

Section One: Recital (60 marks)

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

Some Tomplay pieces offer versions with an accompaniment. However, for the exam itself, Tomplay pieces should be performed as a solo without the backing accompaniments. 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/Source
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
Ray Parker	Ghostbusters	Tomplay	tomplay.com
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

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 5 Piano

Composer/Artist	Title	Book/Cat. Ref	Publisher/Source
Clementi	Sonatina Op.36 no.3 1 st Movt.	SMD Cat Ref: 52816 or Mastering the Piano Level 4 Lang Lang Piano Academy	sheetmusicdirect.com or Faber
Barry	James Bond Theme	Complete Piano Player Style	Wise
Senneville	Ballade Pour Adeline	Complete Piano Player Style	Wise
Grieg	Wedding Day at Troidhaugen	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
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
Darragh Gilleece	Nostalgie du printemps	First Steps Piano Book 2	Forsyth
Darragh Gilleece	Winter Waltz	First Steps Piano Book 2	Forsyth
Elton John	The Circle of Life	The Essential Film Collection Piano Solo	Faber
Alan Menken	Speechless	Gradebusters Grade 5 Piano	Hal Leonard

Section Two: Technical (25 marks)

Technical

Technical Exercises:

Perform all the technical exercises required for this grade

[Page 4](#)

PLUS

Scales from Memory:

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

[Page 5](#)

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 12](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 14](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 12](#)

PLUS

Duet:

Perform a duet for this grade from either option

[MTB Duet on page 9](#) [Alternative Duet on page 11](#)

Please go to [page 15](#) to find syllabus guidance

Technical Exercises

Exercise 1 ♩ = 60

Exercise 1 is a 3/4 time piece with a tempo of 60 beats per minute. It consists of two systems of four measures each. The first system features a treble staff with eighth-note chords and a bass staff with eighth-note chords, both marked *legato*. Fingerings are indicated above the notes. The second system continues the pattern with similar chordal textures and fingerings.

Exercise 2 ♩ = 90

Exercise 2 is a 4/4 time piece with a tempo of 90 beats per minute. It consists of three systems of four measures each. The first system has a treble staff with dotted half-note chords and a bass staff with dotted half-note chords, with fingerings indicated. The second system continues with similar chordal textures. The third system features a treble staff with eighth-note chords and a bass staff with eighth-note chords, with fingerings indicated.

Exercise 3: Dynamic gradation chord exercise

♩ = 66

Exercise 3 is a 3/4 time piece with a tempo of 66 beats per minute. It consists of a single system of nine measures. The treble staff shows a dynamic gradation from piano (*p*) to mezzo-forte (*mf*), fortissimo (*ff*), and back to piano (*p*). The bass staff shows a dynamic gradation from piano (*p*) to mezzo-forte (*mf*), fortissimo (*ff*), and back to piano (*p*). The exercise is marked with dynamic markings *p*, *mp*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, *p*. The exercise is marked with dynamic markings *p*, *mp*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, *p*. The exercise is marked with dynamic markings *p*, *mp*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, *p*.

Scales & Arpeggios from Memory

For the examination the candidate should be asked to play all the following scales and arpeggios from memory.

The scales should be played either swung and legato OR even and staccato at the teacher's choice.
The teacher should aim for an even distribution of these two styles.

The arpeggios should be played either swung and legato OR even and legato.
The teacher should aim for an even distribution of these two styles.

All tempi given are minimum speeds.

Scales $\text{♩} = 64$

Db major, hands together, three octaves - even and staccato

Bb harmonic minor, hands together, three octaves - swung and legato

B melodic minor, hands together, three octaves - even and staccato

C# harmonic minor, contrary motion hands together, two octaves - swung and legato

Chromatic scale in contrary motion starting on F#, hands together, two octaves - swung and legato

Arpeggios $\text{♩} = 44$

Db major, hands together, three octaves - swung and legato

Bb minor, hands together, three octaves - swung and legato

B minor, hands together, three octaves - even and legato

Scales & Arpeggios

For the examination the candidate should be asked to play all the following scales and arpeggios from memory.

The scales should be played either swung and legato OR even and staccato at the teacher's choice.

The teacher should aim for an even distribution of these two styles.

The arpeggios should be played either swung and legato OR even and legato.

The teacher should aim for an even distribution of these two styles.

All tempi given are minimum speeds.

Scales ♩ = 64

Db major, hands together, three octaves

even and staccato

Bb harmonic minor, hands together, three octaves

swung and legato

Scales & Arpeggios

B melodic minor, hands together, three octaves

even and staccato

8va-----

Contrary Motion

C# harmonic minor, hands together, two octaves

swung and legato

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

swung and legato

Scales & Arpeggios

Arpeggios $\text{♩} = 44$

Db major, hands together, three octaves

swung and legato

8va

Bb minor, hands together, three octaves

swung and legato

8va

B minor, hands together, three octaves

even and legato

8va

Melodious Pieces No. 3

Op. 149

Diabelli (1781-1858)

TEACHER

Moderato (♩ = 108)

*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.

Melodious Pieces No. 3

Op. 149

Diabelli (1781-1858)

PUPIL

Moderato (♩ = 108)

The musical score is written for two pianists in a duet format. The right hand frequently plays an octave higher, indicated by the *(8va)* marking. The piece begins with a *p* (piano) dynamic and features several slurs and accents. A repeat sign appears after measure 10. The dynamics vary throughout, including *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). The piece concludes with a final *fz* (forzando) chord.

*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

Grades 1-8

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	J. Hook arr. Carol Barratt	Gavotte	Chester Piano Duets Book 1	Chester Music
1	Pam Wedgwood	Sunny Side Up	Up-Grade Duets 0-1	Faber
1	Pam Wedgwood	Sunbeams	Upgrade duets 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
8	Julio Sanders	Adios Muchachos	The Joy of Piano Duets	Yorktown Music Press
8	Matthias Seiber	Tango Argentina (page 21)	Easy Dances for Piano Duet	Schott

Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

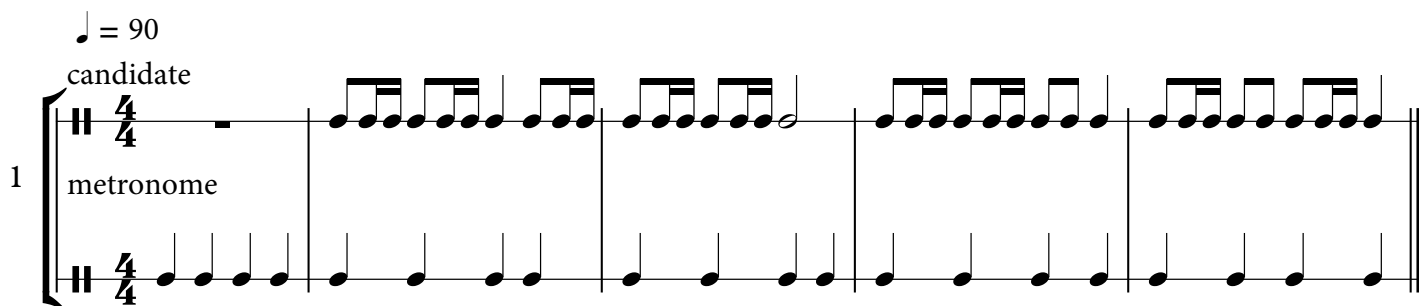
For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade, which can be downloaded [here](#), or a metronome (not clapped).

♩ = 90

1

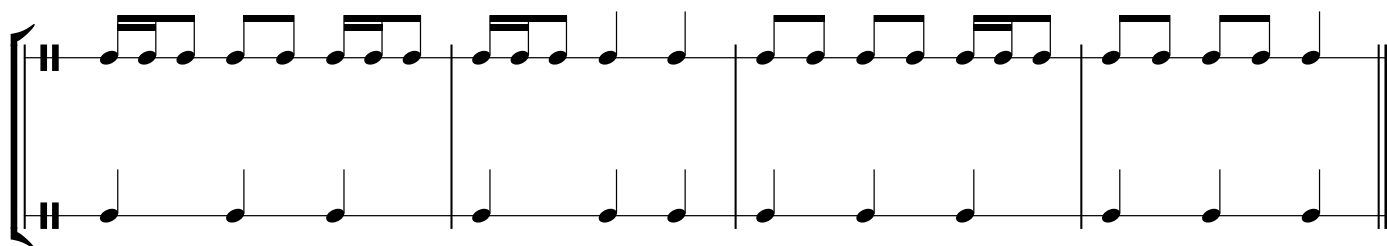
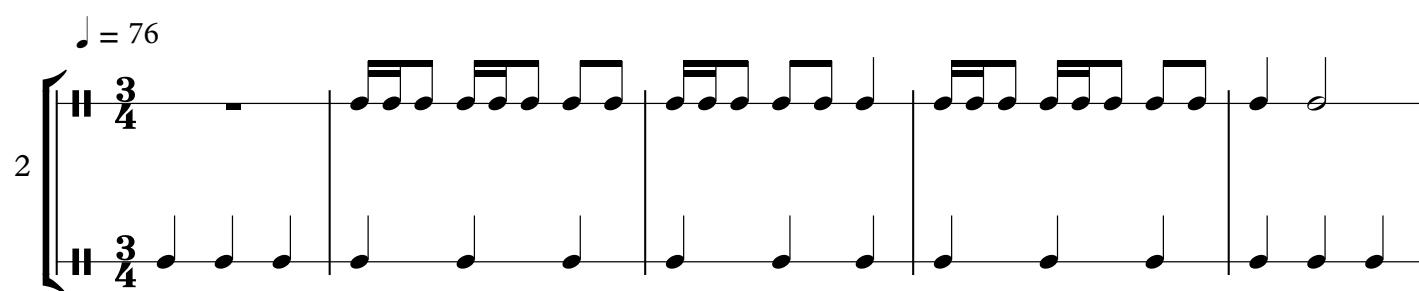
candidate

metronome



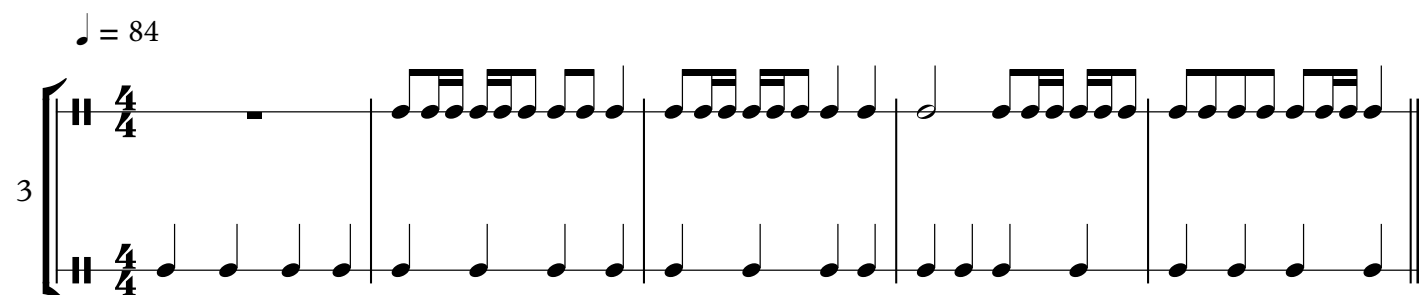
♩ = 76

2



♩ = 84

3



♩ = 66

4

Musical score for exercise 4, 3/4 time, tempo 66. The exercise consists of two systems of two staves each. The first system has a rest in the first measure, followed by eighth-note patterns in the right hand and quarter notes in the left hand. The second system continues the patterns, ending with a double bar line.

♩ = 70

5

Musical score for exercise 5, 2/4 time, tempo 70. The exercise consists of two systems of two staves each. The first system has a rest in the first measure, followed by eighth-note patterns in the right hand and quarter notes in the left hand. The second system continues the patterns, ending with a double bar line.

♩ = 60

6

Musical score for exercise 6, 4/4 time, tempo 60. The exercise consists of two systems of two staves each. The first system has a rest in the first measure, followed by eighth-note patterns in the right hand and quarter notes in the left hand. The second system continues the patterns, ending with a double bar line.

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 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.
- 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.