

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
Traditional/ Higgs	** The Trumpet Hornpipe **	MTB Ukulele Grade 3 Handbook	MTB Bookshop
Higgs	** Russian Dance **	MTB Ukulele Grade 3 Handbook	MTB Bookshop
Sor/ Higgs	Op.60 no.2	MTB Ukulele Grade 3 Handbook	MTB Bookshop
Hrebrinka/Herman/ Higgs	** Dark Eyes **	MTB Ukulele Grade 3 Handbook	MTB Bookshop
Traditional/ Higgs	** Twinkle Twinkle Little Star **	MTB Ukulele Grade 3 Handbook	MTB Bookshop
De Visee/ Higgs	Prelude	MTB Ukulele Grade 3 Handbook	MTB Bookshop
Higgs	Tangled Tango	MTB Ukulele Grade 3 Handbook	MTB Bookshop
Carcassi/ Higgs	Allegretto	MTB Ukulele Grade 3 Handbook	MTB Bookshop
Higgs	Dewey's Blues	MTB Ukulele Grade 3 Handbook	MTB Bookshop
Traditional	The Coventry Carol	MTB Ukulele Grade 3 Handbook	MTB Bookshop
Livingston, David, Hoffman	** Bibbidi-Bobbidi-Boo **	Disney Songs for Ukulele	Hal Leonard
Traditional Fijian/ Nelson	Isa Lei	Learn to play Fingerstyle Solos for Ukulele	Mel Bay
Briggs/ Mac Killop	Keemo Kimo	20 Pieces from Briggs Banjo Instructor arranged for Ukulele	Mel Bay
Dowland/ Mizen	Tarleton's resurrection	From Lute to Uke	Hal Leonard
McKillop	The Blue Uke	20 Progressive Fingerstyle Studies for Uke	Mel Bay

Section Two: Technical (25 marks)

Prepare both parts below

Technical

Chord Study:

Perform the chord study required for this grade

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PLUS

Scales from Memory:

Perform the scales required for this grade from the sheet

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Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Listening Skills:

Sing the prepared aural tests for this grade

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Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Duet:

Perform the duet for this grade

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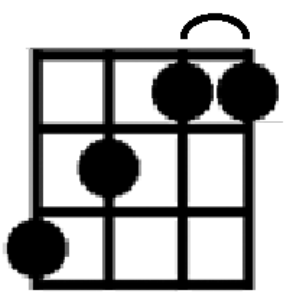



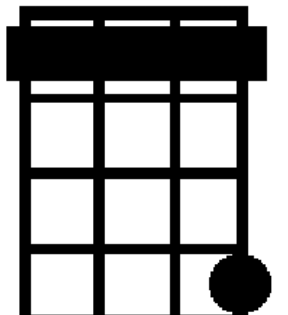

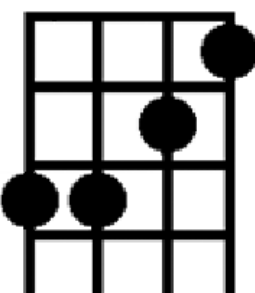
Technical Section

Chord Study

V is used to indicate upstrokes and ▣ is used to indicate downstrokes.

The chord study is intended to encourage skills strumming the strings with an emphasis on good timing and moving smoothly between chords. The chord knowledge section is intended to help focus on a good clear sound for all the notes in each chord and promptness of presentation.

Lindsay Higgs

<p>Bb Root</p>  	<p>B b minor Root</p>  	<p>Db Root</p>  	<p>E b minor Root</p>  
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Scales lt qo 'O go qt {

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

♩ = 132 D major scale

2 0 2 0 | 0 7 5 6 | 7 0 6 0 | 2 0 2 0

G natural minor scale - moveable scale shape

7 9 10 8 | 10 11 8 10 | 8 11 10 8 | 10 9 7 7

A harmonic minor scale - moveable scale shape

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

E natural minor scale

0 2 0 0 | 3 7 4 7 | 7 4 0 0 | 2 0 0 0

Scales & Arpeggios

A major scale

D major arpeggio

G minor arpeggio

E minor arpeggio


A major arpeggio

D dominant 7th arpeggio

Duet

This piece should be played as a duet.

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

Suggested rhythm for chord playing: 

Jig

Lindsay Higgs
(1963-)

Allegro G C G D



f - p

G A7 D

5

Em D

9

f

Gm Am D7 G

13

C G D7 G

18

C D7 G Am D7 G

22

1. 2.

27

Am D7 G Am D7 G

p

Jig

Lindsay Higgs
(1963-)

Allegro

G C G D G

f - p

A7 D Em D

f

Gm Am D7 G

C G D7 G C D7 G

Am D7 G Am D7 G Am D7 G

p

Reading Skills

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).

1 $\text{♩} = 74$

candidate

metronome

2 $\text{♩} = 78$

3 $\text{♩} = 104$

4 $\text{♩} = 70$

5 $\text{♩} = 110$

6 $\text{♩} = 90$

MTB Exams - Listening Skills (Aural tests) Grade 3

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 2 note chord, and then you shall sing back both the upper and lower notes. We shall do this with 4 different chords.

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.