

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
Ludwig van Beethoven	Sonata in C# minor Op.27 no.2 1 st Movt: Adagio Sostenuto	MTB Piano Book Grade 7	MTB Bookshop
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
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
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
John Coltrane	My Favourite Things	SMD Cat Ref: 99564	sheetmusicdirect.com
Nyman	Big My Secret	SMD Cat Ref: 23615 or The Piano	sheetmusicdirect.com or Any reliable edition
Flaherty /Keveren	Once upon a December	N/A	Any reliable edition

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 7 Piano

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Hamilton	Cry Me a River	Great Piano Solos Purple	Wise
John Barry	Goldfinger	Great Piano Solos Purple	Wise
Taylor	I Wish I Knew How it Felt to be Free	Great Piano Solos Black	Wise
Kabalevsky	Sonatina in C Op.13 1 st or 3 rd 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 1 st Movt: Allegro Op. 93	N/A	Edition Peters
Leighton	Sonatina no.2 2 nd 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

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 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 13](#)

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

[Page 15](#)

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

[Page 13](#)

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

♩ = 88 Hands together

The musical score for Exercise 1 consists of six systems, each with a treble and bass staff. The piece is in 2/4 time and features continuous eighth-note patterns in both hands. Measure numbers 1, 6, 12, 17, 21, and 25 are indicated at the start of their respective systems. Fingerings are marked with numbers 1-5.

Technical Exercises

Exercise 2

$\text{♩} = 92$ Hands together

Musical notation for Exercise 2, measures 1-3. The piece is in common time (C) and begins with a treble clef. The bass clef part features a descending eighth-note scale with fingering 3 2 1. The treble clef part features an ascending eighth-note scale with fingering 3 2 1. The exercise is played with both hands together.

Musical notation for Exercise 2, measures 4-7. Measure 4 starts with a treble clef. The bass clef part continues with the descending eighth-note scale, now with fingering 3 2 1 3 2 1. The treble clef part continues with the ascending eighth-note scale, also with fingering 3 2 1. The exercise is played with both hands together.

Musical notation for Exercise 2, measures 8-10. The treble clef part continues with the ascending eighth-note scale. The bass clef part continues with the descending eighth-note scale. The exercise is played with both hands together.

Musical notation for Exercise 2, measures 11-13. The treble clef part continues with the ascending eighth-note scale. The bass clef part continues with the descending eighth-note scale. The exercise is played with both hands together.

Musical notation for Exercise 2, measures 14-16. The treble clef part continues with the ascending eighth-note scale. The bass clef part continues with the descending eighth-note scale. The exercise is played with both hands together.

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to play all the following scales, arpeggios and Nice Cup of Tea exercises from memory.

All scales except the chromatic should be played starting *p* with a crescendo to *f* ascending, diminuendo to *p* descending. All tempi given are minimum speeds.

Scales $\text{♩} = 80$

B major, four octaves, hands together, staccato

G# harmonic minor, four octaves, hands together, staccato

G# melodic minor, four octaves, hands together, legato

C major, four octaves, hands a 3rd apart, legato

Double Thirds: C major, two octaves, hands separately, legato $\text{♩} = 50$

Chromatic Scale: Starting on any note, four octaves, hands together. Ascending: RH legato/ LH staccato. Descending: RH staccato/ LH legato. $\text{♩} = 80$

Arpeggios $\text{♩} = 56$

G# minor, all inversions, hands together, four octaves, legato

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

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

"Nice cup of tea" 2s against 3s exercise 1, legato $\text{♩} = 60$

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

Scales & Arpeggios

For the examination, the candidate should be asked to play all the following scales, arpeggios and Nice Cup of Tea exercises from memory.

All scales except the chromatic should be played starting *p* with a crescendo to *f* ascending, diminuendo to *p* descending.

All tempi given are minimum speeds.

Scales ♩ = 80

B major, four octaves, hands together, staccato

G# harmonic minor, four octaves, hands together, staccato

G# melodic minor, four octaves, hands together, legato

C major, four octaves, hands a 3rd apart, legato

Scales & Arpeggios

Double Thirds $\text{♩} = 50$

C major, two octaves, hands separately, legato

Musical notation for Double Thirds in C major, two octaves, hands separately, legato. The piece is marked with piano (*p*) and forte (*f*) dynamics. Fingerings are indicated above and below the notes.

Chromatic Scale $\text{♩} = 80$

Starting on any note, four octaves, hands together

Ascending: right hand legato/left hand staccato

Descending: right hand staccato/left hand legato

Musical notation for Chromatic Scale, starting on any note, four octaves, hands together. The notation shows ascending and descending chromatic scales with fingerings.

Musical notation for Chromatic Scale, starting on any note, four octaves, hands together. The notation shows ascending and descending chromatic scales with fingerings.

Arpeggios $\text{♩} = 56$

G# minor, hands together, four octaves, legato

Root position

First inversion

Second inversion

Musical notation for Arpeggios in G# minor, hands together, four octaves, legato. The notation shows root position, first inversion, and second inversion arpeggios with fingerings.

Scales & Arpeggios

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

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

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

Legato

♩ = 60

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

Legato

♩ = 60

Duet Selection
Sicilian Hunting Song

TEACHER

Ottorino Respighi (1879-1936)

Allegro ♩ = 152

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. It begins with a 12/8 time signature and an 'Allegro' tempo marking with a quarter note equal to 152 beats per minute. The piece starts with a forte (*f*) dynamic. The first system (measures 1-4) features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system (measures 5-8) continues this pattern, with a circled measure 7 in the bass. The third system (measures 9-13) shows a more active bass line with eighth-note runs. The fourth system (measures 14-18) includes a *dim.* (diminuendo) marking and a change in the bass line's texture. The fifth system (measures 19-22) is marked *p* (piano) and features a complex rhythmic pattern with many sixteenth notes. The sixth system (measures 23-26) is marked *affretando* and shows a final, more active section with many sixteenth notes. The score concludes with a double bar line at the end of measure 26.

*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.

Sicilian Hunting Song

Allegro ♩ = 152

PUPIL

Ottorino Respighi (1879-1936)

8^{va}

5 (8^{va})

9 (8^{va})

13 (8^{va})

18

23 (8^{va})

*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

Tgcf lpi 'Unknu

[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, which can be downloaded [here](#), or a metronome (not clapped).

♩ = 140

1 candidate
metronome

♩ = 120

2

♩ = 104

3

♩ = 90

4

3 3 3 3

3 3 3 3

♩ = 106

5

3 3 3 3 3 3

♩ = 86

6

3 3

3 3

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.

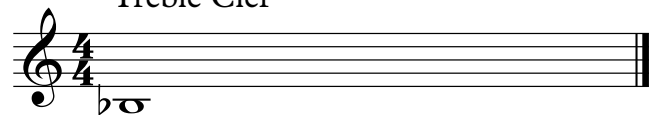
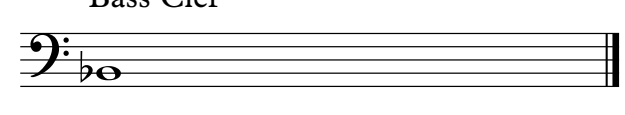
Only the teacher should have this sheet in front of them during the exam.

For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.


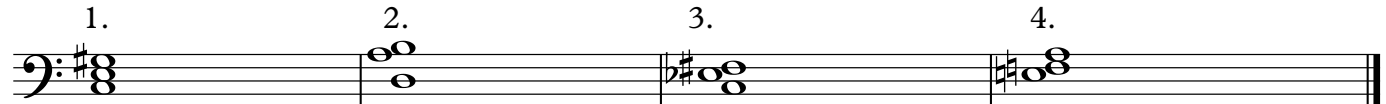
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.

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.

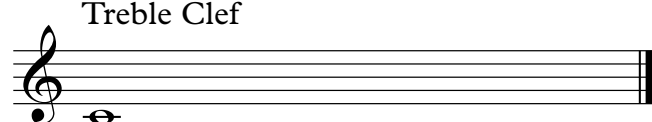
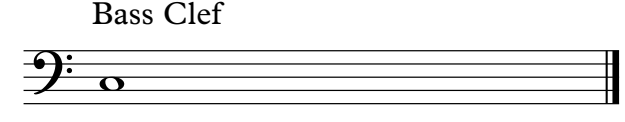
We shall do this for 4 chords.

Treble Clef				
1.	2.	3.	4.	
				
Bass Clef				
1.	2.	3.	4.	
				

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
	

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.