

### 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
Samuel Arnold	Giga	MTB Piano Grade 1	<a href="#">MTB Bookshop</a>
Bela Bartok	In Yugoslav Mode	MTB Piano Grade 1	<a href="#">MTB Bookshop</a>
William Duncombe	Fanfare Minuet	MTB Piano Grade 1	<a href="#">MTB Bookshop</a>
Oesten	Das Echo	MTB Piano Grade 1	<a href="#">MTB Bookshop</a>
Trad. /Chris Mitchell	Country Gardens	MTB Piano Grade 1	<a href="#">MTB Bookshop</a>
Chris Mitchell	Homework Blues	MTB Piano Grade 1	<a href="#">MTB Bookshop</a>
Scott	You Are the Reason	Tomplay	<a href="#">tomplay.com</a>
Duncombe	Sonatina in C major	Tomplay Or Lyrical Sonatinas Book 1 - selected by Victoria McArthur	<a href="#">tomplay.com</a> or Alfred
Traditional	Musette	Tomplay	<a href="#">tomplay.com</a>
Grieg	In the Hall of the Mountain King	Tomplay	<a href="#">tomplay.com</a>
Horner (James)	Braveheart	Tomplay	<a href="#">tomplay.com</a>
W. Gillock	Spooky Footsteps	SMD Cat ref: 92903	<a href="#">sheetmusicdirect.com</a>
J. Linn	Chimichanga Cha-Cha-	SMD Cat ref: 74869	<a href="#">sheetmusicdirect.com</a>
Lynn Freeman Olson	Sonatina No.4 (any movt)	Lyrical Sonatinas Book 1 - selected by Victoria McArthur	Alfred
Alexander Goedicke	The Bagpipers	Classics to Moderns Book 1	Yorktown Music Press
Daniel Gottlob Turk	Little Suite	Classics to Moderns Book 1	Yorktown Music Press
Joseph Haydn	Quadrille	Classics to Moderns Book 1	Yorktown Music Press
Joseph Haydn	German Dance	Classics to Moderns Book 1	Yorktown Music Press

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 1 Piano

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Johann Krieger	Menuet	Classics to Moderns Book 1	Yorktown Music Press
Dmitri Kabalevsky	Chit Chat	Classics to Moderns Book 1	Yorktown Music Press
Pam Wedgwood	Hot Chilli	Really Easy Jazzin' About	Faber
Pam Wedgwood	Jammy Dodger	Really Easy Jazzin' About	Faber
Pam Wedgwood	Night Patrol	Really Easy Jazzin' About	Faber
Pam Wedgwood	Strawberry Flip	Easy Jazzin' About	Faber
Trad.	Greensleeves	Complete Piano Player Book 3 by Kenneth Baker	Wise
Grieg	Morning (from Peer Gynt)	Complete Piano Player Book 3 by Kenneth Baker	Wise
Pam Wedgwood	Pluto	Up Grade 0-1	Faber
Pam Wedgwood	Count-down	Up Grade 0-1	Faber
Heather Hammond	Sneaky Shot	Cool Piano Sport 0-1	Kevin Mayhew
Peter Gritton	Creepy Crawly	Piano Time Jazz 1 By Pauline Hall	OUP
Fiona Macardle	Sherbert Fizz	Piano Time Jazz 1 By Pauline Hall	OUP
Robert Skeaping	Somewhere That's Sunny	Piano Time Jazz 1 By Pauline Hall	OUP
Trad. Chinese	Lantern Song	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Richard Harris	Hopscotch Study	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Pam Wedgwood	Mission Impossible	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Joseph Brackett	Simple Gifts	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Saint-Saens	The Elephant	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Trad. African	Embrukoi	Mastering the Piano Level 1 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

[Pages 5](#)

## 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 Page 8](#) [Alternative Duet Page 9](#)

Please go to [page 12](#) to find syllabus guidance

# Technical Exercises

Exercise 1 ♩ = 112

5  
3  
1

3

1  
3  
5

Exercise 2 ♩ = 50

(2 3 / 3 2 used throughout)

2 3

3 2

### Scales & Arpeggios from Memory

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

All scales and arpeggios should be played legato: minimum speed ♩ = 60

#### Scales

B Major, two octaves, hands separately

A harmonic minor, two octaves, hands separately

C major, one octave, hands together

Contrary Motion: C major, two octaves, hands together

#### Arpeggios

C major, one octave, hands separately

A harmonic, one octave, hands separately

Five Finger Exercise, hands together

# Scales & Arpeggios

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

All scales and arpeggios should be played legato: minimum speed ♩ = 60

## Scales

B major, two octaves, hands separately

A harmonic minor, two octaves, hands separately

C major, one octave, hands together

## Contrary Motion

C major, two octaves, hands together

# Scales & Arpeggios

## Arpeggios

C major, one octave, hands separately

Musical notation for C major arpeggio, one octave, hands separately. The piece is in 4/4 time. The right hand starts on middle C (C4) and ascends through G4, A4, B4, and C5. The left hand starts on C3 and ascends through F2, G2, A2, and B2. Fingerings are indicated: 1, 2, 3 for the right hand and 5, 3, 2, 1 for the left hand. The piece concludes with a final chord of C major.

A harmonic minor, one octave, hands separately

Musical notation for A harmonic minor arpeggio, one octave, hands separately. The piece is in 4/4 time. The right hand starts on A3 and ascends through C4, D4, E4, F#4, and G4. The left hand starts on A2 and ascends through C3, D3, E3, F#3, and G3. Fingerings are indicated: 1, 2, 3, 5 for the right hand and 5, 3, 2, 1 for the left hand. The piece concludes with a final chord of A harmonic minor.

## Five Finger Exercise

Hands together

Musical notation for Five Finger Exercise, hands together. The piece is in 4/4 time. The right hand starts on middle C (C4) and ascends through G4, A4, B4, and C5. The left hand starts on C3 and ascends through F2, G2, A2, and B2. Fingerings are indicated: 1, 3, 2, 4, 3, 5, 4, 2 for the right hand and 5, 3, 4, 2, 3, 1, 2, 4 for the left hand. The piece concludes with a final chord of C major.

# To Me To You

TEACHER

**Allegretto** ♩ = 108

Musical score for the Teacher part of 'To Me To You'. It consists of three systems of music. The first system (measures 1-5) starts with a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. The bass line begins with a quarter note G, followed by quarter notes F, E, and D. The second system (measures 6-8) features a treble clef with a 7-measure rest, followed by eighth-note chords in the right hand and a bass line with quarter notes. The third system (measures 9-12) starts with a dynamic marking of *f* and features a treble clef with chords and a bass line with quarter notes. The piece concludes with a double bar line.

Duet Selection

# To Me To You

PUPIL

(This pupil part may be played an octave higher than written if preferred)

**Allegretto** ♩ = 108

Musical score for the Pupil part of 'To Me To You'. It consists of three systems of music. The first system (measures 1-5) starts with a treble clef, a 4/4 time signature, and a dynamic marking of *mf*. Fingerings '4' and '1' are indicated above the first two notes. The bass line has a 1-measure rest, followed by quarter notes G, F, E, and D. The second system (measures 6-8) features a treble clef with a 6-measure rest, followed by eighth-note chords in the right hand and a bass line with quarter notes. The third system (measures 9-12) starts with a dynamic marking of *f* and features a treble clef with chords and a bass line with quarter notes. The piece concludes with a double bar line.



# Alternative Piano Duets

Grade	Composer/Artist	Title	Book/Cat. Ref	Publisher
1	Paul Harris	Nearly the End of the Book	Improve your Sightreading Duets Grades 0-1	Faber
1	Paul Harris	A Trip to Moscow	Improve your Sightreading Duets Grades 0-1	Faber
1	Paul Harris	At the Circus	Improve your Sightreading Duets Grades 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
5	Mozart	Duet (Don Giovanni)	The Joy of Piano Duets	Yorktown Music Press
5	Pam Wedgwood	Big Mack	Jazzin' About for Piano Duet	Faber
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	Easy Dances for Piano Duet	Schott

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  
candidate

1

metronome

♩ = 82

2

♩ = 104

3

♩ = 116

4

♩ = 80

5

♩ = 108

6

# 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 note and then you shall sing it back. We shall do this for 4 different notes.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.

2.

3.

4.

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.

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.