

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 |
|----------------------------------|--|--|--|
| Benj Pasek | So Big So Small (Dear Evan Hansen) | Vocal Selections | Hal Leonard |
| Sondheim | No One Is Alone | The Sondheim Collection | Hal Leonard |
| George Stiles and Anthony Drewe | Different | Vocal Selections | Faber |
| Benny Anderson and Bjorn Ulvaeus | Slipping Through My Fingers | Vocal Selections | Wise |
| Reger | Maria Wiegenlied | Tomplay | tomplay.com |
| Fauré | Lydia | Tomplay | tomplay.com |
| Kander and Ebb | All That Jazz | Tomplay | tomplay.com |
| Franck | Panis Angelicus | Tomplay | tomplay.com |
| Vaughan Williams | Linden Lea | Tomplay | tomplay.com |
| Grieg | Jeg Elsker Dig | Tomplay | tomplay.com |
| T. Morley | It Was A Lover and His Lass | Tomplay | tomplay.com |
| Peel | The Early Morning | Tomplay | tomplay.com |
| Handel | Dove Sei | Tomplay | tomplay.com |
| Handel | Where'er You Walk | Tomplay | tomplay.com |
| Arne | Where the Bee Sucks | Tomplay | tomplay.com |
| Scarlatti | Gia il Sole de Gange | Tomplay | Bass / Alto / Mezzo / Baritone / Tenor / Soprano |
| Adele | Set Fire to the Rain | Adele 21 Songbook | Hal Leonard |
| Lerner and Loewe | On the Street Where You Live (My Fair Lady) | The Teen's Musical Theatre Collection: Young Men's Edition | Hal Leonard |
| Gilbert and Sullivan | The Policeman's Song (The Pirates of Penzance) | The Teen's Musical Theatre Collection: Young Men's Edition | Hal Leonard |

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 5 Singing

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|-------------------------|---|---|------------------------|
| Diane Warren | I Don't Want to Miss a Thing (Aerosmith) | Published Separately | sheetmusic.com |
| Brahms | Vergebliches Standchen | The Language of Song: Intermediate | Faber |
| Reger | Maria Wiegenlied | The Language of Song: Intermediate | Faber |
| Boublil and Schonberg | I Dreamed a Dream (Les Misérables) | The Boublil-Schonberg Collection | Wise Publications |
| Stephen Sondheim | Send in the Clowns | All Sondheim, Vol 1 | IMP |
| attr Pergolesi | Nina | The Language of Song: Elementary | Faber |
| Faure | Lydia | The Language of Song: Elementary (High voice) or available separately | Faber |
| Mozart | L'ho Perduta me meschina (Le nozze di Figaro) | Vocal Score | Schirmer |
| Kander and Ebb | And all that Jazz (Chicago) | Published Separately | musicnotes.com |
| Randy Newman | When She Loved Me (Toy Story) | The Illustrated Treasury of Disney Songs | Williamson/Music Sales |
| Wilder and Zippel | Reflection (Mulan) | The Illustrated Treasury of Disney Songs | Williamson/Music Sales |
| Lloyd Webber | Close Every Door to Me | The Teen's Musical Theatre Collection: Young Men's Edition | Hal Leonard |
| Jacobs and Casey | There are Worse Things I could do (Grease) | The Teen's Musical Theatre Collection: Young Women's Edition | Hal Leonard |
| Rodgers and Hammerstein | Stepsister's Lament (Cinderella) | The Teen's Musical Theatre Collection: Young Women's Edition | Hal Leonard |
| Bock and Harnick | Miracle of Miracles (Fiddler on the Roof) | Vocal Selections | Wise Publications |
| Franck | Panis Angelicus | Published Separately | Schirmer |
| Quilter | June | Published Separately | Boosey & Hawkes |
| Elgar | In Haven | Voice and piano | Boosey & Hawkes |
| Lerner and Loewe | I Could have Danced All Night (My Fair Lady) | The Best of Singing Grades 4-5 | Faber |
| Marsh | Windy Weather | The Best of Singing Grades 4-5 | Faber |
| Purcell | Fairest Isle (King Arthur) | The Best of Singing Grades 4-5 | Faber |

Section Two: Technical (25 marks)

Prepare both parts below

Technical

Part 1

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

Lesson III– Skips of 6ths & Lesson VI – Syncopations. 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 iii](#) / [Tomplay Vi](#) Or:

[Page 6 for lesson 3 in low voice](#) / [Page 9 for lesson 6 in low voice](#)

[Page 7 for lesson 3 in medium voice](#) / [Page 10 for lesson 6 in medium voice](#)

[Page 8 for lesson 3 in high voice](#) / [Page 11 for lesson 6 in high voice](#)

PLUS

Part2

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 15](#) to find Syllabus Guidance

Singing Skills

(Bass 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)

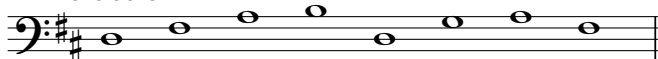
Exercise 1



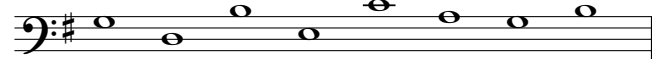
Exercise 2



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)

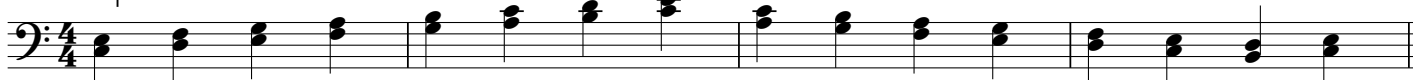
Exercise 1



Exercise 2



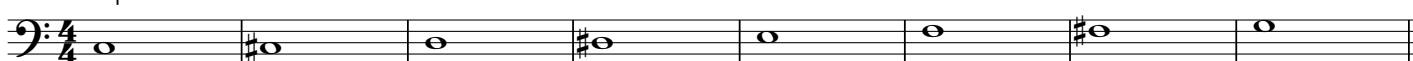
Accompaniment for Ex. 1-2



Exercise 3



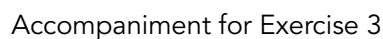
Accompaniment for Exercise 3



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)



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)



Vaccai

(Low Voice)

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

Lesson 3 - Sixths

Andantino.

Vaccai

Music score for Voice and Piano, Lesson 3 - Sixths, Andantino.

Voice: The vocal line is written in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It begins with a rest followed by a quarter note G4, then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The first measure is marked *mp*.

Piano: The piano accompaniment is written in treble and bass staves. It features a steady eighth-note accompaniment in the bass and a melody in the treble. The first measure is marked *mp*.

Measures 5-8: The vocal line continues with eighth notes: D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2. The piano accompaniment continues with the same pattern.

Measures 9-12: The vocal line continues with eighth notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1. The piano accompaniment continues with the same pattern.

Measures 13-16: The vocal line continues with eighth notes: F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0. The piano accompaniment continues with the same pattern.

Vaccai

(Medium Voice)

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

Lesson 3 - Sixths

Andantino.

Vaccai

Voice

Piano

The musical score is written for a voice and piano. It is in 6/8 time and consists of 13 measures. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Andantino.' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The score is divided into three systems, each with a voice part and a piano accompaniment. The piano accompaniment is written in treble and bass staves. The voice part is written in a single staff. The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble. The voice part consists of a series of notes, mostly eighth and quarter notes, with some rests. The score ends with a double bar line and repeat signs.

5

9

13

Vaccai

(High Voice)

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

Lesson 3 - Sixths

Andantino.

Vaccai

Voice

Piano

5

9

13

Vaccai

(Low Voice)

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

Lesson 6 - Syncopations

Moderato

Vaccai

Voice

Piano

7

14

21

Vaccai

(Medium Voice)

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

Lesson 6 - Syncopations

Vaccai

Moderato

Voice

Piano

p

7

f

14

p *mf*

p *mf*

21

p

Vaccai

(High Voice)

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

Lesson 6 - Syncopations

Vaccai

Moderato

Voice

Piano

p

7

f

14

p *mf*

21

p

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 3 note chord, and then you will sing back the highest, middle, then lowest notes.

We shall do this for 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

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. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

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

1.

2.

3.

Bass Clef

1.

2.

3.

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

1

candidate

metronome

♩ = 76

2

♩ = 84

3

Singing Grade Five

♩ = 66

4

Musical score for exercise 4, 3/4 time, tempo 66. The score consists of two systems of two staves each. The first system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment.

♩ = 70

5

Musical score for exercise 5, 2/4 time, tempo 70. The score consists of two systems of two staves each. The first system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment.

♩ = 60

6

Musical score for exercise 6, 4/4 time, tempo 60. The score consists of two systems of two staves each. The first system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment.

Musical score for exercise 6, 4/4 time, tempo 60. The score consists of two systems of two staves each. The first system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment.

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.