

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 |
|--|--|--|------------------------------|
| Pieces aimed at Electric Keyboard | | | |
| Cook | Carnival Time | MTB Keyboard Pre- Grade Book | MTB Bookshop |
| Herrington | Big Brass, Little Brass | MTB Keyboard Pre- Grade Book | MTB Bookshop |
| Lane | Mice | MTB Keyboard Pre- Grade Book | MTB Bookshop |
| Trad. | Barbara Allen | MTB Keyboard Pre- Grade Book | MTB Bookshop |
| Ward | Golden Snake | MTB Keyboard Pre- Grade Book | MTB Bookshop |
| Ward | Time to Sleep | MTB Keyboard Pre- Grade Book | MTB Bookshop |
| Ward | Jumping down the stairs | MTB Keyboard Pre- Grade Book | MTB Bookshop |
| Ward | Pirate Dance | MTB Keyboard Pre- Grade Book | MTB Bookshop |
| Ward | That's just my luck | MTB Keyboard Pre- Grade Book | MTB Bookshop |
| 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 |
| 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. | | | |
| J.E. Winner/ MTB | Little Brown Jug | MTB Piano Pre- Grade Higher Book | MTB Bookshop |
| Mark Kesel | The Dreamer | MTB Piano Pre- Grade Higher Book | MTB Bookshop |
| Mel Bonis | Le Petit Mendiant | MTB Piano Pre- Grade Higher Book | MTB Bookshop |

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 | MTB Bookshop |
| Trad./ Penny Carter | Twinkle Twinkle Little Star | MTB Piano Pre- Grade Higher Book | MTB Bookshop |
| Trad./ Penny Carter | This Old Man | MTB Piano Pre- Grade Higher Book | MTB Bookshop |
| 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 a sequence of eighth notes: G4 (finger 5), A4 (finger 4), B4 (finger 3), C5 (finger 2), D5 (finger 1), E5 (finger 3), F5 (finger 2), G5 (finger 1), followed by a quarter rest. The second staff (bass clef) contains a sequence of eighth notes: G3 (finger 5), F3 (finger 4), E3 (finger 3), D3 (finger 2), C3 (finger 1), B2 (finger 3), A2 (finger 2), G2 (finger 1), followed by a quarter rest.

Exercise 1, measures 4-7. The first staff (treble clef) contains a sequence of eighth notes: G4 (finger 5), A4 (finger 5), B4 (finger 5), C5 (finger 4), D5 (finger 3), E5 (finger 2), F5 (finger 1), G5 (finger 2), A5 (finger 3), B5 (finger 4), C6 (finger 5), followed by a whole note G5 (finger 5). The second staff (bass clef) contains a sequence of eighth notes: G2 (finger 5), F2 (finger 4), E2 (finger 3), D2 (finger 2), C2 (finger 1), B1 (finger 3), A1 (finger 2), G1 (finger 1), followed by a quarter rest. The final measure (measure 7) contains a whole note G5 (finger 5) in the treble clef and a whole note G1 (finger 5) in the bass clef.

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 a sequence of eighth notes: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 2), D5 (finger 4), E5 (finger 5), F5 (finger 4), G5 (finger 5), followed by a quarter rest. The second staff (bass clef) contains a sequence of eighth notes: G2 (finger 5), F2 (finger 4), E2 (finger 3), D2 (finger 4), C2 (finger 5), B1 (finger 4), A1 (finger 3), G1 (finger 2), followed by a quarter rest.

Exercise 2, measures 3-4. The first staff (treble clef) contains a sequence of eighth notes: G4 (finger 3), A4 (finger 4), B4 (finger 5), C5 (finger 4), D5 (finger 3), E5 (finger 2), F5 (finger 1), G5 (finger 2), followed by a quarter rest. The second staff (bass clef) contains a sequence of eighth notes: G2 (finger 5), F2 (finger 4), E2 (finger 3), D2 (finger 4), C2 (finger 5), B1 (finger 4), A1 (finger 3), G1 (finger 2), followed by a quarter rest.

Exercise 3 ♩ = 90

5 3 4 2 3 1

1 5 5

Pedalling is optional

Ped. * Ped. * Ped. * Ped. *

5 3 4 2 3 1

5 5 5

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

mf

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.