

## 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. For Keyboards with a shorter range, scales and exercises may be transposed down/up an octave. 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. 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
<b>Pieces aimed at using the Keyboard as a Piano</b>			
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.			
Haydn	Sonata No.4 in G major Hob XVI:G1 : Finale : Presto	Tomplay	<a href="https://tomplay.com">tomplay.com</a> or Any reliable edition
Beethoven	Sonata in G Op.79 : Finale : Vivace	Tomplay	<a href="https://tomplay.com">tomplay.com</a> or Any reliable edition
Chopin	Nocturne in G minor Op.15 no.3	Tomplay	<a href="https://tomplay.com">tomplay.com</a> or Any reliable edition
Morricone/ Weston	Chi Mai	Tomplay	Currently Unavailable
Nina Simone or Donaldson	My Baby Just Cares for Me	SMD Cat Ref: 47723 or Great Piano Solos Black	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a> or Wise
Mozart	Rondo Alla Turca K.331	SMD Cat Ref: 21561	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a> or Any reliable edition
Flaherty /Keveren	Once upon a December	SMD Cat Ref: 429719	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a>
Nyman	Big My Secret	SMD Cat Ref: 23615 or The Piano	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a> or Any reliable edition
John Coltrane	My Favourite Things	SMD Cat Ref: 99564	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a>
J. Hisaishi	Howl's Moving Castle	SMD Cat Ref: 106636	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a>
Ludwig van Beethoven	Sonata in C# minor Op.27 no.2 1 <sup>st</sup> Movt: Adagio Sostenuto	MTB Piano Book Grade 7	<a href="#">MTB Bookshop</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 7 Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Claude Debussy	Reverie	MTB Piano Book Grade 7	<a href="#">MTB Bookshop</a>
Moritz Moszkowski	Tarantella	MTB Piano Book Grade 7	<a href="#">MTB Bookshop</a>
Domenico Scarlatti	Sonata in C K159	MTB Piano Book Grade 7	<a href="#">MTB Bookshop</a>
Ludwig Schytte	Nocturne	MTB Piano Book Grade 7	<a href="#">MTB Bookshop</a>
Johann Friedrich Burgmuller	Rondo alla Turca	MTB Piano Book Grade 7	<a href="#">MTB Bookshop</a>
Hamilton	Cry Me a River	Great Piano Solos Purple	Wise
John Barry	Goldfinger	Great Piano Solos Purple	Wise
Beethoven	Sonata in G Op.79 3 <sup>rd</sup> Movt: Vivace	N/A	Any reliable edition
Kabalevsky	Sonatina in C Op.13 1 <sup>st</sup> or 3 <sup>rd</sup> Movt: Presto	N/A	Boosey and Hawkes or any reliable edition
Florence Price	Silk Hat and Walking Cane	Piano Music of Africa and the African Diaspora Vol 2	OUP
Wallace McClain Cheatham	Prelude No. 2 " Poor Mourner's Got A Home"	Piano Music of Africa and the African Diaspora Vol 2	OUP
Khatchaturian	Sonatina in C 1 <sup>st</sup> Movt: Allegro	N/A	Edition Peters
Leighton	Sonatina no.2 2 <sup>nd</sup> Movt: Andante Sostenuto	N/A	Legnick
Fibich	Poème Op.41 no.6	The original version found via the link should be used.	<a href="http://www.sheetmusicplus.com">www.sheetmusicplus.com</a>
Heller	Epilogue Op.45 no.25	N/A	Any reliable edition
Ligeti	Musica Ricercata No.7	N/A	Schott
Taylor	I Wish I Knew How it Felt to be Free	Great Piano Solos Black	Wise

## Section Two: Technical (25 marks)

### Technical: Keyboard as Piano

#### Technical Exercises:

Perform all the technical exercises required for this grade

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**PLUS**

#### Scales from Memory:

Perform all 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 the duet for this grade

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Please go to [page 14](#) to find syllabus guidance

# Technical Exercises

C.L. Hanon

(from The Virtuoso Pianist)

## Exercise 1

♩ = 88 Hands together

The musical score for Exercise 1 is presented in six systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The exercise is in 2/4 time and is marked '♩ = 88 Hands together'. The bass hand plays a constant eighth-note accompaniment throughout. The treble hand begins with a quarter rest, followed by eighth-note patterns. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the bass hand.

# Keyboard Grade Seven

## Exercise 2

$\text{♩} = 92$  Hands together

Musical notation for measures 1-3. The piece is in common time (C) and begins with a treble clef. The bass clef part features a descending eighth-note scale starting on G4, with fingering 3 2 1. The treble clef part is empty.

Musical notation for measures 4-7. The treble clef part begins with an ascending eighth-note scale starting on G4, with fingering 3 2 1 3 2 1. The bass clef part continues with the descending eighth-note scale from the previous system.

Musical notation for measures 8-10. The treble clef part continues with the ascending eighth-note scale. The bass clef part continues with the descending eighth-note scale.

Musical notation for measures 11-13. The treble clef part continues with the ascending eighth-note scale. The bass clef part continues with the descending eighth-note scale.

Musical notation for measures 14-16. The treble clef part continues with the ascending eighth-note scale. The bass clef part continues with the descending eighth-note scale. The piece concludes with a double bar line and repeat dots.

# Scales from Memory

All scales and arpeggios to be played hands together legato/staccato/crescendo-diminuendo at the teacher's choice ♩ = 80

## Scales

B major, three octaves, hands together

Musical notation for B major scale, three octaves, hands together. The treble clef starts on B4 and the bass clef starts on B2. Fingerings are indicated by numbers 1-4 above or below notes.

G# harmonic minor, three octaves, hands together

Musical notation for G# harmonic minor scale, three octaves, hands together. The treble clef starts on G#4 and the bass clef starts on G#2. The natural 7th degree is marked with an 'x'.

G# melodic minor, three octaves, hands together

Musical notation for G# melodic minor scale, three octaves, hands together. The treble clef starts on G#4 and the bass clef starts on G#2. The 6th and 7th degrees are marked with # and x respectively.

C major, three octaves, hands a 3rd apart

Musical notation for C major scale, three octaves, hands a 3rd apart. The treble clef starts on C4 and the bass clef starts on C2. Fingerings are indicated by numbers 1-5.

# Keyboard Grade Seven

Using the Keyboard as a Piano

## Double Thirds

C major, two octaves, hands separately, legato

Musical score for Double Thirds in C major, two octaves, hands separately, legato. The score is written for two staves (treble and bass clef). The right hand starts on C4 and the left hand starts on C3. The exercise consists of two octaves of double thirds, moving up and then down. Fingerings are indicated by numbers 1-5 above or below the notes.

## Chromatic Scale

Starting on any note, three octaves, hands together

Ascending: right hand legato/left hand staccato

Descending: right hand staccato/left hand legato

Musical score for Chromatic Scale, three octaves, hands together. The score is written for two staves (treble and bass clef). The exercise consists of three octaves of a chromatic scale, moving up and then down. Fingerings are indicated by numbers 1-3 above or below the notes. The right hand is legato and the left hand is staccato during the ascending passage, and vice versa during the descending passage.

## Arpeggios

G# minor, hands together, three octaves

Root position

First inversion

Second inversion

Musical score for Arpeggios in G# minor, three octaves, hands together. The score is written for two staves (treble and bass clef). The exercise consists of three octaves of arpeggios in G# minor, moving up and then down. Fingerings are indicated by numbers 1-5 above or below the notes. The score is divided into three sections: Root position, First inversion, and Second inversion.

# Keyboard Grade Seven

## Using the Keyboard as a Piano

### Dominant 7th in the key of C, three octaves, hands together

Musical notation for a dominant 7th chord exercise in the key of C, spanning three octaves. The piece is in 4/4 time and is played with both hands together. The right hand starts on a middle C (C4) and moves up through the scale: C4, D4, E4, F4, G4, A4, B4, C5. The left hand starts on a C two octaves below (C2) and moves up through the scale: C2, D2, E2, F2, G2, A2, B2, C3. The exercise consists of four measures. The first measure contains the ascending eighth-note scale in both hands. The second measure contains the descending eighth-note scale in both hands. The third measure contains the ascending eighth-note scale in both hands. The fourth measure contains a whole note chord consisting of C5, B4, A4, G4 in the right hand and C2, B1, A1, G1 in the left hand.

### Dominant 7th in the key of Ab, three octaves, hands together

Musical notation for a dominant 7th chord exercise in the key of Ab, spanning three octaves. The piece is in 4/4 time and is played with both hands together. The right hand starts on Ab3 and moves up through the scale: Ab3, Bb3, C4, Db4, Eb4, F4, Gb4, Ab4. The left hand starts on an Ab two octaves below (Ab1) and moves up through the scale: Ab1, Bb1, C2, Db2, Eb2, F2, Gb2, Ab2. The exercise consists of four measures. The first measure contains the ascending eighth-note scale in both hands. The second measure contains the descending eighth-note scale in both hands. The third measure contains the ascending eighth-note scale in both hands. The fourth measure contains a whole note chord consisting of Ab4, Gb4, F4, Eb4 in the right hand and Ab1, Gb1, F2, Eb2 in the left hand.

### "Nice cup of tea" 2s against 3s exercise 1

Musical notation for the exercise "Nice cup of tea" 2s against 3s exercise 1. The tempo is marked as quarter note = 60. The piece is in 4/4 time and is played with both hands together. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3. The exercise consists of four measures. The first measure contains the eighth-note sequence in both hands. The second measure contains the eighth-note sequence in both hands. The third measure contains the eighth-note sequence in both hands. The fourth measure contains a whole note chord consisting of C5, B4, A4, G4 in the right hand and C2, B1, A1, G1 in the left hand.

### "Nice cup of tea" 2s against 3s exercise 2

Musical notation for the exercise "Nice cup of tea" 2s against 3s exercise 2. The tempo is marked as quarter note = 60. The piece is in 4/4 time and is played with both hands together. The right hand plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3. The exercise consists of four measures. The first measure contains the eighth-note sequence in both hands. The second measure contains the eighth-note sequence in both hands. The third measure contains the eighth-note sequence in both hands. The fourth measure contains a whole note chord consisting of C5, B4, A4, G4 in the right hand and C2, B1, A1, G1 in the left hand.

# Sicilian Hunting Song

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.

**Allegro** ♩. = 152

TEACHER

Ottorino Respighi (1879-1936)

The musical score is written for a single piano part, labeled 'TEACHER'. It is in 12/8 time and begins with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 152 beats per minute. The score is divided into six systems, each with a measure number at the beginning: 1, 5, 10, 14, 19, and 23. The first system starts with a forte (*f*) dynamic. The second system includes a circled measure at the end. The third system features a melodic line in the right hand. The fourth system includes a *dim.* (diminuendo) marking. The fifth system starts with a piano (*p*) dynamic. The sixth system is marked *affretando* and ends with a double bar line. The score uses a grand staff with treble and bass clefs.

# Sicilian Hunting Song

Allegro ♩ = 152

PUPIL

Ottorino Respighi (1879-1936)

8<sup>va</sup>

5 (8<sup>va</sup>)

9 (8<sup>va</sup>)

13 (8<sup>va</sup>)

18

23 (8<sup>va</sup>)

# Tgcf lpi 'Unknu

[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 or a metronome (not clapped).

♩ = 140

1

candidate

metronome

♩ = 120

2

♩ = 104

3

# Keyboard Grade Seven

♩ = 90

4

3/4

3/4

♩ = 106

5

2/4

♩ = 86

6

4/4

4/4

# 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.

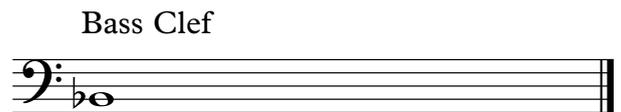
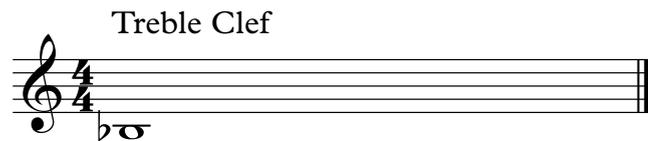
Only the teacher should have this sheet in front of them during the exam.

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

## Test 1 - Scales.

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

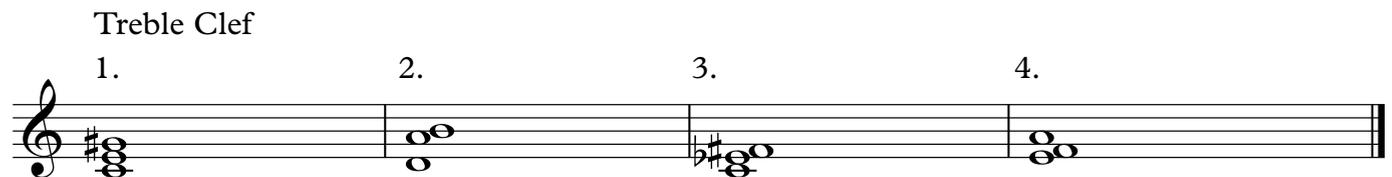
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



## Test 2 - Singing back notes

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

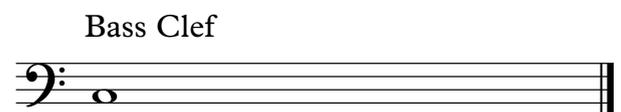
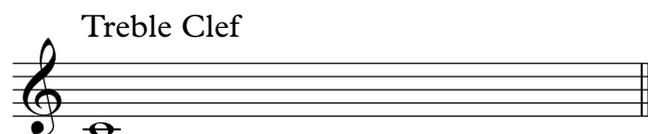
We shall do this for 4 chords.



## 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](#).
- 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.