

### 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	Arabesque	MTB Piano Grade 2	<a href="#">MTB Bookshop</a>
Cornelius Gurlitt	Allegro Non Troppo	MTB Piano Grade 2	<a href="#">MTB Bookshop</a>
Johann Wilhelm Hassler	Ecossaise in G	MTB Piano Grade 2	<a href="#">MTB Bookshop</a>
Theodor Oesten	Triumphmarsch	MTB Piano Grade 2	<a href="#">MTB Bookshop</a>
Gustave Sandre	Mr Happy-go-lucky	MTB Piano Grade 2	<a href="#">MTB Bookshop</a>
Chris Mitchell	Tea Time	MTB Piano Grade 2	<a href="#">MTB Bookshop</a>
James Horner	Main Theme (Titanic)	Tomplay	<a href="#">tomplay.com</a> Or <a href="#">tomplay.com</a>
Traditional	Piper O' Dundee	Tomplay	<a href="#">tomplay.com</a>
Pasek/ Paul	Million Dreams (The Greatest Showman)	Tomplay	<a href="#">tomplay.com</a>
Nino Rota	Godfather	Tomplay	<a href="#">tomplay.com</a>
Schumann	The Wild Horseman	Tomplay or Masterpieces with Flair Book 1	<a href="#">tomplay.com</a> or Alfred
John Williams	Theme (Jurassic Park)	SMD Cat ref: 105693	<a href="#">sheetmusicdirect.com</a>
Mona Rejino	Circus Tricks	SMD Cat ref: 51031	<a href="#">sheetmusicdirect.com</a>
C.Miller	Indian Dance	SMD Cat ref: 88095	<a href="#">sheetmusicdirect.com</a>

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/ Buy Here
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

### 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 a duet for this grade from either  
option

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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 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 ♩ = 66

## Scales

F major, two octaves, hands together

Musical notation for F major scale, two octaves, hands together. The piece is in F major (one flat) and 4/4 time. The right hand starts on F4 and the left hand on F3. Fingerings are indicated by numbers 1-4 above or below notes.

D major, two octaves, hands together

Musical notation for D major scale, two octaves, hands together. The piece is in D major (two sharps) and 4/4 time. The right hand starts on D4 and the left hand on D3. Fingerings are indicated by numbers 1-4 above or below notes.

D harmonic minor, two octaves, hands together

Musical notation for D harmonic minor scale, two octaves, hands together. The piece is in D harmonic minor (two sharps and one flat) and 4/4 time. The right hand starts on D4 and the left hand on D3. Fingerings are indicated by numbers 1-4 above or below notes.

## Contrary Motion

E major, two octaves, hands together

Musical notation for E major scale, two octaves, hands together in contrary motion. The piece is in E major (three sharps) and 4/4 time. The right hand starts on E4 and the left hand on E3. Fingerings are indicated by numbers 1-4 above or below notes.

# Scales & Arpeggios

## 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

# Allegro

from 'Melodious Pieces' Op.149 no.6

Anton Diabelli (1781-1858)

TEACHER

Allegro (♩ = 168)

Musical notation for measures 1-8. The piece is in 3/4 time. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The first measure is marked with a piano (*p*) dynamic.

Musical notation for measures 9-16. The right hand continues with chords, and the left hand has a steady bass line. Dynamics include forte (*f*) at the start, a *dim.* (diminuendo) marking, and piano (*p*) later in the system. The system ends with a repeat sign.

Musical notation for measures 17-24. The right hand features chords, some with flats, and a fermata over the final measure. The left hand maintains a consistent bass line. The system begins with a piano (*p*) dynamic.

Musical notation for measures 25-32. The right hand plays chords, and the left hand has a bass line. Dynamics include forte (*f*), *dim.*, and piano (*p*). The system concludes with a **Fine** marking and a repeat sign.



Duet Selection

# Allegro

from 'Melodious Pieces' Op.149 no.6

Anton Diabelli (1781-1858)

PUPIL

Allegro (♩ = 168)

8<sup>va</sup>

*p*

3

This system contains measures 1 through 8. The music is in 3/4 time and features a 3-measure triplet in both hands. The right hand is marked with an 8<sup>va</sup> (octave) sign. The left hand starts with a piano (*p*) dynamic. The piece is in a 3/4 time signature.

9

(8<sup>va</sup>)

*f* *dim.* *p*

This system contains measures 9 through 16. The right hand continues with the triplet pattern. The left hand dynamics change from *f* (forte) to *dim.* (diminuendo) and then to *p* (piano). The piece concludes with a repeat sign and a final cadence.

17

(8<sup>va</sup>)

*p*

2 4

This system contains measures 17 through 24. The right hand features a 2-measure triplet and a 4-measure triplet. The left hand also features a 4-measure triplet. The dynamic is marked *p* (piano). The piece concludes with a repeat sign and a final cadence.

25

(8<sup>va</sup>)

*f* *dim.* *p* Fine

This system contains measures 25 through 32. The right hand continues with the triplet pattern. The left hand dynamics change from *f* (forte) to *dim.* (diminuendo) and then to *p* (piano). The piece concludes with a repeat sign and a final cadence, marked with the word "Fine".

# Alternative Piano Duets

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
<b>2</b>	<b>Pam Wedgwood</b>	<b>Black-eyed Beanie</b>	<b>Upgrade! Duets Grades 0-1</b>	<b>Faber</b>
<b>2</b>	<b>Pauline Hall</b>	<b>Takin it Easy</b>	<b>Piano Time Jazz Duets Book 1</b>	<b>OUP Oxford</b>
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



# 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

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.
- 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.