MTB Grade 6
Singing

MUSIC TEACHERS' BOARD

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
Maury Yeston	Simple (Nine)	Singers Muscial Theatre Anthology Vol 2 Soprano	Hal Leonard
Lerner and Loewe	Without You (My Fair Lady)	Singers Muscial Theatre Anthology Vol 2 Soprano	Hal Leonard
Willson	Til There was You (Music Man)	The Singers Musical Theatre Anthology Vol 1 Soprano	Hal Leonard
Händel	Ombre Mai Fu	Tomplay or Every Note sheet music download	tomplay.com
Brahms	Aurore	Tomplay or The Language of Song: Elementary	tomplay.com Or Faber
Mozart	Der Vogelfanger bin ich ja	Tomplay or Published separately	tomplay.com Or OUP
Schumann	Die Lotusblome	Tomplay or The Language of Song: Intermediate	tomplay.com Or Faber
Schumann	Die Nussbaum	Tomplay or The Art of Song Grade 6	tomplay.com Or Peters
Scarlatti	Sento Nel Core	Tomplay or 26 Songs and Arias	tomplay.com: Bass / Alto / Mezzo / Baritone / Tenor / Soprano or Alfred
Händel /Somervell	Come to Me Soothing Sleep	Published Separately	Curwen
Gilbert and Sullivan	He is an Englishman (HMS Pinafore)	The Teen's Musical Theatre Collection: Young Men's Edition	Hal Leonard
Lerner and Loewe	Just You Wait (My Fair Lady)	The Teen's Musical Theatre Collection: Young Men's Edition	Hal Leonard
Bellini	Dolente Immagine	15 Composizioni per Camera	Ricordi

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.

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MTB Grade 6
Singing

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Mozart	Voi che sapete (Le nozze di Figaro)	Vocal Score	Schirmer
Purcell	Pursue thy Conquest Love (Dido and Aeneas)	Vocal Score	Novello & Co
Boublil and Schonberg	On My Own (Les Miserables)	The Boublil-Schonberg Collection – Show Hits	Wise Publications
Stephen Sondheim	Not While I'm Around (Sweeney Todd)	All Sondheim, Vol 1	IMP
Torelli	Tu lo sai	The Language of Song: Intermediate	Faber
Schubert	Standchen	The Language of Song: Intermediate	Faber
Faure	Aurore	The Language of Song: Intermediate	Faber
Brahms	Sonntag	The Language of Song: Elementary	Faber
Rodgers and Hammerstein	Out of My Dreams (Oklahoma)	The Rodgers and Hammerstein Collection	Williamson/Music Sales
Rodgers and Hammerstein	Many a New Day (Oklahoma)	The Rodgers and Hammerstein Collection	Williamson/Music Sales
Rodgers and Hammerstein	If I Loved You (Carousel)	The Rodgers and Hammerstein Collection	Williamson/Music Sales
Schwartz	Popular (Wicked)	Musicnotes	musicnotes.com
Schwartz	Defying Gravity (Wicked)	Musicnotes	musicnotes.com
Dring	A Bay in Anglesey	Five Betjeman Songs	Boosey & Hawkes
Weill	Speak Low	The Definitive Jazz Collection	IMP
Hamilton	Cry me a River	The Definitive Jazz Collection	IMP
Elgar	Where Corals Lie (Sea Pictures)	Voice and piano	Boosey & Hawkes
Quilter	Fair House of Joy	Published Separately	Boosey & Hawkes
Armstrong Gibbs	Five Eyes	Published Separately	Boosey & Hawkes

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MUSIC TEACHERS' BOARD

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 8ves & Lesson V – Semitones. 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 V **Or** IMSLP:
Page 4 for lesson iV in high voice / Page 5 for lesson V in high voice
Page 7 for lesson iV 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 13

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 12

Please go to page 15 to find Syllabus Guidance

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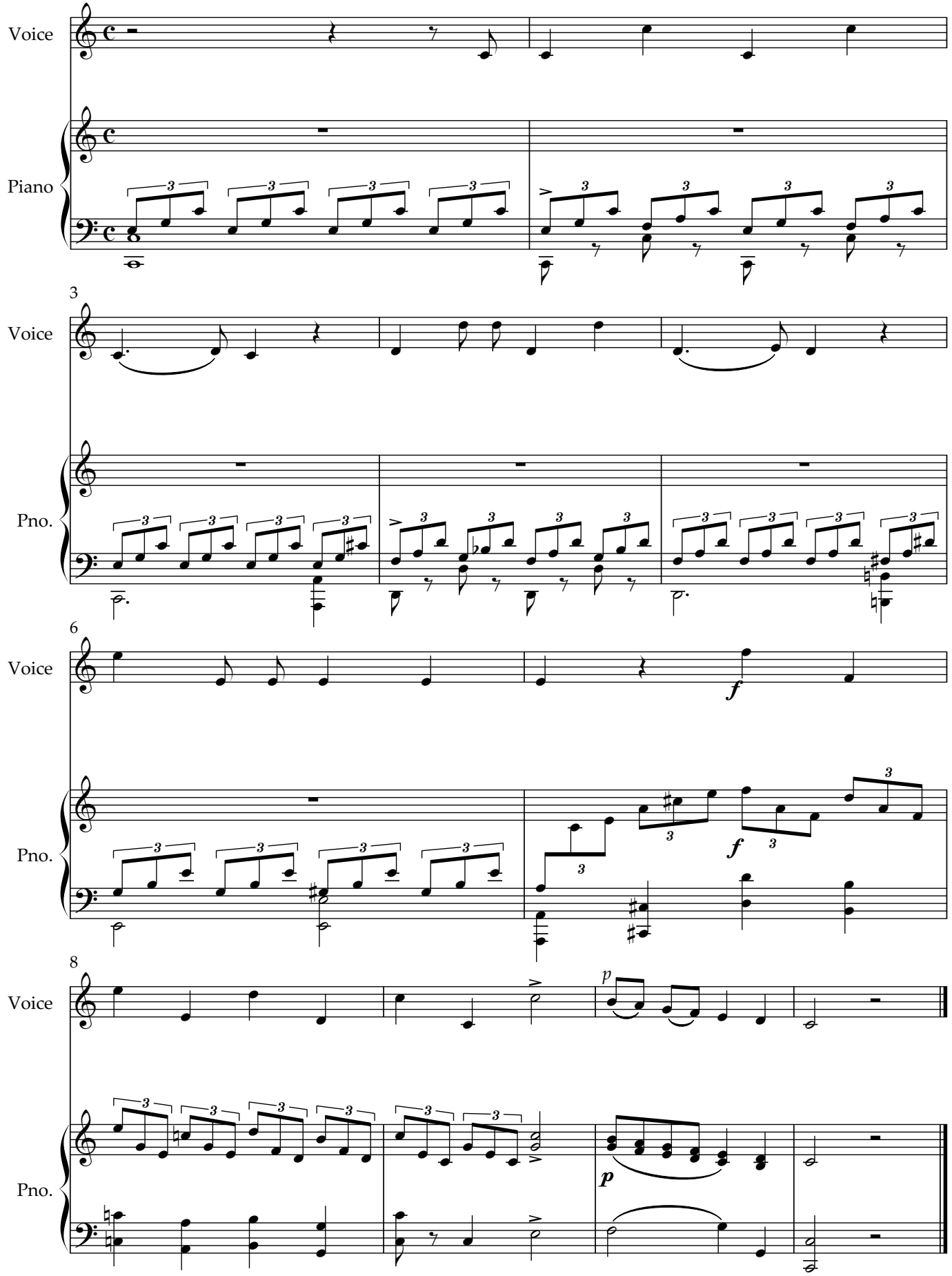
Vaccai

(High Voice)

Click here to find the MTB Vaccai accompaniment recordings for high voice

Lesson IV - Skips of Octaves

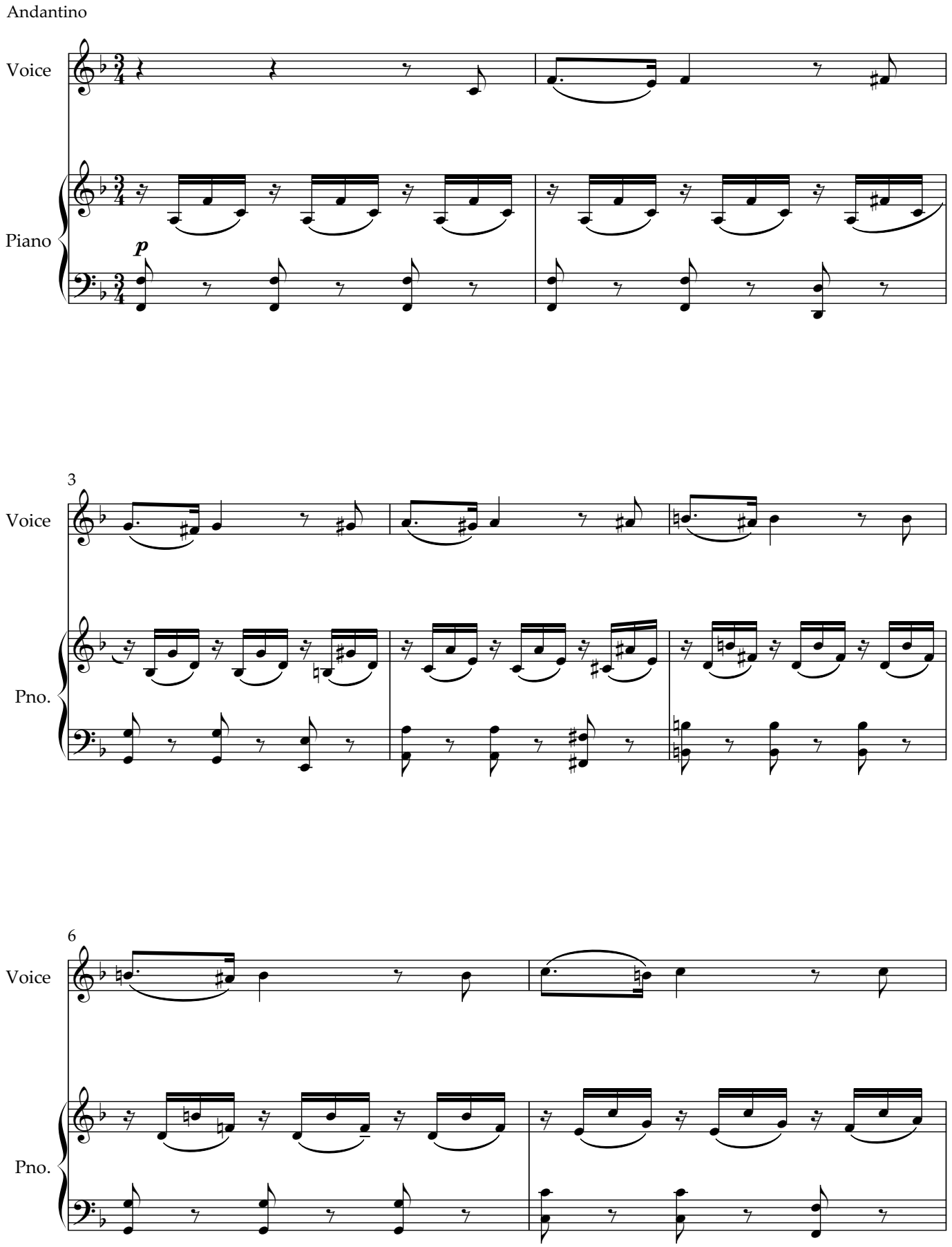


Vaccai

(High Voice)

Click here to find the MTB Vaccai accompaniment recordings for high voice

Lesson V - Semitones



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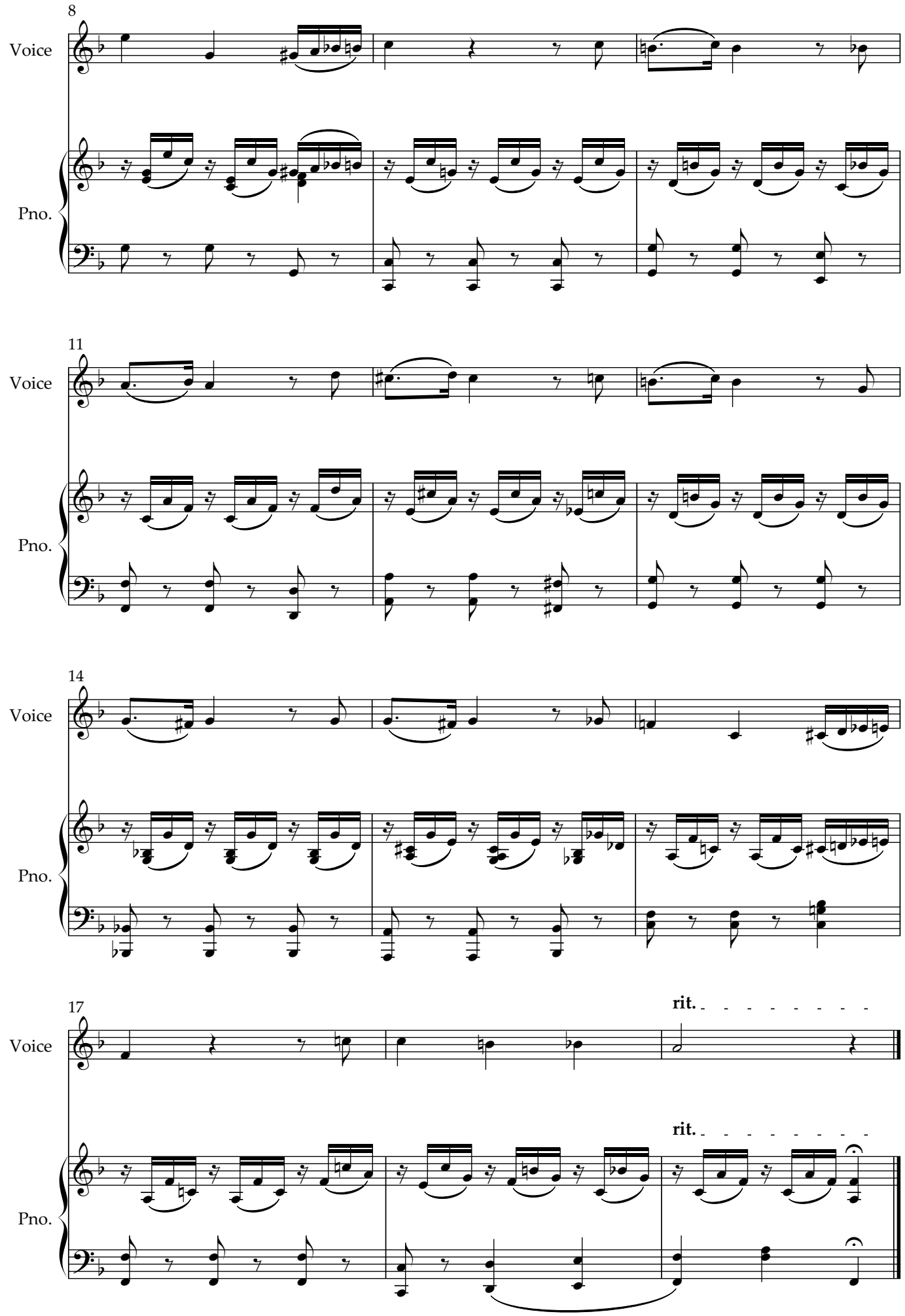

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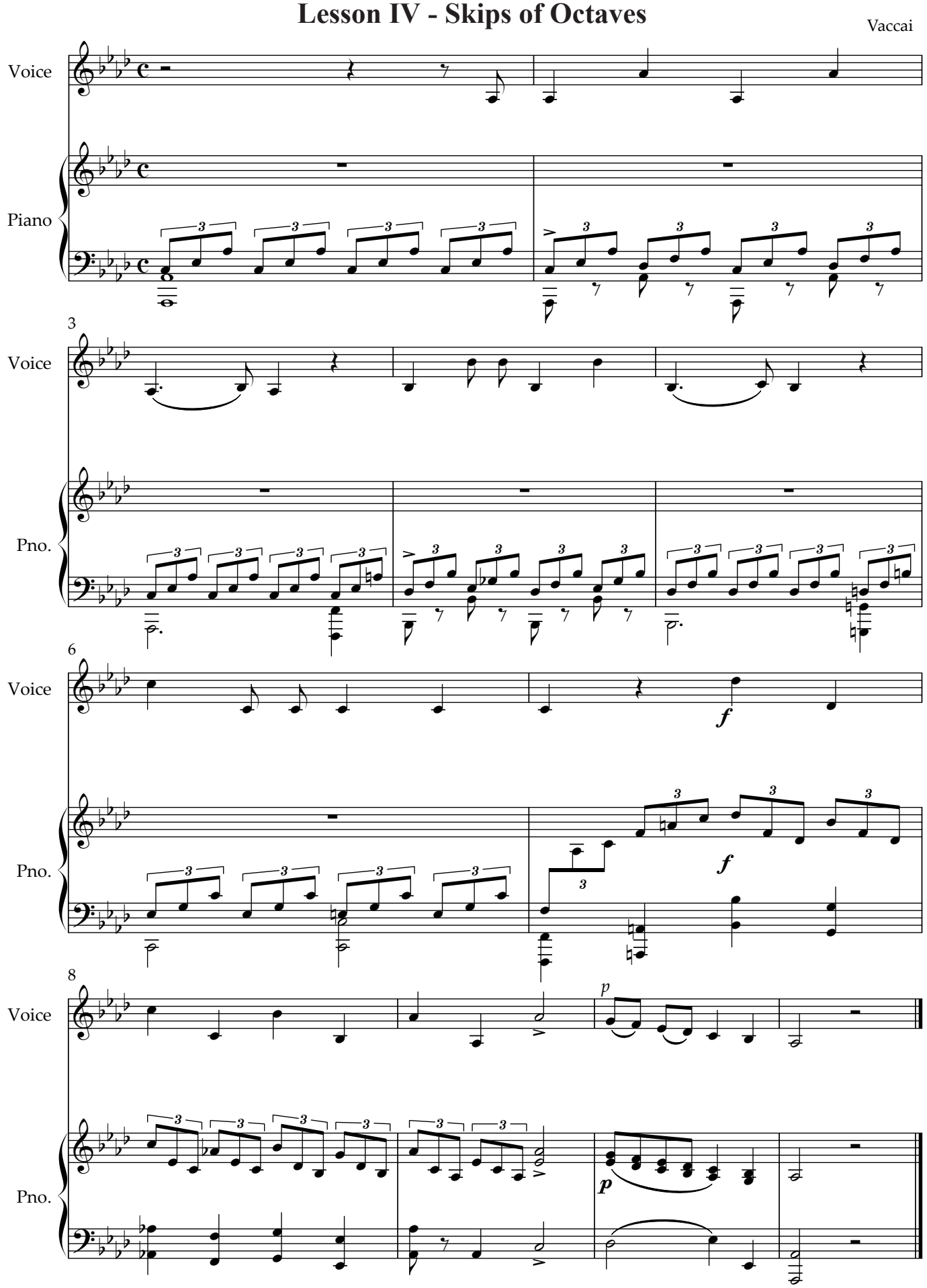
Vaccai

(Low Voice)

Click here to find the MTB Vaccai accompaniment recordings for low voice

Lesson IV - Skips of Octaves



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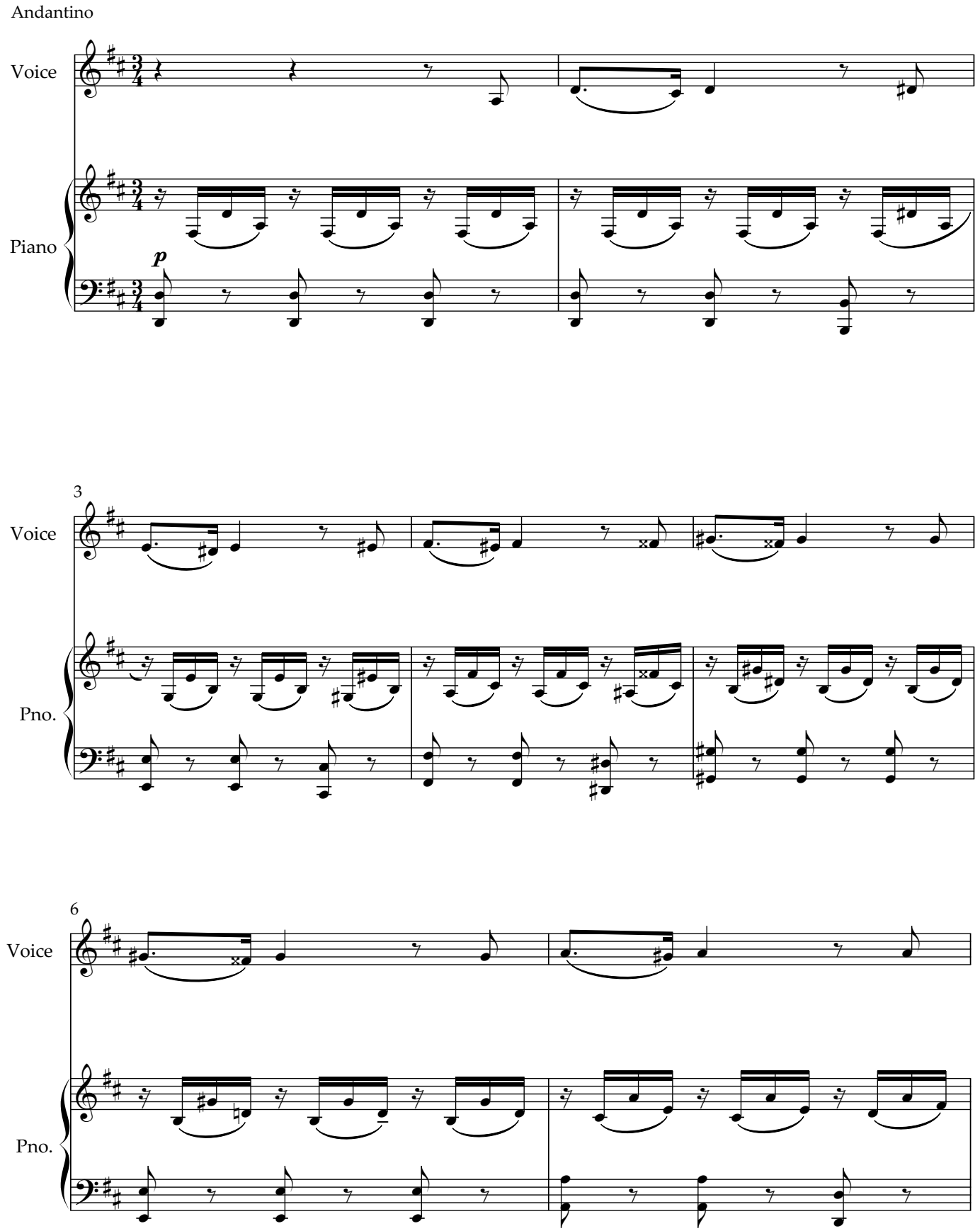
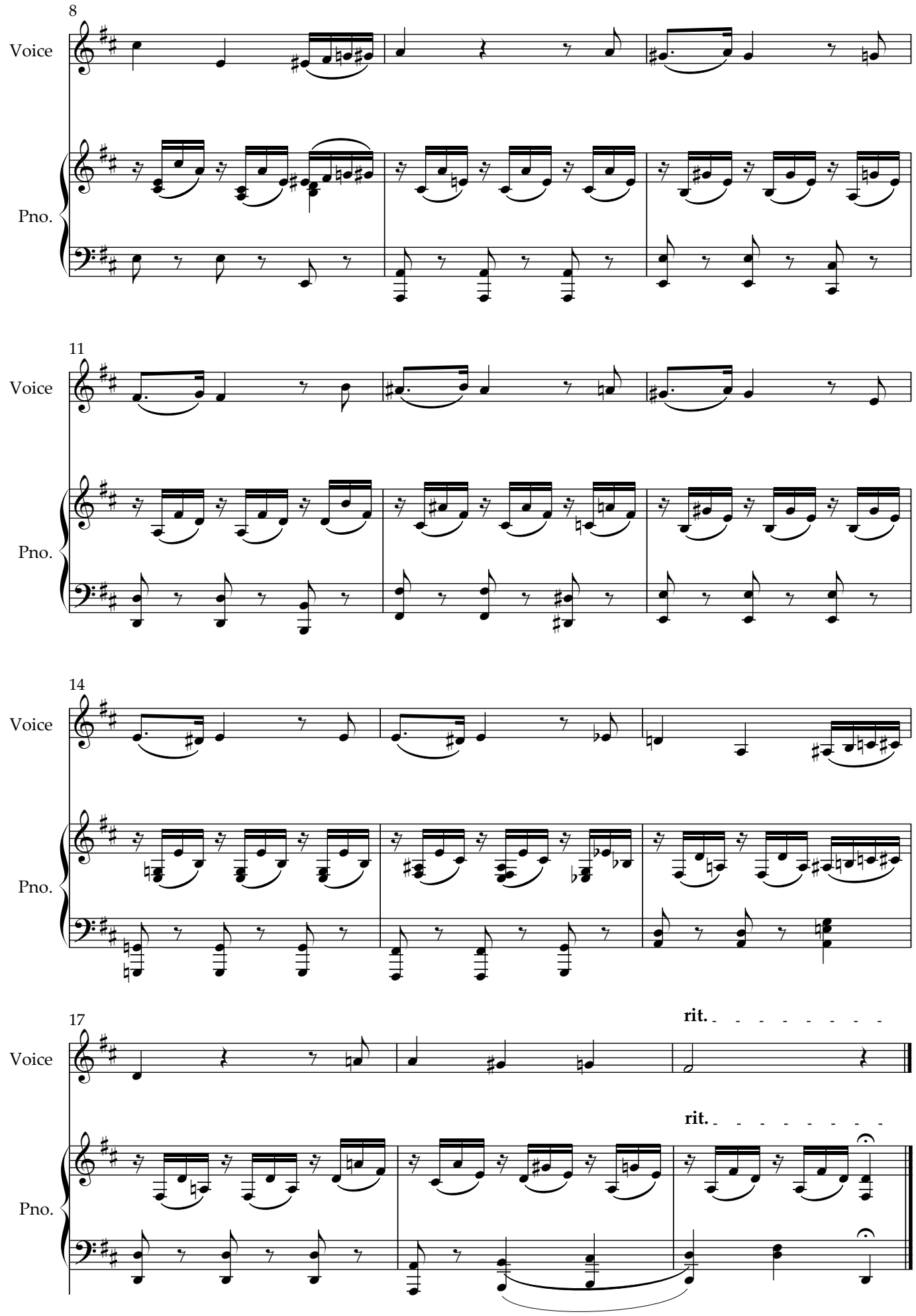
Vaccai

(Low Voice)

Click here to find the MTB Vaccai accompaniment recordings for low voice

Lesson V - Semitones





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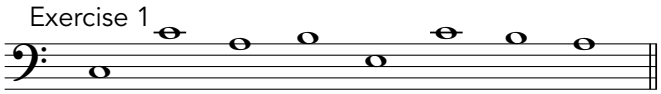
Singing Skills
(Bass Clef)

Click here for MTB Bass Clef Recordings

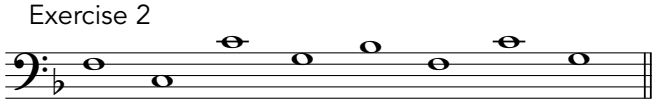
Section A

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)

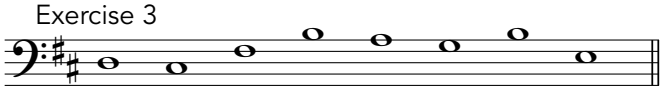
Exercise 1



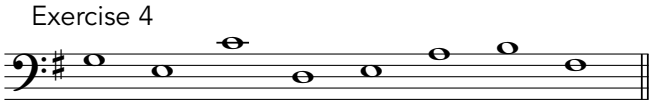
Exercise 2



Exercise 3



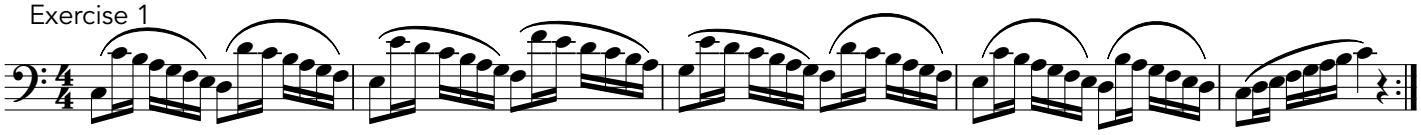
Exercise 4



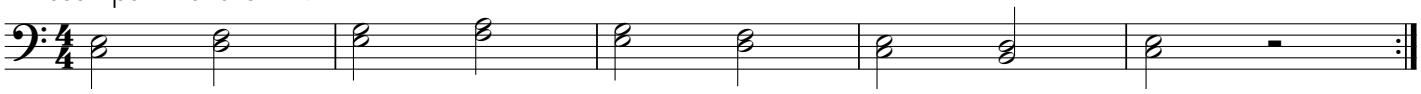
Section B

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)

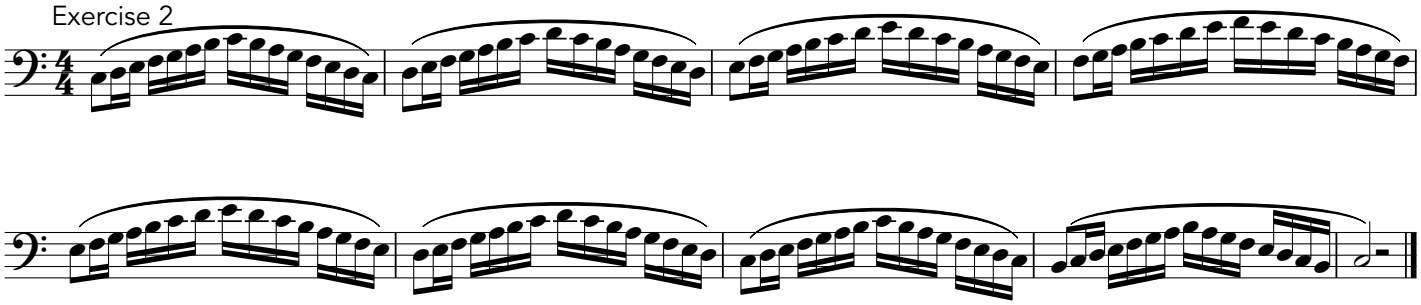
Exercise 1



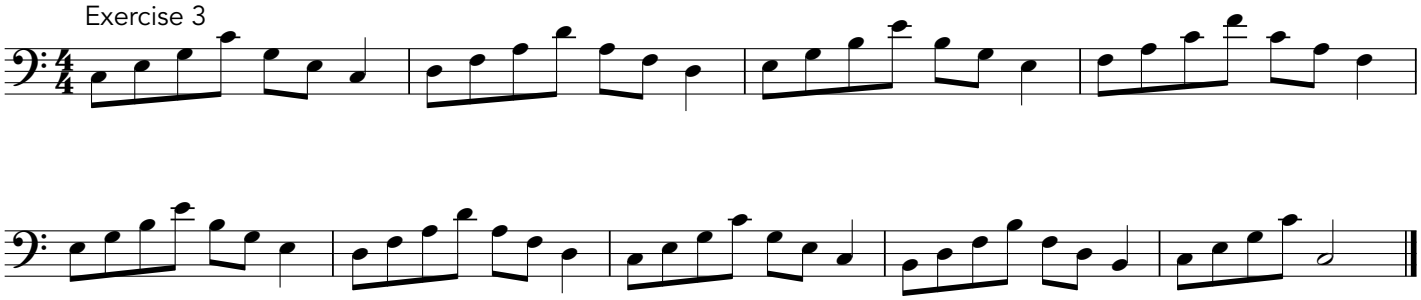
Accompaniment for Ex. 1



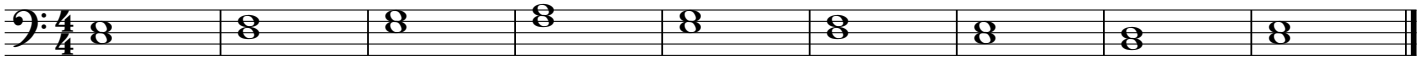
Exercise 2



Exercise 3



Accompaniment for Ex. 2-3



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Singing Skills

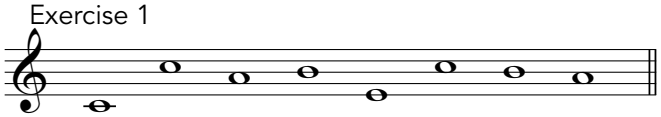
(Treble Clef)

Click here for MTB Treble Clef Recordings

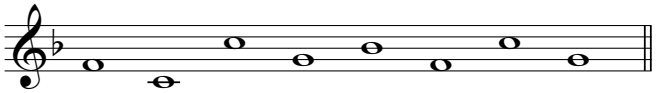
Section A

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)

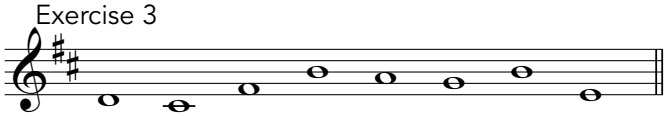
Exercise 1



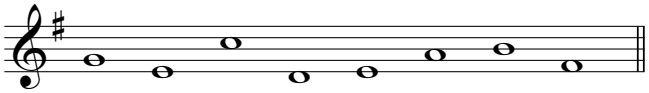
Exercise 2



Exercise 3



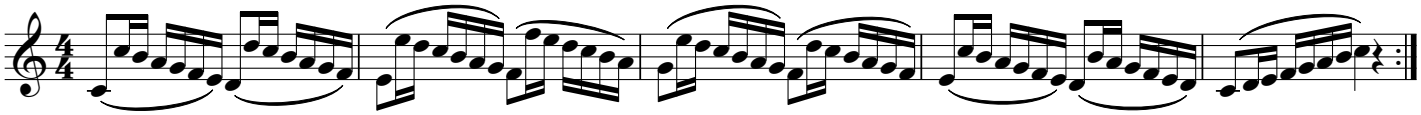
Exercise 4



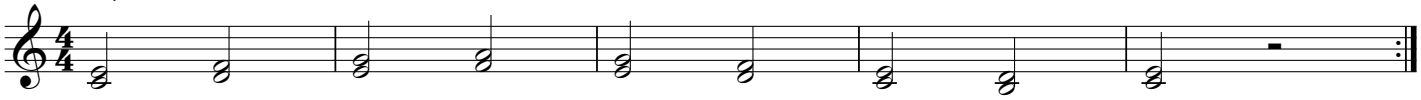
Section B

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)

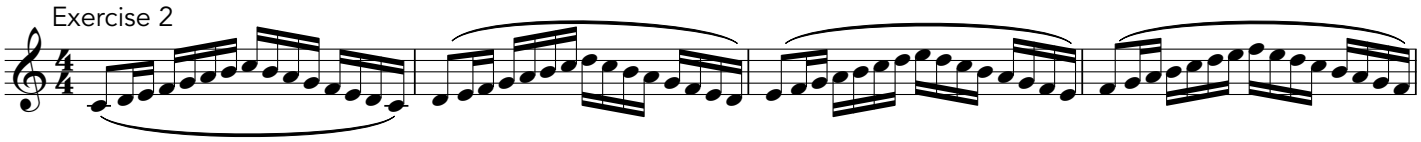
Exercise 1

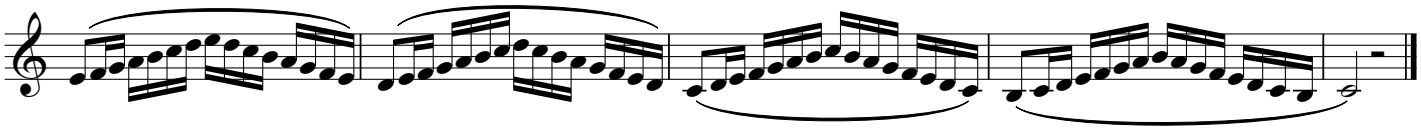


Accompaniment for Ex. 1

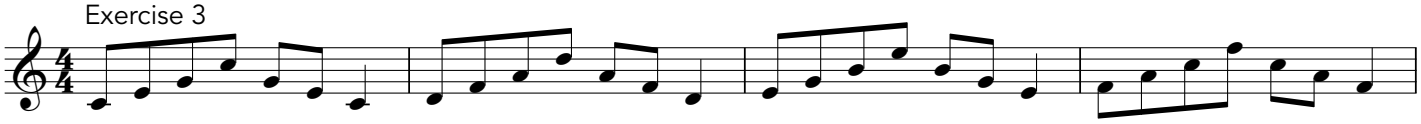


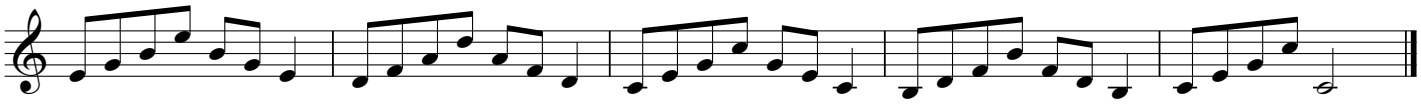
Exercise 2



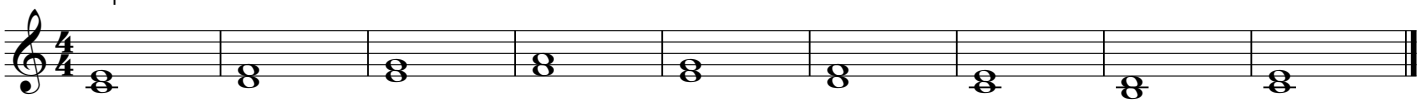


Exercise 3





Accompaniment for Ex. 2-3



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Listening Skills

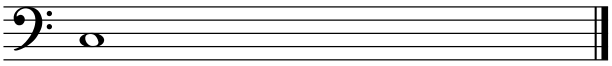
Click here to find the MTB Listening skills recordings in Treble Clef

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.

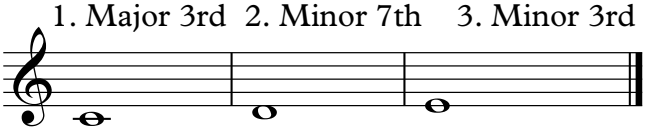
Test 1 - Triads.
I shall ask you to sing an ascending major triad in root position, after I give you the starting note.
Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.



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.

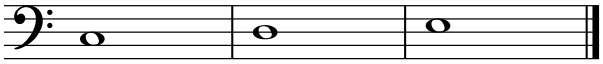
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

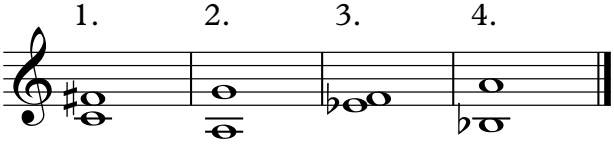
1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.
I shall play a 2 note interval and then you will sing the higher and lower note.
We shall do this 4 times.

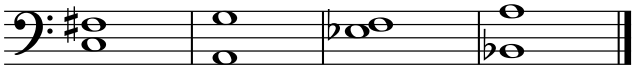
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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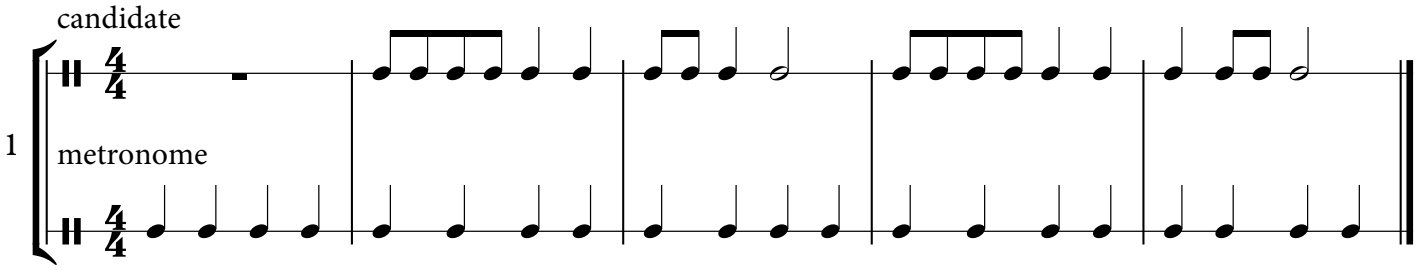
Reading Skills

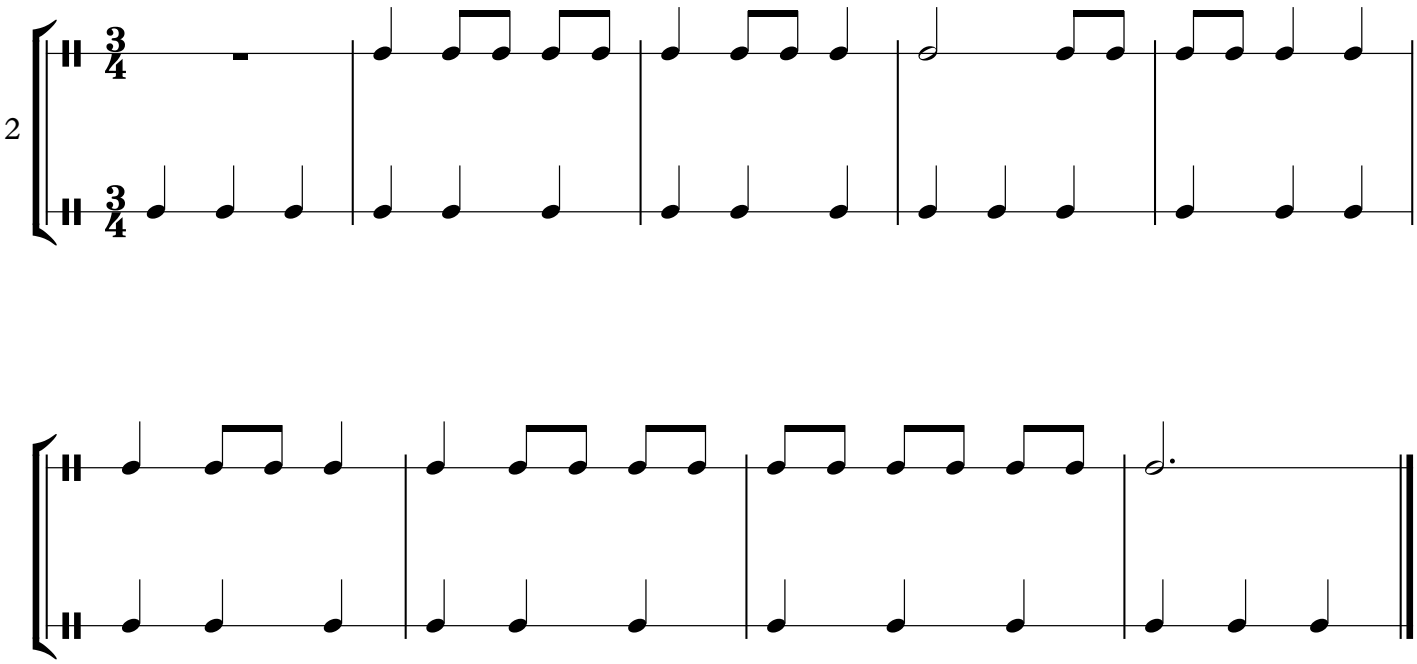
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).

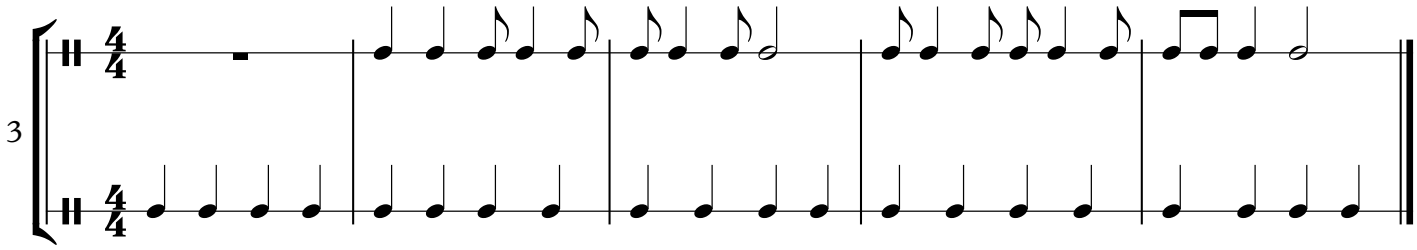
♩ = 120 Swung quavers (♫=♩ ♪)



♩ = 100 Swung quavers (♫=♩ ♪)



♩ = 88 Swung quavers (♫=♩ ♪)



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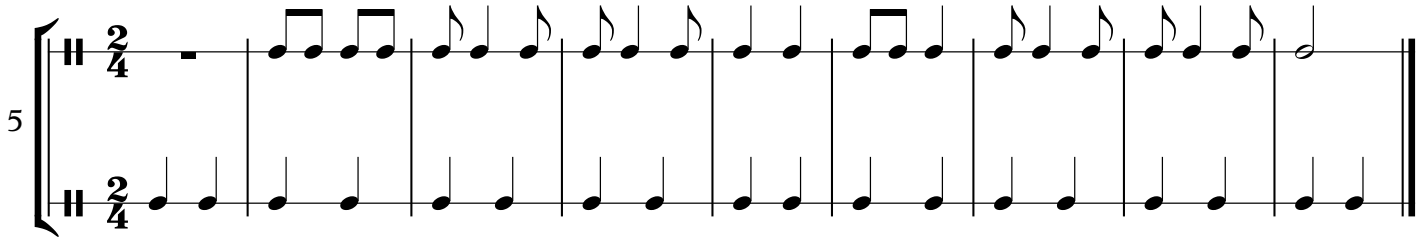
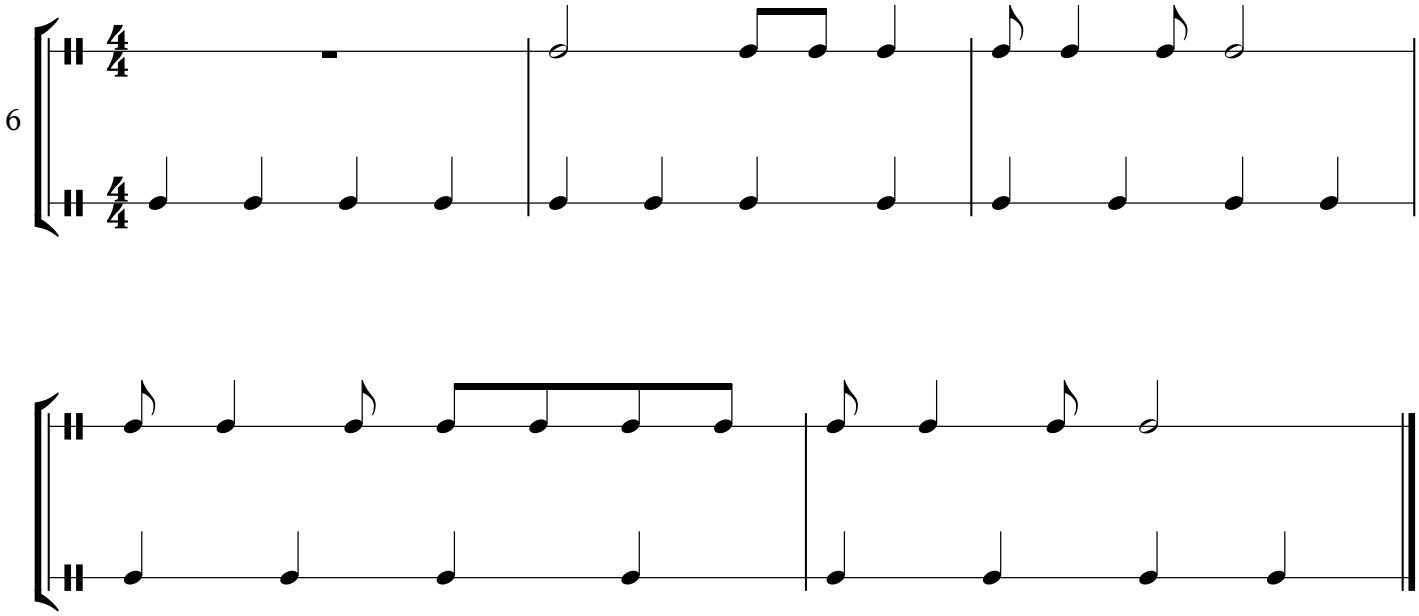
Singing Grade Six

♩ = 128 Swung quavers (♫=♩♪)

♩ = 90 Swung quavers (♫=♩♪)



♩ = 118 Swung quavers (♫=♩♪)



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MUSIC TEACHERS' BOARD

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.

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