

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	** Portsmouth **	MTB Ukulele Grade 4 Handbook	MTB Bookshop
Higgs	** Colossus **	MTB Ukulele Grade 4 Handbook	MTB Bookshop
Dvorak/ Higgs	** Theme (Humoresque Number 7) **	MTB Ukulele Grade 4 Handbook	MTB Bookshop
Traditional/ Higgs	** St James Infirmary **	MTB Ukulele Grade 4 Handbook	MTB Bookshop
Higgs	** Memory Lane **	MTB Ukulele Grade 4 Handbook	MTB Bookshop
Higgs	The Ducks	MTB Ukulele Grade 4 Handbook	MTB Bookshop
Haydn	The Emperor of Austria's Hymn	MTB Ukulele Grade 4 Handbook	MTB Bookshop
Higgs	Roll On By	MTB Ukulele Grade 4 Handbook	MTB Bookshop
Giuliani	Bagatella Op.73 no.3	MTB Ukulele Grade 4 Handbook	MTB Bookshop
Higgs	Blues for Al	MTB Ukulele Grade 4 Handbook	MTB Bookshop
Mac Killop	Hawaiian Landscape with Rain	20 Progressive Fingerstyle Studies	Mel Bay
Doirin, Beckley/ Nelson	Ahi Wela	Learn to Play Fingerstyle Solos for Ukulele	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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Chord Study

Vivace

Lindsay Higgs

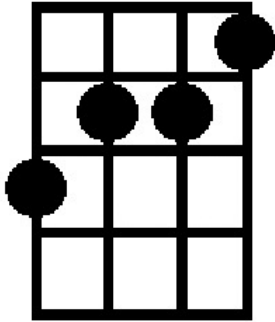
System 1 (Measures 1-4): Chords: D, D7. Dynamic: *f*.
Measure 1: D (5 2 2 2), D7 (5 2 2 2).
Measure 2: D (5 2 2 2), D7 (5 2 2 2).
Measure 3: D7 (3 2 2 2), D7 (3 2 2 2).
Measure 4: D7 (3 2 2 2), D7 (3 2 2 2).

System 2 (Measures 5-8): Chords: G, D.
Measure 5: G (2 3 2 0), G (2 3 2 0).
Measure 6: G (2 3 2 0), G (2 3 2 0).
Measure 7: D (5 2 2 2), D (5 2 2 2).
Measure 8: D (5 2 2 2), D (5 2 2 2).

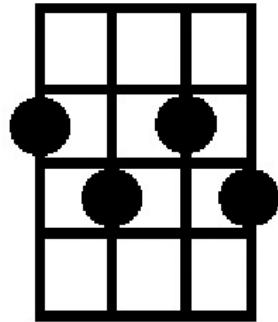
System 3 (Measures 9-12): Chords: A7, D, A7#9, D.
Measure 9: A7 (2 0 1 0), A7 (2 0 1 0).
Measure 10: A7 (2 0 1 0), A7 (2 0 1 0).
Measure 11: D (5 2 2 2), D (5 2 2 2).
Measure 12: A7#9 (3 0 1 0), A7#9 (3 0 1 0).
First ending: A7#9 (3 0 1 0), A7#9 (3 0 1 0).
Second ending: D (5 2 2 2), D (5 2 2 2).

Technical Section

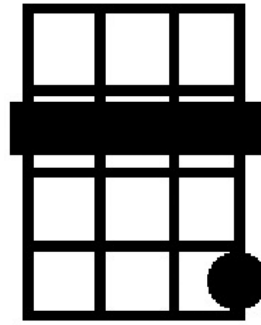
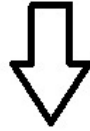
Augmented



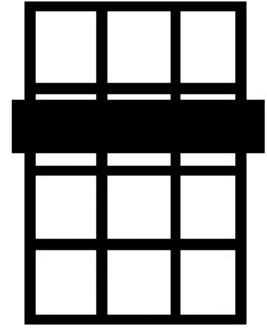
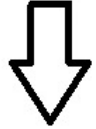
Diminished 7th



Major 7th
Root



Minor 7th
Root



Scales lt qo 'O go qt {

♩ = 72

C natural minor scale

Musical notation for the C natural minor scale in 4/4 time. The scale is written on a treble clef staff with a key signature of two flats (Bb and Eb). The notes are C, D, Eb, F, G, Ab, Bb, and C. The fingering for the left hand (T, A, B strings) is: 0 2 3 1 | 3 4 1 3 | 1 4 3 1 | 3 2 0.

E flat major scale

Musical notation for the E flat major scale in 4/4 time. The scale is written on a treble clef staff with a key signature of two flats (Bb and Eb). The notes are Eb, F, G, Ab, Bb, C, D, Eb, and Eb. The fingering for the left hand (T, A, B strings) is: 3 5 3 4 | 6 3 5 6 | 5 3 6 4 | 3 5 3.

D harmonic minor scale

Musical notation for the D harmonic minor 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 D, E, F, G, Ab, Bb, C, and D. The fingering for the left hand (T, A, B strings) is: 2 0 1 0 | 0 4 5 3 | 0 3 0 1 | 0 2.

F# natural minor scale

Musical notation for the F# natural minor scale in 4/4 time. The scale is written on a treble clef staff with a key signature of three sharps (F#, C#, G#). The notes are F#, G#, Ab, Bb, C, D, E, and F#. The fingering for the left hand (T, A, B strings) is: 2 0 2 | 5 9 | 10 7 | 0 2.

Scales & Arpeggios

E blues scale

Musical notation for the E blues scale. The treble clef staff shows the notes E, F#, G, A, Bb, C. The bass clef staff shows the fret numbers: 4, 7, 5, 6, 7, 5, 7, 5, 7, 6, 5, 7, 4.

C minor arpeggio

E flat major arpeggio

Musical notation for C minor and E flat major arpeggios. The C minor arpeggio (C, Eb, F, G) is shown in the first two measures with fret numbers 0, 3, 0, 3. The E flat major arpeggio (Eb, G, Bb) is shown in the next two measures with fret numbers 3, 3, 6, 6 and 6, 3, 3. The piece concludes with a double bar line and a key signature change to two sharps.

A major arpeggio

F# minor arpeggio

Musical notation for A major and F# minor arpeggios. The A major arpeggio (A, C#, E, G) is shown in the first two measures with fret numbers 9, 9, 12, 12 and 12, 9, 9. The F# minor arpeggio (F#, A, C) is shown in the next two measures with fret numbers 6, 9, 9, 9 and 9, 9, 6. The piece concludes with a double bar line and a key signature change to two sharps.

C major 7th arpeggio

Musical notation for the C major 7th arpeggio (C, E, G, Bb). The treble clef staff shows the notes. The bass clef staff shows the fret numbers: 0, 0, 0, 7, 5, 7, 0, 0, 0.

Duet

This piece should be played as a duet.

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

The Hall of the Mountain King

Edvard Grieg

arr. Lindsay Higgs

Allegro

Chords: Cm D D^b Cm E^b

5 G E^b+ G E^b+ G

9 *accel. sempre* Cm D D^b Cm E^b

13 C dim C dim A^b Cm G7 Cm

p

mp

mf

f *ff*

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

♩ = 106

candidate

metronome

2

♩ = 90

3

♩ = 120

4

♩ = 78

5

♩ = 110

6

♩ = 84

MTB Exams - Listening Skills (Aural tests) Grade 4

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 3 note chord, and then you shall sing back both the highest and lowest notes. We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

Bass Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

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. Before each, I will indicate the pulse.

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.