

## 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
Rodgers & Hammerstein	Something Good (The Sound of Music)	Sound of Music Vocal Selections	Williamson
Bart	I'll Do Anything (Oliver)	Vocal Selections	Lakeview/Music Sales
Lin Manuel Miranda	How Far I'll Go (Moana)	Vocal Selections	Hal Leonard
Churchill & J. Lawrence	Never Smile at a Crocodile (Peter Pan)	Vocal Selections	Hal Leonard
Barnby	Sweet and Low	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Trad.	The Oak and the Ash	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Trad.	Mallow Fling	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
H. Hughes	Little Boats	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Anon.	The Coventry Carol	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Roberton	Westering Home	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Andersson/ Ulvaeus	The Winner Takes it All (Abba)	Published separately	Musicnotes.com
Margery Hargest Jones	Cockles and Mussels	Songs of Ireland	Boosey & Hawkes
Margery Hargest Jones	I Will Walk With My Love	Songs of Ireland	Boosey & Hawkes
Margery Hargest Jones	The Spinning Wheel	Songs of Ireland	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 subscription [click here](#).

# MTB Grade 2

## Singing

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Margery Hargest Jones	Donkey Riding	Songs of the Americas	Boosey & Hawkes
Margery Hargest Jones	Land of the Silver Birch	Songs of the Americas	Boosey & Hawkes
Margery Hargest Jones	Mango Walk	Songs of the Americas	Boosey & Hawkes
Margery Hargest Jones	One More River	Songs of the Americas	Boosey & Hawkes
Ashman and Menken	Beauty and the Beast	The Illustrated Treasury of Disney Songs	Music Sales
Fain and Cahn	The Second Star to the Right (Peter Pan)	The Illustrated Treasury of Disney Songs	Music Sales
Harline/ Washington	Give A Little Whistle (Pinocchio)	The Illustrated Treasury of Disney Songs	Williamson/Music Sales
Brahms	Cradle Song (no 5)	Seven Children's Songs	Curwen (musicroom.com)
Brahms	Henny Penny (no 2)	Seven Children's Songs	Curwen (musicroom.com)
Cottrau	Santa Lucia	The Language of Song, Elementary	Faber Music
Schumann	Kinderwacht	The Language of Song, Elementary	Faber Music
Bock/ Harnick	Sabbath Prayer (Fiddler on the Roof)	Vocal Selections	Hal Leonard
Bock/ Harnick	Tradition (Fiddler on the Roof)	Vocal Selections	Hal Leonard
Jenkyns	The Little Spanish Town	Published Separately	Novello/Music Sales
Rodgers/ Hammerstein	Getting to Know You	The Rodgers and Hammerstein Collection	Williamson/Music Sales
Rodgers/ Hammerstein	In My Own Little Corner	The Rodgers and Hammerstein Collection	Williamson/Music Sales
Schubert	Wiegenlied	The Best of Singing Grades 1-3	Faber
Trad./ Pegler	Sans Day Carol	The Best of Singing Grades 1-3	Faber
Sherman & Sherman	Hushabye Mountain	The Best of Singing Grades 1-3	Faber
Margery Hargest Jones	When Morning is Breaking	Songs of Wales	Boosey & Hawkes

### Section Two: Technical (25 marks)

Prepare both parts below

#### Technical

##### Part 1

Perform the Vaccai using one of the links below or any suitable edition:

Lesson 1 – Skips of 3rds 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](#) Or IMSLP Below:

[Page 6 for Lesson 1 in low voice](#)

[Page 7 for Lesson 1 in medium voice](#)

[Page 8 for Lesson 1 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



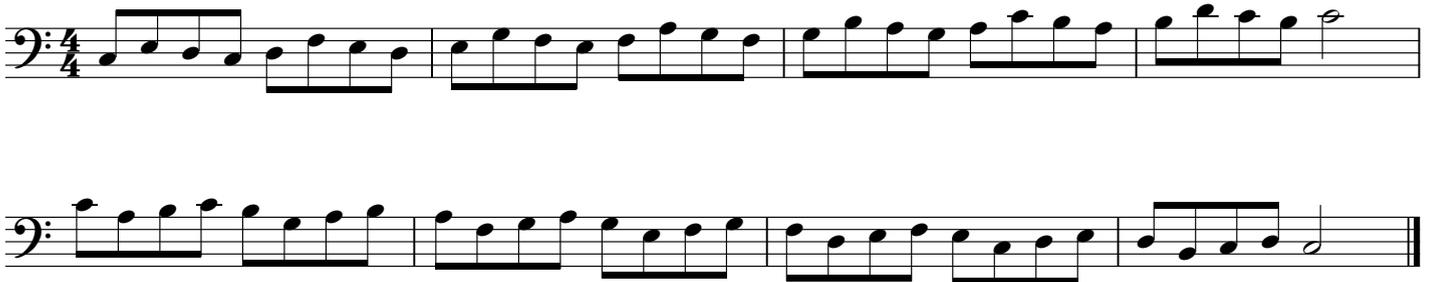
Exercise 4



### Section B

I will play a piano accompaniment and you will sing the following 2 exercises.  
Before each, you will hear a bar of metronome and a bar of count.  
Your starting note is '...' (Sound note and begin count)

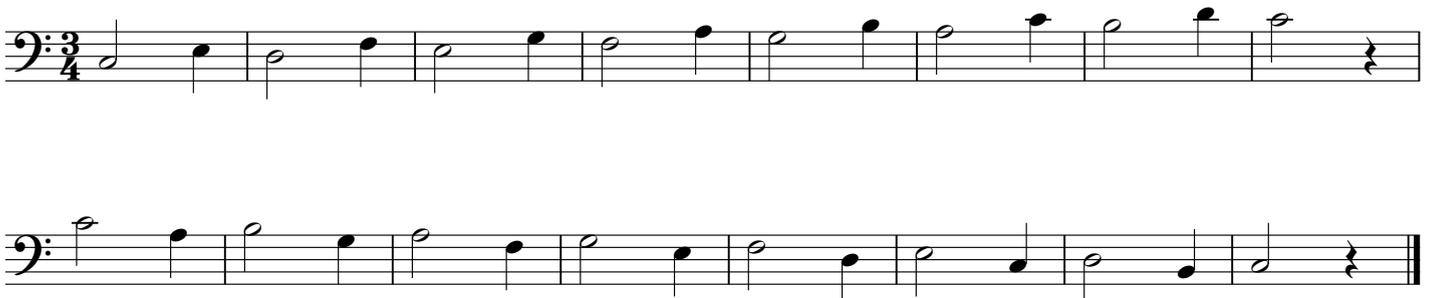
Exercise 1



Ex. 1 Accompaniment



Exercise 2



Ex. 2 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)

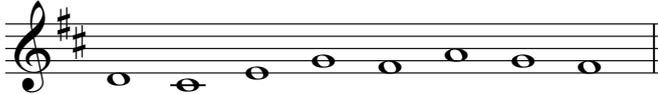
Exercise 1



Exercise 2



Exercise 3



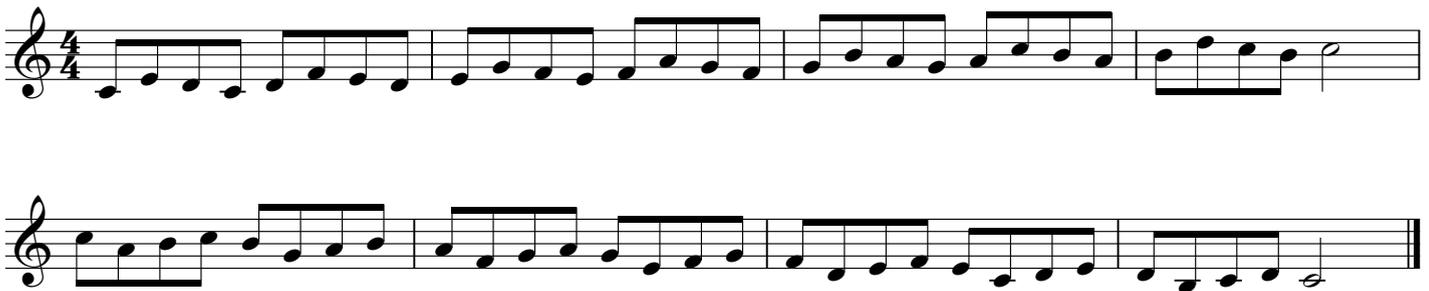
Exercise 4



## Section B

I will play a piano accompaniment and you will sing the following 2 exercises.  
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



Ex. 1 Accompaniment



Exercise 2



Ex. 2 Accompaniment



# Vaccai

(Low Voice)

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

## Lesson 1 - Thirds

Vaccai

Andantino

The musical score is written for a low voice and piano accompaniment. It is in the key of D major (two sharps) and 6/8 time. The tempo is marked 'Andantino'. The score is divided into three systems, each starting with a measure number: 5, 9, and 13. Each system contains three staves: a vocal line in the treble clef, a piano accompaniment line in the treble clef, and a piano accompaniment line in the bass clef. The vocal line consists of eighth and quarter notes with rests. The piano accompaniment features chords and moving lines in both hands. The piece concludes with a double bar line and repeat signs at the end of the third system.

# Vaccai

(Medium Voice)

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

## Lesson 1 - Thirds

Vaccai

Andantino

The first system of musical notation for 'Vaccai' consists of three staves. The top staff is the vocal line in treble clef, starting with a 7-measure rest followed by a melodic line. The middle staff is the right-hand accompaniment in treble clef, and the bottom staff is the left-hand accompaniment in bass clef. The music is in 6/8 time and B-flat major.

5

The second system of musical notation for 'Vaccai' consists of three staves. The top staff is the vocal line, continuing the melody from the first system. The middle and bottom staves are the accompaniment parts. A measure rest of 7 measures is indicated at the beginning of the system.

9

The third system of musical notation for 'Vaccai' consists of three staves. The top staff is the vocal line, continuing the melody. The middle and bottom staves are the accompaniment parts. A measure rest of 7 measures is indicated at the beginning of the system.

13

The fourth system of musical notation for 'Vaccai' consists of three staves. The top staff is the vocal line, continuing the melody. The middle and bottom staves are the accompaniment parts. A measure rest of 7 measures is indicated at the beginning of the system. The system concludes with a double bar line.

# Vaccai

(High Voice)

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

## Lesson 1 - Thirds

Vaccai

Andantino

Musical notation for measures 1-4. The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Andantino'. The music features a melody in the voice and piano, with accompaniment chords and moving lines.

5

Musical notation for measures 5-8. The score continues with three staves: vocal, piano (treble), and piano (bass). The melody and accompaniment continue with similar rhythmic patterns.

9

Musical notation for measures 9-12. The score continues with three staves: vocal, piano (treble), and piano (bass). The melody and accompaniment continue with similar rhythmic patterns.

13

Musical notation for measures 13-16. The score continues with three staves: vocal, piano (treble), and piano (bass). The melody and accompaniment continue with similar rhythmic patterns, ending with a double bar line.

# 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

♩ = 90

candidate

metronome

## 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 the upper note. We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

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.