

## 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   |
|-------------------------|---|--|---|
| Andrew Lloyd Webber     | Memory (Cats)   | Vocal Selections   | Faber Music   |
| 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                                     | <a href="https://tomplay.com">tomplay.com</a> or Faber                |
| Giordani                | Caro Mio Ben  | Tomplay Or The Language of Song, Elementary Or The Best of Singing Grade 4-5 | <a href="https://tomplay.com">tomplay.com</a> Or Faber Music Or Faber |
| Vaughan Williams        | A Cradle Song   | Tomplay  | <a href="https://tomplay.com">tomplay.com</a>                         |
| Grieg                   | Med en Primula Veris                                      | Tomplay  | <a href="https://tomplay.com">tomplay.com</a>                         |
| Arne                    | When Daisies Pied   | Tomplay  | <a href="https://tomplay.com">tomplay.com</a>                         |
| Arne                    | Blow Blow Thou Winter Wind                                | Tomplay  | <a href="https://tomplay.com">tomplay.com</a>                         |
| T. Ford                 | Since I First Saw Your Face                               | Tomplay  | <a href="https://tomplay.com">tomplay.com</a>                         |
| Traditional             | The Jones Boys  | Tomplay  | <a href="https://tomplay.com">tomplay.com</a>                         |
| Traditional             | Down by the Salley Gardens                                | Tomplay  | <a href="https://tomplay.com">tomplay.com</a>                         |
| Traditional             | A La Nanita Nana  | Tomplay  | <a href="https://tomplay.com">tomplay.com</a>                         |
| 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/ Buy Here     |
|----------------------------|---|--|-------------------------|
| 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           |
| Schubert                   | An die Musik (Saul)   | Every Note   | everynote.com           |
| Schubert                   | Lob der tranen (Saul)   | Every Note   | everynote.com           |
| 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       |
| Händel                     | Silent Worship  | The Best of Singing Grade 4-5                                | Faber                   |
| I. Berlin                  | Cheek to cheek  | The Best of Singing Grade 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 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

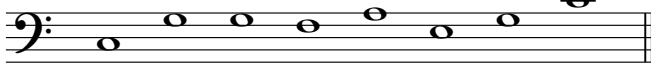
# Singing Skills

(Bass Clef)

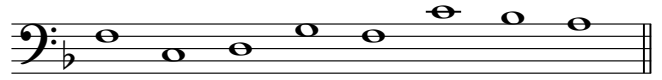
## Section A

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



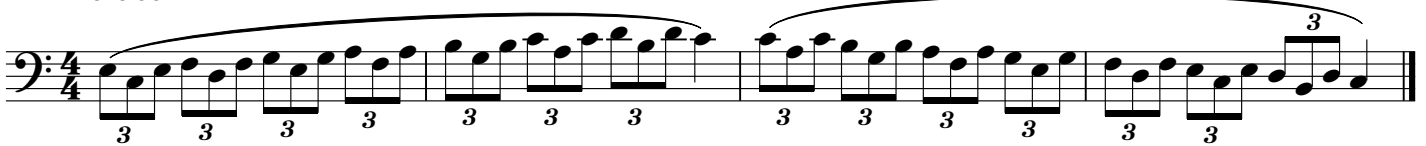
## Section B

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



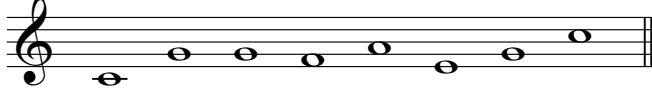
# Singing Skills

(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

Detailed description: This system shows the first five measures of the scale exercise. The voice part is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Andante'. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines that support the vocal melody.

6

Voice

Pno

Detailed description: This system shows measures 6 through 10. The voice part continues the scale. The piano accompaniment provides harmonic support with chords and moving lines. The notation includes various note values and rests.

11

Voice

Pno

*f* *p*

Detailed description: This system shows the final five measures (11-15) of the scale exercise. The voice part concludes the scale. The piano accompaniment features dynamic markings of *f* (forte) and *p* (piano). The system ends with a double bar line.

# 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

This system contains the first five measures of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The voice part begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

6

Voice

Pno

This system contains measures 6 through 10. The voice part continues with quarter notes E5, D5, C5, B4, and A4. The piano accompaniment continues with similar rhythmic patterns, including some chords with a fermata over the final measure.

11

Voice

Pno

This system contains the final five measures (11-15) of the piece. The voice part concludes with a half note G4. The piano accompaniment features a crescendo leading to a fortissimo (f) dynamic in measure 12, followed by a piano (p) dynamic in measure 13, and ends with a fermata over the final measure.



# Vaccai

(Low Voice)

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

## Lesson 9 - K̄vt qf wewkqp'vq'T wpu

Vaccai

Allegretto

Voice

Piano

Voice

Pno

Voice

Pno

# Vaccai

(Medium Voice)

## Lesson 7 - Introduction to Runs

Allegretto Vaccai

Voice

Piano

7

Voice

Pno

14

Voice

Pno

# Vaccai

(High Voice)

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

## Lesson 9 - Kvt qf wevkqp'vq'T wpu

Vaccai

Allegretto

Voice

Piano

7

Voice

Pno

14

Voice

Pno

## 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

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. 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

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).

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.