

## Recital

### Select three pieces from the following list (25 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.

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>			
Trad/ Ward	Whistling Soldier	MTB Keyboard Pre- Grades Book	<a href="#">MTB Bookshop</a>
Trad/ Ward	Lullaby	MTB Keyboard Pre- Grades Book	<a href="#">MTB Bookshop</a>
Trad/ Ward	Shepherds Hey	MTB Keyboard Pre- Grades Book	<a href="#">MTB Bookshop</a>
Ward	Light Show	MTB Keyboard Pre- Grades Book	<a href="#">MTB Bookshop</a>
Ward	Old Leather	MTB Keyboard Pre- Grades Book	<a href="#">MTB Bookshop</a>
Ward	The Big Red Swing	MTB Keyboard Pre- Grades Book	<a href="#">MTB Bookshop</a>
Herrington	A Little Scots Dance	MTB Keyboard Pre- Grades Book	<a href="#">MTB Bookshop</a>
Ward	A Gentle Waltz	MTB Keyboard Pre- Grades Book	<a href="#">MTB Bookshop</a>
Ward	Bounce	MTB Keyboard Pre- Grades Book	<a href="#">MTB Bookshop</a>
Beethoven	Ode to Joy	Keyboard Made Easy	Alfred
Litten	Little Chapel on the Prairie	Keyed Up (Pre-initial)	Alfred
Litten	Motorway Drive	Keyed Up (Pre-initial)	Alfred
Litten	Sunshine through the Leaves*	Keyed Up (Pre-initial)	Alfred
Pierpont	Jingle Bells (either version)	Keyboard Made Easy	Alfred
J. Strauss	Roses from the South	Progressive Keyboard book 1	Jupiter
Trad	Austrian Waltz	Progressive Keyboard book 1	Jupiter
Trad.	Beautiful Brown Eyes**	Teach Yourself to Play Electronic Keyboard	Alfred
<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.			
Jacques Offenbach/ MTB	The Can Can	MTB Piano Pre- Grade Introductory Book	<a href="#">MTB Bookshop</a>
Mozart/ MTB	Don Who?	MTB Piano Pre- Grades Book	<a href="#">MTB Bookshop</a>
MTB	Frere Jacques	MTB Piano Pre- Grades Book	<a href="#">MTB Bookshop</a>
Mark Kesel	The Arguing Cuckoos	MTB Piano Pre- Grades Book	<a href="#">MTB Bookshop</a>
Jonathan Darnborough	Barcarolle	MTB Piano Pre- Grades Book	<a href="#">MTB Bookshop</a>
Trad./ Penny Carter	Rock-A-Bye-Baby	MTB Piano Pre- Grades Book	<a href="#">MTB Bookshop</a>

# MTB Pre-Grade Introductory Keyboard

Composer/Artist	Title	Book/Cat. Ref	Publisher
Trad.	When the Saints Go Marching In	Prep Course for the Young Beginner - Level C	Alfred
Trad.	Oom Pa Pa	Prep Course for the Young Beginner - Level C	Alfred
Trad.	Indians	Prep Course for the Young Beginner - Level C	Alfred
Trad.	Old MacDonald	Prep Course for the Young Beginner - Level C	Alfred
Trad.	Bingo	Prep Course for the Young Beginner - Level C	Alfred
Trad.	Little Green Frog	Prep Course for the Young Beginner - Level C	Alfred
Trad.	Get Away	Prep Course for the Young Beginner - Level C	Alfred
Trad.	Bake Me a Pie	Prep Course for the Young Beginner - Level C	Alfred
Trad.	Simple Simon	Chester's Piano Starters - Very Easy Tunes for Young Beginners - Vol 1	Chester
Trad.	London Bridge is Falling Down	Chester's Piano Starters - Very Easy Tunes for Young Beginners - Vol 1	Chester
Trad.	Pussy Cat, Pussy Cat	Chester's Piano Starters - Very Easy Tunes for Young Beginners - Vol 1	Chester
Trad.	Hot Cross Buns	Chester's Piano Starters - Very Easy Tunes for Young Beginners - Vol 1	Chester
John W Schaum	Swinging Along	Piano Course A - The Red Book	Alfred
John W Schaum	Bells are Ringing	Piano Course A - The Red Book	Alfred
John W Schaum	Down in a Coal Mine	Piano Course A - The Red Book	Alfred
English Folk Song	Green Gravel	Piano Time 1	OUP
Pauline Hall	Sailor's hornpipe	Piano Time 1	OUP
Pauline Hall	Merry Go Round	Piano Time 1	OUP
Pauline Hall	Indian Dance	Piano Time 1	OUP
Fiona Macardle	Tick Tock Boogie	Piano Time Jazz Book 1 by Pauline Hall	OUP
Pauline Hall	Driving Force	Piano Time Jazz Book 1 by Pauline Hall	OUP

## Technical Exercises (25 marks)

Prepare the technical exercises for this grade from either of the two options below  
[Page 3 for Using the Keyboard as a Piano](#) [Page 4 for the Electric Keyboard](#)

**Please go to [page 5](#) to find syllabus guidance**

# Technical Exercises

Exercise 1 ♩ = 90

Exercise 1 is in 4/4 time with a tempo of ♩ = 90. It consists of three measures. The right hand plays a descending eighth-note triplet (5, 3, 1) on G4, F4, and E4 in the first measure, followed by a similar triplet on E4, D4, and C4 in the second measure, and another on C4, B3, and A3 in the third measure. The left hand plays an ascending eighth-note triplet (1, 3, 5) on C3, D3, and E3 in the first measure, followed by a similar triplet on E3, F3, and G3 in the second measure, and another on G3, A3, and B3 in the third measure.

Exercise 2 ♩ = 75

Exercise 2 is in 4/4 time with a tempo of ♩ = 75. The first measure shows a right-hand eighth-note triplet (1, 3, 1, 3) on G4, F4, E4, D4 and a left-hand eighth-note triplet (1, 3) on C3, B2. The second measure continues with a right-hand eighth-note triplet (1, 3, 1, 3) on F4, E4, D4, C4 and a left-hand eighth-note triplet (1, 3) on D3, C3. The third measure features a right-hand eighth-note triplet (1, 3, 1, 3) on E4, D4, C4, B3 and a left-hand eighth-note triplet (1, 3) on E3, D3.

Exercise 2 continues with measures 4, 5, and 6. Measure 4 has a right-hand eighth-note triplet (1, 3, 1, 3) on D4, C4, B3, A3 and a left-hand eighth-note triplet (1, 3) on F3, E3. Measure 5 has a right-hand eighth-note triplet (1, 3, 1, 3) on C4, B3, A3, G3 and a left-hand eighth-note triplet (1, 3) on G3, F3. Measure 6 has a right-hand eighth-note triplet (1, 3, 1, 3) on B3, A3, G3, F3 and a left-hand eighth-note triplet (1, 3) on A3, G3.

Exercise 3 ♩ = 90

Exercise 3 is in 3/4 time with a tempo of ♩ = 90. The first measure has a right-hand quarter note (5) on G4 and a left-hand quarter note (1) on C3. The second measure has a right-hand quarter note (3) on F4 and a left-hand quarter note (3) on E3. The third measure has a right-hand quarter note (1) on E4 and a left-hand quarter note (5) on G3. The fourth measure has a right-hand quarter note (5) on G4 and a left-hand quarter note (1) on C3. The fifth measure has a right-hand quarter note (3) on F4 and a left-hand quarter note (3) on E3. The sixth measure has a right-hand quarter note (1) on E4 and a left-hand quarter note (5) on G3.

Exercise 3 continues with measures 4, 5, and 6. Measure 4 has a right-hand quarter note (5) on G4 and a left-hand quarter note (1) on C3. The fifth measure has a right-hand quarter note (3) on F4 and a left-hand quarter note (3) on E3. The sixth measure has a right-hand quarter note (1) on E4 and a left-hand quarter note (5) on G3.

# Technical Exercises

This is an exercise in setting up registration elements (voice, style, tempo and dynamics) and in musical use of intro and ending. The melody should start immediately after the intro has played, which may be 2 or 4 bars, depending on the keyboard style. Music may be used.

Voice: Piano  
Style: 8 Beat  $\text{♩} = 80$

Sync start  
+ Intro

A piano voice with no accompaniment setting should be used.

Voice: Piano  
Style: off

## 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.