

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. 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 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.			
Mozart	Fantasia in D Minor K397	Tomplay	tomplay.com or Any reliable edition
Mozart	Sonata in C K545 1 st Movt: Allegro	Tomplay	tomplay.com or Any reliable edition
Beethoven	Sonata Op.13: Andante Cantabile	Tomplay	tomplay.com or Any reliable edition
Mendelssohn	Song Without Words in A minor Op.19 no.2	Tomplay	tomplay.com or Any reliable edition
Djawadi	Game of Thrones	Tomplay	tomplay.com
Chopin	Prelude in B Minor Op.28 no.6	Tomplay or SMD Cat Ref: 155070	tomplay.com or sheetmusicdirect.com
Einaudi	Le Onde	SMD Cat Ref: 31982	sheetmusicdirect.com or musicnotes.com
K. Badelt	He's a Pirate	SMD Cat Ref: 25202	sheetmusicdirect.com
Einaudi	I Giorni	SMD Cat Ref: 47141	sheetmusicdirect.com
E. Morricone	Gabriel's Oboe	SMD Cat Ref: 51930	sheetmusicdirect.com
J. Williams	Imperial March (Star Wars)	SMD Cat Ref: 94315	sheetmusicdirect.com
Guridi	Nostalgia (Tres Piezas Breves)	Sheet Music Direct	sheetmusicdirect.com
Johann Sebastian Bach	Two Part Invention in Bb	MTB Piano Book Grade 6	MTB Bookshop

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 6 Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Johannes Brahms	Waltz	MTB Piano Book Grade 6	MTB Bookshop
William Byrd	Pavan. The Earle of Salisbury	MTB Piano Book Grade 6	MTB Bookshop
John Field	Nocturne in D minor	MTB Piano Book Grade 6	MTB Bookshop
Erik Satie	Gnossienne No.5	MTB Piano Book Grade 6	MTB Bookshop
Scott Joplin/ Arthur Marshall	Swipesy	MTB Piano Book Grade 6	MTB Bookshop
R. Nathaniel Dett	Honey	Piano Music of Africa and the African Diaspora Vol 2	OUP
Dussek	Sonatina in Eb Op.19 No.6: 1st Movt: Allegro	N/A	Any reliable edition
Mendelssohn	Song Without Words Op.38 no.2 in C minor	N/A	Any reliable edition
Grieg	Poetic Tone Picture Op.3 no.3 in C minor	N/A	Any reliable edition
Grovles	Le Pastour (L'almanach aux Images)	N/A	Any reliable edition
Richard Rodney Bennett	Four Calling Birds	Partridge Pie Book 1	Novello
Patrick Hawes	Towards the Light	N/A	Novello
Kabalevsky	Theme and Variations in A Minor Op.40 no.2	N/A	Boosey and Hawkes
Harvey	Rumba Toccata	20 th Century Real Repertoire for Piano Grades 5-7	Faber
Arnold	The Buccaneer	20 th Century Real Repertoire for Piano Grades 5-7	Faber
Alwyn	The Sea is Angry	20 th Century Real Repertoire for Piano Grades 5-7	Faber
Pinto	Run Run	sheetmusicplus.com	Schirmer
Hiller	Fandango Sancta	Easy Piano Pieces [Chopin/Liszt/Hiller]	Wiener Urtext UT52009
Liszt	Dorothea	Easy Piano Pieces [Chopin/Liszt/Hiller]	Wiener Urtext UT52009
Liszt	Die Hirten an der Krippe	Easy Piano Pieces [Chopin/Liszt/Hiller]	Wiener Urtext UT52009

Section Two: Technical (25 marks)

Technical: Keyboard as Piano

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Scales from Memory:

Perform all scales from memory required for this grade from the sheet

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Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 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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Please go to [page 14](#) to find syllabus guidance

Technical Exercises

Exercise 1

C.L. Hanon
(from *The Virtuoso Pianist*)

$\text{♩} = 72$ Hands together

The exercise is written in 2/4 time with a tempo of 72 quarter notes per minute. It consists of two systems of grand staff notation. The first system contains measures 1 through 5. The second system contains measures 6 through 11. The third system contains measures 12 through 17. The fourth system contains measures 18 through 23. The fifth system contains measures 24 through 29. The piece concludes with a final chord in measure 29. Fingerings are indicated by numbers 1-5 above or below notes.

Keyboard Grade Six

Using the Keyboard as a Piano

Exercise 2

$\text{♩} = 60$ Hands separately

4 2

2 4

3

4 4
2 2

mf

2 2
4 4

Scales from Memory

All scales to be played hands together legato, staccato, forte or piano at the teacher's choice ♩ = 76

Scales

F# major, three octaves

Eb major, three octaves

F# melodic minor, three octaves

Alternative fingering: 2 1 3 1 4 1 3 1 4 1 3 1 4 1 3 1 4

Eb harmonic minor, three octaves

Keyboard Grade Six

Using the Keyboard as a Piano

Arpeggios

E \flat major, hands together, three octaves

Root position

First inversion

Second inversion

Musical notation for E \flat major arpeggios in three positions: root position, first inversion, and second inversion. The piece is in E \flat major (two flats) and 4/4 time. The first system shows the root position arpeggio in both hands, with fingerings 1-2-4 in the right hand and 3/2-1-4 in the left hand. The second system shows the first inversion arpeggio, with fingerings 1-2-4 in the right hand and 5-4-2-1 in the left hand. The third system shows the second inversion arpeggio, with fingerings 2-4-1 in the right hand and 4-2-1-4 in the left hand. A '8va' marking is present above the second inversion in the right hand.

F# major, two octaves, contrary motion

Musical notation for F# major arpeggios in contrary motion. The piece is in F# major (three sharps) and 4/4 time. The first system shows the arpeggio in both hands, with fingerings 1-2-3-1 in the right hand and 1-2-3-5 in the left hand. The second system shows the arpeggio in both hands, with fingerings 2-3-5 in the right hand and 2-3-5 in the left hand. The third system shows the arpeggio in both hands, with fingerings 1-2-3-5 in the right hand and 1-2-3-5 in the left hand.

Diminished 7th starting on F, three octaves

Musical notation for a diminished 7th arpeggio starting on F. The piece is in 4/4 time. The first system shows the arpeggio in both hands, with fingerings 1-2-3-4 in the right hand and 5-4-3-2 in the left hand. The second system shows the arpeggio in both hands, with fingerings 1-2-3-4 in the right hand and 1-2-3-4 in the left hand. The third system shows the arpeggio in both hands, with fingerings 1-2-3-4 in the right hand and 1-2-3-4 in the left hand.

Diminished 7th starting on B \flat , three octaves

Musical notation for a diminished 7th arpeggio starting on B \flat . The piece is in 4/4 time. The first system shows the arpeggio in both hands, with fingerings 2-3-1-2 in the right hand and 4-3-2-1 in the left hand. The second system shows the arpeggio in both hands, with fingerings 3-2-1-4 in the right hand and 2-1-2-3 in the left hand. The third system shows the arpeggio in both hands, with fingerings 3-2-1-3 in the right hand and 4-1-2-3 in the left hand.

Pavane

from Capriol Suite

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

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

Allegretto, ma un poco lento (♩ = 108)

Peter Warlock (1894-1930)

The musical score is written for a single piano part. It begins with a tempo marking of 'Allegretto, ma un poco lento' and a quarter note equal to 108 beats per minute. The key signature has one flat (B-flat). The score is divided into seven systems, each with a measure number at the start: 1, 12, 24, 36, 46, 56, and 66. The first system includes a trill in both hands and a dynamic marking of *mp*. The second system features a *mf* dynamic and a 'simile' instruction. The third system has a *mp* dynamic and a *p* dynamic marking. The fourth system includes a *mf cantabile* dynamic and a trill. The fifth system continues the *mf cantabile* dynamic. The sixth system has a *poco più lento* instruction. The seventh system includes a *p* dynamic, a *pp* dynamic, and a tempo change instruction: 'rallentando... molto... a tempo'. The score concludes with a double bar line.

Pavane

from Capriol Suite

Peter Warlock (1894-1930)

PUPIL

Allegretto, ma un poco lento (♩ = 108)

simile

p

12

mf

24

36

mf marcato la melodia

46

56

poco più lento

66

rallentando - - - - - molto - - - - - a tempo

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).

♩ = 120 Swung quavers (♩=♩³)

1

candidate

metronome

♩ = 100 Swung quavers (♩=♩³)

2

♩ = 88 Swung quavers (♩=♩³)

3

Keyboard Grade Six

♩ = 128 Swung quavers (♩=♩³)

4

♩ = 90 Swung quavers (♩=♩³)

5

♩ = 118 Swung quavers (♩=♩³)

6

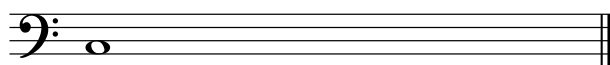
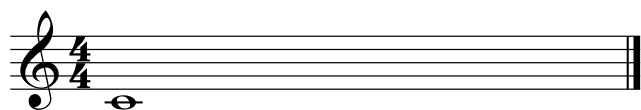
Listening Skills (Aural Tests)

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

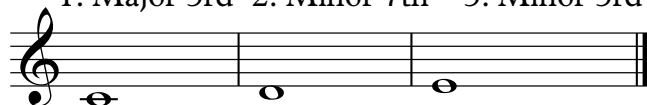


Test 2 - Intervals.

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 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

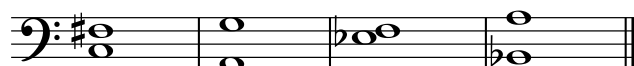
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.