

## 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
Anonymous	As I Went to Walsingham (with repeats)	N/A	<a href="http://bergmann-edition.com">bergmann-edition.com</a>
J. S. Bach	Prelude in D minor, BWV 999	N/A	<a href="http://wernerguitareditions.com">wernerguitareditions.com</a>
J. S. Bach	Minuet 1, BWV 1006a	N/A	<a href="http://bergmann-edition.com">bergmann-edition.com</a>
Sor	Six Bagatelles Op.43 no.2	N/A	<a href="http://virtualsheetmusic.com">virtualsheetmusic.com</a>
Tarrega	Maria (Gavota)	N/A	<a href="http://wernerguitareditions.com">wernerguitareditions.com</a>
Llobet	El Noy de la Mare (Trad. Catalan Song)	N/A	<a href="http://wernerguitareditions.com">wernerguitareditions.com</a>
Vaughan	Love Song	N/A	<a href="http://bergmann-edition.com">bergmann-edition.com</a>
Lindsey-Clark	May Dance <a href="https://www.youtube.com">youtube.com</a>	N/A	<a href="http://productionsdoz.com">productionsdoz.com</a>
Matos Rodriguez/Madsen	La Cumparsita	N/A	<a href="http://sorenmadsen.com">sorenmadsen.com</a>
The Bee Gees/Madsen	How Deep Is Your Love	N/A	<a href="http://sorenmadsen.com">sorenmadsen.com</a>
Mercury/Madsen	Crazy Little Thing Called Love	N/A	<a href="http://sorenmadsen.com">sorenmadsen.com</a>
Maggio	Bis	N/A	<a href="http://productionsdoz.com">productionsdoz.com</a>

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 7 Classical Guitar

Composer/Artist	Title	Book/Cat. Ref	Publisher
Dowland	The Right Honourable Lady Clifton's Spirit	The Guitarists Progress book 4 ed. Burden	Garden Music
Milan	Fantasia del Quarto Tono	Hispanae Citharae Ars Viva ed. Pujol	ed. Pujol
De Visee	Gigue (with repeats)	Suite in D minor	Universal
J. S. Bach	Allemande (Suite in E minor, BWV 996)	N/A	Any reliable edition
Vivaldi	Concerto for Guitar in D, RV.93 ed. Fernandez	First movement Allegro	Ricordi/UMP
Carcassi	Op.60 no.18	Twenty-Five Melodic and progressive Studies Op.60	Any reliable edition
Sor	Op.31 no.20	N/A	Complete studies or Any reliable edition
Martin	Air	Quatre Pieces Brevis	Universal
Rodney-Bennet	5 Impromptus No.1 and No.3	N/A	Universal
Tansman	Sarabande No. 2 or Barcarole No.4	Cavatina	Schott GA 165/MDS
Villa Lobos	Prelude No.4	N/A	Eschig
Lauro	Vals Venezolano No. 2 in E minor	N/A	Broekmans & Van Poppel or Any reliable edition
Walton	Lento No.2	Five Bagatelles for Guitar	OUP
Storry	The Grand Ball	A Guitarists Miscellany Book 2	Recital Music/Spartan Press

## 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''

Exercise 1 - Full barre - Left hand staccato technique and legato -

For the staccato bars, release the pressure after playing each note but keep finger 1 in contact with the strings to execute the staccato.

♩ = 72

17 CVII CVI CV CIV CIII

Allow the notes to accumulate

22 CII CI CIII CIII

Strum

26 CVII CVIII CV CV CIII CI CVII

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

♩ = 60

30 *m i* *m i* *m i* *m i*

32 *m i* *m i m i* *i i* *i i*

34 *i i* *a m i* *i i* *a m i*

# 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.

$\text{♩} = 120$

AbMajor (3 Octaves) Right hand im

Two staves of musical notation for the Ab Major scale (3 Octaves) Right hand im. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three flats (Ab, Bb, Cb).

AbMinor Harmonic (3 Octaves) Right hand ma

Two staves of musical notation for the Ab Minor Harmonic scale (3 Octaves) Right hand ma. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three flats (Ab, Bb, Cb).

Chromatic on F#(3 Octaves) Right hand im

Three staves of musical notation for the Chromatic scale on F# (3 Octaves) Right hand im. The first staff shows the ascending scale, the second staff shows the descending scale, and the third staff shows the final octave. The key signature has one sharp (F#).

A Major in 3rds (2 Octaves)

Two staves of musical notation for the A Major scale in 3rds (2 Octaves). The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three sharps (A, B, C#).

A Major in 6ths (2 Octaves)

Two staves of musical notation for A Major in 6ths (2 Octaves). The first staff shows the ascending sequence of chords: A2, A3, A4, A5, A6, A7, A8, A9, A10, A11, A12. The second staff shows the descending sequence: A11, A10, A9, A8, A7, A6, A5, A4, A3, A2, A1.

A Major in Octaves (2 Octaves)

Two staves of musical notation for A Major in Octaves (2 Octaves). The first staff shows the ascending sequence of chords: A2, A3, A4, A5, A6, A7, A8, A9, A10, A11, A12. The second staff shows the descending sequence: A11, A10, A9, A8, A7, A6, A5, A4, A3, A2, A1.

D $\flat$  Major Arpeggio - Beginning on String 5 (2 Octaves)

Two staves of musical notation for D $\flat$  Major Arpeggio - Beginning on String 5 (2 Octaves). The first staff shows the ascending sequence of chords: D $\flat$ 2, D $\flat$ 3, D $\flat$ 4, D $\flat$ 5, D $\flat$ 6, D $\flat$ 7, D $\flat$ 8, D $\flat$ 9, D $\flat$ 10, D $\flat$ 11, D $\flat$ 12. The second staff shows the descending sequence: D $\flat$ 11, D $\flat$ 10, D $\flat$ 9, D $\flat$ 8, D $\flat$ 7, D $\flat$ 6, D $\flat$ 5, D $\flat$ 4, D $\flat$ 3, D $\flat$ 2, D $\flat$ 1.

A $\flat$  Major Arpeggio (3 Octaves)

Two staves of musical notation for A $\flat$  Major Arpeggio (3 Octaves). The first staff shows the ascending sequence of chords: A $\flat$ 2, A $\flat$ 3, A $\flat$ 4, A $\flat$ 5, A $\flat$ 6, A $\flat$ 7, A $\flat$ 8, A $\flat$ 9, A $\flat$ 10, A $\flat$ 11, A $\flat$ 12. The second staff shows the descending sequence: A $\flat$ 11, A $\flat$ 10, A $\flat$ 9, A $\flat$ 8, A $\flat$ 7, A $\flat$ 6, A $\flat$ 5, A $\flat$ 4, A $\flat$ 3, A $\flat$ 2, A $\flat$ 1.

F $\sharp$  Minor Arpeggio (3 Octaves)

Two staves of musical notation for F $\sharp$  Minor Arpeggio (3 Octaves). The first staff shows the ascending sequence of chords: F $\sharp$ 2, F $\sharp$ 3, F $\sharp$ 4, F $\sharp$ 5, F $\sharp$ 6, F $\sharp$ 7, F $\sharp$ 8, F $\sharp$ 9, F $\sharp$ 10, F $\sharp$ 11, F $\sharp$ 12. The second staff shows the descending sequence: F $\sharp$ 11, F $\sharp$ 10, F $\sharp$ 9, F $\sharp$ 8, F $\sharp$ 7, F $\sharp$ 6, F $\sharp$ 5, F $\sharp$ 4, F $\sharp$ 3, F $\sharp$ 2, F $\sharp$ 1.

Dominant 7th in the key of F $\sharp$  (2 Octaves)

Two staves of musical notation for Dominant 7th in the key of F $\sharp$  (2 Octaves). The first staff shows the ascending sequence of chords: F $\sharp$ 2, F $\sharp$ 3, F $\sharp$ 4, F $\sharp$ 5, F $\sharp$ 6, F $\sharp$ 7, F $\sharp$ 8, F $\sharp$ 9, F $\sharp$ 10, F $\sharp$ 11, F $\sharp$ 12. The second staff shows the descending sequence: F $\sharp$ 11, F $\sharp$ 10, F $\sharp$ 9, F $\sharp$ 8, F $\sharp$ 7, F $\sharp$ 6, F $\sharp$ 5, F $\sharp$ 4, F $\sharp$ 3, F $\sharp$ 2, F $\sharp$ 1.

Dominant 7th in the key of C (3 Octaves)

Two staves of musical notation for Dominant 7th in the key of C (3 Octaves). The first staff shows the ascending sequence of chords: C2, C3, C4, C5, C6, C7, C8, C9, C10, C11, C12. The second staff shows the descending sequence: C11, C10, C9, C8, C7, C6, C5, C4, C3, C2, C1.

Diminished 7th on F $\sharp$  (3 Octaves)

Two staves of musical notation for Diminished 7th on F $\sharp$  (3 Octaves). The first staff shows the ascending sequence of chords: F $\sharp$ 2, F $\sharp$ 3, F $\sharp$ 4, F $\sharp$ 5, F $\sharp$ 6, F $\sharp$ 7, F $\sharp$ 8, F $\sharp$ 9, F $\sharp$ 10, F $\sharp$ 11, F $\sharp$ 12. The second staff shows the descending sequence: F $\sharp$ 11, F $\sharp$ 10, F $\sharp$ 9, F $\sharp$ 8, F $\sharp$ 7, F $\sharp$ 6, F $\sharp$ 5, F $\sharp$ 4, F $\sharp$ 3, F $\sharp$ 2, F $\sharp$ 1.

1 (Candidate)

2

# Duet''

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

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

Vivace

Grade 7 - Reel Deal!

# Tgcf lpi 'Unknu

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

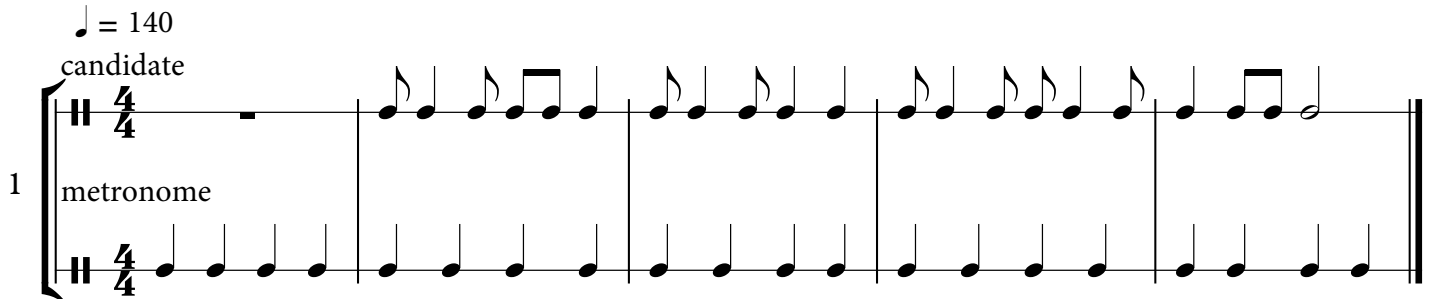
For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not clapped).

♩ = 140

1

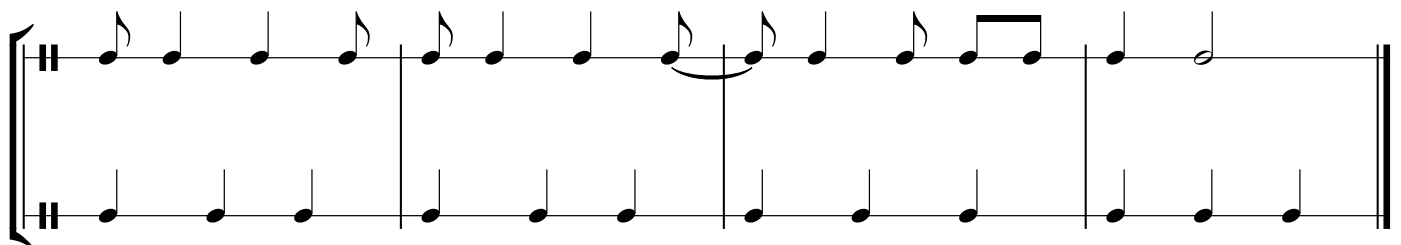
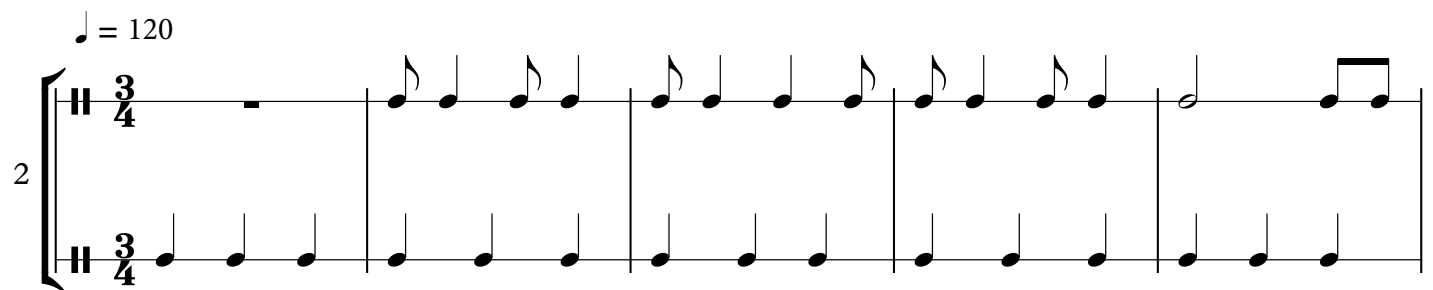
candidate

metronome



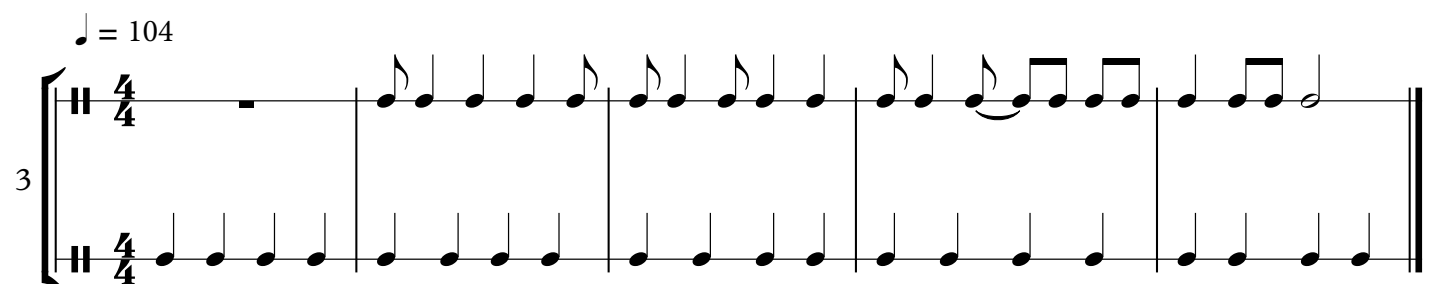
♩ = 120

2



♩ = 104

3





♩ = 90

4

3/4

3

♩ = 106

5

2/4

♩ = 86

6

4/4

3

# Listening Unkmu

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.

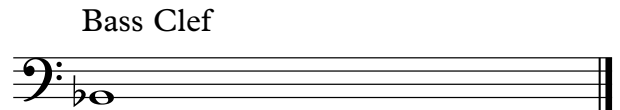
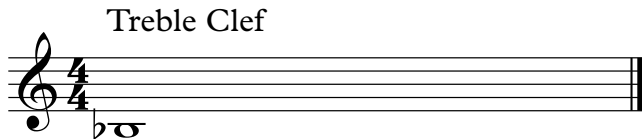
Only the teacher should have this sheet in front of them during the exam.

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.

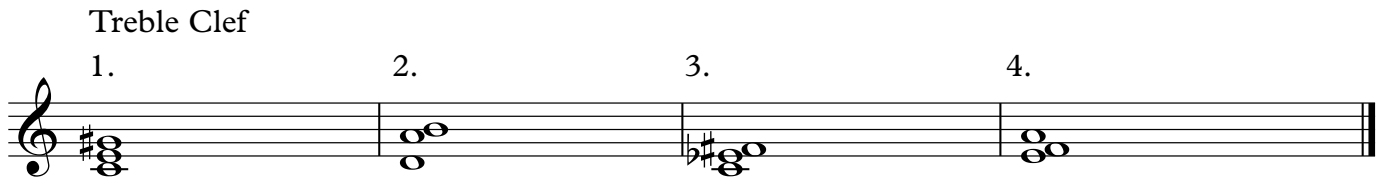
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



## Test 2 - Singing back notes

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

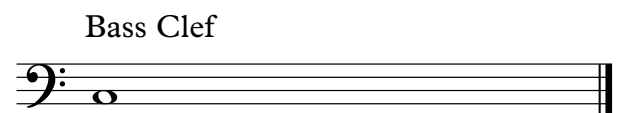
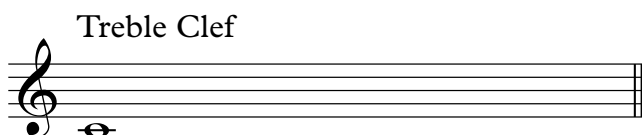
We shall do this for 4 chords.



## 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.
- 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.