MTB Grade 4
Piano

MUSIC TEACHERS' BOARD

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/Source
Burgmuller	Ballade	MTB Piano Book Grade 4	MTB Bookshop
Clementi	Rondo	MTB Piano Book Grade 4	MTB Bookshop
Niels Gade	The Boys' Round Dance Op. 36 No. 2 (from 'The Christmas Tree')	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 1st Movt	Tomplay	tomplay.com
James Horner	Braveheart	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.

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MTB Grade 4
Piano

Composer/Artist	Title	Book/Cat. Ref	Publisher/Source
Penny Carter	The Lockdown Locomotion	IRL Online	irlonline.com/music
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
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
Darragh Gilleece	Spooky Wooky Boogie	First Steps Piano Book 2	Forsyth
Billie Eilish	No Time To Die	Billie Eilish – For Beginning Piano Solo	Hal Leonard
Elton John	The Circle Of Life	Up-Grade! Pop Piano Grades 3-4	Faber
John Williams	Cantina Band	Star Wars – A Musical Journey: Music from Episodes 1 - VI	Hal Leonard
Hans Zimmer	Interstellar	Tomplay	tomplay.com

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Section Two: Technical (25 marks)

Technical

Technical Exercises:
Perform all the technical exercises required for this grade

Page 4

PLUS

Scales from Memory:
Perform the scales from memory required for this grade from the sheet

Page 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

Page 11

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 12

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 11

PLUS

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

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Technical Exercises

Exercise 1 ♩ = 50



Exercise 2 ♩ = 72



Exercise 3: Counting Exercise

Hands together ♩ = 80



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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

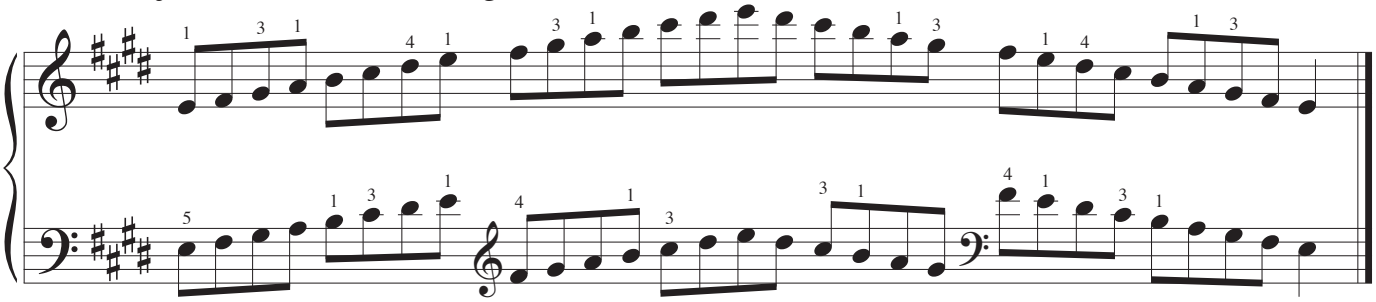
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Scales & Arpeggios

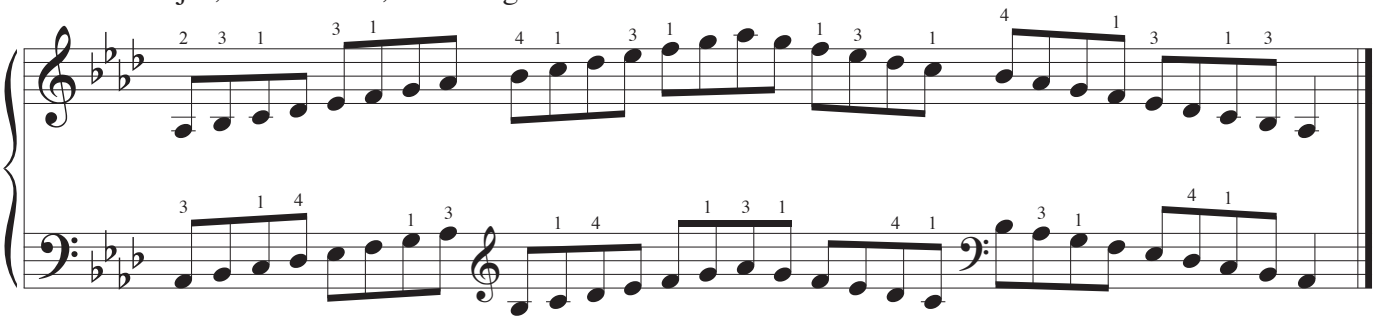
For the examination, the candidate should be asked to play all the following scales and arpeggios from memory. All scales and arpeggios should be played legato. All tempi given are minimum speeds.

Scales ♩ = 104

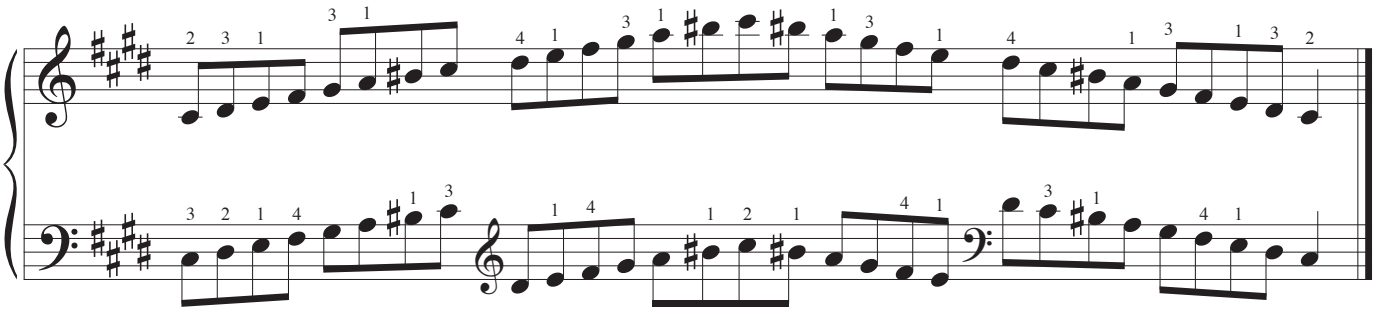
E major, two octaves, hands together



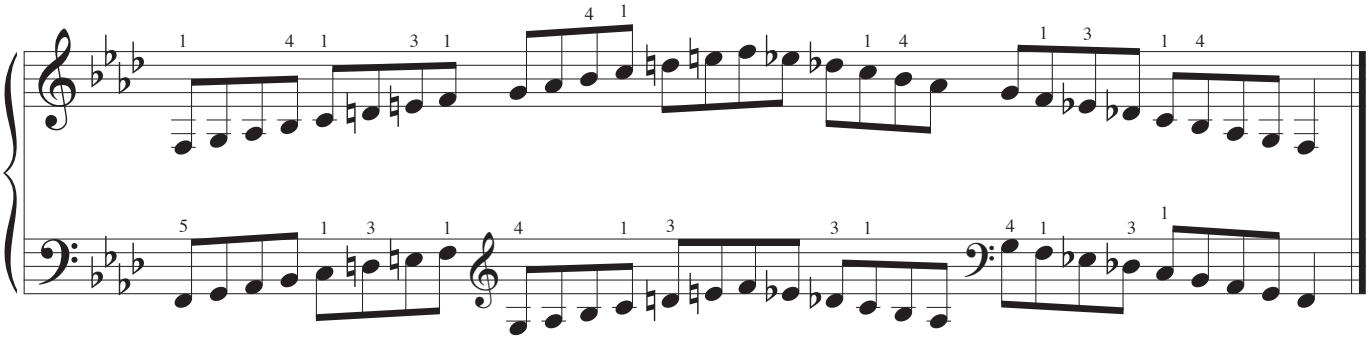
Ab major, two octaves, hands together



C# harmonic minor, two octaves, hands together



F melodic minor, two octaves, hands together

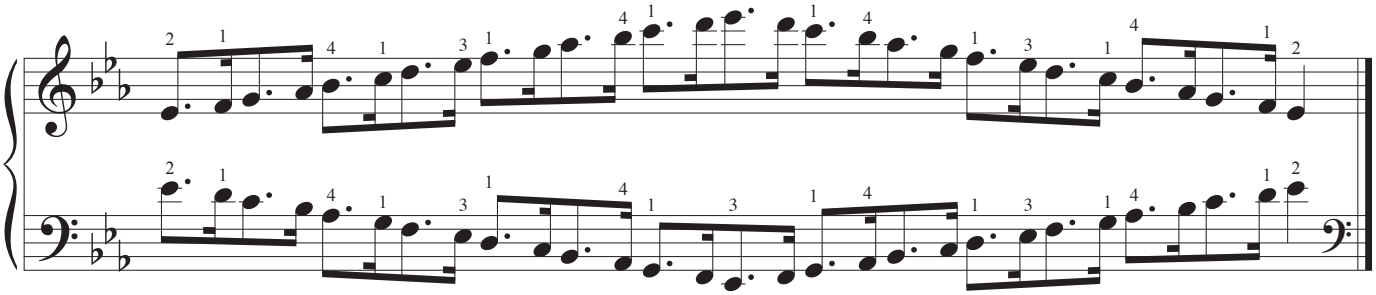


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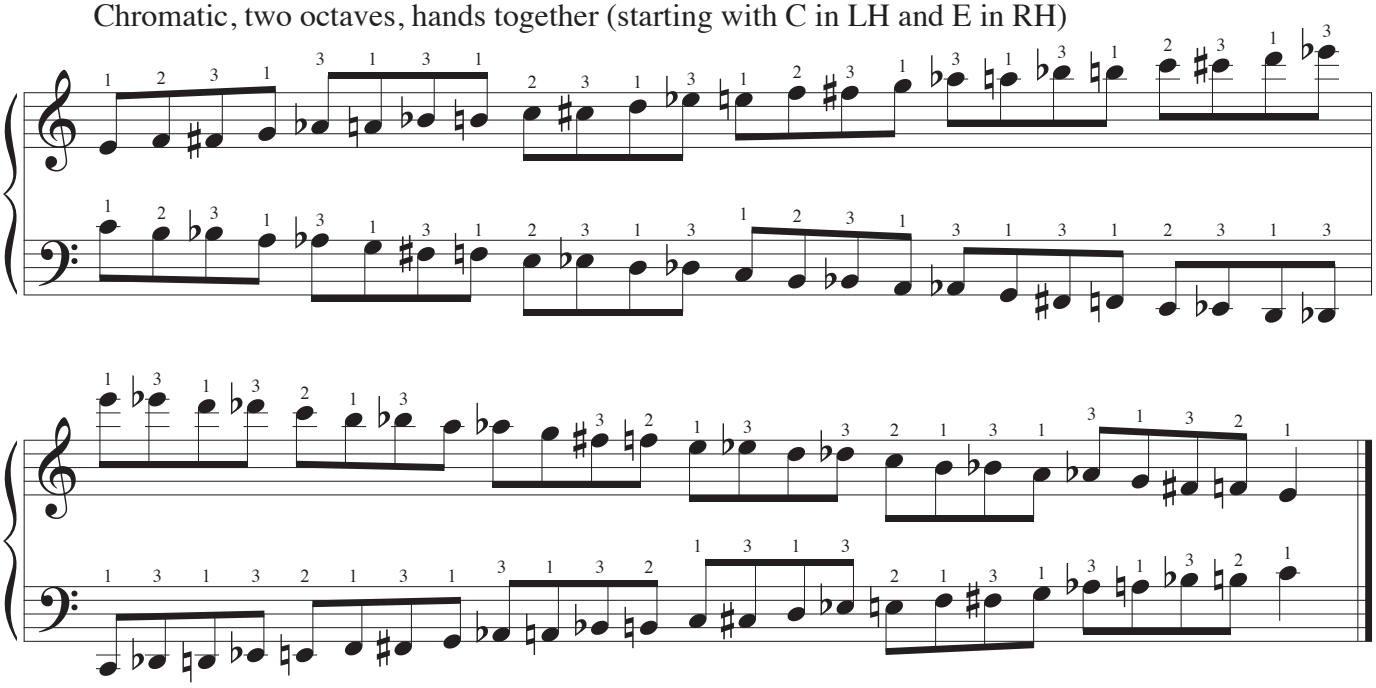
Scales & Arpeggios

Contrary Motion

Eb major, two octaves, dotted rhythm, hands together

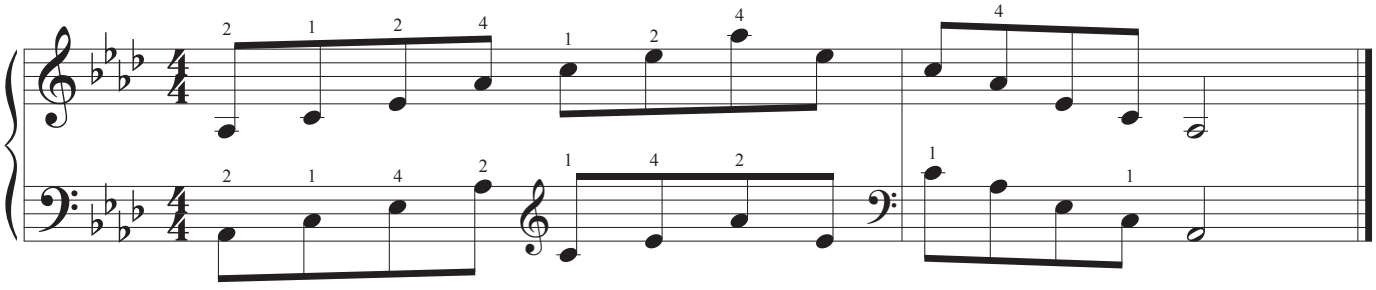


Chromatic, two octaves, hands together (starting with C in LH and E in RH)

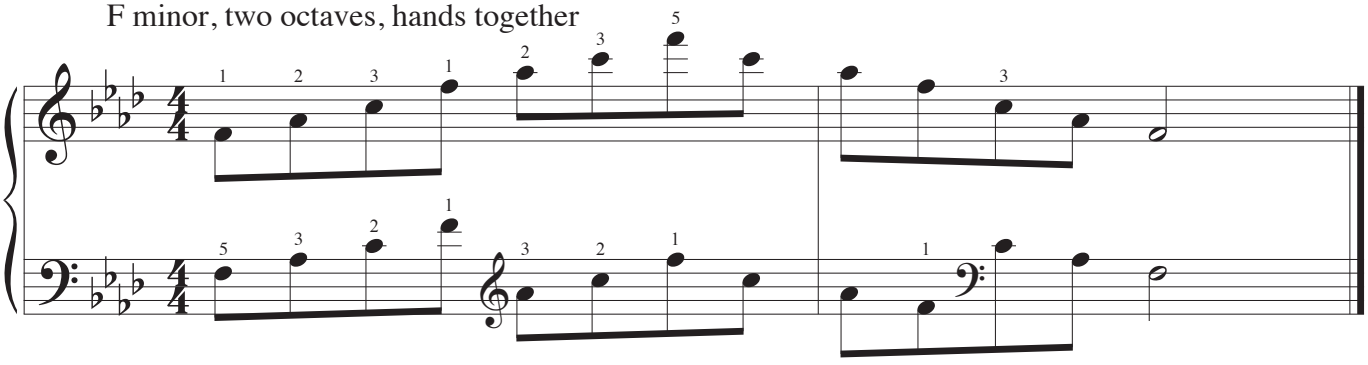


Arpeggios ♩ = 80

Ab major, two octaves, hands together



F minor, two octaves, hands together



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[Click here to find exam speed duet recordings]

[Click here to find practice speed duet recordings]

Duet Selection

Easy Does It Blues

TEACHER

Chris Mitchell



*Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

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Duet Selection

Easy Does It Blues

PUPIL

Chris Mitchell



*Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

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Alternative Piano Duets Grades 1-8

Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

Grade	Composer/Artist	Title	Book/Cat. Ref	Publisher
1	J. Hook arr. Carol Barratt	Gavotte	Chester Piano Duets Book 1	Chester Music
1	Pam Wedgwood	Sunny Side Up	Up-Grade Duets 0-1	Faber
1	Pam Wedgwood	Sunbeams	Upgrade duets 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 (page 21)	Easy Dances for Piano Duet	Schott

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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).



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Click here to find the MTB Listening skills recordings in Treble Clef

Click here to find the MTB Listening skills recordings in Bass Clef

Listening Skills

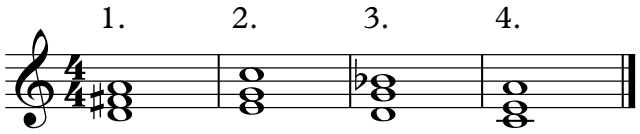
(Aural tests)

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.

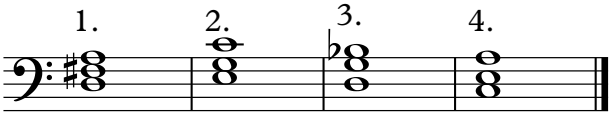
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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

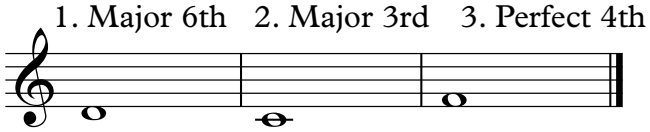


Bass Clef

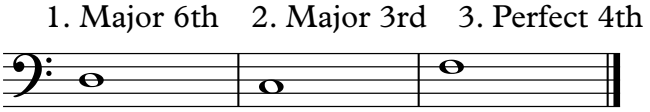


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

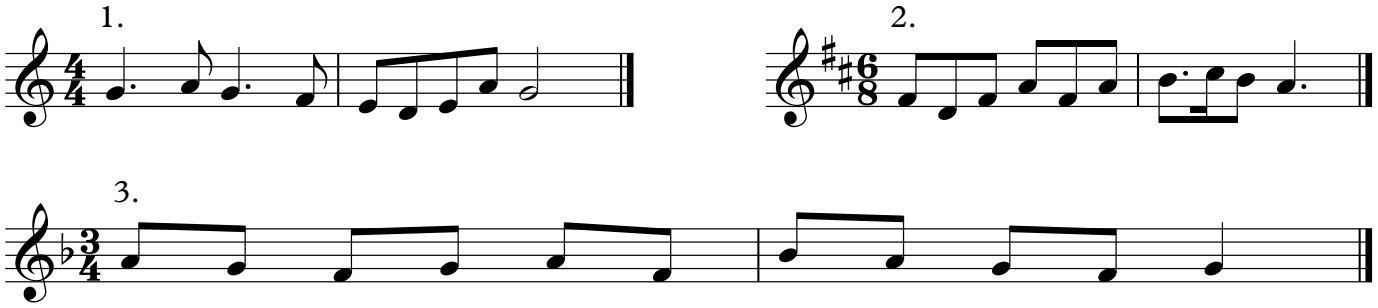


Bass Clef



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



Bass Clef



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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.

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