

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	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

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

[Page 15](#)

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 17](#) 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

$\text{♩} = 60$

Judith Ward

Staff 1: Chord: D. Dynamics: *p*. Fingerings: 1, 4, 5; 1, 4, 2, 3, 5.

Staff 2: Chords: G, A, D. Dynamics: *mf*, *p*. Fingerings: 3, 4, 2, 3, 1, 4; 4, 3, 1, 4, 3.

Voices: Clean Guitar/Distortion Guitar

Style: Rock

$\text{♩} = 120$

Judith Ward

Clean Guitar Distortion Guitar

Staff 1: Chords: Bm, Em, Bm. Dynamics: *f*. Fingerings: 1, 5.

Staff 2: Chords: Em, Bm. Dynamics: *f*. Fingerings: 1, 4; 3. Instruction: Stop rhythm.

Keyboard Grade Two

Aimed at the Electric Keyboard

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

$\text{♩} = 60$

Judith Ward

1 4 5 1 4 2 3 5

p

3 4 2 3 1 4 4 3 3

mf *p*

Voices: Clean Guitar/Distortion Guitar

Style: Rock

$\text{♩} = 120$

Judith Ward

Clean Guitar *f* 1 5

Distortion Guitar

5 1 4 3

Em Bm

Stop rhythm

Technical Exercises

Exercise 1 ♩ = 80

Exercise 1 is a 4-measure piece in 4/4 time. The tempo is marked as ♩ = 80. The right hand plays a sequence of eighth notes with fingerings 2, 3, 2, 3, 4, 3. The left hand plays a sequence of eighth notes with fingerings 1, 2, 3, 2, 3, 4, 3, 1. The piece ends with a double bar line and repeat dots.

Exercise 2 ♩ = 92

Exercise 2 is an 8-measure piece in 9/8 time. The tempo is marked as ♩ = 92. The right hand plays notes with upward stems, and the left hand plays notes with downward stems. The piece is divided into two 4-measure sections by a repeat sign.

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

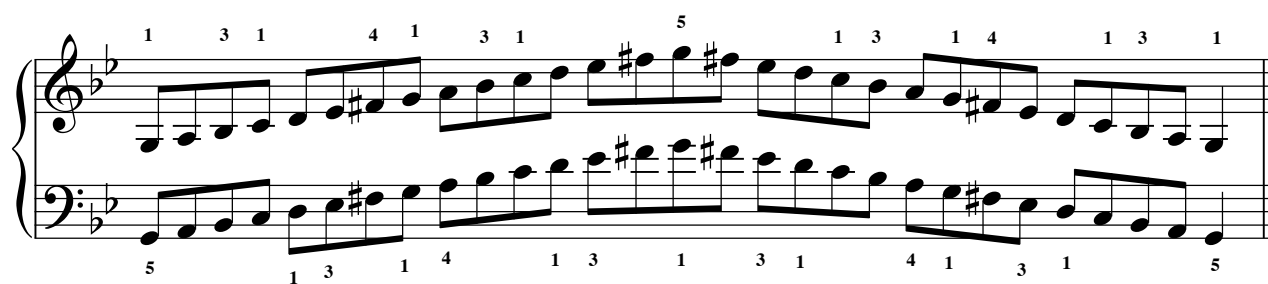
D major scale - two octaves, hands together, swing rhythm

Judith Ward



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

Judith Ward



Chromatic scale starting on D - two octaves, hands separately

Judith Ward



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 right hand (treble clef) starts on Bb4 and ascends to Bb6, while the left hand (bass clef) starts on Bb2 and ascends to Bb4. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.

Judith Ward

B minor arpeggio
Two octaves
Hands separately

Musical notation for B minor arpeggio, two octaves, hands separately. The right hand (treble clef) starts on B4 and ascends to B6, while the left hand (bass clef) starts on B2 and ascends to B4. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.

G minor chords

Judith Ward

Musical notation for G minor chords in root position, 1st inversion, and 2nd inversion. The root position chord is G-Bb-D. The 1st inversion chord is Bb-D-G. The 2nd inversion chord is D-G-Bb. The piece concludes with a double bar line.

Root position 1st inversion 2nd inversion

D7 chord

Judith Ward

Musical notation for D7 chord in root position. The chord is D-F#-A-C. The piece concludes with a double bar line.

Root position

Scales from Memory

All scales and arpeggios to be played legato ♩ = 66

Scales

F major, two octaves, hands together

Handwritten musical notation for the F major scale, two octaves, hands together. The treble clef starts on F4 and the bass clef starts on F3. Fingering is indicated by numbers 1-4.

D major, two octaves, hands together

Handwritten musical notation for the D major scale, two octaves, hands together. The treble clef starts on D4 and the bass clef starts on D3. Fingering is indicated by numbers 1-4.

D harmonic minor, two octaves, hands together

Handwritten musical notation for the D harmonic minor scale, two octaves, hands together. The treble clef starts on D4 and the bass clef starts on D3. Fingering is indicated by numbers 1-4. The scale includes a natural sign on the 7th degree in both hands.

Contrary Motion

E major, two octaves, hands together

Handwritten musical notation for the E major scale, two octaves, hands together in contrary motion. The treble clef starts on E4 and the bass clef starts on E3. Fingering is indicated by numbers 1-4.

Keyboard Grade Two

Using the Keyboard as a Piano

Chromatic Scale

Starting on D, hands separately, two octaves

Two systems of musical notation for a chromatic scale exercise. The first system shows the right hand (treble clef) and left hand (bass clef) playing a chromatic scale starting on D4, ascending and then descending, covering two octaves. The second system continues the exercise, showing the right hand ascending and then descending, and the left hand ascending and then descending, also covering two octaves. Fingering numbers (1-3) are indicated above the notes.

Arpeggios

D major, hands together, two octaves

Two systems of musical notation for an arpeggio exercise in D major. The first system shows the right hand (treble clef) and left hand (bass clef) playing a D major arpeggio (D-E-F#-A) ascending and then descending, covering two octaves. The second system continues the exercise, showing the right hand ascending and then descending, and the left hand ascending and then descending, also covering two octaves. Fingering numbers (1-5) are indicated above the notes.

D minor, hands together, two octaves

Two systems of musical notation for an arpeggio exercise in D minor. The first system shows the right hand (treble clef) and left hand (bass clef) playing a D minor arpeggio (D-E-F-A) ascending and then descending, covering two octaves. The second system continues the exercise, showing the right hand ascending and then descending, and the left hand ascending and then descending, also covering two octaves. Fingering numbers (1-5) are indicated above the notes.

Thumb Exercise

Hands separately

Two systems of musical notation for a thumb exercise. The first system shows the right hand (treble clef) and left hand (bass clef) playing a sequence of notes, starting on D4, ascending and then descending, covering two octaves. The second system continues the exercise, showing the right hand ascending and then descending, and the left hand ascending and then descending, also covering two octaves. Fingering numbers (1-2) are indicated above the notes.

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)

Duet Selection

Allegro

from 'Melodious Pieces' Op.149 no.6

Anton Diabelli (1781-1858)

PUPIL

Allegro (♩ = 168)

[illegible]

9

(8va)-

f

dim.

p

[illegible]

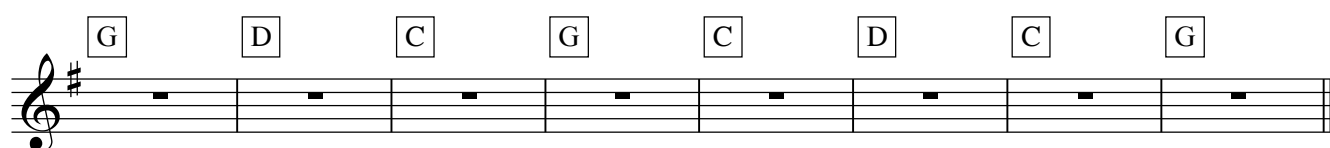
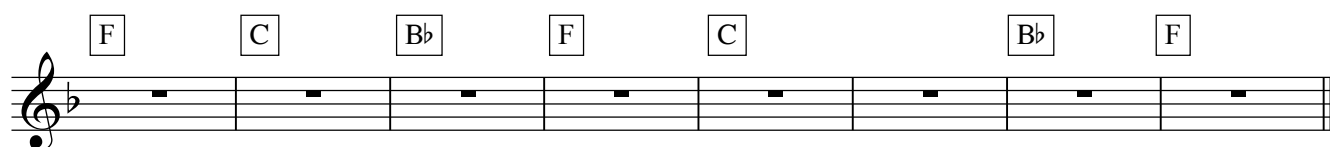
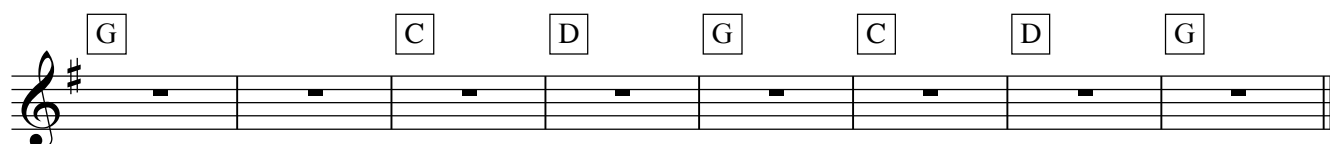
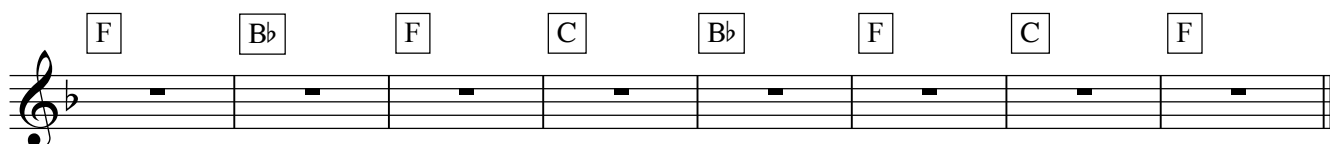
25 *(8va)* *f* *dim.* *p* *Fine*

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



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 or a metronome (not clapped).

1

♩ = 90

candidate

metronome

2

♩ = 76

3

♩ = 104

4

♩ = 126

5

♩ = 80

6

♩ = 110

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.

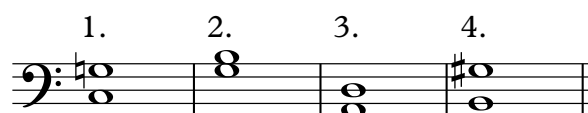
Test 1 - Singing back notes.

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



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.

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.