

Recital

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 selecting and approving free choice pieces please [click here](#)

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
V Lindsey-Clark	The Grasshopper	MTB Classical Guitar Pre- Grade Higher	MTB Bookshop
V Lindsey-Clark	Leapfrog	MTB Classical Guitar Pre- Grade Higher	MTB Bookshop
Jean Paul Egide Martini, arr. V Lindsey-Clark	Plaisir d'Amour	MTB Classical Guitar Pre- Grade Higher	MTB Bookshop
Old English Carol, arr. V Lindsey-Clark	Lully Lullay (The Coventry Carol)	MTB Classical Guitar Pre- Grade Higher	MTB Bookshop
V Lindsey-Clark	First Blues	MTB Classical Guitar Pre- Grade Higher	MTB Bookshop
French Trad. arr. V Lindsey-Clark	Au Clare de la lune	MTB Classical Guitar Pre- Grade Higher	MTB Bookshop
Cohan	Give my regards to Broadway p25	Guitar Method Book 1	Hal Leonard
Schmid/ Koch	Bass Rock p25	Guitar Method Book 1	Hal Leonard
Trad./ Schmid/ Koch	Shenandoah p27	Guitar Method Book 1	Hal Leonard
Trad./ Nuttall/ Whitworth	Song of the Mountains p13	The Guitarist's Way Book 1	Holley Music
Nuttall/ Whitworth	Spanish Dance p14	The Guitarist's Way Book 1	Holley Music
Trad./ Nuttall/ Whitworth	Ukraine Folk Song p15	The Guitarist's Way Book 1	Holley Music

Technical Exercises

Any logical left hand fingering.
Any logical right hand fingering or plectrum.

♩ = 72

Exercise 1

G Major - Ups and downs

Staff 1: G4 quarter, A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, G4 half.

Staff 2: Fretboard diagram with fingerings: 0-2-0-0 | 2-0-1- | 0-1-3-0 | 1-3-0.

Staff 1: A4 quarter, B4 quarter, C5 quarter, D5 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter.

Staff 2: Fretboard diagram with fingerings: 3-1-0-3 | 1-0-2- | 0-2-0-2 | 0-.

♩ = 72

Exercise 2

C Major - Low down sound

Staff 1: C4 quarter, D4 quarter, E4 quarter, F4 quarter, E4 quarter, D4 quarter, C4 quarter, C4 half.

Staff 2: Fretboard diagram with fingerings: 3-2- | 3-2-0- | 2-0- | 2-0-3-.

Staff 1: D4 quarter, E4 quarter, F4 quarter, G4 quarter, F4 quarter, E4 quarter, D4 quarter, D4 half.

Staff 2: Fretboard diagram with fingerings: 0-3- | 0-3-2- | 0-2- | 3-0-3-.

Exercise 3

♩ = 72

A minor - Broken chords

Musical notation for Exercise 3, first system. Treble clef, 4/4 time. Staff 1: A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter. Staff 2: TAB with fret numbers 2, 1, 0, 1, 2, 1, 0, 0, 0, 0, 2, 1, 0.

Musical notation for Exercise 3, second system. Treble clef, 4/4 time. Staff 1: A4 quarter, B4 quarter, C5 quarter, B4 quarter, A4 quarter, G4 quarter, F4 quarter, E4 quarter. Staff 2: TAB with fret numbers 0, 1, 2, 1, 0, 1, 2, 0, 0, 0, 0, 2, 1, 0.

Choose either exercise 4a or 4b

Exercise 4a

♩ = 72

C Major - Two note chords

Musical notation for Exercise 4a, first system. Treble clef, 3/4 time. Staff 1: C4-C5, C4-C5, C4-C5, C4-C5, C4-C5, C4-C5, C4-C5, C4-C5. Staff 2: TAB with fret numbers 0, 1, 0, 1, 0, 1, 0, 1, 3, 0, 3, 0, 3, 0, 3, 0.

Musical notation for Exercise 4a, second system. Treble clef, 3/4 time. Staff 1: C4-C5, C4-C5, C4-C5, C4-C5, C4-C5, C4-C5, C4-C5, C4-C5. Staff 2: TAB with fret numbers 1, 0, 1, 0, 1, 0, 0, 0, 0, 0, 1, 0, 0, 1, 0.

Exercise 4b
Strummed chords

♩ = 72

Chord diagrams: G, C, Am

T
A
B

Chord diagrams: Am7, D7, G, C, Am, D7, G

T
A
B

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.