

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 |
|--|---|---|---|
| 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. | | | |
| Haydn | Sonata No.4 in G major Hob XVI:G1 : Finale : Presto | Tomplay | tomplay.com or Any reliable edition |
| Beethoven | Sonata in G Op.79 : Finale : Vivace | Tomplay | tomplay.com or Any reliable edition |
| Chopin | Nocturne in G minor Op.15 no.3 | Tomplay | tomplay.com 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 | sheetmusicdirect.com or Wise |
| Mozart | Rondo Alla Turca K.331 | SMD Cat Ref: 21561 | sheetmusicdirect.com or Any reliable edition |
| Flaherty /Keveren | Once upon a December | SMD Cat Ref: 429719 | sheetmusicdirect.com |
| Nyman | Big My Secret | SMD Cat Ref: 23615 or The Piano | sheetmusicdirect.com or Any reliable edition |
| John Coltrane | My Favourite Things | SMD Cat Ref: 99564 | sheetmusicdirect.com |
| J. Hisaishi | Howl's Moving Castle | SMD Cat Ref: 106636 | sheetmusicdirect.com |
| Ludwig van Beethoven | Sonata in C# minor Op.27 no.2 1 st Movt: Adagio Sostenuto | MTB Piano Book Grade 7 | MTB Bookshop |

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 | MTB Bookshop |
| Moritz Moszkowski | Tarantella | MTB Piano Book Grade 7 | MTB Bookshop |
| Domenico Scarlatti | Sonata in C K159 | MTB Piano Book Grade 7 | MTB Bookshop |
| Ludwig Schytte | Nocturne | MTB Piano Book Grade 7 | MTB Bookshop |
| Johann Friedrich Burgmuller | Rondo alla Turca | MTB Piano Book Grade 7 | MTB Bookshop |
| 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 rd Movt: Vivace | N/A | Any reliable edition |
| Kabalevsky | Sonatina in C Op.13 1 st or 3 rd 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 st Movt: Allegro | N/A | Edition Peters |
| Leighton | Sonatina no.2 2 nd Movt: Andante Sostenuto | N/A | Legnick |
| Fibich | Poème Op.41 no.6 | The original version found via the link should be used. | www.sheetmusicplus.com |
| 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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Duet:

Perform the duet for this grade

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

Technical Exercises

Exercise 1

C.L. Hanon

(from *The Virtuoso Pianist*)

$\text{♩} = 88$ Hands together

The image shows the musical score for Exercise 1, a technical exercise by C.L. Hanon. It is written for piano and consists of 25 measures. The score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The tempo is marked as quarter note = 88, and it is intended to be played with both hands together. The exercise features a continuous pattern of eighth notes in both hands, with some measures containing sixteenth-note runs. Fingerings are indicated by numbers 1 through 5. The piece concludes with a final chord in the bass clef.

Exercise 2

♩ = 92 Hands together

3 2 1

3 2 1

3 2 1 3 2 1

3 2 1 3 2 1

14

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

G# harmonic minor, three octaves, hands together

G# melodic minor, three octaves, hands together

C major, three octaves, hands a 3rd apart

Double Thirds

C major, two octaves, hands separately, legato

Chromatic Scale

Starting on any note, three octaves, hands together

Ascending: right hand legato/left hand staccato

Descending: right hand staccato/left hand legato

Arpeggios

G# minor, hands together, three octaves

Root position

First inversion

Second inversion

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

Musical notation for Dominant 7th in the key of C, three octaves, hands together. The piece is in 4/4 time and consists of four measures. The right hand starts with a C4 octave and moves up to C6, while the left hand starts with a C3 octave and moves up to C5. Fingerings are indicated by numbers 1-5 above or below notes.

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

Musical notation for Dominant 7th in the key of Ab, three octaves, hands together. The piece is in 4/4 time and consists of four measures. The right hand starts with an Ab4 octave and moves up to Ab6, while the left hand starts with an Ab3 octave and moves up to Ab5. Fingerings are indicated by numbers 1-4 above or below notes.

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

Musical notation for "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 consists of four measures. The right hand plays eighth notes in pairs (2s) and the left hand plays eighth notes in groups of three (3s).

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

Musical notation for "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 consists of four measures. The right hand plays eighth notes in groups of three (3s) and the left hand plays eighth notes in pairs (2s).

Sicilian Hunting Song

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

Allegro ♩ = 152

TEACHER

Ottorino Respighi (1879-1936)

The musical score is written for a single piano part. It begins with a treble clef and a 12/8 time signature. 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 trill in the bass line. The third system features a *dim.* (diminuendo) marking. The fourth system begins with a piano (*p*) dynamic. The fifth system is marked *affretando*. The score concludes with a double bar line at the end of the sixth system.

Sicilian Hunting Song

Allegro ♩ = 152

PUPIL

Ottorino Respighi (1879-1936)

8^{va}

5 (8^{va})

9 (8^{va})

13 (8^{va})

18

23 (8^{va})

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

4/4

♩ = 120

2

3/4

3/4

♩ = 104

3

4/4

♩ = 90

4

3 3 3 3 3

3 3 3 3 3

♩ = 106

5

3 3 3 3 3 3 3 3

♩ = 86

6

3 3

3 3

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.

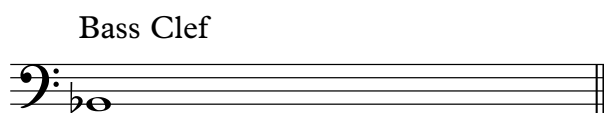
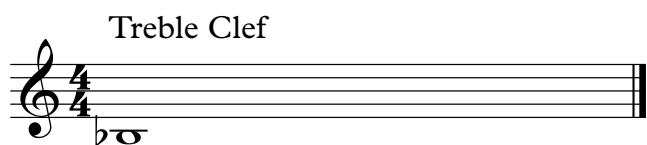
Only the teacher should have this sheet in front of them during the exam.

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

Test 1 - 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.

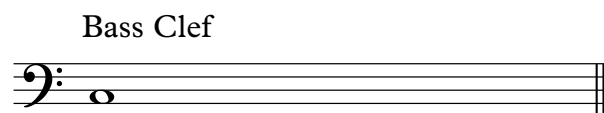
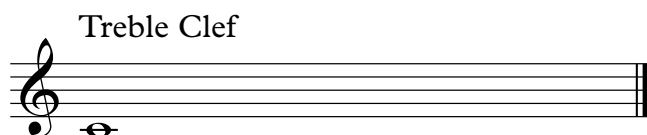
We shall do this for 4 chords.



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.