

# MTB Contemporary Guitar

## Grade 6 Technical Exercise 1

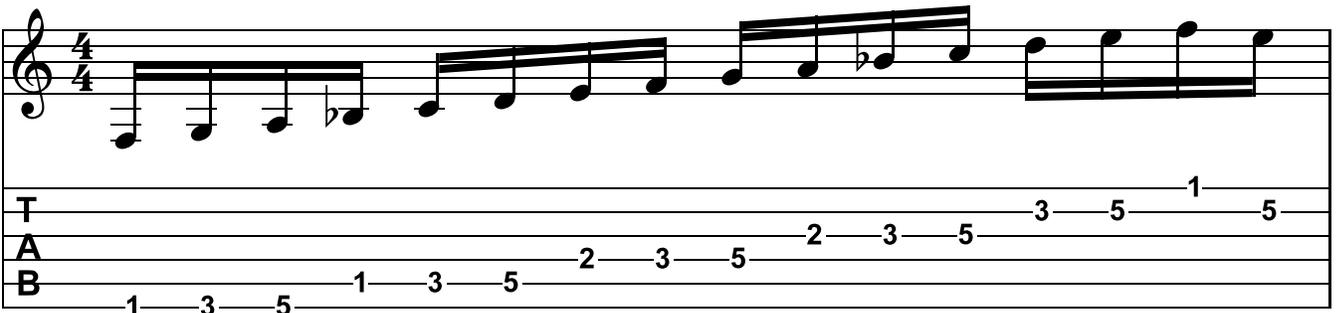
This may be played with or without an audible metronome/click. This may be played fingerstyle or with a plectrum.

The tablature positions are to be observed. However, if a candidate's guitar is restricted above the 12th fret, the D Aeolian and E Locrian scales may be presented in a lower position from a fifth string starting note.

♩=70

### F Ionian mode

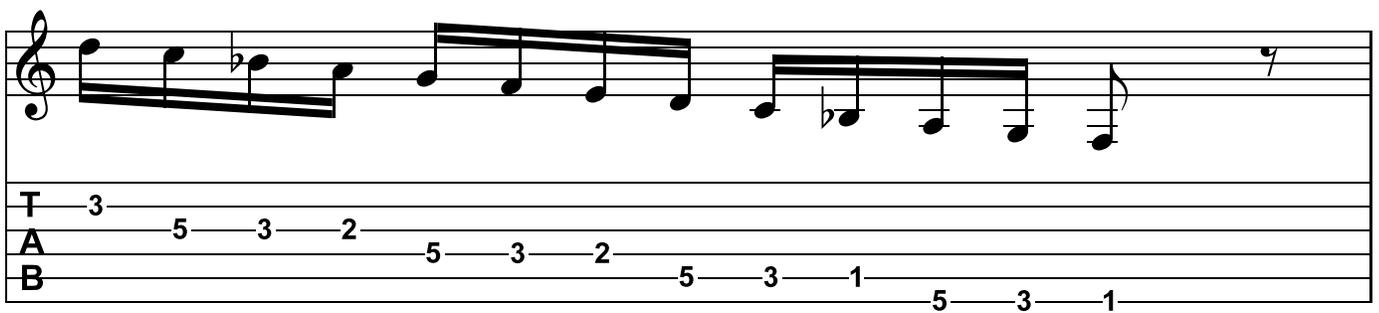
Guitar



Guitar

T  
A  
B

Gtr.

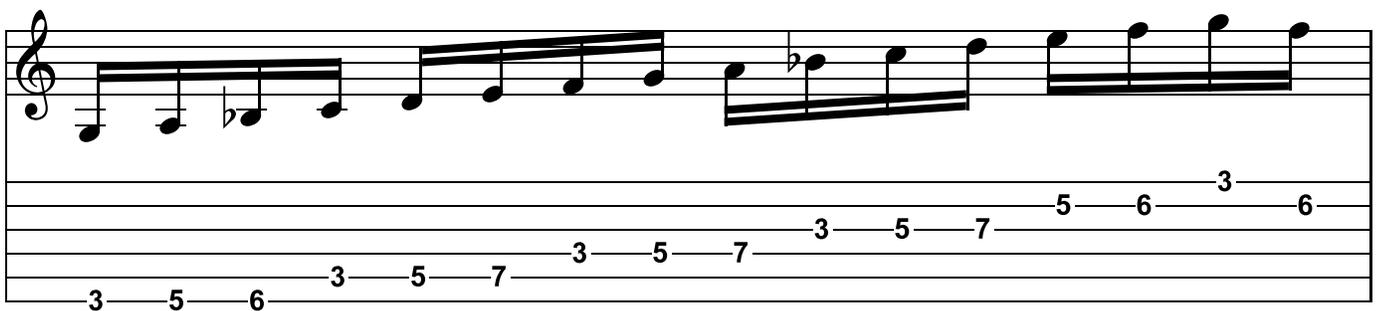


Gtr.

T  
A  
B

### G Dorian mode

Gtr.



Gtr.

T  
A  
B

Gtr.

Gtr.

5 7 5 3 7 5 3 7 5 3 6 5 3

## A Phrygian mode

Gtr.

Gtr.

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

Gtr.

Gtr.

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

B $\flat$  LYDIAN

Gtr.

Gtr.

6 8 10 7 8 10 7 8 10 7 9 10 8 10 6 10

Gtr.

Gtr.

8 10 9 7 10 8 7 10 8 7 10 8 6

## C Mixolydian mode

Gtr.

Gtr.

8 10 12 8 10 12 8 10 12 9 10 8 10 11 8 11

Gtr.

Gtr.

10 8 10 9 12 10 8 12 10 8 12 10 8 12 10 8

## D Aeolian mode

Gtr.

Gtr.

10 12 13 10 12 13 10 12 14 10 12 14 11 13 10 13





16

Dm

Am

2

Gtr.

Gtr.

21 E

Am

Dm7 Dm6 Dm7

Gtr.

Gtr.

26

Dm6 Dm7

Am7 Am6 Am7

Am6 Am7

E7 E b9/B E7

Gtr.

Gtr.

30

E b9/B E7

Am

Gtr.

Gtr.



## 2. Heavy Rock/Metal

The instrument and tone choice is vital to capture this style. This notated power chord substitution should be seen as an example only. The chord sequence may be presented with any appropriate chord/riff to define the style/genre.

Fills may be based on any stylistic guitar technique and the role here is for fill projection and prominence.

♩ = 75

G power chord

Guitar

Guitar

T

A 5 5 5 5 5 5 5 5 5

B 5 5 5 5 5 5 5 5 5

E 3 3 3 3 3 3 3 3 3

## 3. Funk

The instrument and tone choice is vital to capture this style. This notated "up the neck" chord substitution should be seen as an example only. The chord sequence may be presented with any appropriate chord/riff to define the style/genre.

Fills may be based on any stylistic guitar technique and the role here is for diversity and development of a funky groove.

♩ = 75

G

Guitar

Guitar

T 6 7 7 7 7 7 7 7 7

A 6 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7

#### 4. Jazz

Tone choice is vital to capture this style. The notated chord substitution should be seen as an example only. Stylistically appropriate chords ie. major 7ths, minor 7ths, 9ths, 13ths etc. are to be used throughout. Fills should "play through" the changes with stylistically appropriate harmonic relationships.

Any appropriate tempo and swung jazz rhythm may be presented.

$\text{♩} = 100$

G major 7th

Guitar

Guitar

T	3	3
A	4	4
B	3	3

#### 5. Blues

This may be presented with any appropriate tone, acoustic or electric.

The notated "shuffle" should be seen as an example only. Fills should be based on "the blues scale," major or minor. Any appropriate tempo may be presented.

$\text{♩} = 80$

G blues shuffle

Guitar

Guitar

T								
A								
B	5	5	7	7	5	5	7	7
	3	3	3	3	3	3	3	3

## 6. Country Fingerpicking

This may be presented with any appropriate tone, acoustic or electric.

The notated pattern on G is an example only. Different chords require different string groups.

The alternate thumb pattern should be a constant and maintained under the fills. A brisk tempo as marked is to be presented.

The image shows a musical score for guitar fingerpicking. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. A tempo marking of ♩ = 70 is placed above the first measure. The melody is written in a 4/4 rhythm, starting with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, and a quarter note on C5. This is followed by a half note on B4, a half note on A4, and a quarter note on G4. The bottom staff shows the fingerpicking pattern for the G chord. The strings are labeled T (thumb), A (annular finger), and B (middle finger). The pattern consists of three measures, each containing a triplet of notes. The first measure has a triplet of G4 (T), A4 (A), and B4 (B). The second measure has a triplet of A4 (A), B4 (B), and C5 (B). The third measure has a triplet of B4 (A), A4 (B), and G4 (B). The tempo is marked as brisk.