

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 |
|-----------------------|--|--|--|
| Avenue Q | A Fine, Fine Line (Robert Lopez and Jeff Marx) | Contemporary Muscial Theatre for Teens | Hal Leonard |
| Boublil and Schonberg | Empty Chairs at Empty Tables (Les Miserables) | Vocal Selections | Wise |
| Boublil and Schonberg | Stars (Les Miserables) | Vocal Selections | Wise |
| Bellini | Vaga Luna | Tomplay | tomplay.com |
| Caccini | Amarilli | Tomplay | Bass / Alto / Mezzo / Baritone / Tenor / Soprano |
| Schubert | Ave Maria | Tomplay | Bass / Alto / Mezzo / Baritone / Tenor / Soprano |
| Bononcini | Per la Gloria d'avorarti | Tomplay | Bass / Alto / Mezzo / Baritone / Tenor / Soprano |
| Mozart | Ein Madchen oder Weibchen | Tomplay | tomplay.com |
| Mozart | In diesen heil'gen Hallen | Tomplay | tomplay.com |
| Arlen and Koehler | Stormy Weather | The Definitive Jazz Collection | IMP |
| Garner | Misty | The Definitive Jazz Collection | IMP |
| Bellini | Vaga Luna | 15 Composizioni da Camera | Ricordi |
| Bock and Harnick | If I Were A Rich Man (Fiddler on the roof) | Vocal Selections | Wise publicationa |
| Caccini | Amarilli | The Language of Song: Intermediate | Faber |

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 7 Singing

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|-----------------------|--|---|-------------------------|
| Schubert | Die Forelle | The Language of Song: Intermediate | Faber |
| Pergolesi | Se tu m'ami | The Language of Song: Intermediate | Faber |
| Scarlatti | Toglietemi | The Language of Song: Intermediate | Faber |
| Boublil and Schonberg | Now That I've Seen Her | Available as a Download | Available as a Download |
| Donizetti | Sovra il Campo | The Language of Song: Advanced (medium voice or low voice as a separate copy) | Faber |
| Dring | Business Girls | Five Betjeman Songs | Boosey & Hawkes |
| Elgar | Sea Slumber | Voice and piano | Boosey & Hawkes |
| Gershwin | Summertime | The George Gershwin Definitive songbook/The best of George and Ira Gershwin | Faber |
| Handel | Lascia ch'io pianga | N/A | Sheet Music Plus |
| Head | Foxgloves | Published Separately | Boosey & Hawkes |
| Loesser | Luck Be A Lady Tonight (Guys and Dolls) | The Teen's Musical Theatre Collection: Young Men's Edition | Hal Leonard |
| Loesser | If I Were A Bell (Guys and Dolls) | Guys and Dolls vocal selections | Music sales |
| Mozart | Un moto di Gioia (Le nozze di Figaro) | Available as a Download | Sheet Music Plus |
| Mozart | Porgia Amor (Le nozze di Figaro) | Vocal Score | Schirmer |
| Purcell | When I Am Laid (Dido and Aeneas) | Vocal Score | Novello & Co |
| Lloyd Webber | Wishing You Were Somehow Here Again (The Phantom of the Opera) | Vocal Score | Really useful group |
| Schubert | Ave Maria | Every Note Sheet Music Download | everynote.com |
| Stephen Sondheim | Johanna (Sweeney Todd) | All Sondheim, Vol 1 | IMP |
| Head | Ships of Arcady | Published Separately | Musicnotes |

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 IV– Skips of 7ths & Lesson X – Preliminary exercise on the turn / introduction to the turn. 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 IV](#) / [Tomplay X](#) Or IMSLP:

[Page 4 for lesson X in high voice](#) / [Page 5 for lesson V in high voice](#)

[Page 7 for lesson X in low voice](#) / [Page 8 for lesson V in low voice](#)

PLUS

Part 2

Perform the singing skills from the sheet (Recordings available)

[Bass Clef Page 10](#) / [Treble Clef Page 11](#)

Section Three: Musicianship (15 marks)

Prepare both parts below

Musicianship

Reading Skills:

Perform the rhythm exercises for this grade

[Page 12](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 14](#)

Please go to [page 15](#) to find Syllabus Guidance

Vaccai

(High Voice)

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

Lesson IV - Skips of Sevenths

Adagio

3

simile
pp *p* *sf*

5

7

Vaccai

(High Voice)

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

Lesson X - Introduction to the Turn

Moderato

Voice

Piano

p poco staccato

5

Voice

Pno.

10

Voice

Pno.

Singing Grade Seven

15

Voice

Pno.

20

Voice

Pno.

25

Voice

Pno.

Vaccai

(Low Voice)

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

Lesson IV - Skips of Sevenths

Adagio Vaccai

3

simile *pp* *p* *sf*

5

7

Vaccai

(Low Voice)

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

Lesson X - Introduction to the Turn

Moderato

Voice

Moderato

Piano

p poco staccato

5

Voice

Pno.

10

Voice

Pno.

Singing Grade Seven

15

Voice

Pno.

Detailed description: This system contains measures 15 through 19. The voice part (treble clef) begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#), and the time signature is 4/4.

20

Voice

Pno.

Detailed description: This system contains measures 20 through 24. The voice part continues with a half note D4, followed by a quarter note C4, and then a series of eighth notes: B3, A3, G3, F3, E3, D3, C3, B2. The piano accompaniment continues with the same rhythmic pattern of eighth notes in the left hand and chords in the right hand.

25

Voice

Pno.

Detailed description: This system contains measures 25 through 29. The voice part begins with a half note G3, followed by a quarter note A3, and then a series of eighth notes: B3, C4, B3, A3, G3, F3, E3, D3. The piano accompaniment continues with the same rhythmic pattern of eighth notes in the left hand and chords in the right hand. The system concludes with a double bar line.

Singing Skills

(Bass 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

Accompaniment for Ex. 1

Exercise 2 - Unaccompanied (Sound starting note)

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

Accompaniment for Ex. 1

Exercise 2 - Unaccompanied (Sound starting note)

Exercise 3

Accompaniment for Ex. 3

Tgcf lpi 'Unknu

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).

♩ = 140

1

candidate

metronome

♩ = 120

2

♩ = 104

3

Singing Grade Seven

♩ = 90

4

3/4

3/4

♩ = 106

5

2/4

♩ = 86

6

4/4

4/4

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 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.

Treble Clef

Bass Clef

Test 2 - 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 chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.

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.