MTB Grade 5
Keyboard

MUSIC TEACHERS' BOARD

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			
George Gershwin	I Got Rhythm	SMD Cat Ref: 251753	sheetmusicdirect.com
Anderson-Besant	Castle Square	MTB Keyboard Grade 5 Handbook	MTB Bookshop
Anon	La Folia	MTB Keyboard Grade 5 Handbook	MTB Bookshop
Cook	Twango	MTB Keyboard Grade 5 Handbook	MTB Bookshop
Grieg	Solveig's Song	MTB Keyboard Grade 5 Handbook	MTB Bookshop
Handel	Hornpipe	MTB Keyboard Grade 5 Handbook	MTB Bookshop
Herrington	Parisian Stroll	MTB Keyboard Grade 5 Handbook	MTB Bookshop
Hertel	Clog Dance	MTB Keyboard Grade 5 Handbook	MTB Bookshop
Joplin	Magnetic Rag	MTB Keyboard Grade 5 Handbook	MTB Bookshop
Ward	Reels	MTB Keyboard Grade 5 Handbook	MTB Bookshop
Blackwell/ Hammer	Great Balls of Fire*	101 No.1 Hits for Buskers The Red Book	Wise
Kander	Cabaret	101 No.1 Hits for Buskers The Red Book	Wise
Jobim	The Girl from Ipanema	Easiest Keyboard Collection Latin	Wise
Jobim	Desafinado**	Easiest Keyboard Collection Latin	Wise
Lennon & McCartney	She Loves You***	101 No.1 Hits for Buskers	Wise
Orson & Blanche	Don't go Breaking my Heart****	101 No.1 Hits for Buskers	Wise
Norton	A Brief Tango Highly Strung	The Microjazz Collection 3	Boosey & Hawkes

*Spread chords spanning more than an octave; lower triad of chord on "yo!" can be omitted.
**Repeat, with improvisation instead of written melody in first 16 bars
***On 2nd verse add small notes. After 2nd verse, go to coda, omitting 3rd verse. In coda, stop rhythm after first C minor chord, restarting on "glad"
****Go back for 2nd verse, using smaller notes where applicable. Go to coda on 2nd verse, rather than going back to segno. In coda, end on 1st time bar.

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MTB Grade 5
Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Carmichael & Arodin	Up a Lazy River	Complete Keyboard Player Dinner Jazz	Wise
Edwards	Once in a While	Complete Keyboard Player Dinner Jazz	Wise
Albert & Gaste	Feelings	Complete Keyboard Player Greatest Hits	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.			
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 1st or 2nd Movt	Tomplay or SMD Cat Ref: 64108	tomplay.com (1st Movt.) or tomplay.com (2nd 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 1st Movt	SMD Cat Ref: 64104	sheetmusicdirect.com
Clementi	Sonatina Op.36 no.3	SMD Cat Ref: 52816	sheetmusicdirect.com
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

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MUSIC TEACHERS' BOARD

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.			
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
Clementi	Sonatina No. 3 Op.36 no.3: 1st Movt	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

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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

Page 7

PLUS

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

Page 9

Technical Option 2: Keyboard as Piano

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

Page 5

PLUS

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

Page 11

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 17

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 19

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 17

PLUS

Duet:
Perform the duet for this grade

Page 14

Musicianship Option 3

Reading Skills:
Perform the rhythm exercises for this grade

Page 17

PLUS

Improvisation:
Perform the exercise for this grade

Page 15

Please go to page 20 to find syllabus guidance

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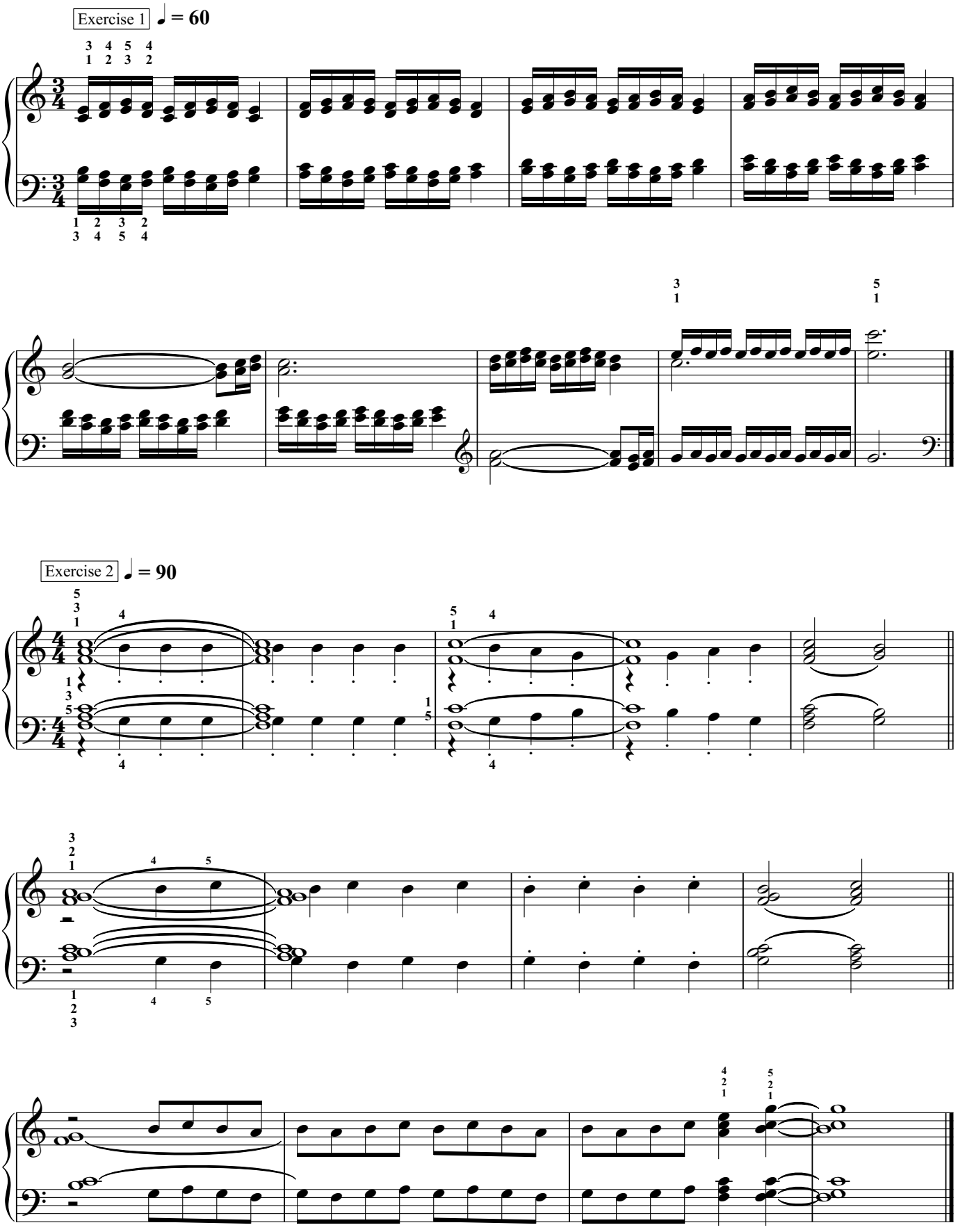
Technical Exercises



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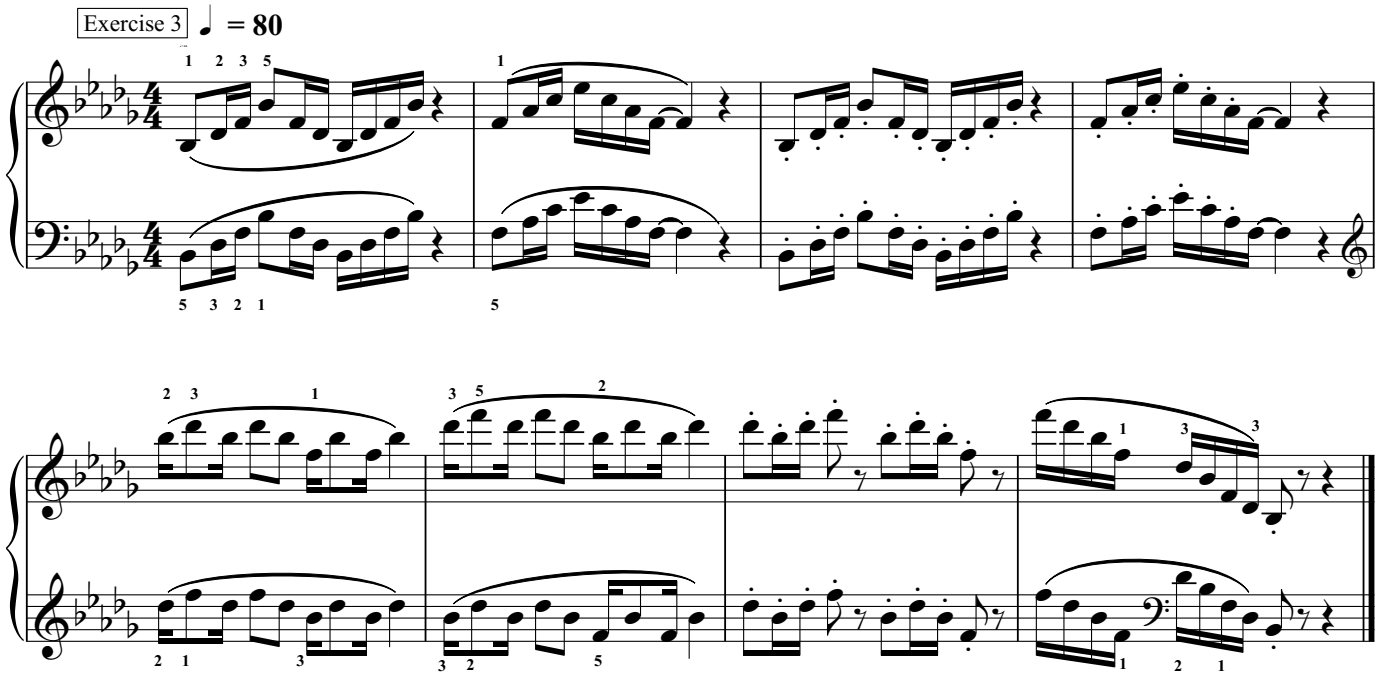
Using the Keyboard as a Piano



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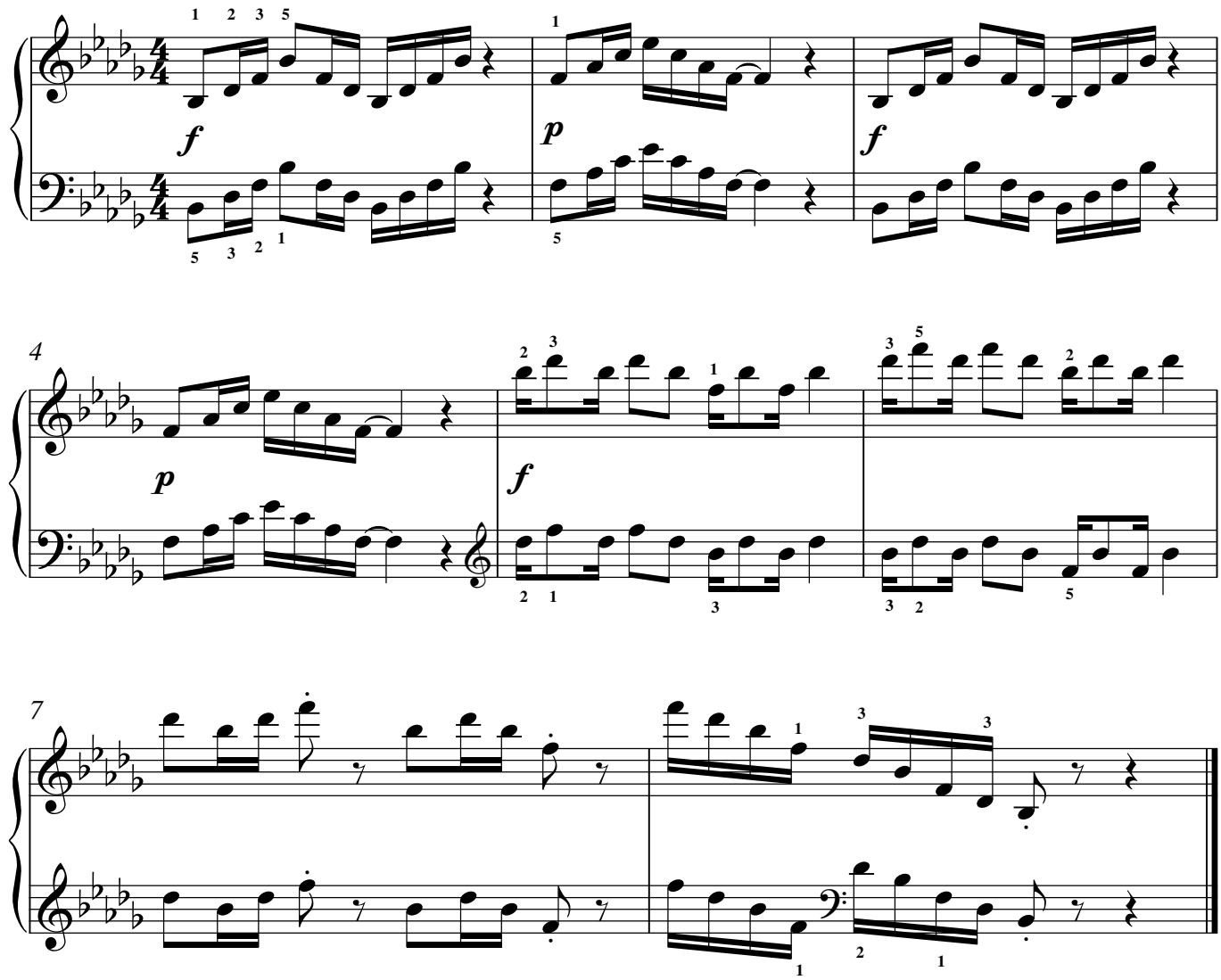
Technical Exercises

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

Voice: Piano
Style off
♩ = 80

Judith Ward



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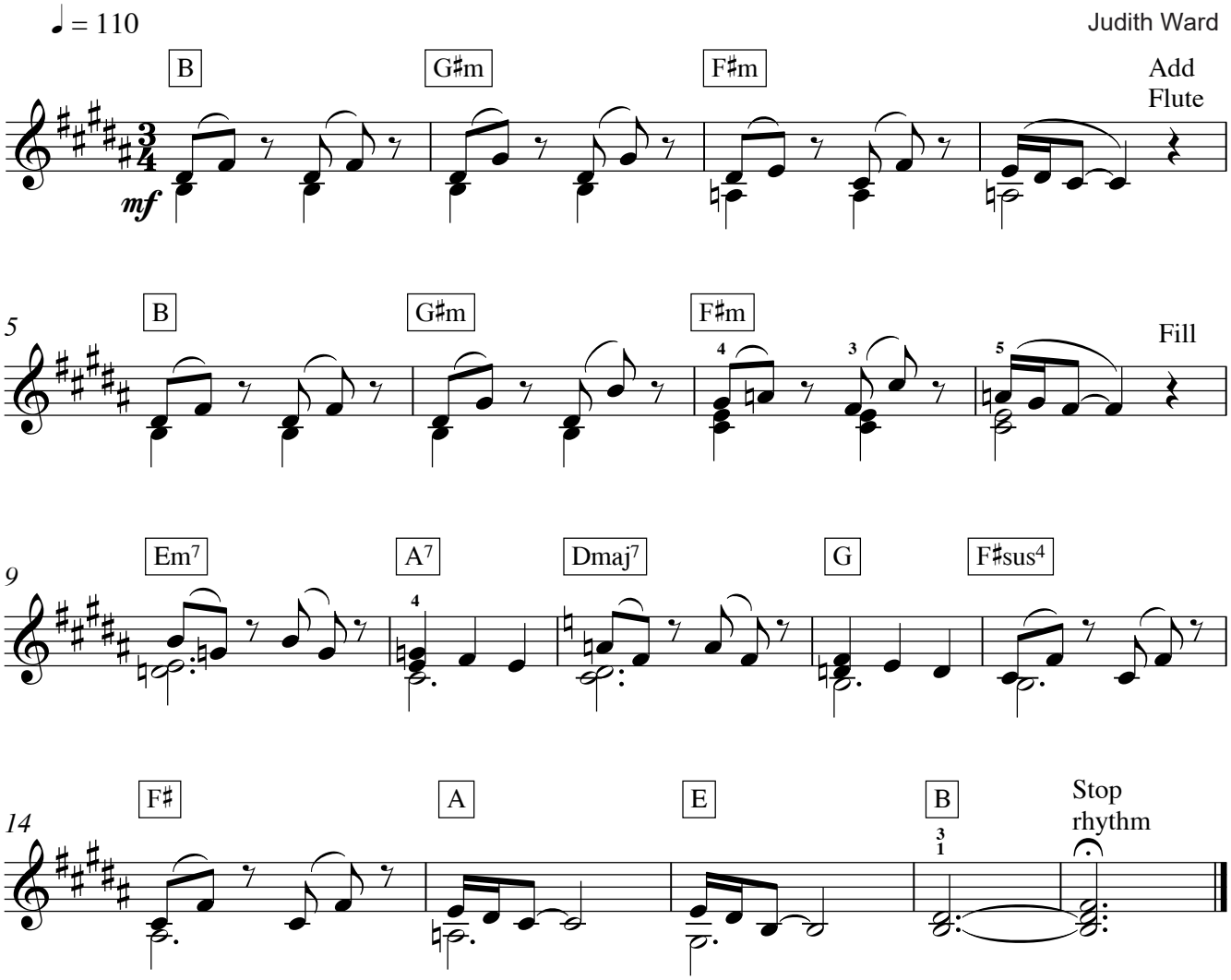
Voice: Vibraphone (dual voice Flute)
Style: Jazz Waltz



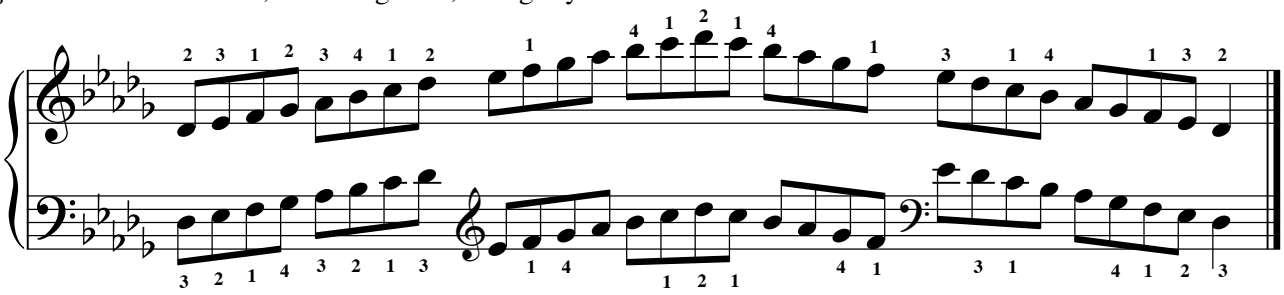
Scales from Memory

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

Minimum speed for all scales and arpeggios ♩ = 63

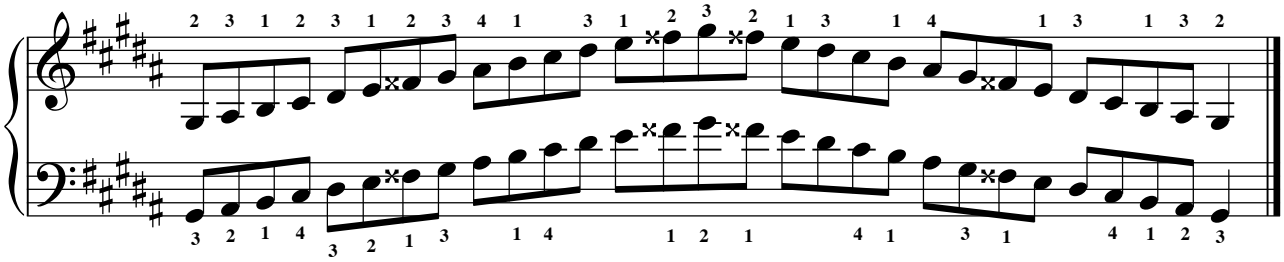
Db major scale - two octaves, hands together, swing rhythm

Judith Ward



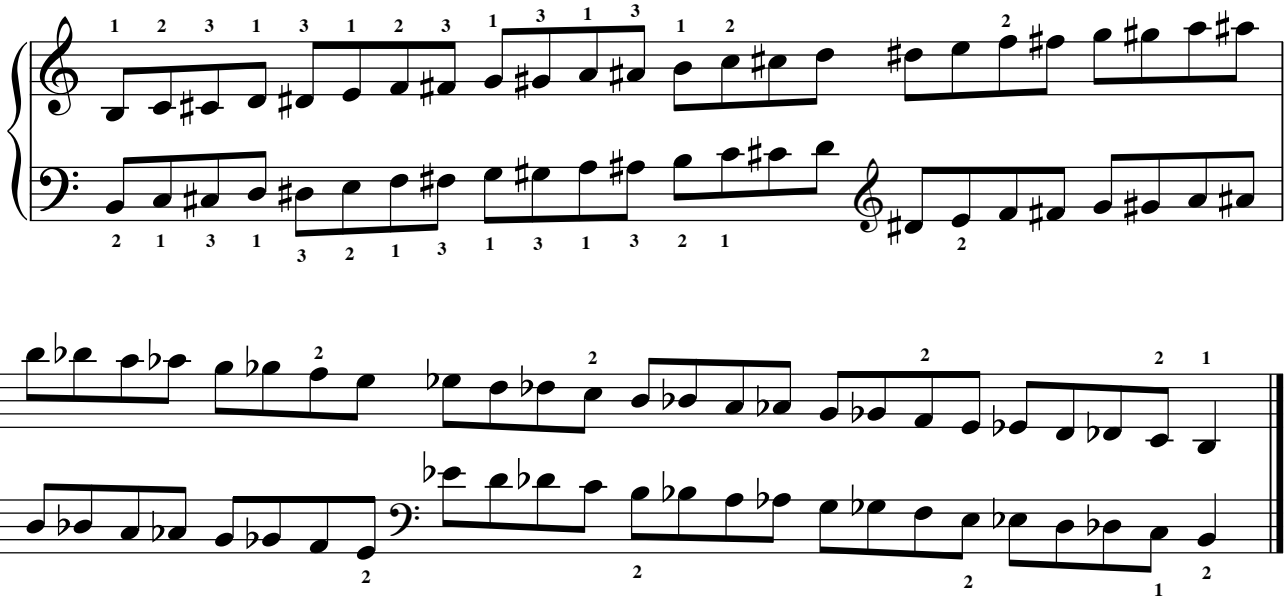
G# harmonic minor scale - two octaves, hands together, straight quavers

Judith Ward



Chromatic scale - two octaves, hands together from any note named by the examiner (shown starting on B)

Judith Ward



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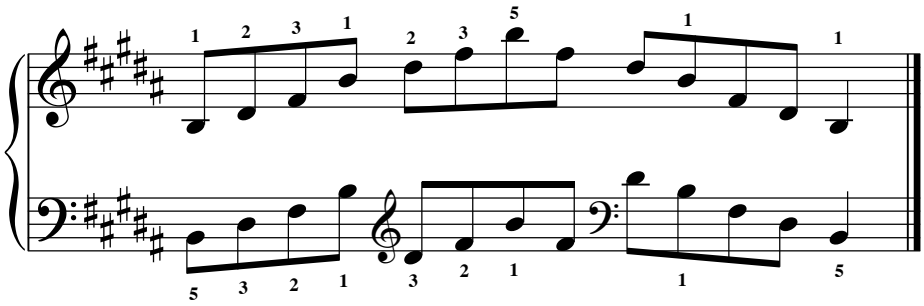
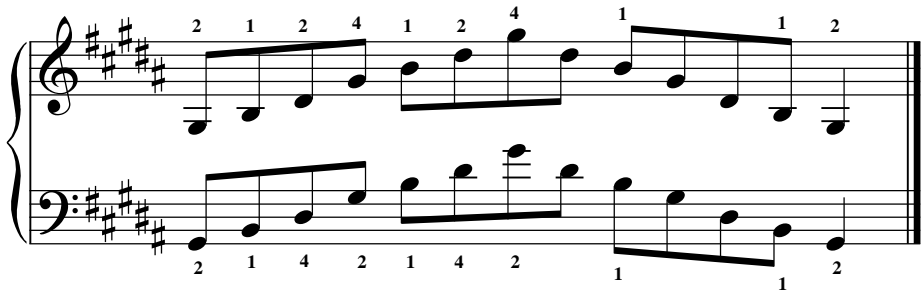
B major arpeggio
Two octaves
Hands together



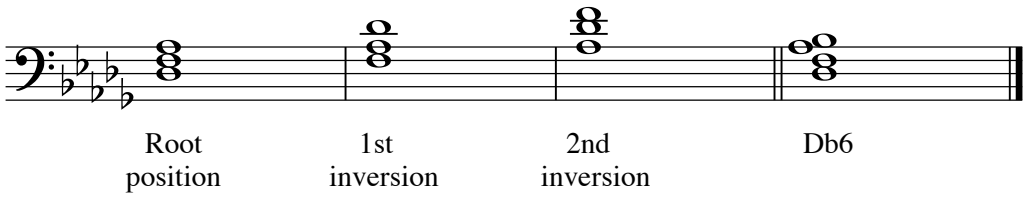
Judith Ward

G# minor arpeggio
Two octaves
Hands together



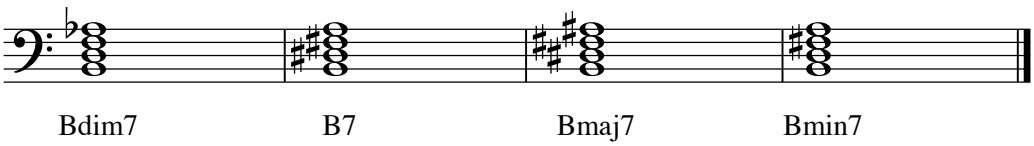
Judith Ward

Db major chords



Judith Ward

Chords based on B



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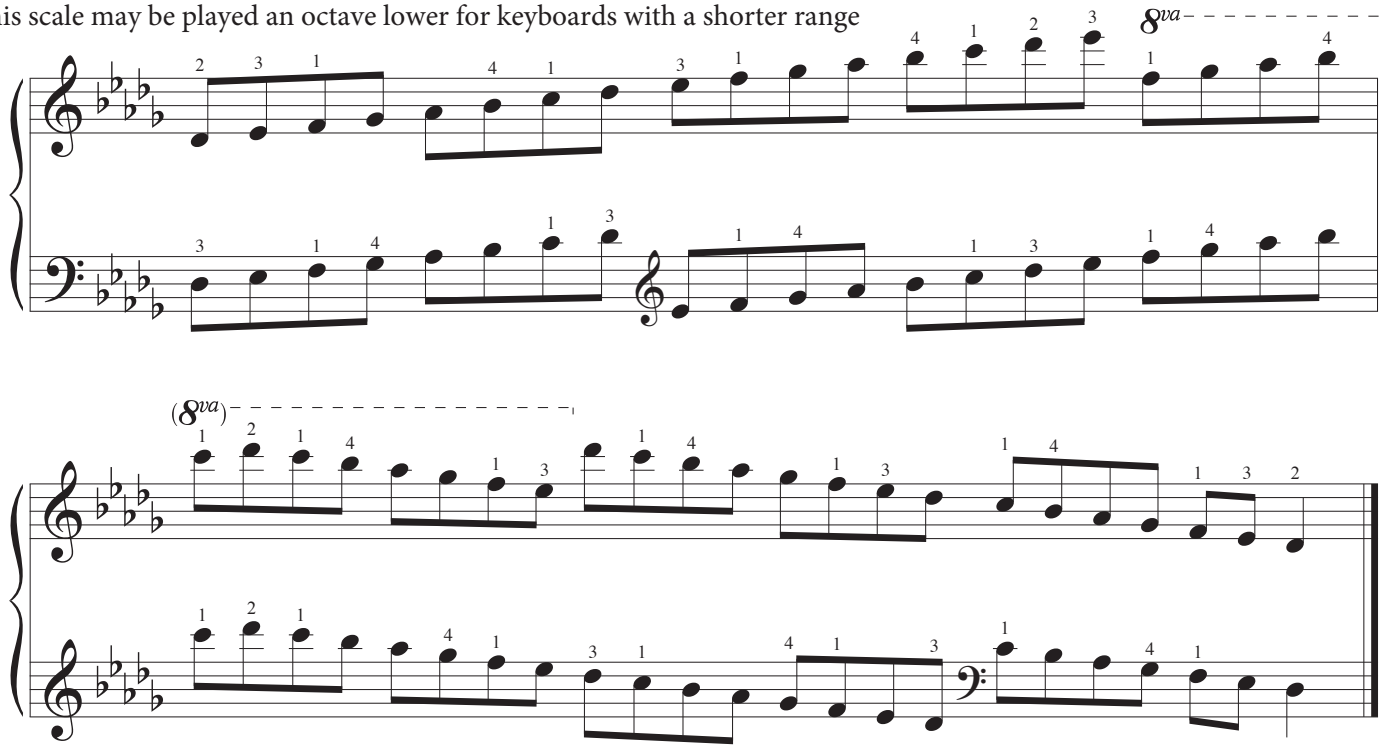
Scales from Memory

All scales to be played both dotted (swung) and legato, or even and staccato at the teacher's choice ♩ = 63

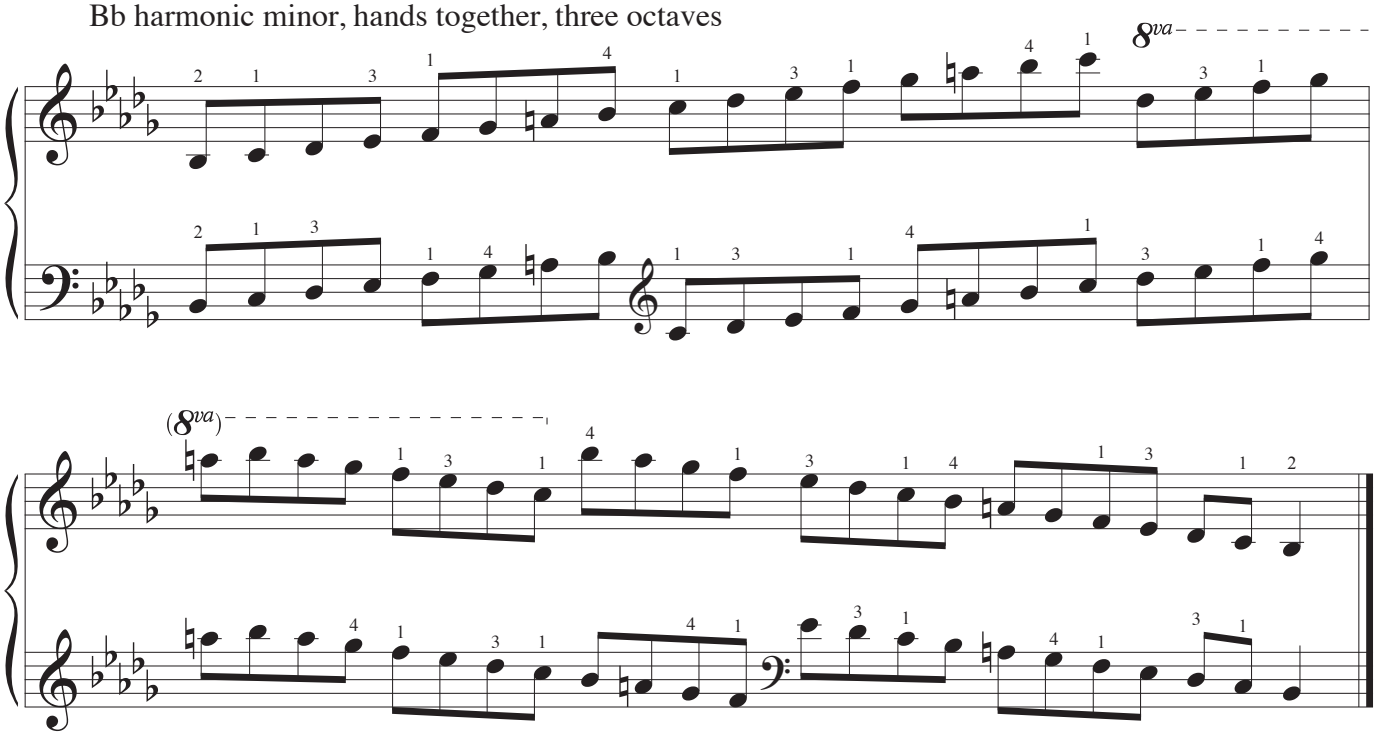
Scales

Db major, three octaves, hands together

This scale may be played an octave lower for keyboards with a shorter range



Bb harmonic minor, hands together, three octaves



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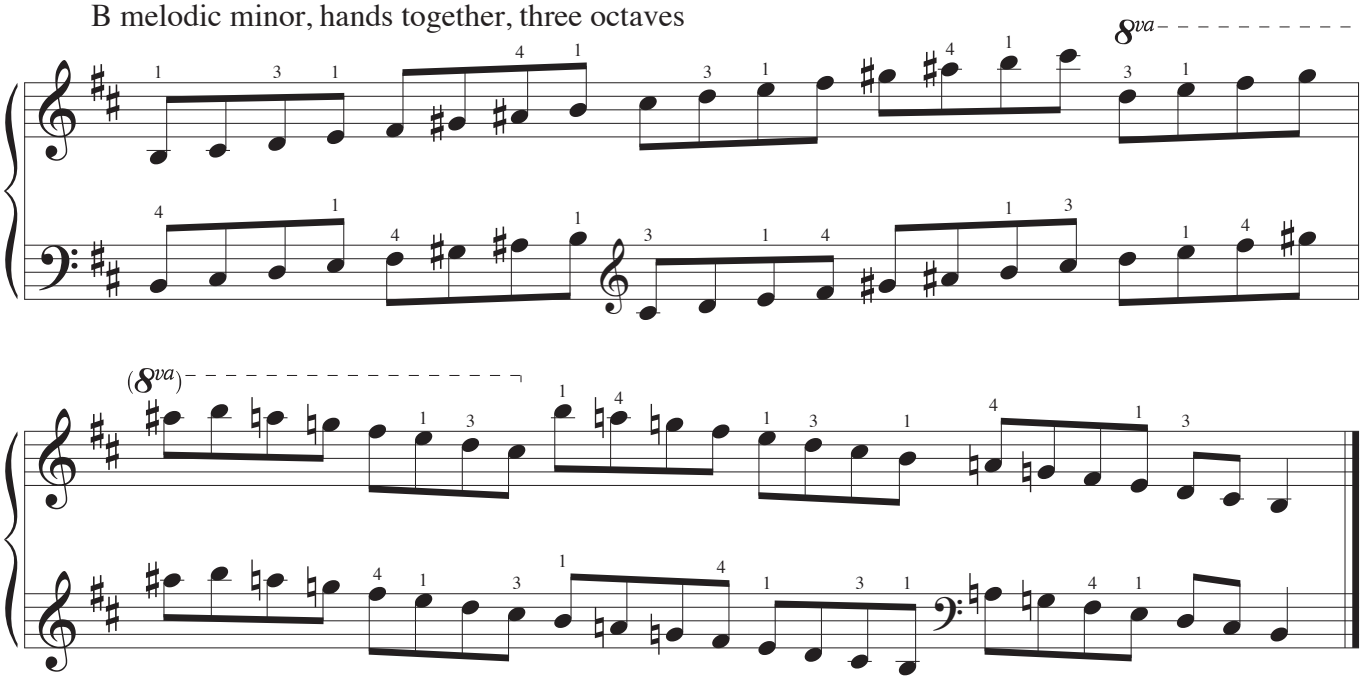
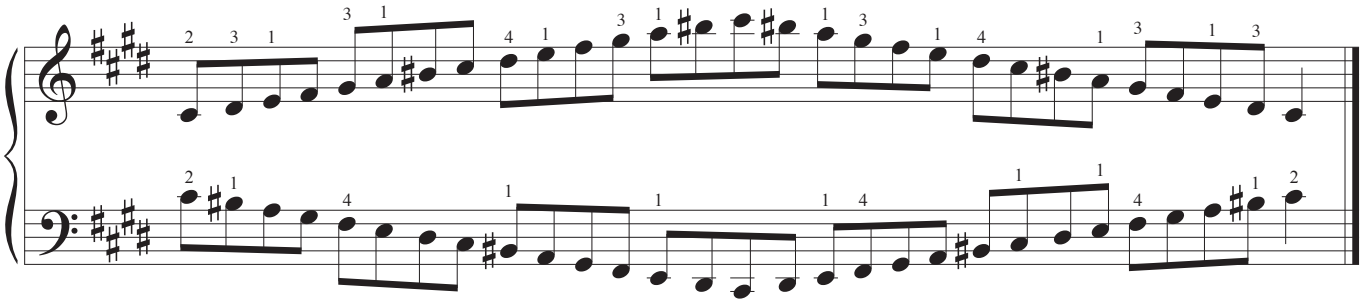
B melodic minor, hands together, three octaves

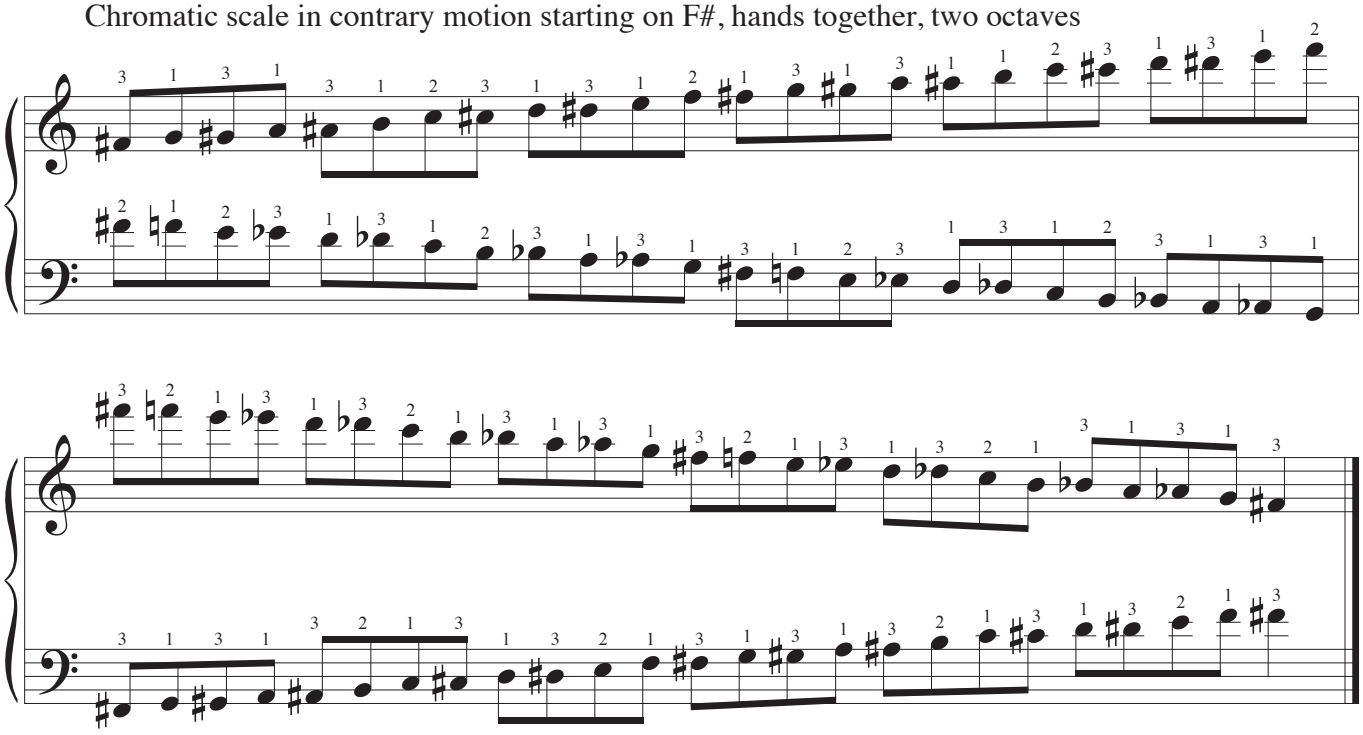


Contrary Motion

C# harmonic minor, two octaves, hands together



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



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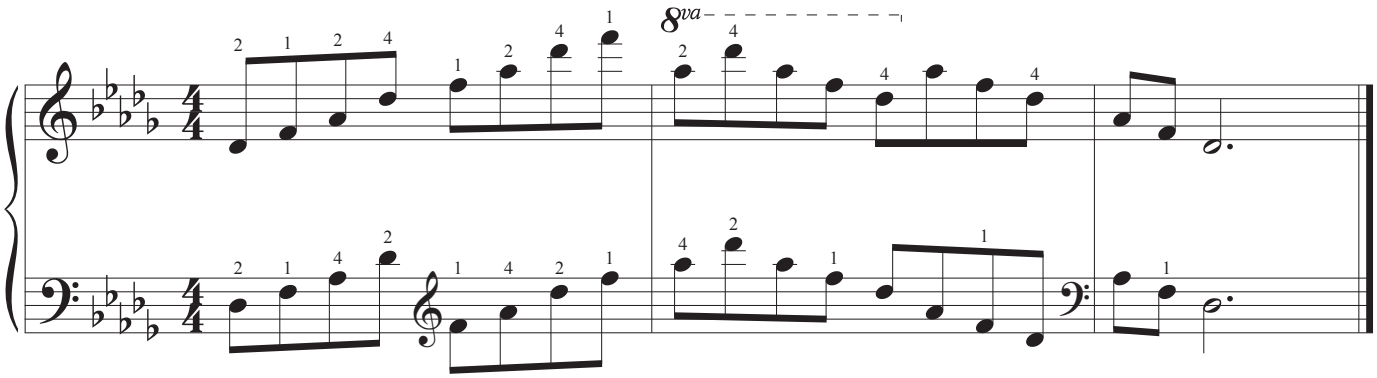
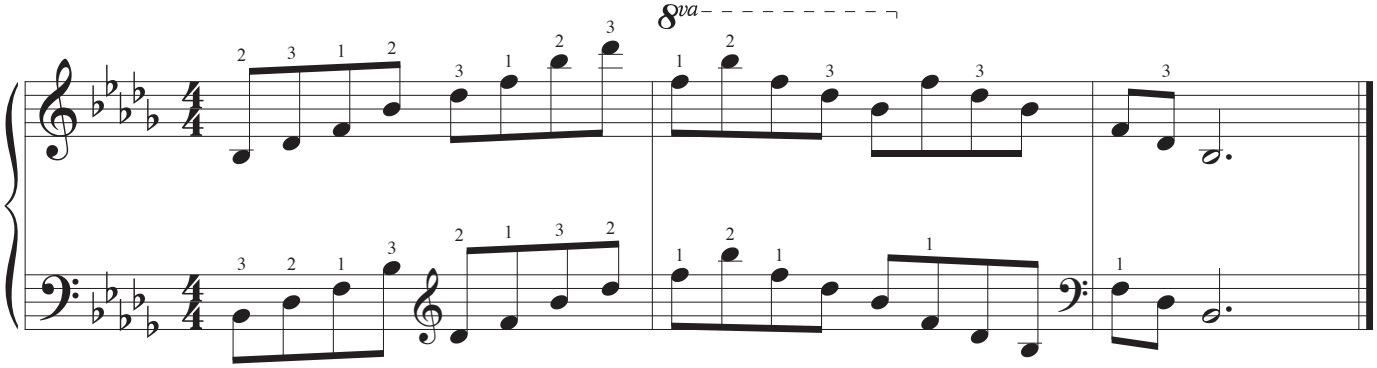
Arpeggios

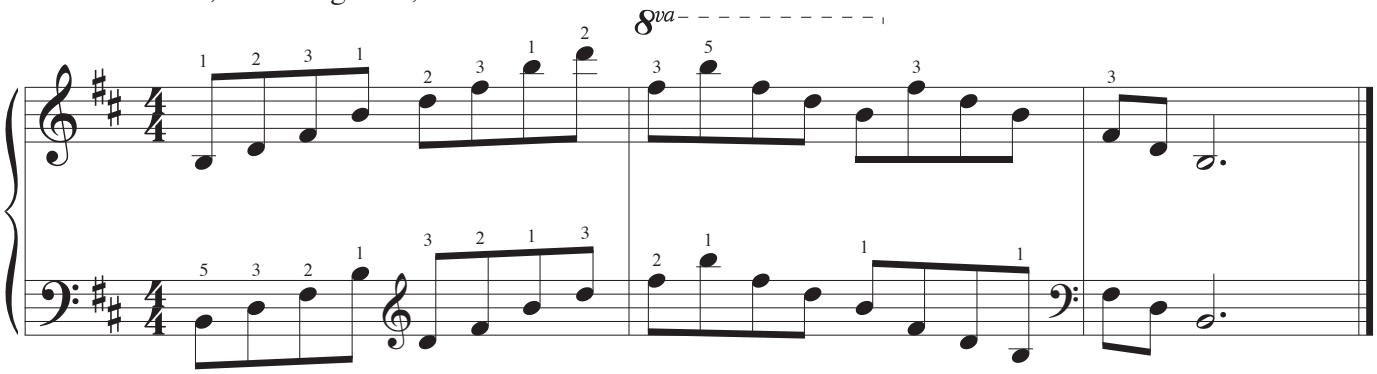
Db major, three octaves, hands together
This scale may be played an octave lower for keyboards with a shorter range



Bb minor, hands together, three octaves



B minor, hands together, three octaves



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Duet Selection

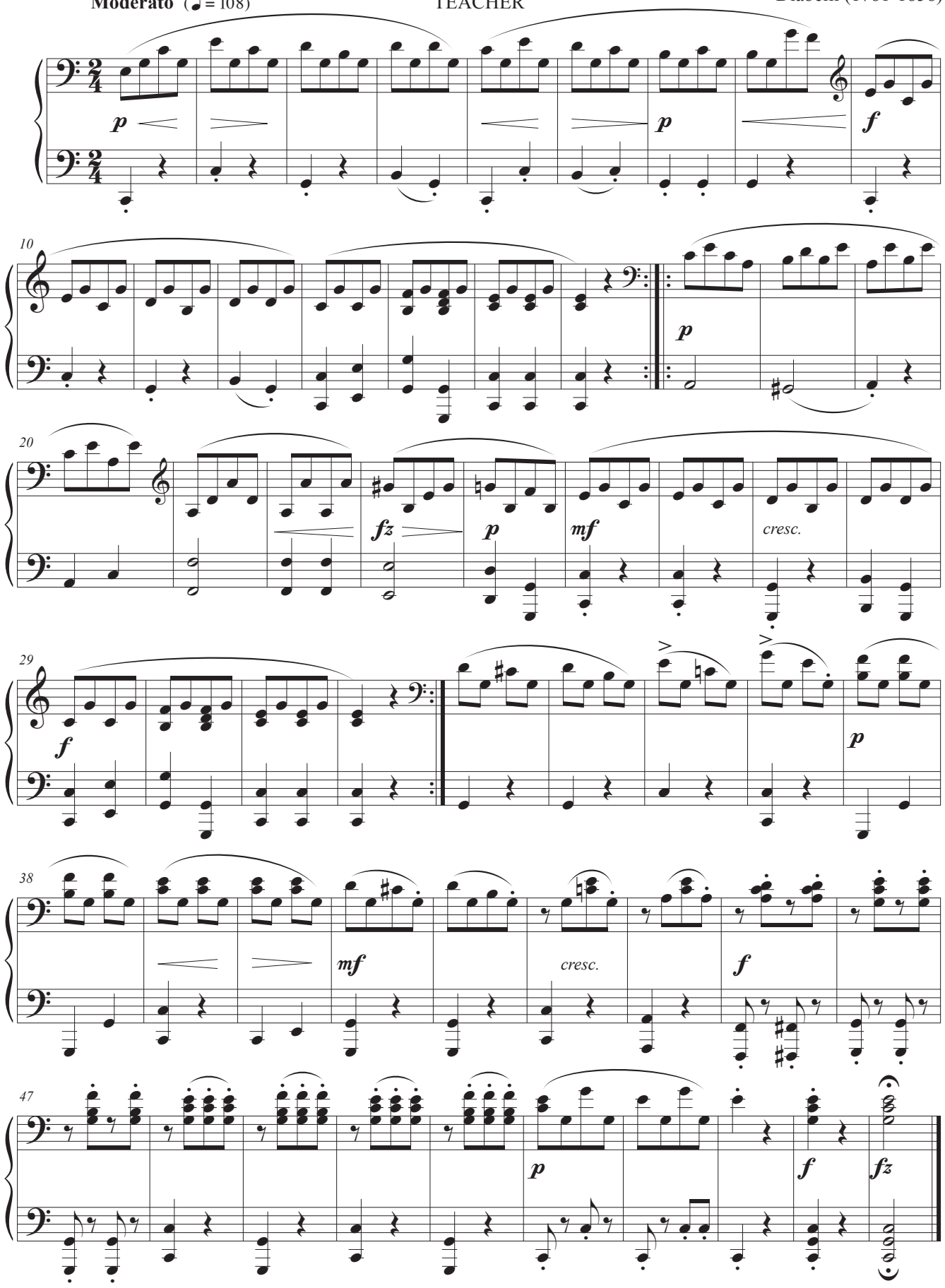
Melodious Pieces No. 3 Op. 149

[Click here to find exam speed duet recordings] [Click here to find practice speed duet recordings]

The Teacher part should be played on a Piano, or the candidate may use the recordings provided

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.

Moderato (♩ = 108) TEACHER Diabelli (1781-1858)



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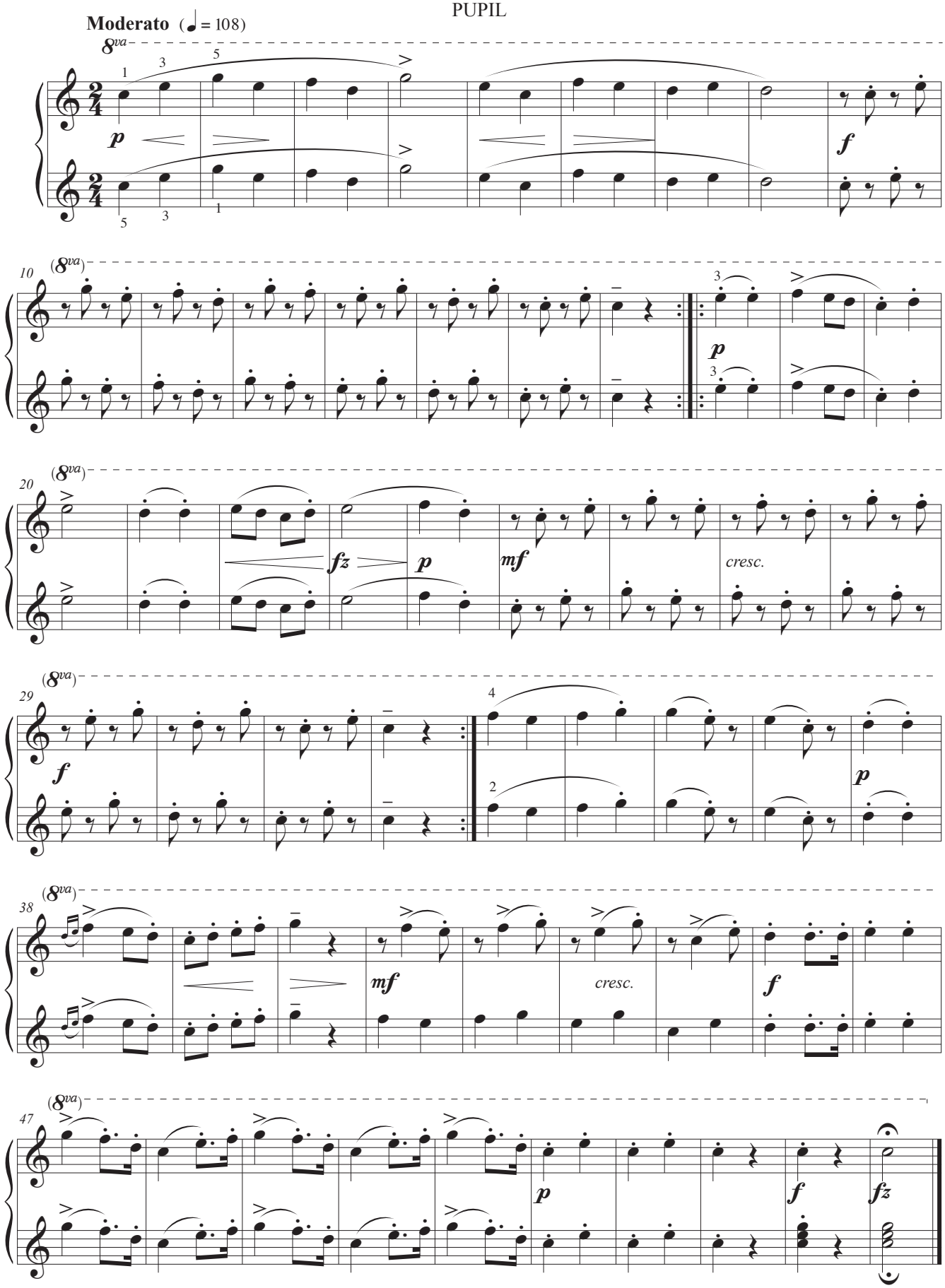
Duet Selection

Melodious Pieces No. 3

Op. 149

Diabelli (1781-1858)

PUPIL



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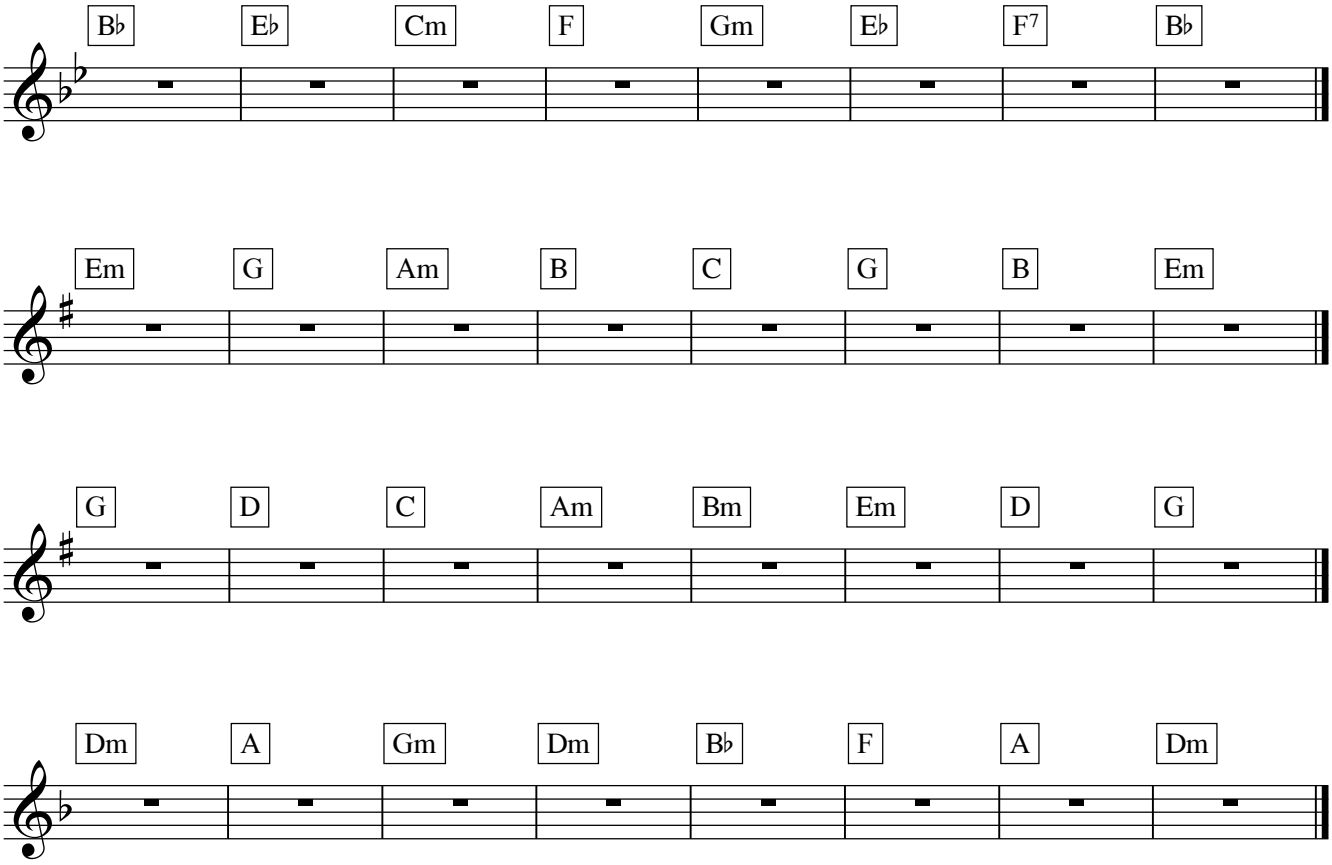
Improvisation

Grade 5

Improvise a melody over a given chord sequence. The style is chosen by the teacher and may be in 2/4, 3/4 or 4/4, MM=90. 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



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Reading Skills

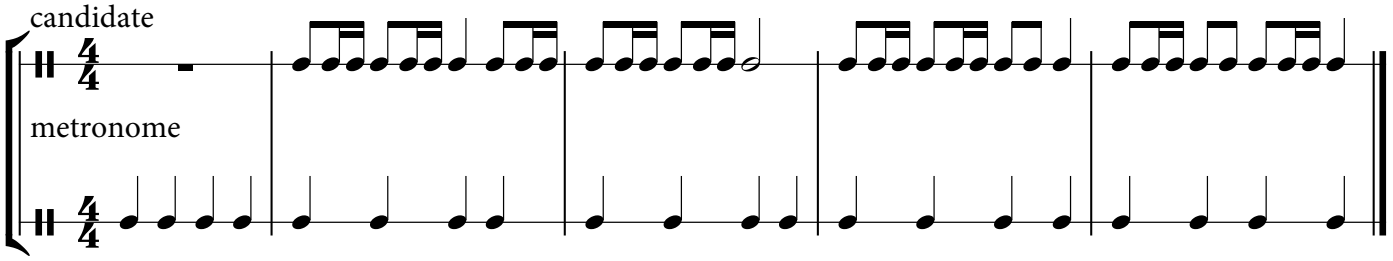
Click here to find the MTB Reading Skills recordings

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 or a metronome (not clapped).

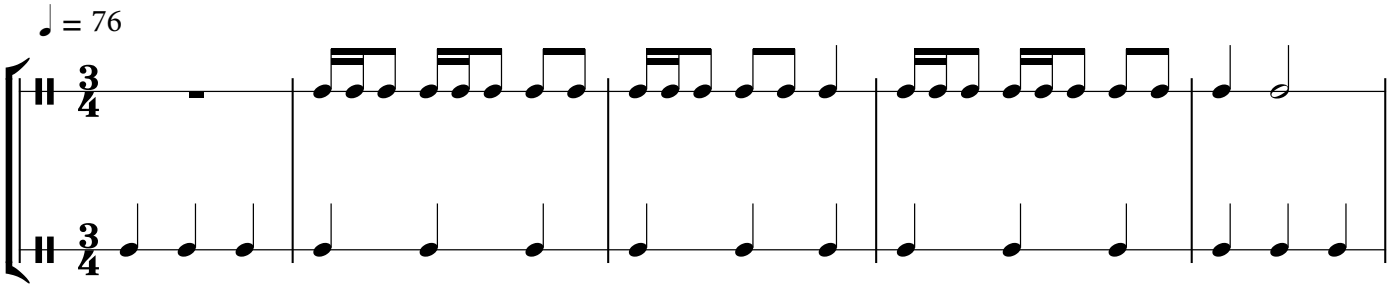
1

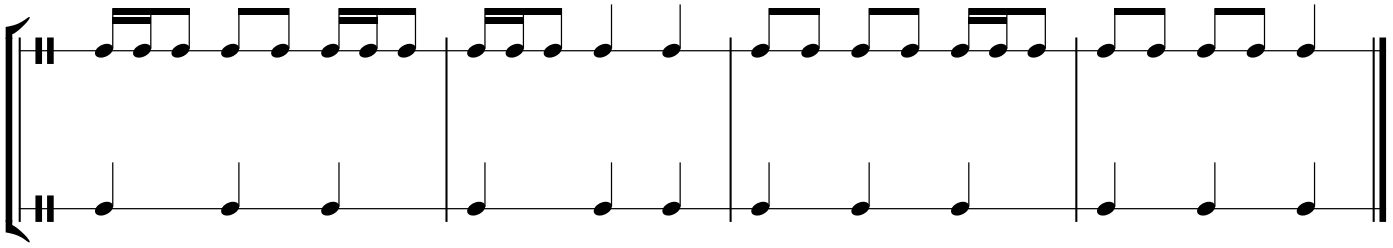
♩ = 90



2

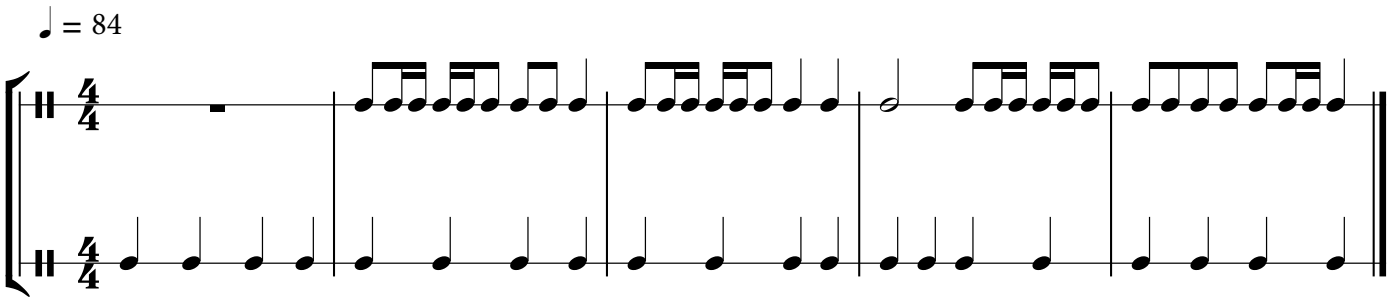
♩ = 76

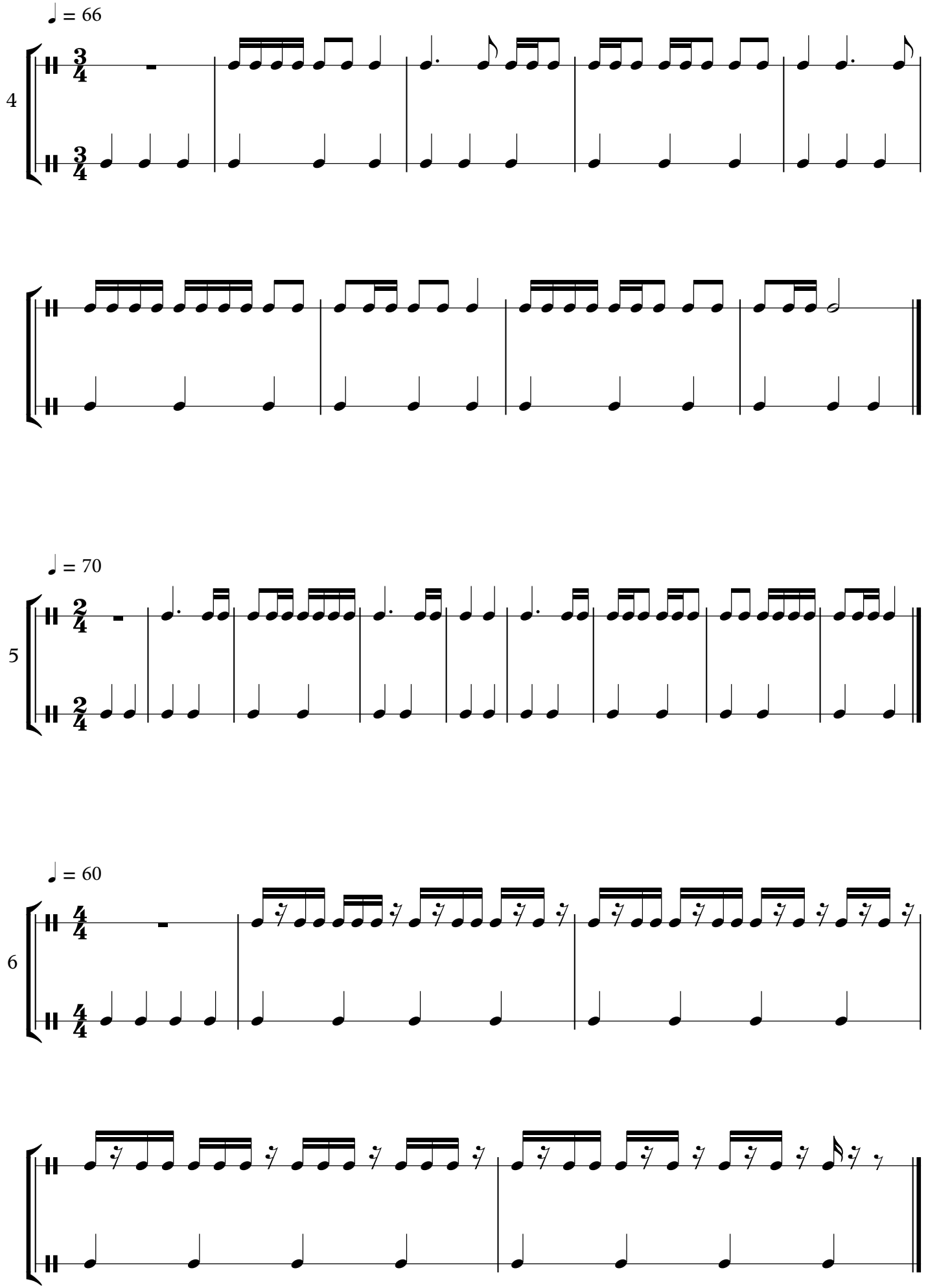




3

♩ = 84





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Listening Skills

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

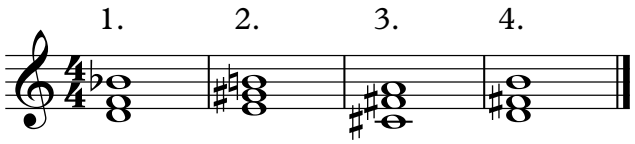
Click here to find the MTB Listening skills recordings in Bass Clef

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.

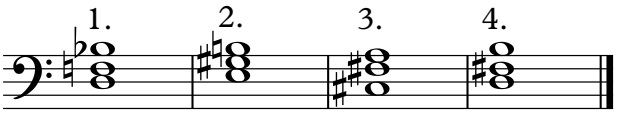
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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

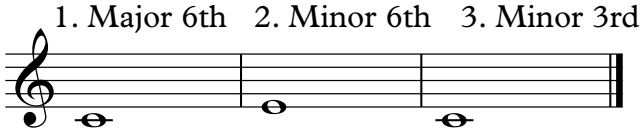


Bass Clef

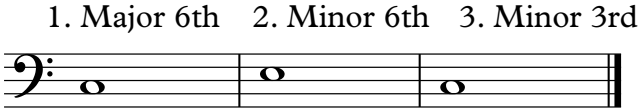


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

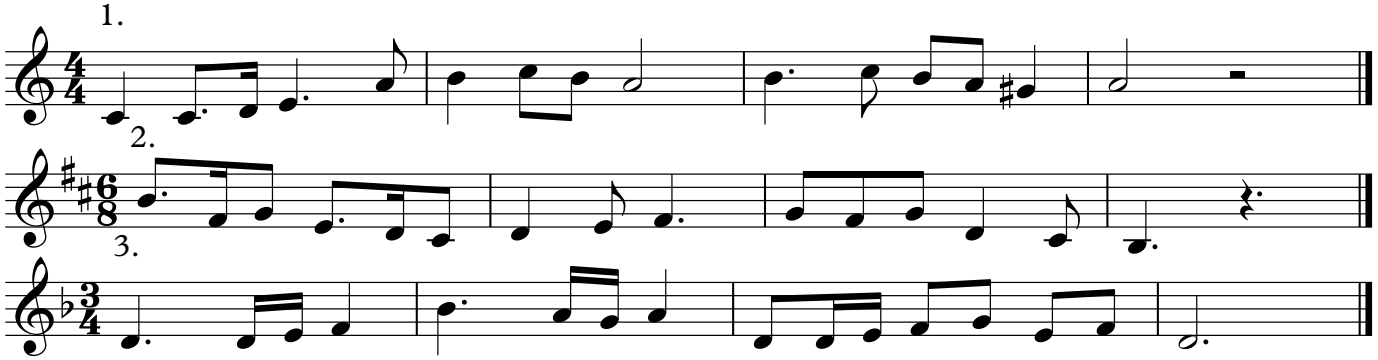


Bass Clef

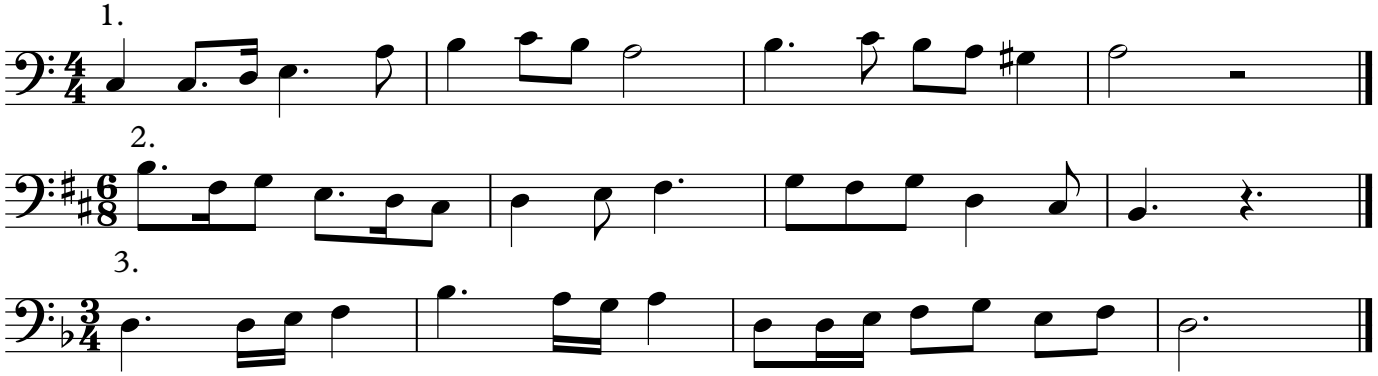


Test 3 - Singing back melodic phrases.
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.
Before each, I will indicate the pulse.

Treble Clef



Bass Clef



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MUSIC TEACHERS' BOARD

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.

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