

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	Impromptu No.24	25 Graded Studies for Plectrum Guitar	Hampton
Paganini	Caprice No.5	Challenge the Masters p48	Hal Leonard - Purchase here
Paganini	Caprice No.16	Challenge the Masters p55	Hal Leonard - Purchase here
Stevie Ray Vaughan	Scuttle Buttin' (candidate to improvise solos after main theme)	cat. ref: 20683	sheetmusicdirect.com
Tal Farlow	Autumn Leaves (candidate to improvise solos after main theme)	cat. ref: 155519	sheetmusicdirect.com
Jerry Reed	Jerry's Breakdown (candidate the improvise solos after main theme)	cat. ref: 446257	sheetmusicdirect.com
John McLaughlin/ Al Di Meola/ Paco De Lucia	Guardian Angel (candidate the improvise solos after main theme)	cat. ref: 162208	sheetmusicdirect.com
Jimi Hendrix	Purple Haze (candidate the improvise solos after main theme)	cat. ref.: 53661	sheetmusicdirect.com
Steve Vai	Tender Surrender (candidate the improvise solos after main theme)	cat. ref: 76823	sheetmusicdirect.com
Tommy Emmanuel	Halfway Home	cat. ref: 160339	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 the next page](#)

Technical Exercises

Technical Exercise 1

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

Any appropriate tone defining any style/genre may be chosen.

$\text{♩} = 160$

Guitar

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

Gtr.

4-7-7-6-5-5 7-7-5-7-5-4-7-4 7-5-9-5-9-7-10-7

Gtr.

Gtr.

10-12-9-10-9 10-7-9-7-9-5-5 7-4-5-4-5-7-7

Gtr.

Gtr.

4-5-6-5-7-7-4-7 5-6-7-6-7-4-6-4 6-7-4-7-4-6-7-6

Gtr.

Gtr.

7-4-5-4-6-7-4-7 4-5-7-5-7-4-5

Technical Exercise 2

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

After playing the notated bars the entire exercise is to be transposed into D minor and D diminished, 22 bars to be presented in total.

$\text{♩} = 80$

Guitar

Am Am7 Am6

Guitar

T 0 5 8 5 0 5 12 5 2 5 12 5

A 1 5 10 5 1 5 13 5 1 5 13 5

B 2 5 9 5 0 5 12 5 2 5 11 5

0 7 0 7 0 7 12 5 0 4 12 5

5 5 5 5 5 5 5 5 5 5 5 5

Gtr.

Am9 A diminished Am

0 7 12 7 2 7 11 7 0

0 5 12 5 1 7 10 7 1

0 5 12 5 2 8 11 8 2

2 5 10 5 1 7 10 7 2

0 5 12 5 6 6 6 6 0

5 5 5 5 6 6 6 6 5

Technical Exercise 3

This may be played with or without a metronome/click. The repeat is to be played 16 bars in total. This chart may be presented transposed to any key.

This chart may be interpreted with any guitar tone to appropriately define any one of the six examples of playing style. Candidates are welcome to feature any tuning, capo use or string arrangement.

The tempo is for guidance and suggestion alongside each example of interpretation.

This may be played with any combination of chord/solo to capture the character of the examples given, the responsibility on the candidate being to showcase their creative interpretation.

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

	E	B	D	G	Am	F	Fm	G7				
4/4												
5	E	B	D	G	Am	B $\flat$	F	A	Asus 4	A7		

1. Folk/Pop Fingerpicking

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

The notated pattern on E for the whole bar is an example only. Different chords require different string groups.

$\text{♩} = 120$

Guitar

Guitar

T A B

0 2 0 1 2 0

2. Heavy Metal

An appropriate tone is vital to capture this style/genre.

This notated rhythm on E for the whole bar is an example only for a basic "Rhythmic template." The piece should be approached as a solo with combinations of chords and single string work, an emphasis on an individual creative interpretation.

♩ = 100

Guitar

Guitar

T

A

B

2 0 2 0 2 0 2 0 2 0

3. Funk/Hip-Hop

An appropriate tone is vital to capture this style/genre.

This notated rhythm on E7 for the whole bar is an example only for a basic "Rhythmic template."

The piece should be approached as a solo with combinations of chords and single string work, an emphasis on an individual creative interpretation.

♩ = 100

Guitar

Guitar

T

A

B

4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4

0

4. African Township

An appropriate tone is vital to capture this style/genre.

This may be played on an acoustic or an electric guitar.

This notated rhythm on E for the whole bar is an example only for a basic "Rhythmic template." The piece should be approached as a solo with combinations of triad chords and single string work with an emphasis on individual creative interpretation.

♩ = 120

Guitar

Guitar

T 3 4 5 7 9

A 4 9 9

B 7 9

5. Jazz

This may be played on an acoustic or an electric guitar.

The notated example is a suggestion only for appropriate substitutions E to B. Candidates are free to interpret the changes for their own individual approach within the jazz idiom.

This is to be presented as a solo featuring chords and single lines, the candidate is free to present any rhythmic feature or tempo.

♩ = 70

Guitar

Guitar

E major 7th Bsus4/C# F#7/C B7

T 9 10 7 7 7

A 8 9 9 8 8

B 9 8 9 7 7

6. Ambient/New Age

This may be played on an acoustic or an electric guitar, any appropriate tone may be chosen. The notated example is a suggestion only.

This is to be presented as a solo featuring chords and single lines, the candidate is free to present any stylistic feature or tempo.

$\text{♩} = 90$

Eadd 9 Bsus4

Guitar

Guitar

T 0 0 0 0

A 4 1 1 4 4 4 4

B 0 2 2 4 4 4 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.
- 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