MTB Grade 7
Keyboard

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. For Keyboards with a shorter range, scales and exercises may be transposed down/up an octave. 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.			
Haydn	Sonata No.4 in G major Hob XVI:G1 : Finale : Presto	Tomplay	tomplay.com or Any reliable edition
Beethoven	Sonata in G Op.79 : Finale : Vivace	Tomplay	tomplay.com or Any reliable edition
Chopin	Nocturne in G minor Op.15 no.3	Tomplay	tomplay.com or Any reliable edition
Morricone/ Weston	Chi Mai	Tomplay	Currently Unavailable
Nina Simone or Donaldson	My Baby Just Cares for Me	SMD Cat Ref: 47723 or Great Piano Solos Black	sheetmusicdirect.com or Wise
Mozart	Rondo Alla Turca K.331	SMD Cat Ref: 21561	sheetmusicdirect.com or Any reliable edition
Flaherty /Keveren	Once upon a December	SMD Cat Ref: 429719	sheetmusicdirect.com
Nyman	Big My Secret	SMD Cat Ref: 23615 or The Piano	sheetmusicdirect.com or Any reliable edition
John Coltrane	My Favourite Things	SMD Cat Ref: 99564	sheetmusicdirect.com
J. Hisaishi	Howl's Moving Castle	SMD Cat Ref: 106636	sheetmusicdirect.com
Ludwig van Beethoven	Sonata in C# minor Op.27 no.2 1st Movt: Adagio Sostenuto	MTB Piano Book Grade 7	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.

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MTB Grade 7
Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Claude Debussy	Reverie	MTB Piano Book Grade 7	MTB Bookshop
Moritz Moszkowski	Tarantella	MTB Piano Book Grade 7	MTB Bookshop
Domenico Scarlatti	Sonata in C K159	MTB Piano Book Grade 7	MTB Bookshop
Ludwig Schytte	Nocturne	MTB Piano Book Grade 7	MTB Bookshop
Johann Friedrich Burgmuller	Rondo alla Turca	MTB Piano Book Grade 7	MTB Bookshop
Hamilton	Cry Me a River	Great Piano Solos Purple	Wise
John Barry	Goldfinger	Great Piano Solos Purple	Wise
Beethoven	Sonata in G Op.79 3rd Movt: Vivace	N/A	Any reliable edition
Kabalevsky	Sonatina in C Op.13 1st or 3rd Movt: Presto	N/A	Boosey and Hawkes or any reliable edition
Florence Price	Silk Hat and Walking Cane	Piano Music of Africa and the African Diaspora Vol 2	OUP
Wallace McClain Cheatham	Prelude No. 2 '' Poor Mourner's Got A Home''	Piano Music of Africa and the African Diaspora Vol 2	OUP
Khatchaturian	Sonatina in C 1st Movt: Allegro	N/A	Edition Peters
Leighton	Sonatina no.2 2nd Movt: Andante Sostenuto	N/A	Legnick
Fibich	Poème Op.41 no.6	The original version found via the link should be used.	www.sheetmusicplus.com
Heller	Epilogue Op.45 no.25	N/A	Any reliable edition
Ligeti	Musica Ricercata No.7	N/A	Schott
Taylor	I Wish I Knew How it Felt to be Free	Great Piano Solos Black	Wise

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Section Two: Technical (25 marks)

Technical: Keyboard as Piano

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

Page 4

PLUS

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

Page 6

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 13

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 11

PLUS

Duet:
Perform the duet for this grade

Page 9

Please go to page 14 to find syllabus guidance

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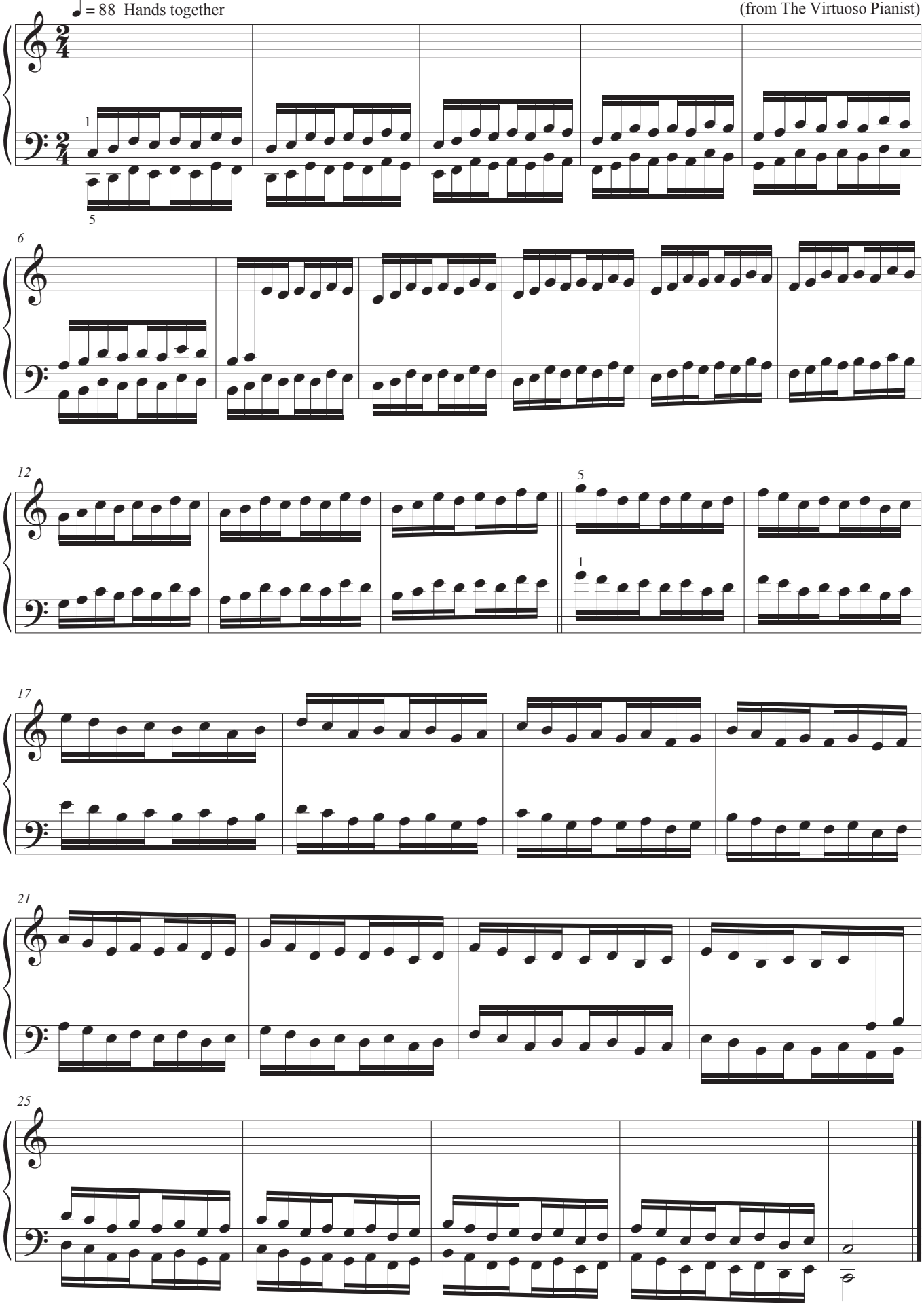
Technical Exercises

Exercise 1

C.L Hanon
(from The Virtuoso Pianist)



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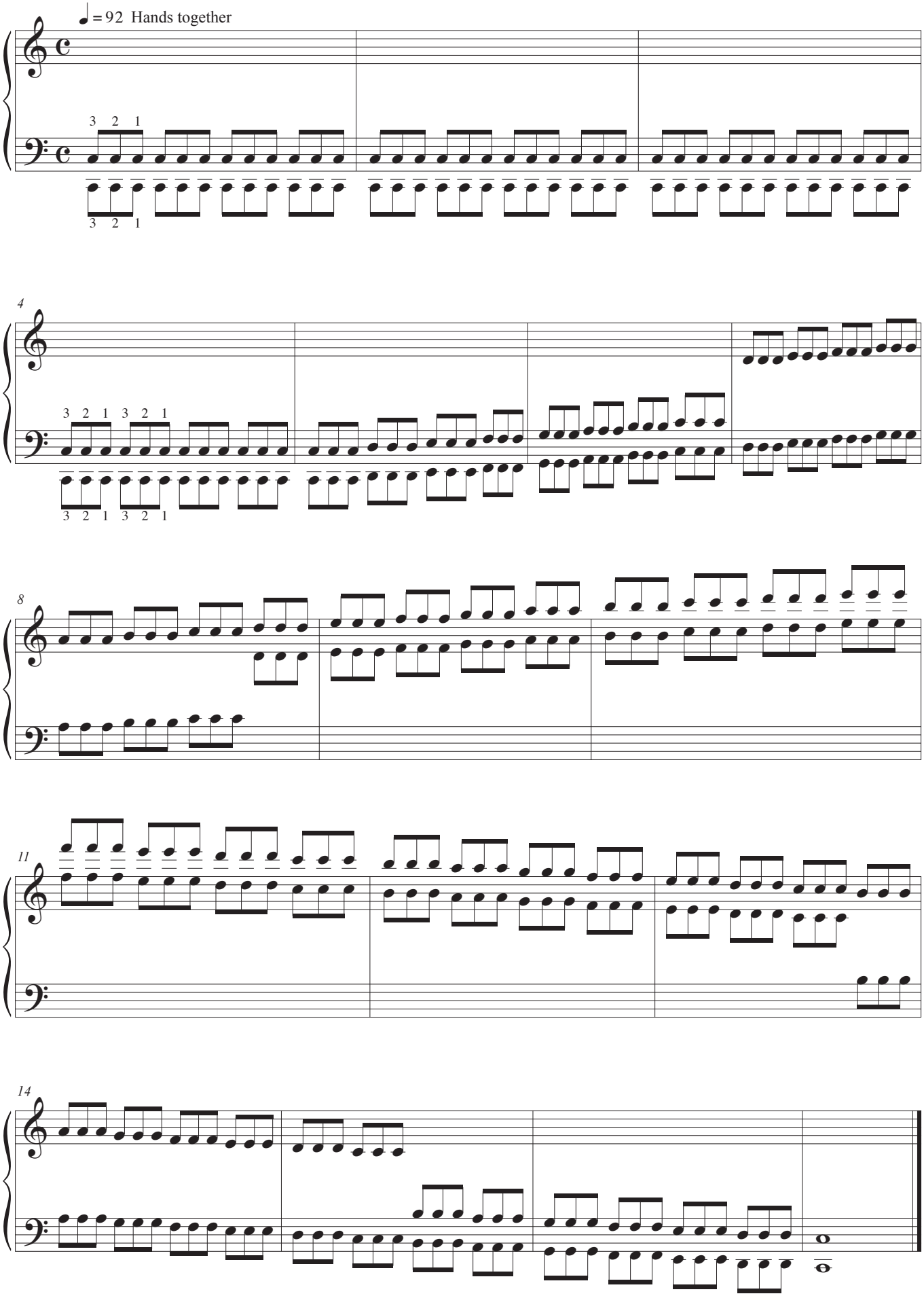
Exercise 2



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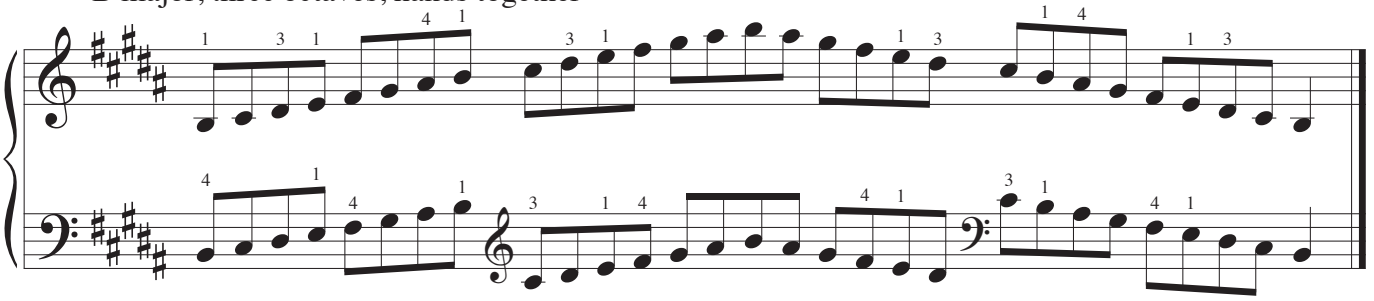
Scales from Memory

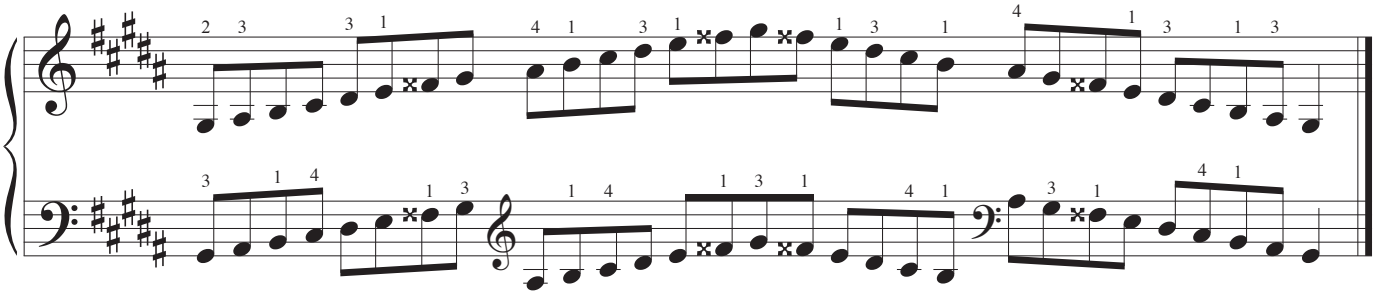
All scales and arpeggios to be played hands together legato/staccato/crescendo-diminuendo at the teacher's choice ♩ = 80

Scales

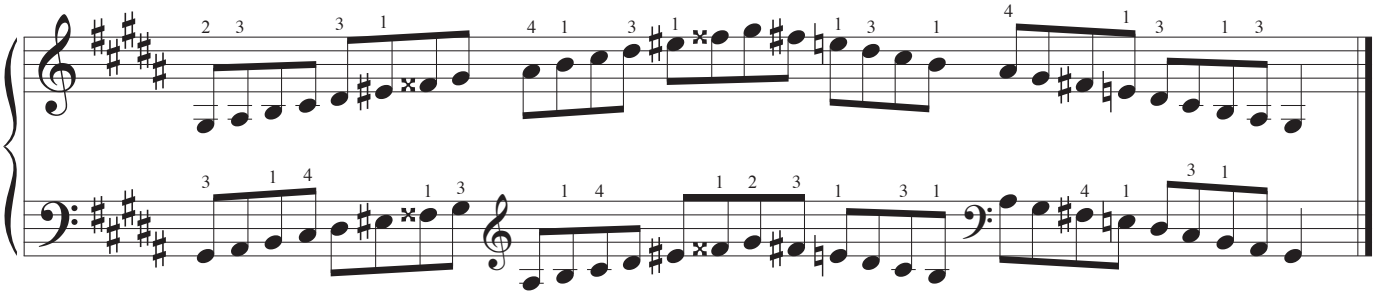
B major, three octaves, hands together



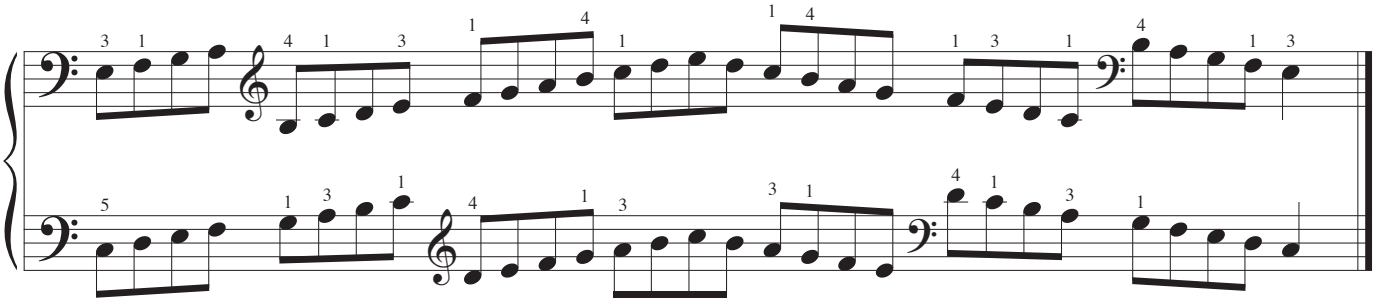
G# harmonic minor, three octaves, hands together



G# melodic minor, three octaves, hands together



C major, three octaves, hands a 3rd apart



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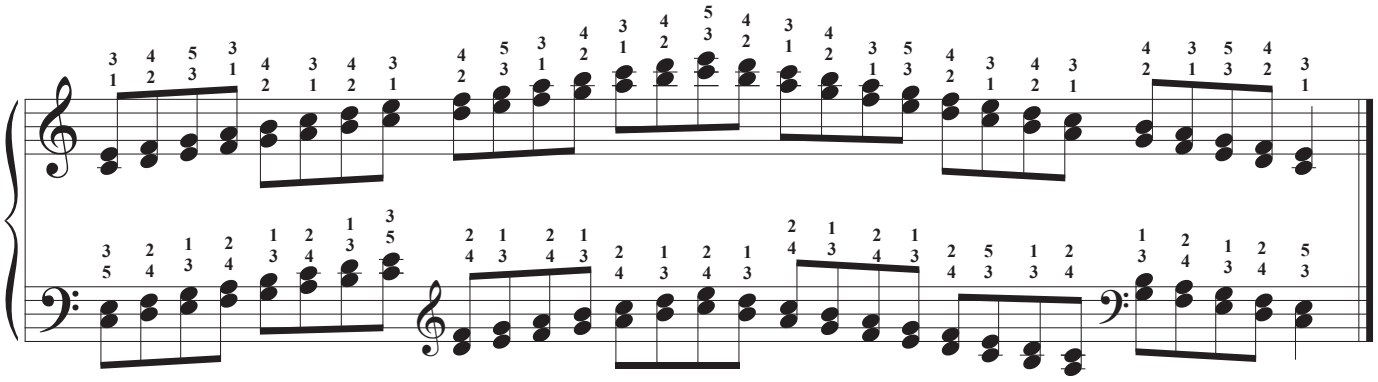
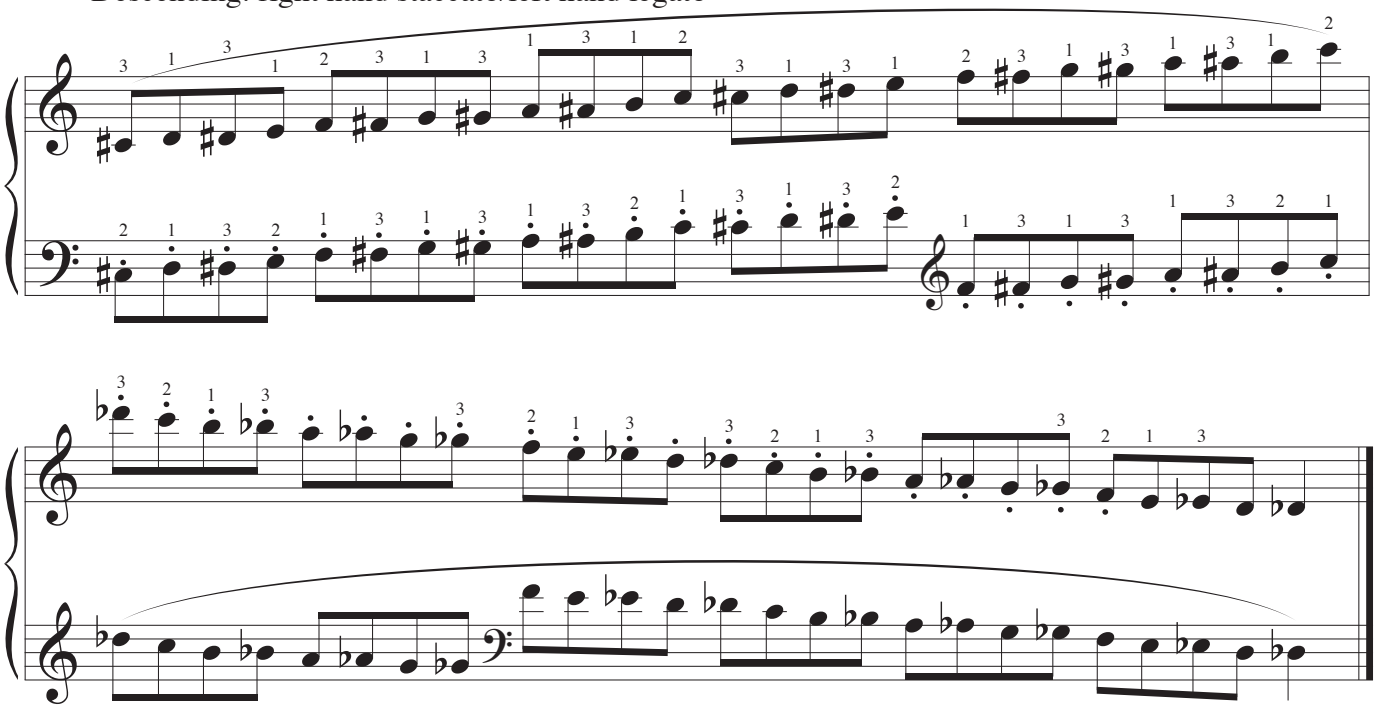
Double Thirds

C major, two octaves, hands separately, legato



Chromatic Scale

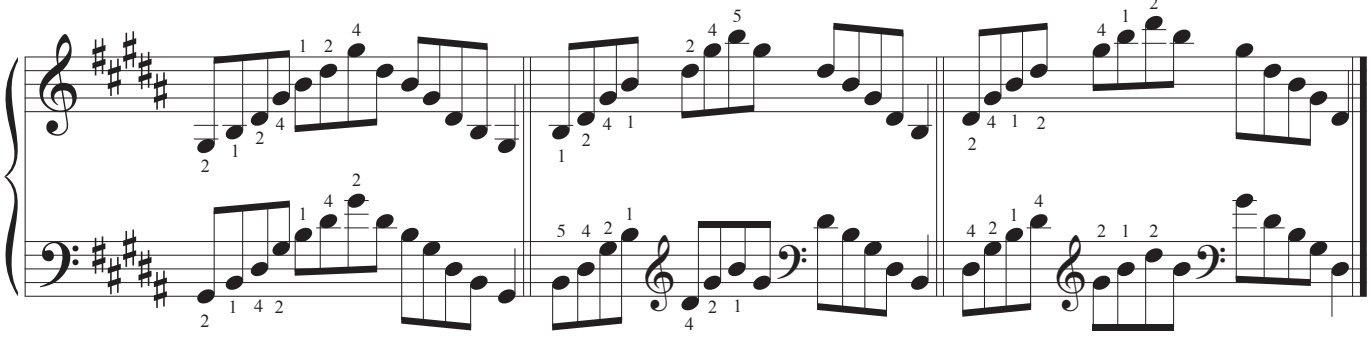
Starting on any note, three octaves, hands together
Ascending: right hand legato/left hand staccato
Descending: right hand staccato/left hand legato



Arpeggios

G# minor, hands together, three octaves

Root position | First inversion | Second inversion



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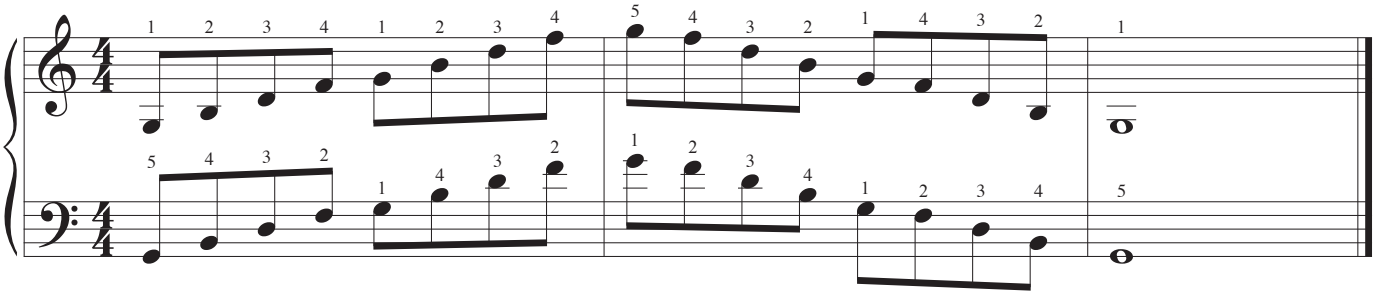
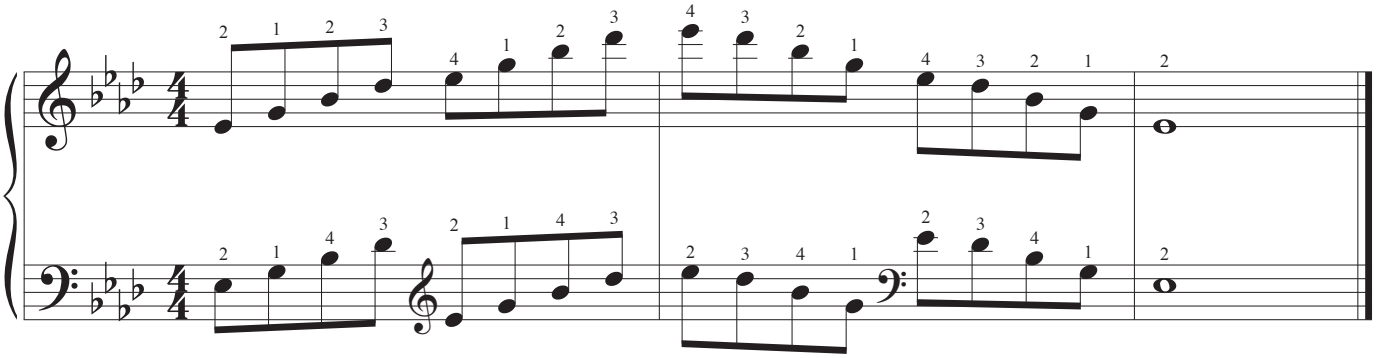
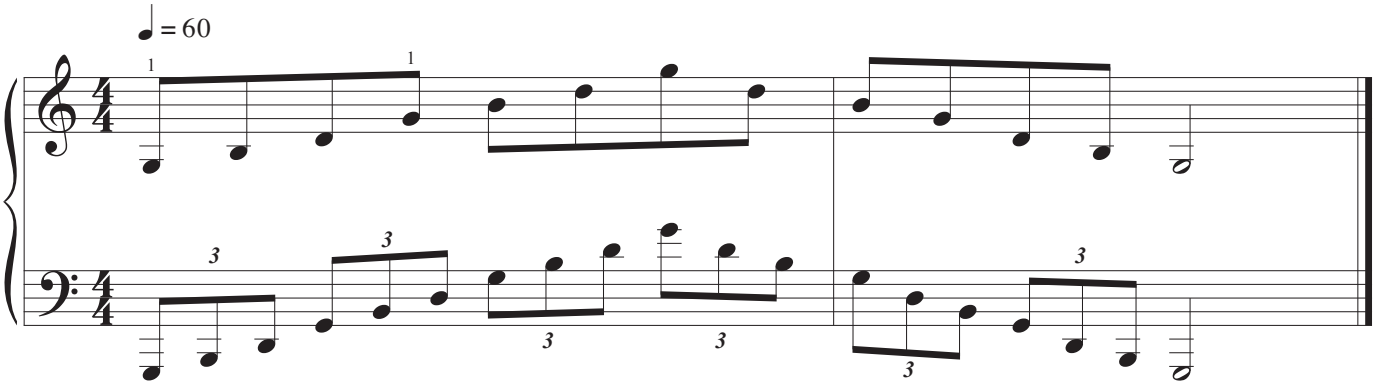
Dominant 7th in the key of C, three octaves, hands together



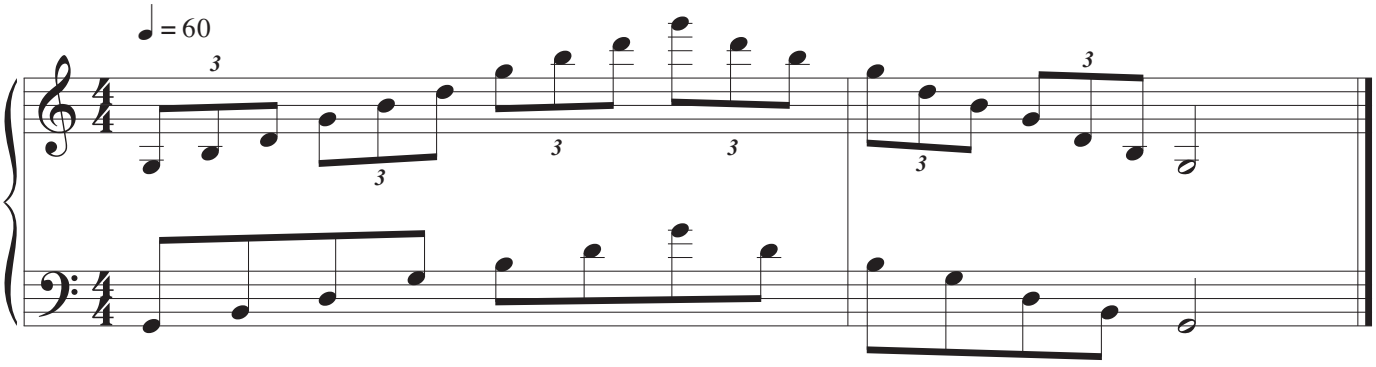
Dominant 7th in the key of Ab, three octaves, hands together



"Nice cup of tea" 2s against 3s exercise 1



"Nice cup of tea" 2s against 3s exercise 2



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Duet Selection

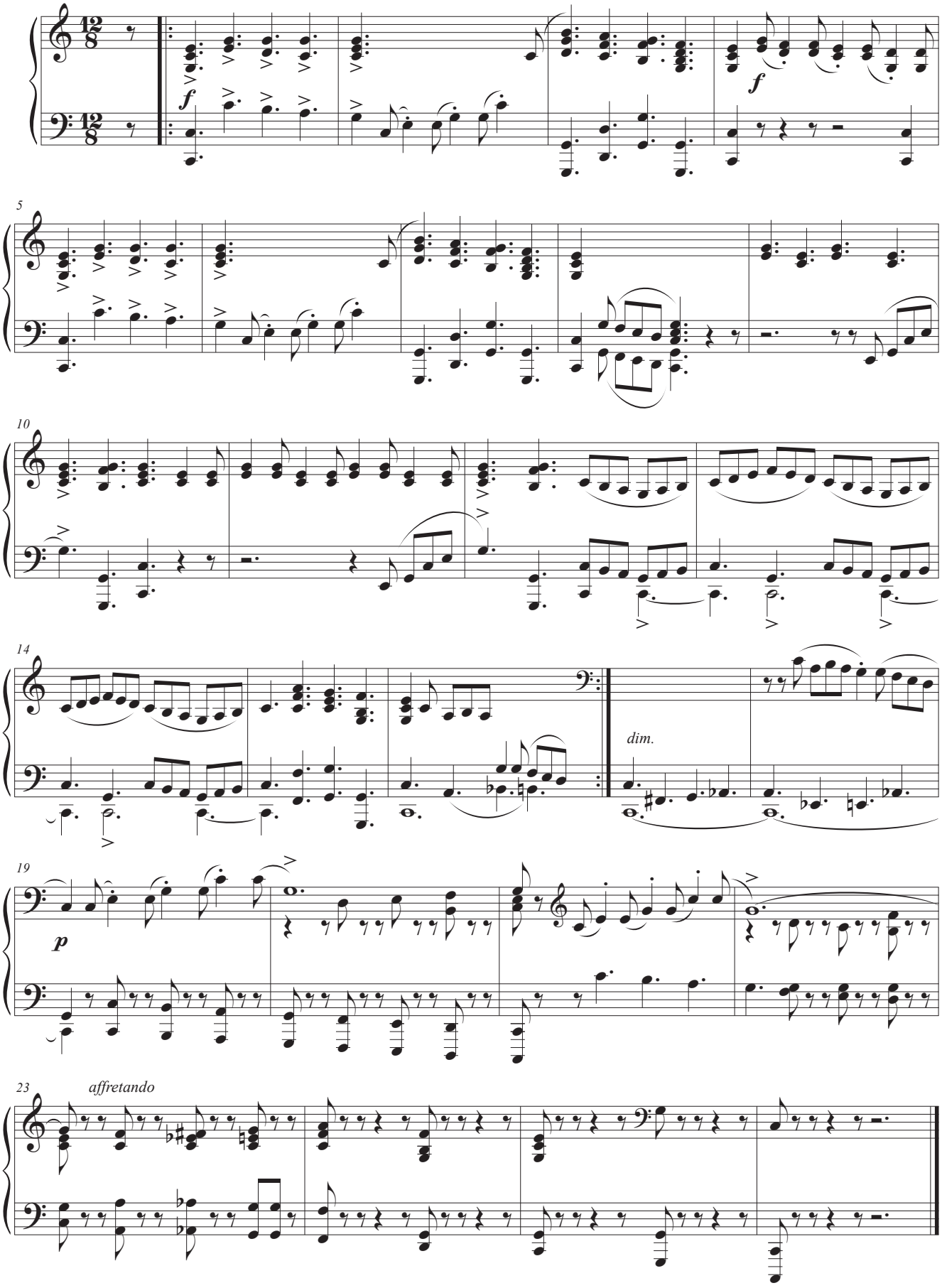
Sicilian Hunting Song

[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.

Allegro ♩. = 152 TEACHER Ottorino Respighi (1879-1936)



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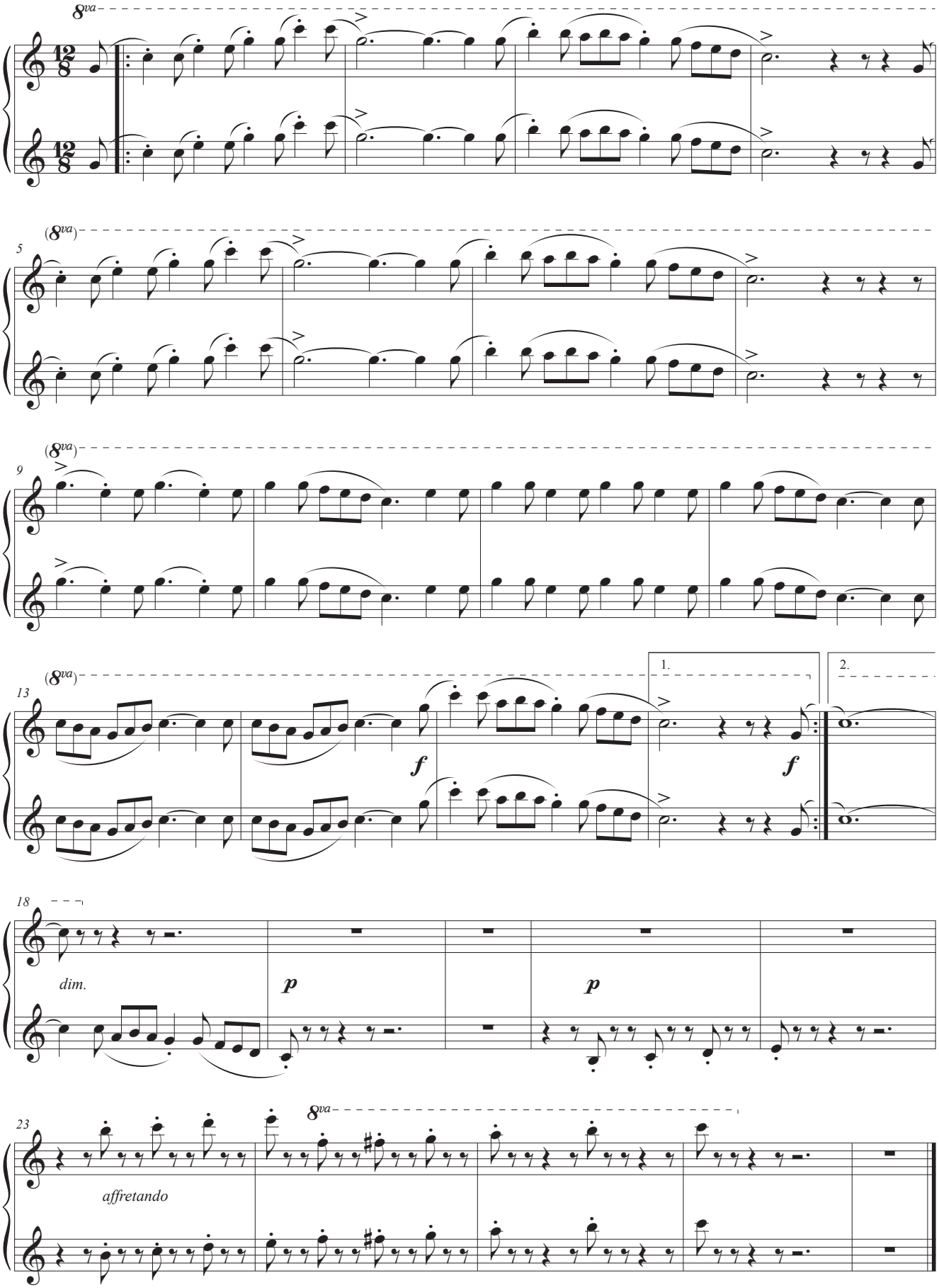
Duet Selection

Sicilian Hunting Song

Allegro ♩. = 152 PUPIL Ottorino Respighi (1879-1936)



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Reading Skills

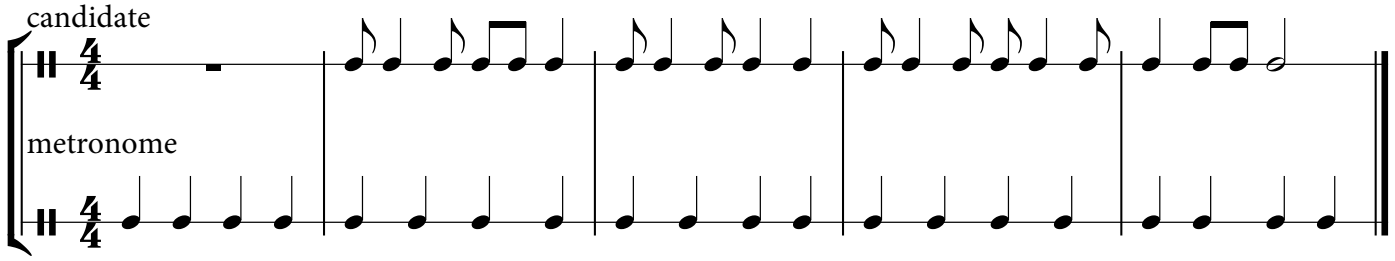
Click here to find the MTB Reading Skills recordings

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).

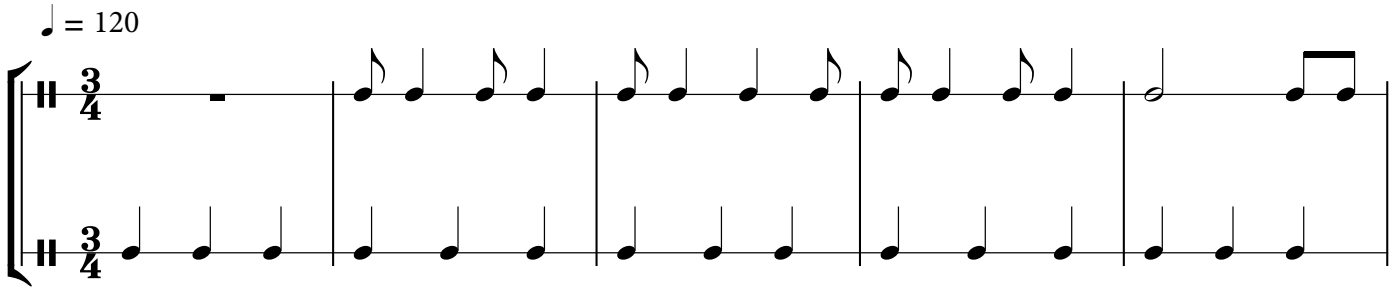
1

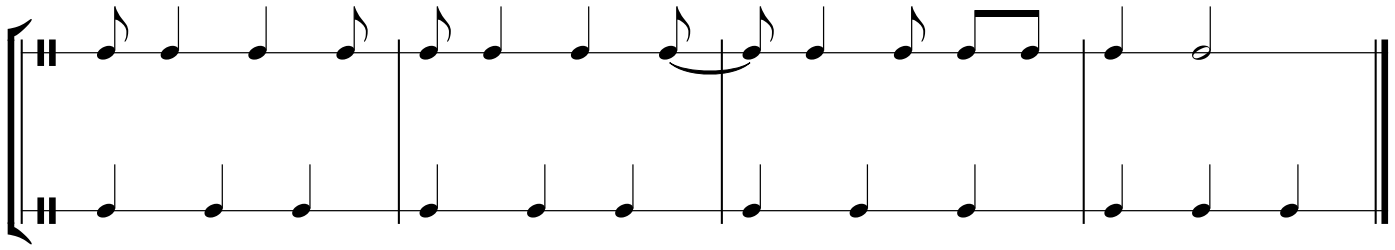
♩ = 140



2

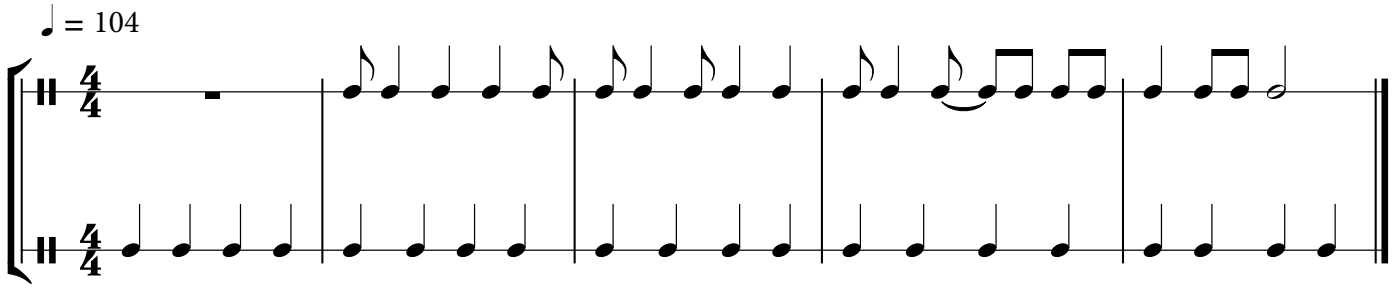
♩ = 120





3

♩ = 104



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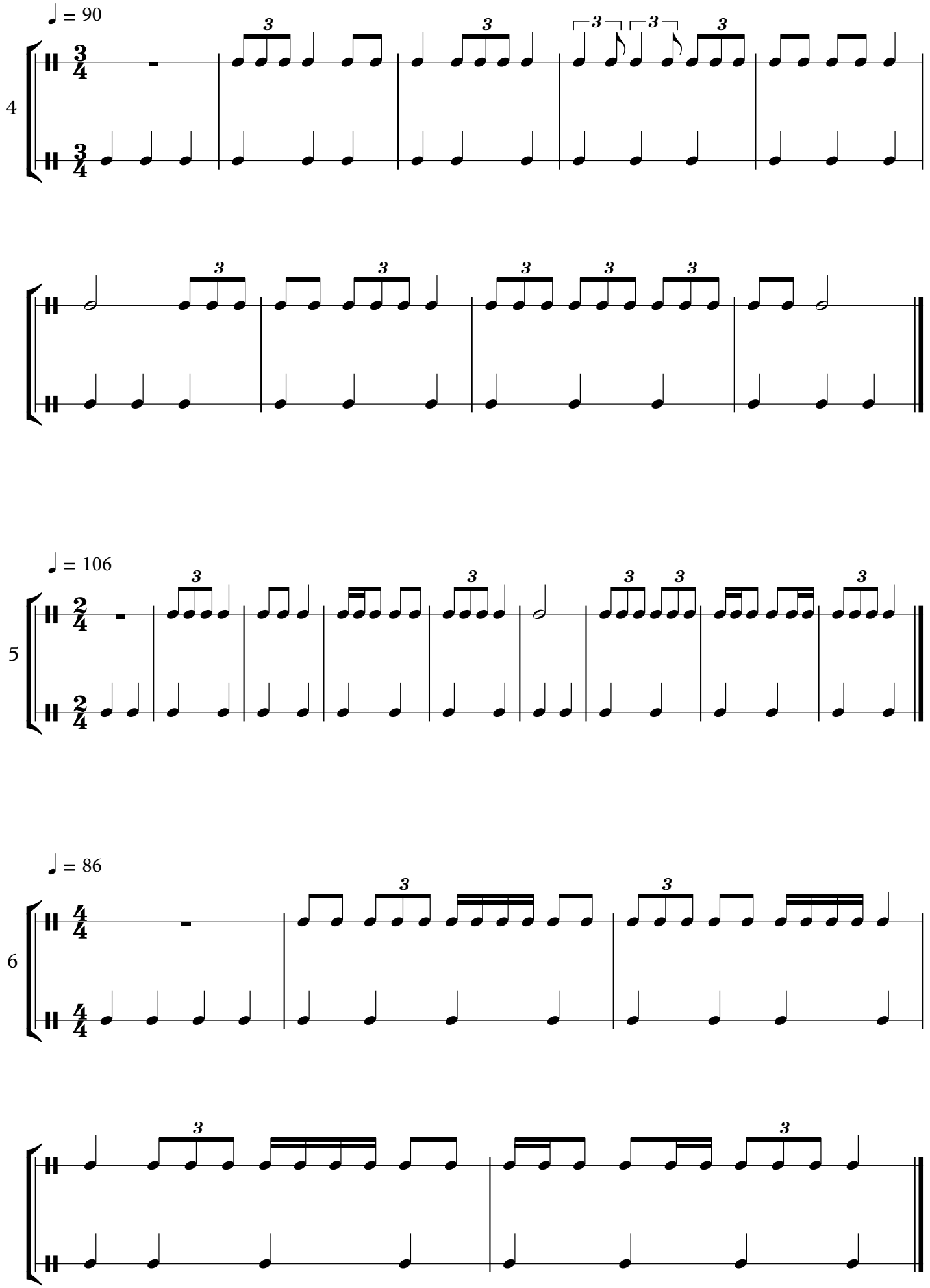

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Click here to find the MTB Listening skills recordings in Treble Clef

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

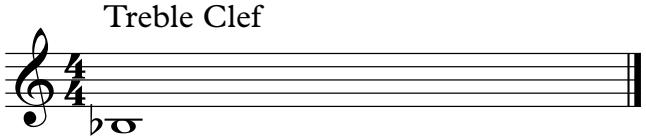
Listening Skills

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.

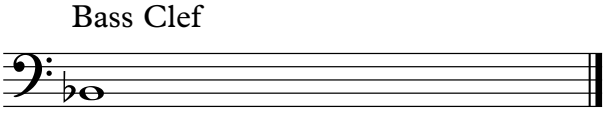
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Scales.
I shall ask you to sing an ascending major scale, after I give you the starting note.
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.

Treble Clef

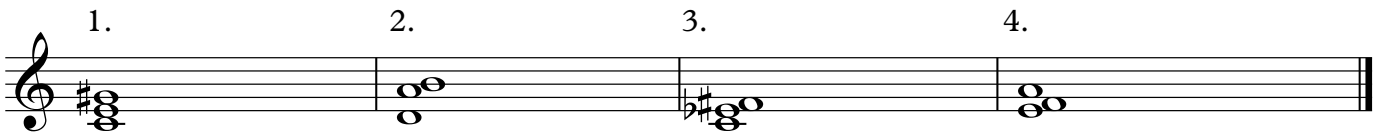


Bass Clef

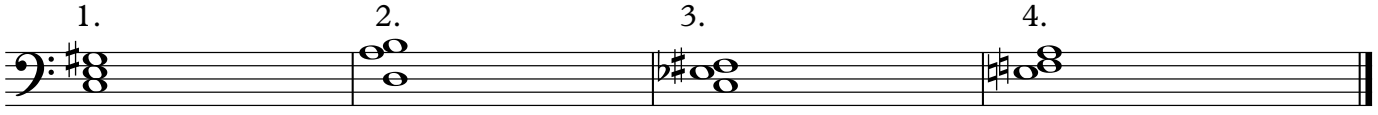


Test 2 - Singing back notes
I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.
We shall do this for 4 chords.

Treble Clef

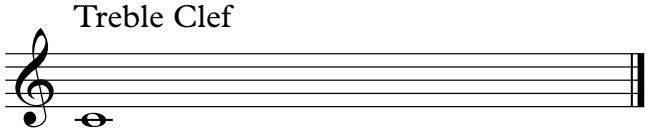


Bass Clef

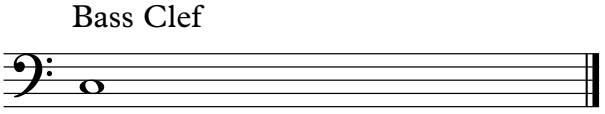


Test 3 - Dominant & Diminished 7ths
I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.
I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.

Treble Clef



Bass Clef



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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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