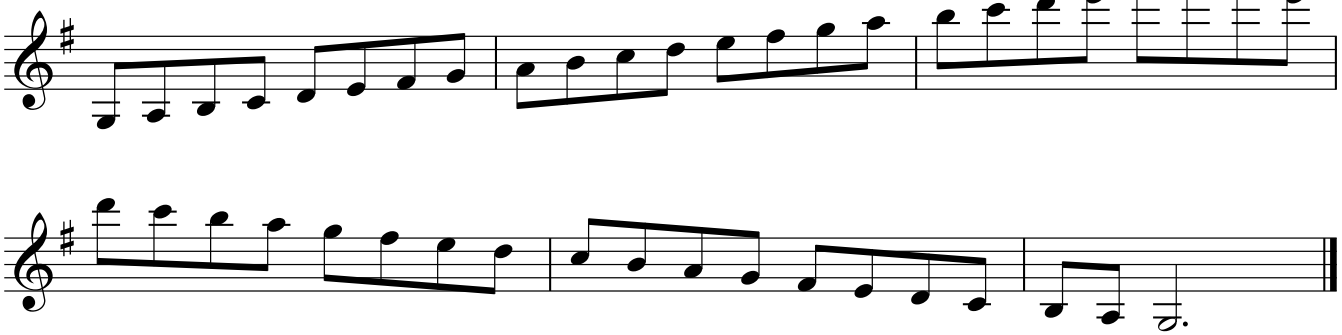


# Scales & Arpeggios from Memory

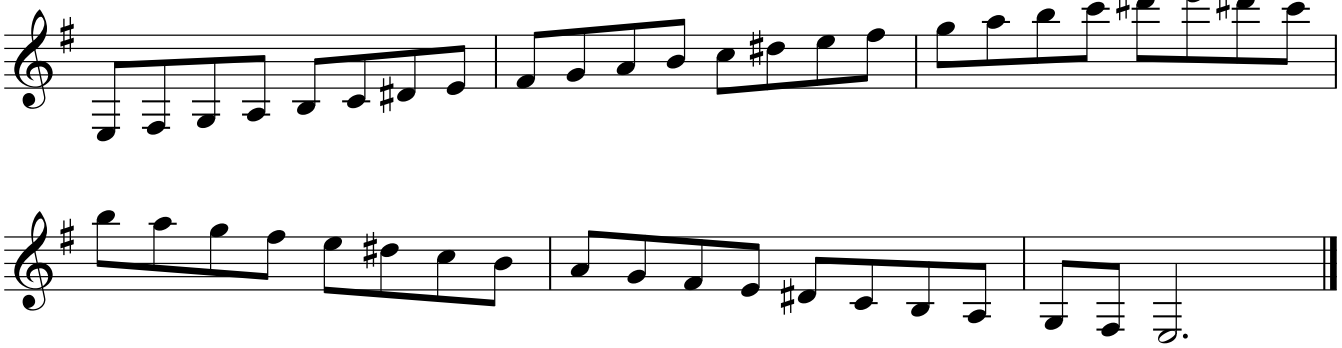
For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. Scales right hand tirando or apoyando - arpeggios tirando. Use any logical left hand fingers. All tempi given are minimum speeds.

♩ = 96

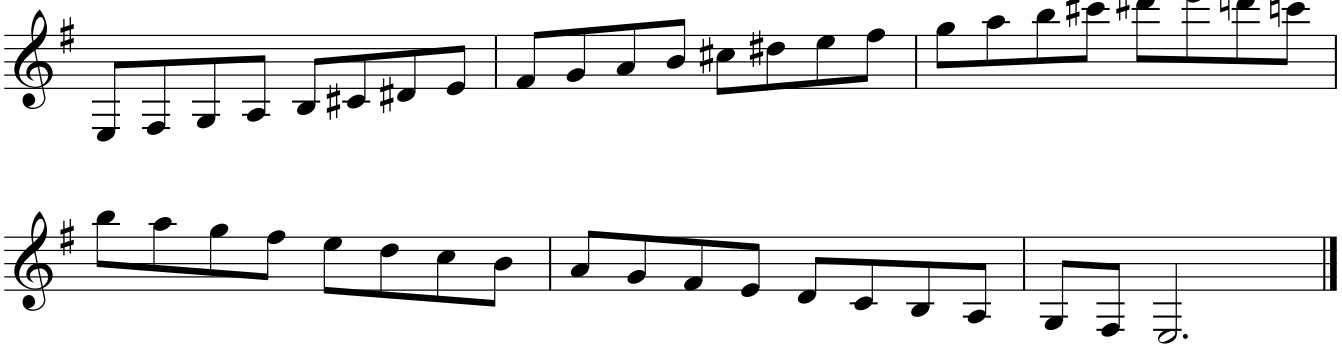
G Major (3 Octaves) Right hand im



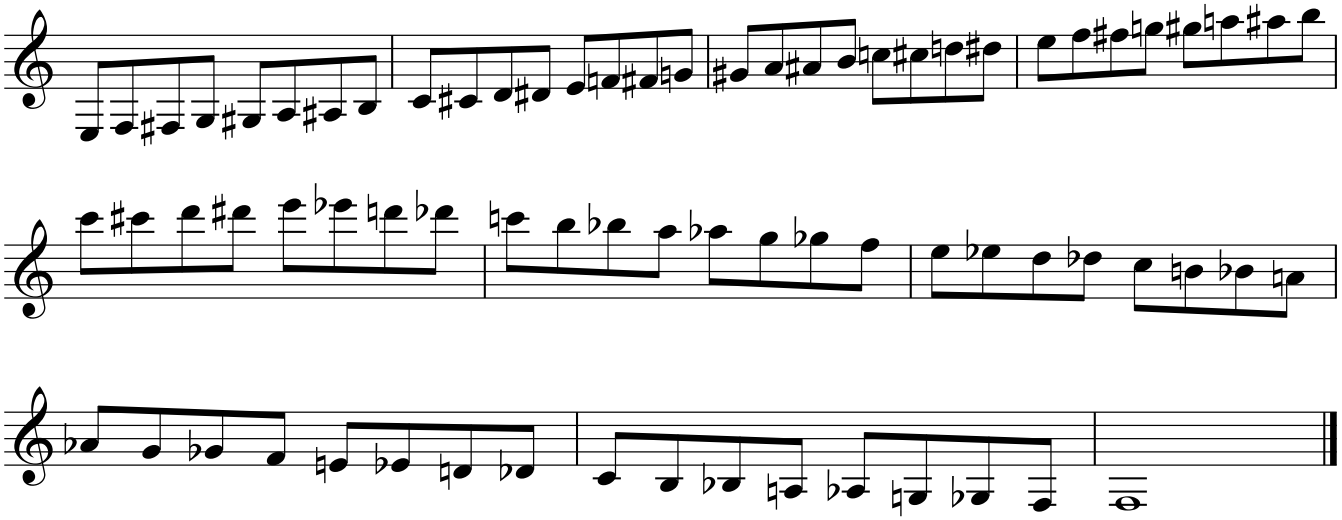
E Minor Harmonic (3 Octaves) Right hand ma



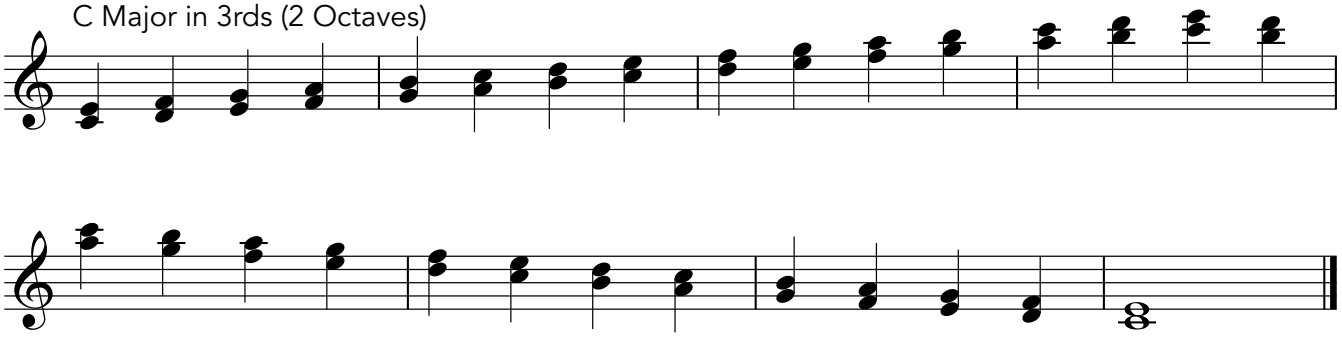
E Minor Melodic (3 Octaves) Right hand ia



Chromatic on E (3 Octaves) Right hand im

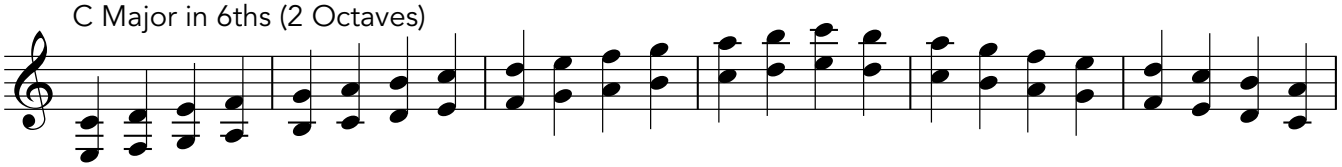


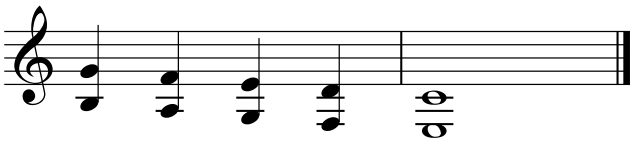
C Major in 3rds (2 Octaves)



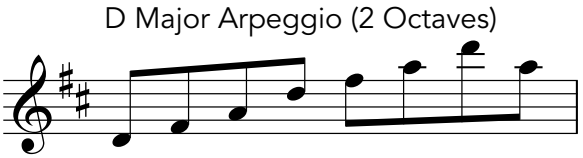


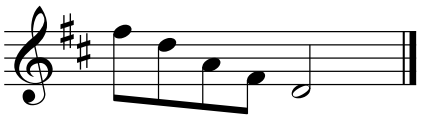
C Major in 6ths (2 Octaves)



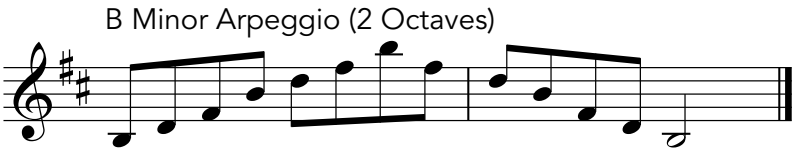


D Major Arpeggio (2 Octaves)

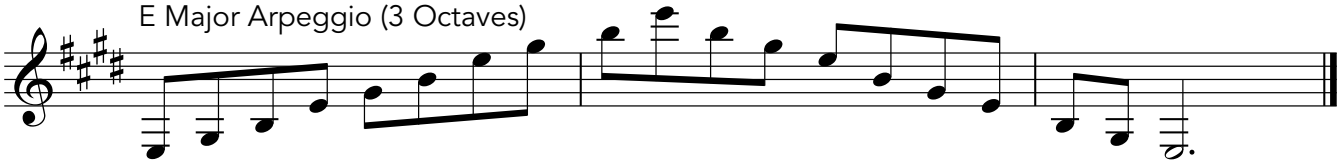




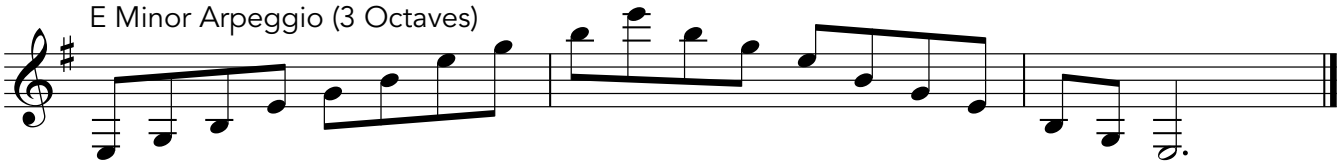
B Minor Arpeggio (2 Octaves)



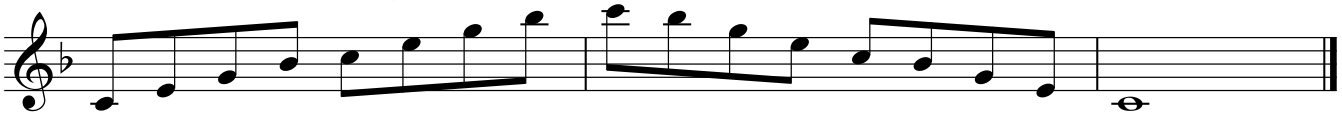
E Major Arpeggio (3 Octaves)



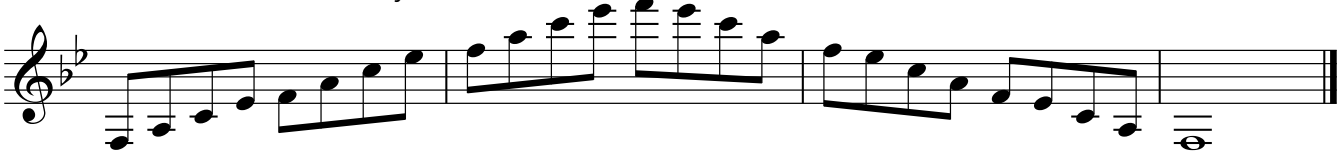
E Minor Arpeggio (3 Octaves)



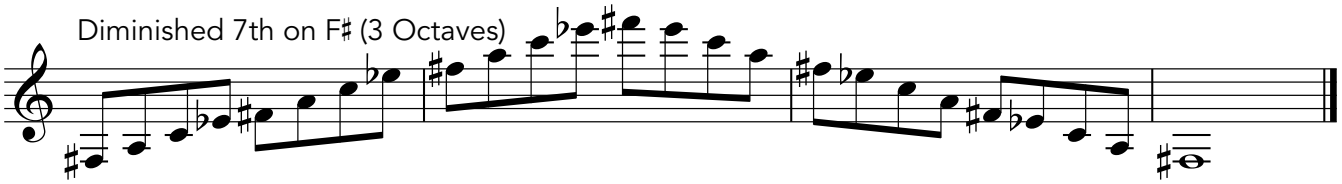
Dominant 7th in the Key of F (2 Octaves)



Dominant 7th in the Key of B♭ (3 Octaves)



Diminished 7th on F♯ (3 Octaves)



1 (Candidate)

2

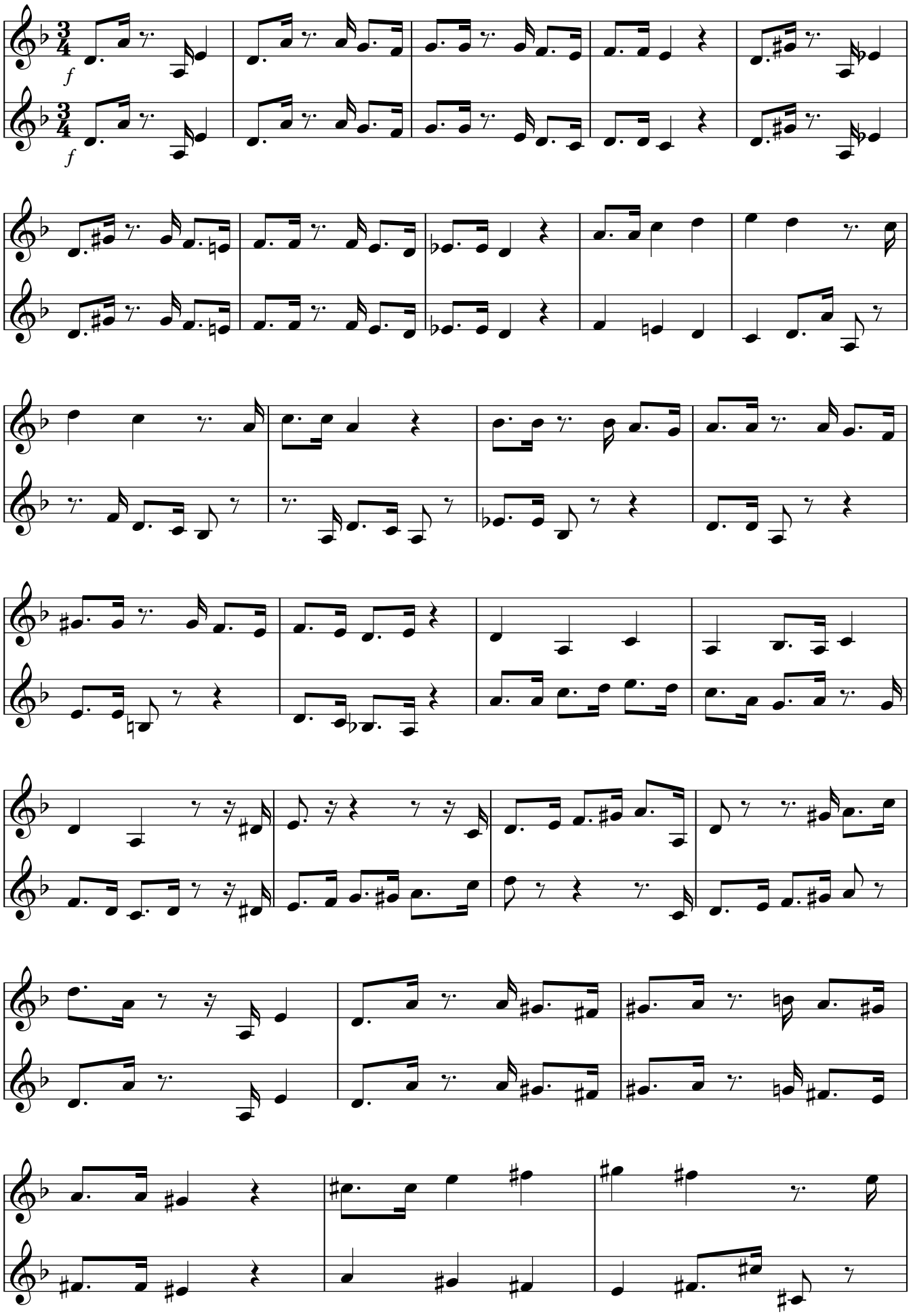
# Duet

[Click here to find exam speed duet recordings]

[Click here to find practise speed duet recordings]

Jazz Waltz

Grade 6 - Getting Around



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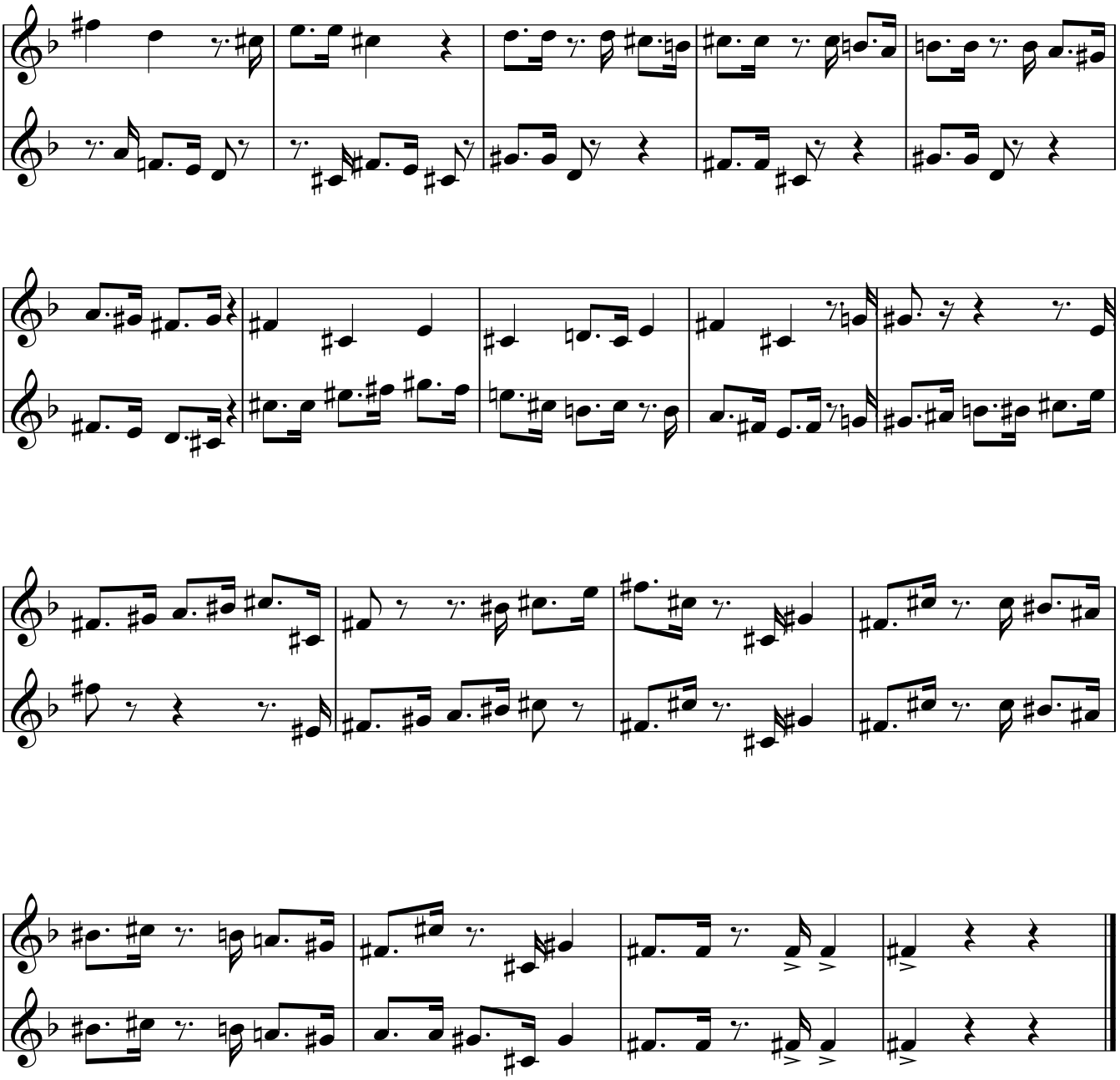


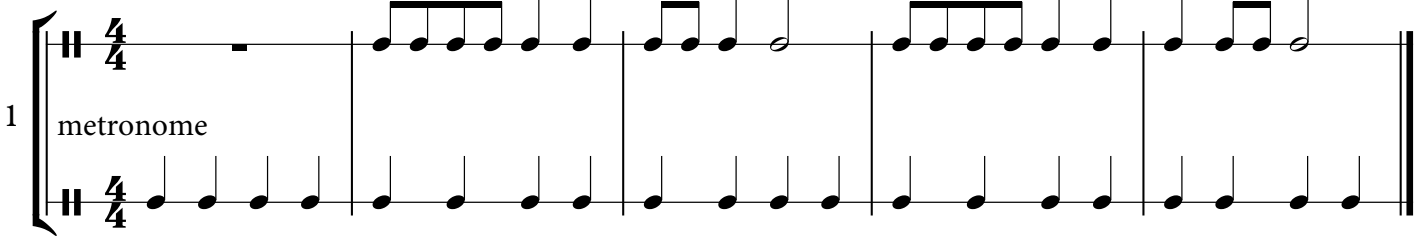
[Click here to find the MTB Reading Skills recordings]

# Reading Skills

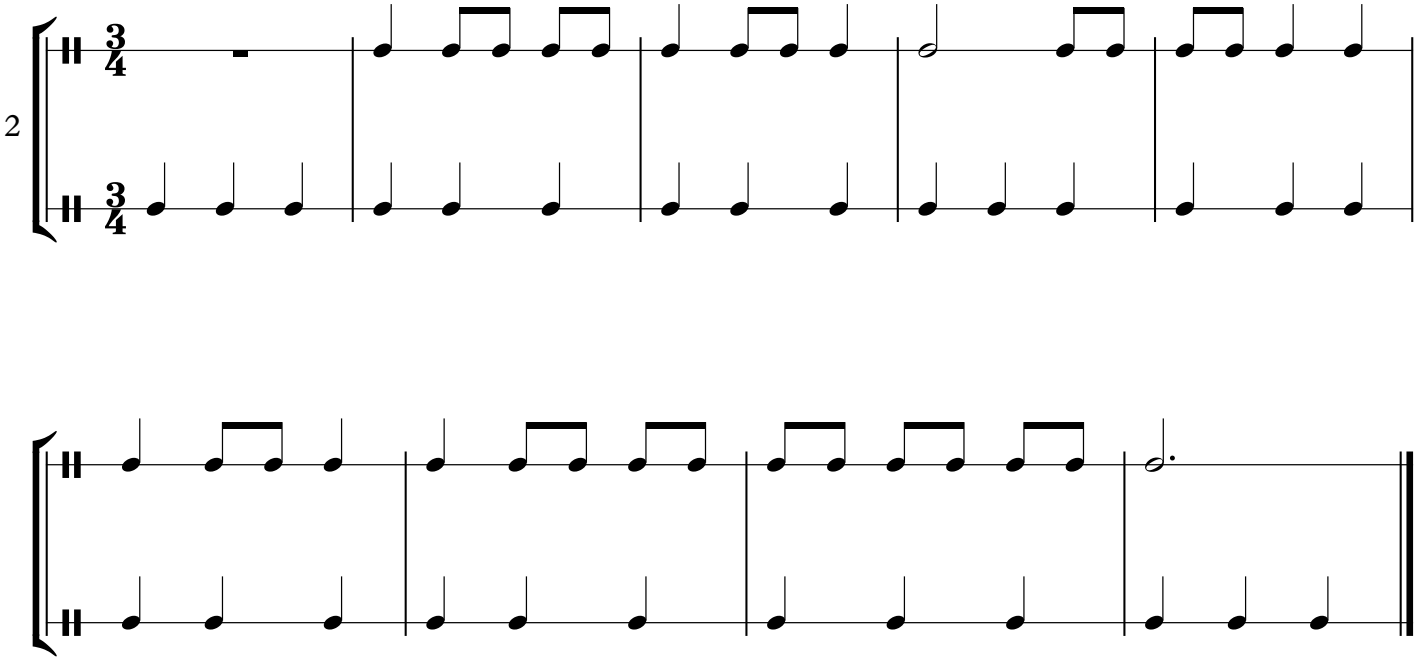
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).

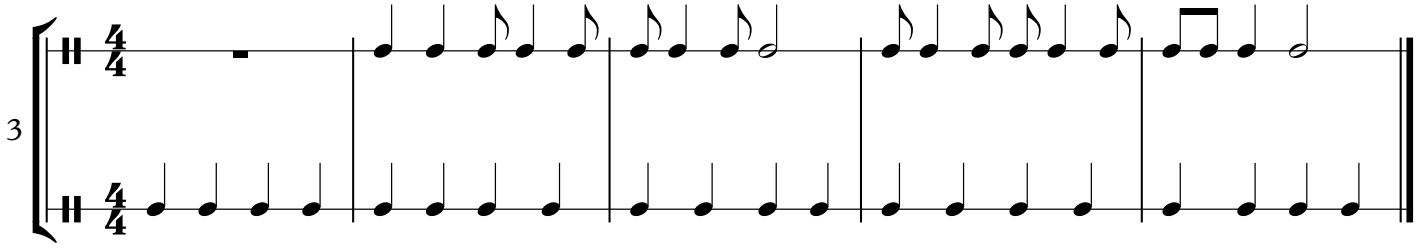
♩ = 120 Swung quavers (♫=♩3♪)




♩ = 100 Swung quavers (♫=♩3♪)




♩ = 88 Swung quavers (♫=♩3♪)

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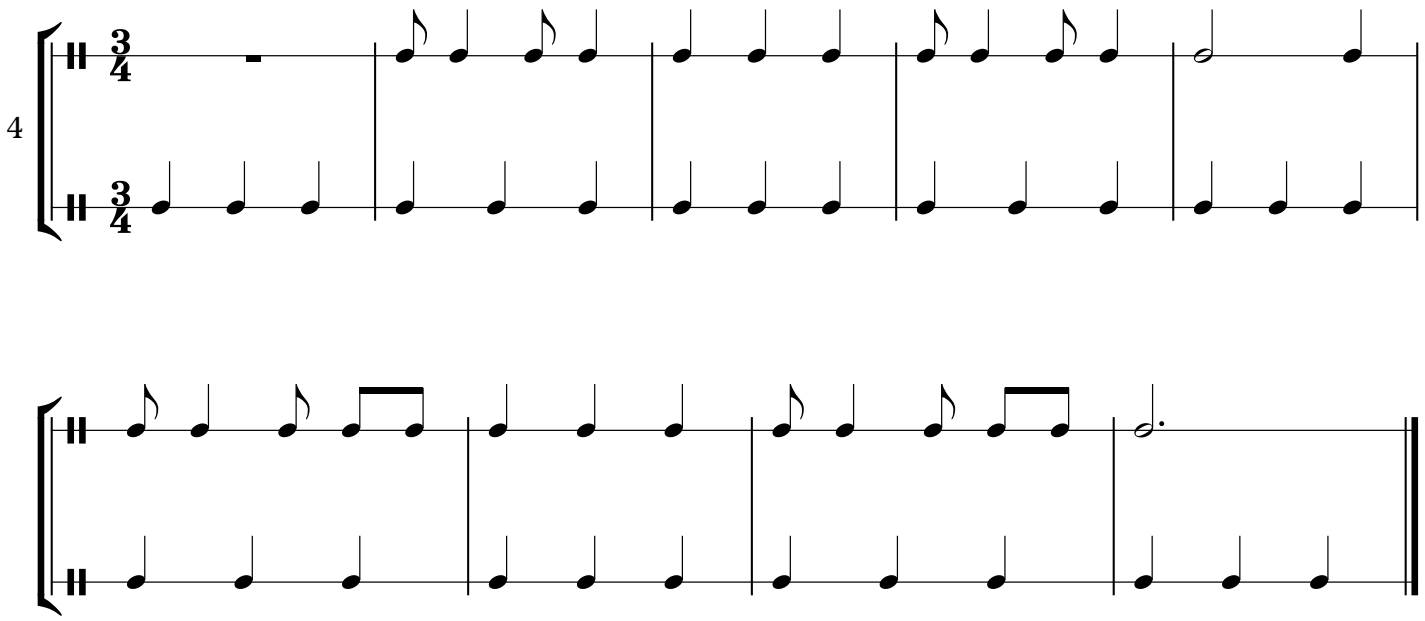
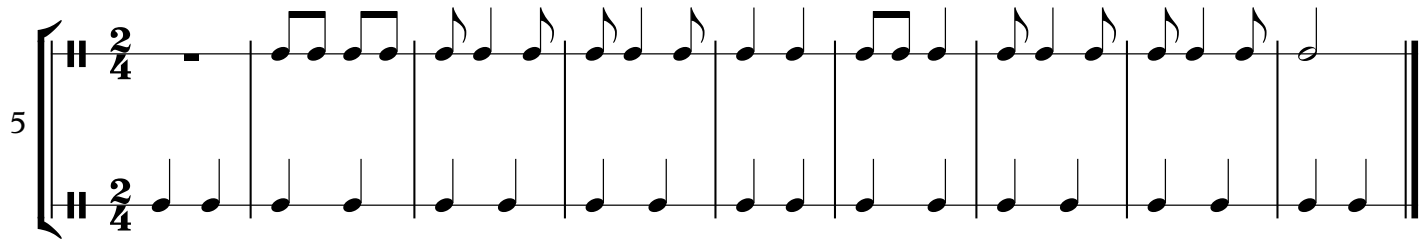
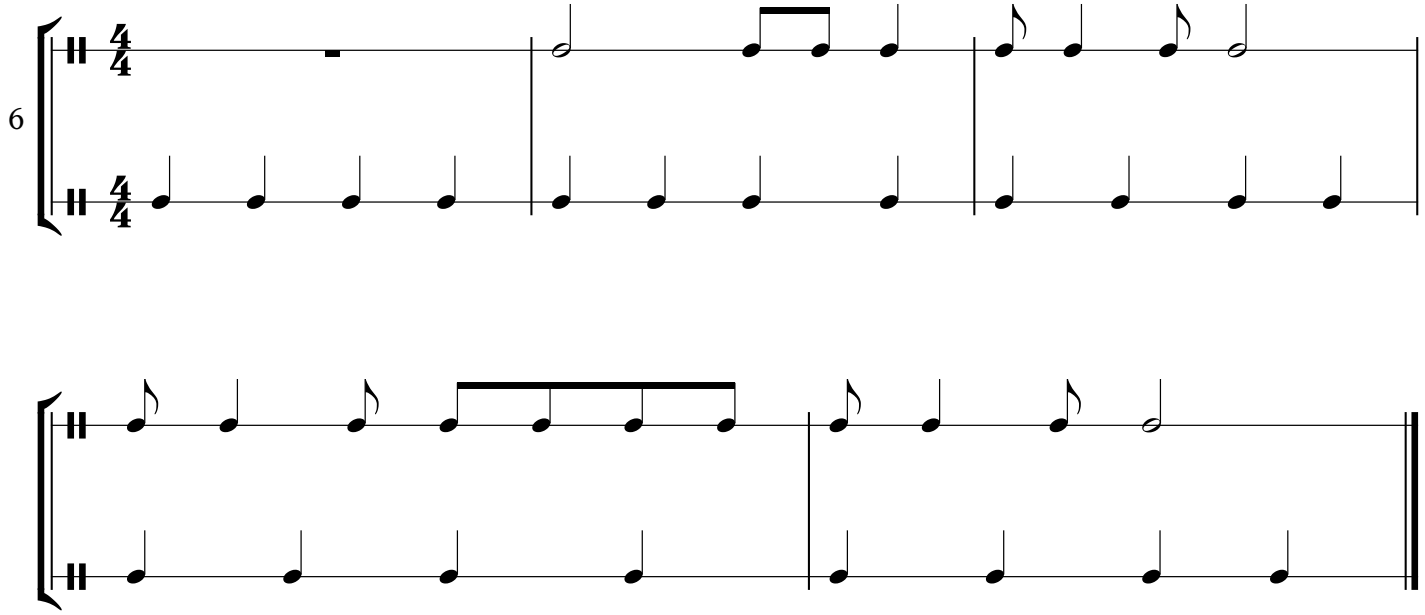
♩ = 128 Swung quavers (♫=♩3♪)




♩ = 90 Swung quavers (♫=♩3♪)




♩ = 118 Swung quavers (♫=♩3♪)

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Click here to find the MTB Listening skills recordings in Bass Clef

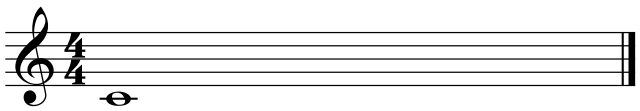
# Listening Skills

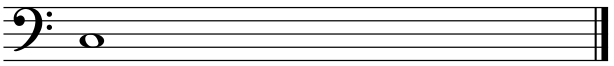
Click here to find the MTB Listening skills recordings in Treble Clef

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 - Triads.
I shall ask you to sing an ascending major triad in root position, after I give you the starting note.
Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

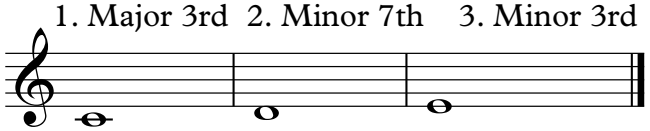




Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

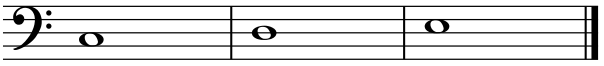
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

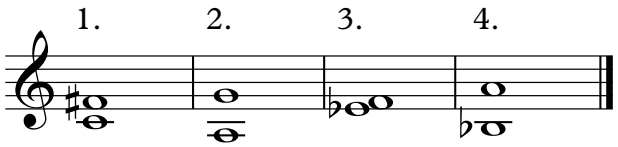
1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.
I shall play a 2 note interval and then you will sing the higher and lower note.
We shall do this 4 times.

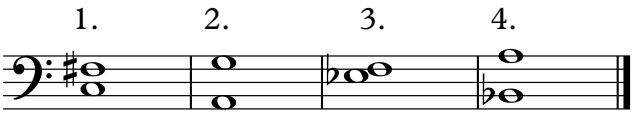
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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# 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.

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