

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/ Buy Here |
|-------------------------|---|---------------------------------------|---|
| 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 |
| 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 |
| Schifrin | Mission Impossible | Tomplay | tomplay.com |
| Tiersen | Comptine d'un autre ete : L'apres 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 |
| 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 |

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 Piano

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|-----------------|-----------------------------------|--|----------------------|
| 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)

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

[Pages 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

Technical Exercises

Exercise 1 ♩ = 102
Hands separately

5
4

1 2 1 2 1 2 1 2

hold down throughout

4
5

Exercise 2 ♩ = 60

5
2
1

p *mf* *f*

1
5

Ped. * Ped. * Ped. *

(upper octave and pedalling are optional)

mf *p*

Ped. * Ped. * Ped. *

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to play all the following scales, arpeggios and the Arpeggio Exercise from memory.

All scales should be played legato unless stated otherwise. All tempi given are minimum speeds.

Scales ♩ = 80

A major, two octaves, hands together

Bb major, two octaves, hands together

G harmonic minor, two octaves, hands together

G melodic minor, staccato, one octave, hands together

Contrary Motion: A major, two octaves, hands together

Chromatic Scale: Starting on any black key, hands separately, two octaves

Arpeggios ♩ = 72

Bb major, hands separately, two octaves

G minor, hands together, two octaves

Arpeggio Exercise, hands separately

Scales & Arpeggios

For the examination, the candidate should be asked to play all the following scales, arpeggios and the Arpeggio Exercise from memory. All scales should be played legato unless stated otherwise.

Scales ♩ = 80

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

Scales & Arpeggios

Chromatic Scale

Starting on any black key, hands separately, two octaves

Arpeggios ♭ = 72

Bb major, hands separately, two octaves

G minor, hands together, two octaves

Arpeggio Exercise

Hands separately

Duet Selection

The Sedan Chair

(abridged) from Pièces Romantique op. 55

Cecile Chaminade (1857-1944)

TEACHER

Stately (♩ = 104)

The musical score is written for piano and bass. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece is marked 'Stately' with a tempo of ♩ = 104. Dynamics include *pp* (pianissimo) at the beginning and *p* (piano) later on. A *poco rit.* (slightly ritardando) marking appears at the start of the final system. The score includes various musical notations such as chords, arpeggios, and slurs.

The Sedan Chair

(abridged) from Pièces Romantique op. 55

Cecile Chaminade (1857-1944)

PUPIL

Stately (♩ = 104)

8^{va}

The musical score is written for piano in 4/4 time. It consists of five systems of two staves each. The first system includes a dynamic marking of *pp* and a staccato marking. The second system includes a dynamic marking of *mf*. The third system includes a dynamic marking of *p*. The fourth system includes a dynamic marking of *pp* and a *poco rit.* marking. The score concludes with a double bar line.

Alternative Piano Duets

| Grade | Composer/Artist | Title | Book/Cat. Ref | Publisher |
|----------|---------------------|----------------------------|--|----------------------|
| 1 | Paul Harris | Nearly the End of the Book | Improve your Sightreading Duets Grades 0-1 | Faber |
| 1 | Paul Harris | A Trip to Moscow | Improve your Sightreading Duets Grades 0-1 | Faber |
| 1 | Paul Harris | At the Circus | Improve your Sightreading Duets Grades 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 | 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

♩. = 74

candidate

metronome

2

♩. = 78

3

♩. = 104

4

♩. = 70

5

♩. = 110

6

♩. = 90

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 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

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.
- 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.