

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 Miserables)	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



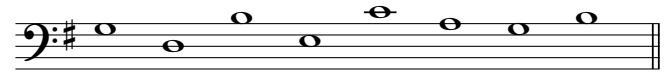
Exercise 2



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)

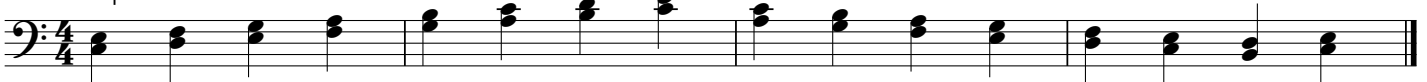
Exercise 1



Exercise 2



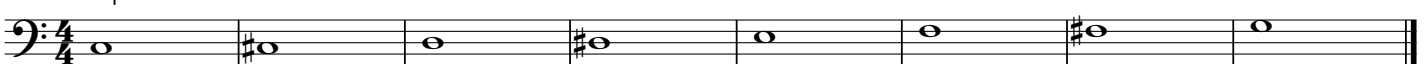
Accompaniment for Ex. 1-2



Exercise 3



Accompaniment for Exercise 3



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



Accompaniment for Ex. 1-2



Exercise 3



Accompaniment for Exercise 3



Vaccai

(Low Voice)

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

Lesson 3 - Sixths

Andantino.

Vaccai

The musical score is written for Voice and Piano. It is in 6/8 time and consists of 13 measures. The key signature has one flat (B-flat). The tempo is marked 'Andantino.' and the piece is titled 'Vaccai'. The piano accompaniment is in sixths. The dynamics are marked as *mp* (measures 1-8) and *mf* (measures 9-13). The score is divided into three systems, with measure numbers 5, 9, and 13 indicated at the beginning of each system. The piano part features a consistent accompaniment of sixths, with some phrasing slurs and ties. The voice part consists of a single melodic line with some rests and slurs.

Vaccai

(Medium Voice)

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

Lesson 3 - Sixths

Andantino.

Vaccai

Voice

Piano

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

mp

mp

5

mf

mf

9

13

Vaccai

(Low Voice)

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

Lesson 6 - Syncopations

Vaccai

Moderato

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*

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.

Singing Grade Five

♩ = 66

4

Musical score for exercise 4, measures 1-4. Treble clef, 3/4 time signature. The melody starts with a whole rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The piece ends with a double bar line.

Musical score for exercise 4, measures 5-8. Treble clef, 3/4 time signature. The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line continues with quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The piece ends with a double bar line.

♩ = 70

5

Musical score for exercise 5, measures 1-8. Treble clef, 2/4 time signature. The melody starts with a whole rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The piece ends with a double bar line.

♩ = 60

6

Musical score for exercise 6, measures 1-8. Treble clef, 4/4 time signature. The melody starts with a whole rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The piece ends with a double bar line.

Musical score for exercise 6, measures 9-12. Treble clef, 4/4 time signature. The melody continues with eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line continues with quarter notes: G3, A3, B3, C4, D4, E4, F4, G4. The piece ends with a double bar line.

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.