

## Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

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
Frederic Chopin	Nocturne in B flat minor Op.9 no.1	MTB Piano Book Grade 8	<a href="#">MTB Bookshop</a>
S. Coleridge-Taylor	No.1 Le Caprice De Nannette	MTB Piano Book Grade 8	<a href="#">MTB Bookshop</a>
Domenico Scarlatti	Sonata in B minor	MTB Piano Book Grade 8	<a href="#">MTB Bookshop</a>
Robert Schumann	Scherzino	MTB Piano Book Grade 8	<a href="#">MTB Bookshop</a>
Scott Joplin	Scott Joplin's New Rag	MTB Piano Book Grade 8	<a href="#">MTB Bookshop</a>
George Gershwin	Prelude No.1	MTB Piano Book Grade 8	<a href="#">MTB Bookshop</a>
J.S. Bach	Prelude and Fugue in E major BWV 854	Tomplay	<a href="#">tomplay.com</a>
Duke Ellington	Take the A Train	Tomplay	<a href="#">tomplay.com</a>
Schubert	Impromptu in G Flat major D 899 Op.90	Tomplay	<a href="#">tomplay.com</a>
Schubert	Impromptu in C Minor D 899 Op.90	Tomplay	<a href="#">tomplay.com</a>
Beethoven	Sonata in E flat Op.31 no.3: Scherzo	Tomplay	<a href="#">tomplay.com</a> or Any reliable edition
Chopin	Waltz in C sharp minor Op.64 no.2	Tomplay	<a href="#">tomplay.com</a> or Any reliable edition
Brahms	Intermezzo in A Op.118 no.2	Tomplay	<a href="#">tomplay.com</a> or Any reliable edition
Brahms	Ballade Op.118 no.3	Tomplay	<a href="#">tomplay.com</a> or Any reliable edition
Debussy	Clair de Lune	Tomplay or Suite Bergamasque	<a href="#">tomplay.com</a> or Any reliable edition
Debussy	La Cathedrale Engloutie	Tomplay	<a href="#">tomplay.com</a> or Any reliable edition
Debussy	Arabesque No.1 in E	Tomplay	<a href="#">tomplay.com</a> or Any reliable edition
Debussy	Arabesque No.2 in G	Tomplay	<a href="#">tomplay.com</a> or Any reliable edition
Gershwin	Three Preludes (choose any one)	Tomplay	<a href="#">tomplay.com</a> or Any reliable edition
Joplin	Weeping Willow	Tomplay	<a href="#">tomplay.com</a> or Any reliable edition
Chopin	Prelude Number 15 in D flat: Raindrop	SMD Cat Ref: 52829	<a href="#">sheetmusicdirect.com</a>
Alexis French	Footprints in the Sand	SMD Cat Ref: 446739	<a href="#">sheetmusicdirect.com</a>
J. Williams	Star Wars Main Theme	SMD Cat Ref: 92926	<a href="#">sheetmusicdirect.com</a>
Giovanni Dettori	Lady Gaga Fugue	SMD Cat Ref: 95798	<a href="#">sheetmusicdirect.com</a>

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 8 Piano

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
N. Hess	Ladies in Lavender	SMD Cat Ref: 32607	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a>
Queen/ Keveren	Bohemian Rhapsody	SMD Cat Ref: 171581	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a>
Yiruma	Kiss the Rain	SMD Cat Ref: 152389	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a>
Queen arr. Keveren	Bohemian Rhapsody	SMD Cat Ref: 171581	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a>
A.Gomez	Let it Go (Frozen)	SMD Cat Ref: 154082	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a>
J.S,Bach/ P. Keveren	Prelude and Fugue in C Minor BWV 847	SMD Cat Ref: 176487	<a href="https://sheetmusicdirect.com">sheetmusicdirect.com</a>
Scarlatti	Sonata in B minor K.27	N/A	8notes.com
J.S.Bach/Busoni	Ich Ruf Zu Dir, Herr Jesu Christ	Orgel Choralvorspiele, Book 1 No.5	Breitkopf
J.S.Bach	Prelude & Fugue in E Major	Well Tempered Klavier Book 1	Henle-Verlag
J.S.Bach	Prelude & Fugue in Bb Major	Well Tempered Klavier Book 1	Henle-Verlag
J.S.Bach	Partita in Bb no.1 Prelude & Gigue	N/A	Henle-Verlag
Mozart	1 <sup>st</sup> Movt from any Sonata (except K.545)	N/A	Any reliable edition
Beethoven	Sonata in C minor Op.13 no.1: I Grave-Allegro di molto	N/A	Any reliable edition
Haydn	Sonata in Eb HOB 49: I Allegro	N/A	Any reliable edition
Haydn	Sonata in Eb HOB 52: I Allegro Moderato	N/A	Any reliable edition
Leighton	Sonatina No.2: I Allegro or III Allegro Molto	N/A	Lengnick
Clementi	Sonata in G Op.37 no.2: III Allegro con Spirito	N/A	Henle
Chopin	Sonata in Bb minor Op.5 no.2: II Funeral March	N/A	Any reliable edition
Brahms	Intermezzo Op.118 no.5 Romanze	N/A	Any reliable edition
Chaminade	Idylle or Meditation	Romances sans Paroles Op.76	ISMLP
Schubert	Any Impromptu Op.90	N/A	Any reliable edition
Elgar	In Smyrna from Two Piano Pieces	N/A	Novello
Bartok	Diary of a Fly	Mikrokosmos Volume 6 Boosey and Hawkes	Any reliable edition
Bartok	Any of the Dances in Bulgarian Rhythm	Mikrokosmos Volume 6 Boosey and Hawkes	Any reliable edition
Billy Mayerl	Eskimo Shivers	The Jazz Master	Faber
Joplin	Elite Syncopations	N/A	Any reliable edition
Hengeveld	Prelude from 'Partita Rhythmique'	N/A	Broekmans & Van Poppel
Joe Hisaishi	Spring	N/A	<a href="http://www.gangqinpu.com">www.gangqinpu.com</a>
Pamela Chilvers	Kites	Kites and Clouds	<a href="https://editionuk.co.uk">editionuk.co.uk</a>

## Section Two: Technical (25 marks)

**Technical**

**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 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 a duet for this grade from either option

[MTB Duet Page 10](#) [Alternative Duet Page 12](#)

Please go to [page 16](#) to find syllabus guidance

# Technical Exercises

C.L Hanon  
(from The Virtuoso Pianist)

## Exercise 1

$\text{♩} = 80$  Hands together

*1st fingering*

1 2 1 2 1 2 *simile*

2 1 2 1 2 1 *simile*

2 1 2 1

1 2 1 2

*2nd fingering*

2 3 2 3 2 3 *simile*

3 2 3 2 3 2 *simile*

3 2 3 2

2 3 2 3

# Technical Exercises

## Exercise 2

$\text{♩} = 112$  Hands together

The musical score for Exercise 2 is written in 2/4 time and consists of 25 measures. It is marked 'Hands together' with a tempo of quarter note = 112. The score is divided into six systems, each containing a treble and bass clef staff. The bass clef part provides a steady eighth-note accompaniment throughout. The treble clef part features a melodic line with various rhythmic patterns, including eighth-note runs and chords. Fingerings are indicated by numbers 1-5. The exercise concludes with a fermata on the final note.

## Scales & Arpeggios from Memory

For the examination, the candidate should be asked to play all the following scales and arpeggios from memory. All tempi given are minimum speeds.

### Scales

Bb harmonic minor, four octaves, legato, right hand even, left hand dotted ♩ = 92

B major, double octaves, two octaves, staccato ♩ = 60  
(for small hands a major scale in double 6<sup>ths</sup> may be substituted in any key except C)

E major double thirds, two octaves, hands separately, legato ♩ = 60

Own choice scale, hands together, four octaves, legato  
Suggested tempo: 4 semiquavers = 126

Chromatic Scale: Double octaves, contrary motion, two octaves beginning on D, staccato ♩ = 56  
(for small hands please play a chromatic double 3rd starting on D and F, two octaves staccato, hands separately)

### Arpeggios ♩ = 60

F major, hands together, four octaves: left hand root position/ right hand 2<sup>nd</sup> inversion, legato

F major, hands together, four octaves: left hand 1<sup>st</sup> inversion/ right hand root position, legato

F major, hands together, four octaves: left hand 2<sup>nd</sup> inversion/ right hand 1<sup>st</sup> inversion, legato

### Broken Chords ♩ = 72

Bb major, range as printed, hands together, legato

G minor, range as printed, hands together, staccato

# Scales & Arpeggios

For the examination, the candidate should be asked to play all the following scales and arpeggios from memory. All tempi given are minimum speeds.

## Scales

Bb harmonic minor, four octaves, legato, right hand even, left hand dotted  $\text{♩} = 92$

Musical notation for Bb harmonic minor scale, four octaves, legato, right hand even, left hand dotted. The notation shows two staves with fingerings and articulation marks.

B major double octaves, two octaves, staccato  $\text{♩} = 60$

(for small hands a major scale in double 6ths may be substituted in any key except C)

Musical notation for B major double octaves, two octaves, staccato. The notation shows two staves with fingerings and articulation marks.

E major double thirds, two octaves, hands separately, legato  $\text{♩} = 60$

Musical notation for E major double thirds, two octaves, hands separately, legato. The notation shows two staves with fingerings and articulation marks.

**Own choice scale, hands together, four octaves, legato**

**Suggested tempo: 4 semiquavers = 126**

# Scales & Arpeggios

## Chromatic Scale $\text{♩} = 56$

Double octaves, contrary motion, two octaves beginning on D, staccato  
(for small hands please play a chromatic double 3rd starting on D and F two octaves staccato hands separately)

## Arpeggios $\text{♩} = 60$

F major, hands together, four octaves: left hand root position/right hand 2nd inversion, legato

F major, hands together, four octaves: left hand 1st inversion/right hand root position, legato

F major, hands together, four octaves: left hand 2nd inversion/right hand 1st inversion, legato



# Scales & Arpeggios

## Broken Chords ♩ = 72

Bb major, range as printed, hands together, legato

Musical score for Bb major broken chords, hands together, legato. The score is written in Bb major (two flats) and 4/4 time. It consists of two systems of music. The first system has a bass clef on the left and a treble clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is written for both hands together. The left hand plays a descending scale (5-4-2-1) and the right hand plays an ascending scale (1-2-3-5). The tempo is marked as ♩ = 72. The piece is in Bb major and is to be played legato.

## G minor, range as printed, hands together, staccato

Musical score for G minor broken chords, hands together, staccato. The score is written in G minor (two flats) and 4/4 time. It consists of two systems of music. The first system has a bass clef on the left and a treble clef on the right. The second system has a treble clef on the left and a bass clef on the right. The music is written for both hands together. The left hand plays a descending scale (5-4-2-1) and the right hand plays an ascending scale (1-2-3-5). The tempo is marked as ♩ = 72. The piece is in G minor and is to be played staccato.

Duet Selection

# Waltz No. 6

from Six Waltzes for Piano Duet

J. Vanhal (1739-1813)

TEACHER

Animato (♩. = 72)

The musical score is written for two hands on a grand staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece is marked 'Animato' with a tempo of quarter note = 72. The score is divided into six systems, each with a starting measure number (9, 17, 25, 32, 40). Dynamics include *f sempre*, *p*, *mf*, *mf cresc.*, *f*, *cresc.*, and *ff*. The piece concludes with a double bar line and repeat dots.

\*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.

# Waltz No. 6

from Six Waltzes for Piano Duet

J. Vanhal (1739-1813)

Animato (♩. = 72)

PUPIL

Measures 1-8. Dynamics: *f sempre*.

Measures 9-16. Dynamics: *f sempre*.

Measures 17-24. Dynamics: *p*.

Measures 25-31. Dynamics: *mf*.

Measures 32-39. Dynamics: *mf cresc.*

Measures 40-48. Dynamics: *f*, *cresc.*, *ff*.

\*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.

# Alternative Piano Duets

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.

Grade	Composer/Artist	Title	Book/Cat. Ref	Publisher
1	Paul Harris	Nearly the End of the Book	Improve your Sightreading Duets Grades 0-1	Faber
1	Paul Harris	A Trip to Moscow	Improve your Sightreading Duets Grades 0-1	Faber
1	Paul Harris	At the Circus	Improve your Sightreading Duets Grades 0-1	Faber
2	Pam Wedgwood	Black-eyed Beanie	Upgrade! Duets Grades 0-1	Faber
2	Pauline Hall	Takin it Easy	Piano Time Jazz Duets Book 1	OUP Oxford
3	Pam Wedgwood	The Floral Dance	Upgrade! Duets Grades 0-1	Faber
3	Pauline Hall	All I Want	Piano Time Jazz Duets Book 2	OUP Oxford
4	Pauline Hall	Rags to Riches	Piano Time Jazz Duets Book 2	OUP Oxford
4	Pauline Hall	Swing's the thing	Piano Time Jazz Duets Book 2	OUP Oxford
5	Mozart	Duet (Don Giovanni)	The Joy of Piano Duets	Yorktown Music Press
5	Pam Wedgwood	Big Mack	Jazzin' About for Piano Duet	Faber
6	Paganini	Caprice No.24	The Joy of Piano Duets	Yorktown Music Press
6	Matthias Seiber	Foxtrot	Easy Dances for Piano Duet	Schott
7	J.S. Bach	Arioso	The Joy of Piano Duets	Yorktown Music Press
7	Matthias Seiber	Six-Eight	Easy Dances for Piano Duet	Schott
<b>8</b>	<b>Julio Sanders</b>	<b>Adios Muchachos</b>	<b>The Joy of Piano Duets</b>	<b>Yorktown Music Press</b>
<b>8</b>	<b>Matthias Seiber</b>	<b>Tango Argentina</b>	<b>Easy Dances for Piano Duet</b>	<b>Schott</b>

# Reading Skills

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

$\text{♩} = 244$

candidate

metronome

2

$\text{♩} = 80$

3

$\text{♩} = 104$

♩ = 200

4

♩ = 90

5

♩ = 62

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 - Singing notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest. We shall do this for 4 chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Scales

I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

Bass Clef

Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef

Bass Clef

## 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.
- Electric Keyboards which are not touch sensitive are not suitable to be used for the Piano syllabus. Instead, candidates should use the Keyboard syllabus, using the 'Keyboard as a Piano' section.

### 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.