

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/Source
Marc Shaiman	The Place Where the Lost Things Go (Mary Poppins Returns)	Vocal Selections	Hal Leonard
Elton John and Lee Hall	Electricity (Billy Elliot)	Vocal Selections	Wise
Schubert	Seligkeit	Tomplay Or The Best of Singing Grade 4-5	tomplay.com or Faber
Giordani	Caro Mio Ben	Tomplay Or The Language of Song, Elementary Or The Best of Singing Grade 4-5	tomplay.com Or Faber Music Or Faber
Vaughan Williams	A Cradle Song	Tomplay	tomplay.com
Grieg	Med en Primula Veris	Tomplay	tomplay.com
Arne	When Daisies Pied	Tomplay	tomplay.com
Arne	Blow Blow Thou Winter Wind	Tomplay	tomplay.com
T. Ford	Since I First Saw Your Face	Tomplay	tomplay.com
Traditional	The Jones Boys	Tomplay	tomplay.com
Traditional	Down by the Salley Gardens	Tomplay	tomplay.com
Traditional	A La Nanita Nana	Tomplay	tomplay.com
Katie Melua	Closest Thing to Crazy	Closest Thing to Crazy	Musicnotes.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 4 Singing

Composer/Artist	Title	Book/Cat. Ref	Publisher/Source
arr. Margery Hargest Jones	Danny Boy (Irish Folksong, trad.)	Songs of Ireland	Boosey & Hawkes
arr. Margery Hargest Jones	The Minstrel Boy (Irish Folksong, trad.)	Songs of Ireland	Boosey & Hawkes
Menken and Schwartz	Someday (The Hunchback of Notre Dame)	The Illustrated Treasury of Disney Songs	Williamson/Music Sales
Menken and Schwartz	Colours of the Wind (Pocahontas)	The Illustrated Treasury of Disney Songs	Williamson/Music Sales
arr. W H Anderson	Alone (Ukrainian Folksongs)	Two Ukrainian Folk Song	Roberton
Menken and Schwartz	God Help the Outcasts (The Hunchback of Notre Dame)	The Teen's Musical Theatre Collection: Young Women's Edition	Hal Leonard
Stephen Sondheim	There's a Parade in Town (Anyone can Whistle)	All Sondheim, Vol 1	IMP
Stephen Sondheim	Comedy Tonight (A Funny thing happened to me on the way to the Forum)	All Sondheim, Vol 1	Warner
Stephen Sondheim	I Remember (Evening Primrose)	All Sondheim, Vol 1	IMP
Lully	Bois Epais	The Language of Song, Elementary	Faber Music
Händel	Oh Lord, Whose Mercies Numberless (Saul)	Every Note	everynote.com
Händel	Silent Worship	The Best of Singing Grade 4-5	Faber
I. Berlin	Cheek to cheek	The Best of Singing Grade 4-5	Faber
Jenkyns	The Owls	published separately	Novello/Music Sales
IMP	Long Ago and Far Away	The Definitive Jazz Collection	IMP
Rodgers and Hammerstein	A Cockeyed Optimist	The Rodgers and Hammerstein Collection	Williamson/ Music Sales
Bock and Harnick	Anatevka (Fiddler on the roof)	Vocal Selections	Wise publications
Bock and Harnick	Matchmaker (Fiddler on the roof)	Vocal Selections	Wise publications
A Menken & S Schwartz	God Help The Outcasts (The Hunchback of Notre Dame)	The Illustrated Treasure – Disney Songs	Hal Leonard
Lin-Manuel Miranda	How Far I'll Go (Moana)	Published Separately	musicnotes.com
Stephen Schwartz	I'm Not That Girl (Wicked)	Vocal Selections - Wicked	Hal Leonard

Section Two: Technical (25 marks)

Prepare both parts below

Technical

Part 1

Perform the Vaccai lesson using one of the links below of any suitable edition:

Lesson VII- Introduction to runs and Lesson 1 - Scale

Sing to any vowel with or without a consonant as selected by the teacher (e.g. Ah – Ee – Oo – Nah – Mee - Doo....) Observing the slurs.

[Tomplay Vii](#) / [Tomplay i-a](#) OR MTB:

[Page 6 for Lesson 1 in low voice](#) / [Page 9 for Lesson 7 in low voice](#)

[Page 7 for Lesson 1 in medium voice](#) / [Page 10 for Lesson 7 in medium voice](#)

[Page 8 for Lesson 1 in high voice](#) / [Page 11 for Lesson 7 in high voice](#)

PLUS

Part 2

Perform the singing skills from the sheet (Recordings available)

[Bass Clef Page 4](#) / [Treble Clef Page 5](#)

Section Three: Musicianship (15 marks)

Prepare both parts below

Musicianship

Reading Skills:

Perform the rhythm exercises for this grade

[Page 13](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 12](#)

Please go to [page 14](#) to find Syllabus Guidance

Singing Skills

(Bass Clef)

[Click here for MTB Bass Clef Recordings](#)

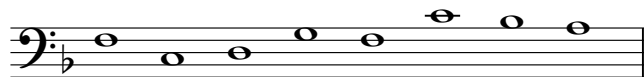
Section A

I will give you the starting note for each of the following 4 exercises.
Sing back the 8 notes to any syllable in your own time. (Sound starting note)

Exercise 1



Exercise 2



Exercise 3



Exercise 4

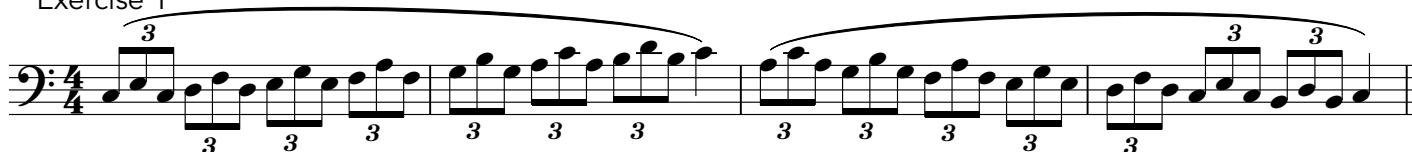


Section B

I will play a piano accompaniment and you will sing the following 3 exercises to any suitable vowel.
Before each, you will hear a bar of metronome and a bar of count.

Your starting note is '...' (Sound note and begin count)

Exercise 1



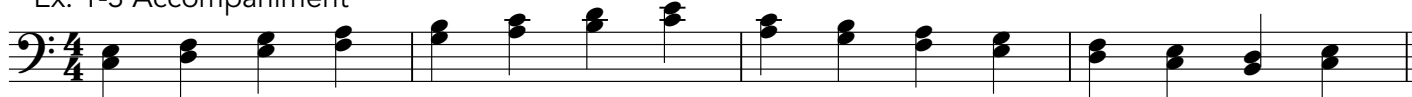
Exercise 2



Exercise 3



Ex. 1-3 Accompaniment



Singing Skills

(Treble Clef)

Section A

I will give you the starting note for each of the following 4 exercises.
Sing back the 8 notes to any syllable in your own time. (Sound starting note)

Exercise 1



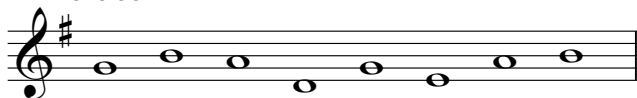
Exercise 2



Exercise 3



Exercise 4



Section B

I will play a piano accompaniment and you will sing the following 3 exercises to any suitable vowel.
Before each, you will hear a bar of metronome and a bar of count.

Your starting note is '...' (Sound note and begin count)

Exercise 1



Exercise 2



Exercise 3



Ex. 1-3 Accompaniment



Vaccai

(Low Voice)

[Click here to find the MTB
Vaccai accompaniment
recordings for low voice](#)

Lesson 1 - Scales

Andante

Vaccai

Voice

Piano

6

Voice

Pno

11

Voice

Pno

Vaccai

(Medium Voice)

[Click here to find the MTB
Vaccai accompaniment
recordings for medium voice](#)

Lesson 1 - Scales

Andante

Vaccai

Voice

Piano

6

Voice

Pno

11

Voice

Pno

Vaccai

(High Voice)

[Click here to find the MTB
Vaccai accompaniment
recordings for high voice](#)

Lesson 1 - Scales

Andante

Vaccai

Voice

Piano

6

Voice

Pno

11

Voice

Pno

Vaccai

(Low Voice)

[Click here to find the MTB
Vaccai accompaniment
recordings for low voice](#)

Lesson 7 - Introduction to Runs

Vaccai

Allegretto

Voice

Piano

7

Voice

Pno

14

Voice

Pno

Vaccai

(Medium Voice)

[Click here to find the MTB
Vaccai accompaniment
recordings for medium voice](#)

Lesson 7 - Introduction to Runs

Allegretto Vaccai

Voice

Piano

7

Voice

Pno

14

Voice

Pno

The musical score is for a piece titled 'Vaccai' by Vaccai, intended for a medium voice and piano accompaniment. It is in 2/4 time, key of D major, and marked 'Allegretto'. The score is divided into three systems, each starting with a measure number (1, 7, 14). The first system is marked 'p' (piano). The second system is marked 'mf' (mezzo-forte) and 'p' (piano). The third system is marked 'mf' (mezzo-forte). The voice part consists of three staves, each with a run. The piano accompaniment consists of three staves, each with a run. The score is divided into three systems, each starting with a measure number (1, 7, 14). The first system is marked 'p' (piano). The second system is marked 'mf' (mezzo-forte) and 'p' (piano). The third system is marked 'mf' (mezzo-forte).

Vaccai

(High Voice)

[Click here to find the MTB
Vaccai accompaniment
recordings for high voice](#)

Lesson 7 - Introduction to Runs

Vaccai

Allegretto

Voice

p

Piano

p

7

Voice

mf *p*

Pno

mf *p*

14

Voice

mf

Pno

mf

Listening Skills

[Click here to find the MTB
Listening skills recordings in
Treble Clef](#)

[Click here to find the MTB
Listening skills recordings in
Bass Clef](#)

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 3 note chord, and then you shall sing back both the highest and lowest notes. We shall do this with 4 different chords.

Treble Clef



Bass Clef

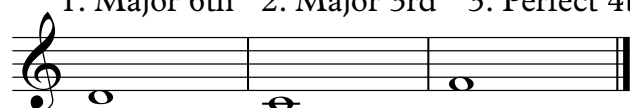


Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

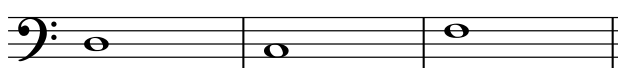
Treble Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th



Bass Clef

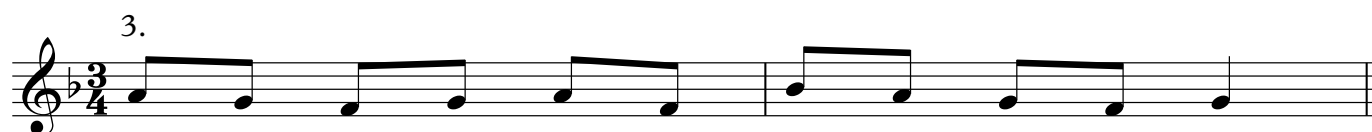
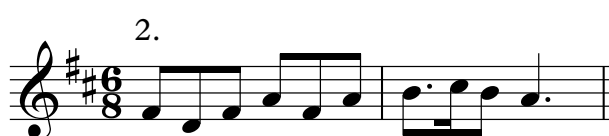
1. Major 6th 2. Major 3rd 3. Perfect 4th



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. Before each, I will indicate the pulse.

Treble Clef



Bass Clef



Reading Skills

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

♩ = 106
candidate

metronome

2

♩ = 90

3

♩ = 120

4

♩ = 78

5

♩ = 110

6

♩ = 84

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](#).
- Unless otherwise specified, vocal repertoire may be transposed into any key suitable for the candidate's range.

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.