

Section One: Recital (75 marks)

Select Three pieces from the following list (25 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces. For guidance on free choice [click here](#). Contemporary syllabuses cover a range of styles including Rock, Pop, Jazz, Latin etc.

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Moore	Waltz No.12	25 Graded Studies for Plectrum Guitar	Hampton
Christopher Walker	Wandering Thoughts No. 16	25 Graded Studies for Plectrum Guitar	Hampton
Debussy	Images	Challenge the Masters p25	Hal Leonard - Purchase here
Roy Buchanan	Sweet Dreams	cat. ref: 151691	sheetmusicdirect.com
Dire Straits	Sultans of Swing	cat. ref: 25280	sheetmusicdirect.com
Iron Maiden	Hallowed Be Thy Name	cat. ref: 42727	sheetmusicdirect.com
Jimi Hendrix	Hey Joe	cat. ref. 83633	sheetmusicdirect.com
Andy McKee	Drifting	cat. ref. 76700	sheetmusicdirect.com
Gary Moore	Walking by Myself	cat. ref: 84554	sheetmusicdirect.com
Robert Johnson	Love in Vain	cat. ref: 158442	sheetmusicdirect.com
Django Reinhardt	Minor Swing	cat. ref.: 21970	sheetmusicdirect.com

Technical Exercises (25 marks)

Prepare all the technical exercises required for this grade which can be downloaded from the website (syllabus page) - [see next page](#)

Gtr.

Gtr.

5 7 5 3 7 5 3 7 5 3 6 5 3

A Phrygian mode

Gtr.

Gtr.

5 6 8 5 7 8 5 7 8 5 7 5 6 8 5 8

Gtr.

Gtr.

6 5 7 5 8 7 5 8 7 5 8 6 5

B \flat LYDIAN

Gtr.

Gtr.

6 8 10 7 8 10 7 8 10 7 9 10 8 10 6 10

Gtr.

Gtr.

8 10 9 7 10 8 7 10 8 7 10 8 7 10 8 6

C Mixolydian mode

Gtr.

Gtr.

8 10 12 8 10 12 8 10 12 9 10 8 10 11 8 11

Gtr.

Gtr.

10 8 10 9 12 10 8 12 10 8 12 10 8 12 10 8

D Aeolian mode

Gtr.

Gtr.

10 12 13 10 12 13 10 12 14 10 12 14 11 13 10 13

Gtr.

Gtr.

11 14 12 10 14 12 10 13 12 10 13 12 10

E Locrian mode

Gtr.

Gtr.

12 13 15 12 13 15 12 14 15 12 14 15 13 15 12 15

Gtr.

Gtr.

13 15 14 12 15 14 12 15 13 12 15 13 12

Technical Exercise 2

This may be played with or without a metronome/click. This may be played fingerstyle or with a plectrum/pick

$\text{♩} = 100$

Dm Am E

Guitar

Guitar

T 1 1 1 1 0 0 0 0 0 0

A 3 3 3 3 1 1 1 1 0 0

B 0 0 0 0 2 2 2 2 2 2

6 Am Dm

Gtr.

Gtr.

0 0 0 0 1 1 1 1 1 1

0 0 1 1 3 3 3 3 2 2

1 1 2 2 0 0 0 0 0 3

2 2 2 2 2 2 2 2 3 2

0 2 0 0 0 3 0 3 0 3

11 Am E7 Am

Gtr.

Gtr.

0 0 0 0 0 0 0 0 0 0

1 1 1 1 0 0 3 3 1 1

2 2 2 2 0 0 1 1 2 2

2 2 2 2 0 0 3 3 2 2

3 2 0 0 0 4 0 2 0 3

0 0 0 3 0 3 0 3 0 3

16

Dm

Am

2

Gtr.

Gtr.

21 E

Am

Dm7 Dm6 Dm7

Gtr.

Gtr.

26

Dm6 Dm7

Am7 Am6 Am7

Am6 Am7

E7 E b9/B E7

Gtr.

Gtr.

30

E b9/B E7

Am

Gtr.

Gtr.


Technical Exercise 3

This may be played with or without a metronome/click. The repeat is to be played, 16 bars total.

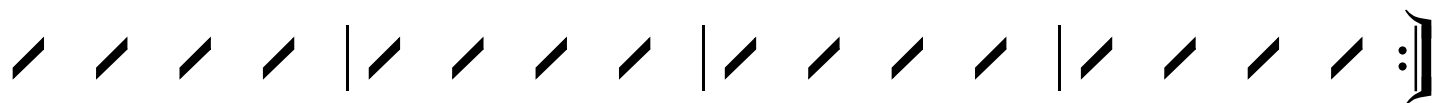
This chart may be interpreted with any guitar tone to appropriately define any one of the six examples of playing style. The tempo is for guidance and suggestion alongside each example of interpretation. Fill/solo sections may be single line or chordal, appropriate to the style/genre chosen.

Before the start of this section of the exam, clearly state the chosen genre/style, For example : " Exercise 3, style 2, heavy rock...."

G G Fill C G Fill

4/4 

C G Em G D7 G Fill



1. Pop

This is widely known as an acoustic accompaniment style but may be played on an electric with an appropriate clean tone. A hip-hop influenced groove, the percussive element may be stated strongly or less prominently.

Appropriate fills include open string melodies, suspended 4ths and suspended 2nds as brief substitutions. The fills are arranged around an imaginary vocal.

The suggested tempo is 120 bpm but slower tempos work well. The pattern below is an example. Different chords will require different string groups.

$\text{♩} = 120$

fingers placed back on strings creating a percussive "slap"

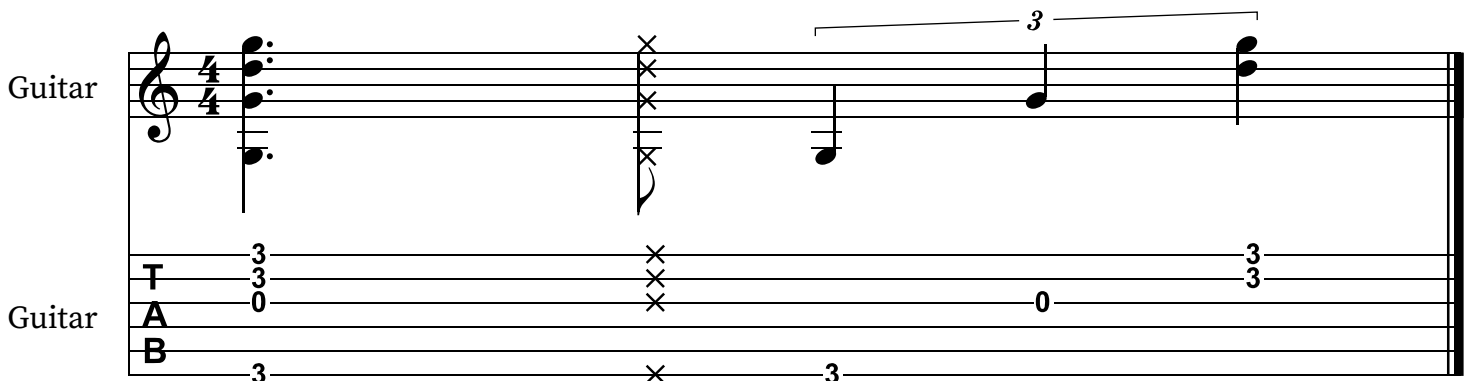
Guitar

Guitar

T 3 3

A 0 0

B 3 3



2. Heavy Rock/Metal

The instrument and tone choice is vital to capture this style. This notated power chord substitution should be seen as an example only. The chord sequence may be presented with any appropriate chord/riff to define the style/genre.

Fills may be based on any stylistic guitar technique and the role here is for fill projection and prominence.

♩ = 75

G power chord

Guitar

Guitar

T

A 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

3. Funk

The instrument and tone choice is vital to capture this style. This notated "up the neck" chord substitution should be seen as an example only. The chord sequence may be presented with any appropriate chord/riff to define the style/genre.

Fills may be based on any stylistic guitar technique and the role here is for diversity and development of a funky groove.

♩ = 75

G

Guitar

Guitar

T 6 7 7 7 7 7 7 7

A 6 7 7 7 7 7 7 7

B 7 8 8 8 8 8 8 8

4. Jazz

Tone choice is vital to capture this style. The notated chord substitution should be seen as an example only. Stylistically appropriate chords ie. major 7ths, minor 7ths, 9ths, 13ths etc. are to be used throughout. Fills should "play through" the changes with stylistically appropriate harmonic relationships.

Any appropriate tempo and swung jazz rhythm may be presented.

$\text{♩} = 100$

G major 7th

Guitar

Guitar

T	3	3
A	4	4
B	4	4
B	3	3

5. Blues

This may be presented with any appropriate tone, acoustic or electric.

The notated "shuffle" should be seen as an example only. Fills should be based on "the blues scale," major or minor. Any appropriate tempo may be presented.

$\text{♩} = 80$

G blues shuffle

Guitar

Guitar

T							
A							
B	5	5	7	7	5	5	7
B	3	3	3	3	3	3	3

6. Country Fingerpicking

This may be presented with any appropriate tone, acoustic or electric.

The notated pattern on G is an example only. Different chords require different string groups.
The alternate thumb pattern should be a constant and maintained under the fills. A brisk tempo as marked is to be presented.

The image shows musical notation for a country fingerpicking exercise on a G chord. It consists of two staves: a standard musical staff and a guitar tablature staff. The tempo is marked as ♩ = 70. The key signature has one sharp (F#) and the time signature is 4/4. The notation shows a sequence of four measures. The first measure contains a G chord (G-B-D) with a triplet of eighth notes (G, B, D) on the strings. The second measure contains a G chord with a triplet of eighth notes (G, B, D) on the strings. The third measure contains a G chord with a triplet of eighth notes (G, B, D) on the strings. The fourth measure contains a G chord with a triplet of eighth notes (G, B, D) on the strings. The guitar tablature staff shows the fret numbers for each string: T (thumb), A (middle), and B (ring). The fret numbers are: T: 3, 3, 3, 3; A: 4, 4, 4, 4; B: 5, 5, 5, 5. The tablature also shows triplet markings (3) under the first, second, and fourth measures.

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.