

MTB Grade 3 Contemporary Guitar

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
Muse	Sing for Absolution	Tomplay	tomplay.com
Bolton	New Waltz No.3	25 Graded Pieces for Plectrum Guitar	Hampton
Ingram	Kinaesthesia No.4	25 Graded Pieces for Plectrum Guitar	Hampton
Mozart	Symphony No.5	Challenge the Masters	Hal Leonard - Purchase here
Peter Nuttall	Basic Blues	Moving on – Early Solos for Guitar	Countryside Music - Purchase here
Chuck Berry	Johnny B. Goode	cat. ref: 36696	sheetmusicdirect.com
Black Sabbath	Iron Man	cat. ref: 163868	sheetmusicdirect.com
Lynyrd Skynyrd	Sweet Home Alabama	cat. ref: 56792	sheetmusicdirect.com
Lennon & McCartney	Blackbird	cat. ref: 27668	sheetmusicdirect.com
Metallica	Nothing Else Matters	cat. ref: 419384	sheetmusicdirect.com
Pink Floyd	Wish You Were Here	cat. ref: 39958	sheetmusicdirect.com
AC/DC	Back in Black	cat. ref: 64258	sheetmusicdirect.com
Elizabeth Cotton	Freight Train	cat. ref: 176966	sheetmusicdirect.com
The Animals	The House of the Rising Sun (Acc only)	cat. ref: 57310	sheetmusicdirect.com
Debussy	Claire de Lune	Challenge the Masters	Hal Leonard - Purchase here
Bolton	New Waltz No.3	25 Graded Pieces for Plectrum Guitar	Hampton - Purchase here
Ingram	Kinaesthesia No.4	25 Graded Pieces for Plectrum Guitar	Hampton - Purchase here
Mozart	Symphony No.5	Challenge the Masters	Hal Leonard - Purchase here

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 downloaded from the website (syllabus page) - [see next page](#)

Technical Exercises

Technical Exercise 1

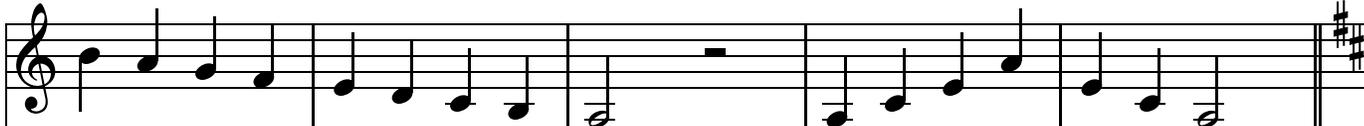
These scales may be played with or without an audible metronome or click.

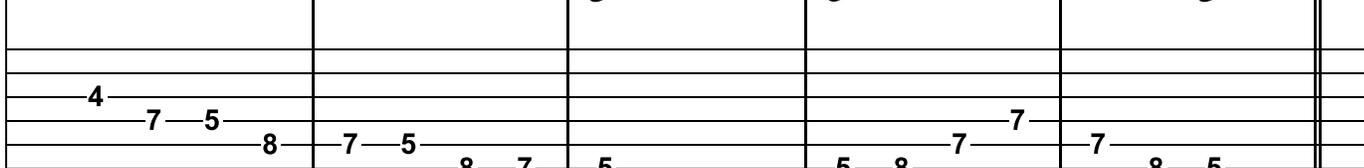
The tablature positions are to be followed to present these scales and arpeggios as required. These may be played with either fingers or a plectrum.

♩=90 G major scale

Guitar

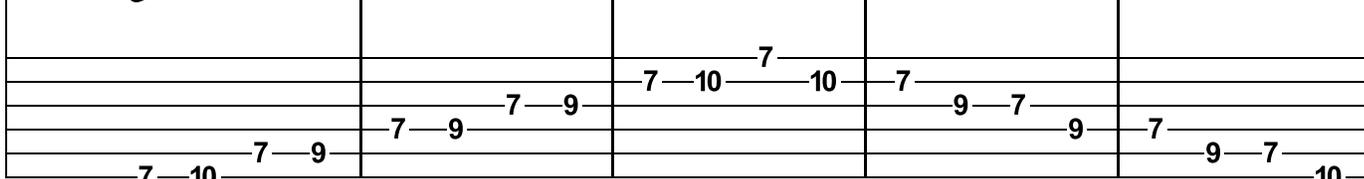
Am arpeggio

Gtr. 

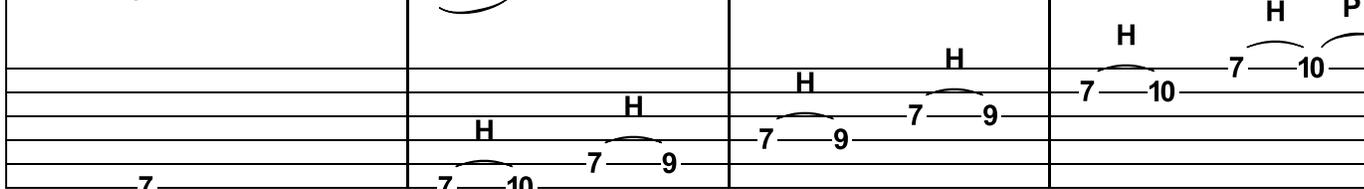
Gtr. 

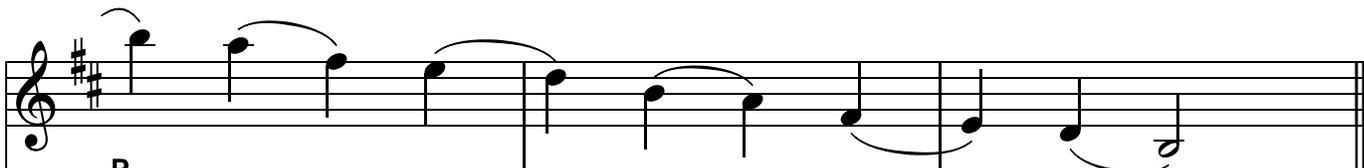
B minor pentatonic

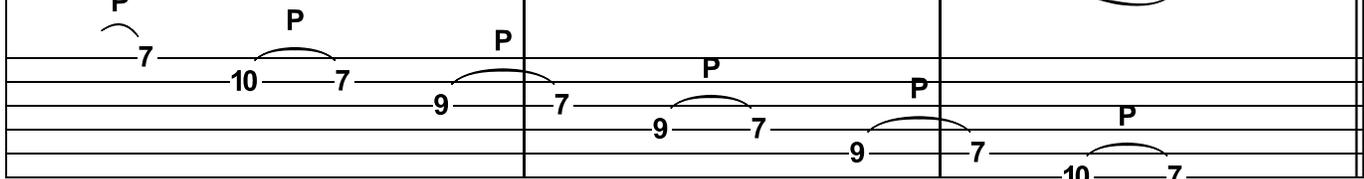
Gtr. 

Gtr. 

Gtr. 

Gtr. 

Gtr. 

Gtr. 

Technical Exercise 2

This may be played with or without an audible metronome/click. This sequence of chords is to be strummed with either a plectrum or fingers.

♩ = 100

		C major		D minor		E minor		F major		
Guitar	♩									
Guitar		T	0	0	1	1	0	0	1	1
		A	1	1	3	3	0	0	1	1
		B	0	0	2	2	0	0	2	2
			2	2	0	0	2	2	3	3
			3	3			0	0	1	1

		G major		A minor		B diminished		C major	
Gtr.	♩								
Gtr.		3	3	0	0	3	3	0	0
		3	3	1	1	4	4	1	1
		0	0	2	2	3	3	0	0
		2	2	0	0	2	2	2	2
		3	3			2	2	3	3

Grade 3 Technical Exercise 3

This may be played with or without a metronome/click. This is to be played with either the fingers or plectrum.

Bars 1, 3, 5 and 7 are to be played as notated. After the chord, for bars 2, 4, 6 and 8 a single note line is to be played appropriate to the preceding chord notes. These bars of solo "riffs" are to only last one bar.

This may be presented in any musical style or genre and your riffs improvised or prepared. The repeat is to be played, 16 bars in all.

♩ = 70

Guitar

E

solo riff

A

solo riff

Guitar

T

A

B

	0	0	0	0	0										
T	0	0	0	0	0										
A	1	1	1	1	1										
B	2	2	2	2	2										
B	0	0	0	0	0										

5

Gtr.

B7

solo riff

E

solo riff

Gtr.

	2	2	2	2	2										
T	0	0	0	0	0										
A	2	2	2	2	2										
B	1	1	1	1	1										
B	2	2	2	2	2										

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.