

MTB Grade 5 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
Led Zeppelin	Stairway to Heaven	cat ref: 99170	sheetmusicdirect.com
Walker	Shades of Evening No.7	25 Graded Studies for Plectrum Guitar	Hampton
Bolton	Lazyee Dazyee No.10	25 Graded Studies for Plectrum Guitar	Hampton
J.S. Bach	Brandenburg Concerto	Challenge the Masters	Hal Leonard - Purchase here
Gordon Giltrap	Heartsong	cat. ref: 40624	sheetmusicdirect.com
Chet Atkins	Windy and Warm	cat. ref: 98759	sheetmusicdirect.com
Carls Santana	Samba Pa Ti (candidate to improvise solos after main theme)	cat. ref: 37864	sheetmusicdirect.com
Antonia Carlos Jobim	Desfinado	cat. ref: 83449	sheetmusicdirect.com
Metallica	Enter Sandman (Candidate to improvise solos)	cat. ref: 253905	sheetmusicdirect.com
The Eagles	Hotel California	cat. ref: 178057	sheetmusicdirect.com
Gary Moore	Still Got the Blues (Pandidate to play solo/accompaniment alternatively)	cat. ref: 72661	sheetmusicdirect.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 the subscription [click here](#).

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](#)

Technical Exercises

Technical Exercise 1

This may be played with or without an audible metronome/click. This may be played with a plectrum/pick or fingerstyle, legato throughout.

The tablature positions are to be observed. The tone chosen may be any appropriate guitar tone defining any genre or style.

♩=120

G major scale in 3 octaves

Guitar

Guitar

T

A

B

3 5 2 3 5 2 4 5 7 9 10 7 9 7 8 10

Gtr.

Gtr.

12 13 15 12 14 15 14 12 15 13 12 10 8 7 9 7

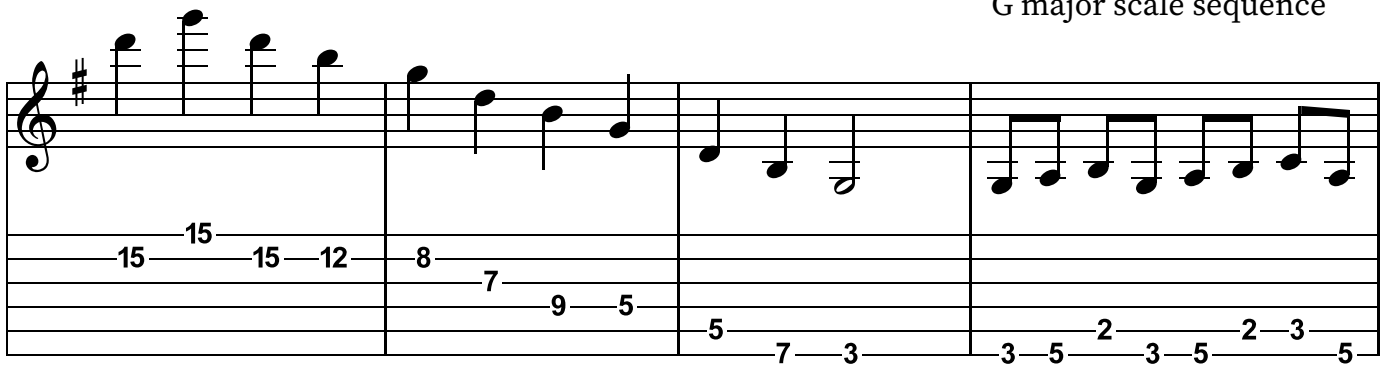
G major arpeggio 3 octaves

Gtr.

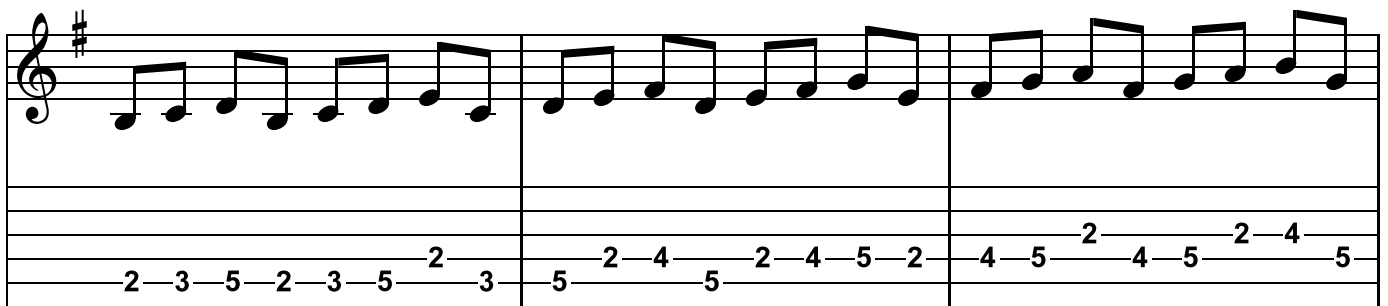
Gtr.

10 9 7 5 4 2 5 3 2 5 3 3 7 5 5 9 7 8 12

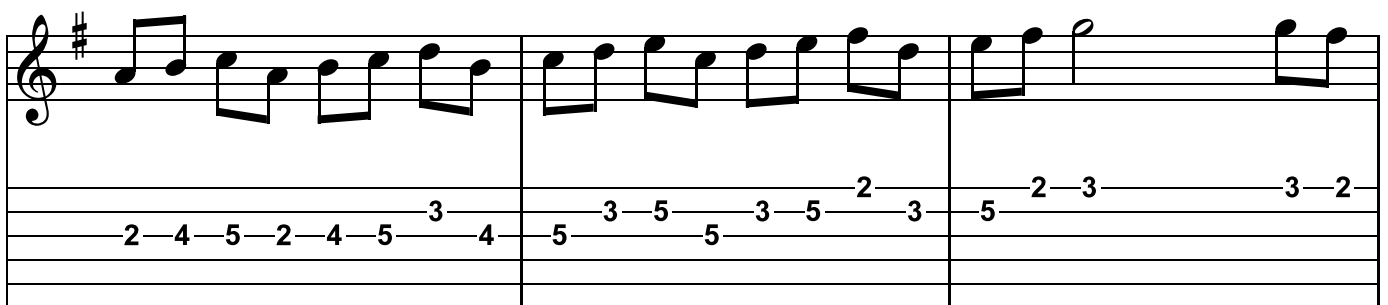
G major scale sequence

Gtr. 

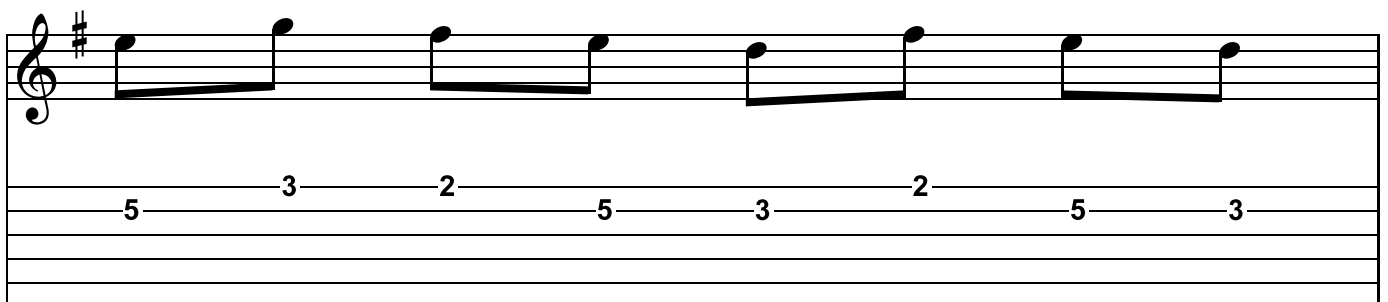
Gtr. 15 15 15 12 8 7 9 5 5 7 3 3 5 2 3 5 2 3 5

Gtr. 

Gtr. 2 3 5 2 3 5 2 3 5 2 4 5 2 4 5 2 4 5 2 4 5 2 4 5 2 4 5

Gtr. 

Gtr. 2 4 5 2 4 5 3 4 5 3 5 5 3 5 2 3 5 2 3 5 3 2 5 2 3 3 2

Gtr. 

Gtr. 5 3 2 5 3 2 5 3

Gtr.

Gtr.

Gtr.

Gtr.

E minor melodic

Gtr.

Gtr.

E minor arpeggio

Gtr.

Gtr.

E minor pentatonic open position

Gtr.

Gtr.

E minor pentatonic sequence

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Technical Exercise 2

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

The first 12 bars are to be played as notated including the repeats.
After that a further 12 bars are to be played transposing the entire exercise into the key of Bb. Therefore 24 bars are to be submitted in total.

The piece may be played with any appropriate guitar tone to define any style/genre. Changing the tone at any appropriate point in the performance is also acceptable.

$\text{♩} = 130$

G power chord C power chord F power chord

3

G minor C7 F

Technical Exercise 3

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

The chordal riff is to be played as notated and then a single note fill given appropriate to the chord it follows. The repeat is to be played, a total of 24 bars given. This may be presented with any appropriate tone to define any style/genre. Appropriate tone changes during the piece may also be presented.

♩ = 100 A7

Guitar

4/4

Fill

Fill

H

H

Fill

Fill

Guitar

T

A

B

7 5 6

7 5 6

7 5 6

0 0

0 0

5 D9

Fill

A7

Fill

Gtr.

Gtr.

5 5 5 5

5 5 5 5

5 5 5 5

4 4 4 4

5 5 5 5

7 5 7 5 6

0 0

9 E9 Fill 2

Gtr.

Gtr.

7 7 7 7

7 7 7 7

7 7 7 7

6 6 6 6

7 7 7 7

Fill

9

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