

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
Deep Purple	Smoke on the Water (first 2 mins)	SMD53835	sheetmusicdirect.com
Pink Floyd	Another Brick in the Wall	SMD39908	sheetmusicdirect.com
BB King	The Thrill is Gone	SMD57269	sheetmusicdirect.com
Otis Redding	Sitting on the Dock of a Bay	SMD87138	sheetmusicdirect.com
Queen	Crazy Little Thing Called Love	SMD51242	sheetmusicdirect.com
Nirvana	Smells Like Teen Spirit	Tomplay	tomplay.com
The Beatles	Come Together	Tomplay	tomplay.com
Ed Sheeran	Perfect	Tomplay	tomplay.com
Miley Cyrus	Flowers	Tomplay	tomplay.com
Oasis	Don't Look Back in Anger	Tomplay	tomplay.com
Frank Sinatra	Fly Me to the Moon	Tomplay	tomplay.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 found on the next page

Technical Exercises

Technical Exercise 1

This study features often used scales alongside slides, hammer-ons and pull-offs. Whilst this may be performed with any combination of fingerings, for the maximum benefit of the grade stated it is suggested that all four fingers of the fretting hand be employed. The tablature positions are to be followed.

♩=90

G major scale

3 5 2 3 5 2 4 5 7 9 10 7 9 11 12 11 9 7 10 9

G major arpeggio

7 5 4 2 5 3 2 5 3 3 2 5 5 5 2 3

A natural minor (aeolian mode)

5 7 8 5 7 8 5 7 9 10 12 9 10 12 14 12 10 9 12 10 9 7 5 8

A minor arpeggio

7 5 8 7 5 5 8 7 7 7 8 5

B minor Pentatonic (1 octave + extension)

The first system of musical notation for the B minor Pentatonic scale (1 octave + extension) is shown in a bass clef with a key signature of two sharps (F# and C#). The scale is written across four measures. The notes are: B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4. The fret numbers for the notes are: 7, 10, 7, 9, 7, 9, 7, 9, 7, 10, 7.

The second system of musical notation for the B minor Pentatonic scale (1 octave + extension) is shown in a bass clef with a key signature of two sharps (F# and C#). The scale is written across four measures. The notes are: B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4. The fret numbers for the notes are: 7, 10, 7, 9, 7, 9, 7, 9, 7, 10, 7. The notes are grouped with slurs. The articulation marks are: H (Harmonics) for the first two notes of each measure, and P (Percussion) for the last two notes of each measure.

Technical Exercise 2

This may be played with or without an audible metronome click. The positions shown on the tablature are to be followed.

♩=105

C major

D minor

T		5	5	5			0	2	2	7	
A	3	7			5	2		3			7
B											

E minor

F major

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

G major

A minor

	0	0	0			0	2	2	2	
3	2			0	0	2	3			2

B diminished

C major

	2	3	0	3	4		0	0	5	
						3	2			

Technical Exercise 3

The positions shown are to be followed for the notated theme.

The bass fills are to be given appropriate to the key, the character of the chord progression and the candidate's creative choices.

$\text{♩} = 70$

E Bass Fill A Bass Fill

Bass Fill Bass Fill

T
A
B

0 2 0 0 0

0 2 0 0 0

B7 Bass Fill E Bass Fill

Bass Fill Bass Fill

2 4 2 2 2

0 2 0 0 0

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.