

Section One: Recital (60 marks)

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

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
De Visée	Minuet, Ten Classical Pieces for Practising the Guitar - Easy - Vol 1	Tomplay	tomplay.com
Sor	Andante in C Major Op.35 no.1	Tomplay	tomplay.com
Giuliani	Ecosseise	Tomplay	tomplay.com
Ayala	Cholita	Tomplay	tomplay.com
Silvestri	Forrest Gump	Tomplay	tomplay.com
Horner	My Heart Will Go On (Titanic)	Tomplay	tomplay.com
Dylan	Knockin' on Heaven's door	Tomplay	tomplay.com
Birdy	People Help the People	Tomplay	tomplay.com
Thompson	Mad World	Tomplay	tomplay.com
Primrose	St James Infirmary Blues	Tomplay	tomplay.com
Kosma/Clapton	Autumn Leaves	Tomplay	tomplay.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

MTB Grade 2 Classical Guitar

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Chadwick	No. 10 and Here We Go	N/A	Bergmann Editions
Gerrits	No.19 Branle, Le guitare enchantée Vol. 1 - youtube.com	N/A	productionsdoz.com
Dowland	Mr Dowland's Midnight	Dowlands Dozen	Any reliable edition
Sanz	Rujero	The Baroque book	Chanterelle
Anon	Greensleeves	The Magic Guitar - Very Easy Pieces	Doberman
Aaron	Chanson Russe No.15	The Magic Guitar - Very Easy Pieces	Doberman
Sor	Op.35 no.1	Complete studies or another reliable edition	Complete studies or another reliable edition
Cottam	Birthday Cakewalk	Solo Now Vol 2	Chanterelle
Nuttall /Whitworth	Legend	The Guitarists Way Book 3	Holley Music
Nuttall	Take it Easy Blues	First Performance Pieces	Countryside Music
Nuttall	Triste	First Performance Pieces	Countryside Music
Higgs	Distant Bells	Miniatures for Guitar	MTB Bookshop
Higgs	Blues for Spike	Miniatures for Guitar	MTB Bookshop
Storry	Exploring the Old House	A Guitarists Miscellany Book 1	Recital Music/Spartan Press
Storry	Memories of Moscow	A Guitarists Miscellany Book 1	Recital Music/Spartan Press

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

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PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

Grade 2

Exercise 1 - Bass line string crossing. Place - i m a - fingers on the treble strings.

6 $\text{♩} = 90$

0 0 3 0 0 3 0 3 1

p.....

Exercise 2 - Prepare the leading right hand finger in each bar (large i m or a).

9 $\text{♩} = 70$

i m a m i i m a m i a m i a m a m i a m

p *p* *p* *p*

13 *m i a m i m i a m i*

p *p* *p* *p* *p*

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. All scales right hand im, tirando or apoyando - arpeggios tirando. Use any logical left hand fingers. All tempi given are minimum speeds.

♩ = 56

F Major (1 Octave)



D Major (1 Octave)



D Minor Harmonic (1 Octave)



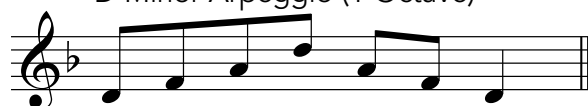
A Minor Melodic (1 Octave)



A Major Arpeggio (1 Octave)



D Minor Arpeggio (1 Octave)



D Major Arpeggio (1 Octave)



Duet

[Click here to find exam speed duet recordings](#)

[Click here to find practise speed duet recordings](#)

Playful

Grade 2 - Jumping Beans

The musical score for 'Jumping Beans' is written for two voices on a grand staff. It consists of three systems of music. The first system is marked *mf* and includes a *cresc* (crescendo) and a *f* (forte) dynamic. The second system is marked *p* (piano). The third system includes a *cresc* and a final *f* dynamic. The piece concludes with a double bar line.

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.

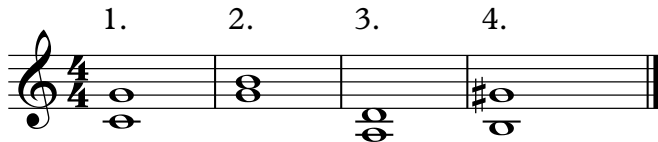
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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](#).

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.