

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
Lin-Manuel Miranda	Burn (Hamilton)	Vocal Selections	Faber
Andrew Lipa	Pulled	Contemporary Musical Theatre for Teens	Hal Leonard
Maury Yeston	Unusual Way	Singers Musical Theatre Anthology Vol 2 Soprano	Hal Leonard
Sondheim	Giants in the Sky	Sondheim for Singers	Hal Leonard
Lucy Simon	A Bit of Earth (The Secret Garden)	Vocal Selections	Alfred
Stephen Schwartz	Dancing Through Life (Wicked)	Vocal Selections	Hal Leonard
Andrew Lloyd Webber	The Music of the Night (Phantom of the Opera)	Vocal Selections	Hal Leonard
Boublil and Schönberg	Why God Why? (Miss Saigon)	Vocal Selections	Wise
Gluck	O del Mio Dolce Ardor	Tomplay or The Language of Song Advanced	tomplay.com: Bass / Alto / Mezzo / Baritone / Tenor / Soprano or Faber
Fauré	Les Berceaux	Tomplay or Available separately (medium / low voice)	tomplay.com or Available separately (medium / low voice)
Schumann	Widmung	Tomplay or Published Separately	tomplay.com or Musicnotes
Pergolesi	Stizzoso Mio Stizzoso	Tomplay	Bass / Alto / Mezzo / Baritone / Tenor / Soprano
Paisiello	Il Mio Ben Quando Verra	Tomplay	Bass / Alto / Mezzo / Baritone / Tenor / Soprano
Durtante	Danza Danza Fanciulla	Tomplay	Bass / Alto / Mezzo / Baritone / Tenor / Soprano
Fauré	Dans le ruins d'une Abbaye	Tomplay	tomplay.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 8 Singing

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Bellini	Ma Rendi pur Contento	15 Composizioni per Camera	Ricordi
Boublil and Schönberg	I'd Give My Life for You (Miss Saigon)	The Boublil-Schonberg Collection – Show Hits	Wise Publications
Mozart	Se Vuol Ballare (Le nozze di Figaro)	Vocal Score	Schirmer
Mozart	Non so piu Cosa Son (Le nozze di Figaro)	Vocal Score	Schirmer
Mozart	Deh Vieni, non Tardar (Le nozze di Figaro)	Vocal Score	Schirmer
Purcell	Ah Belinda (Dido and Aeneas)	Vocal Score	Novello & Co
Mozart	Agnus Dei (Coronation Mass)	Vocal Score	Novello
Menotti	The Black Swan	Published Separately	Schirmer
Stephen Sondheim	Green Finch and Linnet Bird (Sweeney Todd)	All Sondheim, Vol 1	IMP
Stephen Sondheim	One More Kiss (Follies)	All Sondheim, Vol 1	IMP
Stephen Sondheim	Broadway Baby (Follies)	All Sondheim, Vol 1	IMP
Stephen Sondheim	The Ballad of Sweeney Todd (Sweeney Todd)	All Sondheim, Vol 1	IMP
Dring	Song of a Nightclub Proprietress	Five Betjeman Songs	Boosey & Hawkes
Quilter	Love's Philosophy	Published Separately	Boosey & Hawkes
Rodgers and Hammerstein	Some Enchanted Evening (South Pacific)	The Rodgers and Hammerstein Collection	Williamson/Music Sales
Schubert	Du bis die Ruh	The Language of Song: Advanced	Faber
Tchaikovsky	Nyet, tolko tot, kto znal (None but the Lonely Heart)	The Language of Song: Advanced	Faber
Barber	Sure on this Shining Night	Published Separately	Schirmer
Vivaldi	Poveri affetti miei (Orlando Furioso)	The Language of Song: Advanced (medium voice)	Faber
Schubert	An die Musik (Saul)	Every Note	everynote.com
Schubert	Lob der tranen (Saul)	Every Note	everynote.com
George & Ira Gershwin	Someone to Watch Over Me (Oh Kay!)	The Language of Song: Advanced (medium voice)	Faber
Vaughan Williams	The Vagabond	Songs of Travel	Boosey & Hawkes

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 XI– Introduction to Trills & Lesson Xii – Runs. 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 XI](#) / [Tomplay Xii](#) / IMSLP:

[Page 4 for lesson XI in high voice](#) / [Page 6 for lesson XII in high voice](#)

[Page 8 for lesson XI in low voice](#) / [Page 10 for lesson XII in low voice](#)

PLUS

Part 2

Perform the singing skills from the sheet (Recordings available)

[Bass Clef Page 12](#) / [Treble Clef Page 14](#)

Section Three: Musicianship (15 marks)

Prepare both parts below

Musicianship

Reading Skills:

Perform the rhythm exercises for this grade

[Page 16](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 18](#)

Please go to [page 19](#) to find Syllabus Guidance

Vaccai

(High Voice)

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

Lesson XI - Introduction to Trills

Allegro moderato Vaccai

Voice

Piano

p

4

Voice

Pno.

7

Voice

Pno.

Singing Grade Eight

10

Voice

Pno.

13

Voice

Pno.

16

Voice

Pno.

19

Voice

Pno.

rall.

rall.

The musical score is for Singing Grade Eight, measures 10 through 19. It is written in 3/4 time with a key signature of one flat (Bb). The score consists of two staves: a Voice staff and a Piano (Pno.) staff. The piano accompaniment is composed of chords in the right hand and a bass line in the left hand. The voice part has lyrics 'e' at measure 13. The score ends with a double bar line at measure 19. The tempo marking 'rall.' appears above the voice staff at measure 19 and above the piano staff at measure 19.

Vaccai

(High Voice)

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

Lesson XII - Runs and Scale Passages

Allegretto moderato

Voice



Piano

4

Voice



Pno.

7

Voice



Pno.

Singing Grade Eight

10

Voice

Pno.

13

Voice

Pno.

16

Voice

Pno.

Lesson XI - Introduction to Trills

Allegro moderato

Voice

Piano

p

4

Voice

Pno.

7

Voice

Pno.

Singing Grade Eight

10

Voice

Pno.

13

Voice

Pno.

16

Voice

Pno.

19

Voice

Pno.

rall.

rall.

The musical score is for a Grade 8 singing piece. It is written in G major (one sharp) and 4/4 time. The score consists of a vocal line and a piano accompaniment. The piano accompaniment is composed of chords in the right hand and a bass line in the left hand. The vocal line features various melodic phrases, including a triplet in measure 10 and a long note in measure 16. The piece concludes with a 'rall.' (ritardando) marking in measure 19.

Vaccai

(Low Voice)

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

Lesson XII - Runs and Scale Passages

Allegretto moderato

Voice

Piano

p

4

Voice

Pno.

7

Voice

Pno.

Singing Grade Eight

10

Voice

Pno.

13

Voice

Pno.

16

Voice

Pno.

Singing Skills

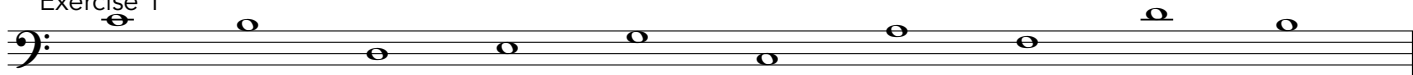
(Bass Clef)

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

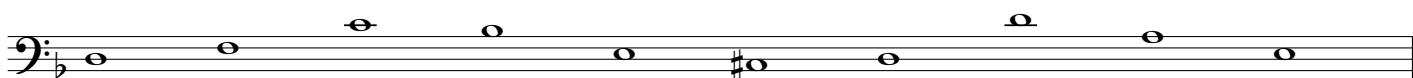
Section A

I will give you the starting note for each of the following 4 exercises.
Sing back the 10 notes to any syllable in your own time. (Sound starting note)

Exercise 1



Exercise 2



Exercise 3



Exercise 4



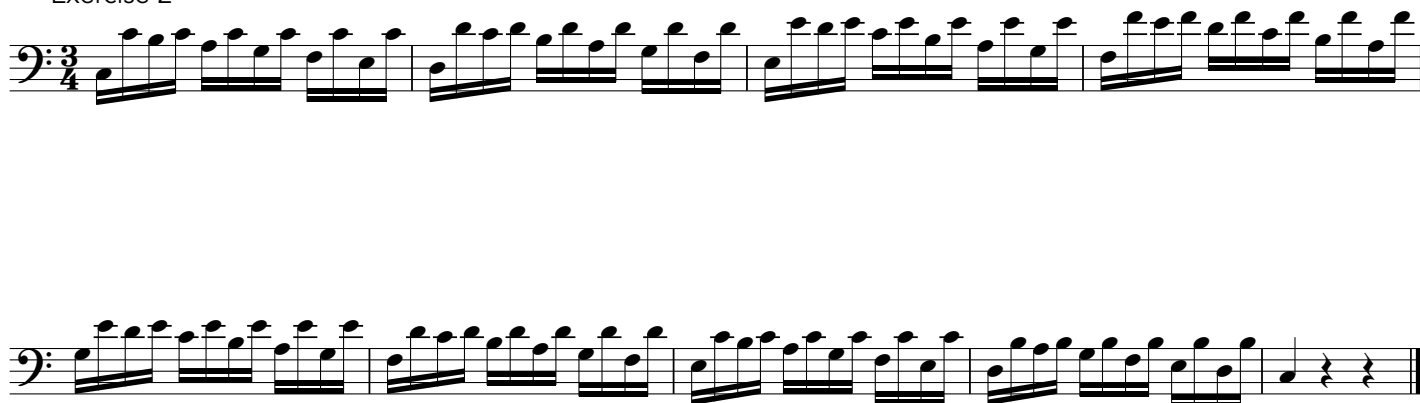
Section B

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 (unaccompanied - sound starting note)



Exercise 2



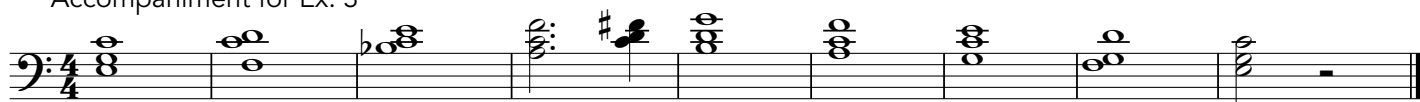
Accompaniment for Ex. 2



Exercise 3



Accompaniment for Ex. 3



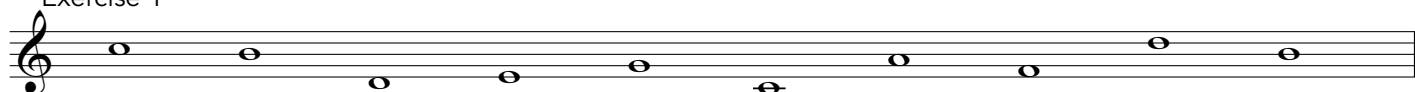
Singing Skills

(Treble Clef)

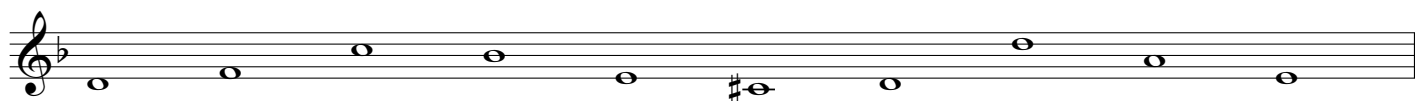
Section A

I will give you the starting note for each of the following 4 exercises.
Sing back the 10 notes to any syllable in your own time. (Sound starting note)

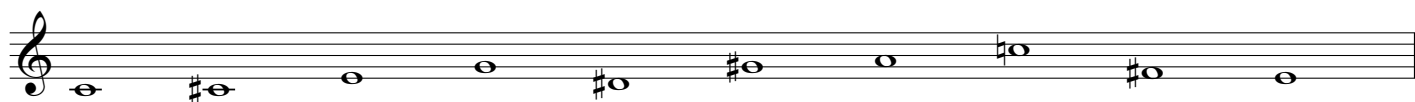
Exercise 1



Exercise 2



Exercise 3



Exercise 4



Section B

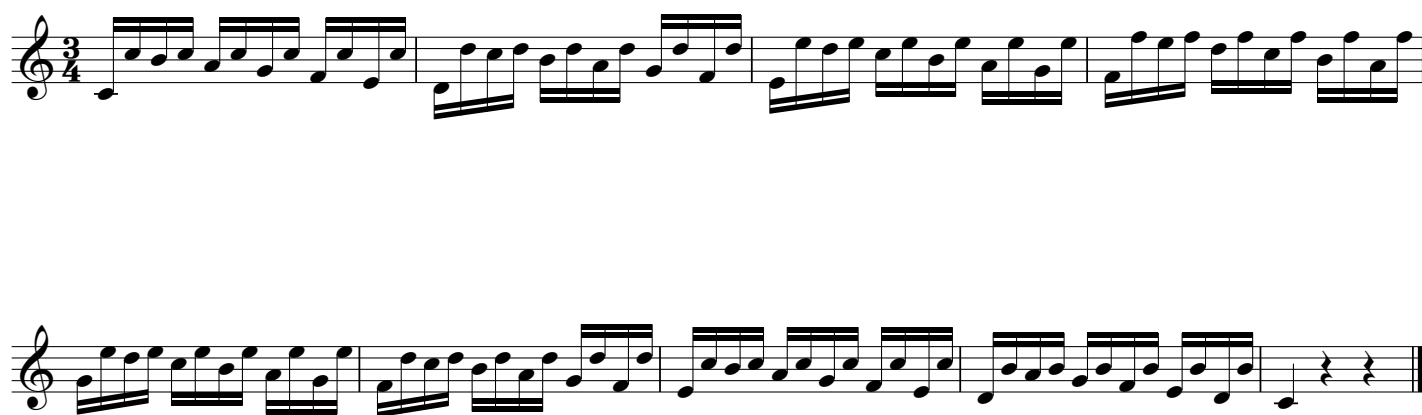
I will play a piano accompaniment and you will sing the following 3 exercises to any suitable vowel.
Before each, you will hear a bar of metronome and a bar of count.
Your starting note is '...' (Sound note and begin count)

Exercise 1 (unaccompanied - sound starting note)



Singing Grade Eight

Exercise 2



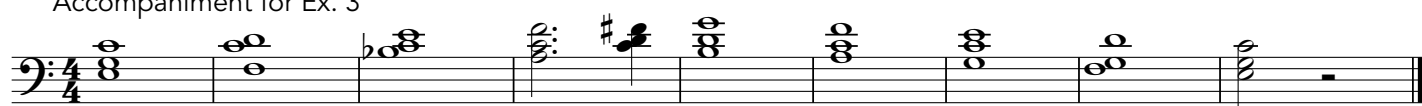
Accompaniment for Ex. 2



Exercise 3



Accompaniment for Ex. 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).

1

♩ = 244

candidate

metronome

2

♩ = 80

3

♩ = 104

Singing Grade Eight

♩ = 200

4

♩ = 90

5

♩ = 62

6

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.

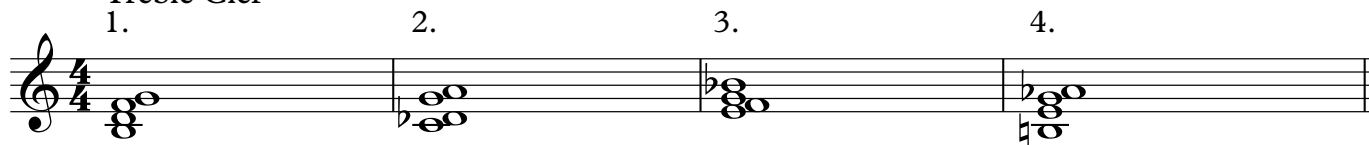
Only the teacher should have this sheet in front of them during the exam. For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.

We shall do this for 4 chords.

Treble Clef



Bass Clef

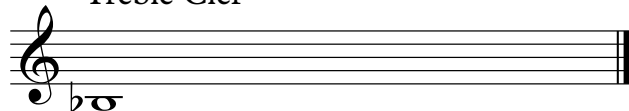


Test 2 - Scales

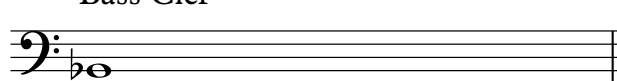
I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef



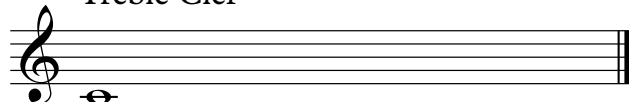
Bass Clef



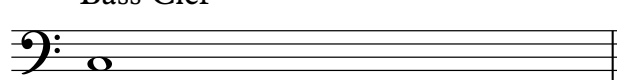
Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef



Bass Clef



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.