

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 Here |
|-------------------|---|-------------------------------|--|
| Mateo Albeniz | Sonata in D | MTB Piano Book Grade 5 | MTB Bookshop |
| John Field | Nocturne in Bb | MTB Piano Book Grade 5 | MTB Bookshop |
| Domenico Cimarosa | Sonata No.13 | MTB Piano Book Grade 5 | MTB Bookshop |
| Amy Beach | Harlequin | MTB Piano Book Grade 5 | MTB Bookshop |
| Stephen Heller | Tarantelle in E minor | MTB Piano Book Grade 5 | MTB Bookshop |
| Penny Carter | Memories of My Solitude | MTB Piano Book Grade 5 | MTB Bookshop |
| Ray Parker | Ghostbusters | Tomplay | tomplay.com |
| Nyman | The Heart asks Pleasure First (The Piano) | Tomplay | tomplay.com or Chester |
| Yiruma | River Flows in You | Tomplay | tomplay.com |
| Hawkins | Oh Happy Day | Tomplay | tomplay.com |
| Anonymous | Forbidden Games | Tomplay | tomplay.com |
| Armstrong | What a Wonderful World | Tomplay | tomplay.com |
| Chopin | Prelude in E minor Op.28 no.4 | Tomplay or SMD Cat Ref: 21536 | tomplay.com or sheetmusicdirect.com |
| Kuhlau | Sonatina in C Op.55 no.3 1 st or 2 nd Movt | Tomplay or SMD Cat Ref: 64108 | tomplay.com (1 st Movt.) or tomplay.com (2 nd Movt) or sheetmusicdirect.com |
| R. Hartsell | B Flat Train Boogie | SMD Cat Ref: 86466 | sheetmusicdirect.com |
| Yiruma | Kiss the Rain | SMD Cat Ref: 162036 | sheetmusicdirect.com |
| J.Hurwitz | City of Stars | SMD Cat Ref: 188581 | sheetmusicdirect.com |
| Beethoven | Fur Elise | SMD Cat Ref: 21525 | sheetmusicdirect.com |
| Kuhlau | Sonatina in G Op.20 no.2 1 st Movt | SMD Cat Ref: 64104 | sheetmusicdirect.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 5 Piano

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|-------------------|---|---|--|
| Clementi | Sonatina Op.36 no.3 | SMD Cat Ref: 52816 or Mastering the Piano Level 4 Lang Lang Piano Academy | sheetmusicdirect.com or Faber |
| Chopin | Prelude in B minor | Classic to Moderns Book 4 | Yorktown Music Press |
| Barry | James Bond Theme | Complete Piano Player Style | Wise |
| Senneville | Ballade Pour Adeline | Complete Piano Player Style | Wise |
| Grieg | Wedding Day at Troldhaugen | Complete Piano Player Style | Wise |
| Andersson/Ulvaeas | Money, Money, Money | Complete Piano Player Style | Wise |
| Various | Any piece in this book (we recommend: Tomorrow and New Orleans Nightfall) | The Best of Grade 5 | Faber |
| Valerie Capers | Sweet Mister Jelly Roll | Piano Music of Africa and the African Diaspora Vol 1 | OUP |
| Bangambula Vindu | Lullaby | Piano Music of Africa and the African Diaspora Vol 1 | OUP |
| Cimarosa | Sonata No.12 in G major | Cimarosa Sonatas Book 2 | Broekmans and Van Poppel |
| Cimarosa | Sonata No.15 in C minor | Cimarosa Sonatas Book 2 | Broekmans and Van Poppel |
| Glière | Le Soir | The Hundred Best Short Classics Book 2 | Novello |
| Wedgwood | Tequila Sunrise | Up-Grade 4-5 | Faber |
| Trad, Korean | Arirang | Mastering the Piano Level 4 Lang Lang Piano Academy | Faber |
| Gershwin | Let's Call the Whole Thing Off | Mastering the Piano Level 4 Lang Lang Piano Academy | Faber |
| Beethoven | Bagatelle | Mastering the Piano Level 5 Lang Lang Piano Academy | Faber |
| Gershwin | Summertime | Mastering the Piano Level 5 Lang Lang Piano Academy | Faber |
| Aleksandr Gedike | Miniature in D minor | Mastering the Piano Level 5 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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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 a duet for this grade from either option

[MTB Duet on page 9](#) [Alternative Duet on page 11](#)

Please go to [page 15](#) to find syllabus guidance

Technical Exercises

Exercise 1 ♩ = 60

Exercise 2 ♩ = 90

Exercise 3: Dynamic gradation chord exercise

♩ = 66

Scales & Arpeggios from Memory

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

The scales should be played either swung and legato OR even and staccato at the teacher's choice. The teacher should aim for an even distribution of these two styles.

The arpeggios should be played either legato and swung OR legato and even. The teacher should aim for an even distribution of these two styles.

All tempi given are minimum speeds.

Scales $\text{♩} = 64$

Db major, hands together, three octaves

Bb harmonic minor, hands together, three octaves

B melodic minor, hands together, three octaves

Contrary Motion: C# harmonic minor, hands together, two octaves,

Chromatic scale in contrary motion starting on F#, hands together, two octaves

Arpeggios $\text{♩} = 44$

Db major, hands together, three octaves

Bb minor, hands together, three octaves

B minor, hands together, three octaves

Scales & Arpeggios

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

The scales should be played either swung and legato OR even and staccato at the teacher's choice. The teacher should aim for an even distribution of these two styles.

The arpeggios should be played either legato and swung OR legato and even. The teacher should aim for an even distribution of these two styles.

All tempi given are minimum speeds.

Scales ♩ = 64

Db major, hands together, three octaves

Musical notation for Db major scale, hands together, three octaves. The score is written for piano with treble and bass clefs. It shows the scale ascending and descending with fingering numbers (1-4) and an 8va marking for the final octave.

Musical notation for Db major scale, hands together, three octaves. This section shows the continuation of the scale with an 8va marking and various fingering patterns.

Bb harmonic minor, hands together, three octaves

Musical notation for Bb harmonic minor scale, hands together, three octaves. The score is written for piano with treble and bass clefs. It shows the scale ascending and descending with fingering numbers (1-4) and an 8va marking for the final octave.

Musical notation for Bb harmonic minor scale, hands together, three octaves. This section shows the continuation of the scale with an 8va marking and various fingering patterns.

Scales & Arpeggios

B melodic minor, hands together, three octaves

8va

Contrary Motion

C# harmonic minor, hands together, two octaves

Chromatic scale in contrary motion starting on F#, hands together, two octaves

Scales & Arpeggios

Arpeggios $\text{♩} = 44$

Db major, hands together, three octaves

Bb minor, hands together, three octaves

B minor, hands together, three octaves

Melodious Pieces No. 3

Op. 149

Diabelli (1781-1858)

TEACHER

Moderato (♩ = 108)

The musical score is written for piano and bass. It begins with a tempo marking of Moderato (♩ = 108). The piece is in 2/4 time. The first system (measures 1-9) features a piano (p) dynamic in the bass and a piano (p) dynamic in the right hand. The second system (measures 10-19) includes a repeat sign at measure 10 and a piano (p) dynamic in the bass. The third system (measures 20-28) shows dynamics of forte (fz), piano (p), mezzo-forte (mf), and crescendo (cresc.). The fourth system (measures 29-37) starts with a forte (f) dynamic in the right hand and a piano (p) dynamic in the bass. The fifth system (measures 38-46) includes dynamics of mezzo-forte (mf), crescendo (cresc.), and forte (f). The sixth system (measures 47-54) features piano (p), forte (f), and forte (fz) dynamics. The piece concludes with a fermata.

Melodious Pieces No. 3

Op. 149

Diabelli (1781-1858)

PUPIL

Moderato (♩ = 108)

8va

1 3 5

p

f

10 (8va)

3

p

3

20 (8va)

fz *p* *mf* *cresc.*

29 (8va)

f 4 2 *p*

38 (8va)

mf *cresc.* *f*

47 (8va)

p *f* *fz*

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 |

Reading Skills

[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, which can be downloaded [here](#), or a metronome (not clapped).

♩ = 90

1

candidate

metronome

♩ = 76

2

♩ = 84

3

♩ = 66

4

Musical score for exercise 4, 3/4 time, tempo 66. It consists of two systems of two staves each. The first system has a rest in the first measure of the top staff, followed by eighth-note patterns. The second system continues the patterns.

♩ = 70

5

Musical score for exercise 5, 2/4 time, tempo 70. It consists of two systems of two staves each. The first system has a rest in the first measure of the top staff, followed by eighth-note patterns. The second system continues the patterns.

♩ = 60

6

Musical score for exercise 6, 4/4 time, tempo 60. It consists of two systems of two staves each. The first system has a rest in the first measure of the top staff, followed by eighth-note patterns with accents. The second system continues the patterns.

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 will sing back the highest, middle, then lowest notes.

We shall do this for 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. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

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.