

Section One: Recital (60 marks)

Select three pieces from the following lists (20 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. You may select pieces from either list below, or from both lists. Two versions of the same song, with different LH variations may appear. In this event, you may select only **one** version of the song.

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
Pieces aimed at Electric Keyboard			
Lewis Capaldi	Someone You Loved	SMD Cat ref: ID 423961	sheetmusicdirect.com
Berlin	Take My Breath Away (Top Gun)	SMD Cat ref: ID 187247	sheetmusicdirect.com
Klaus Badelt	He's A Pirate (Pirates of the Caribbean)	SMD Cat ref: ID 195805	sheetmusicdirect.com
The Beatles	Let It Be	SMD Cat ref: ID 179145	sheetmusicdirect.com
Anon/ Ward	Playford's Piper	MTB Keyboard Grade 1	MTB Bookshop
Herrington	Bossanova Band	MTB Keyboard Grade 1	MTB Bookshop
Lane	Spring	MTB Keyboard Grade 1	MTB Bookshop
Lyle	Rollerblades	MTB Keyboard Grade 1	MTB Bookshop
Traditional	Joshua	MTB Keyboard Grade 1	MTB Bookshop
Traditional	Rakes of Mallow	MTB Keyboard Grade 1	MTB Bookshop
Ward	The Flying Trapeze	MTB Keyboard Grade 1	MTB Bookshop
Ward	Highland Stream	MTB Keyboard Grade 1	MTB Bookshop
Ward	The Hippo	MTB Keyboard Grade 1	MTB Bookshop
Bryant	Bye Bye Love	Complete Keyboard Player Greatest Hits	Wise
Di Capua	It's Now or Never	Easiest Keyboard Collection Elvis Presley	Wise

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 1 Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher/Source
Cohan	I'm a Yankee Doodle Dandy	Alfred's Basic Chord Approach To Electronic Keyboards book 3	Alfred
Palmer, Palmer & Manus	Raisins and Almonds	Alfred's Basic Chord Approach To Electronic Keyboards Book 3	Alfred
Mendelssohn/ Litten	On Wings of Song	Keyed Up (Grade 1)	Alfred
Work/ Litten	Marching Through Georgia	Keyed Up (Grade 1)	Alfred
Norton	Country Ballad	Microjazz Collection 1	Boosey & Hawkes
Norton	Tut-tuttin'	Microjazz Collection 1	Boosey & Hawkes
Traditional	Scarborough Fair	Keyboard Made Easy	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.			
Duncombe	Sonatina in C major	Tomplay Or Lyrical Sonatinas Book 1 - selected by Victoria McArthur	tomplay.com or Alfred
Traditional	Musette	Tomplay	tomplay.com
Grieg	In the Hall of the Mountain King	Tomplay	tomplay.com
Horner (James)	Braveheart	Tomplay	tomplay.com
W. Gillock	Spooky Footsteps	SMD Cat ref: 92903	sheetmusicdirect.com
J. Linn	Chimichanga Cha-Cha-	SMD Cat ref: 74869	sheetmusicdirect.com
Samuel Arnold	Giga	MTB Piano Grade 1	MTB Bookshop
Bela Bartok	In Yugoslav Mode	MTB Piano Grade 1	MTB Bookshop
William Duncombe	Fanfare Minuet	MTB Piano Grade 1	MTB Bookshop
Oesten	Das Echo	MTB Piano Grade 1	MTB Bookshop
Trad. /Chris Mitchell	Country Gardens	MTB Piano Grade 1	MTB Bookshop
Chris Mitchell	Homework Blues	MTB Piano Grade 1	MTB Bookshop
Scott	You Are the Reason	Tomplay	tomplay.com
John Williams	Jurassic Park	Tomplay	tomplay.com

MTB Grade 1 Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher/Source
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.			
Lynn Freeman Olson	Sonatina No.4 (any movt)	Lyrical Sonatinas Book 1 - selected by Victoria McArthur	Alfred
Alexander Goedicke	The Bagpipers	Classics to Moderns Book 1	Yorktown Music Press
Daniel Gottlob Turk	Little Suite	Classics to Moderns Book 1	Yorktown Music Press
Joseph Haydn	Quadrille	Classics to Moderns Book 1	Yorktown Music Press
Joseph Haydn	German Dance	Classics to Moderns Book 1	Yorktown Music Press
Johann Krieger	Menuet	Classics to Moderns Book 1	Yorktown Music Press
Dmitri Kabalevsky	Chit Chat	Classics to Moderns Book 1	Yorktown Music Press
Pam Wedgwood	Hot Chilli	Really Easy Jazzin' About	Faber
Pam Wedgwood	Jammy Dodger	Really Easy Jazzin' About	Faber
Pam Wedgwood	Night Patrol	Really Easy Jazzin' About	Faber
Pam Wedgwood	Strawberry Flip	Easy Jazzin' About	Faber
Trad.	Greensleeves	Complete Piano Player Book 3 by Kenneth Baker	Wise
Grieg	Morning (from Peer Gynt)	Complete Piano Player Book 3 by Kenneth Baker	Wise
Pam Wedgwood	Pluto	Up Grade 0-1	Faber
Pam Wedgwood	Count-down	Up Grade 0-1	Faber
Heather Hammond	Sneaky Shot	Cool Piano Sport 0-1	Kevin Mayhew
Peter Gritton	Creepy Crawly	Piano Time Jazz 1 By Pauline Hall	OUP
Fiona Macardle	Sherbert Fizz	Piano Time Jazz 1 By Pauline Hall	OUP
Robert Skeaping	Somewhere That's Sunny	Piano Time Jazz 1 By Pauline Hall	OUP
Trad. Chinese	Lantern Song	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Richard Harris	Hopscotch Study	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Pam Wedgwood	Mission Impossible	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Joseph Brackett	Simple Gifts	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Saint-Saens	The Elephant	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Trad. African	Embrukoi	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1: Electric Keyboard

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

[Page 7](#)

Technical Option 2: Keyboard as Piano

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 6](#)

PLUS

Scales from Memory:

Perform the scales from memory required for this grade from the sheet

[Page 8](#)

Section Three: Musicianship (15 marks)

Prepare either option 1, 2 or 3 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

[Page 12](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 13](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 12](#)

PLUS

Duet:

Perform the duet for this grade

[Page 10](#)

Musicianship Option 3

Reading Skills:

Perform the rhythm exercises for this grade

[Page 12](#)

PLUS

Improvisation:

Perform the exercise for this grade

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Please go to [page 14](#) to find syllabus guidance

Technical Exercises

Prepare both exercises. The first is a study in articulation and dynamics; the second requires use of the fill function. Keyboard registrations should be set up and instructions followed exactly as written. Music may be used in the examination.

Voice: Clarinet

Style: 8-beat

♩ = 75

Judith Ward

Voice: Flute

Style: Ballad

♩ = 92

Judith Ward

Technical Exercises

Exercise 1 ♩ = 112

Exercise 1 is a 4-measure piece in 4/4 time, marked with a tempo of 112. The score is written for piano on a grand staff. The first measure has fingerings 5, 3, 1 in the right hand and 1, 3, 5 in the left hand. The piece consists of eighth-note chords and triplets in both hands.

Exercise 2 ♩ = 50

(2 3 / 3 2 used throughout)

Exercise 2 is an 8-measure piece in 4/4 time, marked with a tempo of 50. The score is written for piano on a grand staff. The piece features a continuous eighth-note pattern in both hands, with fingerings 2 3 and 3 2 indicated. The key signature has two sharps (F# and C#).

Scales from Memory

For the examination the candidate should perform all of the following from memory.

Minimum speed for scales and arpeggios: ♩ = 60

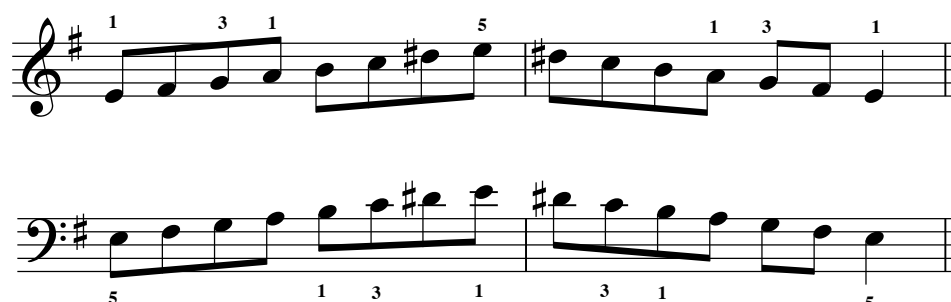
Judith Ward

F major scale
One octave, hands separately
Swing rhythm



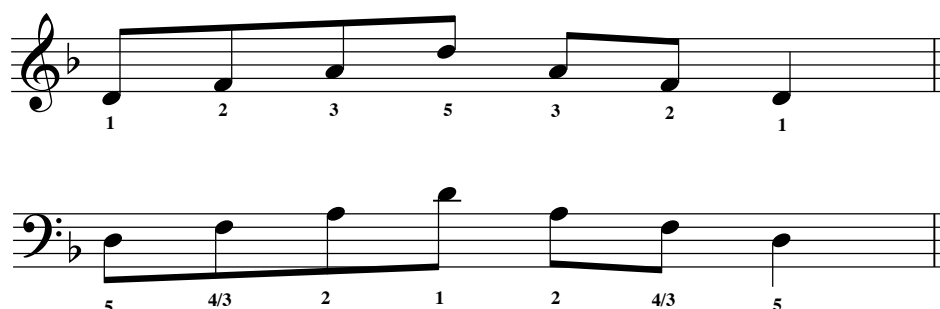
Judith Ward

E harmonic minor scale
One octave, hands separately
Straight rhythm



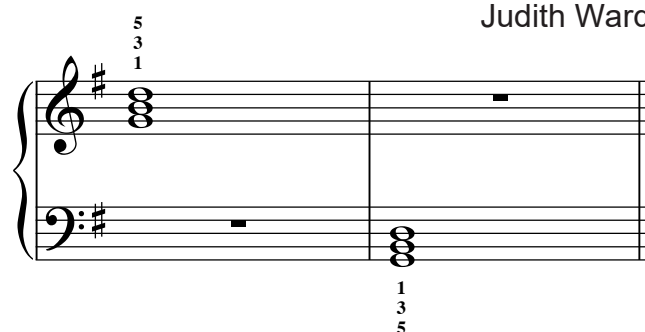
Judith Ward

D minor arpeggio
One octave, hands separately



Judith Ward

G major chord
Root position, hands separately



Scales from Memory

All scales and arpeggios should be played legato: minimum speed ♩ = 60

Scales

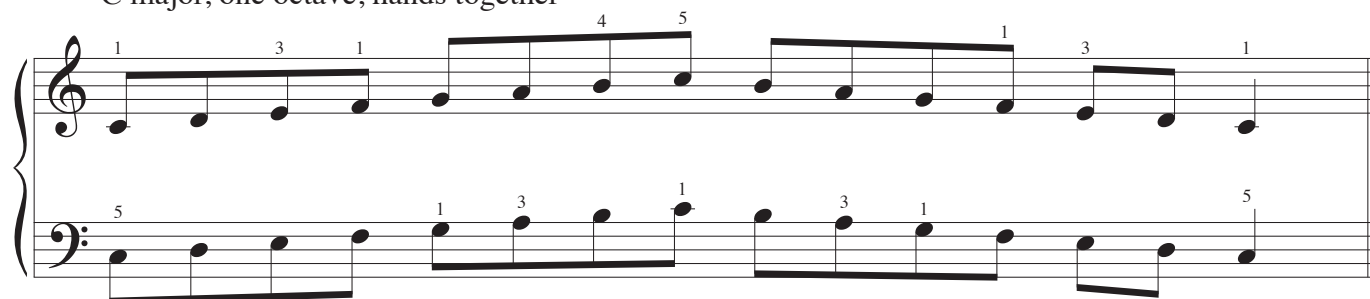
B major, two octaves, hands separately



A harmonic minor, two octaves, hands separately



C major, one octave, hands together



Contrary Motion

C major, two octaves, hands together

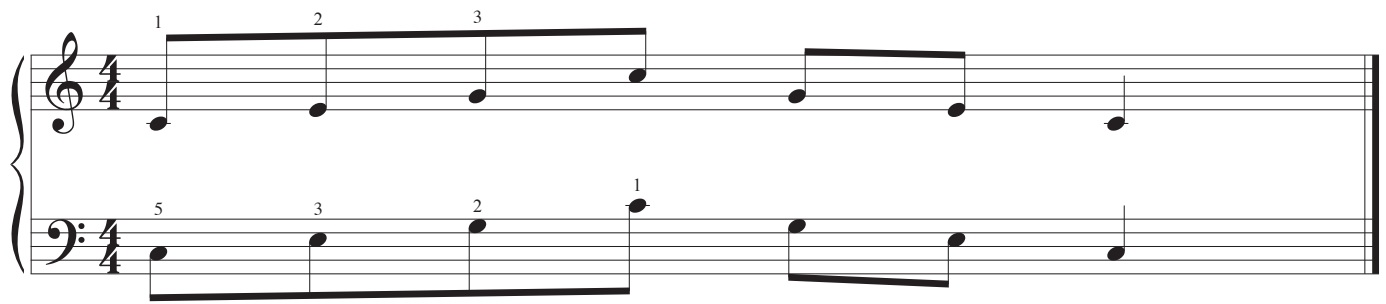


Keyboard Grade One

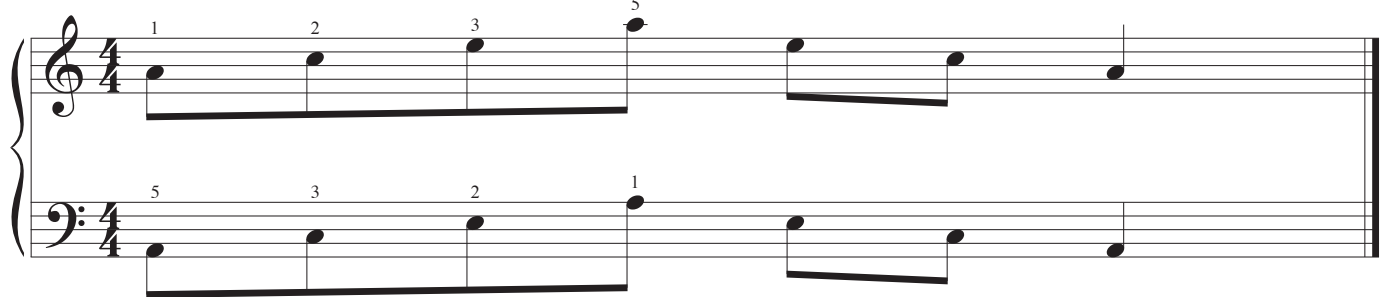
Using the Keyboard as a Piano

Arpeggios

C major, one octave, hands separately



A harmonic minor, one octave, hands separately



Five Finger Exercise



To Me To You

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.

Allegretto ♩ = 108

TEACHER

The Teacher part is written in 4/4 time. It consists of three systems of music. The first system (measures 1-5) starts with a mezzo-forte (mf) dynamic in the bass clef, while the treble clef has whole rests. The second system (measures 6-8) features a mezzo-piano (mp) dynamic in the treble clef, with the bass clef playing chords. The third system (measures 9-12) begins with a forte (f) dynamic in the treble clef, playing chords, while the bass clef continues with a melodic line. The piece concludes with a double bar line at the end of measure 12.

Duet Selection

To Me To You

PUPIL

(This pupil part may be played an octave higher than written if preferred)

Allegretto ♩ = 108

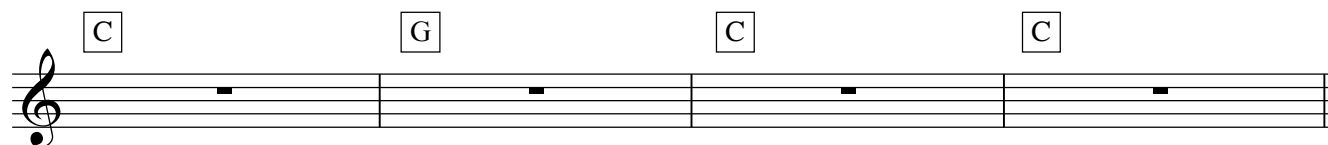
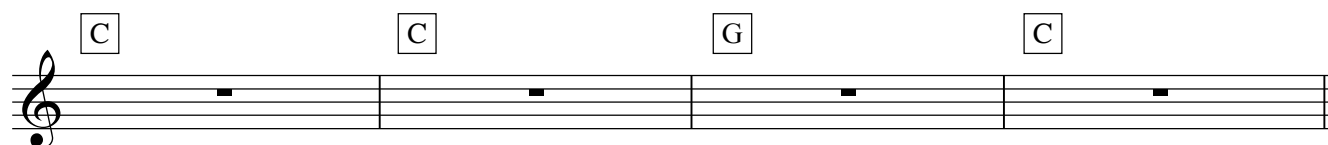
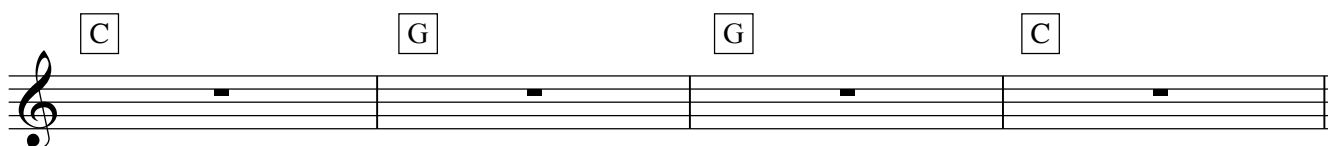
The Pupil part is written in 4/4 time. It consists of three systems of music. The first system (measures 1-5) starts with a mezzo-forte (mf) dynamic in the bass clef, while the treble clef has whole rests. Fingerings are indicated: 4 and 1 for the first measure, and 1, 1, and 2 for the second measure. The second system (measures 6-8) features a mezzo-piano (mp) dynamic in the treble clef, with the bass clef playing chords. The third system (measures 9-12) begins with a forte (f) dynamic in the treble clef, playing chords, while the bass clef continues with a melodic line. The piece concludes with a double bar line at the end of measure 12.

Improvisation

Improvise a melody over a given chord sequence in C major. The style is chosen by the teacher and may be in 3/4 (e.g. waltz) or 4/4 (e.g. March), MM=70. Chords are played by the candidate and may be full-fingered or single-fingered at the candidate's choice.

Any of these chord sequences may be used.

Judith Ward



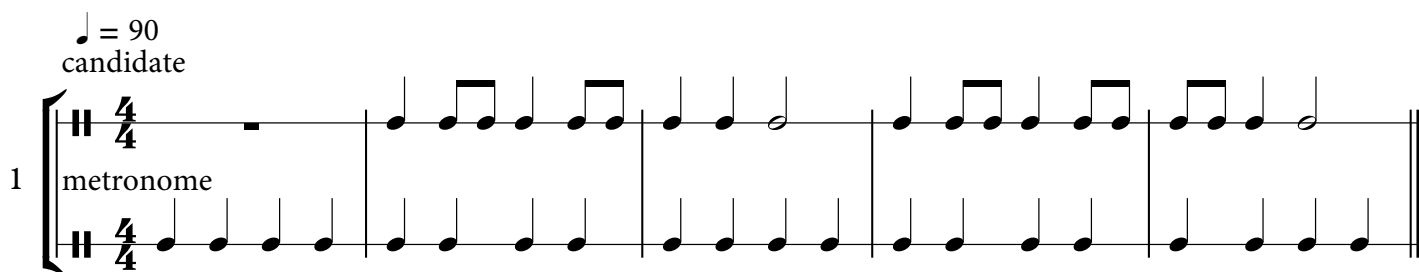
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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 or a metronome (not clapped).

♩ = 90
candidate

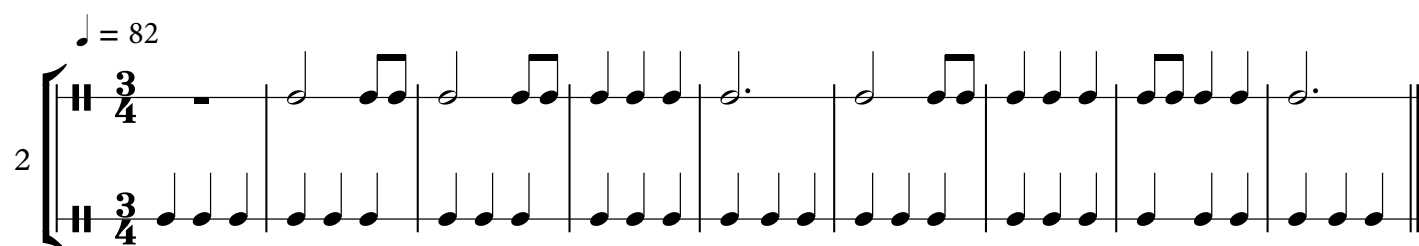
1

metronome



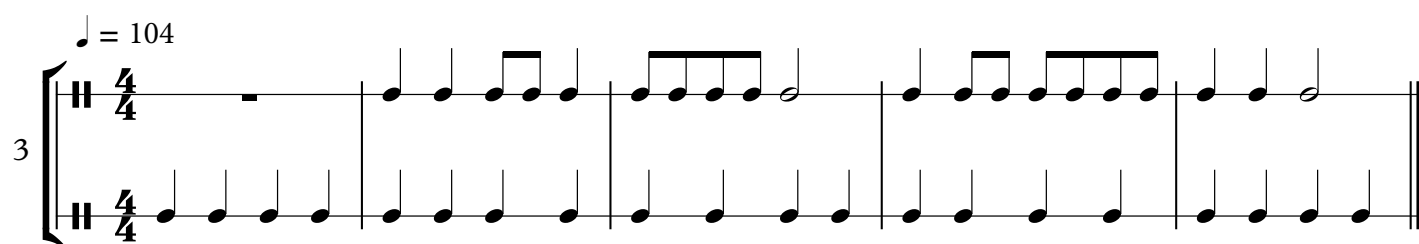
♩ = 82

2



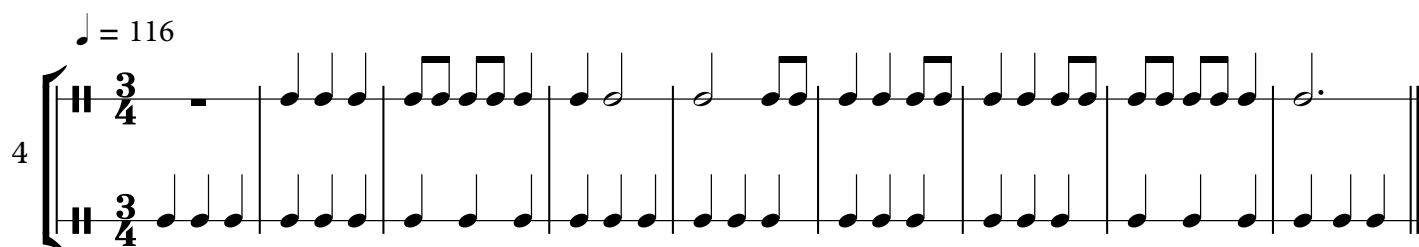
♩ = 104

3



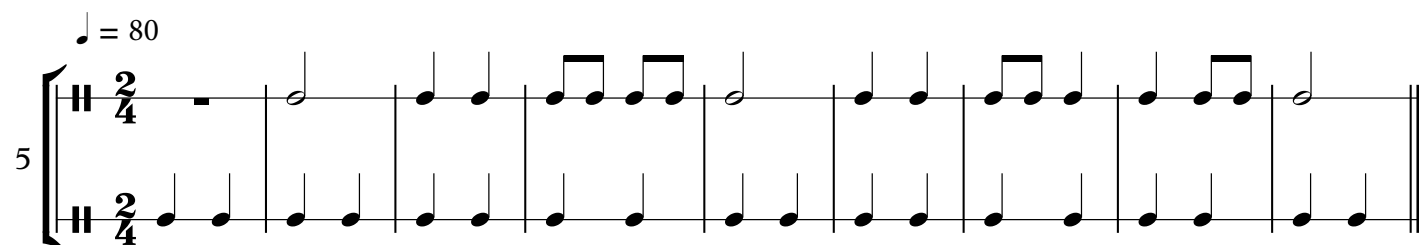
♩ = 116

4



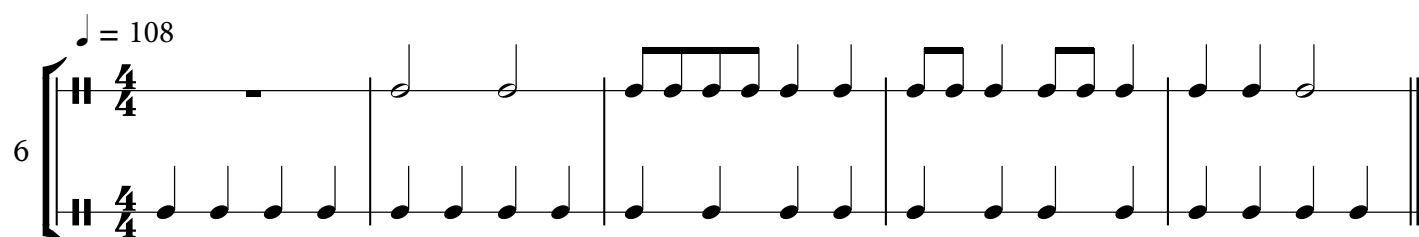
♩ = 80

5



♩ = 108

6



Listening Skills

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.

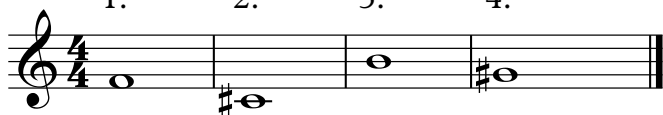
Only the teacher should have this sheet in front of them during the exam. For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

I shall play a note and then you shall sing it back. We shall do this for 4 different notes.

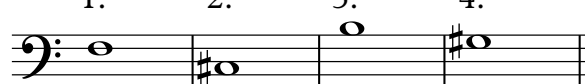
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it. We shall do this with 4 different rhythms.

1.



2.



3.



4.



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.

Treble Clef

1.



2.



3.

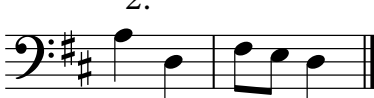


Bass Clef

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.

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.