

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
Friedrich Burgmuller	Arabesque	MTB Piano Grade 2	MTB Bookshop
Cornelius Gurlitt	Allegro Non Troppo	MTB Piano Grade 2	MTB Bookshop
Johann Wilhelm Hassler	Eccossaise in G	MTB Piano Grade 2	MTB Bookshop
Theodor Oesten	Triumphmarsch	MTB Piano Grade 2	MTB Bookshop
Gustave Sandre	Mr Happy-go-lucky	MTB Piano Grade 2	MTB Bookshop
Chris Mitchell	Tea Time	MTB Piano Grade 2	MTB Bookshop
James Horner	Main Theme (Titanic)	Tomplay	tomplay.com Or tomplay.com
Traditional	Piper O' Dundee	Tomplay	tomplay.com
Pasek/ Paul	Million Dreams (The Greatest Showman)	Tomplay	tomplay.com
Nino Rota	Godfather	Tomplay	tomplay.com
Schumann	The Wild Horseman	Tomplay or Masterpieces with Flair Book 1	tomplay.com or Alfred
John Williams	Theme (Jurassic Park)	SMD Cat ref: 105693	sheetmusicdirect.com
Mona Rejino	Circus Tricks	SMD Cat ref: 51031	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 2

Piano

Composer/Artist	Title	Book/Cat. Ref	Publisher/Source
Traditional	Irish Washer Woman	Complete Piano Player Book 3 by Kenneth Baker	Wise
Sousa	Liberty Bell	Complete Piano Player Book 3 by Kenneth Baker	Wise
Rodgers	Blue Moon	Complete Piano Player Book 3 by Kenneth Baker	Wise
Vanhal	Sonatina in F Major (any movt)	Lyrical Sonatinas Book 1 by Victoria McArthur	Alfred
Biehl	Sonatina in G Major (any movt)	Lyrical Sonatinas Book 1 by Victoria McArthur	Alfred
Czerny	Sonatina in C Major (any movt)	Lyrical Sonatinas Book 1 by Victoria McArthur	Alfred
Seiber	Jazz – Etudiette	Easy Dances Book 2	Schott
Pam Wedgwood	Garage Sale	Really Easy Jazzin' About	Faber
Pam Wedgwood	Champagne Rag	Easy Jazzin' About	Faber
Pam Wedgwood	Forget me Not	Easy Jazzin' About	Faber
Pam Wedgwood	Songbird	Easy Jazzin' About	Faber
Alan Bullard	Chasing Tails	Mastering the Piano Level 1 Lang Lang Piano Academy	Faber
Felix Le Couppey	Melody (Arabian Air)	Mastering the Piano Level 2 Lang Lang Piano Academy	Faber
Darragh Gilleece	Fearless and Feisty	First Steps Piano Book 1	Forsyth
Elton John	Can You Feel The Love Tonight	Up-Grade! Pop Piano Grades 1-2	Faber
Elton John	Circle Of Life	Gradebusters Grade 2 Piano	Hal Leonard
Elton John	I Just Can't Wait To Be King	Really Easy Piano – Disney Hits	Disney Book Publishing
Sabrina Carpenter	Taste	Wicked – A New Musical Piano Solo	Hal Leonard

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

[Page 11](#)

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

Technical Exercises

Exercise 1 ♩ = 80

Exercise 1 is in 4/4 time with a tempo of ♩ = 80. The first four measures show the right hand playing a sequence of eighth notes: C4 (quarter rest), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The left hand plays a sequence of eighth notes: C3 (quarter rest), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). The first measure has fingerings 2, 3, 2 above the notes. The second measure has a 2 above the note. The third measure has fingerings 3, 4, 3 above the notes. The fourth measure has a 3 above the note.

Measures 5-8 of Exercise 1. The right hand plays a sequence of eighth notes: C5 (quarter rest), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), and C6 (quarter). The left hand plays a sequence of eighth notes: C4 (quarter rest), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The first measure has fingerings 1, 2, 3, 2 above the notes. The second measure has a 2 above the note. The third measure has fingerings 2, 3, 4, 3 above the notes. The fourth measure has a 1 above the note. The exercise ends with a double bar line.

Exercise 2 ♩ = 92

Exercise 2 is in 3/8 time with a tempo of ♩ = 92. The first four measures show the right hand playing notes with upward stems and the left hand playing notes with downward stems. The right hand plays: C4 (quarter rest), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The left hand plays: C3 (quarter rest), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), and C4 (quarter). The first measure has fingerings 1, 2, 3, 2 above the notes. The second measure has a 2 above the note. The third measure has fingerings 2, 3, 4, 3 above the notes. The fourth measure has a 1 above the note. The exercise ends with a double bar line.

Measures 5-8 of Exercise 2. The right hand plays a sequence of eighth notes: C5 (quarter rest), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), and C6 (quarter). The left hand plays a sequence of eighth notes: C4 (quarter rest), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The first measure has fingerings 1, 2, 3, 2 above the notes. The second measure has a 2 above the note. The third measure has fingerings 2, 3, 4, 3 above the notes. The fourth measure has a 1 above the note. The exercise ends with a double bar line.

Scales & Arpeggios from Memory

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

All scales and arpeggios should be played legato: minimum speeds ♩ = 66

Scales

F major, two octaves, hands together

D major, two octaves, hands together

D harmonic minor, two octaves, hands together

Contrary Motion: E Major, two octaves, hands together

Chromatic Scale: Starting on D, two octaves, hands separately

Arpeggios

D major, hands together, two octaves

D minor, hands together, two octaves

Thumb Exercise, hands separately

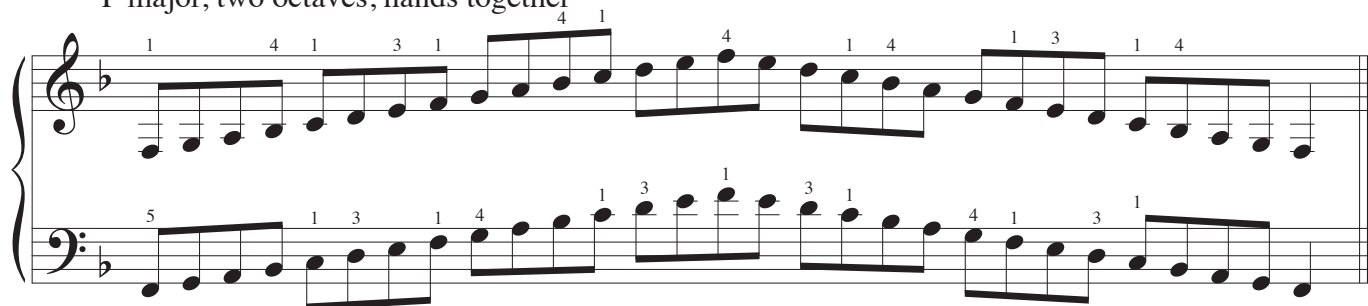
Scales & Arpeggios

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

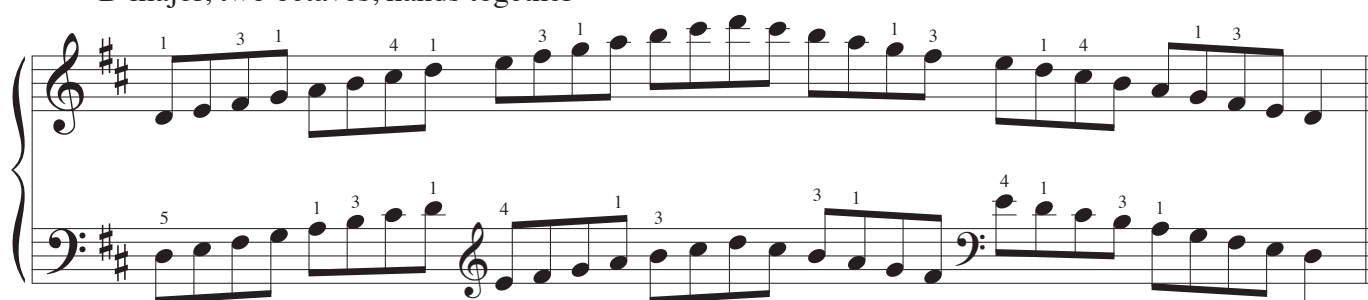
All scales and arpeggios should be played legato: minimum speed $\text{♩} = 66$

Scales

F major, two octaves, hands together



D major, two octaves, hands together

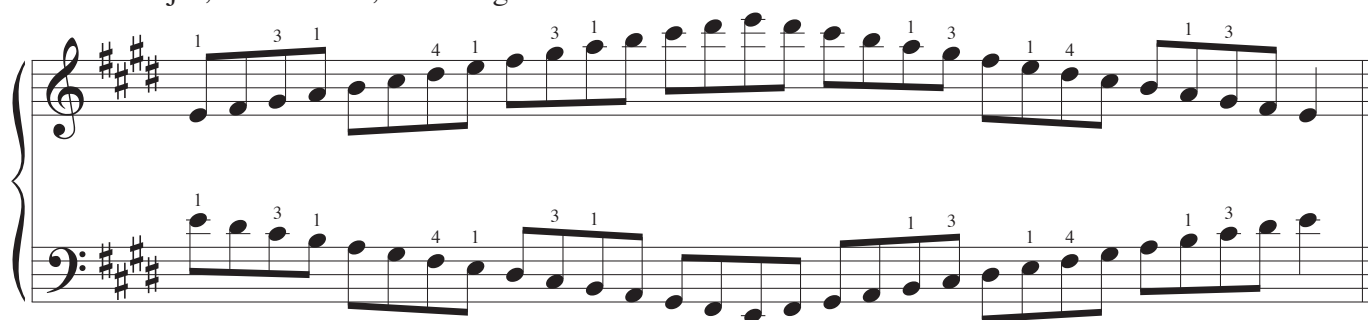


D harmonic minor, two octaves, hands together



Contrary Motion

E major, two octaves, hands together



Scales & Arpeggios

Chromatic Scale

Starting on D, two octaves, hands separately

The Chromatic Scale exercise is written for two staves (treble and bass clef). The right hand starts on D4 and the left hand starts on D3. Both hands play a chromatic scale ascending and then descending, with fingerings indicated by numbers 1-3. The exercise is divided into two systems, each containing two staves.

Arpeggios

D major, hands together, two octaves

The Arpeggios exercise is written for two staves (treble and bass clef). The right hand starts on D4 and the left hand starts on D3. Both hands play a D major arpeggio (D-F-A) ascending and then descending, with fingerings indicated by numbers 1-5. The exercise is divided into two systems, each containing two staves.

D minor, hands together, two octaves

The Arpeggios exercise is written for two staves (treble and bass clef). The right hand starts on D4 and the left hand starts on D3. Both hands play a D minor arpeggio (D-F-A) ascending and then descending, with fingerings indicated by numbers 1-5. The exercise is divided into two systems, each containing two staves.

Thumb Exercise

Hands separately

The Thumb Exercise is written for two staves (treble and bass clef). The right hand starts on D4 and the left hand starts on D3. Both hands play a scale exercise with fingerings indicated by numbers 1-2. The exercise is divided into two systems, each containing two staves.

Allegro

from 'Melodious Pieces' Op.149 no.6

TEACHER

Anton Diabelli (1781-1858)

Allegro (♩ = 168)

The musical score is for a duet selection in 3/4 time, marked Allegro (♩ = 168). It is from 'Melodious Pieces' Op.149 no.6 by Anton Diabelli (1781-1858). The score is written for two staves, Treble and Bass. The first system (measures 1-8) begins with a piano (*p*) dynamic. The second system (measures 9-16) begins with a forte (*f*) dynamic, includes a *dim.* (diminuendo) marking, and ends with a piano (*p*) dynamic. The third system (measures 17-24) begins with a piano (*p*) dynamic and includes a crescendo. The fourth system (measures 25-32) begins with a forte (*f*) dynamic, includes a *dim.* (diminuendo) marking, and ends with a piano (*p*) dynamic. The piece concludes with a 'Fine' marking.

*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.

Allegro

from 'Melodious Pieces' Op.149 no.6

Anton Diabelli (1781-1858)

PUPIL

Allegro (♩ = 168)

8^{va}—

p

9

f

dim.

p

17

8^{va}—

p

25

8^{va}—

f

dim.

p

Fine

*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).

1

♩ = 90

candidate

metronome

2

♩ = 76

3

♩ = 104

4

♩ = 126

5

♩ = 80

6

♩ = 110

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.

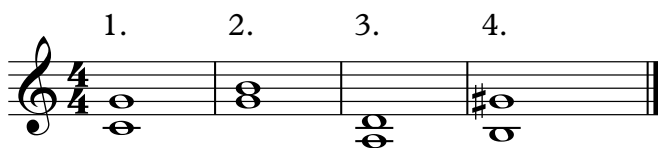
Only the teacher should have this sheet in front of them during the exam.

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

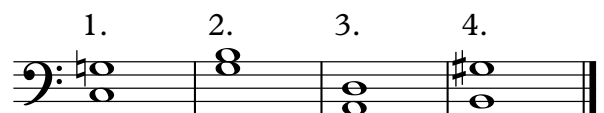
Test 1 - Singing back notes.

I shall play a 2 note chord, and then you shall sing back the upper note. 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.