

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
Carcassi/ Higgs	Allegro Op.60 no.23	MTB Ukulele Grade 7 Handbook	MTB Bookshop
Higgs	Gigue	MTB Ukulele Grade 7 Handbook	MTB Bookshop
Rubinstein/ Higgs	Melody in F	MTB Ukulele Grade 7 Handbook	MTB Bookshop
Higgs	Sonatina	MTB Ukulele Grade 7 Handbook	MTB Bookshop
Higgs	Impromptu	MTB Ukulele Grade 7 Handbook	MTB Bookshop
Higgs	Will the Circle Be Unbroken	MTB Ukulele Grade 7 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

Fast Blues

The musical score is written in 12/8 time and consists of five staves of music. The first staff begins with a dynamic marking of *f* (forte). The chords and their positions are as follows:

- Staff 1: $D^{\flat}7$ (measures 1-2), $G^{\flat}7$ (measures 3-4)
- Staff 2: $D^{\flat}7$ (measure 5), $D7$ (measure 6), $E7$ (measure 7), $F7$ (measure 8), $G^{\flat}7$ (measures 9-10)
- Staff 3: $G^{\flat}7$ (measures 11-12), $D^{\flat}7$ (measures 13-14), $D^{\flat}7$ (measures 15-16)
- Staff 4: $A^{\flat}9$ (measures 17-18), $G9$ (measures 19-20), $G^{\flat}7$ (measures 21-22), $D^{\flat}9$ (measures 23-24)
- Staff 5: First ending (measures 25-28) with $A^{\flat}9$; Second ending (measures 29-30) with $D^{\flat}7$, $D7$, and $D^{\flat}7$.

Scales $h\ qo\ 'O\ go\ qt\ \{$

$\text{♩} = 120$

E flat melodic minor

3 5 6 4 6 3 5 6 4 2 6 4 6 5 3

E Mixolydian mode

4 6 4 5 7 4 5 7 5 4 7 5 4 6 4

C diminished scale

0 2 3 1 2 4 0 2 3 2 0 4 2 1 3 2 0

A Jazz melodic minor scale

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

C Lydian mode

0 2 0 2 0 0 2 3 2 0 2 0 0 2 0

Scales & Arpeggios

G natural minor scale - up one octave and down to dominant

Musical notation for the G natural minor scale. The first system shows the ascending scale (up one octave) and the second system shows the descending scale (down to the dominant). The key signature has two flats (Bb and Eb). The fretboard diagram below the staff shows fingerings: ascending (7, 9, 10, 8, 10, 11, 8, 10, 8, 11, 10, 8) and descending (10, 9, 7, 5, 3, 2, 3, 5, 3).

Musical notation for the G natural minor scale descending. The key signature has two flats (Bb and Eb). The fretboard diagram below the staff shows fingerings: 10, 9, 7, 5, 3, 2, 3, 5, 3.

G blues scale - up one octave and down to dominant

Musical notation for the G blues scale. The first system shows the ascending scale (up one octave) and the second system shows the descending scale (down to the dominant). The key signature has one sharp (F#). The fretboard diagram below the staff shows fingerings: ascending (7, 10, 8, 9, 10, 8, 10, 8, 10, 9, 8, 10, 0, 2, 0) and descending (10, 9, 8, 10, 0, 2, 0).

B flat major scale up to octave and down to dominant

Musical notation for the B flat major scale. The first system shows the ascending scale (up to octave) and the second system shows the descending scale (down to dominant). The key signature has two flats (Bb and Eb). The fretboard diagram below the staff shows fingerings: ascending (10, 12, 10, 11, 13, 10, 12, 13, 12, 10, 13, 11) and descending (10, 12, 10, 0, 0, 1, 0, 1).

Musical notation for the B flat major scale descending. The key signature has two flats (Bb and Eb). The fretboard diagram below the staff shows fingerings: 10, 12, 10, 0, 0, 1, 0, 1.

Scales & Arpeggios

G minor 7th arpeggio - up to octave and down to dominant

E flat minor 7th arpeggio - one octave

D flat dominant ninth arpeggio -one octave

C dominant 7#5 arpeggio - one octave

G flat major 7th arpeggio - one octave

Scales & Arpeggios

D added 9th arpeggio - one octave

Musical notation for D added 9th arpeggio - one octave. The notation shows a treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5. The bass line shows fret numbers: 2, 2, 0, 7, 7, 0, 2, 2.

A suspended 4th arpeggio - one octave

Musical notation for A suspended 4th arpeggio - one octave. The notation shows a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: A4, B4, C#5, D5, E5, D5, C#5, A4. The bass line shows fret numbers: 9, 10, 12, 12, 12, 10, 9.

F# minor arpeggio up to octave and down to dominant

Musical notation for F# minor arpeggio up to octave and down to dominant. The notation shows a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4. The bass line shows fret numbers: 6, 5, 9, 9, 9, 0, 2, 1, 2.

Scales & Arpeggios

The first exercise consists of two measures. The first measure contains a scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The second measure contains an arpeggio: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The key signature has four flats (Bb, Eb, Ab, Db). The guitar staff shows fingerings: 1, 1, 1 for the scale and 0, 0, 1 for the arpeggio.

The second exercise consists of two measures. The first measure contains a scale: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The second measure contains an arpeggio: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G4 (quarter). The key signature has four flats (Bb, Eb, Ab, Db). The guitar staff shows fingerings: 3, 1, 0 for the scale and 0 for the arpeggio.

The third exercise consists of two measures. The first measure contains a scale: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The second measure contains a scale: C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The key signature has four flats (Bb, Eb, Ab, Db). The guitar staff shows fingerings: 6, 6, 6, 8 for the first measure and 9, 8, 6 for the second measure.

The fourth exercise consists of two measures. The first measure contains a scale: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The second measure contains an arpeggio: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G4 (quarter). The key signature has four flats (Bb, Eb, Ab, Db). The guitar staff shows fingerings: 6 for the scale and 2, 2, 0, 7 for the arpeggio.

Scales & Arpeggios

The first system of music consists of two measures. The first measure contains a scale starting on G4 (fret 7) and moving up to D5 (fret 0), with notes G, A, B, C, D. The second measure contains a single note D5 (fret 2). A double bar line follows. The second system of the first line contains two measures. The first measure contains a scale starting on G4 (fret 9) and moving up to D5 (fret 12), with notes G, A, B, C, D. The second measure contains a single note D5 (fret 12).

The second system of music consists of four measures. The first measure contains a scale starting on G4 (fret 12) and moving up to D5 (fret 9), with notes G, A, B, C, D. The second measure contains a scale starting on G4 (fret 6) and moving up to D5 (fret 9), with notes G, A, B, C, D. The third measure contains a scale starting on G4 (fret 9) and moving up to D5 (fret 2), with notes G, A, B, C, D. The fourth measure contains a single note D5 (fret 2).

Duet

This piece should be played as a duet. In addition to the melody, the candidate is to perform chords for introduction and last bar as written.

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

Ensemble study

Lindsay Higgs
(born 1963)

Allegro

G m F C m7 D7 G m F D7

f *mf* *cresc.* *f* *ff* *dim.*

5 9 13 18 23 28

G m F G m D7 B^b D7 1. 2. C m7 F7 B^b F G m E^b C m7 G m F B^b F G m E^b 1. C m G m E7 2. C m G m D7 G m C m7 b5 F C m D7 G m C m7 b5 F G m D7 G m C m7 b5 F G m D7 G m

Ensemble study

Lindsay Higgs
(born 1963)

Allegro

Chord progression: G m F C m7 D7 G m F D7

5 *f* *mf* *dim.*

10 *cresc.* *f*

15 *cresc.* *ff*

20 *cresc.* *ff*

25 *cresc.* *ff*

29 *G m* *D7* *G m*

Tgcf lpi 'Unknu

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).

♩ = 140

1

candidate

metronome

♩ = 120

2

♩ = 104

3

MTB Exams - Listening Skills (Aural tests) Grade 7

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.

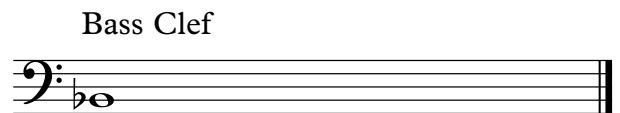
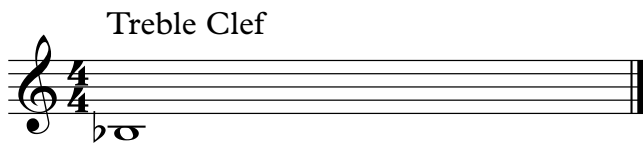
Only the teacher should have this sheet in front of them during the exam.

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

Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

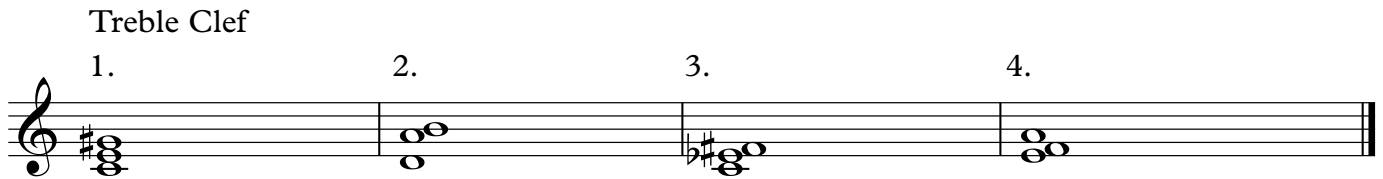
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

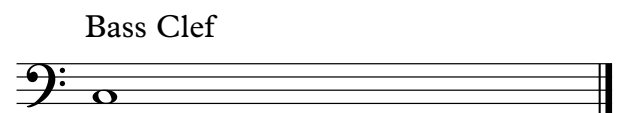
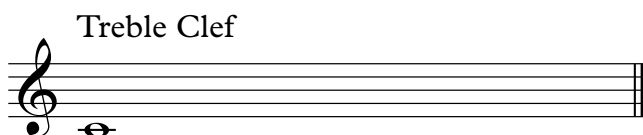
We shall do this for 4 chords.



Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



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.