

Section One: Recital (60 marks)

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

If you are using a Keyboard that is not touch sensitive, it is important to use other means to replace dynamics such as different voicing. In pieces with limited or no given registrations, tempo markings, dynamics, voice/fill markings, etc. the candidate must select these as part of their interpretation so as to produce a musically rewarding performance and exploit the potential of their keyboard. You may select pieces from either list below, or from both lists. Two versions of the same song, with different LH variations may appear. In this event, you may select only **one** version of the song.

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
Pieces aimed at Electric Keyboard			
Idina Menzel	Let it Go (Frozen)	SMD Cat ref: 177375	sheetmusicdirect.com
Pharrell Williams	Happy	SMD Cat ref: 184539	sheetmusicdirect.com
Al Rinker	Everybody Wants to be a Cat (The Aristocats)	SMD Cat ref: 183590	sheetmusicdirect.com
John Williams	Theme from ET	SMD Cat ref: 187285	sheetmusicdirect.com
Cook	Florence	MTB Keyboard Book Grade 4	MTB Bookshop
Herrington	Movie Ballad	MTB Keyboard Book Grade 4	MTB Bookshop
Mendelssohn	Venetian Gondola Song	MTB Keyboard Book Grade 4	MTB Bookshop
Saint-Saens	The Elephant	MTB Keyboard Book Grade 4	MTB Bookshop
Schubert	Moment musical	MTB Keyboard Book Grade 4	MTB Bookshop
Ward	Saturday Bossa	MTB Keyboard Book Grade 4	MTB Bookshop
Ward	Too Cool to Tango	MTB Keyboard Book Grade 4	MTB Bookshop
Ward	Winter Waltz	MTB Keyboard Book Grade 4	MTB Bookshop
Ward	You Put a Smile in my Heart	MTB Keyboard Book Grade 4	MTB Bookshop
Aznavour	She	101 No.1 Hits for Buskers The Red Book	Wise
Weiss & Thiele	What a Wonderful World	101 No.1 Hits for Buskers The Red Book	Wise
Barry	Goldfinger	Easy Keyboard Library James Bond	IMP
Ellington & Strayhorn	Satin Doll	Complete Keyboard Player Greatest Hits	Wise
Van Heusen	Come Fly with Me	Complete Keyboard Player Greatest Hits	Wise
Jobim	Meditation	Easiest Keyboard Collection Latin	Wise

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 4 Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Levine & Brown	Tie a Yellow Ribbon 'round the Old Oak Tree**	101 No.1 Hits for Buskers	Wise
Morrison, Woodford & Thorneycroft-Smith	Broken Strings	Really Easy Piano New Chart Hits	Wise
Norton	Mongoose Crawl	The Microjazz Collection 3	Boosey & Hawkes
Steck	Sporting Occasion	Easiest Keyboard Collection Sports Themes	Wise
Sting	Every Breath You Take***	101 No.1 Hits for Buskers	Wise

Pieces aimed at using the Keyboard as a Piano

Please be aware not all pieces will be suitable for a Keyboard with a shorter range. It is acceptable to adapt pieces with octave transpositions. For Keyboards that are not touch sensitive other means need to be used to replace dynamics, as listed above.

Burgmuller	Ballade	MTB Piano Book Grade 4	MTB Bookshop
Clementi	Rondo	MTB Piano Book Grade 4	MTB Bookshop
Niels Gade	Merry-Go-Round	MTB Piano Book Grade 4	MTB Bookshop
S. M. Maikapar	Chez le Forgeron	MTB Piano Book Grade 4	MTB Bookshop
Chris Mitchell	The Promise of Peace	MTB Piano Book Grade 4	MTB Bookshop
Anton Shmoll	Saltarello	MTB Piano Book Grade 4	MTB Bookshop
Miranda Lin-Manuel	How Far I'll Go (Moana)	Tomplay	tomplay.com
Beethoven	Sonata in G Op.49 no.2 1 st Movt	Tomplay	tomplay.com
James Horner	Braveheart	Tomplay	tomplay.com
Menzel	Let it Go	Tomplay	tomplay.com
Silvestri	Forrest Gump	Tomplay	tomplay.com
Kabalevsky	Toccatina	SMD Cat Ref: 158667	Sheetmusicdirect.com
L. Schifrin	Theme (Mission Impossible)	SMD Cat Ref: 75364	sheetmusicdirect.com
Scott Joplin	The Entertainer	SMD Cat Ref: 53985	sheetmusicdirect.com
H.Mancini	Baby Elephant Walk	SMD Cat Ref: 68518	sheetmusicdirect.com
Penny Carter	The Lockdown Locomotion	IRL Online	irlonline.com/music/

Continued Recital List

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Pieces aimed at using the Keyboard as a Piano			
Please be aware not all pieces will be suitable for a Keyboard with a shorter range. It is acceptable to adapt pieces with octave transpositions. For Keyboards that are not touch sensitive other means need to be used to replace dynamics, as listed above.			
Gurlitt	Storm and Stress	Available online	Sheetmusic2print.com
Kabalevsky	Sonatina Op.27 No.16	Classics to Moderns Book 4	Yorktown Music Press
Mozart	Theme and 3 Variations	Classics to Moderns Book 4	Yorktown Music Press
Händel	Chaconne	Classics to Moderns Book 4	Yorktown Music Press
Walter Carroll	By Crystal Stream	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
G.F. Händel	Sarabande	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Daniel A Robles	El Condor Pasa	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Clapton/ Jennings	Tears in Heaven	Making the Grade 4	Chester
Paul Desmond	Take Five	Making the Grade 4	Chester
Verona/ Ramin	Music to Watch Girls By	What Else Can I Play Grade 4	IMP
Henry Mancini	The Pink Panther Theme	What Else Can I Play Grade 4	IMP
Grieg	In the Hall of the Mountain King	What Else Can I Play Grade 4	IMP
John Williams	Star Wars (Main Title)	What Else Can I Play Grade 4	IMP
Pam Wedgwood	Litter Bin Blues	Green Jazzin' About	Faber
Pam Wedgwood	Save the Whale Waltz	Green Jazzin' About	Faber
Pam Wedgwood	Rain Forest Fiesta	Green Jazzin' About	Faber
Trad. Chinese	Hua hao yue yuan	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Alan Bullard	Scalic Scherzo	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Trad. Chinese	Flower Drum Song	Mastering the Piano Level 4 Lang Lang Piano Academy	Faber
Georg Benda	Allegro Assai	Mastering the Piano Level 4 Lang Lang Piano Academy	Faber

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1: Electric Keyboard

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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Technical Option 2: Keyboard as Piano

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, 2 or 3 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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Musicianship Option 3

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Improvisation:

Perform the exercise for this grade

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Please go to [page 17](#) to find syllabus guidance

Technical Exercises

Exercise 1 ♩ = 50

Exercise 1 is a piano exercise in 2/4 time with a tempo of 50. It consists of two systems of piano accompaniment. The first system has two staves: the right hand plays chords with triplets of eighth notes, and the left hand plays a steady eighth-note bass line. The second system continues with similar patterns, ending with a final chord in the right hand and a triplet in the left hand.

Exercise 2 ♩ = 72

Exercise 2 is a piano exercise in 4/4 time with a tempo of 72. It consists of two systems. The first system is labeled 'LH' and shows a complex rhythmic pattern in the left hand. The second system shows the right hand playing a melodic line with chords, while the left hand continues with a steady eighth-note bass line.

Exercise 3: Counting Exercise

Exercise 3 is a piano exercise in 4/4 time, labeled 'Hands Tog.'. The first system shows a simple rhythmic pattern in both hands. The second system shows a more complex rhythmic pattern with triplets in both hands.

Technical Exercises

Prepare both exercises. Keyboard registrations should be set up and instructions followed exactly as written. Music may be used in the examination.

Voice: Fargo (sounds octave lower)
Style off

♩ = 80

Judith Ward

The musical score is written for piano and bass staves in 4/4 time, key of D major (three sharps). The first system consists of four measures. The first two measures are piano (*p*) and mezzo-forte (*mf*), each containing a sustained chord in the bass and a whole note in the treble. The last two measures are piano (*p*) and mezzo-forte (*mf*), each containing a sustained chord in the bass and a whole note in the treble. The second system begins at measure 6. The first two measures of this system feature a melodic line in the treble and a bass line in the bass. The third measure is a forte (*ff*) section with a sustained chord in the bass and a whole note in the treble. The fourth measure is a sustained chord in the bass and a whole note in the treble, with the instruction "Let sound fade".

Keyboard Grade Four

Aimed at the Electric Keyboard

Voice: Electric Piano (dual voice Brass)

Style: 8 Beat Pop

♩ = 112

Judith Ward

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music is written for a grand staff. The right hand plays chords and eighth-note patterns, while the left hand plays a bass line with eighth notes. A dynamic marking of *mf* is present. Measure numbers 1, 3, and 2 are indicated below the bass staff. The word "Fill" is written in the right hand staff at the end of measure 4.

Musical notation for measures 5-8. The notation continues from the previous system. Measure numbers 2 and 3 are indicated below the bass staff. The instruction "Add Brass" is written above the right hand staff at the end of measure 8. The instruction "Accomp. on" is written below the right hand staff at the end of measure 8.

Musical notation for measures 9-12. The notation continues from the previous system. Chord symbols are placed above the right hand staff: Ab, Absus⁴, Ab, and Db. Measure numbers 9, 10, 11, and 12 are indicated below the right hand staff.

Musical notation for measures 13-16. The notation continues from the previous system. Chord symbols are placed above the right hand staff: Ebsus⁴, Eb, Absus⁴, and Ab. Measure numbers 13, 14, 15, and 16 are indicated below the right hand staff.

Scales from Memory

All scales to be played legato ♩ = 104

Scales

E major, two octaves, hands together

A^b major, two octaves, hands together

C# harmonic minor, two octaves, hands together

F melodic minor, two octaves, hands together

Keyboard Grade Four

Using the Keyboard as a Piano

E♭ major, two octaves, dotted rhythm, hands together

Musical notation for E♭ major, two octaves, dotted rhythm, hands together. The piece is in 4/4 time and consists of two staves. The right hand starts on C4 and the left hand on C3. The melody is a dotted eighth-note followed by a sixteenth-note, moving up and then down. Fingerings are indicated by numbers 1-4. The piece ends with a double bar line.

Chromatic, hands together, two octaves (starting with C in LH and E in RH)

Musical notation for Chromatic, hands together, two octaves (starting with C in LH and E in RH). The piece is in 4/4 time and consists of two staves. The right hand starts on E4 and the left hand on C3. The melody is a chromatic scale moving up and then down. Fingerings are indicated by numbers 1-3. The piece ends with a double bar line.

Musical notation for Chromatic, hands together, two octaves (starting with C in LH and E in RH). This is a continuation of the previous piece, showing the final two measures of the chromatic scale. The right hand starts on E5 and the left hand on C4. Fingerings are indicated by numbers 1-3. The piece ends with a double bar line.

Arpeggios

A♭ major, hands together, two octaves

Musical notation for A♭ major, hands together, two octaves. The piece is in 4/4 time and consists of two staves. The right hand starts on C4 and the left hand on C3. The melody is an arpeggiated chord (A♭ major) moving up and then down. Fingerings are indicated by numbers 1-4. The piece ends with a double bar line.

F minor, hands together, two octaves

Musical notation for F minor, hands together, two octaves. The piece is in 4/4 time and consists of two staves. The right hand starts on C4 and the left hand on C3. The melody is an arpeggiated chord (F minor) moving up and then down. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line.

Scales from Memory

For the examination the candidate should perform all of the following from memory.

Minimum speed for all scales and arpeggios ♩ = 104

E major scale - two octaves, hands together, swing rhythm

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C# harmonic minor scale - two octaves, hands together, straight quavers

Judith Ward

Contrary motion chromatic scale starting on Ab - two octaves, hands together, straight quavers

Judith Ward

Keyboard Grade Four

Aimed at the Electric Keyboard

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Ab major arpeggio
Two octaves
Hands together

Musical notation for Ab major arpeggio, two octaves, hands together. The piece is in Ab major (three flats). The right hand starts on G4 and the left hand on G2. Fingerings are indicated by numbers 1-4 above the notes. The piece ends with a double bar line.

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F minor arpeggio
Two octaves
Hands together

Musical notation for F minor arpeggio, two octaves, hands together. The piece is in F minor (two flats). The right hand starts on E4 and the left hand on E2. Fingerings are indicated by numbers 1-5 above the notes. The piece ends with a double bar line.

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C# minor chords

Musical notation for C# minor chords in the bass clef. The key signature has three sharps (F#, C#, G#). Three chords are shown: Root position (C#3, E3, G#3), 1st inversion (E3, G#3, C#4), and 2nd inversion (G#3, C#4, E4). Each chord is marked with a double bar line.

Root position 1st inversion 2nd inversion

Judith Ward

Chords based on F

Musical notation for chords based on F in the bass clef. The key signature has one flat (Bb). Three chords are shown: Fdim (diminished) (F2, Ab2, Cb3), Faug (augmented) (F2, Ab2, C#3), and Fsus4 (F2, C3, F4). Each chord is marked with a double bar line.

Fdim (diminished) Faug (augmented) Fsus4

Easy Does It Blues

The Teacher part should be played on a Piano, or the candidate may use the recordings provided

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.

TEACHER

Chris Mitchell

Swing! ♩ = ♩³ = ♩
♩ = 72

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The piece starts with a forte (*f*) dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line features a series of chords and melodic fragments, including a triplet of eighth notes. Dynamics vary throughout, including *fz* (forzando) and *sf* (sforzando). The score is divided into four systems, with measure numbers 5, 8, and 11 indicated at the start of their respective systems. The piece concludes with a final chord in the bass line.

Easy Does It Blues

PUPIL

Chris Mitchell

Swing! ♩ = ♪³ ♪
♩ = 72

2

f

4

5

5

3

3

8

2 3 2

3 2 1

1

11

5

fz

1

2 1 2

Improvisation

Improvise a melody over a given chord sequence. The style is chosen by the teacher and may be in 2/4, 3/4 or 4/4, MM=90. Chords are played by the candidate and may be full-fingered or single-fingered at the candidate's choice.

Any of these chord sequences may be used.

Judith Ward

D Bm G A Bm G A D

Am Dm E Am Dm F E Am

F Dm Bb C Bb Dm C F

Gm D Cm D Eb Gm D Gm

Listening Skills

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](#).
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.

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.