

## Section One: Recital (60 marks)

### Select three pieces from the following list (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
<b>Pieces aimed at Electric Keyboard</b>			
Idina Menzel	Let it Go (Frozen)	SMD Cat ref: 177375	<a href="http://sheetmusicdirect.com">sheetmusicdirect.com</a>
Pharrell Williams	Happy	SMD Cat ref: 184539	<a href="http://sheetmusicdirect.com">sheetmusicdirect.com</a>
Al Rinker	Everybody Wants to be a Cat (The Aristocats)	SMD Cat ref: 183590	<a href="http://sheetmusicdirect.com">sheetmusicdirect.com</a>
John Williams	Theme from ET	SMD Cat ref: 187285	<a href="http://sheetmusicdirect.com">sheetmusicdirect.com</a>
Cook	Florence	MTB Keyboard Book Grade 4	<a href="#">MTB Bookshop</a>
Herrington	Movie Ballad	MTB Keyboard Book Grade 4	<a href="#">MTB Bookshop</a>
Mendelssohn	Venetian Gondola Song	MTB Keyboard Book Grade 4	<a href="#">MTB Bookshop</a>
Saint-Saens	The Elephant	MTB Keyboard Book Grade 4	<a href="#">MTB Bookshop</a>
Schubert	Moment musical	MTB Keyboard Book Grade 4	<a href="#">MTB Bookshop</a>
Ward	Saturday Bossa	MTB Keyboard Book Grade 4	<a href="#">MTB Bookshop</a>
Ward	Too Cool to Tango	MTB Keyboard Book Grade 4	<a href="#">MTB Bookshop</a>
Ward	Winter Waltz	MTB Keyboard Book Grade 4	<a href="#">MTB Bookshop</a>
Ward	You Put a Smile in my Heart	MTB Keyboard Book Grade 4	<a href="#">MTB Bookshop</a>
Aznavour	She	101 No.1 Hits for Buskers The Red Book	Wise
Weiss & Thiele	What a Wonderful World	101 No.1 Hits for Buskers The Red Book	Wise
Barry	Goldfinger	Easy Keyboard Library James Bond	IMP
Ellington & Strayhorn	Satin Doll	Complete Keyboard Player Greatest Hits	Wise
Van Heusen	Come Fly with Me	Complete Keyboard Player Greatest Hits	Wise
Jobim	Meditation	Easiest Keyboard Collection Latin	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 4 Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Levine & Brown	Tie a Yellow Ribbon 'round the Old Oak Tree**	101 No.1 Hits for Buskers	Wise
Morrison, Woodford & Thorneycroft-Smith	Broken Strings	Really Easy Piano New Chart Hits	Wise
Norton	Mongoose Crawl	The Microjazz Collection 3	Boosey & Hawkes
Steck	Sporting Occasion	Easiest Keyboard Collection Sports Themes	Wise
Sting	Every Breath You Take***	101 No.1 Hits for Buskers	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.

Burgmuller	Ballade	MTB Piano Book Grade 4	<a href="#">MTB Bookshop</a>
Clementi	Rondo	MTB Piano Book Grade 4	<a href="#">MTB Bookshop</a>
Niels Gade	Merry-Go-Round	MTB Piano Book Grade 4	<a href="#">MTB Bookshop</a>
S. M. Maikapar	Chez le Forgeron	MTB Piano Book Grade 4	<a href="#">MTB Bookshop</a>
Chris Mitchell	The Promise of Peace	MTB Piano Book Grade 4	<a href="#">MTB Bookshop</a>
Anton Shmoll	Saltarello	MTB Piano Book Grade 4	<a href="#">MTB Bookshop</a>
Miranda Lin-Manuel	How Far I'll Go (Moana)	Tomplay	<a href="#">tomplay.com</a>
Beethoven	Sonata in G Op.49 no.2 1 <sup>st</sup> Movt	Tomplay	<a href="#">tomplay.com</a>
James Horner	Braveheart	Tomplay	<a href="#">tomplay.com</a>
Menzel	Let it Go	Tomplay	<a href="#">tomplay.com</a>
Silvestri	Forrest Gump	Tomplay	<a href="#">tomplay.com</a>
Kabalevsky	Toccatina	SMD Cat Ref: 158667	<a href="#">Sheetmusicdirect.com</a>
L. Schifrin	Theme (Mission Impossible)	SMD Cat Ref: 75364	<a href="#">sheetmusicdirect.com</a>
Scott Joplin	The Entertainer	SMD Cat Ref: 53985	<a href="#">sheetmusicdirect.com</a>
H.Mancini	Baby Elephant Walk	SMD Cat Ref: 68518	<a href="#">sheetmusicdirect.com</a>
Penny Carter	The Lockdown Locomotion	IRL Online	<a href="#">irlonline.com/music/</a>

## Continued Recital List

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
<b>Pieces aimed at using the Keyboard as a Piano</b>			
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.			
Gurlitt	Storm and Stress	Available online	Sheetmusic2print.com
Kabalevsky	Sonatina Op.27 No.16	Classics to Moderns Book 4	Yorktown Music Press
Mozart	Theme and 3 Variations	Classics to Moderns Book 4	Yorktown Music Press
Händel	Chaconne	Classics to Moderns Book 4	Yorktown Music Press
Walter Carroll	By Crystal Stream	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
G.F. Händel	Sarabande	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Daniel A Robles	El Condor Pasa	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Clapton/ Jennings	Tears in Heaven	Making the Grade 4	Chester
Paul Desmond	Take Five	Making the Grade 4	Chester
Verona/ Ramin	Music to Watch Girls By	What Else Can I Play Grade 4	IMP
Henry Mancini	The Pink Panther Theme	What Else Can I Play Grade 4	IMP
Grieg	In the Hall of the Mountain King	What Else Can I Play Grade 4	IMP
John Williams	Star Wars (Main Title)	What Else Can I Play Grade 4	IMP
Pam Wedgwood	Litter Bin Blues	Green Jazzin' About	Faber
Pam Wedgwood	Save the Whale Waltz	Green Jazzin' About	Faber
Pam Wedgwood	Rain Forest Fiesta	Green Jazzin' About	Faber
Trad. Chinese	Hua hao yue yuan	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Alan Bullard	Scalic Scherzo	Mastering the Piano Level 3 Lang Lang Piano Academy	Faber
Trad. Chinese	Flower Drum Song	Mastering the Piano Level 4 Lang Lang Piano Academy	Faber
Georg Benda	Allegro Assai	Mastering the Piano Level 4 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

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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, 2 or 3 below

### Musicianship Option 1

#### Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

#### Listening Skills:

Sing the prepared aural tests for this grade

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### Musicianship Option 2

#### Reading Skills:

Perform the rhythm exercises for this grade

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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 17](#) to find syllabus guidance

# Technical Exercises

Exercise 1 ♩ = 50

Exercise 1 is a piano accompaniment exercise in 2/4 time with a tempo of 50. It consists of two systems of two staves each. The right hand plays chords with triplets of eighth notes, while the left hand plays a steady eighth-note bass line. The exercise concludes with a final chord in the right hand and a triplet in the left hand.

Exercise 2 ♩ = 72

Exercise 2 is a piano accompaniment exercise in 4/4 time with a tempo of 72. The left hand (LH) has a complex rhythmic pattern of eighth and sixteenth notes, while the right hand plays chords and eighth notes. The exercise concludes with a final chord in the right hand and a triplet in the left hand.

Exercise 3: Counting Exercise

Exercise 3 is a piano accompaniment exercise in 4/4 time, marked "Hands Tog.". The right hand plays eighth-note patterns, and the left hand plays triplet eighth notes. The exercise concludes with a final chord in the right hand and a triplet in the left hand.

# 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: Fargo (sounds octave lower)  
Style off

♩ = 80

Judith Ward

The musical score is written for piano and bass staves in 4/4 time, key of D major (three sharps). The first system consists of four measures. The first two measures are piano (*p*), and the last two are mezzo-forte (*mf*). The piano part features a steady eighth-note accompaniment in the bass clef. The right hand has rests in the first two measures, followed by a melodic line in the last two measures. The second system begins at measure 6. It continues with the eighth-note accompaniment and melodic line. The final two measures are marked *ff* (fortissimo) and include the instruction "Let sound fade". The right hand has a triplet of eighth notes (fingerings 3, 2, 1) and a quarter note (fingerings 5, 4) in the penultimate measure, followed by a final chord in the final measure.

# Keyboard Grade Four

Aimed at the Electric Keyboard

Voice: Electric Piano (dual voice Brass)

Style: 8 Beat Pop

♩ = 112

Judith Ward

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music is written for a grand staff. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a bass line with eighth notes and chords. A dynamic marking of *mf* is present. Measure 4 ends with a 'Fill' instruction.

Musical notation for measures 5-8. The notation continues from the previous system. Measure 5 starts with a '2' below the bass line. Measure 8 ends with 'Add Brass' and 'Accomp. on' instructions.

Musical notation for measures 9-12. Above the staff, chord symbols are provided:  $A^b$ ,  $Absus^4$ ,  $A^b$ , and  $D^b$ .

Musical notation for measures 13-16. Above the staff, chord symbols are provided:  $Ebsus^4$ ,  $E^b$ ,  $Absus^4$ , and  $A^b$ .

# Scales from Memory

All scales to be played legato ♩ = 104

## Scales

E major, two octaves, hands together

A<sup>b</sup> major, two octaves, hands together

C# harmonic minor, two octaves, hands together

F melodic minor, two octaves, hands together



# Keyboard Grade Four

## Using the Keyboard as a Piano

E♭ major, two octaves, dotted rhythm, hands together

Musical notation for E♭ major, two octaves, dotted rhythm, hands together. The piece is in 4/4 time and consists of two staves. The right hand starts on C4 and the left hand starts on C3. The melody is a dotted eighth-note followed by a sixteenth-note, moving up and down the scale. Fingering numbers 1-4 are indicated above the notes.

Chromatic, hands together, two octaves (starting with C in LH and E in RH)

Musical notation for Chromatic, hands together, two octaves (starting with C in LH and E in RH). The piece is in 4/4 time and consists of two staves. The right hand starts on E4 and the left hand starts on C3. The melody is a chromatic scale moving up and down. Fingering numbers 1-3 are indicated above the notes.

Continuation of the chromatic exercise. The right hand starts on G4 and the left hand starts on G2. The melody is a chromatic scale moving up and down. Fingering numbers 1-3 are indicated above the notes.

### Arpeggios

A♭ major, hands together, two octaves

Musical notation for A♭ major, hands together, two octaves. The piece is in 4/4 time and consists of two staves. The right hand starts on C4 and the left hand starts on C3. The melody is an arpeggiated chord moving up and down the scale. Fingering numbers 1-4 are indicated above the notes.

F minor, hands together, two octaves

Musical notation for F minor, hands together, two octaves. The piece is in 4/4 time and consists of two staves. The right hand starts on C4 and the left hand starts on C3. The melody is an arpeggiated chord moving up and down the scale. Fingering numbers 1-5 are indicated above the notes.

# Scales from Memory

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

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

Judith Ward

Musical notation for E major scale, two octaves, hands together, swing rhythm. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Fingerings are indicated by numbers 1-5 above and below notes.

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

Judith Ward

Musical notation for C# harmonic minor scale, two octaves, hands together, straight quavers. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Fingerings are indicated by numbers 1-4 above and below notes.

Contrary motion chromatic scale starting on Ab - two octaves, hands together, straight quavers

Judith Ward

Musical notation for contrary motion chromatic scale starting on Ab, two octaves, hands together, straight quavers. The score is in treble and bass clefs with a key signature of two flats (Bb, Eb). Fingerings are indicated by numbers 1-3 above and below notes.

# Keyboard Grade Four

Aimed at the Electric Keyboard

Judith Ward

Ab major arpeggio  
Two octaves  
Hands together

Musical notation for Ab major arpeggio, two octaves, hands together. The piece is in Ab major (three flats). The right hand starts on G4 and the left hand on G2. Fingerings are indicated by numbers 1-4 above the notes. The piece ends with a double bar line.

Judith Ward

F minor arpeggio  
Two octaves  
Hands together

Musical notation for F minor arpeggio, two octaves, hands together. The piece is in F minor (two flats). The right hand starts on E4 and the left hand on E2. Fingerings are indicated by numbers 1-5 above the notes. The piece ends with a double bar line.

Judith Ward

C# minor chords

Musical notation for C# minor chords in the bass clef. The key signature has three sharps (F#, C#, G#). Three chords are shown: Root position (C#4, E4, G#4), 1st inversion (E4, G#4, C#5), and 2nd inversion (G#4, C#5, E5). Each chord is marked with a double bar line.

Root position      1st inversion      2nd inversion

Judith Ward

Chords based on F

Musical notation for chords based on F in the bass clef. The key signature has one flat (Bb). Three chords are shown: Fdim (diminished) with notes F2, Ab2, Cb3; Faug (augmented) with notes F2, Ab2, C#3; and Fsus4 with notes F2, Bb3, Cb4. Each chord is marked with a double bar line.

Fdim (diminished)      Faug (augmented)      Fsus4

# Easy Does It Blues

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.

## TEACHER

Chris Mitchell

Swing! ♩ = ♩<sup>3</sup> = ♩  
♩ = 72

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The piece starts with a piano (*f*) dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line features a series of chords and melodic fragments. There are several measures with slurs and accents. The score is divided into four systems, with measure numbers 5, 8, and 11 indicated at the start of their respective systems. The piece concludes with a *sf* (sforzando) dynamic marking.

# Easy Does It Blues

PUPIL

Chris Mitchell

Swing! ♩ = ♪<sup>3</sup> ♪  
♩ = 72

2

*f*

4

5

5

5

3

8

2 3 2

3 2 1

1

11

5

*fz*

1

2 1 2

1

## Improvisation

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

D Bm G A Bm G A D

Am Dm E Am Dm F E Am

F Dm Bb C Bb Dm C F

Gm D Cm D Eb Gm D Gm

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

♩ = 106  
candidate

metronome

2

♩ = 90

3

♩ = 120

4

♩ = 78

5

♩ = 110

6

♩ = 84

# 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 3 note chord, and then you shall sing back both the highest and lowest notes. We shall do this with 4 different chords.

### Treble Clef

1. 2. 3. 4.

### Bass Clef

1. 2. 3. 4.

## 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

1. Major 6th 2. Major 3rd 3. Perfect 4th

### Bass Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

## 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

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.