

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.

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 1 st or 2 nd Movt	Tomplay or SMD Cat Ref: 64108	tomplay.com (1 st Movt.) or tomplay.com (2 nd 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 1 st 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

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 Trolldhaugen	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: 1 st 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

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 20](#) to find syllabus guidance

Technical Exercises

Exercise 1 ♩ = 60

3 4 5 4
1 2 3 2

1 2 3 2
3 4 5 4

3 1 5 1

Exercise 2 ♩ = 90

5 3 1 4 5 1 4

1 3 5 4

3 2 1 4 5

1 2 3 4 5

4 2 1 5 2 1

4 2 1 5 2 1

Keyboard Grade Five

Using the Keyboard as a Piano

Exercise 3 ♩ = 80

The exercise consists of two systems of four measures each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as ♩ = 80. The first system shows the beginning of the piece with simple fingering: the right hand starts with 1, 2, 3, 5 and the left hand with 5, 3, 2, 1. The second system continues the piece with more complex fingering, including triplets and slurs, with the right hand using 2, 3, 1, 3, 5, 2 and the left hand using 2, 1, 3, 3, 2, 5, 1, 2, 1.

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

The first system of the exercise consists of three measures. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The first measure starts with a forte (*f*) dynamic and features a descending eighth-note scale in the right hand (1 2 3 5) and an ascending eighth-note scale in the left hand (5 3 2 1). The second measure starts with a piano (*p*) dynamic and features a descending eighth-note scale in the right hand (1) and an ascending eighth-note scale in the left hand (5). The third measure returns to a forte (*f*) dynamic with the same eighth-note scales as the first measure.

The second system of the exercise consists of three measures. The first measure starts with a piano (*p*) dynamic and features a descending eighth-note scale in the right hand (4) and an ascending eighth-note scale in the left hand. The second measure starts with a forte (*f*) dynamic and features a descending eighth-note scale in the right hand (2 3) and an ascending eighth-note scale in the left hand (1 3). The third measure starts with a forte (*f*) dynamic and features a descending eighth-note scale in the right hand (3 5) and an ascending eighth-note scale in the left hand (3 2 5).

The third system of the exercise consists of three measures. The first measure starts with a piano (*p*) dynamic and features a descending eighth-note scale in the right hand (7) and an ascending eighth-note scale in the left hand. The second measure starts with a forte (*f*) dynamic and features a descending eighth-note scale in the right hand (1 3) and an ascending eighth-note scale in the left hand (1 3). The third measure starts with a forte (*f*) dynamic and features a descending eighth-note scale in the right hand (3) and an ascending eighth-note scale in the left hand (1 2 1).

Keyboard Grade Five

Aimed at the Electric Keyboard

Voice: Vibraphone (dual voice Flute)

Style: Jazz Waltz

$\text{♩} = 110$

Judith Ward

Staff 1: Chords: B, G#m, F#m. Dynamic: *mf*. Instruction: Add Flute.

Staff 2: Chords: B, G#m, F#m. Instruction: Fill.

Staff 3: Chords: Em⁷, A⁷, Dmaj⁷, G, F#sus⁴.

Staff 4: Chords: F#, A, E, B. Instruction: Stop rhythm.

Scales from Memory

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

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

Judith Ward

Musical notation for the Db major scale, two octaves, hands together, swing rhythm. The score is written for piano with treble and bass clefs. The key signature has four flats (Bb, Eb, Ab, Db). The melody in the treble clef starts on Bb and ends on Bb. The bass line in the bass clef starts on Bb and ends on Bb. Fingerings are indicated by numbers 1-4 above or below notes. The rhythm is a swing feel.

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

Judith Ward

Musical notation for the G# harmonic minor scale, two octaves, hands together, straight quavers. The score is written for piano with treble and bass clefs. The key signature has four sharps (F#, C#, G#, D#). The melody in the treble clef starts on G# and ends on G#. The bass line in the bass clef starts on G# and ends on G#. Fingerings are indicated by numbers 1-4 above or below notes. The rhythm is straight quavers.

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

Judith Ward

Musical notation for the chromatic scale, two octaves, hands together, starting on B. The score is written for piano with treble and bass clefs. The key signature has one sharp (F#). The melody in the treble clef starts on B and ends on B. The bass line in the bass clef starts on B and ends on B. Fingerings are indicated by numbers 1-3 above or below notes. The rhythm is straight quavers.

Keyboard Grade Five

Aimed at the Electric Keyboard

Judith Ward

B major arpeggio
Two octaves
Hands together

Musical notation for B major arpeggio, two octaves, hands together. The piece is in B major (three sharps). The right hand starts on B4 and the left hand starts on B2. The notation shows the ascending and descending arpeggio with fingerings: 1-2-3-1-2-3-5-1-1 in the right hand and 5-3-2-1-3-2-1-1-5 in the left hand.

Judith Ward

G# minor arpeggio
Two octaves
Hands together

Musical notation for G# minor arpeggio, two octaves, hands together. The piece is in G# minor (three sharps). The right hand starts on G#4 and the left hand starts on G#2. The notation shows the ascending and descending arpeggio with fingerings: 2-1-2-4-1-2-4-1-1-2 in the right hand and 2-1-4-2-1-4-2-1-1-2 in the left hand.

Db major chords

Judith Ward

Musical notation for Db major chords in the bass clef. It shows four chord positions: Root position (Bb3, Db3, Fb3), 1st inversion (Bb3, Fb3, Db3), 2nd inversion (Fb3, Bb3, Db3), and Db6 (Bb3, Fb3, Db3).

Chords based on B

Judith Ward

Musical notation for chords based on B in the bass clef. It shows four chord positions: Bdim7 (Bb3, D3, Fb3, Ab3), B7 (B3, D3, F#3, Ab3), Bmaj7 (B3, D3, F#3, A3), and Bmin7 (B3, D3, Fb3, A3).

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

Keyboard Grade Five

Using the Keyboard as a Piano

B melodic minor, hands together, three octaves

8va

(8va)

Contrary Motion

C# harmonic minor, two octaves, hands together

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

Keyboard Grade Five

Using the Keyboard as a Piano

Arpeggios

Db major, three octaves, hands together

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

Musical score for Db major arpeggio, three octaves, hands together. The score is in 4/4 time and consists of two staves. The right hand starts on a middle C (C4) and the left hand starts on a C two octaves below (C2). The scale is played in ascending and descending directions. Fingerings are indicated by numbers 1-4. An 8va bracket is shown above the right hand staff, indicating an octave transposition.

Bb minor, hands together, three octaves

Musical score for Bb minor arpeggio, three octaves, hands together. The score is in 4/4 time and consists of two staves. The right hand starts on a Bb (Bb4) and the left hand starts on a Bb two octaves below (Bb2). The scale is played in ascending and descending directions. Fingerings are indicated by numbers 1-3. An 8va bracket is shown above the right hand staff, indicating an octave transposition.

B minor, hands together, three octaves

Musical score for B minor arpeggio, three octaves, hands together. The score is in 4/4 time and consists of two staves. The right hand starts on a B (B4) and the left hand starts on a B two octaves below (B2). The scale is played in ascending and descending directions. Fingerings are indicated by numbers 1-5. An 8va bracket is shown above the right hand staff, indicating an octave transposition.

Melodious Pieces No. 3 Op. 149

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)

Melodious Pieces No. 3

Op. 149

Diabelli (1781-1858)

PUPIL

Moderato (♩ = 108)

8va

1 3 5

p

5 3 1

f

10 (8va)

p

3

20 (8va)

fz *p* *mf* *cresc.*

29 (8va)

f *p*

4 2

38 (8va)

mf *cresc.* *f*

47 (8va)

p *f* *fz*

Keyboard Grade Five

Aimed at the Electric Keyboard

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

A musical staff in bass clef with a key signature of two flats (Bb and Eb). The staff contains eight measures, each with a chord symbol above it: Bb, Eb, Cm, F, Gm, Eb, F7, and Bb.

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains eight measures, each with a chord symbol above it: Em, G, Am, B, C, G, B, and Em.

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains eight measures, each with a chord symbol above it: G, D, C, Am, Bm, Em, D, and G.

A musical staff in bass clef with a key signature of one flat (Bb). The staff contains eight measures, each with a chord symbol above it: Dm, A, Gm, Dm, Bb, F, A, and Dm.

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

1

candidate

metronome

♩ = 76

2

♩ = 84

3

♩ = 66

4

Musical score for exercise 4, 3/4 time, tempo 66. The right hand has a melodic line with eighth-note patterns and dotted notes. The left hand has a simple bass line of quarter notes.

Continuation of exercise 4, 3/4 time, tempo 66. The right hand continues with eighth-note patterns and dotted notes. The left hand continues with quarter notes.

♩ = 70

5

Musical score for exercise 5, 2/4 time, tempo 70. The right hand has a melodic line with eighth-note patterns and dotted notes. The left hand has a simple bass line of quarter notes.

♩ = 60

6

Musical score for exercise 6, 4/4 time, tempo 60. The right hand has a melodic line with eighth-note patterns and dotted notes. The left hand has a simple bass line of quarter notes.

Continuation of exercise 6, 4/4 time, tempo 60. The right hand continues with eighth-note patterns and dotted notes. The left hand continues with quarter notes.

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 will sing back the highest, middle, then lowest notes. We shall do this for 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. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

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.