

MTB Grade 4 Contemporary Guitar

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
Billy Joel	Just the Way You Are	Tomplay	tomplay.com
Leonard Cohen	Hallelujah	Tomplay	tomplay.com
Bolton	Kev's Late-night Bakery No.6	25 Graded Pieces for Plectrum Guitar	Hampton
Richard Cobby	Valsetta No.8	25 Graded Pieces for Plectrum Guitar	Hampton
John Whitworth/ Peter Nuttall	Rock me Mama	Diversions, Eleven Pieces for Guitar	Holley Music - Purchase here
Peter Nuttall	Impromptu	Twelve Inventions for solo guitar	Holley Music - Purchase here
Stevie Wonder	Isn't She Lovely (Candidate to play chords and rhythm)	cat. ref: 379376	sheetmusicdirect.com
Radiohead	Creep	cat, ref: 29475	sheetmusicdirect.com
The Cranberries	Zombie	cat, ref: 68925	sheetmusicdirect.com
Red Hot Chilli Peppers	Under the Bridge	cat. ref: 28263	sheetmusicdirect.com
Ed Sheeran	Thinking Out Loud (Solo guitar)	cat. ref: 170143	sheetmusicdirect.com
Pantera	I'm Broken	cat. ref: 154468	sheetmusicdirect.com
AC/DC	Highway to Hell	cat. ref: 94439	sheetmusicdirect.com
BB King	The Thrill is Gone	cat. ref: 20114	sheetmusicdirect.com
Sting	Shape of My Heart (Solo guitar)	cat. ref: 419051	sheetmusicdirect.com
Beethoven	Bagatelles	Challenge the Masters	Hal Leonard - Purchase here

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 the subscription [click here](#).

MTB Grade 4 Contemporary Guitar

Technical Exercises (25 marks)

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

Technical Exercises

Technical Exercise 1

This may be played with or without an audible metronome/click. This may be played with fingers or plectrum. This may be performed with any appropriate guitar tone defining any style/genre of music.

♩=60

B♭ Power chord

B♭ Minor Pentatonic

B♭ Blues Scale

First system of B♭ Blues Scale guitar notation. It features a treble clef staff with a key signature of three flats (B♭, E♭, A♭) and a 7/8 time signature. The melody consists of eighth and quarter notes. Below the staff is a six-line fretboard diagram with fret numbers 6, 8, 6, 8, 6, 9, 6, 6, 9, 6, 7, 8, 6, 8, 6.

Second system of B♭ Blues Scale guitar notation. It continues the melody from the first system. The fretboard diagram shows fret numbers 8, 9, 6, 9, 6, 9, 6, 9, 6, 9, 8, 6, 8, 6, 8, 7.

Third system of B♭ Blues Scale guitar notation. It includes a half note (H) and a power chord (P) in the melody. The fretboard diagram shows fret numbers 6, 9, 6, 9, 6, 9, 6, 8, 6, 9, 6, 6, 9, 6.

Fourth system of B♭ Blues Scale guitar notation. It continues the melody with half notes and power chords. The fretboard diagram shows fret numbers 8, 6, 8, 6, 8, 6, 8, 6, 8, 6, 8, 6, 8, 6, 8, 6.

8 6 8 6 9 6

P P

E♭ Power Chord

E♭ Minor Pentatonic

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

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

H H

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

H H H P P P

E♭ Blues Scale

Technical Exercise 2

This may be played with or without an audible click/metronome. The tablature positions are to be observed. This may be played fingerstyle or with a plectrum. This is to be presented with any appropriate guitar tone.

♩ = 70

System 1: E, F#m, G#m

Guitar

System 2: A, B7, C#m, D#diminished

Gtr.

System 3: E, Emaj7, F#m7, G#m

Gtr.

The musical score is divided into three systems, each with a guitar staff and a guitar tablature staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked as ♩ = 70.

System 1: Chords E, F#m, and G#m. The guitar staff shows a melodic line with eighth notes. The tablature staff shows fingerings: E (0, 2, 2, 0, 1), F#m (2, 4, 4, 2, 2), and G#m (4, 6, 6, 4, 4).

System 2: Chords A, B7, C#m, and D#diminished. The guitar staff shows a melodic line with eighth notes. The tablature staff shows fingerings: A (5, 5, 6, 7, 7), B7 (7, 7, 8, 9, 7), C#m (4, 6, 6, 5, 6), and D#diminished (1, 2, 1, 1, 2).

System 3: Chords E, Emaj7, F#m7, and G#m. The guitar staff shows a melodic line with eighth notes. The tablature staff shows fingerings: E (0, 0, 1, 2, 2), Emaj7 (0, 1, 1, 0, 1), F#m7 (2, 2, 2, 2, 2), and G#m (4, 4, 4, 4, 4).

Amaj7 B7 C#m7 2

Gtr.

Gtr.

D#diminished E

Gtr.

Gtr.

Harmonic

Detailed description of the guitar score: The score is written for guitar in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The first system contains three measures. The first measure is labeled 'Amaj7' and shows a melodic line on the first staff and a bass line on the second staff with fret numbers 5, 6, 6, 5, 6, 6. The second measure is labeled 'B7' and shows a melodic line on the first staff and a bass line on the second staff with fret numbers 2, 4, 2, 4, 2. The third measure is labeled 'C#m7' and shows a melodic line on the first staff and a bass line on the second staff with fret numbers 4, 5, 4, 6, 4. The second system also contains three measures. The first measure is labeled 'D#diminished' and shows a melodic line on the first staff and a bass line on the second staff with fret numbers 6, 4, 5, 7, 5, 4. The second measure is labeled 'E' and shows a melodic line on the first staff and a bass line on the second staff with fret numbers 7, 6, 0, 9, 7. The third measure is labeled 'Harmonic' and shows a natural sign on the first staff and a 'Harmonic' label on the second staff, with fret numbers 12 and 0 indicated. The piece ends with a double bar line.

Technical Exercise 3

This may be played with or without an audible metronome/click.

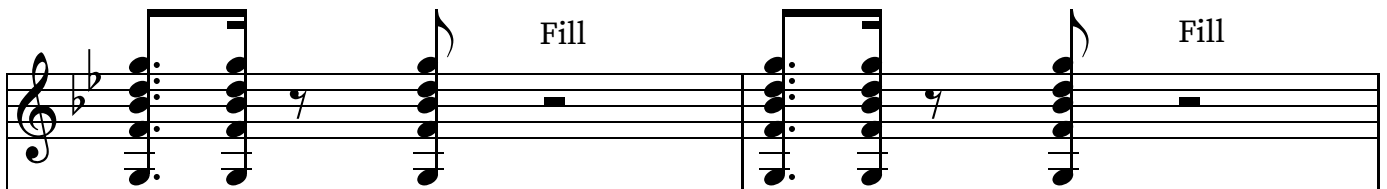
This may be played fingerstyle or with a plectrum/pick.

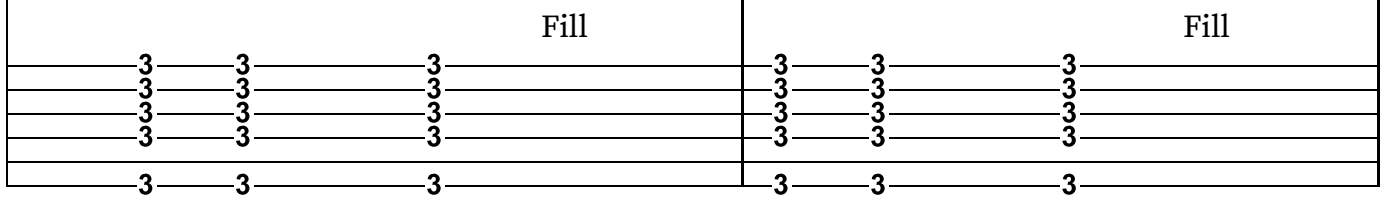
The chords and rhythms are to be presented as notated and in the following two beats a riff based on a single note melody given. These fills should define the chord they follow and compliment the overall chord progression and harmonic character.

These fills and riffs are to be diverse and variable in content if always two beats in length.

Any appropriate guitar tone may be chosen to define any genre/style of music.

Musical score for "Guitar" and "Guitar" parts. The "Guitar" part is in Gm7, 4/4 time, with a tempo of 60. It features a repeating pattern of a Gm7 chord (Bb, D, F, Ab) followed by a quarter rest, then a Gm7 chord (Bb, D, F, Ab) followed by a quarter rest. The "Guitar" part consists of three staves, each with a repeating pattern of a Gm7 chord (Bb, D, F, Ab) followed by a quarter rest, then a Gm7 chord (Bb, D, F, Ab) followed by a quarter rest.

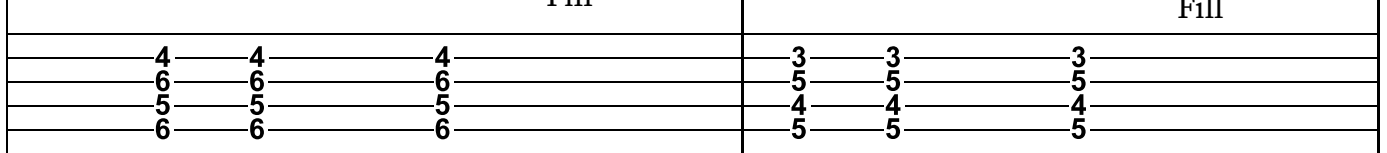
Gtr. 

Gtr. 

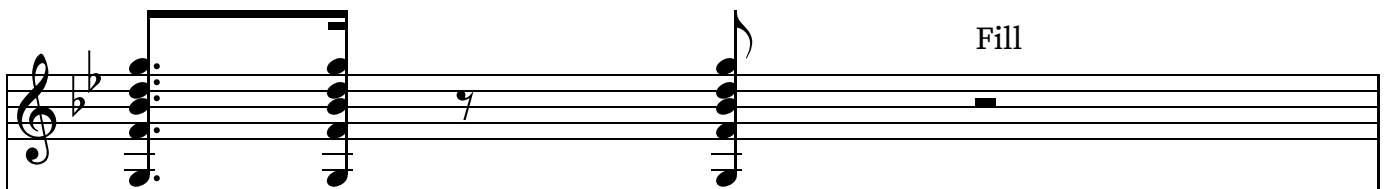
E $\flat$ 7

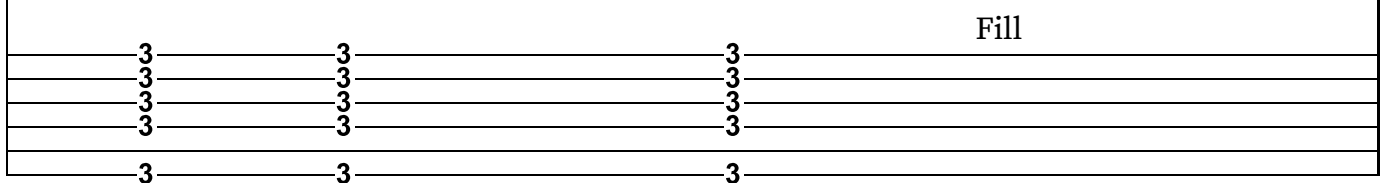
D7

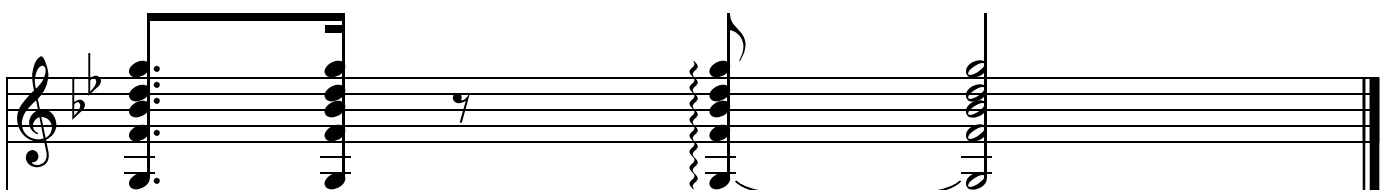
Gtr. 

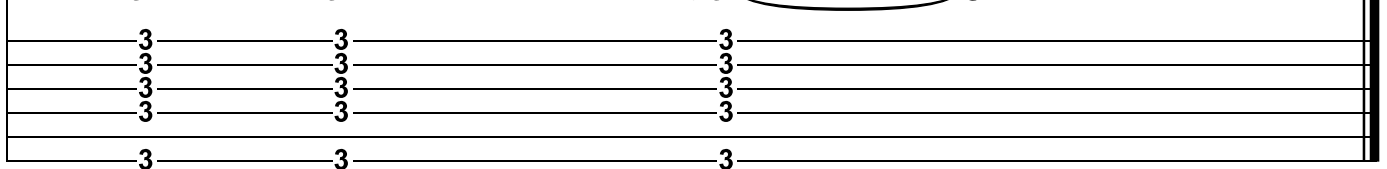
Gtr. 

Gm7

Gtr. 

Gtr. 

Gtr. 

Gtr. 

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.

Note: In contrast to other MTB syllabuses, 'Section Three: Musicianship Section' (Reading Skills, Listening Skills and Duet) does not feature in Contemporary syllabuses