

Section One: Recital (60 marks)

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

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
J.S. Bach	Prelude in C	MTB Ukulele Grade 6 Handbook	MTB Bookshop
Traditional/ Higgs	The Sailors Hornpipe	MTB Ukulele Grade 6 Handbook	MTB Bookshop
Johannes Brahms/ Higgs	Theme from Hungarian Dance Number 5	MTB Ukulele Grade 6 Handbook	MTB Bookshop
Traditional/ Higgs	The Boys of Bluehill	MTB Ukulele Grade 6 Handbook	MTB Bookshop
Higgs	Variations on The Steamboat Waltz	MTB Ukulele Grade 6 Handbook	MTB Bookshop

Section Two: Technical (25 marks)

Prepare both parts below

Technical

Chord Study:

Perform all 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

Lindsay Higgs

Up tempo Ska

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of seven staves of music, each with a measure number and chord symbols above the notes. The piece is marked 'Up tempo Ska' and includes various dynamics such as *f*, *mp*, *mf*, and *cresc.*. The chords used include Gm, F, F#, Gm, F, F#, Gm, Gm, F, F#, E^b, B^b, D7, and D.

Staff 1: Measure 1-4. Chords: Gm, F, F#, Gm, F, F#, Gm, Gm. Dynamics: *f*, *mp*.

Staff 2: Measure 5-8. Chords: F, F, Gm, Gm.

Staff 3: Measure 9-12. Chords: F, F#, E^b, F.

Staff 4: Measure 13-16. Chords: E^b, B^b, E^b, F. Dynamics: *mf*.

Staff 5: Measure 17-20. Chords: E^b, D7, Gm, F, F#, Gm, Gm. Dynamics: *f*, *mp*.

Staff 6: Measure 21-23. Chords: F, F, Gm. Dynamics: *cresc.*.

Staff 7: Measure 24-26. Chords: Gm, F, D. Dynamics: *cresc.*.

Staff 8: Measure 27-30. Chords: Gm, D, F, F#, Gm, D, F, F#, Gm. Dynamics: *f*.

Scales lt qo 'O go qt {

♩ = 96

G \flat melodic minor scale

T
B

7 9 6 8 10 7 9 10 8 6 5 8 6 9 7

D \flat major scale

1 3 1 2 1 3 4 3 1 2 1 3 1

Chromatic scale - one octave starting on C

0 1 2 3 0 1 2 0 1 2 3 2 1 0

1 0 2 1 0 3 2 1 0

Scales & Arpeggios

D dorian mode

Musical notation for the D dorian mode scale. The scale is written on a treble clef staff with a key signature of one flat (Bb). The notes are D, E, F, G, A, Bb, C, D. The fingering is shown on a four-line ukulele staff below the treble staff. The notes are: D (2), E (0), F (1), G (0), A (2), Bb (5), C (3), D (0).

G natural minor - up to octave and down to dominant

Musical notation for the G natural minor scale. The scale is written on a treble clef staff with a key signature of two flats (Bb, Eb). The notes are G, Ab, Bb, C, D, Eb, F, G. The fingering is shown on a four-line ukulele staff below the treble staff. The notes are: G (7), Ab (5), Bb (6), C (5), D (8), Eb (10), F (8), G (6).

Bb major - up to octave and down to dominant

Musical notation for the Bb major scale. The scale is written on a treble clef staff with a key signature of two flats (Bb, Eb). The notes are Bb, C, D, Eb, F, G, A, Bb. The fingering is shown on a four-line ukulele staff below the treble staff. The notes are: Bb (10), C (12), D (10), Eb (11), F (10), G (12), A (13), Bb (12).

G blues scale - up an octave and down to the dominant

Musical notation for the G blues scale. The scale is written on a treble clef staff with a key signature of one flat (Bb). The notes are G, Ab, Bb, C, D, Eb, F, G. The fingering is shown on a four-line ukulele staff below the treble staff. The notes are: G (1), Ab (3), Bb (5), C (8), D (10), Eb (8), F (5), G (3).

Scales & Arpeggios

E dominant 9th arpeggio

Musical notation for E dominant 9th arpeggio. The treble clef has a key signature of two sharps (F# and C#). The melody consists of quarter notes: E4, F#4, G4, A4, B4, A4, G4, F#4, E4. The bass line consists of quarter notes: E2, G2, B2, D3, E3, D3, B2, G2, E2. Fingering numbers are: 4 4 4 5 7 5 4 4.

D minor 7th arpeggio

Musical notation for D minor 7th arpeggio. The treble clef has a key signature of one sharp (F#). The melody consists of quarter notes: D4, E4, F4, G4, A4, G4, F4, D4. The bass line consists of quarter notes: D2, F2, A2, B2, D3, C3, B2, D2. Fingering numbers are: 2 1 0 3 5 7 5 3 0 1 2.

B \flat major arpeggio

D \flat major arpeggio

Musical notation for B \flat major and D \flat major arpeggios. The treble clef has a key signature of three flats (B \flat , E \flat , A \flat). The B \flat major arpeggio melody consists of quarter notes: B \flat 3, D4, F4, G4, A4, G4, F4, B \flat 3. The bass line consists of quarter notes: B \flat 1, D2, F2, G2, A2, G2, F2, B \flat 1. Fingering numbers are: 10 13 13 13 13 13 10. The D \flat major arpeggio melody consists of quarter notes: D \flat 3, F3, A3, B3, C4, B3, A3, D \flat 3. The bass line consists of quarter notes: D \flat 1, F1, A1, B1, C2, B1, A1, D \flat 1. Fingering numbers are: 1 1 4 4 4 1 1.

C diminished 7th arpeggio

D augmented one octave

Musical notation for C diminished 7th and D augmented one octave arpeggios. The treble clef has a key signature of one flat (F). The C diminished 7th arpeggio melody consists of quarter notes: C4, D \flat 4, E \flat 4, F \flat 4, G \flat 4, F \flat 4, E \flat 4, C4. The bass line consists of quarter notes: C2, D \flat 2, E \flat 2, F \flat 2, G \flat 2, F \flat 2, E \flat 2, C2. Fingering numbers are: 0 3 2 0 3 0 2 3 0. The D augmented one octave arpeggio melody consists of quarter notes: D4, E4, F#4, G4, A4, G4, F#4, D4. The bass line consists of quarter notes: D2, E2, F2, G2, A2, G2, F2, D2. Fingering numbers are: 2 2 1 5 1 2 2.

Scales & Arpeggios

A \flat dominant 7th arpeggio

The image shows a musical score for a ukulele. It consists of a treble clef staff and a four-line bass staff. The treble staff contains a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The melody is an A-flat dominant 7th arpeggio, starting on the second line (F) and moving up stepwise to the first space (A-flat), then down stepwise to the second space (G), and finally to the first space (A-flat). The bass staff contains fret numbers: 8, 8, 11, 9, 11, 9, 11, 8, 8. The first measure contains the first four notes (F, G, A-flat, G), the second measure contains the next four notes (A-flat, G, F, E-flat), and the third measure contains a whole note chord (A-flat, G, F, E-flat).

Duet

This piece should be played as a duet. If the candidate is using an electric instrument, distortion may be used.

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

Open Freeway

Lindsay Higgs
(1963-)

Driving rock beat

Chord progression: D m F C G m7 D m

f

6 F B^b A7 B^b G m7 A m7 D7

11 B^b G m7 A m7 D7 G m7 A m7 D m G7 A7

16 A7 D m F C G m7

21 D m F B^b 1. A7 B^b 2.

26 B^b+ B^b G m7 A7 B^b G m7

30 A7 D m

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).

♩ = 120 Swung quavers (♩=♩ ♩)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩ ♩)

2

♩ = 88 Swung quavers (♩=♩ ♩)

3

♩ = 128 Swung quavers (♩♩=♩♩)

4

♩ = 90 Swung quavers (♩♩=♩♩)

5

6

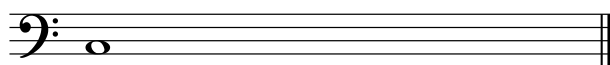
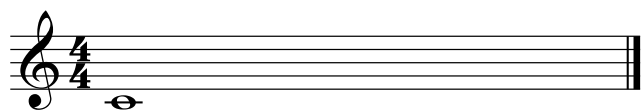
MTB Exams - Listening Skills (Aural tests) Grade 6

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

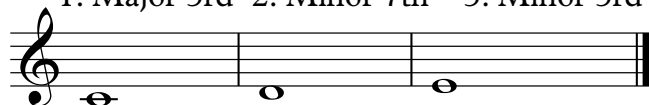


Test 2 - Intervals.

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 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.