

## Recital

### Select three pieces from the following list (25 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.

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 Electric Keyboard</b>			
Cook	Carnival Time	MTB Keyboard Pre- Grade Book	<a href="#">MTB Bookshop</a>
Herrington	Big Brass, Little Brass	MTB Keyboard Pre- Grade Book	<a href="#">MTB Bookshop</a>
Lane	Mice	MTB Keyboard Pre- Grade Book	<a href="#">MTB Bookshop</a>
Trad.	Barbara Allen	MTB Keyboard Pre- Grade Book	<a href="#">MTB Bookshop</a>
Ward	Golden Snake	MTB Keyboard Pre- Grade Book	<a href="#">MTB Bookshop</a>
Ward	Time to Sleep	MTB Keyboard Pre- Grade Book	<a href="#">MTB Bookshop</a>
Ward	Jumping down the stairs	MTB Keyboard Pre- Grade Book	<a href="#">MTB Bookshop</a>
Ward	Pirate Dance	MTB Keyboard Pre- Grade Book	<a href="#">MTB Bookshop</a>
Ward	That's just my luck	MTB Keyboard Pre- Grade Book	<a href="#">MTB Bookshop</a>
Brahms	Lullaby	Progressive Keyboard Book 1	Jupiter
Foster	Camptown Races (play repeat & use fill)	Alfred's Basic Chord Approach to Electronic Keyboards book 3	Alfred
Palmer/ Palmer/ Manus	Song in A minor (play repeat & use fill)	Alfred's Basic Chord Approach to Electronic Keyboards book 3	Alfred
Hall	In the desert	Piano Time Pieces book 1	Oxford
Jennings/ Horner/ Litten	Titanic Theme Song	Keyed Up (Initial)	Alfred
Tchaikovsky/ Litten	Capriccio Italienne	Keyed Up (Initial)	Alfred
<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.			
J.E. Winner/ MTB	Little Brown Jug	MTB Piano Pre- Grade Higher Book	<a href="#">MTB Bookshop</a>
Mark Kesel	The Dreamer	MTB Piano Pre- Grade Higher Book	<a href="#">MTB Bookshop</a>
Mel Bonis	Le Petit Mendiant	MTB Piano Pre- Grade Higher Book	<a href="#">MTB Bookshop</a>

# MTB Pre-Grade Higher Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher
Trad./ Penny Carter	Polly Put the Kettle On	MTB Piano Pre- Grade Higher Book	<a href="#">MTB Bookshop</a>
Trad./ Penny Carter	Twinkle Twinkle Little Star	MTB Piano Pre- Grade Higher Book	<a href="#">MTB Bookshop</a>
Trad./ Penny Carter	This Old Man	MTB Piano Pre- Grade Higher Book	<a href="#">MTB Bookshop</a>
Pam Wedgwood	Whirlybird	Up Grade 0-1	Faber
Pam Wedgwood	Surrender	Up Grade 0-1	Faber
Pam Wedgwood	Apple Pie Waltz	Up Grade 0-1	Faber
Haydn	Theme from the Surprise Symphony	John Thompson's Easiest Piano Course First Classics	Willis Music
Vivaldi	Spring from the Four Seasons	John Thompson's Easiest Piano Course First Classics	Willis Music
Grieg	Morning from Peer Gynt German	John Thompson's Easiest Piano Course First Classics	Willis Music
Mozart	Dance	John Thompson's Easiest Piano Course First Classics	Willis Music
Stephen Foster	Scaling the Rockies	Bastien Piano Basics Piano Level 2	Kjos
Stephen Foster	Lavender's Blue	Bastien Piano Basics Piano Level 2	Kjos
Stephen Foster	Kumbaya	Bastien Piano Basics Piano Level 2	Kjos
Stephen Foster	Tarantella	Bastien Piano Basics Piano Level 2	Kjos
Stephen Foster	Oh Susanna	Bastien Piano Basics Piano Level 2	Kjos
Stephen Foster	Country Gardens	Bastien Piano Basics Piano Level 2	Kjos
Stephen Foster	Dancing the Minuet	Bastien Piano Basics Piano Level 2	Kjos
Trad.	Morning has broken	Making the Grade - Grade 1	Chester
R. Rodgers	Do Re Mi	Making the Grade - Grade 1	Chester
J. Denver	Annie's Song	Making the Grade - Grade 1	Chester
Trad.	Scarborough Fair	Making the Grade - Grade 1	Chester
John W. Schaum	The Elevator	Piano Course B- The Blue Book	Alfred
John W. Schaum	The Clothes Line Waltz	Piano Course B- The Blue Book	Alfred
John W. Schaum	The Spider Dance	Piano Course B- The Blue Book	Alfred
John W. Schaum	Wun Long Pan	Piano Course B- The Blue Book	Alfred
Pam Wedgwood	Ping Pong	Really Easy Jazzin' About	Faber
Pam Wedgwood	In the Eyes of a Tiger	Really Easy Jazzin' About	Faber

## Technical Exercises (25 marks)

Prepare the technical exercises for this grade from either of the two options below

[Page 3 for Using the Keyboard as a Piano](#) [Page 5 for the Electric Keyboard](#)

**Please go to [page 6](#) to find syllabus guidance**

# Technical Exercises

Exercise 1 ♩ = 75

Exercise 1, measures 1-3. The piece is in 4/4 time with a tempo of 75 beats per minute. The first staff (treble clef) contains notes G4, A4, B4, C5, B4, A4, G4, with fingerings 5, 4, 3, 2, 1, 3, 2, 1. The second staff (bass clef) contains notes G3, F3, E3, D3, C3, B2, A2, with fingerings 5, 4, 3, 2, 1, 3, 2, 1. Both staves end with a fermata over the final note.

Exercise 1, measures 4-7. The first staff (treble clef) contains notes G4, A4, B4, C5, B4, A4, G4, with fingerings 5, 5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 1, 2, 3, 4, 5. The second staff (bass clef) contains notes G3, F3, E3, D3, C3, B2, A2, with fingerings 5, 5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 1, 2, 3, 4, 5. Both staves end with a fermata over the final note.

Exercise 2 ♩ = 60

Exercise 2, measures 1-2. The piece is in 4/4 time with a tempo of 60 beats per minute. The first staff (treble clef) contains notes G4, A4, B4, C5, B4, A4, G4, with fingerings 1, 2, 3, 2, 4, 5, 4. The second staff (bass clef) contains notes G3, F3, E3, D3, C3, B2, A2, with fingerings 5, 4, 3, 4, 2, 1, 2. Both staves end with a fermata over the final note.

Exercise 2, measures 3-4. The first staff (treble clef) contains notes G4, A4, B4, C5, B4, A4, G4, with a triplet of G4, A4, B4 indicated by a '3' above the notes. The second staff (bass clef) contains notes G3, F3, E3, D3, C3, B2, A2, with a triplet of G3, F3, E3 indicated by a '3' above the notes. Both staves end with a fermata over the final note.

Exercise 3 ♩ = 90

5 3 4 2 3 1

1 5 Pedalling is optional 5

Ped. \* Ped. \* Ped. \* Ped. \*

5 5 4 3 3 1

Ped. \* Ped. \* Ped. \* Ped. \*

# Technical Exercises

Keyboard registrations should be set up and instructions followed exactly as written.

Voice: Strings

Style: Waltz

♩ = 90

Sync.  
start

A piano voice with no accompaniment setting should be used.

C major scale  
One octave, Right Hand

C major scale  
One octave, Left Hand

A minor arpeggio  
One octave, Right Hand

A minor arpeggio  
One octave, Left Hand

## 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.