

## 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   |
|--------------------------------|--|---------------|---|
| Lindsey-Clark                  | Sonata Scarlatta   | Tomplay       | <a href="https://tomplay.com">tomplay.com</a>                   |
| Trad.                          | Venezuelan Waltz   | Tomplay       | <a href="https://tomplay.com">tomplay.com</a>                   |
| Horner                         | My Heart Will Go On (Titanic)  | Tomplay       | <a href="https://tomplay.com">tomplay.com</a>                   |
| Rota                           | The Godfather  | Tomplay       | <a href="https://tomplay.com">tomplay.com</a>                   |
| Lindsey-Clark                  | Rio by Night   | Tomplay       | <a href="https://tomplay.com">tomplay.com</a>                   |
| Anonymous                      | Wilsons Wilde  | N/A           | <a href="https://bergmann-edition.com">bergmann-edition.com</a> |
| J. S. Bach                     | March in D - <a href="https://www.youtube.com">youtube.com</a>                                 | N/A           | <a href="https://bergmann-edition.com">bergmann-edition.com</a> |
| Sor                            | Etude Op.6 no.2 - <a href="https://www.youtube.com">youtube.com</a>                            | N/A           | <a href="https://bergmann-edition.com">bergmann-edition.com</a> |
| Carcassi                       | Progressive and Melodic Studies Op.60 no.7 - <a href="https://www.youtube.com">youtube.com</a> | N/A           | <a href="https://bergmann-edition.com">bergmann-edition.com</a> |
| Red Hot Chilli Peppers/ Madsen | Californication  | N/A           | <a href="https://sorenmadsen.com">sorenmadsen.com</a>           |
| The Rolling Stones/ Madsen     | Angie  | N/A           | <a href="https://sorenmadsen.com">sorenmadsen.com</a>           |
| Jerry Lordan/Madsen            | Apache   | N/A           | <a href="https://sorenmadsen.com">sorenmadsen.com</a>           |

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 5 Classical Guitar

| Composer/Artist | Title                           | Book/Cat. Ref  | Publisher/ Buy Here                    |
|-----------------|---------------------------------|--|--|
| De Visee        | Passacaille in E minor<br>No.26 | The Baroque Book                                     | Chanterelle                            |
| J.S. Bach       | Sarabande No.24                 | The Baroque Book                                     | Chanterelle                            |
| Telemann        | Gigue No.25                     | The Baroque Book                                     | Chanterelle                            |
| Carcassi        | Op.60 no.2                      | Twenty Five Melodic and<br>Progressive Studies Op.60 | Any reliable edition                   |
| Sor             | Op.31 no.4                      | Sor Complete Studies                                 | Chanterelle 491/MDS                    |
| Ferrer          | Ejercicio                       | No.1 from Charme de la Nuit                          | Faber                                  |
| Traditional     | Romanza                         | Noad - Solo Guitar Playing                           | Omnibus or another reliable<br>edition |
| Tarrega         | Lagrima                         | Noad - Solo Guitar Playing                           | Omnibus or another reliable<br>edition |
| Piazzola        | Sensual                         | Play Piazzolla                                       | Boosey and Hawkes<br>9790060119712     |
| Lindsey Clark   | Havre Gosselin                  | Five Pictures of Sark                                | Montague Music 117                     |
| Sting           | Fields of Gold                  | Pop Hits for Classical Guitar                        | Hal Leonard                            |
| Nuttall         | The Enchanted Forest            | N/A  | Holley Music                           |
| Story           | I Remember                      | 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

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**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

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**PLUS**

#### Duet:

Perform the duet for this grade

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# Technical Exercises

## Grade 5

Exercise 1 - Aim for a clear sound on all three notes of the half barre chords.

$\text{♩} = 42$

38 CV 3 CVII CV 3 CV 3 CVII 3

*m dolce*  
*i*  
*p*

41 CV 3 CI 3 CIII 3

*poco ponti.*

44 CI 3 CIII 3 Harm.12

*dolce*

$\text{♩} = 72$  Exercise 2 - Selected from Giuliani's 120 right hand studies.

47 *i i m a i i m a*  
*p p p p*

50

53

# 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.

$\text{♩} = 80$

B $\flat$  Major (2 Octaves) Right hand im



B Minor Harmonic (2 Octaves) Right hand ma



A Major Paired notes in 6ths



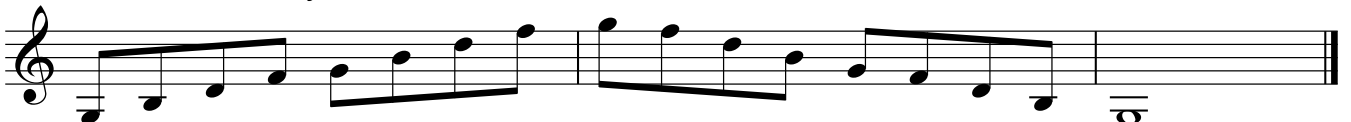
D Major Arpeggio (2 Octaves)



G Minor Arpeggio (2 Octaves)



Dominant 7th in the key of C (2 Octaves)



Diminished 7th on D (2 Octaves)



1 (Candidate)

# Duet

2

## On Parade!

\*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.

### Quick March!

The musical score for 'Quick March!' is written for two guitar parts in a duet format. It is in the key of A major (indicated by three sharps: F#, C#, G#) and in 2/4 time. The piece begins with a forte (f) dynamic. The notation consists of five systems of two staves each. The first system includes a dynamic marking 'f' and a fermata over the first measure of the upper staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and fermatas on the final notes of both staves.

# 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).

♩ = 90

1

candidate

metronome

♩ = 76

2

♩ = 84

3

♩ = 66

4

Musical score for guitar, 4 strings, 3/4 time signature, tempo 66. The score consists of two systems. The first system has four measures. The second system has four measures. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

♩ = 70

5

Musical score for guitar, 5 strings, 2/4 time signature, tempo 70. The score consists of two systems. The first system has four measures. The second system has four measures. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

♩ = 60

6

Musical score for guitar, 6 strings, 4/4 time signature, tempo 60. The score consists of two systems. The first system has four measures. The second system has four measures. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.



# 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 - Singing back notes.

I shall play a 3 note chord, and then you will sing back the highest, middle, then lowest notes.

We shall do this for 4 different chords.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.

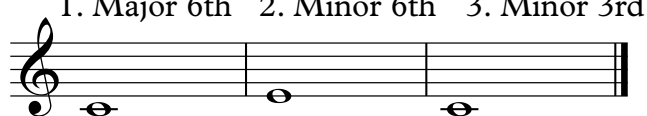


Test 2 - Intervals.

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

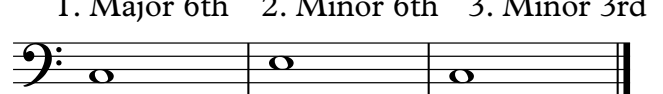
Treble Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd



Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd



Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

Before each, I will indicate the pulse.

Treble Clef

1.



Bass Clef

1.



## 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.