

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

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 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 two strings (A and B) and 12 frets. The fingerings are: 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 two strings (A and B) and 12 frets. The fingerings are: 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 two strings (A and B) and 12 frets. The fingerings are: 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 and 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 two strings (A and B) and 12 frets. The fingerings are: 1 3 0 2 3 0 2 3 2 0 3 2 0 3 1.

C Mixolydian

Musical notation for the C Mixolydian scale in bass clef. The scale is written on a five-line staff with a key signature of one flat (Bb). The notes are C2, D2, E2, F2, G2, A2, Bb2, C3. Below the staff is a fretboard diagram with strings labeled T, A, and B. The fret numbers are: T (3), A (0, 2, 3), B (0, 2, 3, 5, 3, 2, 0, 3, 2, 0, 3).

D Aeolian

Musical notation for the D Aeolian scale in bass clef. The scale is written on a five-line staff with a key signature of two flats (Bb, Eb). The notes are D2, E2, F2, G2, Ab2, Bb2, C3, D3. Below the staff is a fretboard diagram with strings labeled T, A, and B. The fret numbers are: T (5), A (7, 8), B (5, 7, 8, 5, 7, 5, 8, 7, 5, 8, 7, 5).

E Locrian

Musical notation for the E Locrian scale in bass clef. The scale is written on a five-line staff with a key signature of three flats (Bb, Eb, Ab). The notes are E2, F2, G2, Ab2, Bb2, C3, D3, E3. Below the staff is a fretboard diagram with strings labeled T, A, and B. The fret numbers are: T (7), A (8, 10), B (7, 8, 10, 7, 9, 7, 10, 8, 7, 10, 8, 7).

F Ionian

Musical notation for the F Ionian scale in bass clef. The scale is written on a five-line staff with a key signature of two flats (Bb, Eb). The notes are F2, G2, Ab2, Bb2, C3, D3, E3, F3. Below the staff is a fretboard diagram with strings labeled T, A, and B. The fret numbers are: T (8), A (10), B (7, 8, 10, 7, 9, 10, 9, 7, 10, 8, 7, 10, 8).

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

$\text{♩} = 75$

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.