

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

Some Tomplay pieces offer versions with an accompaniment. However, for the exam itself, Tomplay pieces should be performed as a solo without the backing accompaniments. 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 from
Burgmuller	Ballade	MTB Piano Book Grade 4	MTB Bookshop
Clementi	Rondo	MTB Piano Book Grade 4	MTB Bookshop
Niels Gade	Merry-Go-Round	MTB Piano Book Grade 4	MTB Bookshop
S. M. Maikapar	Chez le Forgeron	MTB Piano Book Grade 4	MTB Bookshop
Chris Mitchell	The Promise of Peace	MTB Piano Book Grade 4	MTB Bookshop
Anton Shmoll	Saltarello	MTB Piano Book Grade 4	MTB Bookshop
Miranda Lin-Manuel	How Far I'll Go (Moana)	Tomplay	tomplay.com
Beethoven	Sonata in G Op.49 no.2 1 st Movt	Tomplay	tomplay.com
James Horner	Braveheart	Tomplay	tomplay.com
Menzel	Let it Go	Tomplay	tomplay.com
Silvestri	Forrest Gump	Tomplay	tomplay.com
Kabalevsky	Toccatina	SMD Cat Ref: 158667	Sheetmusicdirect.com
L. Schifrin	Theme (Mission Impossible)	SMD Cat Ref: 75364	sheetmusicdirect.com
Scott Joplin	The Entertainer	SMD Cat Ref: 53985	sheetmusicdirect.com
H.Mancini	Baby Elephant Walk	SMD Cat Ref: 68518	sheetmusicdirect.com
Gurlitt	Storm and Stress	Available online	Sheetmusic2print.com

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 4 Piano

Composer/Artist	Title	Book/Cat. Ref	Publisher/Buy from
Kabalevsky	Sonatina Op.27 No.16	Classics to Moderns Book 4	Yorktown Music Press
Mozart	Theme and 3 Variations	Classics to Moderns Book 4	Yorktown Music Press
Händel	Chaconne	Classics to Moderns Book 4	Yorktown Music Press
Walter Carroll	By Crystal Stream	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
G.F. Händel	Sarabande	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Daniel A Robles	El Condor Pasa	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Clapton/ Jennings	Tears in Heaven	Making the Grade 4	Chester
Paul Desmond	Take Five	Making the Grade 4	Chester
Verona/ Ramin	Music to Watch Girls By	What Else Can I Play Grade 4	IMP
Henry Mancini	The Pink Panther Theme	What Else Can I Play Grade 4	IMP
Grieg	In the Hall of the Mountain King	What Else Can I Play Grade 4	IMP
John Williams	Star Wars (Main Title)	What Else Can I Play Grade 4	IMP
Pam Wedgwood	Litter Bin Blues	Green Jazzin' About	Faber
Pam Wedgwood	Save the Whale Waltz	Green Jazzin' About	Faber
Pam Wedgwood	Rain Forest Fiesta	Green Jazzin' About	Faber
Trad. Chinese	Hua hao yue yuan	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Alan Bullard	Scalic Scherzo	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Trad. Chinese	Flower Drum Song	Mastering the Piano Level 4 Lang Lang Piano Academy	Faber
Georg Benda	Allegro Assai	Mastering the Piano Level 4 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

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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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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 a duet for this grade from either option

[MTB Duet Page 8](#) [Alternative Duet Page 10](#)

Please go to [page 13](#) to find syllabus guidance

Technical Exercises

Exercise 1 ♩ = 50

Exercise 1 is a 2/4 time piece in B-flat major. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has five measures. The right hand features chords and triplets, while the left hand plays a steady eighth-note accompaniment. Fingerings are indicated throughout.

Exercise 2 ♩ = 72

Exercise 2 is a 4/4 time piece in B-flat major. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The right hand features a complex melodic line with many triplets and slurs. The left hand plays a steady eighth-note accompaniment. Fingerings are indicated throughout.

Exercise 3: Counting Exercise

Hands together ♩ = 80

Exercise 3 is a 4/4 time piece in A major. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. Both hands play a steady eighth-note accompaniment. The right hand has a melodic line with slurs and triplets. Fingerings are indicated throughout.

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to play all the following scales and arpeggios from memory. All scales and arpeggios should be played legato. All tempi given are minimum speeds.

Scales ♩ = 104

E major, two octaves, hands together

Ab major, two octaves, hands together

C# harmonic minor, two octaves, hands together

F melodic minor, two octaves, hands together

Contrary motion scales

Eb major, two octaves, dotted rhythm, hands together

Chromatic Scale, two octaves, hands together (starting with C in LH and E in RH)

Arpeggios ♩ = 80

Ab major, two octaves, hands together

F minor, two octaves, hands together

Scales & Arpeggios

For the examination, the candidate should be asked to play all the following scales and arpeggios from memory. All scales and arpeggios should be played legato. All tempi given are minimum speeds.

Scales ♩ = 104

E major, two octaves, hands together

A \flat major, two octaves, hands together

C# harmonic minor, two octaves, hands together

F melodic minor, two octaves, hands together

Scales & Arpeggios

Contrary Motion

E♭ major, two octaves, dotted rhythm, hands together

Musical notation for E♭ major scale, two octaves, dotted rhythm, hands together in contrary motion. The piece is written for piano with a treble and bass clef. The key signature has three flats (B♭, E♭, A♭). The rhythm is dotted quarter notes. The right hand starts on C4 and moves up to C6, while the left hand starts on C2 and moves up to C4. Fingerings are indicated by numbers 1-4. The piece concludes with a final chord of E♭ major.

Chromatic, two octaves, hands together (starting with C in LH and E in RH)

Musical notation for chromatic scale, two octaves, hands together. The piece is written for piano with a treble and bass clef. The key signature has three flats (B♭, E♭, A♭). The right hand starts on E4 and moves up to E6, while the left hand starts on C2 and moves up to C4. The scale is chromatic, moving by half steps. Fingerings are indicated by numbers 1-3. The piece concludes with a final chord of E♭ major.

Musical notation for chromatic scale, two octaves, hands together. The piece is written for piano with a treble and bass clef. The key signature has three flats (B♭, E♭, A♭). The right hand starts on E6 and moves down to E4, while the left hand starts on C4 and moves down to C2. The scale is chromatic, moving by half steps. Fingerings are indicated by numbers 1-3. The piece concludes with a final chord of E♭ major.

Arpeggios ♩ = 80

A♭ major, two octaves, hands together

Musical notation for A♭ major arpeggios, two octaves, hands together. The piece is written for piano with a treble and bass clef. The key signature has four flats (B♭, E♭, A♭, D♭). The time signature is 4/4. The right hand starts on C4 and moves up to C6, while the left hand starts on C2 and moves up to C4. The arpeggios are played in a sequence of chords. Fingerings are indicated by numbers 1-4. The piece concludes with a final chord of A♭ major.

F minor, two octaves, hands together

Musical notation for F minor scale, two octaves, hands together. The piece is written for piano with a treble and bass clef. The key signature has four flats (B♭, E♭, A♭, D♭). The time signature is 4/4. The right hand starts on C4 and moves up to C6, while the left hand starts on C2 and moves up to C4. The scale is written in F minor. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord of F minor.

Easy Does It Blues

TEACHER

Chris Mitchell

Swing! ♩ = ♩³ ♩
♩ = 72

The musical score for 'Easy Does It Blues' is presented in four systems. Each system consists of a piano (treble clef) and bass (bass clef) staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Swing!' with a note value of 72. The score begins with a forte (*f*) dynamic. The first system contains measures 1-4. The second system, starting at measure 5, features a triplet in the piano part. The third system, starting at measure 8, continues the piece. The fourth system, starting at measure 11, concludes with a sforzando (*sfz*) dynamic. The score includes various musical notations such as chords, triplets, and slurs.

Easy Does It Blues

PUPIL

Chris Mitchell

Swing! ♩ = ♪³ ♪
♩ = 72

2

f

4

5

5

5

3

8

2 3 2

3 2 1

1

11

5

fz

1

2 1 2

1

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

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 3 note chord, and then you shall sing back both the highes and lowest notes.

We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

Bass Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

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.

Before each, I will indicate the pulse.

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.