

## 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
Alan Menken	At Last I See the Light (Tangled)	Vocal Selections	Hal Leonard
Alan Menken	When Will My Life Begin (Tangled)	Vocal Selections	Hal Leonard
Lucy Simon	The Girl I Mean to Be (The Secret Garden)	Vocal Selections	Alfred
Lucy Simon	Round-Shouldered Man (The Secret Garden)	Vocal Selections	Alfred
Brahms	Ladybird	Tomplay or Seven Children's Songs	<a href="http://tomplay.com">tomplay.com</a> or Curwen/musicroom.com
Arr. Robertson	Dalmation Cradle Song	Tomplay or published separately	<a href="http://tomplay.com">tomplay.com</a> or Robertson
Traditional	The Sunflower	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
Traditional	Llwyn Onn (The Ash Grove)	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
Denza	Funiculi, Funicula	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
Stanford	Windy Nights	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
W. Davies	God Be in My Head	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
Poroarson	As I Climbed Up the Mountainside	Tomplay	<a href="http://tomplay.com">tomplay.com</a>
Margery Hargest Jones	Shenandoah	Songs of the Americas	Boosey & Hawkes
Margery Hargest Jones	Simple Gifts	Songs of the Americas	Boosey & Hawkes

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

# MTB Grade 3 Singing

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Margery Hargest Jones	Swing Low, Sweet Chariot (American Folksong)	Songs of the Americas	Boosey & Hawkes
arr. W H Anderson	In the Garden Flowers are Growing (Ukrainian Folksongs)	Two Ukrainian Folk Song	Roberton
Bart	Who will Buy (Oliver)	Vocal Selections	Lakeview/Music Sales
Bart	Consider Yourself (Oliver)	Vocal Selections	Lakeview/Music Sales
Brüll	Die Bekehrte (the encounter)	Published Separately	Banks
Fain, Connors and Robbins	Someone's Waiting for You (The Rescuers)	The Illustrated Treasury of Disney Songs	Williamson/MusicSales
Gilkyson	Trust in Me (The Jungle Book)	The Illustrated Treasury of Disney Songs	Williamson/MusicSales
Gilkyson	The Bare Necessities (The Jungle Book)	The Illustrated Treasury of Disney Songs	Williamson/MusicSales
Menken and Ashman	Part of Your World (The Little Mermaid)	The Illustrated Treasury of Disney Songs	Williamson/MusicSales
Menken and Ashman	Under the Sea (The Little Mermaid)	The Illustrated Treasury of Disney Songs	Williamson/MusicSales
Green Day	21 Guns	Published Separately	musicnotes.com
Jenkyns	The Wizard	Published Separately	Novell/Music Sales
Jule Styne	Diamonds are a Girl's Best Friend (Gentlemen prefer blondes)	The Teen's Musical Theatre Collection: Young Women's Edition	Hal Leonard
Leslie and Michael Gore	Out Here on My Own (Fame)	Sheet Music	musicnotes.com
Mendelssohn	Gruss	The Language of Song, Elementary	Faber Music
Norah Jones	Sunrise	Published Separately	Musicnotes.com
Sherman & Sherman	Feed the Birds (Mary Poppins)	The Teen's Musical Theatre Collection: Young Women's Edition	Hal Leonard
Sherman & Sherman	Chim Chim Cher-ee	The Best of Singing grades 1-3	Faber
Lerner & Loewe	Wouldn't it be Lovely (My Fair Lady)	The Best of Singing grades 1-3	Faber
Berlin	Let's Face the Music and Dance	The Best of Singing grades 1-3	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 II – Skips of 5ths: 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](#) Or IMSLP:

[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)

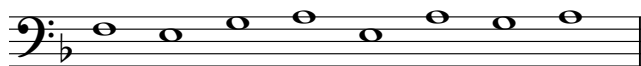
## Section A

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



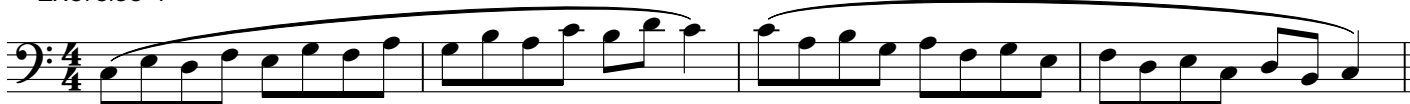
Exercise 4



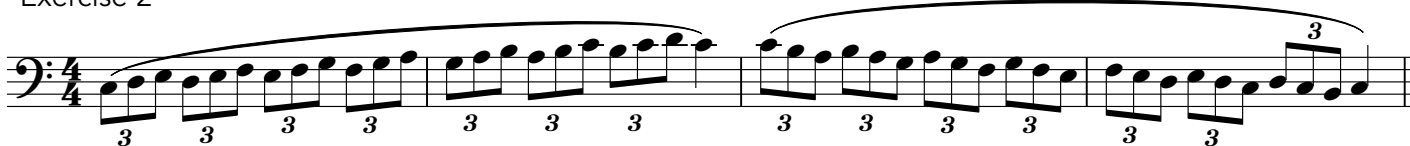
## Section B

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)

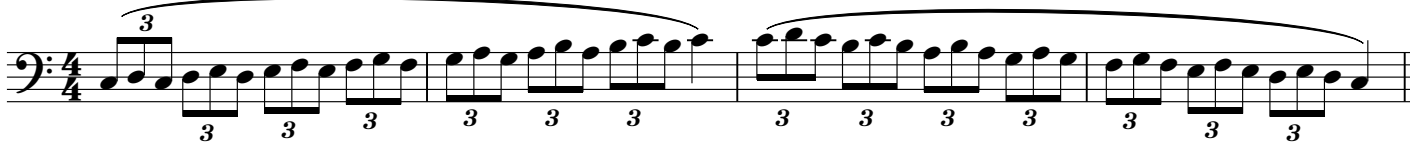
Exercise 1



Exercise 2



Exercise 3



Ex. 1-3 Accompaniment



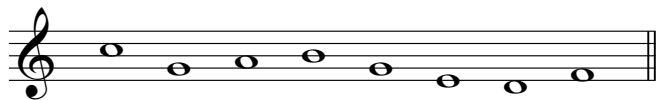
# Singing Skills

(Treble Clef)

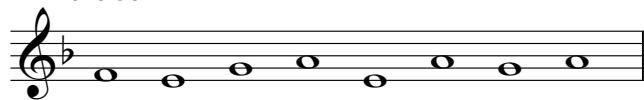
## Section A

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)

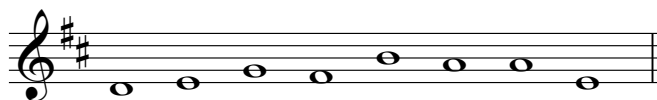
Exercise 1



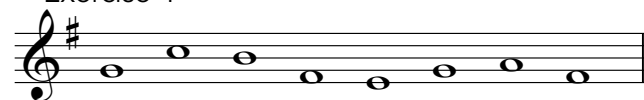
Exercise 2



Exercise 3



Exercise 4



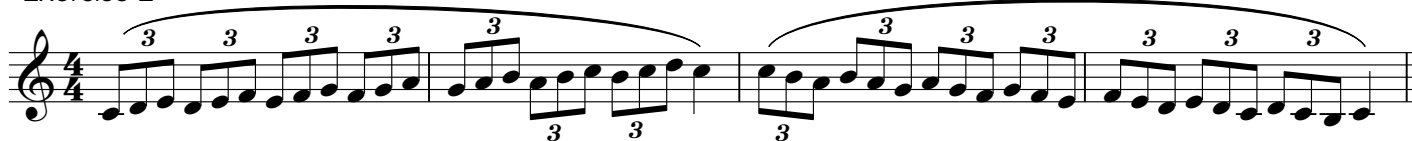
## Section B

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 2 - Skips of 5ths

Andante

Vaccai

Measures 1-4 of the piece. The vocal line (top staff) features a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The accompaniment (middle and bottom staves) consists of chords in the right hand and single notes in the left hand, all in a steady, slow pace.

5

Measures 5-8. The vocal line continues with notes: G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The accompaniment continues with the same chordal and melodic patterns.

9

Measures 9-12. The vocal line continues with notes: F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1. The accompaniment continues with the same chordal and melodic patterns.

13

Measures 13-16. The vocal line continues with notes: E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1. The accompaniment continues with the same chordal and melodic patterns.

# Vaccai

(Medium Voice)

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

## Lesson 2 - Skips of 5ths

Andante

Vaccai

Measures 1-4 of the song. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

5

Measures 5-8. The vocal line continues with a half note D5, quarter notes E5, F5, and G5. The piano accompaniment maintains the eighth-note pattern.

9

Measures 9-12. The vocal line starts with a half note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment continues with the eighth-note pattern.

13

Measures 13-16. The vocal line starts with a half note C5, followed by quarter notes B4, A4, and G4. The piano accompaniment concludes with the eighth-note pattern.

# Vaccai

(High Voice)

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

## Lesson 2 - Skips of 5ths

Andante

Vaccai

The first system of music consists of three staves. The top staff is the vocal line in treble clef, starting with a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The second staff is the right-hand piano accompaniment in treble clef, featuring a steady eighth-note accompaniment of chords. The third staff is the left-hand piano accompaniment in bass clef, featuring a steady eighth-note accompaniment of chords.

5

The second system of music consists of three staves. The top staff continues the vocal line with a half note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with the same eighth-note chordal pattern.

9

The third system of music consists of three staves. The top staff continues the vocal line with a half note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same eighth-note chordal pattern.

13

The fourth system of music consists of three staves. The top staff concludes the vocal line with a half note C6, a quarter note B5, and a quarter note A5. The piano accompaniment concludes with the same eighth-note chordal pattern.



# 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  $\text{♩} = 74$

candidate

metronome

2  $\text{♩} = 78$

3  $\text{♩} = 104$

4  $\text{♩} = 70$

5  $\text{♩} = 110$

6  $\text{♩} = 90$

# 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 2 note chord, and then you shall sing back both the upper and lower notes.

We shall do this with 4 different chords.

Treble Clef

Bass Clef

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.