

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/ Buy Here
Friedrich Burgmuller	Innocence	MTB Piano Book Grade 3	MTB Bookshop
Genari Karganov	Game of Patience	MTB Piano Book Grade 3	MTB Bookshop
Kirchner	Allegretto Scherzando	MTB Piano Book Grade 3	MTB Bookshop
Bela Bartok	Dance	MTB Piano Book Grade 3	MTB Bookshop
Stephen Heller	The Avalanche	MTB Piano Book Grade 3	MTB Bookshop
Wolfgang Amadeus Mozart	Rondo	MTB Piano Book Grade 3	MTB Bookshop
Chris Mitchell	Romance	MTB Piano Book Grade 3	MTB Bookshop
Josh Groban	You Raise Me Up	Tomplay	tomplay.com
Tchaikovsky	Old French Song	Tomplay or Classics to Moderns Book 3	tomplay.com or Yorktown Music Press
Kabalevsky	Clowns	Tomplay or Classics to Moderns Book 3	tomplay.com or Yorktown Music Press
Villa-Lobos	Historias da Carochinha - E a princesinha dancava	Tomplay	tomplay.com
Schifrin	Mission Impossible	Tomplay	tomplay.com
Tiersen	Comptine d'un autre ete : L'apres midi	Tomplay	tomplay.com
John Williams	Theme (Star Wars)	SMD Cat Ref: 92632	sheetmusicdirect.com
Mona Rejino	Clowns on Unicycles	SMD Cat Ref: 56501	sheetmusicdirect.com
H.Mancini	The Pink Panther	SMD Cat Ref: 79189	sheetmusicdirect.com
C.Setliff	Flying Fingers	SMD Cat Ref: 77249	sheetmusicdirect.com
J.Powell	Test Drive	SMD Cat Ref: 125621	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 3 Piano

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Schumann	First Loss	Classics to Moderns Book 3	Yorktown Music Press
Seiber	Tango 2 (Habanera)	Easy Dances Book 1	Schott
Seiber	Foxtrot 1	Easy Dances Book 1	Schott
Seiber	Slow Fox	Easy Dances Book 1	Schott
Soufiane	Halim El-Dabh	Piano Music of Africa and the African Diaspora Vol 1	OUP
Ulysses Kay	Tender Thought	Piano Music of Africa and the African Diaspora Vol 1	OUP
Seiber	Cake – Walk Blues	Easy Dances Book 2	Schott
Seiber	Blues	Easy Dances Book 2	Schott
Seiber	Tango-Fox	Easy Dances Book 2	Schott
Haydn	Allegro Scherzando in F major	Masterpieces with Flair - Book 1	Alfred
John Williams	Schindler's List	Making the Grade 3 (revised edition)	Chester
Julian Nott	Wallace and Gromit theme	It's Easy to Play New Film Themes	Wise
Harold Arlen	Over the Rainbow	Complete Piano Player Book 3	Wise
Maurice Jarre	Laurence of Arabia	Complete Piano Player Book 3	Wise
Burt Bacharach	Raindrops Keep Falling on my Head	Complete Piano Player Book 3	Wise
Alan Bullard	Tarantella	Mastering the Piano Level 2 Lang Lang Piano Academy	Faber
Trad. Japanese	Takeda Lullaby	Mastering the Piano Level 2 Lang Lang Piano Academy	Faber
C S Lang	Cello Solo	Mastering the Piano Level 2 Lang Lang Piano Academy	Faber

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

[Pages 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

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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 8](#) [Alternative Duet Page 10](#)

Please go to [page 13](#) to find syllabus guidance

Scales & Arpeggios from Memory

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

All scales should be played legato unless stated otherwise. All tempi given are minimum speeds.

Scales ♩ = 80

A major, two octaves, hands together

Bb major, two octaves, hands together

G harmonic minor, two octaves, hands together

G melodic minor, staccato, one octave, hands together

Contrary Motion: A major, two octaves, hands together

Chromatic Scale: Starting on any black key, hands separately, two octaves

Arpeggios ♩ = 72

Bb major, hands separately, two octaves

G minor, hands together, two octaves

Arpeggio Exercise, hands separately

Scales & Arpeggios

For the examination, the candidate should be asked to play all the following scales, arpeggios and the Arpeggio Exercise from memory. All scales should be played legato unless stated otherwise.

Scales ♩ = 80

A major, two octaves, hands together

Bb major, two octaves, hands together

G harmonic minor, two octaves, hands together

G melodic minor, one octave, staccato, hands together

Contrary Motion

A major, two octaves, hands together

The Sedan Chair

(abridged) from Pièces Romantique op. 55

Stately (♩ = 104)

TEACHER

Cecile Chaminade (1857-1944)

The musical score for 'The Sedan Chair' is presented in six systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The piece is in 4/4 time and begins with a tempo marking of 'Stately' and a quarter note equal to 104 beats per minute. The dynamics range from *pp* (pianissimo) to *p* (piano). The score includes various musical notations such as slurs, ties, and accidentals. The piece concludes with a *poco rit.* (slightly ritardando) marking at the end of the sixth system.

*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.

The Sedan Chair

(abridged) from Pièces Romantique op. 55

Cecile Chaminade (1857-1944)

PUPIL

Stately (♩ = 104)

8^{va}

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The first system (measures 1-5) includes a dynamic marking of *pp* and a hairpin crescendo leading to *mf*. The second system (measures 6-11) includes a dynamic marking of *mf*. The third system (measures 12-17) includes a dynamic marking of *pp* and a hairpin crescendo leading to *p*. The fourth system (measures 18-23) includes a dynamic marking of *p*. The fifth system (measures 24-28) includes a dynamic marking of *pp* and a hairpin crescendo leading to *poco rit.*. The score concludes with a double bar line.

*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
8	Julio Sanders	Adios Muchachos	The Joy of Piano Duets	Yorktown Music Press
8	Matthias Seiber	Tango Argentina	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).

1 $\text{♩} = 74$

candidate

metronome

2 $\text{♩} = 78$

3 $\text{♩} = 104$

4 $\text{♩} = 70$

5 $\text{♩} = 110$

6 $\text{♩} = 90$

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 2 note chord, and then you shall sing back both the upper and lower notes. We shall do this with 4 different chords.

Treble Clef

Bass Clef

Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it. We shall do this with 4 different rhythms.

1.

2.

3.

4.

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.

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.