

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

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

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

[Page 9](#)

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

[Page 9](#)

PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

Grade 6

Exercise 1 - Lateral extensions -

Sustain the long held notes over/under the moving voice.

$\text{♩} = 60$

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

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

7 3 4 1 2 3 4 2 1 1 2 1 0 3 2 1 2 1 2 1 1 0

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

$\text{♩} = 68$

10 *a m a m* *a m a m* *a m a m* *a m a m* *a m a m*

p p i p p p i p p p i p p p i p p p i p

13 *a m a m* *a m a m* *a m a m* *a m a m* *a m a m* *a m a m*

p p i p p p i p p p i p p p i p p p i p p

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.

♩ = 90

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



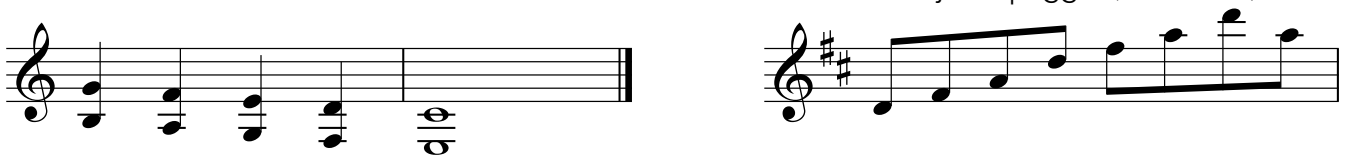
C Major in 3rds (2 Octaves)



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)



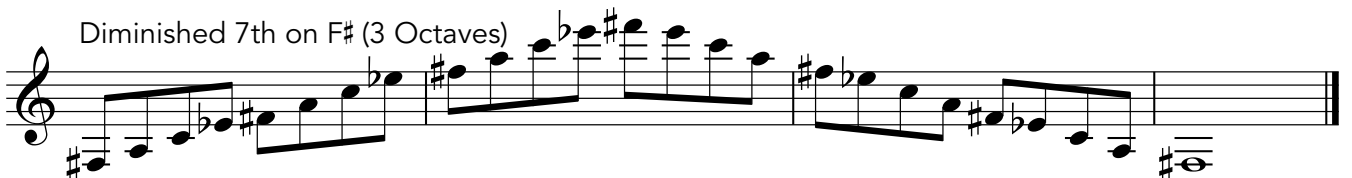
Dominant 7th in the Key of F (2 Octaves)



Dominant 7th in the Key of Bb (3 Octaves)



Diminished 7th on F# (3 Octaves)



1 (Candidate)

2

Duet

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

Getting Around

Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade.
Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

Jazz Waltz

The musical score for 'Jazz Waltz' is written for two staves, labeled 1 and 2. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a forte (f) dynamic marking. The notation includes a variety of note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The score is organized into measures, with some measures containing multiple notes or rests. The overall structure suggests a short, rhythmic piece typical of a jazz waltz.



Reading Skills

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

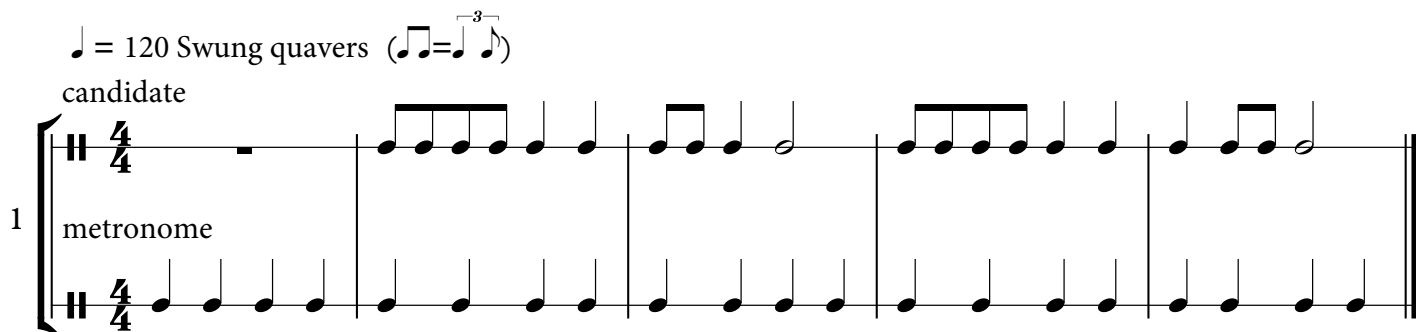
For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not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

♩ = 120 Swung quavers (♩♩=♩♩)

1

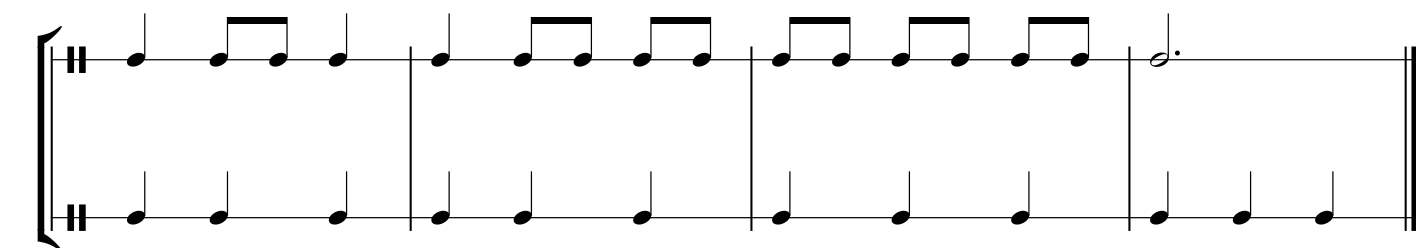
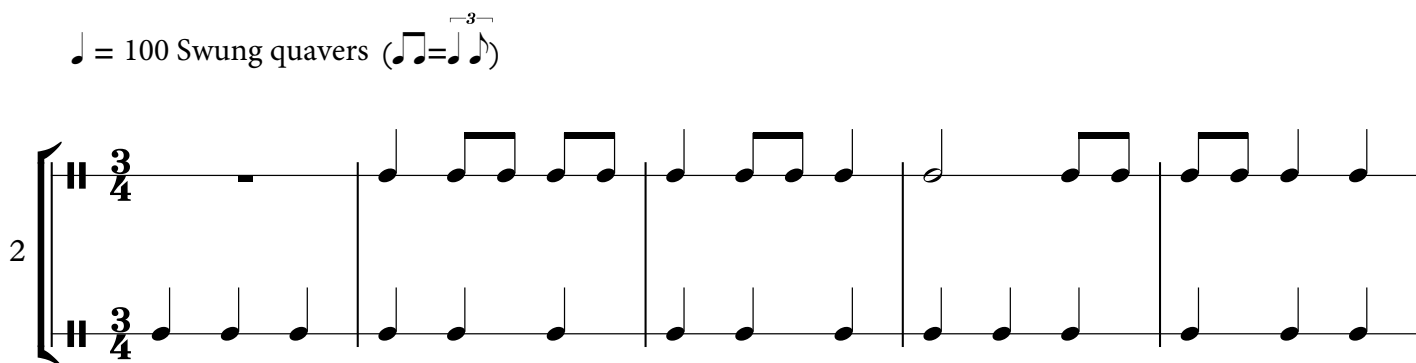
candidate

metronome



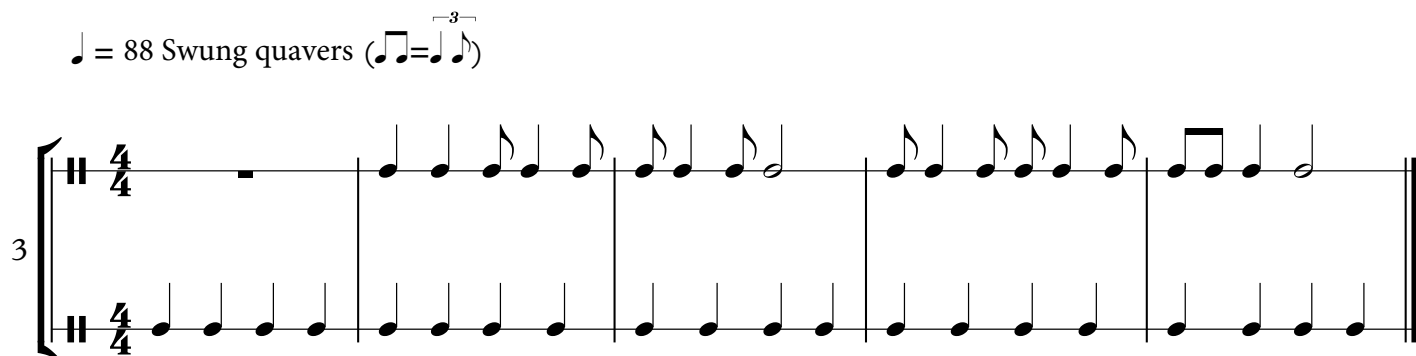
♩ = 100 Swung quavers (♩♩=♩♩)

2



♩ = 88 Swung quavers (♩♩=♩♩)

3



♩ = 128 Swung quavers (♩♩=♩♩³)

4

Exercise 4 consists of two staves in 3/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The first measure of the first staff contains a whole rest. The first measure of the second staff contains a whole note. The remaining measures (2-5) contain eighth notes and quarter notes.

Exercise 4 continues with measures 6-9. The first staff contains eighth notes and quarter notes. The second staff contains eighth notes and quarter notes. The exercise ends with a double bar line.

♩ = 90 Swung quavers (♩♩=♩♩³)

5

Exercise 5 consists of two staves in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The first measure of the first staff contains a whole rest. The first measure of the second staff contains a whole note. The remaining measures (2-8) contain eighth notes and quarter notes.

♩ = 118 Swung quavers (♩♩=♩♩³)

6

Exercise 6 consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The first measure of the first staff contains a whole rest. The first measure of the second staff contains a whole note. The remaining measures (2-3) contain eighth notes and quarter notes.

Exercise 6 continues with measures 4-5. The first staff contains eighth notes and quarter notes. The second staff contains eighth notes and quarter notes. The exercise ends with a double bar line.

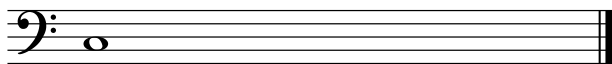
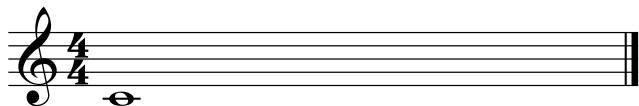
Listening Skills

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.

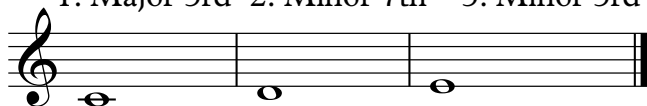


Test 2 - Intervals.

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

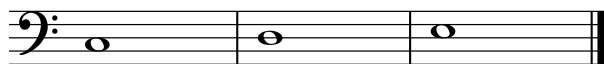
Treble Clef

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.

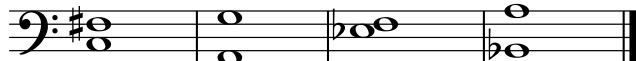
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.