

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
Margery Hargest Jones	Dona Dona (American Folksong)	Tomplay or Songs of the Americas	tomplay.com Or Boosey & Hawkes
Margery Hargest Jones	La Cucaracha (American Folksong)	Tomplay or Songs of the Americas	tomplay.com or Boosey & Hawkes
Traditional	Miller of Dee (Folksong)	Tomplay or Sing Together	tomplay.com or OUP
Dunhill	Grandfather Clock	Tomplay or Published separately	tomplay.com or Cramer
Martin Shaw	Cuckoo	Tomplay or Shaw 7 Songs	tomplay.com or Stainer & Bell
Traditional	Aupres de ma Blonde (Folksong)	Tomplay or Sing Together	tomplay.com or OUP
Margery Hargest Jones	My Grandfather's Clock	Songs of the Americas	Boosey & Hawkes
Margery Hargest Jones	L'il Liza Jane	Songs of the Americas	Boosey & Hawkes
Margery Hargest Jones	Water Come a Me Eye	Songs of the Americas	Boosey & Hawkes
Bart	Where is Love (Oliver)	Vocal Selections	Lakeview/Music Sales Wise/Music Sales
Bock and Harnick	Fiddler on the Roof	Vocal Selections	Lakeview/Music Sales Wise/Music Sales
Boublil and Schonberg	Castle on a Cloud (Les Miserables)	The Boublil-Schonberg Collection – Show Hits	Wise Publications

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 1

Singing

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Brahms	Diddle Diddle Dee (no 3)	Seven Children's Songs	Curwen (musicroom.com)
Brahms	The Land of Dreams (no 4)	Seven Children's Songs	Curwen (musicroom.com)
David, Hoffman and Livingstone	A Dream is A Wish Your Heart Makes (Cinderella)	The Illustrated Treasury of Disney Songs	Music Sales
David, Hoffman and Livingstone	Bibbidi-Bobbidi-Boo (Cinderella)	The Illustrated Treasury of Disney Songs	Music Sales
Washington and Harline	I've Got No Strings (Pinnocchio)	The Illustrated Treasury of Disney Songs	Music Sales
Jenkyns	The Crocodile	Published Separately	Novello/Music Sales
Mancini and Mercer	Moon River	Published Separately	Musicnotes.com
Robertom	Good Morrow to You Springtime!	Published Separately	Roberton
Rodgers and Hammerstein	Edelweiss (The Sound of Music)	The Rodgers and Hammerstein Collection	Williamson/Music Sales
Rodgers and Hammerstein	My Favourite Things (The Sound of Music)	The Rodgers and Hammerstein Collection	Williamson/Music Sales
Rodgers and Hammerstein	Shall We Dance? (The King and I)	The Rodgers and Hammerstein Collection	Williamson/Music Sales
Rodgers and Hammerstein	That's the Way it Happens (Me and Juliet)	The Rodgers and Hammerstein Collection	Williamson/Music Sales
Trad.	Chevaliers de la Table Ronde	The Language of Song, Elementary	Faber
Sherman & Sherman	Let's Go Fly a Kite (Mary Poppins)	The Best of Singing grades 1-3	Faber
Arlen & Harburg	We're Off to See the Wizard (The Wizard of Oz)	The Best of Singing grades 1-3	Faber
Marsh	Orange and Yellow and Brown (The Wizard of Oz)	The Best of Singing grades 1-3	Faber

Section Two: Technical (25 marks)

Prepare both parts below

Technical

Part 1

Perform the Vaccai lesson which is available from one of the options below:

Lesson II – Skips of 4ths 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 II](#) / MTB:

[Page 6 for Lesson 2 in low voice](#)

[Page 7 for Lesson 2 in medium voice](#)

[Page 8 for Lesson 2 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 9](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 10](#)

Please go to [page 11](#) to find Syllabus Guidance

Singing Skills

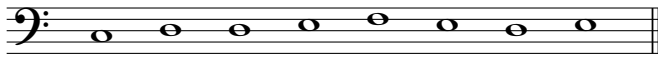
(Bass Clef)

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

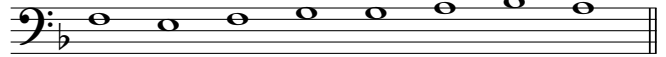
Section A

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



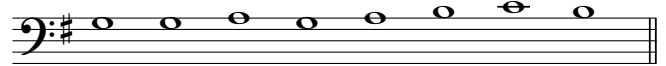
Exercise 2



Exercise 3



Exercise 4



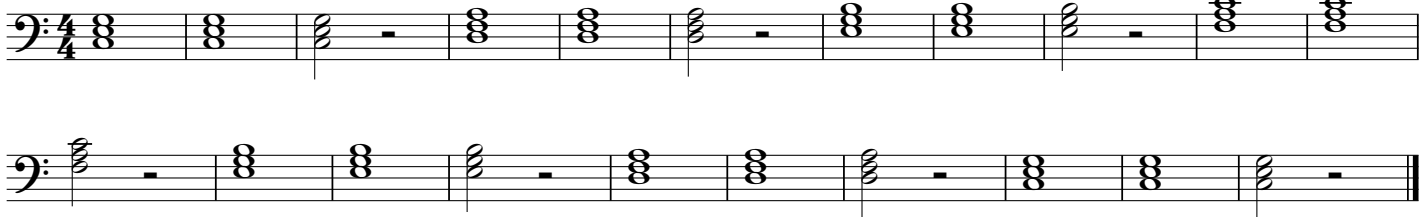
Section B

I will play a piano accompaniment and you will sing the following 2 exercises.
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



Ex. 1 Accompaniment



Exercise 2



Ex. 2 Accompaniment



Singing Skills

(Treble Clef)

[Click here for MTB Treble 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



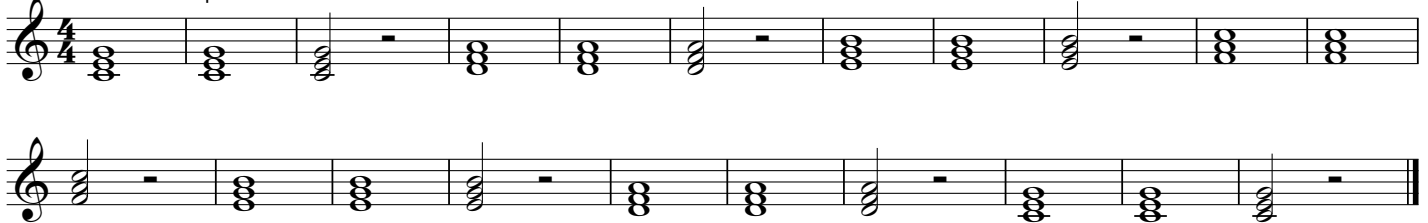
Section B

I will play a piano accompaniment and you will sing the following 2 exercises.
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



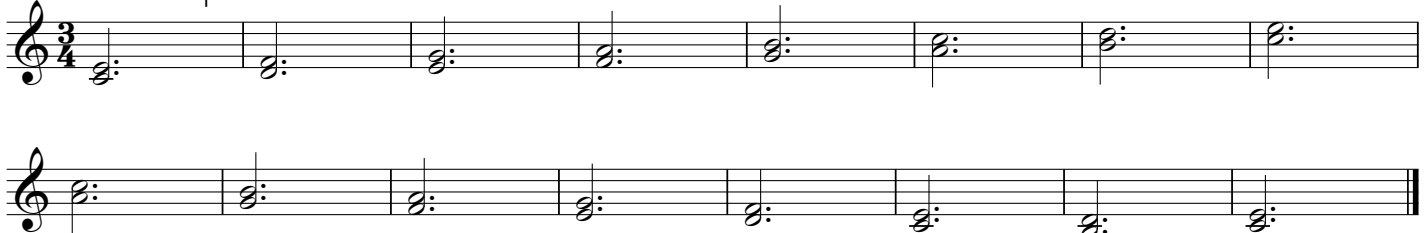
Ex. 1 Accompaniment



Exercise 2



Ex. 2 Accompaniment



Vaccai

(Low Voice)

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

Lesson 2 - Skips of 4ths

Poco adagio

Vaccai

The musical score is written for a low voice and piano accompaniment. It consists of three systems of staves, each with a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Poco adagio'. The score is divided into measures by bar lines, with measure numbers 4, 8, and 12 indicated at the beginning of their respective systems. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The vocal line consists of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line at the end of the third system.

Vaccai

(Medium Voice)

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

Lesson 2 - Skips of 4ths

Vaccai

Poco adagio

The musical score is written for a medium voice and piano accompaniment. It is in the key of D major (indicated by two sharps) and 2/4 time. The tempo is marked 'Poco adagio'. The score is divided into four systems, each containing three staves (two for the voice and one for the piano). The first system starts with a treble clef and a key signature of two sharps. The piano accompaniment is written in the bass clef. The score includes various musical notations such as notes, rests, and accidentals. The first system contains measures 1-3, the second system contains measures 4-6, the third system contains measures 7-9, and the fourth system contains measures 10-12. The score ends with a double bar line.

Vaccai

(High Voice)

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

Lesson 2 - Skips of 4ths

Vaccai

Poco adagio

4

8

12

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).

♩ = 90
candidate

1

metronome

♩ = 82

2

♩ = 104

3

♩ = 116

4

♩ = 80

5

♩ = 108

6

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.

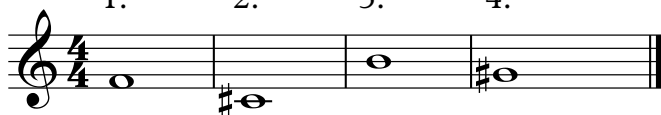
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.

I shall play a note and then you shall sing it back. We shall do this for 4 different notes.

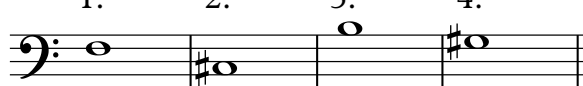
Treble Clef

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](#).
- 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.