

## Section One: Recital (60 marks)

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

Some Tomplay pieces offer versions with an accompaniment. However, for the exam itself, Tomplay pieces should be performed as a solo without the backing accompaniments. 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
Mateo Albeniz	Sonata in D	MTB Piano Book Grade 5	<a href="#">MTB Bookshop</a>
John Field	Nocturne in Bb	MTB Piano Book Grade 5	<a href="#">MTB Bookshop</a>
Domenico Cimarosa	Sonata No.13	MTB Piano Book Grade 5	<a href="#">MTB Bookshop</a>
Amy Beach	Harlequin	MTB Piano Book Grade 5	<a href="#">MTB Bookshop</a>
Stephen Heller	Tarantelle in E minor	MTB Piano Book Grade 5	<a href="#">MTB Bookshop</a>
Penny Carter	Memories of My Solitude	MTB Piano Book Grade 5	<a href="#">MTB Bookshop</a>
Ray Parker	Ghostbusters	Tomplay	<a href="#">tomplay.com</a>
Nyman	The Heart asks Pleasure First (The Piano)	Tomplay	<a href="#">tomplay.com</a> or Chester
Yiruma	River Flows in You	Tomplay	<a href="#">tomplay.com</a>
Hawkins	Oh Happy Day	Tomplay	<a href="#">tomplay.com</a>
Anonymous	Forbidden Games	Tomplay	<a href="#">tomplay.com</a>
Armstrong	What a Wonderful World	Tomplay	<a href="#">tomplay.com</a>
Chopin	Prelude in E minor Op.28 no.4	Tomplay or SMD Cat Ref: 21536	<a href="#">tomplay.com</a> or <a href="#">sheetmusicdirect.com</a>
Kuhlau	Sonatina in C Op.55 no.3 1 <sup>st</sup> or 2 <sup>nd</sup> Movt	Tomplay or SMD Cat Ref: 64108	<a href="#">tomplay.com</a> (1 <sup>st</sup> Movt.) or <a href="#">tomplay.com</a> (2 <sup>nd</sup> Movt) or <a href="#">sheetmusicdirect.com</a>
R. Hartsell	B Flat Train Boogie	SMD Cat Ref: 86466	<a href="#">sheetmusicdirect.com</a>
Yiruma	Kiss the Rain	SMD Cat Ref: 162036	<a href="#">sheetmusicdirect.com</a>
J.Hurwitz	City of Stars	SMD Cat Ref: 188581	<a href="#">sheetmusicdirect.com</a>
Beethoven	Fur Elise	SMD Cat Ref: 21525	<a href="#">sheetmusicdirect.com</a>
Kuhlau	Sonatina in G Op.20 no.2 1 <sup>st</sup> Movt	SMD Cat Ref: 64104	<a href="#">sheetmusicdirect.com</a>

Tomplay pieces often include accompaniments and can be purchased individually using the link next to each piece or via a discounted subscription for MTB teachers/learners. To learn more about Tomplay and the subscription [click here](#).

# MTB Grade 5 Piano

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Clementi	Sonatina Op.36 no.3 1 <sup>st</sup> Movt.	SMD Cat Ref: 52816 or Mastering the Piano Level 4 Lang Lang Piano Academy	<a href="https://www.sheetmusicdirect.com">sheetmusicdirect.com</a> or Faber
Barry	James Bond Theme	Complete Piano Player Style	Wise
Senneville	Ballade Pour Adeline	Complete Piano Player Style	Wise
Grieg	Wedding Day at Troidhaugen	Complete Piano Player Style	Wise
Andersson/Ulvaeas	Money, Money, Money	Complete Piano Player Style	Wise
Various	Any piece in this book (we recommend: Tomorrow and New Orleans Nightfall)	The Best of Grade 5	Faber
Valerie Capers	Sweet Mister Jelly Roll	Piano Music of Africa and the African Diaspora Vol 1	OUP
Bangambula Vindu	Lullaby	Piano Music of Africa and the African Diaspora Vol 1	OUP
Cimarosa	Sonata No.12 in G major	Cimarosa Sonatas Book 2	Broekmans and Van Poppel
Cimarosa	Sonata No.15 in C minor	Cimarosa Sonatas Book 2	Broekmans and Van Poppel
Glière	Le Soir	The Hundred Best Short Classics Book 2	Novello
Wedgwood	Tequila Sunrise	Up-Grade 4-5	Faber
Trad, Korean	Arirang	Mastering the Piano Level 4 Lang Lang Piano Academy	Faber
Gershwin	Let's Call the Whole Thing Off	Mastering the Piano Level 4 Lang Lang Piano Academy	Faber
Beethoven	Bagatelle Op.119 No.2	Mastering the Piano Level 5 Lang Lang Piano Academy	Faber
Gershwin	Summertime	Mastering the Piano Level 5 Lang Lang Piano Academy	Faber
Aleksandr Gedike	Miniature in D minor	Mastering the Piano Level 5 Lang Lang Piano Academy	Faber

## Section Two: Technical (25 marks)

### Technical

#### Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

#### Scales from Memory:

Perform the scales from memory 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 a duet for this grade from either option

[MTB Duet on page 9](#) [Alternative Duet on page 11](#)

Please go to [page 15](#) to find syllabus guidance

# Technical Exercises

Exercise 1 ♩ = 60

3 4 5 4  
1 2 3 2

1 2 3 2  
3 4 5 4

3 1 4  
5 1

2 1

Exercise 2 ♩ = 90

5 3 4  
1

5 1 4

3 2 4 5  
1

1 2 3  
4 5

4 5  
1 2 1

5 2 1

Exercise 3: Dynamic gradation chord exercise

♩ = 66

*p* *mp* *mf* *f* *ff* *f* *mf* *mp* *p*

*ova* -----

*ovb* -----

## Scales & Arpeggios from Memory

For the examination the candidate should be asked to play all the following scales and arpeggios from memory.

The scales should be played either swung and legato OR even and staccato at the teacher's choice. The teacher should aim for an even distribution of these two styles.

The arpeggios should be played either legato and swung OR legato and even. The teacher should aim for an even distribution of these two styles.

All tempi given are minimum speeds.

### Scales $\text{♩} = 64$

Db major, hands together, three octaves

Bb harmonic minor, hands together, three octaves

B melodic minor, hands together, three octaves

Contrary Motion: C# harmonic minor, hands together, two octaves,

Chromatic scale in contrary motion starting on F#, hands together, two octaves

### Arpeggios $\text{♩} = 44$

Db major, hands together, three octaves

Bb minor, hands together, three octaves

B minor, hands together, three octaves

# Scales & Arpeggios

For the examination the candidate should be asked to play all the following scales and arpeggios from memory.

The scales should be played either swung and legato OR even and staccato at the teacher's choice. The teacher should aim for an even distribution of these two styles.

The arpeggios should be played either legato and swung OR legato and even. The teacher should aim for an even distribution of these two styles.

All tempi given are minimum speeds.

Scales  $\text{♩} = 64$

Db major, hands together, three octaves

8<sup>va</sup>

(8<sup>va</sup>)

Bb harmonic minor, hands together, three octaves

8<sup>va</sup>

(8<sup>va</sup>)

# Scales & Arpeggios

B melodic minor, hands together, three octaves

8va

## Contrary Motion

C# harmonic minor, hands together, two octaves

Chromatic scale in contrary motion starting on F#, hands together, two octaves

# Scales & Arpeggios

Arpeggios ♩ = 44

Db major, hands together, three octaves

Bb minor, hands together, three octaves

B minor, hands together, three octaves

# Melodious Pieces No. 3

Op. 149

Diabelli (1781-1858)

TEACHER

Moderato (♩ = 108)

The musical score is written for piano and bass. It begins with a tempo marking of Moderato (♩ = 108). The first system (measures 1-9) features a piano (p) dynamic in the bass and a forte (f) dynamic in the piano. The second system (measures 10-19) includes a piano (p) dynamic in the bass. The third system (measures 20-28) shows dynamics of fz, p, mf, and cresc. The fourth system (measures 29-37) starts with a forte (f) dynamic in the piano and a piano (p) dynamic in the bass. The fifth system (measures 38-46) includes dynamics of mf, cresc., and f. The sixth system (measures 47-54) features dynamics of p, f, and fz. The piece concludes with a fermata.

\*Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

# Melodious Pieces No. 3

Op. 149

Diabelli (1781-1858)

PUPIL

Moderato (♩ = 108)

The musical score is written for two staves in 2/4 time. It begins with a tempo marking of Moderato and a metronome marking of ♩ = 108. The piece is marked for PUPIL. The score is divided into six systems, each starting with a measure number (10, 20, 29, 38, 47) and an octave marking (8va). The dynamics range from piano (p) to fortissimo (fz). The piece concludes with a final chord marked fz.

\*Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

# Alternative Piano Duets

## Grades 1-8

Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

Grade	Composer/Artist	Title	Book/Cat. Ref	Publisher
1	J. Hook arr. Carol Barratt	Gavotte	Chester Piano Duets Book 1	Chester Music
1	Pam Wedgwood	Sunny Side Up	Up-Grade Duets 0-1	Faber
1	Pam Wedgwood	Sunbeams	Upgrade duets 0-1	Faber
2	Pam Wedgwood	Black-eyed Beanie	Upgrade! Duets Grades 0-1	Faber
2	Pauline Hall	Takin it Easy	Piano Time Jazz Duets Book 1	OUP Oxford
3	Pam Wedgwood	The Floral Dance	Upgrade! Duets Grades 0-1	Faber
3	Pauline Hall	All I Want	Piano Time Jazz Duets Book 2	OUP Oxford
4	Pauline Hall	Rags to Riches	Piano Time Jazz Duets Book 2	OUP Oxford
4	Pauline Hall	Swing's the thing	Piano Time Jazz Duets Book 2	OUP Oxford
<b>5</b>	<b>Mozart</b>	<b>Duet (Don Giovanni)</b>	<b>The Joy of Piano Duets</b>	<b>Yorktown Music Press</b>
<b>5</b>	<b>Pam Wedgwood</b>	<b>Big Mack</b>	<b>Jazzin' About for Piano Duet</b>	<b>Faber</b>
6	Paganini	Caprice No.24	The Joy of Piano Duets	Yorktown Music Press
6	Matthias Seiber	Foxtrot	Easy Dances for Piano Duet	Schott
7	J.S. Bach	Arioso	The Joy of Piano Duets	Yorktown Music Press
7	Matthias Seiber	Six-Eight	Easy Dances for Piano Duet	Schott
8	Julio Sanders	Adios Muchachos	The Joy of Piano Duets	Yorktown Music Press
8	Matthias Seiber	Tango Argentina (page 21)	Easy Dances for Piano Duet	Schott

## Reading Skills

[Click here to find the MTB Reading Skills recordings](#)

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

1

candidate

metronome

♩ = 76

2

♩ = 84

3

♩ = 66

4

Musical score for exercise 4, measures 1-4. Treble clef, 3/4 time signature. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

Musical score for exercise 4, measures 5-8. Treble clef, 3/4 time signature. The right hand continues the melody with eighth and sixteenth notes, and the left hand continues the bass line.

♩ = 70

5

Musical score for exercise 5, measures 1-8. Treble clef, 2/4 time signature. The right hand plays a melody with eighth and sixteenth notes, and the left hand plays a bass line of quarter notes.

♩ = 60

6

Musical score for exercise 6, measures 1-4. Treble clef, 4/4 time signature. The right hand plays a melody with eighth notes and rests, while the left hand plays a bass line of quarter notes.

Musical score for exercise 6, measures 5-8. Treble clef, 4/4 time signature. The right hand continues the melody with eighth notes and rests, and the left hand continues the bass line.

# Listening Skills

(Aural tests)

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 will sing back the highest, middle, then lowest notes.

We shall do this for 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. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

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](#).
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.
- Electric Keyboards which are not touch sensitive are not suitable to be used for the Piano syllabus. Instead, candidates should use the Keyboard syllabus, using the 'Keyboard as a Piano' section.

### 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.