

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/ Buy Here
Pieces aimed at Electric Keyboard			
Ed Sheeran	Perfect	SMD Cat Ref: 254624	sheetmusicdirect.com
Tones and I	Dance Monkey	SMD Cat Ref: 446781	sheetmusicdirect.com
Howard Ashman	Beauty and The Beast	SMD Cat Ref: 186089	sheetmusicdirect.com
Mel Leven	Cruella De Vil	SMD Cat Ref: 188782	sheetmusicdirect.com
John Williams	Raiders March (Raiders of the Lost Ark)	SMD Cat Ref: 119039	sheetmusicdirect.com
Balfe	I Dreamt I Dwelt in Marble Halls	MTB Keyboard Book Grade 3	MTB Bookshop
Bizet	Habanera	MTB Keyboard Book Grade 3	MTB Bookshop
Mendelssohn	Nocturne	MTB Keyboard Book Grade 3	MTB Bookshop
Traditional	The Geordie Collection	MTB Keyboard Book Grade 3	MTB Bookshop
Vivaldi	Winter	MTB Keyboard Book Grade 3	MTB Bookshop
Ward	Elise goes to Rio	MTB Keyboard Book Grade 3	MTB Bookshop
Ward	Siciliana	MTB Keyboard Book Grade 3	MTB Bookshop
Ward	Smoky and Sly	MTB Keyboard Book Grade 3	MTB Bookshop
Ward	Xenon	MTB Keyboard Book Grade 3	MTB Bookshop
Weiss/ Peretti/ Creatore	Can't Help Falling in Love	Complete Keyboard Player Greatest Hits	Wise
De Senneville	Ballade pour Adeline	Complete Keyboard Player Greatest Hits	Wise
Williams	Star Wars (Main Theme)	Complete Keyboard Player Book 3	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 3 Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy here
Andersson/ Ulvaeus	Mamma Mia	Complete Keyboard Player Book 3	Wise
Bacharach	Raindrops Keep Falling on my Head	Really Easy Piano Film Songs	Wise
Bart	From Russia with Love	Easy Keyboard Library James Bond	IMP
Crow & Froom	Tomorrow Never Dies**	Easy Keyboard Library James Bond	IMP
Berryman/ Martin/ Buckland/ Champion	Viva La Vida	Really Easy Piano New Chart Hits	Wise
Chambers/ Williams	Angels*	Easiest Keyboard Collection Robbie Williams	Wise
Velazquez	Bésame Mucho	Easiest Keyboard Collection Latin	Wise
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.			
Josh Groban	You Raise Me Up	Tomplay	tomplay.com
Tchaikovsky	Old French Song	Tomplay or Classics to Moderns Book 3	tomplay.com or Yorktown Music Press
Kabalevsky	Clowns	Tomplay or Classics to Moderns Book 3	tomplay.com or Yorktown Music Press
Villa-Lobos	Historias da Carochinha - E a princesinha dancava	Tomplay	tomplay.com
Schiffrin	Mission Impossible	Tomplay	tomplay.com
Tiersen	Comptine d'un autre été : L'après midi	Tomplay	tomplay.com
John Williams	Theme (Star Wars)	SMD Cat Ref: 92632	sheetmusicdirect.com
Mona Rejino	Clowns on Unicycles	SMD Cat Ref: 56501	sheetmusicdirect.com
Friedrich Burgmuller	Innocence	MTB Piano Book Grade 3	MTB Bookshop
Genari Karganov	Game of Patience	MTB Piano Book Grade 3	MTB Bookshop
Kirchner	Allegretto Scherzando	MTB Piano Book Grade 3	MTB Bookshop
Bela Bartok	Dance	MTB Piano Book Grade 3	MTB Bookshop
Stephen Heller	The Avalanche	MTB Piano Book Grade 3	MTB Bookshop
Wolfgang Amadeus Mozart	Rondo	MTB Piano Book Grade 3	MTB Bookshop
Chris Mitchell	Romance	MTB Piano Book Grade 3	MTB Bookshop

For the continued recital list [click here](#)

Continued Recital List

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
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.			
H.Mancini	The Pink Panther	SMD Cat Ref: 79189	sheetmusicdirect.com
C.Setliff	Flying Fingers	SMD Cat Ref: 77249	sheetmusicdirect.com
J.Powell	Test Drive	SMD Cat Ref: 125621	sheetmusicdirect.com
Schumann	First Loss	Classics to Moderns Book 3	Yorktown Music Press
Seiber	Tango 2 (Habanera)	Easy Dances Book 1	Schott
Seiber	Foxtrot 1	Easy Dances Book 1	Schott
Seiber	Slow Fox	Easy Dances Book 1	Schott
Soufiane	Halim El-Dabh	Piano Music of Africa and the African Diaspora Vol 1	OUP
Ulysses Kay	Tender Thought	Piano Music of Africa and the African Diaspora Vol 1	OUP
Seiber	Cake – Walk Blues	Easy Dances Book 2	Schott
Seiber	Blues	Easy Dances Book 2	Schott
Seiber	Tango-Fox	Easy Dances Book 2	Schott
Haydn	Allegro Scherzando in F major	Masterpieces with Flair - Book 1	Alfred
John Williams	Schindler's List	Making the Grade 3 (revised edition)	Chester
Julian Nott	Wallace and Gromit theme	It's Easy to Play New Film Themes	Wise
Harold Arlen	Over the Rainbow	Complete Piano Player Book 3	Wise
Maurice Jarre	Laurence of Arabia	Complete Piano Player Book 3	Wise
Burt Bacharach	Raindrops Keep Falling on my Head	Complete Piano Player Book 3	Wise
Alan Bullard	Tarantella	Mastering the Piano Level 2 Lang Lang Piano Academy	Faber
Trad. Japanese	Takeda Lullaby	Mastering the Piano Level 2 Lang Lang Piano Academy	Faber
C S Lang	Cello Solo	Mastering the Piano Level 2 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

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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 9](#)

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 14](#)

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 14](#)

PLUS

Duet:

Perform the duet for this grade

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Musicianship Option 3

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Improvisation:

Perform the exercise for this grade

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

Technical Exercises

Prepare both exercises. Keyboard registrations should be set up and instructions followed exactly as written. Music may be used in the examination.

Voice: Tenor Saxophone

Style: Waltz

♩ = 120

Chord boxes: F#m, C#, F#m, C#, F#m, Bm, C#, F#m

Measure numbers: 1, 2, 3, 4, 5

Dynamic markings: *mf*, *p*

Trills: 2, 3, 1, 3, 1, 3, 2

Judith Ward

Voice: Electric Piano

Style: Slow Bossanova

♩ = 100

Chord boxes: A, F#m, Amaj7, D, Bm, D, A, A

Measure numbers: 1, 2, 5, 9

Dynamic marking: *mf*

Trills: 2, 5, 3, 5, 4, 2

Sync start, Stop rhythm, Pause rhythm

Judith Ward

Technical Exercises

For Keyboards that aren't touch sensitive, dynamics should be replaced with staccato/ tenuto.
(P= Staccato, MF/F= Tenuto)

Exercise 1

Hands separately

$\text{♩} = 102$

hold down throughout

Exercise 2

$\text{♩} = 60$

p *mf* *f*

Ped. * Ped. * Ped. * Ped. *

(pedalling optional)

mf *p*

Ped. * Ped. * Ped. *

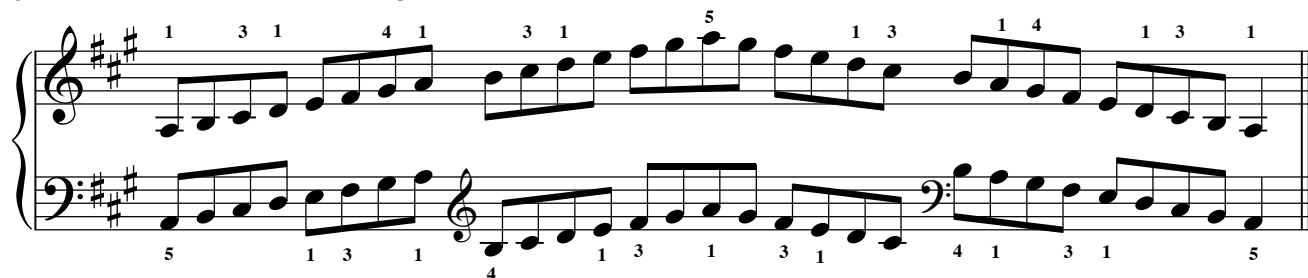
Scales from Memory

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

Minimum speed for all scales and arpeggios: ♩ = 80

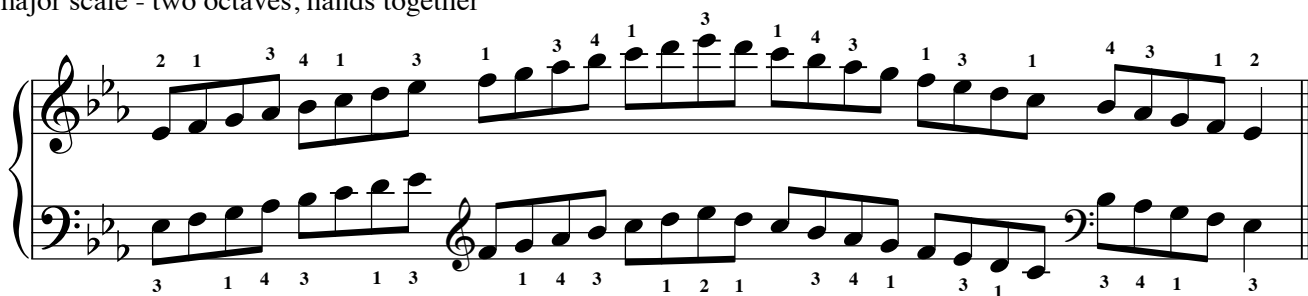
A major scale - two octaves, hands together

Judith Ward



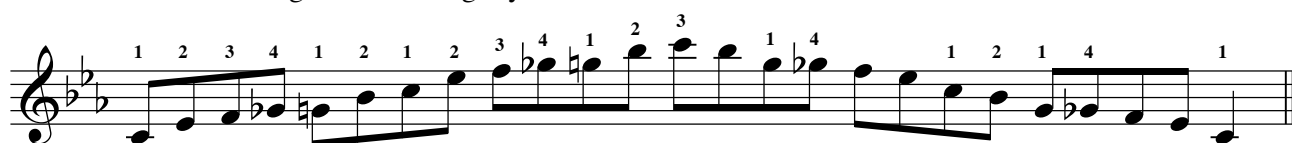
E♭ major scale - two octaves, hands together

Judith Ward



C blues scale - two octaves, right hand, swing rhythm

Judith Ward



Aimed at the Electric Keyboard

Judith Ward

2 1 2 4 1 2 4 1 1 1

2 1 4 2 1 4 2 1 1

Judith Ward

2 1 2 4 1 2 4 1 1

2 1 4 2 1 4 2 1 1

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of three measures: the first measure has a whole note chord of B-flat and D; the second measure has a whole note chord of B-flat and D; the third measure has a whole note chord of B-flat and D. The piece ends with a double bar line.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of four measures, each containing a single note: G2, F2, E2, and D2.

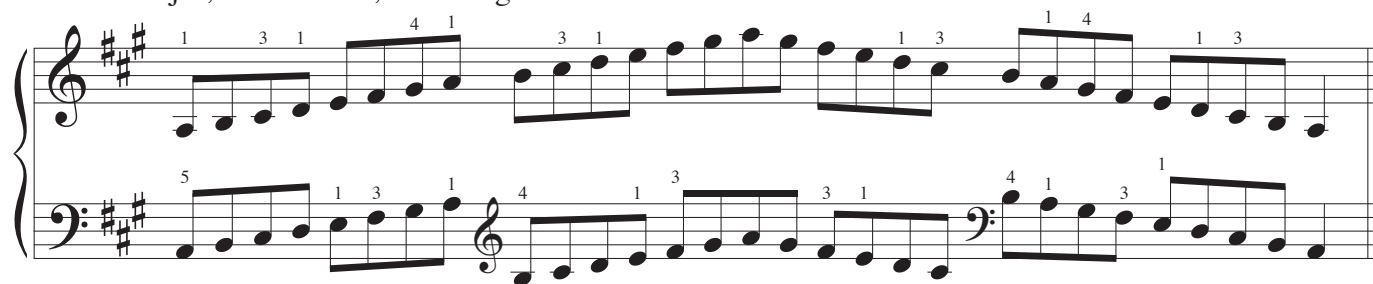
8

Scales from Memory

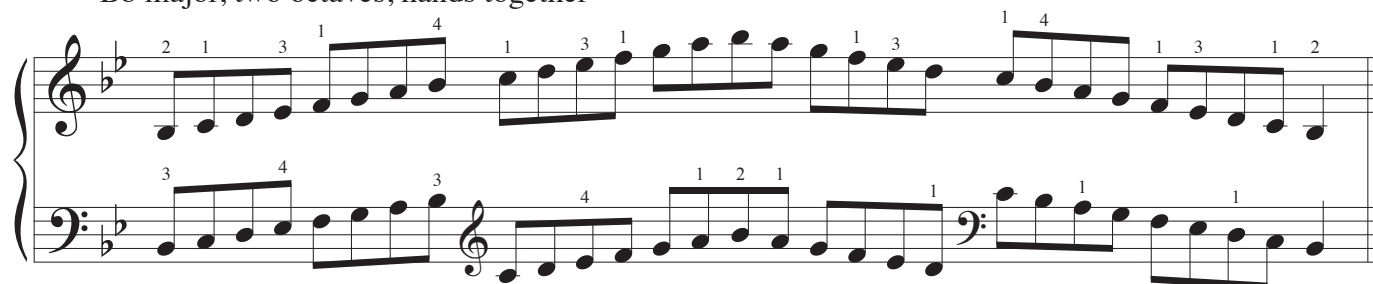
All scales should be played legato unless stated otherwise ♩ = 80

Scales

A major, two octaves, hands together



Bb major, two octaves, hands together



G harmonic minor, two octaves, hands together

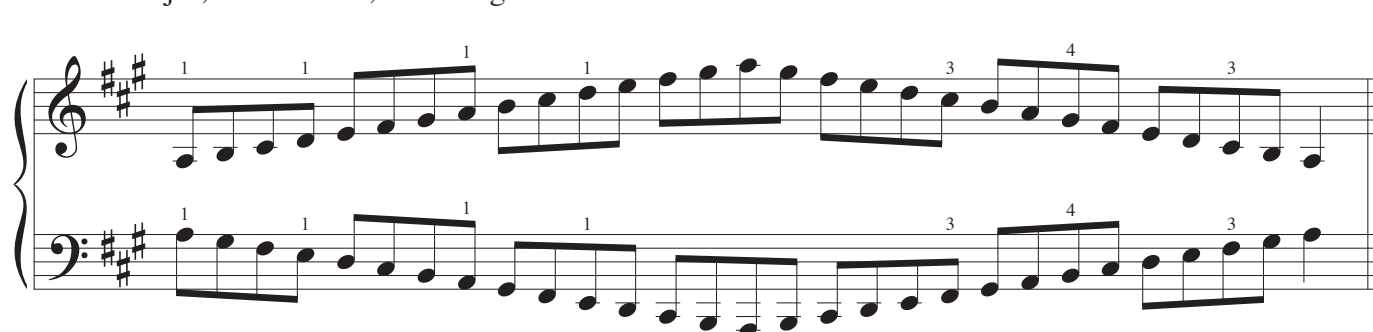


G melodic minor, one octave, staccato, hands together



Contrary Motion

A major, two octaves, hands together



Keyboard Grade Three

Using the Keyboard as a Piano

Chromatic Scale

Starting on any black key, hands separately, two octaves

Two systems of musical notation for a chromatic scale exercise. The first system shows the right hand (treble clef) and left hand (bass clef) playing a chromatic scale starting on Bb, moving up and then down, covering two octaves. The second system continues the exercise, showing the right hand and left hand playing the same chromatic scale, also covering two octaves. Fingerings are indicated by numbers 1-3 above the notes.

Arpeggios

Bb major, hands separately, two octaves

Two systems of musical notation for an arpeggio exercise in Bb major. The first system shows the right hand (treble clef) and left hand (bass clef) playing the Bb major arpeggio (Bb, D, F, Ab) in 4/4 time, covering two octaves. The second system continues the exercise, showing the right hand and left hand playing the same arpeggio, also covering two octaves. Fingerings are indicated by numbers 1-4 above the notes.

G minor, hands together, two octaves

Two systems of musical notation for an arpeggio exercise in G minor. The first system shows the right hand (treble clef) and left hand (bass clef) playing the G minor arpeggio (G, Bb, D) in 4/4 time, covering two octaves. The second system continues the exercise, showing the right hand and left hand playing the same arpeggio, also covering two octaves. Fingerings are indicated by numbers 1-5 above the notes.

Arpeggio Exercise

Hands separately

Two systems of musical notation for an arpeggio exercise. The first system shows the right hand (treble clef) and left hand (bass clef) playing an arpeggio in D major (D, F#, A, C#) in 4/4 time, covering two octaves. The second system continues the exercise, showing the right hand and left hand playing the same arpeggio, also covering two octaves. Fingerings are indicated by numbers 1-5 above the notes.

The Sedan Chair

(abridged) from Pièces Romantique op. 55

Cecile Chaminade (1857-1944)

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.

Stately (♩ = 104)

TEACHER

5

10

15

20

25

pp

p

poco rit.

The Sedan Chair

(abridged) from Pièces Romantique op. 55

Cecile Chaminade (1857-1944)

PUPIL

Stately (♩ = 104)

8^{va}—

6

12

18

24

pp

mf

p

poco rit.

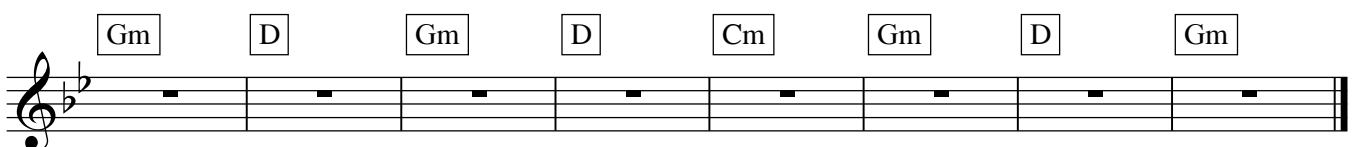
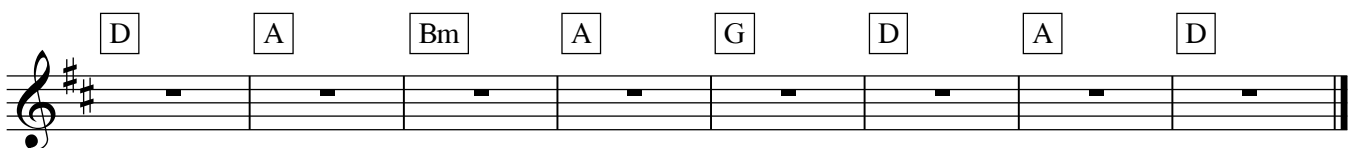
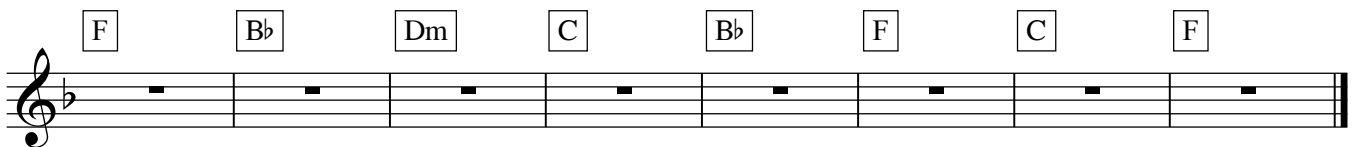
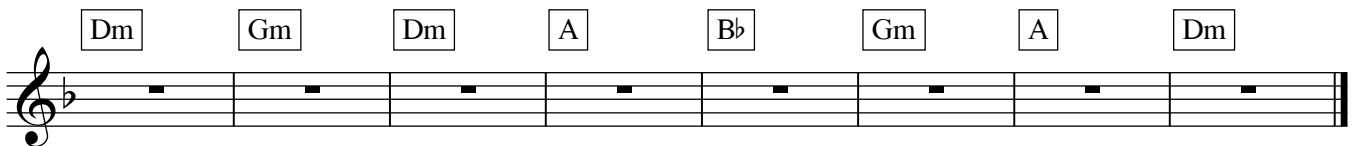
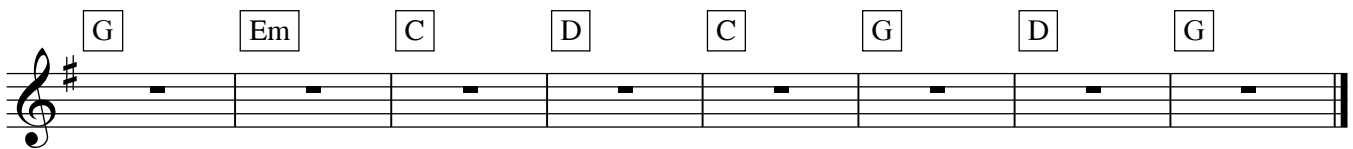
pp

Improvisation

Improvise a melody over a given chord sequence in a familiar key. The style is chosen by the teacher and may be in 3/4 (e.g. Waltz) or 4/4 (e.g. 8 Beat), MM=80. 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).

1. $\text{♩} = 74$
candidate
metronome

2. $\text{♩} = 78$

3. $\text{♩} = 104$

4. $\text{♩} = 70$

5. $\text{♩} = 110$

6. $\text{♩} = 90$

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.

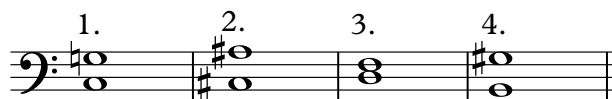
Test 1 - Singing back notes.

I shall play a 2 note chord, and then you shall sing back both the upper and lower notes.
We shall do this with 4 different chords.

Treble Clef



Bass Clef



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

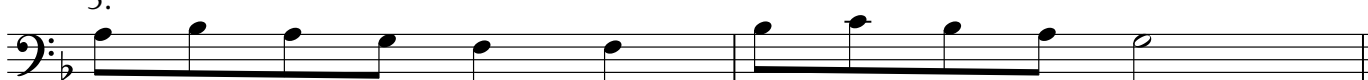
1.



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.