

Section One: Recital (60 marks)

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

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
Frederic Chopin	Nocturne in B flat minor Op.9 no.1	MTB Piano Book Grade 8	MTB Bookshop
S. Coleridge-Taylor	No.1 Le Caprice De Nannette	MTB Piano Book Grade 8	MTB Bookshop
Domenico Scarlatti	Sonata in B minor	MTB Piano Book Grade 8	MTB Bookshop
Robert Schumann	Scherzino	MTB Piano Book Grade 8	MTB Bookshop
Scott Joplin	Scott Joplin's New Rag	MTB Piano Book Grade 8	MTB Bookshop
George Gershwin	Prelude No.1	MTB Piano Book Grade 8	MTB Bookshop
J.S. Bach	Prelude and Fugue in E major BWV 854	Tomplay	tomplay.com
Duke Ellington	Take the A Train	Tomplay	tomplay.com
Schubert	Impromptu in G Flat major D 899 Op.90	Tomplay	tomplay.com
Schubert	Impromptu in C Minor D 899 Op.90	Tomplay	tomplay.com
Beethoven	Sonata in E flat Op.31 no.3: Scherzo	Tomplay	tomplay.com or Any reliable edition
Chopin	Waltz in C sharp minor Op.64 no.2	Tomplay	tomplay.com or Any reliable edition
Brahms	Intermezzo in A Op.118 no.2	Tomplay	tomplay.com or Any reliable edition
Brahms	Ballade Op.118 no.3	Tomplay	tomplay.com or Any reliable edition
Debussy	Clair de Lune	Tomplay or Suite Bergamasque	tomplay.com or Any reliable edition
Debussy	La Cathedrale Engloutie	Tomplay	tomplay.com or Any reliable edition
Debussy	Arabesque No.1 in E	Tomplay	tomplay.com or Any reliable edition
Debussy	Arabesque No.2 in G	Tomplay	tomplay.com or Any reliable edition
Gershwin	Three Preludes (choose any one)	Tomplay	tomplay.com or Any reliable edition
Joplin	Weeping Willow	Tomplay	tomplay.com or Any reliable edition
Chopin	Prelude Number 15 in D flat: Raindrop	SMD Cat Ref: 52829	sheetmusicdirect.com
Giovanni Dettori	Lady Gaga Fugue	SMD Cat Ref: 95798	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 8

Piano

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Bartok	Diary of a Fly	Mikrokosmos Volume 6 Boosey and Hawkes	Any reliable edition
Bartok	Any of the Dances in Bulgarian Rhythm	Mikrokosmos Volume 6 Boosey and Hawkes	Any reliable edition
Joplin	Elite Syncopations	N/A	Any reliable edition
Queen arr. Keveren	Bohemian Rhapsody	SMD Cat Ref: 171581	sheetmusicdirect.com
Hengeveld	Prelude from 'Partita Rhythmique'	N/A	Broekmans & Van Poppel
Pamela Chilvers	Kites	Kites and Clouds	editionuk.co.uk
Scarlatti	Sonata in B minor K.27	N/A	8notes.com
J.S.Bach/Busoni	Ich Ruf Zu Dir, Herr Jesu Christ	Orgel Choralvorspiele, Book 1 No.5	Breitkopf
J.S.Bach	Prelude & Fugue in E Major	Well Tempered Klavier Book 1	Henle-Verlag
J.S.Bach	Prelude & Fugue in Bb Major	Well Tempered Klavier Book 1	Henle-Verlag
J.S.Bach	Partita in Bb no.1 Prelude & Gigue	N/A	Henle-Verlag
Mozart	1 st Movt from any Sonata (except K.545)	N/A	Any reliable edition
Beethoven	Sonata in C minor Op.13 no.1: I Grave-Allegro di molto	N/A	Any reliable edition
Haydn	Sonata in Eb HOB 49: I Allegro	N/A	Any reliable edition
Haydn	Sonata in Eb HOB 52: I Allegro Moderato	N/A	Any reliable edition
Leighton	Sonatina No.2: I Allegro or III Allegro Molto	N/A	Lengnick
Clementi	Sonata in G Op.37 no.2: III Allegro con Spirito	N/A	Henle
Chopin	Sonata in Bb minor Op.5 no.2: II Funeral March	N/A	Any reliable edition
Brahms	Intermezzo Op.118 no.5 Romanze	N/A	Any reliable edition
Chaminade	Idylle or Meditation	Romances sans Paroles Op.76	ISMLP
Schubert	Any Impromptu Op.90	N/A	Any reliable edition
Elgar	In Smyrna from Two Piano Pieces	N/A	Novello

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

[Page 13](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 15](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 13](#)

PLUS

Duet:

Perform a duet for this grade from either option

[MTB Duet Page 10](#) [Alternative Duet Page 12](#)

Please go to [page 16](#) to find syllabus guidance

Technical Exercises

C.L Hanon
(from The Virtuoso Pianist)

Exercise 1

♩ = 80 Hands together

1st fingering

1 2 1 2 1 2 simile

2 1 2 1 2 1 simile

2 1 2 1

1 2 1 2

2nd fingering

2 3 2 3 2 3 simile

3 2 3 2 3 2 simile

3 2 3 2

2 3 2 3

Technical Exercises

Exercise 2

 $\text{♩} = 112$ Hands together

1

5

5

10

15

5

1

20

25

Scales & Arpeggios from Memory

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

Scales

Bb harmonic minor, four octaves, legato, right hand even, left hand dotted ♩ = 92

B major, double octaves, two octaves, staccato ♩ = 60
(for small hands a major scale in double 6^{ths} may be substituted in any key except C)

E major double thirds, two octaves, hands separately, legato ♩ = 60

Own choice scale, hands together, four octaves, legato
Suggested tempo: 4 semiquavers = 126

Chromatic Scale: Double octaves, contrary motion, two octaves beginning on D, staccato ♩ = 56
(for small hands please play a chromatic double 3rd starting on D and F, two octaves staccato, hands separately)

Arpeggios ♩ = 60

F major, hands together, four octaves: left hand root position/ right hand 2nd inversion, legato

F major, hands together, four octaves: left hand 1st inversion/ right hand root position, legato

F major, hands together, four octaves: left hand 2nd inversion/ right hand 1st inversion, legato

Broken Chords ♩ = 72

Bb major, range as printed, hands together, legato

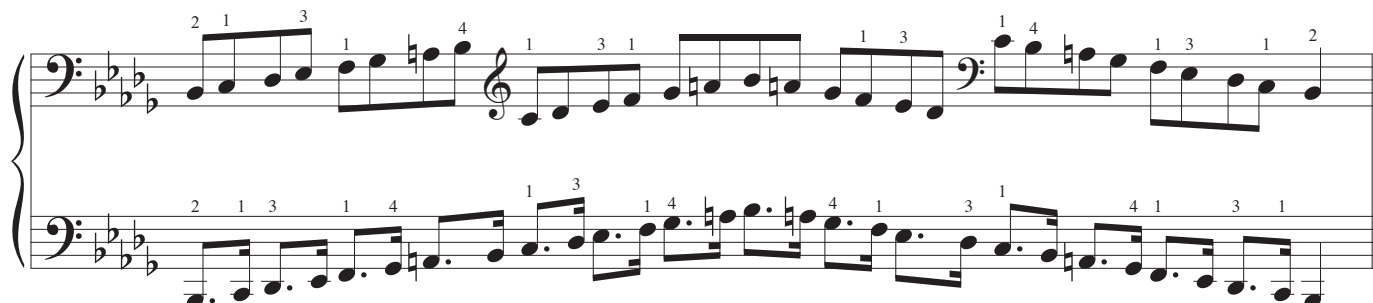
G minor, range as printed, hands together, staccato

Scales & Arpeggios

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

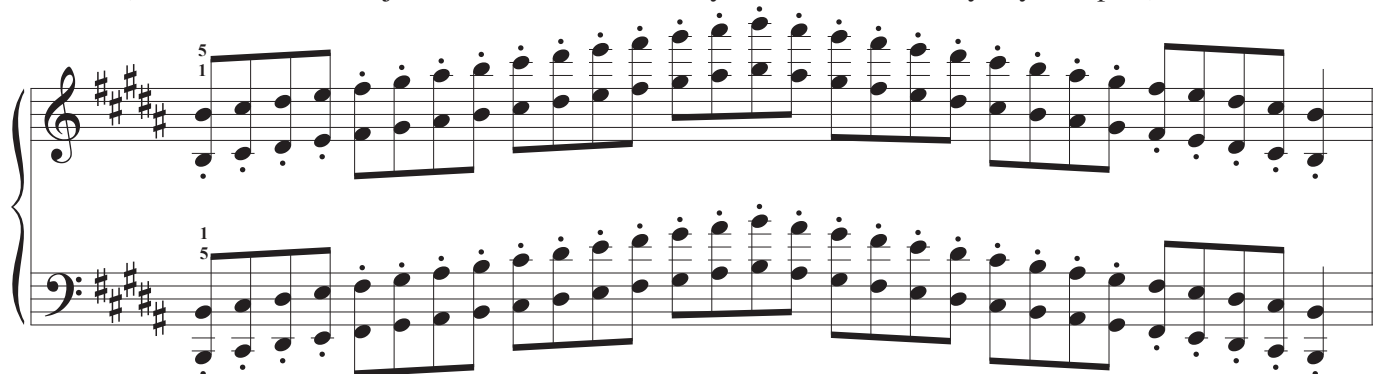
Scales

Bb harmonic minor, four octaves, legato, right hand even, left hand dotted $\text{♩} = 92$

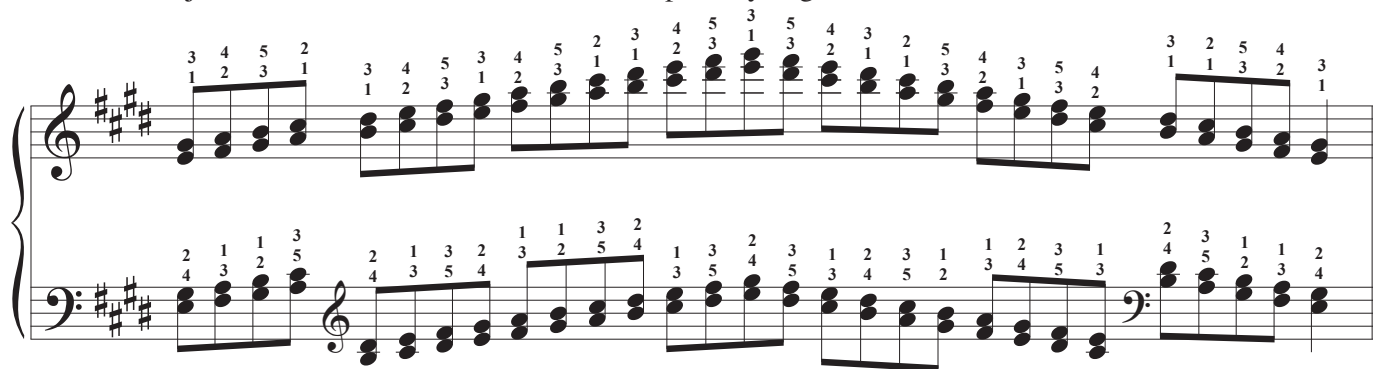


B major double octaves, two octaves, staccato $\text{♩} = 60$

(for small hands a major scale in double 6ths may be substituted in any key except C)



E major double thirds, two octaves, hands separately, legato $\text{♩} = 60$



Own choice scale, hands together, four octaves, legato

Suggested tempo: 4 semiquavers = 126

Scales & Arpeggios

Chromatic Scale $\text{♩} = 56$

Double octaves, contrary motion, two octaves beginning on D, staccato
(for small hands please play a chromatic double 3rd starting on D and F
two octaves staccato hands separately)

Arpeggios $\text{♩} = 60$

F major, hands together, four octaves: left hand root position/right hand 2nd inversion, legato

F major, hands together, four octaves: left hand 1st inversion/right hand root position, legato

F major, hands together, four octaves: left hand 2nd inversion/right hand 1st inversion, legato

Scales & Arpeggios

Broken Chords ♩ = 72

Bb major, range as printed, hands together, legato

Two systems of musical notation for Bb major broken chords. Each system consists of a grand staff (treble and bass clef) and a single treble clef staff. The first system shows the initial ascending and descending patterns. The second system shows the continuation of the scale, including the final descending run in the treble clef staff. Fingerings are indicated by numbers 1-5 above or below the notes.

G minor, range as printed, hands together, staccato

Two systems of musical notation for G minor broken chords. Each system consists of a grand staff (treble and bass clef) and a single treble clef staff. The first system shows the initial ascending and descending patterns. The second system shows the continuation of the scale, including the final descending run in the treble clef staff. Fingerings are indicated by numbers 1-5 above or below the notes.

Waltz No. 6

from Six Waltzes for Piano Duet

J. Vanhal (1739-1813)

TEACHER

Animato (♩ = 72)

The musical score for the Teacher part of Waltz No. 6 is written in bass clef with a 3/4 time signature. The tempo is marked 'Animato' with a quarter note equal to 72 beats per minute. The score is divided into six systems, each with a measure number at the beginning. The first system (measures 1-8) begins with a forte (*f*) dynamic and the instruction 'sempre'. The second system (measures 9-16) continues with the *f* dynamic. The third system (measures 17-24) starts with a piano (*p*) dynamic. The fourth system (measures 25-31) begins with a mezzo-forte (*mf*) dynamic. The fifth system (measures 32-39) starts with *mf* and includes a crescendo (*cresc.*) marking. The sixth system (measures 40-47) begins with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and then fortissimo (*ff*) dynamics.

*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.

Waltz No. 6

from Six Waltzes for Piano Duet

J. Vanhal (1739-1813)

Animato (♩. = 72)

PUPIL

f sempre

f sempre

p

mf

mf cresc.

f *cresc.* *ff* *ff*

*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.

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

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).

1

$\text{♩} = 244$

candidate

metronome

2

$\text{♩} = 80$

3

$\text{♩} = 104$

♩ = 200

4

7/8

♩ = 90

5

4/4

♩ = 62

6

9/4

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 notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.

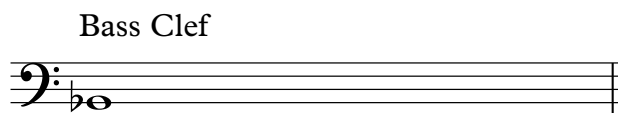
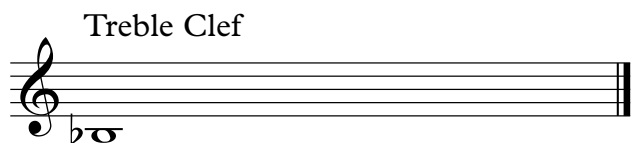
We shall do this for 4 chords.



Test 2 - Scales

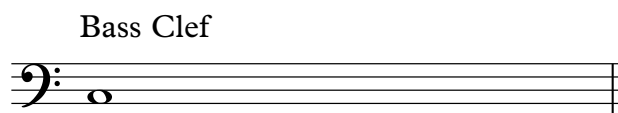
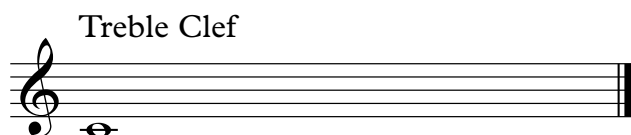
I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.



Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.



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.