

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
Wild Cherry	Play That Funky Music	SMD1311681	sheetmusicdirect.com
Aretha Franklin	Respect	SMD51082	sheetmusicdirect.com
Iron Maiden	Powerslave	SMD67592	sheetmusicdirect.com
Led Zeppelin	Kashmir	SMD152455	sheetmusicdirect.com
Martha Reeves and The Vandellas	Nowhere to Run	SMD51070	sheetmusicdirect.com

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 may be played with or without an audible metronome click.

♩ = 60

F Ionian Mode

Bass

Bass

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

Detailed description: This block contains the first exercise, F Ionian Mode. It features a bass staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes: F2, G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4. Below the staff is a fretboard diagram with fret numbers: 1, 3, 0, 1, 3, 0, 2, 3, 2, 0, 3, 1, 0, 3, 1.

G Dorian

Bass

Bass

3 5 6 3 5 2 3 5 3 2 5 3 6 5 3

Detailed description: This block contains the second exercise, G Dorian. It features a bass staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4. Below the staff is a fretboard diagram with fret numbers: 3, 5, 6, 3, 5, 2, 3, 5, 3, 2, 5, 3, 6, 5, 3.

A Phrygian

Bass

Bass

5 6 8 5 7 8 5 7 5 8 7 5 8 6 5

Detailed description: This block contains the third exercise, A Phrygian. It features a bass staff with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes: A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4. Below the staff is a fretboard diagram with fret numbers: 5, 6, 8, 5, 7, 8, 5, 7, 5, 8, 7, 5, 8, 6, 5.

Bb Lydian

Bass

Bass

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

Detailed description: This block contains the fourth exercise, Bb Lydian. It features a bass staff with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The melody consists of quarter notes: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4. Below the staff is a fretboard diagram with fret numbers: 1, 3, 0, 2, 3, 0, 2, 3, 2, 0, 3, 2, 0, 3, 1.

C Mixolydian

Musical notation for the C Mixolydian scale on bass guitar. The scale is written in bass clef with a key signature of one flat (Bb). The notation consists of a staff with a bass clef and a key signature of one flat, and a fretboard diagram below it. The fretboard diagram shows the scale notes on the A and B strings: A string (3, 0, 2, 3, 0, 2, 3, 5, 3, 2, 0, 3, 2, 0, 3) and B string (3, 0, 2, 3, 0, 2, 3, 5, 3, 2, 0, 3, 2, 0, 3).

D Aeolian

Musical notation for the D Aeolian scale on bass guitar. The scale is written in bass clef with a key signature of two flats (Bb, Eb). The notation consists of a staff with a bass clef and a key signature of two flats, and a fretboard diagram below it. The fretboard diagram shows the scale notes on the A and B strings: A string (5, 7, 8, 5, 7, 8, 5, 7, 5, 8, 7, 5, 8, 7, 5) and B string (5, 7, 8, 5, 7, 8, 5, 7, 5, 8, 7, 5, 8, 7, 5).

E Locrian

Musical notation for the E Locrian scale on bass guitar. The scale is written in bass clef with a key signature of three flats (Bb, Eb, Ab). The notation consists of a staff with a bass clef and a key signature of three flats, and a fretboard diagram below it. The fretboard diagram shows the scale notes on the A and B strings: A string (7, 8, 10, 7, 8, 10, 7, 9, 7, 10, 8, 7, 10, 8, 7) and B string (7, 8, 10, 7, 8, 10, 7, 9, 7, 10, 8, 7, 10, 8, 7).

F Ionian

Musical notation for the F Ionian scale on bass guitar. The scale is written in bass clef with a key signature of two flats (Bb, Eb). The notation consists of a staff with a bass clef and a key signature of two flats, and a fretboard diagram below it. The fretboard diagram shows the scale notes on the A and B strings: A string (8, 10, 7, 8, 10, 7, 9, 10, 9, 7, 10, 8, 7, 10, 8) and B string (8, 10, 7, 8, 10, 7, 9, 10, 9, 7, 10, 8, 7, 10, 8).

Technical Exercise 2

This may be played with or without an audible metronome click.

Candidates may wish to practise this exercise along with the chords but only the bass part is required for the exam. Candidates may wish to deviate from the notated bass line and instruments with more than four strings are welcome.

The II V I is to be defined along with the chord extensions.
Candidates are welcome to play the quavers straight or swung.

$\text{♩} = 60$ Dm^7 G^7 Cmaj^7 Am^7 D^7 Gmaj^7

Electric Bass

Electric Bass

3 Em^7 A^7 Dmaj^7 Bm^7 E^7 Amaj^7

E. Bass

E. Bass

5 $\text{F}\#\text{m}^7$ B^7 Emaj^7 $\text{C}\#\text{m}^7$ $\text{F}\#\text{7}$ Bmaj^7

E. Bass

E. Bass

7 Abm7 Db7 Gbmaj7 Ebm7 Ab7 Dbmaj7

E. Bass

E. Bass

9 Bbm7 Eb7 Abmaj7 Fm7 Bb7 Ebmaj7

E. Bass

E. Bass

11 Cm7 F7 Bbmaj7 Gm7 C7 Fmaj7

E. Bass

E. Bass

MTB Bass Guitar

Grade 6

Technical Exercise 3 (a)

This may be played with or without an audible metronome click.

This charted chord progression is to be interpreted with a stylistically appropriate bass line to the rhythmic pattern of one of the examples shown. The repeat is to be played, 16 Bars in total.

The bass solo fills may be single notes or chords appropriate to the style/genre chosen.

Before the start of this section of the exam please state clearly the chosen genre/style. For example, "Exercise 3, style 2, Heavy Rock."

G G Bass Fill C G Bass Fill

C G Em G D7 G Bass Fill

3(b)

1. Pop

This is a frequently used rhythm in popular music.

$\text{♩} = 120$

3(c)

2. Heavy Rock/Metal

$\text{♩} = 75$

3 (d)

3. Funk

♩ = 75

3 (e)

4. Jazz

These quavers are to be swung. Chord substitutions and extensions should be used ie. Gmaj7, C maj7 Em7, Dadd9.

♩ = 100

Swung

3 (f)

5. Blues

A steady shuffle is to be maintained.

♩ = 80

3 (g)

5. Country/Folk

This should be played using the root/fifth for the chords and bass runs between the changes.

♩ = 80

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.