

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

Pieces with stars (if selected), must be performed with the chord accompaniment. The accompaniment may be played live by the teacher or any other suitable person. Alternatively, a pre-recorded version of the accompaniment may be used.

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
Beethoven/ Higgs	** Ode to Joy **	MTB Ukulele Grade 1 Handbook	MTB Bookshop
Higgs	** Blues **	MTB Ukulele Grade 1 Handbook	MTB Bookshop
Higgs	** Memories of Spain **	MTB Ukulele Grade 1 Handbook	MTB Bookshop
French Traditional/ Higgs	** Au Clair de la Lune **	MTB Ukulele Grade 1 Handbook	MTB Bookshop
Traditional	** Lightly Row **	MTB Ukulele Grade 1 Handbook	MTB Bookshop
Higgs	Danza	MTB Ukulele Grade 1 Handbook	MTB Bookshop
Higgs	The Haunted Clock	MTB Ukulele Grade 1 Handbook	MTB Bookshop
American Traditional/ Higgs	Bile dem Cabbage Down	MTB Ukulele Grade 1 Handbook	MTB Bookshop
English Traditional/ Higgs	The Shepherd's Hey	MTB Ukulele Grade 1 Handbook	MTB Bookshop
Higgs	Chailey Windmill	MTB Ukulele Grade 1 Handbook	MTB Bookshop
MacKillop	Scale Time	20 Progressive Fingerstyle Studies for Uke	Mel Bay
Traditional	** Cockles and Mussels **	Ukulele from the Beginning	Chester

Section Two: Technical (25 marks)

Prepare both parts below

Technical

Chord Study:

Perform the chord study required for this grade

[Page 3](#)

PLUS

Scales from Memory:

Perform all scales required for this grade from the sheet

[Page 4](#)

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

[Page 7](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 8](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 7](#)

PLUS

Duet:

Perform the duet for this grade

[Page 5](#)

Chord Study

At this grade scales and arpeggios may be played with either the index and middle fingers or thumb and index finger.

Moderato

5

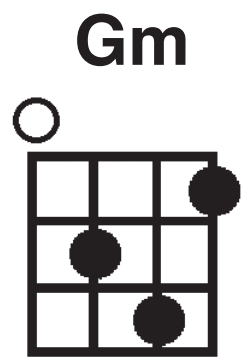
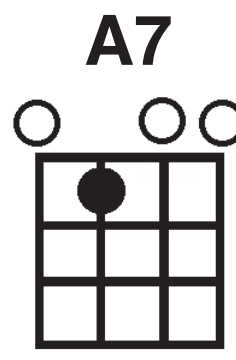
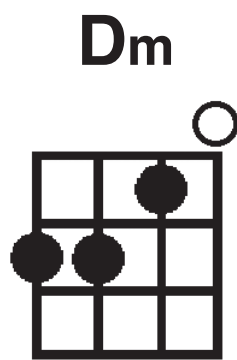
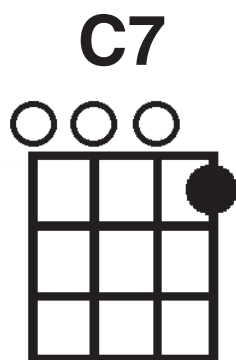
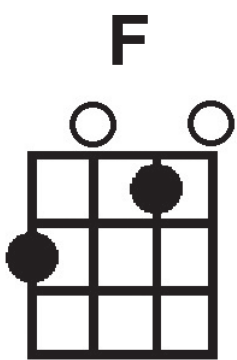
9

13

mf

Fine

D.C. al Fine



Scales from Memory

At this grade scales and arpeggios may be played with either the index and middle fingers or thumb and index finger.

♩=100

C major scale (Campanella)

Musical notation for the C major scale (Campanella) in 4/4 time. The scale is written on a treble clef staff with a key signature of one flat (Bb). The notes are: C4, D4, E4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4. The tablature below shows the fretting for each note: 0, 2, 0, 1, 0, 3, 0, 1, 0, 2, 0.

D natural minor scale (Campanella)

Musical notation for the D natural minor scale (Campanella) in 4/4 time. The scale is written on a treble clef staff with a key signature of two flats (Bb, Eb). The notes are: D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The tablature below shows the fretting for each note: 2, 0, 1, 0, 1, 5, 3, 0, 1, 0, 2.

F major scale

Musical notation for the F major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of one flat (Bb). The notes are: F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F4. The tablature below shows the fretting for each note: 5, 7, 5, 6, 8, 5, 7, 8, 7, 5, 8, 6, 5, 7, 5, 0, 0, 3, 0.

C major arpeggio

D minor arpeggio

F major arpeggio

Musical notation for three arpeggios in 4/4 time. The C major arpeggio (notes: C4, E4, G4, C5) is written on a treble clef staff with a key signature of one flat (Bb). The D minor arpeggio (notes: D4, F4, Ab4, D5) is written on a treble clef staff with a key signature of two flats (Bb, Eb). The F major arpeggio (notes: F4, A4, C5, F5) is written on a treble clef staff with a key signature of one flat (Bb). The tablatures below show the fretting for each arpeggio: C major (0, 0, 0), D minor (2, 1, 0, 5, 0, 1, 2), F major (5, 5, 8, 8, 8, 5, 5).

Duet

This piece should be played as a duet.

- Candidate plays the melody.
- Teacher plays the chords.

Based around the D natural minor scale this piece should be played with a 'swing' in the style of guitarists such as Django Reinhardt.

Ukulele Swing

Lindsay Higgs
(1963-)

Gypsy Jazz Swing

Dm A7 Dm A7 Dm A7 Dm Dm A7

mf

6 Dm A7 Dm A7 Dm C7 F Gm

12 A7 Dm A7 Dm A7 Dm A7 Dm

Ukulele Swing

Lindsay Higgs
(1963-)

Gypsy Jazz Swing

Dm A7 Dm A7 Dm A7 Dm Dm A7 Dm A7

Ukulele staff with chord diagrams and fret numbers for the first system. The staff is divided into six measures. Above the staff, vertical lines indicate chord diagrams for Dm, A7, Dm, A7, Dm, A7, Dm, Dm, A7, and Dm, A7. The staff shows fret numbers: 2 2 0 0 | 1 1 0 0 | 2 2 0 0 | 2 | 2 2 0 0 | 1 1 0 0. A 'T' is written above the first measure and a 'B' below the first measure.

mf

Dm A7 Dm C7 F Gm A7

Ukulele staff with chord diagrams and fret numbers for the second system. The staff is divided into six measures. Above the staff, vertical lines indicate chord diagrams for Dm, A7, Dm, C7, F, Gm, and A7. The staff shows fret numbers: 7 | 1 1 | 0 | 1 1 1 | 0 0 0 | 1 0 | 1 0 0. Below the staff, fret numbers are shown: 0 0 | 0 | 0 0 | 0 0 | 0.

Dm A7 Dm A7 Dm A7 Dm

Ukulele staff with chord diagrams and fret numbers for the third system. The staff is divided into six measures. Above the staff, vertical lines indicate chord diagrams for Dm, A7, Dm, A7, Dm, A7, and Dm. The staff shows fret numbers: 13 | 2 2 0 0 | 1 1 0 0 | 0 | 1 0 | 2 |. Below the staff, fret numbers are shown: 2 2 0 0 | 1 1 0 0 | 0 | 1 0 | 2 |. The piece ends with a double bar line.

Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not clapped).

♩ = 90
candidate

1

metronome

♩ = 82

2

♩ = 104

3

♩ = 116

4

♩ = 80

5

♩ = 108

6

MTB Exams - Listening Skills (Aural tests) Grade 1

The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

Only the teacher should have this sheet in front of them during the exam.

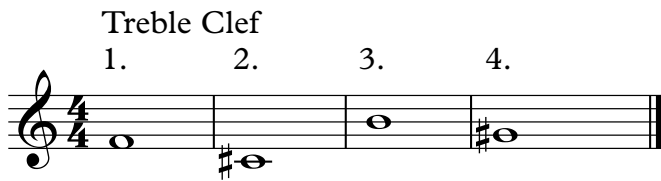
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

I shall play a note and then you shall sing it back. We shall do this for 4 different notes.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.



2.



3.



4.



Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

Treble Clef

1.



2.



3.



Bass Clef

1.



2.



3.



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.