

Section One: Recital (60 marks)

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

If you are using a Keyboard that is not touch sensitive, it is important to use other means to replace dynamics such as different voicing. In pieces with limited or no given registrations, tempo markings, dynamics, voice/fill markings, etc. the candidate must select these as part of their interpretation so as to produce a musically rewarding performance and exploit the potential of their keyboard. You may select pieces from either list below, or from both lists. Two versions of the same song, with different LH variations may appear. In this event, you may select only **one** version of the song.

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 |
|--|---|----------------------|--|
| Pieces aimed at Electric Keyboard | | | |
| Pasek/ Paul | A Million Dreams (The Greatest Showman) | SMD Cat ref: 432354 | sheetmusicdirect.com |
| John Legend | All Of Me | SMD Cat ref: 174944 | sheetmusicdirect.com |
| The Weeknd | Blinding Lights | SMD Cat ref: 448014 | sheetmusicdirect.com |
| Bastille | Pompeii | SMD Cat ref: 117757 | sheetmusicdirect.com |
| George Ezra | Budapest | SMD Cat ref: 121579 | sheetmusicdirect.com |
| Passenger | Let Her Go | SMD Cat ref: 117755 | sheetmusicdirect.com |
| Brahms | Waltz Op.39 no.3 | MTB Keyboard Grade 2 | MTB Bookshop |
| Higgs | Chilling Out | MTB Keyboard Grade 2 | MTB Bookshop |
| Schubert | Das Wandern | MTB Keyboard Grade 2 | MTB Bookshop |
| Tchaikovsky | Waltz from "Swan Lake" | MTB Keyboard Grade 2 | MTB Bookshop |
| Traditional | Land of My Fathers | MTB Keyboard Grade 2 | MTB Bookshop |
| Traditional | The Miller of Dee | MTB Keyboard Grade 2 | MTB Bookshop |
| Ward | Dalnessie Dance | MTB Keyboard Grade 2 | MTB Bookshop |
| Ward | Look Inside Your Heart | MTB Keyboard Grade 2 | MTB Bookshop |
| Ward | Old Train | MTB Keyboard Grade 2 | MTB Bookshop |

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 Keyboard

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy here |
|--|---------------------------------------|--|--|
| Flowers & others | Human | Easiest Keyboard Collection Chart Hits Now | Wise |
| Lennon/ McCartney | Ob-la-di, ob-la-da | Complete Keyboard Player 3 | Wise |
| Christopher Wallinger | She's the One | Complete Keyboard Player 3 | Wise |
| MacDonald/ Salter/ Withers | Just the Two of Us | Complete Keyboard Player Greatest Hits | Wise |
| Owen/ Barlow/ Orange/ Donald | Greatest Day | Really Easy Piano New Chart Hits | Wise |
| Rogers/ Sturken | Issues | Really Easy Piano New Chart Hits | Wise |
| Ruiz | Sway | Easiest Keyboard Collection Latin | Wise |
| Sutherland | Sailing* | 101 No.1 Hits for Buskers | Wise |
| Thompson, James & | Always on my Mind | Easiest Keyboard Collection Elvis Presley | Wise |
| Pieces aimed at using the Keyboard as a Piano | | | |
| Please be aware not all pieces will be suitable for a Keyboard with a shorter range. It is acceptable to adapt pieces with octave transpositions. For Keyboards that are not touch sensitive other means need to be used to replace dynamics, as listed above. | | | |
| 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 |
| C.Miller | Indian Dance | SMD Cat ref: 88095 | sheetmusicdirect.com |
| Friedrich Burgmuller | Arabesque | MTB Piano Grade 2 | MTB Bookshop |
| Cornelius Gurlitt | Allegro Non Troppo | MTB Piano Grade 2 | MTB Bookshop |
| Johann Wilhelm Hassler | Ecosaise 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 |

For the continued recital list [click here](#)

Continued Recital Section

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy here |
|--|--------------------------------|---|---------------------|
| Pieces aimed at using the Keyboard as a Piano | | | |
| Please be aware not all pieces will be suitable for a Keyboard with a shorter range. It is acceptable to adapt pieces with octave transpositions. For Keyboards that are not touch sensitive other means need to be used to replace dynamics, as listed above. | | | |
| 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 |
| Seiber | Gipsy – Tango | 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 |
| Traditional | Irish Washer Woman | Complete Piano Player Book 3 by Kenneth Baker | Wise |

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1: Electric Keyboard

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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Technical Option 2: Keyboard as Piano

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, 2 or 3 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 the duet for this grade

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Musicianship Option 3

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Improvisation:

Perform the exercise for this grade

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

Technical Exercises

Prepare both exercises. The first is a study in articulation and dynamics; the second requires use of the fill function. Keyboard registrations should be set up and instructions followed exactly as written. Music may be used in the examination.

Voice: Piccolo

Style: 16-beat Ballad

$\text{♩} = 60$

D **Bm** Judith Ward

G **A** **D**

p *mf* *p*

Voices: Clean Guitar/Distortion Guitar

Style: Rock

$\text{♩} = 120$ Judith Ward

Clean Guitar **Bm** **Em** **Bm** Distortion Guitar

f

Em **Bm** Stop rhythm

f

Technical Exercises

Exercise 1 ♩ = 80

2 3 2 3 4 3

1 2 3 2 1 2 3 4 3 1

Exercise 2 ♩ = 92

Right Hand plays notes with upward stems,
Left Hand plays notes with downward stems

Scales from Memory

For the examination the candidate should perform all of the following from memory.

Minimum speed for all scales and arpeggios: ♩ = 66

D major scale - two octaves, hands together, swing rhythm

Judith Ward

Musical notation for D major scale, two octaves, hands together, swing rhythm. The score shows two staves with fingerings and articulation marks.

G harmonic minor scale - two octaves, hands together, straight quavers

Judith Ward

Musical notation for G harmonic minor scale, two octaves, hands together, straight quavers. The score shows two staves with fingerings and articulation marks.

Chromatic scale starting on D - two octaves, hands separately

Judith Ward

Musical notation for chromatic scale starting on D, two octaves, hands separately. The score shows two staves with fingerings and articulation marks.

Keyboard Grade Two

Aimed at the Electric Keyboard

Judith Ward

Bb major arpeggio
Two octaves
Hands separately

Musical notation for Bb major arpeggio, two octaves, hands separately. The piece is in Bb major (two flats). The right hand starts on C4 and ascends to C6, while the left hand starts on C3 and ascends to C5. Fingerings are indicated by numbers 1-4. The right hand sequence is 2-1-2-4, 1-2-4, 2, 1-4-2-1, 2. The left hand sequence is 3-2-1-3, 2-1-2-1, 2-3-1-2, 3.

Judith Ward

B minor arpeggio
Two octaves
Hands separately

Musical notation for B minor arpeggio, two octaves, hands separately. The piece is in B minor (two sharps). The right hand starts on B4 and ascends to B6, while the left hand starts on B3 and ascends to B5. Fingerings are indicated by numbers 1-5. The right hand sequence is 1-2-3-1, 2-3-5-3, 2-1-3-2-1. The left hand sequence is 5-4/3-2-1, 4/3-2-1-2, 4/3-1-2-4/3, 5.

G minor chords

Judith Ward

Musical notation for G minor chords in root position, 1st inversion, and 2nd inversion. The piece is in G minor (one flat). The root position chord has G3, Bb3, and D4. The 1st inversion chord has Bb3, D4, and G4. The 2nd inversion chord has D4, G4, and Bb4.

Root position

1st inversion

2nd inversion

D7 chord

Judith Ward

Musical notation for D7 chord in root position. The piece is in D major (two sharps). The root position chord has D4, F#4, A4, and C#5.

Root position

Scales from Memory

All scales and arpeggios to be played legato ♩ = 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

Keyboard Grade Two

Using the Keyboard as a Piano

Chromatic Scale

Starting on D, hands separately, two octaves

Musical notation for the Chromatic Scale exercise, starting on D, hands separately, two octaves. The exercise is written in treble and bass clefs. The right hand starts on D4 and the left hand starts on D3. The scale is played in two octaves, ascending and then descending. Fingerings are indicated by numbers 1-3. The exercise is divided into two systems, each with a treble and bass staff.

Arpeggios

D major, hands together, two octaves

Musical notation for the Arpeggios exercise, D major, hands together, two octaves. The exercise is written in treble and bass clefs. The right hand starts on D4 and the left hand starts on D3. The arpeggios are played in two octaves, ascending and then descending. Fingerings are indicated by numbers 1-5. The exercise is divided into two systems, each with a treble and bass staff.

D minor, hands together, two octaves

Musical notation for the Arpeggios exercise, D minor, hands together, two octaves. The exercise is written in treble and bass clefs. The right hand starts on D4 and the left hand starts on D3. The arpeggios are played in two octaves, ascending and then descending. Fingerings are indicated by numbers 1-5. The exercise is divided into two systems, each with a treble and bass staff.

Thumb Exercise

Hands separately

Musical notation for the Thumb Exercise, hands separately. The exercise is written in treble and bass clefs. The right hand starts on D4 and the left hand starts on D3. The exercise is played in two octaves, ascending and then descending. Fingerings are indicated by numbers 1-2. The exercise is divided into two systems, each with a treble and bass staff.

Allegro

from 'Melodious Pieces' Op.149 no.6

The Teacher part should be played on a Piano, or the candidate may use the recordings provided

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 (♩ = 168)

TEACHER

Anton Diabelli (1781-1858)

First system of the musical score, measures 1-8. The piece is in 3/4 time and begins with a piano (*p*) dynamic. The right hand plays chords and the left hand plays a simple bass line.

Second system of the musical score, measures 9-16. The piece begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The right hand plays chords and the left hand plays a simple bass line.

Third system of the musical score, measures 17-24. The piece begins with a piano (*p*) dynamic. The right hand plays chords and the left hand plays a simple bass line.

Fourth system of the musical score, measures 25-32. The piece begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The piece ends with a 'Fine' marking. The right hand plays chords and the left hand plays a simple bass line.

Duet Selection

Allegro

from 'Melodious Pieces' Op.149 no.6

Anton Diabelli (1781-1858)

PUPIL

Allegro (♩ = 168)

Improvisation

Improvise a melody over a given chord sequence in F or G major. The style is chosen by the teacher and may be in 3/4 (e.g. waltz) or 4/4 (e.g. March), MM=70. Chords are played by the candidate and may be full-fingered or single-fingered at the candidate's choice.

Any of these chord sequences may be used.

Judith Ward

A musical staff in F major (one flat) with a treble clef. Above the staff, eight boxes contain the following chord sequence: F, B \flat , F, C, B \flat , F, C, F. The staff contains a whole rest in each of the eight measures.

A musical staff in G major (one sharp) with a treble clef. Above the staff, seven boxes contain the following chord sequence: G, C, D, G, C, D, G. The staff contains a whole rest in each of the seven measures.

A musical staff in F major (one flat) with a treble clef. Above the staff, seven boxes contain the following chord sequence: F, C, B \flat , F, C, B \flat , F. The staff contains a whole rest in each of the seven measures.

A musical staff in G major (one sharp) with a treble clef. Above the staff, eight boxes contain the following chord sequence: G, D, C, G, C, D, C, G. The staff contains a whole rest in each of the eight measures.

Listening Skills

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

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

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.

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.