

# TRINITY GUILDHALL

## Singing Syllabus

---

including Choral Assessment

Trinity Guildhall Examinations  
89 Albert Embankment  
London SE1 7TP UK  
T + 44 (0)20 7820 6100  
F + 44 (0)20 7820 6161  
E [music@trinityguildhall.co.uk](mailto:music@trinityguildhall.co.uk)  
[www.trinityguildhall.co.uk/music](http://www.trinityguildhall.co.uk/music)

**Patron** HRH The Duke of Kent KG

**Director of Performing & Creative Arts Examinations**  
Mark Stringer GMusRNCM(Hons) FTCL ARCO(CHM) ARCM PGCE FRSA

**Chief Examiner in Music**  
Keith Beniston GLCM FLCM PGCE FRSA

**Syllabus Manager**  
Benjamin Norbury MA LTCL

Copyright © 2006 Trinity College London  
Published by Trinity College London  
First edition, August 2009

# Contents

|  |    |
|--|----|
| <b>Introduction</b> .....                      | 3  |
| <b>Grade examinations</b>                      |    |
| Structure .....                                | 4  |
| Duration.....                                  | 5  |
| Marking.....                                   | 5  |
| Section A: Technical Work.....                 | 6  |
| Section B: Songs.....                          | 6  |
| Section C: Supporting Tests.....               | 9  |
| <b>Choral Assessment</b> .....                 | 54 |
| <b>Music publishers' contact details</b> ..... | 63 |
| <b>Trinity Guildhall publications</b> .....    | 66 |

# Introduction

---

This syllabus contains full details of Grade examinations in Singing and Choral Assessment. It is valid from 1 January 2010 to 31 December 2012, and supersedes all previous syllabuses. A new syllabus will be published during 2012 with requirements from 2013.

During the first session of 2010 candidates may offer repertoire from the 2007-2009 syllabus. All technical work and supporting tests must be taken from this new syllabus.

When this syllabus is replaced there will be an overlap for the first session only of 2013, during which candidates will be able to offer pieces from the 2010-2012 lists.

Full details of entry procedures, examination regulations and marking criteria are given in a separate document *Information & Regulations* which is available direct from Trinity's Head Office, Centre Representatives or from the Trinity Guildhall website [www.trinityguildhall.co.uk/music](http://www.trinityguildhall.co.uk/music)

---

## Certificate examinations from 2009

Certificate examinations offer an alternative, performance-focused route of progression to the graded examinations suite. They contain no technical work or supporting tests, and are available at three levels:

**Foundation** (standard around Grade 3)

**Intermediate** (standard around Grade 5)

**Advanced** (standard around Grade 8)

For full details, including repertoire and guidelines, please visit the Trinity Guildhall website [www.trinityguildhall.co.uk/CertificateExams](http://www.trinityguildhall.co.uk/CertificateExams)

# Grade examinations

## Structure

Trinity Guildhall's practical examination grades are numbered from 1 to 8 in increasing order of difficulty. In Singing, an Initial examination acts as an introduction to the examination system.

The structure of Graded Singing Examinations is as follows:

### Technical Work

Candidates must choose a complete set of exercises as required for the grade.

### Songs

Candidates sing **three** or **four** songs according to the grade, chosen from the published list.

### Supporting tests

For Singing examinations there are **two** further tests:

Up to and including Grade 5 there is a free choice – any **two** of Aural, Sight Reading, Improvisation and Musical Knowledge.

In Grades 6, 7 and 8, Test 1 must be Sight Reading. For Test 2 there is a choice between Aural and Improvisation.

## Singing Examination Requirements – Overview

|                       | Songs   | Supporting Tests  |
|-----------------------|---|---|
| <b>Initial</b>        | <ul style="list-style-type: none"> <li>Any <b>three</b> songs</li> </ul>  | <ul style="list-style-type: none"> <li>Technical Work: Vocal Exercises or own-choice folk song</li> <li>Test 1</li> <li>Test 2</li> </ul> |
| <b>Grades 1-3</b>     | <ul style="list-style-type: none"> <li><b>Three</b> songs</li> <li>No more than <b>two</b> from any one group</li> <li>No more than <b>one</b> by any one composer</li> <li>Any language(s)</li> </ul>  |   |
| <b>Grades 4 and 5</b> |   |   |
| <b>Grades 6</b>       | <ul style="list-style-type: none"> <li><b>Four</b> songs</li> <li>No more than <b>two</b> from any <b>one</b> group</li> <li>No more than <b>one</b> by any <b>one</b> composer</li> <li>At least <b>two</b> languages (including English but not Latin)</li> <li>All songs in original language</li> </ul> | <ul style="list-style-type: none"> <li>Stagecraft and presentation</li> <li>Programming planning and notes</li> </ul>                     |
| <b>Grades 7 and 8</b> |   | <ul style="list-style-type: none"> <li>Technical Work: Vocal Exercises</li> <li>Test 1: Sight Reading</li> <li>Test 2</li> </ul>          |

## Duration

| Level   | Duration in minutes | Suggested programme duration, including breaks |
|---------|---------------------|--|
| Initial | 11                  | 5 mins   |
| Grade 1 | 13                  | 7 mins   |
| Grade 2 | 13                  | 7 mins   |
| Grade 3 | 13                  | 7 mins   |
| Grade 4 | 18                  | 9 mins   |
| Grade 5 | 18                  | 9 mins   |
| Grade 6 | 23                  | 13 mins  |
| Grade 7 | 23                  | 13 mins  |
| Grade 8 | 28                  | 15 mins  |

## Marking

The maximum marks for singing examinations divide as follows:

|                | Initial to Grade 5 | Grade 6 to Grade 8 |
|----------------|--------------------|--------------------|
| Song 1         | 22                 | 17                 |
| Song 2         | 22                 | 17                 |
| Song 3         | 22                 | 17                 |
| Song 4         | –                  | 17                 |
| Technical Work | 14                 | 12                 |
| Test 1         | 10                 | 10                 |
| Test 2         | 10                 | 10                 |
| <b>TOTAL</b>   | <b>100</b>         | <b>100</b>         |

Pass is awarded at 60

Merit is awarded at 75

Distinction is awarded at 87

### Marking – Initial to Grade 5

The mark out of 22 for each piece is made up of three component marks, awarded for:

- **Notational Accuracy & Fluency (7 marks):**  
How well the notes are prepared and realised. More conveniently thought of as 'Me and the Music'.
- **Technical Facility (7 marks):**  
Vocal control and the ability to draw the most from the voice; tone colour, articulation, diction, etc. – 'Me and the Voice'.
- **Communication (8 marks):**  
How well the candidate interprets the music, engages the audience and conveys a sense of the meaning of the music they are singing – 'Me and the Audience'.

### Marking – Grades 6, 7 and 8

At Grades 6, 7 and 8 the examination report form will give a comment and a mark out of 17 for each song. There will also be three overall marks, one for each of the three areas of subdivision, adding up to a subtotal of 68 as set out below.

This method of marking acknowledges the uniqueness of the singer's instrument being part of their own body, and the concomitant obligation on the examiner to engage as fully, actively and observantly as possible in the presentational and communicative aspects of the performance. They will thereby be able to give to the candidate the most useful and informative feedback possible via the examination report.

- **Notational Accuracy & Fluency** 20 marks
- **Technical Facility** 20 marks
- **Communication** 28 marks
- SUBTOTAL for pieces** 68 marks

For more details please see the 'Mark Scheme' and 'Assessment Criteria' sections in the current *Information & Regulations* booklet, which is available direct from Trinity's Head Office, Centre Representatives or from [www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk)

## Section A: Technical Work

Technical Work must be performed **from memory** as the **first** item in the examination. Candidates have a choice of vocal exercises to perform, or, in examinations up to and including Grade 3, they may sing an unaccompanied folk song of not more than 2 minutes' duration. This may be in any language but may not be a song listed anywhere in this syllabus. If the song offered is not in English a translation into English should be provided for the examiner. Where a folk song is performed for Technical Work, only one song from the Folk Song Group may be chosen as part of the programme.

At all levels and for all Technical Work items, the candidate's accompanist should provide accompaniments, key-notes or chords as required; the examiner will not provide these. When a folk song is performed (for Initial to Grade 3) the key-note and chord may be given before starting, but the song should be performed unaccompanied.

Exercises are either to be sung at the published pitch or, alternatively, all may be transposed by the same interval throughout. In respect of the Trinity exercises, this supersedes the information given in the published books. The Dodds exercises are published at two pitches; the Vaccai exercises are published at three pitches. The Trinity exercises are published as Book 1 (Initial to Grade 4) and Book 2 (Grade 5 to ATCL), of which Book 2 is available in separate editions for high and low voices. References in the syllabus are to the Peters edition of the Vaccai exercises; candidates and teachers using other editions should satisfy themselves that page and chapter numbers refer to the same material in their books as in the Peters volumes.

The Trinity and Dodds exercises are to be sung with words or vowels, as prescribed. The Vaccai exercises must be sung in Italian. All exercises should be performed at the pace indicated in the score.

## Section B: Songs

### Selection of songs

Throughout the syllabus the rules mean that it is not necessary to select one song from each group. Instead, groups are arranged by song type (German Lied, Opera and Oratorio, etc.) and candidates have a free choice of up to two songs from any one group. Candidates will therefore not always be able to use songs from every group in their programmes; this is intentional and will enable singers to choose their programmes in a way that reflects their own interests, skills and strengths as closely as possible, while preserving the academic integrity for which Trinity Guildhall examinations are renowned.

From Grade 6 upwards, at least one song must be selected from Group A. Care should be taken to select songs which suit the candidate's individual vocal abilities and strengths, and display a variety of styles, musical periods, moods and techniques. No more than one song by the same composer can be performed in any examination. Songs can be freely chosen from any group, but a maximum of two songs may be performed from each. Three songs must be sung up to Grade 5 and four for Grades 6 to 8. Songs which are judged particularly suitable for either female or male voices are indicated by F or M before their title, but candidates of the opposite gender to that indicated may choose to sing these songs if they wish. Candidates should bear in mind the time allowance for the examination when making their choices, balancing for example, a longer song from Group A with shorter ones from other groups. The chart on page 5 gives details of suggested lengths of programme. Examiners may need to stop a performance if the total length of the programme offered is likely to cause the examination to run over time.

### Performance of songs

All songs should be prepared in full unless otherwise stated or unless the performance of repeats would lead to the repetition of much identical and unnecessary material in which case judicious cuts may be made. Items published with accompaniments must be performed with accompaniments. Candidates must observe *da capo* and *dal segno* instructions, and should perform all repeats/verses unless specifically instructed otherwise in this syllabus. From Grade 6 onwards, either the editor's or the candidate's own ornaments should be performed where stylistically appropriate, especially in songs written during the 17<sup>th</sup> and early 18<sup>th</sup> centuries. Metronome marks are given as a guide to performance; candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*). Difficult page turns should be overcome wherever practical by photocopying one or two pages.

### Translations and Languages

Translations into English (or any other language) are allowed for all songs up to (and including) Grade 5. Candidates singing in a language other than their mother tongue are encouraged to consider performing these items in the original language, although this is not a requirement at these grades. From Grade 6 onwards all songs must be performed in the original language unless otherwise stated, and at least two living languages (i.e. not Latin) must be used, one of which may be English.

### Transposition

All songs may be performed in any key, published or transposed, except for items in the *Opera*, *Operetta*, *Sacred and Oratorio* section of Group A of Grades 6-8, which must be sung in the published key. Songs and arias in this group written before *circa* 1750 may be performed at baroque pitch one semitone lower, at the candidate's discretion.

### Ranges

At the end of each song's listing, the key (where the song is clearly tonal) and vocal range have been listed. Ranges are given using the Helmholtz notational system, a guide to which is given on the first page of each grade. When several versions of a song are available the highest is listed first with keys of lower versions following in square brackets. Alternatives to highest or lowest notes are shown in parentheses. For example {E<sub>b</sub>; d'-b''(gb'')} [D<sub>b</sub>] [C] [B<sub>b</sub>] indicates that the highest version of the song is in E<sub>b</sub> major and the range is from D above middle C to B an octave and a sixth above, with an alternative G<sub>b</sub>. There are also versions available in D<sub>b</sub>, C and B<sub>b</sub> majors for which the E<sub>b</sub> range may be transposed.

## Editions

All editions listed are suggestions only and are given for the purposes of accurate identification; candidates may perform from any other complete edition. When a particular edition must be used this is indicated in the syllabus. Hand- or computer-written copies may be used, as long as an original copy is present in the examination room (which will be used for the purposes of the Musical Knowledge section if that option is offered). Candidates are permitted to use web-based or CD ROM-based publications (e.g. schubertline.com) for non-copyright works. Titles of songs extracted from a larger work (e.g. an opera, show, etc.) are followed by the title of that work in parentheses. Voice-specific anthologies have generally been preferred when suggesting a source; where no anthology/album is mentioned the catalogue number refers to the vocal score of that complete work. Due to pressures of space it has, regrettably, been necessary to omit the names of lyricists.

At least one original published copy of all music performed must be brought to the examination room. **If an item is performed entirely from photocopies unauthorised by the publisher (other than short extracts to facilitate page-turning), no marks will be awarded for that item.**

Examiners of graded examinations welcome the provision of reference copies of pieces not published by Trinity Guildhall. Photocopies can legitimately be used for this purpose; any copies provided will be retained by the examiner and destroyed after the examination.

## Availability of music

To guarantee availability, music needed for examinations should be obtained before an entry is made; no allowances can be made for delays in obtaining music. Orders for music may normally be made through a reputable music shop; in cases of difficulty the publishers or distributors may be approached directly using the contact details provided at the back of the syllabus. Problems with worldwide availability may be encountered, especially for Music Theatre items where complex copyright arrangements exist in different territories. Items listed in this syllabus as published by Faber will be found in some countries as Alfred or, occasionally, Warner Chappell publications, and Music Sales imprints are sold in some parts of the world as Hal Leonard; candidates are advised always to check the contents of books before purchase. Candidates are also advised that songs listed as 'custom print' or 'special order' are produced on request by the publishers, may take longer to obtain than works in print and will usually be reproductions of older publications. Orders for these items are normally treated as non-returnable.

## Performance from memory

Candidates are free to sing any or all of their songs from memory, and to do so is likely to help with the security of their knowledge and their ability to communicate. It is not obligatory, however, and no separate marks are given for memorisation. Candidates who perform from memory must ensure that an original copy of the music performed is brought to the examination for the examiner's reference.

## Accompaniments

Candidates are responsible for providing their own accompanists and may not accompany themselves, except in an Own Composition. Candidates may not take the examination with unaccompanied voice; written accompaniments must be performed (except in the case of folk songs offered as alternatives to technical work up to Grade 3). Page-turners are permitted for accompanists only where it is clearly impractical to overcome difficult page turns by the use of photocopies. The candidate's teacher or close relative must not act as a page-turner in examinations. The examiner will not be able to act as a page-turner. Piano, guitar or any other chordal instrument may be used for accompaniment purposes but any accompaniment for Technical Work must be on piano.

Up to and including Grade 3 pre-recorded accompaniments may also be used for Pieces and Technical Work (subject to the advance agreement of, and arrangement with, the local centre). Recordings must be of the accompaniment part only and must not include the words or a complete guide track of the melody being sung by the candidate). Any such equipment must be operated by the candidate personally; operators will not be allowed. Unless readily portable, the equipment must be set up in the examination room before the morning or afternoon session begins and can only be removed at the end of the session. It is essential that equipment used is of sufficient quality for the examiner to hear the recording clearly. The examiner has the right to terminate the examination if they deem the equipment to be unsuitable.

## Own choice repertoire

Recognising the increasing individuality of voices in the higher levels of examination, it is permitted to make proposals for alternative repertoire for candidates at Grade 6 and above. Such requests must be submitted for approval to the Chief Examiner in Music to arrive **at least** 30 days before the local closing date for entries. They should be accompanied by a (photo)copy of the song(s), together with a brief statement of why the listed repertoire is not felt to be appropriate and how the proposed alternative(s) meet the performance aims and objectives outlined in the *Information & Regulations* booklet. The name of the candidate and the centre for examination must be stated. The act of submitting such proposals does not guarantee that they will be accepted. An official letter of authorisation will be issued for proposals which are accepted; this must be given to the examiner at the examination. Examiners will not be able to accept alternative repertoire which has not been authorised in writing.

### Own Composition

Candidates may offer their own composition in place of a listed piece where indicated in the syllabus. Candidates should perform their composition as the last of their group of songs. After the performance, the examiner will ask the candidate to explain how the piece was composed and may ask further questions about the notation and structure.

**• Content**

The composition should follow the specification shown below, and must be of a similar technical level to the other songs performed. The song should be substantially the candidate’s unaided work. A live accompaniment such as piano or guitar (one player only) may be provided if desired; candidates are also permitted to accompany themselves, although in this case only the singing will be assessed. Accompaniment for Own Composition items may be pre-recorded at any level, provided that arrangements can be made with the Centre well in advance – see notes on recording quality above. The accompaniment may be multi-timbral but may not include any other voices. The timings given at each level should be observed carefully.

**• Notation**

The complete composition must be written out, either by hand or using a score-writing program. At Grades 1-5, the composition may be presented in any coherent form of notation. For compositions at Grades 6-8 staff notation is essential. Marks will be deducted if the notation is incomplete or inaccurate or if the performance varies significantly from what is written. Candidates must provide a (photo)copy of the piece with name and candidate number clearly shown, which the examiner will keep.

**• Assessment**

The marks available will be divided as follows: the performance of the composition will attract up to 16 (13 for grades 6-8) of the available marks; the remaining 6 (4 for Grades 6-8) will be for clarity of explanation, structure and presentation. The specific requirements are:

| Grade           | Duration      | Requirements                              |
|-----------------|---------------|---|
| Initial-Grade 3 | 1½-2½ minutes | A setting of any piece of poetry or prose |
| 4-5             | 2½-3½ minutes |   |
| 6-8             | 3½-4½ minutes |   |

Alternatively, candidates at any grade may choose to write the words as well as the music for their Own Composition. If words are set in a language other than English a translation must be provided for the examiner.

## Section C: Supporting Tests

### Sight Reading













Sight Reading tests for Initial and Grades 1-5 will incorporate an outline piano accompaniment (including a short introduction), played by the examiner. In Grades 6-8, tests will be unaccompanied in a choice of treble or bass clef. Candidates may use any appropriate vowel, with or without consonant, or they may use tonic (relative) sol-fa. In Grades 5-8, the examiner will offer the test at a pitch which reflects the range chosen by the candidate for the Vocal Exercises.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time, they may practise short sections and may clap or tap the rhythm. The tonic chord and key-note will be given at the start of this period and again before attempting the test, and candidates may ask the examiner to re-sound the key-note at any time during the 30 seconds.

Sight Reading tests are normally at the level of difficulty of a prepared piece two to three grades lower than the grade being attempted; for example, Grade 5 candidates should be able to read at sight the type of piece set for Grade 2 or 3. Detailed parameters are given in the chart below.

Three books of sample material for sight reading in Trinity Guildhall's Singing examinations are available in the *Sound at Sight* series, published by Trinity Guildhall (see page 66).

All requirements for each grade are cumulative, i.e. the requirements for Grade 4 would include all requirements in Initial and Grades 1, 2 and 3.

|                | Time signatures   | Note values  | Tempi and dynamics                           | Articulation  | Key and range   | Other   |
|----------------|---|--|--|---|---|---|
| <b>Initial</b> | $\frac{2}{4}$   |  and   | <i>moderato, mf</i>                          | none specified  | C major;<br>major/minor 6th                                 | by step and major triad only  |
| <b>Grade 1</b> | plus $\frac{4}{4}$  | plus  and    | as above                                     | <i>legato</i> , simple phrasing (using breath marks or slurs)                               | G major;<br>minor 7th                                       | small intervals including leaps to dominant above and below           |
| <b>Grade 2</b> | plus $\frac{3}{4}$  | plus  and ties  | plus <i>allegretto</i>                       | —   | A minor;<br>range as above                                  | as above  |
| <b>Grade 3</b> | as above  | plus  and    | plus <i>andante</i>                          | —   | F major;<br>D melodic minor;<br>octave                      | plus leaps of a sixth   |
| <b>Grade 4</b> |   | plus  and    | plus <i>f; p, cresc.</i> and <i>decresc.</i> | —   | D and B $\flat$ major;<br>E minor                           | plus some chromatic notes   |
| <b>Grade 5</b> | plus $\frac{6}{8}$  | plus  ,  ,  | plus <i>rall.; accel.; a tempo; pause</i>    | —   | A and E $\flat$ major;<br>B and G minor;<br>major/minor 9th | plus modulation;<br>leaps of a seventh or an octave                   |
| <b>Grade 6</b> | plus $\frac{3}{8}$  |  | any common terms and signs                   | —   | F $\sharp$ and C minor                                      | plus progressive introduction of chromatic intervals                  |
| <b>Grade 7</b> | plus $\frac{9}{8}$  |  |  | plus triplets   | —   | E and A $\flat$ major;<br>C $\sharp$ and F minor;<br>major/minor 10th |
| <b>Grade 8</b> | plus $\frac{2}{2}$ , $\frac{5}{4}$ and changing time signatures | plus duplets   | —  | B and D $\flat$ major;<br>G $\sharp$ and B $\flat$ minor<br>(incl. double sharps and flats) |   |   |

## Aural

Four tests are given for each grade (two for Grade 8), designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The tests, which are all based on the same example to encourage a deepening of knowledge, are carefully graded from basic skills to more advanced understanding.

*N.B. Tests for Initial and Grade 1 are all in major keys; Grades 2-5 and 8 may be in major or minor. Grade 6 tests are major and Grade 7 are minor. Tests involving printed copies given to candidates will be provided in treble clef for most instruments, and in bass or alto clef for instruments normally reading those clefs.*

### Initial

1. To sing, hum or whistle the final note of a  $\frac{4}{4}$  bar melody in  $\frac{2}{4}$  time, played with the final note omitted. The note should be sung in strict time. The key chord will be sounded before the melody is played. In all circumstances this note will be the tonic.
2. To clap back the rhythm of the melody after hearing it played twice again.
3. To identify, after another hearing, whether the melody was played mainly *legato* or *staccato*.
4. To identify, after hearing again three consecutive notes from the melody, which of the three was the highest or lowest.

### Grade 1

1. i) To clap back the rhythm of a four bar melody in  $\frac{2}{4}$  or  $\frac{3}{4}$  time, played twice; ii) to state the time signature.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To state, after hearing the melody again, whether the melody was played mainly *legato* or *staccato*.
4. To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and indicate where the change occurs. Candidates will not be required to describe the change.

### Grade 2

1. To listen once to a short melody in  $\frac{2}{4}$  or  $\frac{3}{4}$  and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by conducting clearly, using a simple, conventional, beat-shape. The pulse may alternatively be shown by other methods, provided the strong beats are indicated distinctly. The examiner will bring the candidate in at the start of the second playing.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To listen to the complete melody again and to state,
  - i) whether it was in a major or minor key;
  - ii) the dynamic level at the start and how it changed during the piece. *Crescendo* and *diminuendo* may be included.
4. To listen to one half of the melody played twice more, first as originally heard and then with a change in the rhythm or melody, and to identify the type of change made.

### Grade 3

1. To listen once to a short melody in  $\frac{3}{4}$  or  $\frac{4}{4}$  and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by conducting clearly, using a simple, conventional, beat-shape. The pulse may alternatively be shown by other methods, provided the strong beats are indicated distinctly. The candidate may begin right at the start, or can join in once the melody is under way.
2. To identify the interval formed by the first two notes of the melody, played from low to high and held as a sounding interval as a major second, minor third, major third, perfect fourth or perfect fifth. (All diatonic, from within the key.) Candidates may sing (or hum) the notes before answering.
3. To identify a triad played by the examiner as being either major or minor. The notes will be sounded together.
4. A printed copy of the melody will be handed to the candidate. The examiner will then play the original followed by a version containing one change of pitch or rhythm. The candidate will be invited to indicate the bar in which the change occurred in the rhythm or melody (played twice).

### Grade 4

1. To listen once to a short melody in  $\frac{4}{4}$  or  $\frac{6}{8}$  with a simple accompaniment and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by conducting clearly, using a simple, conventional, beat-shape. The pulse may alternatively be shown by other methods, provided the strong beats are indicated distinctly.
2. To identify the interval formed by the first two notes of the melody, played consecutively, as:

|                |                  |
|----------------|------------------|
| a unison       | a perfect fourth |
| a minor second | a perfect fifth  |
| a major second | a minor sixth    |
| a minor third  | a major sixth    |
| a major third  |                  |

Candidates may sing or hum the notes before answering.

3. To listen to the piece again and to identify the cadence at the end as being either perfect or imperfect.
4. A printed copy of the melody line only will be handed to the candidate. The examiner will then play this, followed by a version containing two changes, one of pitch and one of rhythm played twice. The candidate will be invited to indicate the bars in which the changes occurred and to describe them.

### Grade 5

1. To listen twice to a short piece of music in  $\frac{2}{4}$ ,  $\frac{3}{4}$  or  $\frac{6}{8}$  played twice, and state:
  - i) the time signature
  - ii) if it began in the major or minor
  - iii) if the tonality changed as the piece progressed, and if so, how.
 After a further playing of the closing section of the piece, whether the cadence at the end was perfect, imperfect or interrupted.
2. To identify the interval formed by two notes selected by the examiner from the melody line, played consecutively, as:
 

|                  |                 |
|------------------|-----------------|
| a unison         | a perfect fifth |
| a minor second   | a minor sixth   |
| a major second   | a major sixth   |
| a minor third    | a minor seventh |
| a major third    | a major seventh |
| a perfect fourth | an octave       |

 Candidates may sing or hum the notes before answering.
3. To listen to the piece again and to comment on the articulation and the dynamics.
4. A printed copy of the complete piece will be handed to the candidate. The piece will be played once more as originally heard and then twice with two changes to the 'top' line; one to the rhythm and one to the melody. The candidate will be asked to locate and describe the changes.

### Grade 6

1. To listen to a short piece in a major key in  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  or  $\frac{6}{8}$  played twice, and state the time signature. Candidates will be invited to comment on the main features of the piece such as phrasing, style and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to the closing phrase of the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. To listen again to a part of the piece which modulates and state into which key the music has modulated. Keys used will be confined to dominant, subdominant and relative minor. The opening key will be stated and the tonic chord played before the start. Answers may be given as either key or technical names (e.g. in C major: 'To G' or 'To the dominant').
4. A printed copy of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing two changes. These will be in the melody line only and may be to the rhythm, the pitch or the articulation. The candidate should identify the location and nature of the changes.

### Grade 7

1. To listen twice to a short piece in a minor key and comment on the main features of the piece such as style, phrasing, articulation and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to a phrase from the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. A printed copy of the first section of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing three changes. These may be in the pitch (of the melody line only) or the rhythm. The candidate should identify and explain the changes.
4. To listen to the piece played with a modified ending and identify the key to which the music has modulated. The opening key will be stated and the key-chord played. Keys used will be limited to the sub-dominant minor, the relative major and the dominant of the relative major (e.g. G major in A minor). Answers may be given as key names or technical names. Part of the piece may be omitted by the examiner for clarity if appropriate.

### Grade 8

1. A short piece will be played twice. The candidate will be invited to describe the significant features of the piece, such as style, rhythm, texture, dynamics, phrasing and articulation. Candidates are encouraged to make observations after the first playing and to supplement these after the second. The question will take the form of a short discussion with the examiner, in which credit will be given for the depth of perception in the candidate's answers.
2. A printed copy of the entire piece will be handed to the candidate and played by the examiner, who will then play twice a version containing three changes which may be in the rhythm, melody, harmony, articulation, dynamics or tempo. The candidate will be invited to identify and explain the changes. Changes may occur in the treble or bass clef lines, or both. The original version, as supplied to the candidate, will be played again, before the version with the changes.

**N.B. In all sections of the Aural Tests that involve the examiner handing the candidate a printed copy of the test, candidates and teachers should note that the copy will be a laminated page, which may not be marked by the candidate in any way whatsoever during the examination.**

## Improvisation

### Outline and Test Parameters

According to the candidate's choice, the examiner will tap the rhythm or play the pitches or chords on the piano, and will also show a notated copy of the relevant test to the candidate which the candidate can refer to throughout the test. In this way both auditory and visual learners will be assisted to produce their best possible response.

In every case the stimulus has been designed to allow a genuinely free creative improvisation and to avoid the implication of a 'mirror image' response. At all grades the stimuli seek to provide a wide range of improvisatory possibilities, while avoiding excessive complication within themselves. The greatest credit will be given for candidates who most effectively incorporate elements of the stimulus into their improvisation, showing creativity and good instrumental knowledge and ability.

### Format

Candidates may select any one of the following types of test:

- either*                    **melodic:** based on a series of pitches  
*or*                         **rhythmic:** based on a rhythmic idea  
*or*                         **chordal:** based on a set of chord symbols in Jazz notation.

The parameters are given in the chart opposite.

### Melodic Tests

The examiner will give the candidate a copy of a series of written pitches and will play it through twice with each pitch lasting for about 2 seconds. The candidate sings the notes back to the examiner. The candidate then has 30 seconds to prepare a short phrase incorporating these pitches, which is then performed. The candidate may vocalise during the preparation time.

### Rhythmic Tests

The examiner will give the candidate a written version of an opening rhythm and then play it twice. Candidates will then repeat it using a vocalised syllable of their choice. They then have 30 seconds to develop a piece of music based on this rhythm and then adding melodic material, words, etc. as appropriate. The range used should reflect the parameters for Melodic tests in the chart below.

### Chordal Tests

The examiner will give the candidate a copy of a 2-stave piano score containing chords written out without a time signature (with bar lines) and chord symbols printed above each chord. The examiner will play this through twice, establishing a moderate pulse with each chord played as 4 crotchets per bar (or 2 crotchets where more than one chord appears in a bar). The candidate then has 30 seconds (60 seconds for Grades 6 to 8) in which to prepare a short improvisation over the given chords. Candidates can choose to use the tempo and time signature that the examiner played, or to request a quicker or slower tempo and a  $\frac{3}{4}$ ,  $\frac{4}{4}$  or compound 'feel' if they prefer.

The examiner will then play the chords as before, while the candidate improvises above them. The phrase may be repeated several times, depending on length and speed, until the improvisation reaches a natural conclusion.

### Notes

Marks are given for planning, structure, form, melodic, harmonic & rhythmic creativity, inventiveness and logical progression, appropriate length and full use of instrumental resources.

Candidates should regard the note values and ranges given as the minimum that will be expected, but may extend these if they wish.

The length of the response is given as a guide only, and the candidate should aim to perform a musically satisfying and balanced response.

## Parameters for Improvisation Tests

| Grade   | Melodic tests:<br>Max. range of<br>given motif        | Rhythmic tests  | Suggested<br>length of<br>response for<br>Melodic and<br>Rhythmic tests | Chordal tests   |
|---------|---|---|---|---|
| Initial | 3 stepwise notes                                      | In $\frac{4}{4}$<br>2 bars<br>crotchets<br>minims                     | 1 phrase  | 4 bar phrase<br>Major key<br>I/V<br>2 bars per chord  |
| 1       | 3 notes one<br>step one leap<br>up to 4 <sup>th</sup> | In $\frac{4}{4}$<br>2 bars<br>crotchets<br>minims, quavers            |   | 4 bar phrase<br>Major key<br>I/V<br>1 chord per bar   |
| 2       | 4 notes range<br>up to 5 <sup>th</sup>                | As above with<br>dots   | 1-2 phrases   | 4 bar phrase<br>Major key<br>I/IV/V<br>1 chord per bar  |
| 3       | 5 notes<br>range up to 6 <sup>th</sup>                | As above with<br>ties   |   | 4 bar phrase<br>Major key<br>I/IV/V/ii<br>1 chord per bar   |
| 4       | Octave<br>(diatonic)                                  | In $\frac{2}{4}$ , $\frac{3}{4}$ or $\frac{4}{4}$<br>plus semiquavers | 2-3 phrases   | 4 bar phrase<br>Minor key<br>I/IV/V<br>1 chord per bar  |
| 5       | Octave (simple<br>chromaticism)                       |   |   | 4 bar phrase<br>Minor key<br>I/IV/V/vi<br>1 chord per bar   |
| 6       | Twelfth<br>(chromatic)                                | Plus $\frac{6}{8}$  | 3-4 phrases   | 8 bar phrase<br>Major key<br>I/ii/IV/V and 7ths<br>1 chord per bar  |
| 7       |   | Plus triplets   |   | 8-12 bar phrase<br>Major or Minor key<br>I/ii/III/iv/V/VI and 6ths/7ths<br>1 or 2 chords per bar                                |
| 8       |   | Plus $\frac{7}{8}$  | 4-6 phrases   | 12-16 bar phrase<br>Major or Minor key<br>All chords 6ths/7ths/9ths &<br>dim/aug<br>Simple suspensions<br>1 or 2 chords per bar |

## Musical Knowledge (Initial to Grade 5 only)

Questions, each worth 2 marks, will normally be asked in **five** areas.

Questions will include discussions on most of the areas mentioned, but not all parameters will be relevant to all disciplines and pieces, and examiners will select questions as relevant. Questions will be based only on the instrumental/vocal line, and not on the accompaniment.

It is the intention that candidates demonstrate their knowledge by reference to the printed score, rather than by reproducing previously prepared answers. If annotations to the printed score are so extensive as to preclude a reasonable range of questions, the report may be referred to Trinity's Head Office for review or the examiner may award no marks for the session.

### Initial

1. The pitch names, and durations of any notes (excluding those with leger lines except middle C) in the pieces played.
2. To identify (but not explain) clefs, stave, bar lines and key/time signatures in the pieces played.
3. Very simple musical terms and signs in the pieces, such as  $\curvearrowright$ , 'repeat', ***f*** and ***p***.
4. Questions about the connection between the titles of the pieces and the music played (e.g. what is a Minuet? Why is this piece called 'Squabble'?)

### Grade 1

1. Pitch names, note types (e.g. minim) and durations of any notes in the pieces played, including dotted notes and any leger lines.
2. Clefs, time/key signatures and any common musical term/sign encountered.
3. Identify and explain ***p/f***, accidentals, phrase marks, 1st & 2nd time bars and *staccato/legato*, when appearing in the pieces played.
4. Comment on any significant, interesting or unusual features of piece(s) played. Show a basic understanding of the instrument/voice, including the names of its main parts (e.g. pedals, tone holes, reed, bridge, valves, heads, etc.) and maintenance.

### Grade 2

As for Grade 1, and additionally:

1. Show an understanding of any term, sign or mark of expression in the pieces played.
2. Identify and explain any metronome marks, grace notes, ornaments, etc. appearing in the pieces played.
3. The numerical value (only) of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'a second' not 'a minor second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Be aware of appropriate basic posture when singing.

### Grade 3

As for previous grades, and additionally:

1. Identify and demonstrate an understanding of the keys, (together with their relative major/minor), in which the pieces played are written.
2. Identify any common musical devices such as scale or arpeggio patterns in the pieces played.
3. Show an understanding of the reasons for, and methods employed in, the instrumental or vocal warm up (of both instrument and performer).

### Grade 4

As for previous grades, and additionally:

1. Identify/explain any main key encountered throughout the pieces played, though no detailed knowledge of modulatory processes will be expected.
2. Name the tonic and the dominant (and the three notes of their triads) of any of the keys in which the pieces are written.
3. The full name of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'major second' not 'second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Comment on any particular technical or musical challenges encountered in the preparation of the pieces played.

### Grade 5

As for previous grades, and additionally:

1. Comment upon any significant features of the musical style and period, (e.g. Baroque, Romantic) of the pieces played.
2. Point out any interesting or noteworthy structural/formal aspects of the pieces played.
3. Show an understanding of the keys used in the pieces played, including an understanding of modulations and a knowledge of tonic, dominant and subdominant of the keys in which the pieces are written.

### Grades 6-8

Musical Knowledge questions are not available at these grades.

Turn over for Singing listings

# Singing – Initial

Subject code: SNG

## A Technical Work (14 marks) See page 6

One set of exercises or folk song to be performed from the list below.

N.B. Technical work must be performed from memory as the first element of the examination.

|        |  |   |
|--------|--|---|
| Bray   | Vocal Exercises: Initial (from <i>Vocal Exercises Book 1</i> )                               | Trinity   |
| Dodds  | Page 1 (no. 1) and pages 2 and 3 (no. 1) (from <i>Voice Placing and Training Exercises</i> ) | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)             |
| Dodds  | Page 3 (no. 2) and page 4 (from <i>Voice Placing and Training Exercises</i> )                | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)             |
| Vaccai | Lektion I (page 5 only) (from <i>Metodo Pratico</i> )  | Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low) |

Alternatively candidates may sing, unaccompanied, a folksong of their own choice, no longer than 2 minutes. Folksongs listed at any grade in this syllabus may not be offered. Folksongs may be performed in any language; if a song is offered in a language other than English a translation of the text into English must be provided for the examiner.

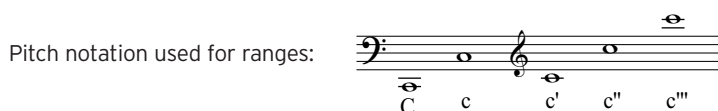
## B Songs (3 x 22 marks) See pages 6-8

Three songs, forming a balanced programme, to be performed from the list below.

No more than one song by any composer may be selected.

Singing from memory is optional but strongly recommended.

For information, vocal ranges are given after each title, but songs may be performed in any key, either published or in a transposition supplied by the candidate, and in any language. If songs originally written in English are performed in another language a copy of the music as performed (with the new text either underlaid in the score or on a separate sheet) must be provided for the examiner.



|              |  | <b>suggested edition</b>           |
|--------------|--|------------------------------------|
| Anderson     | To a Baby Brother {D; d'-e''}  | Leslie 1018                        |
| Anderson     | Winter (from <i>4 Seasonal Songs</i> ) {D; d'-e''}   | Leslie 1125                        |
| Barratt      | Elephant (from <i>The National Songbook</i> ) {D; d'-d''}  | Novello NOV492393                  |
| Belyea       | Lions {G; d'-d''}  | Robertson 75334                    |
| Coombes      | Whales – Swimming Free (verse 1 & 3 – top part) {D; c#'-e''}   | Lindsay music                      |
| S Court      | Korímako, Bellbird (from <i>Two Bird Songs</i> ) {Dm; d'-c''}  | Bellbird Publications M 90132012-3 |
| Crawley      | Food (from <i>Singer's World book 1</i> ) {Dm; c#'-c''}  | Trinity                            |
| Crawley      | Mrs Dinosaur {C; c'-c''}   | Leslie 1169                        |
| Crawley      | The Penguin Dance {F; c'-c''}  | Leslie 75390                       |
| Crawley      | The Night the Witches Ride (from <i>Trick or Treat: Three songs for Halloween</i> ) {Em; e'-e''}         | Robertson 75237                    |
| Curwin       | My dog Spot {G; d'-e''}  | Curwen JC72621                     |
| Evans        | Buttons 'n' Bows (The Paleface) (from <i>100 Years of Popular Music: 40s vol. 2</i> ) {F; c'-d''}        | Faber 1843283670                   |
| Gritz        | My Mother Said (from <i>Singer's World book 1</i> ) {Dm; d'-c''}   | Trinity                            |
| Holdstock    | Flat as a Pancake {F; c'-d''}  |                                    |
|              | or Pancake Calypso {C; c'-d''}   |                                    |
|              | or The Bright Umbrella {Gm; d'-d''}  |                                    |
|              | or The Scarecrow {C; c'-c''} (from <i>The Bright Umbrella</i> )  | Universal UE17313                  |
| Horsley      | There is a Green Hill Far Away   |                                    |
|              | (no. 137 from <i>Hymns Ancient &amp; Modern New Standard</i> ) {Eb; eb'-eb''}                            | Canterbury Press 0 90754737 0      |
| Irvine       | The Lord's my Shepherd (tune: <i>Crimond no. 459</i> )   |                                    |
|              | (from <i>New English Hymnal</i> ) {F; c'-d''}  | Canterbury Press 0 907547516       |
| S Leek       | Monkey and Turtle (top part) (from <i>Island Songs</i> ) {F; c'-d''}                                     | Morton Music MM 0811               |
| Lindley      | Matthew, Mark, Luke and John {E; e'-e''}   | Banks BR197                        |
| Marsh        | Big Boats, Small Boats (any two verses and choruses)   |                                    |
|              | (from <i>Junior Songscape Earth, Sea and Sky</i> )   | Faber 0 571 52206 8                |
| Marsh (arr.) | Two Little Men in a Flying Saucer (from <i>Junior Songscape Children's Favourites</i> ) {C; c'-e''}      | Faber 0 571 52644 6                |
| Marsh (arr.) | Morningtown Ride (verses one and four) (from <i>Junior Songscape Children's Favourites</i> ) {C; c'-e''} | Faber 0 571 52644 6                |

|                  |   | <b>suggested edition</b>                              |
|------------------|---|---|
| Rao (arr.)       | Good Night (from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {Dm; d'-e''}  | Boosey M 060 11225 6                                  |
| A Ritchie        | Albatross Flying So High (from <i>Two Bird Songs</i> ) {C; d'-c''}  | Bellbird Publications M 90132012-3                    |
| Robertson (arr.) | Humpty, Dumpty {D; d'-d''}  | Robertson 72176                                       |
| Schulz           | O come, little children (from <i>Carol, Gaily Carol</i> ) {D; d'-d''}   | A & C Black 713657944                                 |
| Sherman          | Let's go Fly a Kite (Mary Poppins) (from <i>The Disney Collection</i> ) {Bb; bb'-c''}   | Hal Leonard HL00311523                                |
| Sherman          | The Wonderful Thing about Tiggers {F; c'-c''}<br>or Winnie the Pooh {F; c'-bb'}   |   |
|                  | (from <i>The Illustrated Treasury of Disney Songs</i> )   | Hal Leonard Disney HL00313100                         |
| Strogers         | Cradle Song (from <i>Singer's World</i> book 1) {D; c#'-c''}  | Trinity   |
| Trad.            | Aiken Drum (any two verses and choruses – upper line only)<br>(from <i>Best of Children's Songs</i> ) {G; d'-e''}   | Schott ED12948  |
| Trad.            | Donkey Riding (any two verses and choruses – upper line only)<br>(from <i>Best of Children's Songs</i> or <i>The National Songbook</i> ) {D; d'-d''} or {F; f'-d''} | Schott ED12948 or Novello NOV492393                   |
| Trad.            | I Know Where I'm Going {G; g'-d''}<br>or Oats and Beans and Barley Grow {D; d'-c''}   |   |
|                  | (from <i>Singer's World</i> book 1)   | Trinity   |
| Trad.            | Kumbayah (from <i>Library of Folk Songs</i> ) {C; c'-a'}  | Music Sales AM961521                                  |
| Trad.            | My Father's Garden (from <i>Sing Together</i> ) {F; c'-d''}   | OUP 019 330155 5 (Melody), 019 330156 3 (Piano score) |
| Trad.            | Sur le pont d'Avignon (from <i>Sing a Song of France</i> ) {G; d'-d''}  | Chester CH61526                                       |
| Trad.            | The Smuggler's Song (from <i>Sing Together</i> ) {Eb; eb'-eb''}   | OUP 019 330155 5 (Melody), 019 330156 3 (Piano score) |
| Trad.            | There's a Big Ship Sailing (any three verses) (from <i>Best of Children's Songs</i> ) {F; c'-d''}   | Schott ED12948  |
| Wrubel           | Zip-a-dee-doo-dah (Song of the South)<br>(from <i>The Illustrated Treasury of Disney Songs</i> ) {Bb; bb'-d''}  | Hal Leonard Disney HL00313100                         |

## C Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see page 10)

**Improvisation** (see page 12)

**Musical Knowledge** (see page 14)

# Singing – Grade 1

Subject code: SNG

## A Technical Work (14 marks) See page 6

One set of exercises or folk song to be performed from the list below.

N.B. Technical work must be performed from memory as the first element of the examination.

|         |   |  |
|---------|---|--|
| Bray    | Vocal Exercises: Grade 1 (from <i>Vocal Exercises Book 1</i> )                                  | <i>Trinity</i>   |
| Dodds   | Page 5 (no. 1 and no. 2) (from <i>Voice Placing and Training Exercises</i> )                    |  |
| Dodds   | Page 5 (no. 1) and page 6 (upper two lines) (from <i>Voice Placing and Training Exercises</i> ) | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)                                  |
| Vaccari | Lektion I no. 2 (page 6 only) (from <i>Metodo Pratico</i> )                                     | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)                                  |
|         |   | <i>Peters EP 2073a</i> (high), <i>EP 2073b</i> (medium), <i>EP 2073c</i> (low) |

Alternatively candidates may sing, unaccompanied, a folksong of their own choice, no longer than 2 minutes. Folksongs listed at any grade in this syllabus may not be offered. Folksongs may be performed in any language; if a song is offered in a language other than English a translation of the text into English must be provided for the examiner.

When a folksong is performed in the Technical Work section, only **one** other folksong may be performed from Group B below.

## B Songs (3 x 22 marks) See pages 6–8

Three songs, forming a balanced programme, to be performed from the lists below.

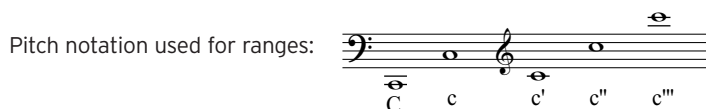
Instead of any one item, candidates may offer their own composition (see page 8).

It is *not* necessary to choose a song from each group; up to **two** songs may be chosen from any one group.

No more than one song by any composer may be selected.

Singing from memory is optional but strongly recommended.

For information, vocal ranges are given after each title, but songs may be performed in any key, either published or in a transposition supplied by the candidate, and in any language. If songs originally written in English are performed in another language a copy of the music as performed (with the new text either underlaid in the score or on a separate sheet) must be provided for the examiner.



### Group A: Popular, Musical Theatre and Film

|                               |   | <b>suggested edition</b>                                   |
|-------------------------------|---|--|
| Bart                          | Where is Love? (from <i>Oliver!</i> : <i>Vocal Selections</i> ) {C; c-d'}   | <i>Music Sales LK56070</i>                                 |
| Churchill                     | Little April Shower (Bambi) (from <i>The Illustrated Treasury of Disney Songs</i> ) {C; b-e'}   | <i>Hal Leonard Disney HL00313100</i>                       |
| Churchill                     | Never Smile at a Crocodile (from <i>Peter Pan Vocal Selections</i> ) {F; c'-f''}  | <i>Hal Leonard Disney HL00360819</i>                       |
| Daniel                        | Lavender Blue (So Dear to my Heart)<br>(from <i>The Illustrated Treasury of Disney Songs</i> ) {C; b-d'}  | <i>Hal Leonard Disney HL00313100</i>                       |
| David, Hoffmann & Livingstone | Cinderella (from <i>Walt Disney's Cinderella Vocal Selections</i> ) {C; c'-d''}   | <i>Hal Leonard HL00359478</i>                              |
| Denver                        | Leaving on a Jet Plane (from <i>Acoustic Classics</i> or <i>John Denver's Greatest Hits</i> ) {G; d'-g''}   | <i>Hal Leonard Europe HLE90000011</i> or <i>HL02502166</i> |
| Fain                          | I'm Late (Alice in Wonderland) {C; c'-e''}<br>or Once Upon a Dream (Sleeping Beauty) {F; d'-f''}<br>or The Second Star to the Right (Peter Pan) (no repeat)<br>(from <i>The Illustrated Treasury of Disney Songs</i> ) {Eb; c'-c''} | <i>Hal Leonard Disney HL00313100</i>                       |
| Glover-Kind                   | I Do Like to be Beside the Seaside (chorus only)<br>(from <i>Great Songs of the 20th Century 1900-1950</i> ) {Eb; c'-d''}   | <i>Music Sales AM959189</i>                                |
| Rodgers                       | Edelweiss {Bb; d'-c''}<br>or My Favourite Things {G; b-c''}<br>or So Long, Farewell {C; b-e''(g'')}<br>(from <i>The Sound of Music: Vocal Selections</i> )  | <i>Hal Leonard Williamson HLW00312392</i>                  |
| Roe                           | 'Orrible little Blue Eyes (The Barnstormers)<br>(from <i>Songs from the Shows</i> vol. 1 (10 years and under)) {G; d'-e''}  | <i>Thames 978632</i>                                       |

**suggested edition**

|               |   |                               |
|---------------|---|-------------------------------|
| Wallace       | When I see an Elephant Fly (Dumbo) (no repeat)<br>(from <i>The Illustrated Treasury of Disney Songs</i> ) {Eb; bb-f"} | Hal Leonard Disney HL00313100 |
| Welch/Bennett | Summer Holiday (from <i>Junior Songscape</i> ) {F; c'-f"}   | Faber 0 571 52077 4           |
| Youmans       | I Want to be Happy (No, No Nanette) (from <i>The Smash Broadway Collection</i> ) {C; c'-e"}                           | Faber 0 769 29296 8           |

**Group B: Folk Song**

|         |   |   |
|---------|---|---|
| Maguire | The Gypsy Rover (from <i>Songs of Ireland</i> arr. Hargest Jones) {G; d'-d"}  | Boosey M 060 08796 7                                  |
| Trad.   | All Through the Night (from <i>The National Songbook</i> or <i>Songs of Wales</i> ) {G; d'-e"}                                  | Novello NOV492393 or Boosey                           |
| Trad.   | Anna Marie (from <i>Sing Together</i> ) {G; d'-e"}  | OUP 019 330155 5 (Melody), 019 330156 3 (Piano score) |
| Trad.   | Ho-la-hi (from <i>Sing Together</i> ) {D; d'-e"}  | OUP 019 330155 5 (Melody), 019 330156 3 (Piano score) |
| Trad.   | Home on the Range (any three verses) (from <i>The Kevin Mayhew Community Song Book</i> ) {F; c'-c"}                             | Kevin Mayhew 3611284                                  |
| Trad.   | My Bonnie Lies Over the Ocean {Bb; d'-d"}   |   |
|         | or Streets of Laredo (4 verses only) (from <i>Library of Folk Songs</i> ) {F; c'-c"}  | Music Sales AM961521                                  |
| Trad.   | Old King Cole (verse one and any other two – upper line only) (from <i>Best of Children's Songs</i> ) {G; b'-c"}                | Schott ED12948  |
| Trad.   | River Wisla (from <i>Nineteen European Folk Songs</i> ) {Gm; d'-eb"}  | Novello NOV490383                                     |
| Trad.   | Song of the Volga Boatmen (from <i>A Russian Songbook</i> ) {Em; c'-e"}   | Dover DP14069   |
| Trad.   | Spin, Spin (from <i>Nineteen European Folk Songs</i> ) {D; d'-d"}   | Novello NOV490383                                     |
| Trad.   | The Garden Where the Praties Grow (verses 1 and 3 only)<br>(from <i>Songs of Ireland</i> arr. Hargest Jones) {G; d'-e"}         | Boosey M 060 08796 7                                  |
| Trad.   | The Keel Row (any three verses) (from <i>The Kevin Mayhew Community Songbook</i><br>or <i>Songs of England</i> ) {F; c'-f" [D]} | Boosey M 060 08793 6 or Kevin Mayhew 3611284          |

**Group C: General Song Repertoire**

|                  |  |   |
|------------------|--|---|
| Anderson         | A Child's Prayer {E; c#'-e"}   | Leslie 75261                              |
| Baynon           | A Shepherd's Carol {Eb; c'-eb"}  | Curwen JC72117                            |
| Benjamin         | Callers {G; d'-d"}   | Boosey M 060 01282 2                      |
| Brahms           | Marienwürmchen (Ladybird) (from <i>Seven Children's Songs</i> ) {G; d'-d"}   | Roberton 75388                            |
| Carter           | For the Beauty of the Earth {G; c'-f"}   | OUP 019 342072 4                          |
| Crawley          | Little Leprechaun {D; c#'-e"}  | Roberton 75371                            |
| Dacre            | Daisy Bell (first verse and chorus only)<br>(from <i>The National Songbook</i> {F; c'-d" } or <i>Great Songs of the 20<sup>th</sup> Century</i> {G; d'-e" }) | Novello NOV492393 or Music Sales AM959189 |
| Elkin (arr.)     | The Bouquet of Rosemary {A; e'-e"}   | Novello NOV492393                         |
| J Exley          | Hop Bird (from <i>4 Small Songs</i> )<br>(from <i>Kowhai – An album of songs by New Zealand women composers</i> ) {C; c'-d"}                                 | Sounz                                     |
| D Hamilton       | Cakes {G; d'-c"(d")}   |   |
|                  | or Ice Cream {D; b-c#"} (from <i>Just Desserts</i> )   | Hamilton                                  |
| Harris           | My Uncle Rumbold (from <i>Singer's World</i> book 1) {C; c'-d"}  | Trinity                                   |
| Hayne            | Loving Shepherd of thy Sheep (tune: <i>Buckland no. 134</i> )<br>(from <i>Hymns Ancient and Modern New Standard</i> ) {D; c#'-d"}                            | Canterbury Press 0 90754737 0             |
| Jenkyns          | The Crocodile {Gm; d'-d"}  | Novello NOV160070                         |
| Kirkpatrick      | Away in a Manger (tune: <i>Cradle Song no. 22</i> )<br>(from <i>New English Hymnal</i> ) {F; c'-d"}  | Canterbury Press 907547516                |
| Marsh            | Orange and Yellow and Brown (from <i>Junior Songscape</i> ) {F; c'-e"}   | Faber 0 571 52077 4                       |
| Marsh (arr.)     | The Rebel Soldier (from <i>Songscape</i> ) {Bm; a-d"}  | Faber 0 571 51866 4                       |
| Marsh            | Seagull (from <i>Junior Songscape Earth, Sea and Sky</i> ) {F; c'-d"}  | Faber 0 571 52206 8                       |
| Marsh            | The Lighthouse (from <i>Junior Songscape Earth, Sea and Sky</i> ) {C; c'-c"}   | Faber 0 571 52206 8                       |
| Newly & Bricusse | Gonna Build a Mountain (verses 1, 2 and 3 to be sung to the melody line-end before key change to E)<br>(from <i>Songscape</i> ) {Eb; bb-c"}                  | Faber 0 571 51866 4                       |
| Parke            | Over the Hills and Far Away {G; d'-e"}   |   |
|                  | (from <i>By Winding Roads, Fifteen Songs of the Irish Countryside</i> )  | Roberton 6505                             |
| Roberton         | Good Morrow To You Springtime {Ab; eb'-eb"}  | Roberton 75019                            |
| Roberton         | Softly Falls the Shades of Evening {Bb; f'-d"}   | Roberton 75019                            |
| Rowley           | Candle-light {G; d'-e"}  | Roberton 75074                            |
| Rowley           | The Grandfather Clock {G; d'-d"}   | Roberton 75077                            |
| Stanford         | Windy Nights (from <i>Singer's World</i> book 1) {Dm; d'-f" [Bm]}  | Trinity                                   |

**C Supporting Tests** (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see page 10)

**Improvisation** (see page 12)

**Musical Knowledge** (see page 14)

# Singing – Grade 2

Subject code: SNG

## A Technical Work (14 marks) See page 6

One set of exercises or folk song to be performed from the list below.

N.B. Technical work must be performed from memory as the first element of the examination.

|         |   |   |
|---------|---|---|
| Bray    | Vocal Exercises: Grade 2 (from <i>Vocal Exercises</i> book 1)   | Trinity   |
| Dodds   | Page 6 (lower two lines) and page 8 (from <i>Voice Placing and Training Exercises</i> )                         | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)             |
| Dodds   | Pages 11 and 12 (upper two lines with dynamics) and page 10 (from <i>Voice Placing and Training Exercises</i> ) | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)             |
| Vaccari | Lektion II (page 7 only) (from <i>Metodo Pratico</i> )  | Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low) |

Alternatively candidates may sing, unaccompanied, a folksong of their own choice, no longer than 2 minutes. Folksongs listed at any grade in this syllabus may not be offered. Folksongs may be performed in any language; if a song is offered in a language other than English a translation of the text into English must be provided for the examiner.

When a folksong is performed in the Technical Work section, only **one** other folksong may be performed from Group B below.

## B Songs (3 x 22 marks) See pages 6-8

**Three** songs, forming a balanced programme, to be performed from the lists below.

Instead of any one item, candidates may offer their own composition (see page 8).

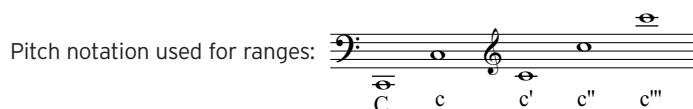
It is *not* necessary to choose a song from each group; up to **two** songs may be chosen from any one group.

No more than one song by any composer may be selected.

Singing from memory is optional but strongly recommended.

Songs which are judged particularly suitable for either female or male voices are indicated by (F) or (M) before their title, but candidates of the opposite gender to that indicated are not prohibited from singing these songs if they wish.

For information, vocal ranges are given after each title, but songs may be performed in any key, either published or in a transposition supplied by the candidate, and in any language. If songs originally written in English are performed in another language a copy of the music as performed (with the new text either underlaid in the score or on a separate sheet) must be provided for the examiner.



### Group A: Popular, Musical Theatre and Film

**suggested edition**

|                                 |  |                                |
|---------------------------------|--|--------------------------------|
| Arlen                           | I've Got No Strings (Pinocchio)<br>(from <i>The Illustrated Treasury Of Disney Songs</i> ) {G; d'-d''}   | Hal Leonard Disney HL00313100  |
| Bart                            | Consider Yourself {Bb; c'-f''}<br>or Who Will Buy? {Dm; d'-d''} (from <i>Oliver!: Vocal Selections</i> )   | Music Sales LK56070            |
| Berlin                          | I Got the Sun in the Morning (with introduction)<br>(from <i>Annie Get Your Gun – Vocal Selections</i> ) {F; c'-c''}   | Hal Leonard HL00005576         |
| Blake                           | Walking in the Air {Dm; c#'-d''}   | Faber 0 571 58001 7            |
| Churchill                       | A Spoonful of Sugar (Mary Poppins) {G; d'-d''}<br>or Heigh Ho (Snow White and the Seven Dwarfs) {G; d'-d''}<br>(from <i>The Illustrated Treasury of Disney Songs</i> )                   | Hal Leonard Disney HL00313100  |
| Churchill                       | Love is a Song (Bambi) {Gm; d'-e''}<br>(from <i>Stage and Screen: The Black Book</i> or single sheet) (N.B. any version used must include both the verse (minor) and the chorus (major)) | Music Sales AM92249 or CC10505 |
| David, Hoffman<br>& Livingstone | A Dream is a Wish your Heart Makes (Cinderella)<br>(from <i>The Illustrated Treasury of Disney Songs</i> ) {G; b-d''}  | Hal Leonard Disney HL00313100  |
| Dylan                           | Mr Tambourine Man (from <i>The Best of Bob Dylan</i> ) {D; d'-d''}   | Music Sales AM950060           |
| Harline                         | When you Wish Upon a Star (Pinocchio) {C; g-d''}<br>(from <i>The Illustrated Treasury of Disney Songs</i> )  | Hal Leonard Disney HL00313100  |

|               |  | <b>suggested edition</b>                       |
|---------------|--|--|
| Lloyd Webber  | Any Dream Will Do (Joseph and his Amazing Technicolor Dreamcoat) {C; c'-f''}<br>(from <i>Audition Songs for Kids</i> )                   | <i>Music Sales AM955273</i>                    |
| Loewe         | (M) Camelot (Camelot)<br>(from <i>A Century of Great Songs</i> ) {F; c'-d''}   | <i>Alfred MFM0103</i>                          |
| Simon         | The Sound of Silence (from <i>Acoustic Classics</i> ) {Dm; c'-f''}   | <i>Hal Leonard Europe HLE 90000011</i>         |
| Rodgers       | Doh-Re-Mi (The Sound of Music)<br>(from <i>Kids' Book of Vocal Solos</i> ) {C; c'-c''}   | <i>Hal Leonard Europe HLE90001388</i>          |
| Rodgers       | (F) Getting To Know You (The King And I) {A; c#'-c#''}<br>(from <i>The Singers Musical Theatre Anthology</i> vol. 3 (Soprano))           | <i>Hal Leonard HL00740122</i>                  |
| Roe           | Poco Poppa Pizza and Mamma Piccolo (The Most Wanted Faces) {D; c#'-d''}<br>(from <i>Songs from the Shows</i> vol. 2 (10 years and over)) | <i>Thames 978633</i>                           |
| Rota          | A Time For Us (Romeo and Juliet)<br>(from <i>The Most Beautiful Songs Ever</i> ) {Gm; bb'-d''}   | <i>Hal Leonard Europe HLE900023421</i>         |
| Schönberg     | Little People (Les Misérables) (from <i>Kids' Book of Vocal Solos</i> ) {D; a-d''}   | <i>Hal Leonard Europe HLE90001388</i>          |
| R & R Sherman | Chim Chim Cher-ee (Mary Poppins)<br>(from <i>The Disney Collection</i> ) {Cm; c'-d''}  | <i>Hal Leonard HL00311523</i>                  |
| Strouse       | Tomorrow (Annie) (from <i>Audition Songs For Kids</i><br>or <i>Making the Grade, Grades 2-3</i> ) {F; a-d''}                             | <i>Music Sales AM955273 or Chester CH61681</i> |

### Group B: Folk Song

|       |  |                             |
|-------|--|-----------------------------|
| Trad. | A-roving {F; c'-f''}<br>or Bobby Shafto {G; d'-d''}<br>or Golden Slumbers {Bb; d'-f''}<br>or Sweet Nightingale (three verses and choruses) {G; d'-e''} (from <i>Sing Together</i> )<br><i>OUP 019 3301555 (Melody), 019 330156 3 (Piano score)</i> |                             |
| Trad. | Banana Boat Song (Day oh) (three verses and choruses) (from <i>Songs Of The Americas</i> ) {D; a-d''}  | <i>Boosey M 060 09269 5</i> |
| Trad. | Cockles and Mussels {G; d'-d''}<br>or Coventry Carol {Dm; c#'-a'}<br>or Go Tell it on the Mountain {F; c'-d''}<br>or The Lark in the Morn {G; d'-e''} (from <i>Library of Folk Songs</i> )   | <i>Music Sales AM961521</i> |
| Trad. | Dalmatian Cradle Song {Dm; c'-d''}   | <i>Roberton 75012</i>       |
| Trad. | The Ash Grove (any two verses)<br>(from <i>Folk Songs of England, Ireland, Scotland and Wales</i> ) {G; c'-e''}  | <i>Alfred VF1880</i>        |
| Trad. | The Miller of Dee (from <i>Songs of England</i> arr. Hargest Jones) {Gm; d'-d''}   | <i>Boosey M 060 08793 6</i> |
| Trad. | Westering Home {A; c#'-e''}  | <i>Roberton 72378</i>       |

### Group C: General Song Repertoire

|             |  |  |
|-------------|--|--|
| Anderson    | Evening in Autumn (from <i>4 Seasonal Songs</i> ) {Eb; c'-eb''}  | <i>Leslie 1125</i>                               |
| Anon        | (attrib. Henry VIII) Pastime with Good Company (from <i>English Songs: Renaissance to Baroque</i> ) {Bm; g#'-d'' [Gm]}     | <i>Hal Leonard HL40018 (high), HL40019 (low)</i> |
| Baynon      | The Spanish Main {D; d'-e''}   | <i>Novello NOV160123</i>                         |
| R R Bennett | The Insect World (from <i>The Insect World</i> ) {F; c'-e''}   | <i>Universal UE 14167</i>                        |
| Beswick     | Coconut Man (from <i>Pick 'n' Choose</i> ) {F; c'-g''(e'')}  | <i>Universal UE 16393</i>                        |
| Brahms      | Die Henne (Henny Penny) (from <i>Seven Children's Songs</i> ) {G; d'-e''}  | <i>Roberton 75388</i>                            |
| Brahms      | Sandmännchen (The Sandman) (from <i>The Hundred Best Short Songs</i> book 1) {A; e'-f#''}                                  | <i>Paterson PAT00601</i>                         |
| Britten     | Fancie {G; d'-f''}   | <i>Boosey M 060 01423 9</i>                      |
| Burtch      | The World's End {F; c'-e''}  | <i>Roberton 75297</i>                            |
| Clements    | The Scarecrow {Am; c'-e''}   | <i>Novello NOV160131</i>                         |
| Crawley     | Abdul, the Magician (from <i>Magic in the Air</i> ) {Cm; bb'-eb''}   | <i>Leslie 1143</i>                               |
| Dawson      | The Magic Night {G; d'-e''}  | <i>Music Sales (custom print) JC72403</i>        |
| Dunhill     | How Soft upon the Evening Air {G; d'-e''}  | <i>Music Sales JC72096</i>                       |
| J Exley     | A Fly (from <i>4 Small Songs</i> )<br>(from <i>Kowhai – An album of songs by New Zealand women composers</i> ) {C; d'-f''} | <i>Sounz</i>                                     |
| D Hamilton  | Chocolate {F; c'-c''}<br>or Perfect Milkshake {Bb; c'-d''} (from <i>Just Desserts</i> )                                    | <i>Hamilton</i>                                  |
| Jenkyns     | Bessie, the Black Cat {Eb; eb'-eb''}   | <i>Novello NOV160110</i>                         |
| Jenkyns     | The Little Spanish Town {G; d#'-e''}   | <i>Novello NOV160071</i>                         |
| Jenkyns     | The Wizard {Cm; c'-d''}  | <i>Novello NOV160068</i>                         |
| Le Fleming  | A Smuggler's Song {Em; d'-d''}   | <i>OUP 019 340755 8</i>                          |
| Mawby       | I Will Lift Up Mine Eyes {F; f'-g''}   | <i>RSCM RA405</i>                                |

|          |  | <b>suggested edition</b>                |
|----------|--|---|
| Nelson   | Ghosts in the Belfry {C; d'-e''}   | Roberton 75147                          |
| Perry    | The Frog {D; d'-d''}   | OUP 019 341965 3                        |
| Rowley   | The Fairy Weavers {F; eb'-e''}   | Roberton 75076                          |
| Saunders | The Pussy Next Door {G; d'-g'' (e'')}  | Paterson PAT17440                       |
| Schubert | Wiegenlied (Cradle Song) D 867<br>(from <i>The Hundred Best Short Songs</i> book 3 {Ab; eb'-eb''}<br>or <i>The Language of Song</i> vol. 1 {F; [Eb]})  | Paterson PAT00603 or Faber              |
| Schumann | Kinderwacht* (The Children's Watch) op. 79 no. 22 {F; c'-c''}<br>or Schmetterling (The Butterfly) op. 79 no. 2 {C; e'-f''}<br>(from <i>Easy German Classic Songs</i> )<br>*(or from <i>The Language of Song</i> vol. 1 {G; [F]}) | Ditson 431-41002<br>Faber               |
| Shaw     | London Birds {F; f'-f''}   | Curwen JC71947                          |
| Tate     | Beauty Bright {C; c'-f''}  | Roberton 75164                          |
| Telfer   | On the Back of an Eagle {Fm; eb'-eb''}   | Roberton 75393                          |
| Vine     | Love Me Sweet {Dm; c'-d''}   | Australian Music Centre 783.66542/VIN 1 |

## C Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see page 10)

**Improvisation** (see page 12)

**Musical Knowledge** (see page 14)

# Singing – Grade 3

Subject code: SNG

## A Technical Work (14 marks) See page 6

One set of exercises or folk song to be performed from the list below.

N.B. Technical work must be performed from memory as the first element of the examination.

|        |  |   |
|--------|--|---|
| Bray   | Vocal Exercises: Grade 3 (from <i>Vocal Exercises Book 1</i> )             | Trinity   |
| Dodds  | Page 7 (all six lines) (from <i>Voice Placing and Training Exercises</i> ) | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)             |
| Vaccai | Lektion II (page 8 only) (from <i>Metodo Pratico</i> )                     | Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low) |

Alternatively candidates may sing, unaccompanied, a folksong of their own choice, no longer than 2 minutes. Folksongs listed at any grade in this syllabus may not be offered. Folksongs may be performed in any language; if a song is offered in a language other than English a translation of the text into English must be provided for the examiner.

When a folksong is performed in the Technical Work section, only **one** other folksong may be performed from Group B below.

## B Songs (3 x 22 marks) See pages 6-8

**Three** songs, forming a balanced programme, to be performed from the lists below.

Instead of any one item, candidates may offer their own composition (see page 8).

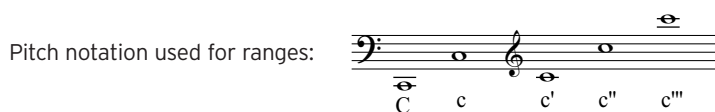
It is *not* necessary to choose a song from each group; up to **two** songs may be chosen from any one group.

No more than one song by any composer may be selected.

Singing from memory is optional but strongly recommended.

Songs which are judged particularly suitable for either female or male voices are indicated by (F) or (M) before their title, but candidates of the opposite gender to that indicated are not prohibited from singing these songs if they wish.

For information, vocal ranges are given after each title, but songs may be performed in any key, either published or in a transposition supplied by the candidate, and in any language. If songs originally written in English are performed in another language a copy of the music as performed (with the new text either underlaid in the score or on a separate sheet) must be provided for the examiner.



### Group A: Popular, Musical Theatre and Film

**suggested edition**

|                      |  |   |
|----------------------|--|---|
| Arlen                | If I Only had a Brain (first verse and chorus only)<br>(from <i>The Wizard Of Oz: Vocal Selections</i> ) {F; c'-e''}                                       | Alfred TSF0038  |
| Bart                 | (F) As long as he needs me (from <i>Oliver!: Vocal Selections</i> ) {C; c'-e''}  | Music Sales LK56070                                   |
| Batt                 | Bright Eyes (Watership Down) (from <i>Stage and Screen: The Black Book</i> ) {G; f#'-e''}  | Music Sales AM92249                                   |
| Berlin               | Moonshine Lullaby (from <i>Annie Get Your Gun – Vocal Selections</i> ) {C; c'-e''}   | Hal Leonard HL00005576                                |
| Bruns                | (M) Yo Ho (A Pirate's Life for Me) (Pirates of the Caribbean)<br>(from <i>The Illustrated Treasury of Disney Songs</i> ) {F; f'-d''}                       | Hal Leonard Disney HL00313100                         |
| Carpenter            | Top of the World (N.B. should be performed an octave lower than written)<br>(from <i>The Carpenters Greatest Hits</i> ) {C; g-c''}                         | Music Sales AM971487                                  |
| Denver               | Perhaps, Love (from <i>John Denver's Greatest Hits</i> ) {G; b-e''}  | Music Sales CLM02502166                               |
| Ellington            | It Don't Mean a Thing (If It Ain't Got that Swing) (Sophisticated Ladies)<br>(from <i>Broadway Showstoppers for Piano, Voice and Guitar</i> ) {Gm; g'-d''} | Alfred MFM0106  |
| Gilkyson             | The Bare Necessities (The Jungle Book)<br>(from <i>The Illustrated Treasury of Disney Songs</i><br>or <i>More Audition Songs for Kids</i> ) {F; c'-d''}    | Hal Leonard Disney HL00313100 or Music Sales AM966636 |
| Hawker &<br>Raymonde | I Only Want to be with You (from <i>All Woman vol. 1</i> ) {G; b-c''}  | Faber 7077A   |
| Herbert              | (F) Toyland (from <i>Songwriters Hall of Fame</i> ) {F; c'-e''}  | Alfred MF9901   |
| Jarre                | Somewhere my Love (Lara's Theme from <i>Dr Zhivago</i> )<br>(from <i>Stage and Screen: The Black Book</i> ) {G; b-c''}                                     | Music Sales AM92249                                   |
| Leigh                | Don't it Make my Brown Eyes Blue ( <i>end on bar 4 of coda</i> ) (from <i>All Woman vol. 2</i> ) {C; c'-d''}   | Faber 2043A   |

**suggested edition**

|                    |   |  |
|--------------------|---|--|
| Leigh              | Hey, Look Me Over (Wildcat)<br>(from <i>Broadway Showstoppers for Piano, Voice and Guitar</i> ) {G; g#-d"}<br><i>Alfred MFM0106</i>   |  |
| Lennon & McCartney | Norwegian Wood (from <i>Acoustic Classics</i> ) {Em; b-c#"}<br><i>Hal Leonard Europe HLE90000011</i>  |  |
| Loewe              | (F) Thumbelina (from <i>Hans Christian Andersen: Vocal Selections</i> ) {G; c#-c"}<br><i>Music Sales AM70384</i>  |  |
| Loewe              | (F) Wouldn't It Be Lovely?<br>(from <i>My Fair Lady Vocal Selections</i><br>or <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Soprano) {F; c'-d"}<br><i>Faber 9391A or Hal Leonard HL00740122</i>                           |  |
| Mancini            | Moon River (without repeat) (from <i>The Most Beautiful Songs Ever</i> ) {C; c'-d"}<br><i>Hal Leonard Europe HLE900023421</i>   |  |
| Rodgers            | (M) I Could Write a Book (Pal Joey)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Tenor) {Db; eb-eb'}<br><i>Hal Leonard HL00361073</i>  |  |
| Rodgers            | I Whistle a Happy Tune (The King and I)<br>(from <i>Kids' Book of Vocal Solos</i> ) {Bb; d'-d"}<br><i>Hal Leonard Europe HLE90001388</i>  |  |
| Rodgers            | (F) In My Own Little Corner (Cinderella)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Soprano) {F; d'-d"}<br><i>Hal Leonard HL00740122</i>   |  |
| Rodgers            | Oh, What a Beautiful Mornin' (Oklahoma!) (from <i>50 Showstoppers: The Black Book</i><br>or <i>The Singer's Musical Theatre Anthology</i> (Baritone/Bass) (Eb; d'-eb" [E])<br><i>Music Sales AM951621 or Hal Leonard HL00361074</i> |  |
| Schmidt            | Try to Remember (The Fantasticks)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Baritone/Bass) {G; B-d'}<br><i>Hal Leonard HL00361074</i>   |  |
| Schönberg          | Castle on a Cloud (Les Misérables)<br>(from <i>Kids' Book of Vocal Solos</i> ) {Am; a-c"}<br><i>Hal Leonard Europe HLE90001388</i>  |  |
| Simon              | Round-Shouldered Man<br>(from <i>The Secret Garden: Vocal Selections</i> ) {Bb; bb-d#"}<br><i>Alfred VF1792</i>   |  |
| Strouse            | Maybe (Annie) (from <i>More Audition Songs For Kids</i> ) {Ab; ab-c"}<br><i>Music Sales AM966636</i>  |  |
| Van Heusen         | High Hopes (from <i>A Century of Great Songs</i> ) {F; b(f)-c"}<br><i>Alfred MFM0103</i>  |  |
| Welss & Threle     |   |  |
| Wildhorn           | What a Wonderful World (from <i>Songwriters Hall of Fame</i> ) {F; c'-d"}<br><i>Alfred MF9901</i>   |  |
|                    | No one Knows who I am<br>(from <i>Jekyll &amp; Hyde Vocal Selections</i> ) {Gm; c'-d"}<br><i>Music Sales CLM02502211</i>  |  |

**Group B: Folk Song**

|       |  |  |
|-------|--|--|
| Trad. | An Eriskay Love Lilt <i>arr.</i> Fraser {G; d'-e"}<br><i>Boosey M 060 03462 6</i>  |  |
| Trad. | Charlie is my Darling ( <i>any 3 verses</i> ) {Bm; b-e"}<br>or Greensleeves ( <i>any 3 verses</i> ) {Em; b-d"}<br>or Ye Banks and Braes {G; d'-e"} (from <i>Folk Songs of England, Ireland, Scotland &amp; Wales</i> )<br><i>Alfred VF1880</i>                         |  |
| Trad. | Chevaliers de la table ronde {G; d'-e"(g")} {F; [Eb]}*<br>or Santa Lucia {C; d'-e"} {C; [Bb]}* (from <i>International Folk Songs for Solo Singers</i><br>or <i>*The Language of Song</i> vol. 1)<br><i>Alfred O-16959 (medium high), O-16960 (medium low) or Faber</i> |  |
| Trad. | Cocky Robin <i>arr.</i> Roe (from <i>A Garland of Folksongs</i> ) {F; c'-e"}<br><i>Thames 978098</i>   |  |
| Trad. | Fairy Lullaby <i>arr.</i> Robertson {Ab; eb'-eb"}<br><i>Robertson 71898</i>  |  |
| Trad. | Shenandoah {F; c'-f"}<br>or Swing Low, Sweet Chariot {G; d'-e"} (from <i>Library of Folk Songs</i> )<br><i>Music Sales AM961521</i>  |  |
| Trad. | The Gartán Mother's Lullaby (from <i>Singer's World</i> book 2) {Db; db'-eb"}<br><i>Trinity</i>  |  |

**Group C: Pre 20th Century Song**

|            |  |  |
|------------|--|--|
| Anon.      | My Little Pretty One (from <i>The Hundred Best Short Songs</i> book 4) {F; c'-d"}<br><i>Paterson PAT00604</i>  |  |
| Brahms     | Cradle Song (Wiegenlied)<br>(from <i>Seven Children's Songs</i> ) {Ab; eb'-eb"}<br><i>Robertson 75388</i>  |  |
| Ford       | Since First I Saw your Face I Resolved (from <i>English Lute Songs</i> book 1) {C; c'-c"}<br><i>Stainer B616</i>   |  |
| Monteverdi | Maladetto (from <i>The Chester Books of Celebrated Songs</i> book 3) {F; e'-f"}<br><i>Chester CH55319</i>  |  |
| Raphael    | The Lamb (from <i>3 Blake Songs</i> ) {F#m; d'-e"}<br><i>Robertson 1030</i>  |  |
| Rosseter   | What Then Is Love but Mourning (from <i>English Lute Songs</i> book 2<br>or <i>The Chester Books of Celebrated Songs</i> book 1) {Gm; g'-f"}<br><i>Stainer B617 or Chester CH55317</i>             |  |
| Schubert   | Abendlied (Evening Song) (Der Mond ist aufgegangen) D 499<br>(from <i>Easy German Classic Songs</i> ) {Ab; eb'-eb"}<br><i>Ditson 431-41002</i>   |  |
| Schubert   | Haiden-Röslein (The Hedge-Roses) D 257 (from <i>First Vocal Album</i> {G; g'-g" [E]})<br>or <i>The Language of Song</i> vol. 1 {G; [D]})<br><i>Schirmer GS25443 (high), GS25444 (low) or Faber</i> |  |

**suggested edition**

|  |   |  |
|--|---|--|
| Schumann                                   | Marienwürmchen (The Ladybird) op. 79 no. 13 (from <i>Vocal Album</i> ) {F; f'-f'' [Eb]}                                       | Schirmer GS25286 (high), GS25287 (low) |
| Stanford                                   | A Soft Day (from <i>Singer's World</i> book 2) {F; f'-f''}  | Trinity                                |
| <b>Group D: 20th and 21st Century Song</b> |   |  |
| Armstrong Gibbs                            | Dusk (from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {F; c'-eb''}                                    | Boosey M 060 11225 6                   |
| Barratt                                    | Nothing-at-all!<br>(from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {Cm; db'-eb''}                    | Boosey M 060 11225 6                   |
| R R Bennett                                | Clock-a-Clay (from <i>The Insect World</i> ) {G; d'-e''}  | Universal UE 14167                     |
| R Clarke                                   | Down by the Salley Gardens<br>(from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {Em; d'-e''}           | Boosey M 060 11225 6                   |
| Cowles                                     | Lurking in the Pond (from <i>Singer's World</i> book 2) {G; d'-d''}   | Trinity                                |
| Crawley                                    | Magic Carpet (from <i>Magic in the Air</i> ) {A; c#'-e''}   | Leslie 1143                            |
| J Exley                                    | Peacocks (from <i>4 Small Songs</i> )<br>(from <i>Kowhai – An album of songs by New Zealand women composers</i> ) {Dm; b-d''} | Sounz                                  |
| Fraser-Simon                               | Christopher Robin is Saying his prayers<br>(from <i>The First Book of Mezzo-soprano/Alto solos</i> ) {C; c'-e''}              | Schirmer GS81174                       |
| Glanville-Hicks                            | Come Sleep (from <i>Australian Composers in Song</i> ) {G; e'-e''}  | Allans 0801132140                      |
| Harris                                     | Villanelle (from <i>Singer's World</i> book 2) {Am; d'-e''}   | Trinity                                |
| Higginson                                  | Everyone Sang<br>(from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {G; d'-e''}                         | Boosey M 060 11225 6                   |
| Hurford                                    | Litany to the Holy Spirit {E; c#'-e''}  | OUP 019 341937 8                       |
| Knight                                     | Christ Whose Glory Fills the Sky {D; c#'-g''}   | RSCM RA214                             |
| Plumstead                                  | Close Thine Eyes {G; db'-gb'' [Db]}   | Roberton 1027H or 1027L                |
| Quilter                                    | Non nobis domine ( <i>unison version</i> ) {C; c'-e''(f'')}   | Boosey M 060 02180 0                   |
| Rubbra                                     | Cradle Song (from <i>Four Short Songs for medium voice</i> ) {Am; d'-eb''}  | Lengnick AL1029                        |
| Taylor                                     | Christopher Wren {Ab; d#'-f''}  | Boosey M 060 02785 7                   |
| Thiman                                     | The Path to the Moon {Ab; eb'-f''}  | Boosey M 060 02813 7                   |
| Thorne                                     | Cool Cat {d'-e''}<br>or Don't Bother Me {Ab; c'-f''(g'')} (from <i>The Cat's Whiskers</i> )                                   | Banks ECS433                           |
| Wood                                       | The Trees in England {F; c'-f''}  | Banks 1760                             |

**C Supporting Tests** (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see page 10)

**Improvisation** (see page 12)

**Musical Knowledge** (see page 14)

# Singing – Grade 4

Subject code: SNG

## A Technical Work (14 marks) See page 6

One set of exercises to be performed from the list below.

N.B. Technical work must be performed from memory as the first element of the examination.

|         |  |   |
|---------|--|---|
| Bray    | Vocal Exercises: Grade 4 (from <i>Vocal Exercises</i> book 1)  | Trinity   |
| Dodds   | Pages 11 and 12 (lower two lines with dynamics) and page 13<br>(from <i>Voice Placing and Training Exercises</i> ) | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)             |
| Vaccari | Lektion III (from <i>Metodo Pratico</i> )  | Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low) |

## B Songs (3 x 22 marks) See pages 6-8

Three songs, forming a balanced programme, to be performed from the lists below.

Instead of any one item, candidates may offer their own composition (see page 8).

It is *not* necessary to choose a song from each group; up to **two** songs may be chosen from any one group, A-D.

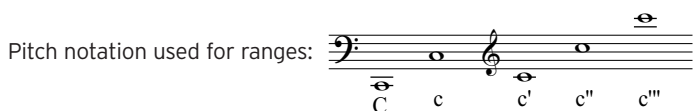
No more than one song by any composer may be selected.

Singing from memory is optional but strongly recommended.

For information, vocal ranges are given after each title, but songs may be performed in any key, either published or in a transposition supplied by the candidate, and in any language, although candidates are encouraged to sing in the original language where possible.

If songs originally written in English are performed in another language a copy of the music as performed (with the new text either underlaid in the score or on a separate sheet) must be provided for the examiner.

Songs which are judged particularly suitable for either female or male voices are indicated by (F) or (M) before their title, but candidates of the opposite gender to that indicated are not prohibited from singing these songs if they wish.



### Group A: Popular, Musical Theatre and Film

### suggested edition

|              |  |  |
|--------------|--|--|
| Arlen        | It's Only a Paper Moon ( <i>standard version including verse must be sung</i> )<br>(Essential Audition Songs: Jazz Standards) {G; d'-e''}                                | Faber 0-571-52830-9                                    |
| Armstrong    | Nellie Dean (from <i>Great Songs of the 20th Century 1900-1950</i> ) {Bb; d'-eb''}   | Music Sales AM959189                                   |
| Bernstein    | (F) I Feel Pretty (from <i>West Side Story – Vocal Selections</i> ) {F; c'-g''}  | Boosey M 051 93345 7                                   |
| Bernstein    | One Hand, One Heart<br>(from <i>West Side Story – Vocal Selections</i> ) {Eb; eb'-eb''}  | Boosey M 051 93345 7                                   |
| Hamilton     | Cry Me a River (from <i>The Definitive Jazz Collection</i> ) {Eb; c'-d''}  | Hal Leonard HL00359571                                 |
| Hamlisch     | The Way We Were (from <i>The Essential Barbra Streisand</i> ) {A; a-d''}   | Hal Leonard HL02500550                                 |
| John         | Can You Feel the Love Tonight? (The Lion King)<br>(from <i>The Illustrated Treasury of Disney Songs or More Audition Songs for Kids</i> ) {Bb; eb'-f''}                  | Hal Leonard Disney HL00313100 or Music Sales AM 966636 |
| Lane         | (M) Old Devil Moon (Finian's Rainbow)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2 (Tenor)<br>or <i>The Definitive Jazz Collection</i> ) {G; d'-f' [F]} | Hal Leonard HL00747032 or Hal Leonard HL00359571       |
| Lloyd Webber | Close Every Door (Joseph and the Amazing Technicolor Dreamcoat) {Fm; c'-f''}<br>or (F) I Don't Know How To Love Him (Jesus Christ, Superstar) {D; a-c''}                 | Really Useful Group RG10054                            |
| Lloyd Webber | Whistle Down The Wind (Whistle Down The Wind)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Soprano) {D; d'-d''}                                       | Hal Leonard HL00740122                                 |
| Menken       | Colors of the Wind (Pocahontas)<br>(from <i>The Illustrated Treasury of Disney Songs</i> ) {Bb; f-c''}   | Hal Leonard Disney HL00313100                          |
| Menken       | Les Poissons (from <i>The Little Mermaid Vocal Selections</i> ) {G; b-a'}  | Hal Leonard Disney HL00490238                          |
| Nichols      | Rainy Days and Mondays (from <i>The Carpenters Greatest Hits</i> ) {G; d'-a''}   | Music Sales AM971487                                   |
| Novello      | We'll Gather Lilacs (from <i>Ivor Novello Song Album</i> ) {F; c'-f''}   | Faber 0-571-52867-8                                    |
| Rodgers      | (F) A Cock-eyed Optimist (South Pacific)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Mezzo Soprano) {F; a-c''}                                       | Hal Leonard HL00361072                                 |

**suggested edition**

|          |   |                                    |
|----------|---|------------------------------------|
| Rodgers  | (F) Hello Young Lovers (The King and I)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Soprano) {D; b-d''}                               | Hal Leonard HL00361071             |
| Rodgers  | (F) Honey Bun (South Pacific)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Mezzo soprano) {Eb; bb-d''}                                 | Hal Leonard HL00740123             |
| Rodgers  | I Have Dreamed (The King and I) {Eb; bb-eb''}<br>or We Kiss in a Shadow (The King and I) {F; c'-c''}<br>(from <i>Rodgers and Hammerstein Collection</i> ) | Hal Leonard HL00313207             |
| Rodgers  | The Sound of Music<br>(from <i>The Sound of Music: Vocal Selections</i> ) {F; d'-d''}   | Hal Leonard Williamson HLW00312392 |
| Roe      | I Met You Like a Stranger (Destination London)<br>(from <i>Songs from the Shows</i> vol. 4 (13 years and over)) {D; b-f#''}                               | Thames 978635                      |
| Sherman  | Feed the Birds ( <i>with verse</i> ) (Mary Poppins)<br>(from <i>Kids' Book of Vocal Solos</i> ) {G; g-d''}  | Hal Leonard HLE90001388            |
| Sondheim | Comedy Tonight (A Funny Thing Happened on the Way to the Forum)<br>(from <i>All Sondheim</i> vol. 1) {G; a-e''(g'')}                                      | Alfred VAL2023A                    |
| Warren   | 42nd Street (from <i>42nd Street – Vocal Selections</i> ) {Em; e'-e''}  | Faber 0-571-52597-0                |
| Zaret    | Unchained Melody (from <i>An Old Fashioned Love Song</i> ) {G; a-d''}   | Music Sales AM85382                |

**Opera and Operetta, Sacred and Oratorio**

|                          |   |                             |
|--------------------------|---|-----------------------------|
| Handel                   | Care selve (Atalanta)<br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 2) {A; f#'-a'' [Eb]}  | IMC 1695 (high), 1696 (low) |
| Handel<br>arr. Somervell | Silent Worship (Non lo diro col labbro) (Tolomeo)<br>(from <i>The Chester Books of Celebrated Songs</i> book 1 {G; d'-e''})<br>or <i>The Language of Song</i> vol. 1 {A; [F]} ) | Chester CH55317 or Faber    |
| Sullivan                 | (F) I'm Called Little Buttercup (HMS Pinafore)<br>(from <i>The Authentic Gilbert and Sullivan Songbook</i> ) {C; b-d''}   | Dover DPT1040               |
| Sullivan                 | (M) On a Tree by the River (Tit-Willow) (The Mikado)<br>(from <i>The Authentic Gilbert and Sullivan Songbook</i> ) {Ab; c'-db''}  | Dover DPT1040               |
| Sullivan                 | (M) When a Felon's not Engaged (Policeman's Song) (omitting chorus part)<br>(Pirates of Penzance) (from <i>The Authentic Gilbert and Sullivan Songbook</i> ) {F; F-c'}          | Dover DPT1040               |

**Group B: French mélodie, German Lied, Italian and other song**

|                  |   |  |
|------------------|---|--|
| Dvořák           | The Lark (from <i>50 Art Songs from the Modern Repertoire</i> ) {A; e'-f''}   | Schirmer GS32754                       |
| Giordani         | Caro mio ben (from <i>26 Italian Songs and Arias</i> or <i>The Language of Song</i> vol. 1) {Eb; d'-f'' [C]}<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber  |  |
| Mendelssohn      | Auf Flügeln des Gesanges (On Wings of Song) op. 13 no. 2<br>(from <i>Gateway to German Lieder</i> ) {Ab; eb'-f'' [F]}   | Alfred 17611 (high), 17617 (low)       |
| Mendelssohn      | Maienlied (May Song) op. 8 no. 7 (from <i>Easy German Classic Songs</i> ) {G; d'-f#''}  | Ditson 431-41002                       |
| Mozart           | Die Kleine Spinnerin (The Spinning Girl) K 531 (from <i>21 Songs</i> ) {C; e'-f''}  | OUP 019 345411 4                       |
| Paisiello        | Nel cor più non mi sento (from <i>26 Italian Songs and Arias</i> ) {G; f#'-e'' [Eb]}<br>or <i>The Language of Song</i> vol. 1 {G; [E]} )<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber                |  |
| Scarlatti        | O cessate di piagarmi (from <i>26 Italian Songs and Arias</i> ) {Gm; f#'-f'' [Em]}<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]   |  |
| Schubert         | An die Laute D 905 (from <i>The Chester Books of Celebrated Song</i> book 1 {D; d'-f#''})<br>or <i>The Language of Song</i> vol. 1 {D; [Bb]} )  | Chester CH55317 or Faber               |
| Schubert         | Lachen und Weinen D 777<br>(from <i>Gateway to German Lieder</i> ) {Ab; eb'-gb''} [F]}  | Alfred 17611 (high), 17617 (low)       |
| Schubert         | Minnelied (Holder klingt der Vogelsang) (Love Song) D 429 {Eb; d'-f''}<br>or Tischlerlied (Song of the Cabinet Maker) D 274<br>(from <i>Easy German Classic Songs</i> ) {C; c'-d''}   | Ditson 431-41002                       |
| Schumann         | An den Sonnenschein (To the sunshine) op. 36 no. 4 {E; c#'-f#'' [F]}<br>or Auf dem Rhein (On the Rhein) op. 51 no. 4 {F; c'-f'' [F]}<br>or Volksliedchen (Love-thoughts) op. 51 no. 2 {G; f#'-g'' [Eb]}<br>(from <i>Vocal Album</i> ) | Schirmer GS25286 (high), GS25287 (low) |
| Schumann         | Schneeglöckchen (Snowdrops) op. 79 no. 27 ( <i>in English or German</i> )<br>(from <i>Singer's World</i> book 2) {D; c#'-f#''}  | Trinity                                |
| Weckerlin (arr.) | Jeunes fillettes {Am; g#-e''}<br>or Maman, dites-moi {Dm; eb'-f#''} (from <i>Bergerettes</i> )  | Schirmer GS32612                       |

**Group C: Pre 20th Century and Folk Song****suggested edition**

|                |  |                                  |
|----------------|--|----------------------------------|
| Anon.          | (F) Willow Song<br>(from <i>40 Songs from Elizabethan and Jacobean Song Books</i> : Book 2b for low voice) {Dm; d'-d''}        | Stainer X2B                      |
| Arne           | When Daisies Pied {F; c'-f''}<br>or Where the Bee Sucks {F; c'-e''}<br>(from <i>Boosey and Hawkes Shakespeare Song Album</i> ) | Boosey M 060 10465 7             |
| Campion        | (M) When to her Lute (from <i>English Lute Songs</i> book 1) {Em; b-d''}   | Stainer B616                     |
| Dowland        | Fine Knacks for Ladies (from <i>English Lute songs</i> book 2) {F; e'-f''}   | Stainer B617                     |
| Ford           | (M) Now I See thy Looks<br>(from <i>English Lute Songs</i> book 1) {Em; b-d''}   | Stainer B616                     |
| Foster         | Jeannie with the Light Brown Hair (from <i>Songs of the Americas</i> ) {Eb; bb-eb''}   | Boosey M 060 09269 5             |
| O'Leary (arr.) | Morton Bay {E; b-e''}  | Mark O'Leary Publications YVM068 |
| Purcell        | Ah how pleasant (Z353) {C; g'-g'' [A]}<br>or Fairest Isle (King Arthur) Z628 {Ab; eb'-gb'' [F]} (from <i>40 Songs</i> )        | IMC 2071 (high), IMC 2072 (low)  |
| Trad.          | Amazing Grace arr. Newton (from <i>Making the Grade 4-5</i> ) {G; d'-d''}  | Chester CH61682                  |
| Trad.          | I Will Walk with my Love (from <i>Songs of Ireland</i> arr. Hargest Jones) {Eb; bb-c''}  | Boosey M 060 08796 7             |
| Trad.          | Lass of Richmond Hill (from <i>Library of Folk Songs</i> ) {G; a-d''}  | Music Sales AM961521             |
| Trad.          | My Love is like a Red, Red Rose<br>(from <i>Folk Songs of England, Ireland, Scotland and Wales</i> ) {A; a-e''}                | Alfred VF1880                    |
| Trad.          | Scarborough Fair (from <i>Making the Grade 4-5</i> ) {D; c'-d''}   | Chester CH61682                  |
| Trad.          | The Lark in the Clear Air arr. Tate (from <i>Singer's World</i> book 2) {G; d'-e''}  | Trinity                          |
| Trad.          | The Leprechaun arr. Hughes (from <i>Irish Country Songs Highlights</i> ) {Am; d'-g''}  | Boosey M 060 09806 2             |
| Trad.          | Trottin' to the Fair arr. Stanford {D; c#'-e''}  | Boosey M 060 02514 3             |

**Group D: 20th and 21st Century Song**

|                            |   |                      |
|----------------------------|---|----------------------|
| Armstrong Gibbs            | You Spotted Snakes {Dm; d'-f#''}  | Novello NOV160126    |
| Bailey                     | Pretty Flower (from <i>Singer's World</i> book 2) (alternative may be sung in bars 30-31) {Cm; c'-f''}  | Trinity              |
| Bernstein                  | My House<br>(from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {F; c'-f''}  | Boosey M 060 11225 6 |
| Bernstein                  | (F) Peter, Peter<br>(from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {G; c'-g''}  | Boosey M 060 11225 6 |
| Beswick                    | The Nightingale Bird (from <i>Pick 'n Choose</i> ) {F; bb-f''}  | Universal UE 16393   |
| Britten (arr.)             | Early One Morning (any 3 verses) {Eb; bb-eb''}<br>or O Waly Waly (any 3 verses) {A; e'-e''}<br>(from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) | Boosey M 060 11225 6 |
| Bush                       | The Little Nut Tree (from <i>Eight Songs For High Voice and Piano</i> ) {D; f'-g''}   | Novello NOV170301    |
| Chilcott                   | Mid Winter (candidates should sing the upper part of this 2-part song) {Eb; eb'-g''}  | OUP 019 341523 2     |
| Cope                       | Shiny (from <i>Two songs from The Wandering Moon</i> ) {C; c'-f''}  | Robertson 75041      |
| Copland                    | At the River (from <i>Old American Songs</i> book 2) {Eb; eb'-eb''}   | Boosey M051902606    |
| Dove                       | No. 5 of <i>Five Am'rous Sighs</i> {e'-e''}   | Peters EP 7596       |
| Field                      | Sleep Little Babe<br>(from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {Fm; c'-f''}  | Boosey M 060 11225 6 |
| Goodall                    | The Lord is my Shepherd (Psalm 23) {F; c'-d''}  | Faber 0 571 52094 4  |
| Howells                    | Girl's Song<br>(from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {G; d'-e''}   | Boosey M 060 11225 6 |
| Keel                       | My True Love hath my Heart<br>(from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {Eb; eb'-eb''}   | Boosey M 060 11225 6 |
| Mawby                      | Psalms 23 {G; d'-g''}   | RSCM RA10            |
| Noble                      | Johnny {D; d'-e''}  | Lengnick AL0344      |
| Roe                        | Song of the Bluebell Wood {Ab; cb'-eb''}  | Thames 9781001       |
| E Rofe                     | Dinah's Song (from <i>Australian Composers in Song</i> ) {Am; e'-e''}   | Allans 0801132140    |
| Rutter                     | Carol of the Children {D; a-d''(e'')}   | OUP 019 3420600      |
| Thiman                     | I Love All Graceful Things {G; d'-f''}  | Curwen JC71977       |
| Thiman                     | The Man in the Moon {Eb; c'-f''}  | Curwen JC72413       |
| Thorne                     | Nine Lives (from <i>The Cat's Whiskers</i> ) {b'-f''}   | Banks ECS433         |
| Vaughan Williams<br>(arr.) | The Turtle Dove {Bbm; db'-eb''}   | Curwen JC71872       |
| Warlock                    | Lullaby (from <i>Warlock Songs</i> ) {F; a(b)-d''}  | Boosey M 060 02923 3 |
| Williamson                 | Sweet and Low (from <i>Six English Lyrics</i> ) {Eb; db'-d''}   | Weinberger           |

## **C Supporting Tests** *(2 x 10 marks)*

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see page 10)

**Improvisation** (see page 12)

**Musical Knowledge** (see page 14)

# Singing – Grade 5

Subject code: SNG

## A Technical Work (14 marks) See page 6

One set of exercises to be performed from the list below.

N.B. Technical work must be performed from memory as the first element of the examination.

|         |  |   |
|---------|--|---|
| Bray    | Vocal Exercises: Grade 5 (from <i>Vocal Exercises</i> book 2 <i>high or low</i> )<br><i>Exercise 5 may be sung to any vowel with or without consonants, at the candidate's choice.</i><br><i>Chords and key-notes are to be provided by the candidate's accompanist.</i> | Trinity   |
| Dodds   | Page 14 (upper two lines) and page 18 (from <i>Voice Placing and Training Exercises</i> )  | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)               |
| Vaccari | Lektion IV (page 11 only) (from <i>Metodo Pratico</i> )  | Peters EP 2073a (high)<br>EP 2073b (medium), EP 2073c (low) |

## B Songs (3 x 22 marks) See pages 6-8

Three songs, forming a balanced programme, to be performed from the lists below.

Instead of any one item, candidates may offer their own composition (see page 8).

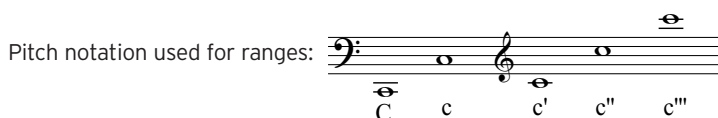
It is *not* necessary to choose a song from each group; up to **two** songs may be chosen from any one group, A-D.

No more than one song by any composer may be selected.

Singing from memory is optional but strongly recommended.

Songs which are judged particularly suitable for either female or male voices are indicated by (F) or (M) before their title, but candidates of the opposite gender to that indicated are not prohibited from singing these songs if they wish.

For information, vocal ranges are given after each title, but songs may be performed in any key, published or in a transposition supplied by the candidate, and in any language, although candidates are encouraged to sing in the original language where possible. If songs originally written in English are performed in another language a copy of the music as performed (with the new text either underlaid in the score or on a separate sheet) must be provided for the examiner.



### Group A: Popular, Musical Theatre and Film

|              |   | <b>suggested edition</b>       |
|--------------|---|--------------------------------|
| Arlen        | Any Place I Hang my Hat (from <i>The Judy Garland Souvenir Songbook</i> ) {F; c'-eb''}  | Hal Leonard HL00312157         |
| Arlen        | Over the Rainbow ( <i>original version with introduction</i> )<br>(from <i>The Wizard Of Oz: Vocal Selections</i> ) {Eb; c'-f''}  | Alfred TSF0038                 |
| Berlin       | My Defenses are Down (Annie Get Your Gun)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Baritone/Bass) {Bb; c-eb'}  | Hal Leonard HL00747033         |
| Bock         | (F) Far from the Home I Love (Fiddler on the Roof)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Soprano) {Cm; c'-e''}  | Hal Leonard HL00361071         |
| Coleman      | (M) Museum Song ( <i>with extended ending</i> ) (from <i>Vocal Selections from Barnum</i> ) {C; c-e'}   | Alfred VF1821                  |
| Coleman      | (M) Stay with Me (from <i>City of Angels: Vocal Selections</i> ) {Eb; c-g'}   | Alfred VF1626                  |
| Gershwin     | Bidin' my Time (Girl Crazy) {Eb; eb'-f''}<br>or But Not for Me (Girl Crazy) {Bb; a-c''}<br>or (M) Somebody Loves Me (George White's Scandals of 1922) {G; d-e'}<br>or Swanee (Capitol Revue) {F; c'-f''} (from <i>The Best of George and Ira Gershwin</i> ) | Faber 0-571-52576-8            |
| Kern         | (F) Bill (Show Boat)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Soprano) {Bb; c'-d''}  | Hal Leonard HL00361071         |
| Lane         | (F) How are Things in Glocca Morra? (Finian's Rainbow)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Mezzo Soprano) {Db; ab-db''}   | Hal Leonard HL00361072         |
| Lloyd Webber | (M) Pilate's Dream (Jesus Christ Superstar)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Baritone/Bass) {Bbm; A-bb}  | Hal Leonard HL00747033         |
| Loesser      | (M) Guys and Dolls<br>(from <i>Broadway Songs – Budget books</i> ) {F; B-d'}  | Hal Leonard Europe HLE90001923 |
| Loewe        | (M) They Call the Wind Maria (Paint your Wagon)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Baritone/Bass) {F; A-d'}  | Hal Leonard HL00361074         |
| Menken       | Cold Enough to Snow (Life with Mikey) (from <i>Alan Menken Songbook</i> ) {G; d'-f''}   | Hal Leonard HL00313198         |

**suggested edition**

|           |   |
|-----------|---|
| Menken    | Home (Beauty and the Beast, the Broadway musical)<br>(from <i>Contemporary Disney</i> ) {D; a-d"}<br><i>Hal Leonard HL00313169</i>  |
| Porter    | Brush up your Shakespeare (Kiss me Kate)<br>(from <i>Broadway Showstoppers For Piano, Voice and Guitar</i> ) {F; b-c"}<br><i>Alfred MFM0106</i>   |
| Porter    | Every Time We Say Goodbye<br>(from <i>All Woman</i> vol. 1) {Eb; d'-f"}<br><i>Faber 7077A</i>   |
| Porter    | Miss Otis Regrets (from <i>Cole Porter 100th Anniversary</i> ) {Eb; eb'-eb"}<br><i>Alfred VF1713</i>  |
| Rodgers   | (F) Bali-Hai ( <i>with repeat</i> ) (South Pacific) {C; b-d"}<br>or People Will Say We're in Love (Oklahoma!) ( <i>no repeat</i> ) {C; b-e"}<br>(from <i>Broadway Songs – Budget Books</i> )<br><i>Hal Leonard Europe HLE90001923</i>   |
| Rodgers   | Bewitched (from <i>All Woman Jazz</i> ) {C; d'-d"}<br><i>Faber M-0571-527949</i>  |
| Rodgers   | (F) What's the use of Wond'r'in' (Carousel)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Soprano) {Db; c'-f"}<br><i>Hal Leonard HL00361071</i>   |
| Rodgers   | Shall we Dance? (The King and I) {Eb; c'-bb'}<br>(from <i>The Rodgers and Hammerstein Collection</i> )<br><i>Hal Leonard HL00313207</i>   |
| Rodgers   | The Surrey with the Fringe on Top (Oklahoma!)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Baritone/Bass) {E; d#-e'}<br><i>Hal Leonard HLO0747033</i>  |
| Russell   | (M) I'm Not Saying a Word (from <i>Blood Brothers Vocal Selection</i> ) {A; e-f#'}<br><i>Music Sales AM79476</i>  |
| Schönberg | (F) I Dreamed a Dream (Les Misérables)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Mezzo Soprano) {Eb; gb-c"}<br><i>Hal Leonard HL00747031</i>  |
| Schönberg | (F) When Will Someone Hear? (Martin Guerre)<br>(from <i>50 Showstoppers: The White Book</i> ) {b-e"}<br><i>Music Sales AM953843</i>   |
| Sondheim  | Anyone can Whistle (from <i>All Sondheim</i> vol. 1) {Eb; bb'-eb"}<br><i>Alfred VAL2023A</i>  |
| Styne     | (F) Diamonds are a Girl's Best Friend (Gentlemen Prefer Blondes)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Mezzo Soprano) {Bb; f-bb'}<br><i>Hal Leonard HL00361072</i>  |
| Weill     | Oh the Rio Grande (Cowboy Song) (Johnny Johnston) {G; b-e"(g")}<br>or September Song (Knickerbocker Glory) {C; c'-eb"} (NB 1 verse only to be sung;<br>first verse male, second verse female) (from <i>Kurt Weill Songs: A Centennial Anthology</i> vol. 2)<br><i>Alfred PF9922</i> |
| Wildhorn  | Once upon a Dream (Jekyll and Hyde)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Soprano) {C#m; b-d"}<br><i>Hal Leonard HL00740122</i>   |

**Opera, Operetta, Sacred and Oratorio**

|          |  |
|----------|--|
| Flotow   | (F) The Last Rose of Summer (Martha) ( <i>Flotow version only</i> )<br>(from <i>The First Book of Soprano Solos</i> Part II) {F; f'-f"}<br><i>Schirmer GS82064</i>                       |
| Franck   | Panis Angelicus (O Lord, Most Holy)<br>(from <i>Songs of Prayer or Sacred Tenor Arias</i> ) {G; f#'-e"}<br><i>Kevin Mayhew 1450213 or 3611735</i>  |
| Handel   | (M) How Willing my Paternal Love (Samson) {E; B-e'}<br><i>Novello NOV070144</i>  |
| Handel   | Sorge nel petto (Solace to my Heart) (Rinaldo)<br>(from <i>Classic Songs</i> ) {G; e'-g"} [Eb]<br><i>Alfred 0-3542 (high), 0-3543 (low)</i>  |
| Handel   | (F) Sweet Rose and Lily (Theodora) {Eb; bb'-db"(eb")}<br><i>Novello NOV070459</i>  |
| Lully    | (M) Bois épais (from <i>Classic Songs</i><br>or <i>The Language of Song</i> vol.1) {F; d-f' [D]}<br><i>Alfred 0-3542 (high), 0-3543 (low) or Faber</i>                                   |
| Mozart   | (F) L'ho perduta (Barbarina's aria)<br>(Le nozze di Figaro) (from <i>Great Mozart Arias for Soprano</i> ) {Fm; f'-f"}<br><i>Dover DP19635</i>  |
| Sullivan | (F) My Lord, a Suppliant at thy Feet ( <i>Recit. and Air</i> ) (Iolanthe)<br>(from <i>Gilbert And Sullivan for Singers – Mezzo Soprano</i> ) {F; c'-e"}<br><i>Hal Leonard HLO0740215</i> |
| Sullivan | (F) When a Merry Maiden Marries (The Gondoliers)<br>(from <i>The Authentic Gilbert and Sullivan Songbook</i> ) {F; c'-f"}<br><i>Dover DP11040</i>  |

**Group B: French mélodie, German Lied, Italian and other song**

|                |   |
|----------------|---|
| Anon           | Star Vicino (from <i>26 Italian Songs and Arias</i> ) {G; d'-e"} [Eb]<br><i>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]</i>   |
| (attrib. Rosa) |   |
| Brahms         | Sonntag op. 47 no. 3 (from <i>Lieder 1</i> or <i>The Language of Song</i> vol. 1) {G; d'-g"} [F] [Eb]<br><i>Peters EP 3201a (high), 3201b (medium), 3201c (low) or Faber</i>                        |
| Caldara        | Sebben crudele (from <i>26 Italian Songs and Arias</i> or <i>The Language of Song</i> vol. 1) {Em; e'-e"} [Cm]<br><i>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber</i> |
| Chausson       | Le Charme (from <i>Mélodies pour chant et piano</i> {Eb; bb'-eb"}<br>or <i>The Language of Song</i> vol.1) {G; [Eb]} )<br><i>Leduc AL 26431</i>   |
| Delibes        | (M) Bonjour, Suzon (from <i>The First Book Of Tenor Solos</i> Part II) {F; c'-f'}<br><i>Schirmer GS82066</i>  |
| Grieg          | (F) The Princess<br>(from <i>The Chester Books of Celebrated Songs</i> book 2) {Dm; d'-e"}<br><i>Chester CH55318</i>  |
| Hahn           | L'heure exquise (from <i>Chansons Grises</i> ) {B; b-d#"}<br><i>Heugel HE7784</i>   |
| Hahn           | Tyndaris (no. 7 from <i>Études latines</i> ) {Fm; eb'-eb"}<br><i>Heugel HE20174</i>   |

|             |   | <b>suggested edition</b>                |
|-------------|---|---|
| Martini     | Plaisir d'Amour {F; c'-f'' [Eb]}  | Schirmer HL50281500                     |
| Mendelssohn | Der Blumenstrauß (from <i>The First Book of Mezzo Soprano/Alto Solos</i> ) {G; d'-e''}  | Schirmer GS81174                        |
| Mendelssohn | Minnelied (from <i>The First Book of Soprano Solos</i> ) {A; e'-f#''}   | Schirmer GS81173                        |
| Mozart      | Oiseau, si tous les ans (from <i>21 Songs</i> ) {C; g'-g''}   | OUP O 19 345411 4                       |
| Reger       | Waldeinsamkeit (from <i>The First Book of Soprano Solos</i> ) {G; d'-g''}   | Schirmer GS81173                        |
| Scarlatti   | Già il sole dal Gange (from <i>26 Italian Songs and Arias</i> ) {Ab; eb'-f'' [Eb]}  |   |
|             | <i>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]</i>  |   |
| Schubert    | Was ist Silvia, D 891 (from <i>First Vocal Album</i> ) {A; c'-f#'' [F]}   | Schirmer GS25443 (high), GS25444 (low)  |
| Schubert    | Seligkeit D 433 (from <i>Gateway to German Lieder</i> ) {E; e'-g#'' [C]}  | <i>Alfred 17611 (high), 17617 (low)</i> |
| Schubert    | Trauer der Liebe D 465 (from <i>Easy German Classic Songs</i> ) {G; f#'-g''}  | <i>Ditson 431-41002</i>                 |
| Tchaikovsky | A Legend (Légende) op. 54 no. 5 (in <i>English or French</i> )<br>(from <i>50 Art Songs from the Modern Repertoire</i> ) {Em; d'-e''} | Schirmer GS32754                        |
| Vivaldi     | (F) Vieni, Vieni o mio diletto<br>(from <i>The Chester Books of Celebrated Songs book 2</i> ) {Bm; d'-f#''}                           | Chester CH 55318                        |

**Group C: Pre 20th Century Song**

|            |   |  |
|------------|---|--|
| Arne       | The Lass with the Delicate Air {F; c'-f''}  | Banks OSS49  |
| Blow       | Tell Me No More (from <i>English Songs: Renaissance to Baroque</i> ) {G; c#'-f#'' [Eb]}   |  |
|            | <i>Hal Leonard HL40018 (high), HL40019 (low)</i>  |  |
| Blow       | (M) The Self Banished (from <i>New Imperial Edition of Bass Songs</i> ) {D; A-d'}   | <i>Boosey M 051 90450 1</i>  |
| M H Brahe  | Bless this House {Bb; a-eb'' [C] [Eb]}  | <i>Boosey M 060 01359 1 (in Bb), M 060 01360 7 (in C), M 060 01361 4 (in Eb)</i> |
| Campian    | Fair if You Expect Admiring<br>(from <i>English Songs: Renaissance to Baroque</i> ) {Ab; eb'-f'' [E]}   | <i>Hal Leonard HL40018 (high), HL40019 (low)</i>                                 |
| Dowland    | Come Away, Come Sweet Love {Gm; f#'-f''}<br>or Flow Not So Fast {Bb; g'-g''}<br>or What if I Never Speed {Am; e'-f''}<br>(from <i>English Lute Songs book 2</i> ) | <i>Stainer B617</i>  |
| Haydn      | Piercing eyes (from <i>The Chester Books of Celebrated Songs book 3</i> ) {G; e'-g''}   | <i>Chester CH55319</i>   |
| Munro      | My Lovely Celia (from <i>Chester Books of Celebrated Songs book 3</i> ) {E; b-e''}  | <i>Chester CH55319</i>   |
| Pilkington | Rest, sweet Nymphs (from <i>English Lute songs book 2</i> ) {Gm; g'-f''}  | <i>Stainer B617</i>  |
| E Purcell  | Passing by (from <i>The Library of Songs and Arias</i> ) {A; f#'-f#''}  | <i>Music Sales AM91735</i>   |
| Purcell    | I Attempt from Love's Sickness<br>(The Indian Queen Z630) {A; d#'-f#'' [F]}<br>or (M) Man is for the Woman Made Z605 {C; e'-g'' [Ab]}<br>(from <i>40 Songs</i> )  | <i>IMC 2071 (high), 2072 (low)</i>   |
| Rosseter   | (M) When Laura Smiles (from <i>English Lute Songs book 2</i> ) {F; c'-d''}  | <i>Stainer B617</i>  |
| Shield     | Ye Balmy Breezes Gently Blow (from <i>O Tuneful Voice</i> ) {C; d'-g''}   | <i>OUP O19 345746 6</i>  |

**Group D: 20th and 21st Century Song**

|                  |   |  |
|------------------|---|--|
| Armstrong Gibbs  | Five Eyes {Bbm; f'-f'' [Gm]}  | <i>Boosey M 051 90923 0 (high), M 060 03083 3 (low)</i>    |
| Barber           | The Daisies op. 2 no. 1 (from <i>15 American Art Songs</i> ) {D; a-d''}   | <i>Hal Leonard HL50482607</i>                              |
| R R Bennett      | The Bird's Lament (from <i>The Aviary</i> ) {A; c#'-e''}  | <i>Universal UE14168A</i>                                  |
| Britten          | Begone Dull Care! (from <i>Friday Afternoons op. 7</i> ) {C; f'-f''}  | <i>Boosey M 060 10500 5</i>                                |
| Britten          | (F) The Birds {E; b-e''}  | <i>Boosey (custom print) M 060 09212 1</i>                 |
| Britten (arr.)   | O Can Ye Sew Cushions? {Ab; eb'-ab'' [Eb]}<br>or The Salley Gardens {Gb; gb'-ab'' [Db]} (from <i>Folksong Arrangements vol. 1</i> ) | <i>Boosey M 060 01431 4 (high), M 060 01430 7 (medium)</i> |
| Britten (arr.)   | Sweet Polly Oliver {E; c#'-f#'' [D]}<br>or The Ploughboy {Bb; c'-f'' [G]} (from <i>Folksong Arrangements vol. 3</i> )               | <i>Boosey M 060 01435 2 (high), M 060 01434 5 (medium)</i> |
| Butterworth      | (M) When I was One and Twenty (from <i>A Shropshire Lad and other songs</i> ) {D; d-e''}  | <i>Stainer B333</i>  |
| Copland          | Simple Gifts<br>(from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i> ) {Ab; eb'-eb''}                             | <i>Boosey M 060 11225 6</i>                                |
| Cowan            | Waltzing Matilda arr. O'Leary (only this edition may be used) {bb-g''}  | <i>Mark O'Leary Publications YVM 067</i>                   |
| Dunhill          | The Cloths of Heaven {Eb; eb'-g'' [C]}  | <i>Stainer H183 (high), SS15 (low)</i>                     |
| Flanders & Swann | The Hippopotamus Song (from <i>The Songs of Michael Flanders and Donald Swann</i> ) {G; g-d''}                                      | <i>Faber 0-571-52920-8</i>                                 |
| Head             | The Little Road to Bethlehem {Ab (eb'-ab'' [F])}  |  |
|                  | <i>Boosey M 060 03240 0 (in Ab), M 060 03239 4 (in F - custom print)</i>  |  |
| Head             | Sweet Chance that Led my Steps Abroad<br>(from <i>Song Album 1: Songs of the Countryside</i> ) {F; c'-f''}                          | <i>Boosey M 051 92226 0</i>                                |
| Head             | When Sweet Ann Sings {F; c'-f''(a'')}   | <i>Boosey M 060 03277 6</i>                                |

|                  |   | <b>suggested edition</b>   |
|------------------|---|--|
| Hely-Hutchinson  | The Owl and the Pussy Cat (from <i>Three Nonsense Songs</i> ) {G; d'-f''}   | Paterson PAT00706  |
| Ireland          | I have Twelve Oxen (from <i>Complete Songs</i> vol. 5) {F; d'-f''}  | Stainer B600   |
| Ireland          | Spring Sorrow (from <i>Complete Songs</i> vol. 4) {F; c'-d''}   | Stainer B599   |
| Keel             | Trade Winds {Eb; bb'-eb'}   | Boosey M 060 03451 0   |
| Quilter          | Dream Valley (from <i>New Imperial Edition of Mezzo Soprano Songs</i> ) {Gb; eb'-gb''}                                    | Boosey M 051 90410 5   |
| Quilter          | How Should I Your True Love Know?<br>(from <i>A Century of English Song</i> vol. 1) (Soprano) {Db; f'-f''}                | Thames 978421  |
| Quilter          | June {F; d'-f'' [E] [D]}  | Boosey (custom print) M 060 02172 5 (high), M 060 02171 8 (medium), 0002500086 (low) |
| Quilter          | Weep you no more (from <i>7 Elizabethan Lyrics</i> op. 12) {Fm; eb'-g'' [Dm]}   | Boosey M 060 02187 9 (high), M 060 02186 2 (low)                                     |
| Rich             | (F) American Lullaby (from <i>15 American Art Songs</i> ) {D; a-d'}   | Hal Leonard HL50482607   |
| Rutter           | All Things Bright and Beautiful {F; bb'-d''(g'')}   | OUP 019 342062 7   |
| Stove            | (M) Lullaby (soprano or mezzo edition) {F; eb'-f'' [Eb]}  | Wirripang  |
| Trad.            | My Lagan Love (from <i>Prelude: The Best of Charlotte Church</i> ) {Eb; db'-gb''}   | Chester CH66374  |
| Vaughan Williams | Linden Lea (from <i>Song Album</i> vol. 1) {G; d'-e''}  | Boosey M 060 07491 2   |
| Warlock          | Balulalow {Eb; eb'-f''}   | OUP 019 345882 9   |
| Warlock          | Chopcherry (from <i>The Chester Books of Celebrated Songs</i> book 2) {A; e'-e''}   | Chester CH 55318   |
| Wood             | A Brown Bird Singing {F; e'-d''(f'') [D]}   | Music Sales AM947936 (in F), AM947947 (in D)   |
| Yates            | An Angry Cactus Does No Good {c#'-d''}<br>or The Trouble with Geraniums {b-e''} (from <i>The Trouble with Geraniums</i> ) | Wirripang  |

## C Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

**Sight Reading** (see page 9)

**Aural** (see page 10)

**Improvisation** (see page 12)

**Musical Knowledge** (see page 14)

## A Technical Work (12 marks) See page 6

One set of exercises to be performed from the list below.

N.B. Technical work must be performed from memory as the first element of the examination.

|        |   |   |
|--------|---|---|
| Bray   | Vocal Exercises: Grade 6 (from <i>Vocal Exercises</i> book 2 high or low)<br><i>Exercise 5 may be sung to any vowel with or without consonants at the candidate's choice.</i><br><i>Chords and key-notes are to be provided by the candidate's accompanist.</i> | Trinity   |
| Dodds  | Page 14 (lower two lines) and page 26 (melodic minor only)<br>(from <i>Voice Placing and Training Exercises</i> )   | OUP O 19 322140 3 (high), O 19 322141 1 (low)             |
| Dodds  | Page 19 (including dynamics) and page 26 (melodic minor only)<br>(from <i>Voice Placing and Training Exercises</i> )  | OUP O 19 322140 3 (high), O 19 322141 1 (low)             |
| Vaccai | Lektion V (from <i>Metodo Pratico</i> )   | Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low) |

## B Songs (4 x 17 marks) See pages 6-8

**Four** songs, forming a balanced programme, to be performed from the groups below.

Instead of any one item, candidates may offer their own composition (see page 8).

It is *not* necessary to choose a song from each group; up to **two** songs may be chosen from any one group, A-E. At least **one** song must be chosen from Group A, and at least two living languages (i.e. not Latin) must be used, one of which may be English.

No more than one song by any composer may be selected.

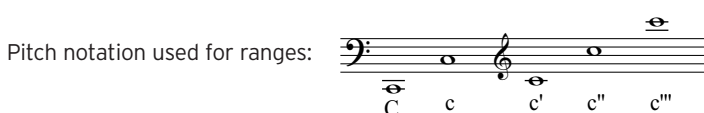
All songs must be performed in the original language unless otherwise stated. Where there is a precedent or tradition for an item being sung in more than one language then either commonly used language will be acceptable.

Singing from memory is optional but strongly recommended.

Songs listed by voice type in the *Opera, Operetta, Sacred and Oratorio* section of Group A must be sung in the published key. Songs in this section written before *circa* 1750 may alternatively be sung a semitone lower at baroque pitch. All other songs may be performed in any key, either published or in a transposed version supplied by the candidate.

In the *Musical and Musical Theatre* section of Group A gender directions should be followed; elsewhere songs which are judged particularly suitable either for female or male voices are indicated by (F) or (M) before their title, but candidates of the opposite gender to that indicated are not prohibited from singing these songs if they wish.

For information, vocal ranges are given after each title.



### Group A: Opera, Operetta, Sacred and Oratorio

**suggested edition**

#### Any voice

|         |  |   |
|---------|--|---|
| Adam    | O Holy Night (Cantique de Noël) (in English or French) {Eb; d'-bb'' (gb'') [Db] [C] [Bb]}  |   |
|         | <i>Schirmer GS27973</i> (high), <i>GS28597</i> (medium), <i>GS28151</i> (medium low), <i>GS27974</i> (low)   |   |
| Adams   | The Holy City {Db; f'-ab'' [Ab]} (from <i>Sacred Classics</i> )  | <i>Hal Leonard HL40051</i> (high), <i>40052</i> (low)   |
| Caccini | Ave Maria (from <i>Lesley Garrett: Song Collection</i> ) {Am; e'-a''}  | <i>Chester CH61597</i>  |
| Franck  | Ave Maria (from <i>Sing Solo Sacred</i> ) {F; f-g'' [D]}   | OUP O19 345784 9 (high), O19 345785 7 (medium/low)  |
| Handel  | Lowly they Kneel<br>(from <i>Sing Solo Sacred</i> ) {Bb; f'-g'' [F]}   | OUP O19 345784 9 (high), O19 345785 7 (medium/low)  |
| Handel  | Ombra mai fu/Merciful God (Largo from <i>Serse</i> ) with recit <i>Frondi tenere</i><br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 2 (in Italian)<br>or <i>Sing Solo Sacred</i> (in English)) {F; d-f' [D] [G] [Eb]} | <i>IMC 1695</i> (high), <i>1696</i> (low) or OUP O19 345784 9 (high), O19 345785 7 (medium/low) |

#### Soprano

|          |   |   |
|----------|---|---|
| Balfe    | I Dreamt I Dwelt in Marble Halls (The Bohemian Girl) (from <i>Great Soprano Arias 2</i> ) {Eb; eb'-g''}   | <i>Kevin Mayhew 3611717</i>                                 |
| Gershwin | Summertime (Porgy and Bess) (from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Soprano)<br>or <i>The Best of George and Ira Gershwin</i> {Bm; f#'-f# (b'')}         | <i>Hal Leonard HL00361071</i> or <i>Faber 0-571-52576-8</i> |
| Handel   | As When the Dove Laments her Love ( <i>with recit</i> : O didst thou know) (Acis and Galatea)<br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 2) (high) {F; e'-g''} | <i>IMC 1695</i>   |
| Handel   | Bel piacere (Agrippina) (from <i>45 Arias from Operas &amp; Oratorios</i> vol. 1) (high) {G; d'-g''}  | <i>IMC 1693</i>   |

**suggested edition**

|                |  |                                     |
|----------------|--|-------------------------------------|
| Handel         | Oh Sleep, Why Dost thou Leave Me? (Semele)<br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 2) (high) {E; d $\sharp$ -g $\sharp$ "}   | IMC 1695                            |
| Handel         | Và godendo (Serse)<br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 1) (high) {B $\flat$ ; f'-bb"}                                    | IMC 1693                            |
| Haydn          | Cavatina: Light and Life are both Enfeebled<br>(with <i>recit</i> : The winter with his dismal storms)<br>(The Seasons) {F; c'-f"}             | Novello NOV072493                   |
| Mendelssohn    | I Will Sing of thy Great Mercies (St Paul) (from <i>Sacred Soprano Arias</i> ) {F; e'-f"}  | Kevin Mayhew 3611728                |
| Mendelssohn    | Jerusalem, thou that killest the prophets (St Paul)<br>(from <i>Anthology of Sacred Song</i> vol. 1) (Soprano) {B $\flat$ ; f'-f"}             | Schirmer GS32578                    |
| Moreno Torroba | La petenera (La Marchenera) (from <i>Zarzuela!</i> ) {A $\flat$ ; e'-bb"}  | Music Sales UMV24369                |
| Puccini        | O mio babbino caro (Gianni Schicci) (from <i>Arias for Soprano</i><br>or <i>Lesley Garrett: Song Collection</i> ) {A $\flat$ ; e $\flat$ -ab"} | Schirmer GS81097 or Chester CH61597 |
| Sullivan       | If Somebody there Chanced to be (Ruddigore) {A; e'-f $\sharp$ "}<br>or Love is a Plaintive Song (Patience) {A; e'-a"}                          | Hal Leonard HL00740214              |
| Sullivan       | Kind Sir, you cannot have the heart (The Gondoliers)<br>(N.B. cut at end of repeat of first section) {B $\flat$ ; f'-ab"}                      | Schirmer GS33754                    |

**Mezzo Soprano, Alto and Countertenor**

|          |  |   |
|----------|--|---|
| Handel   | Return, O God of Hosts (Samson)<br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 3) (low) {E $\flat$ ; bb-eb"}                  | IMC 1698                                    |
| Handel   | Thou shalt bring them in (Israel in Egypt)<br>(from <i>The Second Book of Mezzo-Soprano/Alto Solos</i> ) {E; b-c $\sharp$ "}             | Schirmer GS82069                            |
| Handel   | Verdi prati (Alicina) (from <i>45 Arias from Operas &amp; Oratorios</i> vol. 2 (low) or vocal score) {E; c $\sharp$ -e"}                 | IMC 1696 or Bärenreiter BA4061a             |
| Mozart   | Voi che sapete (Le nozze di Figaro) (from <i>Voices</i> or <i>Lesley Garrett: Song Collection</i><br>or vocal score) {B $\flat$ ; f'-f"} | Chester CH65252 or CH61597 Schirmer GS33772 |
| Purcell  | Vouchsafe o Lord (Te Deum)<br>(from <i>The Oratorio Anthology – Alto/Mezzo Soprano</i> ) {D $\flat$ ; c $\sharp$ -c"}                    | Hal Leonard HL47059                         |
| Sullivan | Sir Rupert Murgatroyd (Ruddigore)<br>(from <i>Gilbert And Sullivan For Singers – Mezzo Soprano</i> ) {E $\flat$ ; b-e"}                  | Hal Leonard HL00740215                      |

**Tenor**

|         |   |                      |
|---------|---|----------------------|
| Handel  | But thou didst not leave (with <i>recit</i> : He was cut off) (Messiah) {A; e-g"}   | Novello NOV070137    |
| Handel  | Rend' il sereno al ciglio (with <i>recit</i> : Rasserena, O madre) (Sosarme)<br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 2) (low) {G; d-e'} | IMC 1696             |
| Handel  | Where'er you walk (Semele)<br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 1) (high) {B $\flat$ ; f-g'}   | IMC 1693             |
| Mozart  | In Mohrenland gefangen (Pedrillo's Serenade)<br>(Die Entführung aus dem Serail) {D; e $\sharp$ -d'}   | Bärenreiter BA 4591A |
| Purcell | The Sailor's Song (Dido and Aeneas) {B $\flat$ ; c-g'}  | Novello NOV070318    |

**Baritone and Bass**

|             |  |                     |
|-------------|--|---------------------|
| Gershwin    | I got plenty o' nuttin' ( <i>Porgy &amp; Bess</i> ) (from <i>The Best of George and Ira Gershwin</i> ) {G; b-d"}                             | Faber 0-571-52576-8 |
| Humperdinck | Ach wie Armen Leute (Hansel & Gretel) (from <i>Arias for Baritone</i> ) {E $\flat$ ; d-e'}   | Schirmer GS81100    |
| Mozart      | Deh vieni alla finestra (Don Giovanni)<br>(from <i>Operatic Anthology Volume IV: Baritone</i> ) {D; d-e'}                                    | Schirmer GS32586    |
| Mozart      | O Isis und Osiris (Der Zauberflöte) (from <i>Operatic Anthology Volume V: Bass</i> ) {F; F-c'}   | Schirmer GS32587    |
| Mozart      | Wer ein liebchen (Die Entführung aus dem Serail) (from <i>Aria Album – Bass</i> ) {G $\flat$ ; G-d'}   | Peters EP 737       |
| Sullivan    | The Sentry's Song (When all night long) (Iolanthe)<br>(from <i>The Authentic Gilbert and Sullivan Songbook</i> ) {B $\flat$ ; B $\flat$ -d'} | Dover DPI1040       |

**Musical and Musical Theatre****Any voice**

|                 |   |                         |
|-----------------|---|-------------------------|
| Bernstein       | Somewhere (from <i>West Side Story – Vocal Selections</i> ) {E $\flat$ ; bb-f"}                             | Boosey M 051 93345 7    |
| Bernstein       | Who am I? (Peter Pan) (from <i>Leonard Bernstein Song Album</i> ) {C; g-e"}                                 | Boosey M 051 92237 6    |
| Brel            | Timid Frieda ( <i>all verses</i> ) (from <i>Jaques Brel is alive and well!</i> ) {E $\flat$ ; bb-eb"}       | Hal Leonard HL00312047  |
| Carey/Afansieff | Hero (from <i>The Big Book Of Ballads</i> ) {E; g $\sharp$ -e"}   | Hal Leonard HLE90001023 |
| Coward          | Matelot (Sigh No More)<br>(from <i>The Essential Noel Coward Songbook</i> ) {A $\flat$ ; c'-ab"}            | Music Sales OP40708     |
| Gershwin        | Love is Here to Stay (The Goldwyn Follies)<br>(from <i>The Best of George and Ira Gershwin</i> ) {F; c'-e"} | Faber 0-571-52576-8     |

|          |  |  |
|----------|--|--|
| Jobim    | The Girl from Ipanema ( <i>N.B. change to 'The Boy from Ipanema' if sung by female</i> )<br>(from <i>The Definitive Jazz Collection</i> ) {F; bb-c"}<br>Hal Leonard HL00359571 | Hal Leonard HL00359571                                 |
| Menken   | I Can't Take My Eyes From You (from <i>Alan Menken Songbook</i> ) {F; bb-e"}<br>Hal Leonard HL00313198   | Hal Leonard HL00313198                                 |
| Porter   | Anything Goes ( <i>all refrains</i> ) (from <i>Cole Porter 100th Anniversary</i> ) {C; c'-e"}<br>Alfred VF1713   | Alfred VF1713  |
| Porter   | Ridin' High (from <i>Cole Porter 100th Anniversary</i> ) {C; b-e"}<br>Alfred VF1713  | Alfred VF1713  |
| Porter   | The Tale of the Oyster (from <i>Cole Porter 100th Anniversary</i> ) {Eb; bb-g"}<br>Alfred VF1713   | Alfred VF1713  |
| Sondheim | Isn't it? (You're Gonna Love Tomorrow) (from <i>All Sondheim vol. 2</i> ) {D; a-e"}<br>Alfred VAL2024A   | Alfred VAL2024A  |
| Sondheim | Not While I'm Around (Sweeney Todd)<br>(from <i>The Singer's Musical Theatre Anthology vol. 1</i> ) (Tenor) {Ab; eb-ab'}<br>Hal Leonard HL00361073                             | Hal Leonard HL00361073                                 |
| Sting    | Fields of Gold (from <i>Eva Cassidy: Songbird or The Big Book of Ballads</i> ) {A; g#-c#"}<br>Music Sales AM970981 or Hal Leonard Europe HLE90001023                           | Music Sales AM970981 or Hal Leonard Europe HLE90001023 |

**Female voice**

|                   |  |   |
|-------------------|--|---|
| Andersson/Ulvaeus | Someone Else's Story (Chess)<br>(from <i>The Singer's Musical Theatre Anthology vol. 2</i> ) (Mezzo Soprano) {Gb; f-c"}<br>Hal Leonard HL00747031  | Hal Leonard HL00747031  |
| Browne            | You Don't Know This Man (Parade)<br>(from <i>The Singer's Musical Theatre Anthology vol. 3</i> ) (Mezzo Soprano) {Gm; g-eb"}<br>Hal Leonard HL00740123   | Hal Leonard HL00740123  |
| Coward            | If Love Were All (Bitter Sweet) {Eb; bb-g"}<br>or I'll Follow My Secret Heart (Conversation Piece) {G; a-g"}<br>(from <i>The Essential Noel Coward Songbook</i> )<br>Music Sales OP40708   | Music Sales OP40708   |
| Gay               | Once You Lose Your Heart (Me and My Girl)<br>(from <i>The Singer's Musical Theatre Anthology vol. 3</i> ) (Soprano) {Db; ab-db"}<br>Hal Leonard HL00740122   | Hal Leonard HL00740122  |
| Gershwin          | Someone To Watch Over Me (Oh, Kay)<br>(from <i>The Singer's Musical Theatre Anthology vol. 3</i> ) (Soprano)<br>or <i>The Best of George and Ira Gershwin</i> or <i>All Woman: Blues</i> {C; c'-d"}<br>Hal Leonard HL00740122<br>or Faber 0-571-52576-8 or Faber 9550A | Hal Leonard HL00740122<br>or Faber 0-571-52576-8 or Faber 9550A |
| Kern              | Can't Help Lovin' Dat Man (Show Boat)<br>(from <i>The Singer's Musical Theatre Anthology vol. 1</i> ) (Soprano)<br>or <i>The Smash Broadway Collection</i> {Eb; bb-gb"}<br>Hal Leonard HL00361071 or Alfred MFM0001  | Hal Leonard HL00361071 or Alfred MFM0001                        |
| Lloyd Webber      | Don't Cry For Me Argentina (Evita)<br>(from <i>The Singer's Musical Theatre Anthology vol. 1</i> ) (Mezzo Soprano)<br>or <i>The Smash Broadway Collection</i> {Db; ab-db" [C]}<br>Hal Leonard HL00361072 or Alfred MFM0001   | Hal Leonard HL00361072 or Alfred MFM0001                        |
| Lloyd Webber      | Wishing You Were Somehow Here Again (The Phantom of the Opera) {a-g"}<br>(from <i>The Singer's Musical Theatre Anthology vol. 3</i> ) (Soprano)<br>or <i>Lesley Garrett: Song Collection</i><br>Hal Leonard HL00740122 or Chester CH61597                              | Hal Leonard HL00740122 or Chester CH61597                       |
| Lloyd Webber      | With One Look (Sunset Boulevard)<br>(from <i>The Singer's Musical Theatre Anthology vol. 3</i> ) (Mezzo Soprano)<br>or <i>50 Showstoppers – The White Book</i> {A; g#-c#"}<br>Hal Leonard HL00740123 or Music Sales AM953843   | Hal Leonard HL00740123 or Music Sales AM953843                  |
| Loewe             | Just You Wait (My Fair Lady)<br>(from <i>The Singer's Musical Theatre Anthology vol. 3</i> ) (Soprano) {Cm; c'-eb"}<br>Hal Leonard HL00740122  | Hal Leonard HL00740122  |
| Loewe             | Without You (My Fair Lady)<br>(from <i>The Singer's Musical Theatre Anthology vol. 2</i> ) (Soprano) {C; b-eb"}<br>Hal Leonard HL00747066  | Hal Leonard HL00747066  |
| Menken            | Never Again (King David) (from <i>Alan Menken Songbook</i> ) {a-eb"}<br>Hal Leonard HL00313198   | Hal Leonard HL00313198  |
| Rodgers           | If I Loved You (Carousel)<br>(from <i>The Singer's Musical Theatre Anthology vol. 1</i> ) (Soprano) {G; c'-gb"}<br>Hal Leonard HL00361071  | Hal Leonard HL00361071  |
| Rodgers           | Johnny One Note (Babes in Arms)<br>(from <i>The Singer's Musical Theatre Anthology vol. 2</i> ) (Mezzo Soprano) {Eb; bb-eb"}<br>Hal Leonard HL00747031   | Hal Leonard HL00747031  |
| Rodgers           | The Lady is a Tramp (Babes In Arms)<br>(from <i>The Singer's Musical Theatre Anthology vol. 1</i> ) (Mezzo Soprano) {A; a-b'}<br>Hal Leonard HL00361072  | Hal Leonard HL00361072  |
| Schönberg         | How Many Tears? (Martin Guerre)<br>(from <i>The Singer's Musical Theatre Anthology vol. 3</i> ) (Soprano) {C; a-f"}<br>Hal Leonard HL00740122  | Hal Leonard HL00740122  |
| Simon             | How Could I Ever Know? (The Secret Garden)<br>(from <i>The Singer's Musical Theatre Anthology vol. 2</i> ) (Soprano)<br>or <i>The Smash Broadway Collection</i> {Db; bb-f"}<br>Hal Leonard HL00747066 or Alfred MFM0001  | Hal Leonard HL00747066 or Alfred MFM0001                        |
| Sondheim          | I Remember (Evening Primrose)<br>(from <i>The Singer's Musical Theatre Anthology vol. 3</i> ) (Soprano) {C; c'-d"}<br>Hal Leonard HL00740122   | Hal Leonard HL00740122  |
| Sondheim          | Losing my Mind (Follies)<br>(from <i>The Singer's Musical Theatre Anthology vol. 1</i> ) (Mezzo Soprano) {Ab; f-a#'}<br>Hal Leonard HL00361072   | Hal Leonard HL00361072  |
| Wilson            | Till There was You (The Music Man)<br>(from <i>The Singer's Musical Theatre Anthology vol. 1</i> ) (Soprano) {Eb; d'-g"}<br>Hal Leonard HL00361071   | Hal Leonard HL00361071  |
| Yeston            | Simple (Nine) (from <i>The Singer's Musical Theatre Anthology vol. 2</i> ) (Soprano) {F; a-e"}<br>Hal Leonard HL00747066   | Hal Leonard HL00747066  |

**Male voice****suggested edition**

|           |  |  |
|-----------|--|--|
| Bacharach | Promises, Promises (Promises, Promises)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Baritone/Bass)<br>or <i>50 Showstoppers – The White Book</i> ) {F; A-e' [G]} | Hal Leonard HL00747033 or Music Sales AM953843 |
| Bernstein | Lucky to be Me (On the Town)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Baritone/Bass)<br>or <i>The Smash Broadway Collection</i> ) {F; Bb-f' (g')}             | Hal Leonard HL00740125 or Alfred MFM0001       |
| Heneker   | She's Too Far Above Me (from <i>Half a Sixpence</i> ) {F; c#-d'}   | Faber 02275                                    |
| Kander    | All I care about (Chicago)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Baritone/Bass) {D; A-f'}  | Hal Leonard HL00740125                         |
| Leigh     | The Impossible Dream (Man of La Mancha)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Baritone/Bass) {Bb; c-eb'}   | Hal Leonard HL00361074                         |
| Loesser   | Luck be a Lady (Guys and Dolls)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Baritone/Bass){Db; db-eb'}   | Hal Leonard HL00747033                         |
| Loewe     | The Seven Deadly Virtues (Camelot – revised edition) {C; c-d'}   | Faber 02257                                    |
| Menken    | Me (Beauty and the Beast)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Baritone/Bass) {E; B-f'}   | Hal Leonard HL00740125                         |
| Rodgers   | (M) This Nearly was Mine (South Pacific)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Baritone/Bass) {G; B-d'}  | Hal Leonard HL00361074                         |
| Rodgers   | You are Beautiful (Flower Drum Song)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Tenor) {F; eb-g'}   | Hal Leonard HL00361073                         |
| Romberg   | Serenade (The Student Prince)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Tenor) {F; c-c''}  | Hal Leonard HL00747032                         |
| Sondheim  | Giants in the Sky (Into the Woods) (from <i>All Sondheim</i> vol. 4) {c-f#'}   | Alfred 0283B                                   |
| Wildhorn  | Lost in the Darkness (Jekyll and Hyde)<br>(from <i>Jekyll &amp; Hyde Vocal Selections</i> ) {B; G#-e'}   | Music Sales CLM02502211                        |

**Group B: Song in English**

|                 |   |   |
|-----------------|---|---|
| Armstrong Gibbs | The Cherry Tree (from <i>The First Book of Mezzo Soprano/Alto Solos</i> ) {Bm; b-e''}   | Schirmer GS81174  |
| Arne            | Thou Soft Flowing Avon<br>(from <i>English Songs: Renaissance to Baroque</i> ) {D; c#-f#'' [Bb]}  | Hal Leonard HL40018 (high), HL40019 (low)                       |
| Arne            | Under the Greenwood Tree<br>(from <i>The Chester Books of Celebrated Songs</i> book 1) {Eb; c'-g''}   | Chester CH55317   |
| Barber          | Sure on this Shining Night (from <i>Collected Songs</i> ) {Bb; d'-g'' [G]}  | Schirmer GS32879 (high), GS32878 (low)                          |
| Bliss           | A Child's Prayer (from <i>9 Songs for voice and piano</i> ) {f'-f''}  | Novello (special order) NOV170309                               |
| Coward          | Mrs Worthington (from <i>The Essential Noel Coward Songbook</i> ) {Eb; bb-d''}  | Music Sales OP40708   |
| Dowland         | Clear or Cloudy {F; c'-c''}   |   |
|                 | or If my Complaints could Passions Move {Gm; f#'-f''} (from <i>English Lute songs</i> book 2)   | Stainer B617  |
| Dring           | To Daffodils (from <i>Dedications</i> ) {Dm; f'-f''}  | Thames 978395   |
| Finzi           | Who is Sylvia? (from <i>Let us Garlands Bring</i> ) {F; a-d''}  | Boosey M 060 03034 5  |
| Ford            | Fair Sweet Cruel (from <i>English Lute songs</i> book 1) {Em; b-d''}  | Stainer B616  |
| D Freed         | (M) The Sun has Spread his Shining Wings (from <i>Five Fairburn Songs</i> ) {bb-eb''}   | Sounz   |
| Haydn           | The Wanderer (from <i>O Tuneful Voice</i> ) {Gm; d'-eb''}   | OUP 019 345746 6  |
| Head            | A Blackbird Singing<br>(from <i>Over the Rim of the Moon</i> ) {Ab; eb'-ab'' [F]}   | Boosey M 060 03247 9 (high), M 060 03246 2 (custom print) (low) |
| Head            | (F) A Funny Fellow {F; c'-f''}  | Boosey (custom print) 3109025701                                |
| Head            | (M) Ave Maria {Cm; c'-g'' [Am]}   | Boosey (custom print) M 3109019205 (high), M 060 80130 3 (low)  |
| Hopkins         | A Melancholy Song {D; d'-f#''}  | Chester CHO4044   |
| Ireland         | Hope the Hornblower (from <i>Eleven Songs or Complete Songs</i> vol. 5) {Bb; f'-f''}  | Stainer B040 or B600  |
| Keats           | I Will Build my House in the Water {F; f'-d''}  | Wirripang HKAW201   |
| Keats           | The Lamb {C; e'-e''}  | Wirripang HKWB103   |
| Linley          | Still the Lark finds Repose (from <i>Songs of the Linleys</i> ) (Soprano) {A; e'-f#''}  | Stainer B569  |
| Matthews        | Strugnell's Haiku (complete) {g-e''}  | Faber 0 571 51173 2   |
| Parry           | Love is a Bable {Eb; c'-eb''}   | Novello (custom print) NOV170106                                |
| Pinto           | A Shepherd Lov'd a Nymph So Fair (from <i>O Tuneful Voice</i> ) {G; d'-e''}   | OUP 0 19 345746 6   |
| Purcell         | Dear Pretty Youth Z631<br>(from <i>The Junior Recitalist</i> book 2 – Mezzo-Soprano/Contralto) {G; d'-f''}  | Stainer D82   |
| Purcell         | (M) Since from my Dear (The Prophetess Z627) {Dm; d'-f' [Bm]}<br>or Thrice Happy Lovers (Epithalamium from The Fairy Queen Z629) {Gm; d'-g'' [Em]}<br>(from <i>40 Songs</i> ) | IMC 2071 (high), 2072 (low)                                     |
| Purcell         | Twas within a Furlong of Edinborough Town (The Mock Marriage Z605)<br>(from <i>Songs</i> vol. 1 (high) or <i>Songs</i> vol. 4 (low)) {Gm; d'-g'' [Em]}                        | Schott ED 12409 (high), ED 12493 (low)                          |

|                  |  |  |
|------------------|--|--|
| Quilter          | (M) O Mistress Mine {G; d-g' [Eb]} (from 3 <i>Shakespeare Songs</i> op. 6)   | Boosey M 060 02189 3 (high), M 060 02188 6 (low) |
| Quilter          | Over the Mountains {G; d'-d''(g'')}  | Boosey M 060 12184 8                             |
| Quilter          | Under the Greenwood Tree (from 5 <i>Shakespeare Songs</i> op. 23) {F; f'-f''}  | Boosey M 060 02167 1 (high), M 060 02166 4 (low) |
| Rubbra           | Rune of Hospitality {Gm; eb'-d''}  | Legnick ALO866                                   |
| Salomon          | Go, lov'ly Rose {Eb; cb'-f''}<br>or O Tuneful Voice (from <i>O Tuneful Voice</i> ) {Eb; d'-ab''}   | OUP 019 345746 6                                 |
| Sullivan         | (F) The Willow Song (from <i>The Junior Recitalist</i> book 2–Mezzo-Soprano/Contralto) {E; b-e''}  | Stainer D82                                      |
| Trad.            | She Moved through the Fair arr. Hughes (N.B. only this version may be sung for this grade)<br>(from <i>Irish Country Songs Highlights</i> ) {Ab; db'-eb''} | Boosey M 060 09806 2                             |
| Vaughan Williams | The Water Mill (from <i>Collected Songs</i> vol. 2) {C; c'-d''}  | OUP 0 19 345928 0                                |
| Warlock          | Pretty Ring Time (from <i>A First Book of Songs</i> ) {Eb; d'-f'' (g'')}   | Banks OSS602                                     |
| Warlock          | Sleep (from <i>Songs 1920-1922: Warlock Society</i> vol. 3<br>or <i>A First Book of Songs</i> ) {Gm; d'-eb''}  | Thames 978102 or Banks OSS602                    |
| Warlock          | The First Mercy (from <i>Warlock Songs</i><br>or <i>Songs 1927-1928: Warlock Society</i> vol. 7) {f'-f''}  | Boosey M 060 02923 3 or Thames 978375            |
| Warlock          | Walking the Woods (from <i>Songs 1927-1928: Warlock Society</i> vol. 7) {F; c'-f''}  | Thames 978375                                    |
| Williamson       | When I am Dead, my Dearest (from <i>Six English Lyrics</i> ) {F#m; A-eb''}   | Weinberger                                       |

**Group C: German Lied**

|                |   |   |
|----------------|---|---|
| Brahms         | Dein blaues Auge op. 59 no. 8 (from <i>Lieder II</i> {Eb; bb'-eb'' [D]}<br>or <i>The Language of Song</i> vol. 1 {Eb; [C]} )  | Peters EP 3202a (high), 3202b (low) or Faber  |
| Brahms         | Geheimnis op. 71 no. 3 {G; f#'-a'' [Eb] [D]}<br>or O liebliche Wangen op. 47 no. 4 {D; f#'-a'' [C] [A]} (from <i>Lieder I</i> )   | Peters EP 3201a (high), 3201b (medium), 3201c (low)                                     |
| Brahms         | Sapphische Ode op. 94 no. 4 {F; c'-f'' [D]}<br>or Vergebliches Ständchen op. 84 no. 4 {A; e'-f#'' [G]} (from <i>Gateway to German Lieder</i> )                            | Alfred 17611 (high), 17617 (low)<br>Alfred 17611 (high), 17617 (low)                    |
| Brahms         | Vergebliches Ständchen op. 84 no. 4 (from <i>The Language of Song</i> vol. 2) {A; [F]}  | Faber   |
| Mahler         | Um schlimme Kinder artig zu machen<br>(from <i>Singer's World</i> book 4, <i>high or low</i> ) {E; b-g#'' [C]}  | Trinity   |
| Mendelssohn    | Abendlied (from <i>Songs for Voice and Piano</i> ) {Eb; d'-c''}   | Dover DP19426   |
| Mendelssohn    | Nachtlied (from <i>Gateway to German Lieder</i> ) {Eb; d'-eb'' [C]}   | Alfred 17611 (high), 17617 (low)  |
| Mozart         | Das Veilchen (from 21 <i>Songs</i> or <i>Sing Solo Soprano</i> ) {G; f#'-g''}   | OUP 019 345411 4 or 019 345780 6  |
| Schubert       | An den Frühling D 245 (from <i>Lieder VI</i> ) {F; e'-g''}  | Peters EP 793   |
| Schubert       | An die Nachtigall D 497 (from <i>Gateway to German Lieder</i> ) {G; g'-g'' [Eb]}  | Alfred 17611 (high), 17617 (low)  |
| Schubert       | An mein Klavier D 342 (from <i>Easy German Classic Songs</i> ) {G; f#'-e''}   | Ditson 431 41002  |
| Schubert       | Die Forelle D 550 {Db; eb'-gb'' [B] [A]}<br>or Geheimes D 719 (from <i>Lieder</i> vol. 1) {Ab; eb'-ab'' [F] [Eb]}   | Peters EP 20a (high), 20b (medium), 20c (low)   |
| Schubert       | Die Forelle D 550 (from <i>The Language of Song</i> vol. 2) {Db; [A]}   | Faber   |
| R Schumann     | Der Nußbaum op. 25 no. 3 {G; d'-f#'' [F] [Eb]}<br>or Die Lotosblume op. 25 no. 7 {F; c'-g'' [Eb] [Db]}<br>(from <i>Lieder</i> vol. 1 or <i>Gateway to German Lieder</i> ) | Alfred 17611 (high), 17617 (low) or Peters EP 2383a (high), 2383b (medium), 2383c (low) |
| R Schumann     | Die Lotosblume op. 25 no. 7 {F; [D]} (from <i>The Language of Song</i> vol. 2)  | Faber   |
| R Schumann     | Du bist wie eine Blume op. 25 no. 24 (from <i>Lieder</i> vol. 1) {Ab; g'-f'' [Gb] [E]}  | Peters EP 2383a (high), 2383b (medium), 2383c (low)                                     |
| Clara Schumann | Liebst du um Schönheit op. 12 no. 4<br>(from <i>Gateway to German Lieder</i> ) {Db; f'-eb'' [Bb]}   | Alfred 17611 (high), 17617 (low)  |
| Wolf           | Auf ein Altes Bild (Mörike <i>Lieder</i> no.23)<br>(from <i>Ausgewählte Lieder</i> ) {Fm; f#'-e#'' [Em]}  | Peters EP 4290a (high), 4290b (low)   |

**Group D: French mélodie**

|          |  |  |
|----------|--|--|
| Bizet    | Chanson d'Avril (from <i>Vingt Mélodies</i> ) {Eb; d'-f''}   | UMP AC2486   |
| Chausson | Hébé (from <i>Mélodies pour chant et piano</i> ) {D; e'-e''}   | Leduc AL 26431   |
| Chausson | Les papillons (from <i>Mélodies pour chant et piano</i> ) {G; c#'-f''}   | Leduc AL 26431   |
| Fauré    | Le secret (from <i>The Art of French Song</i> vol. 2 {F; f'-g'' [Db]}<br>or <i>The Language of Song</i> vol. 2 {E; [Db]} ) | Peters EP 7520a (high), EP 7520b (medium/low) or Faber |

**suggested edition**

|          |   |  |
|----------|---|--|
| Fauré    | Chanson d'amour {G; e'-g'' [F]}<br>or Dans la forêt de septembre {Ab; e'-eb'' [Gb]}<br>or Rêve d'amour {F; d'-g'' [Eb]}<br>or Sylvie {Ab; g'-ab'' [F]}<br>(from <i>50 Songs for high (or medium /low) voice</i> ) | Hal Leonard HL47071 (high), HL47070 (medium/low) |
| Gounod   | Sérénade (from <i>11 Melodies</i> ) {G; d'-a'' [F]}   | UMP 26736HL (high), 26735HL (low)                |
| Hahn     | Quand je fus pris au pavillon (from <i>Melodies</i> vol. 2) {F#; f#'-f#''}  | Heugel HE27627                                   |
| Massenet | Élégie (from <i>Singer's World</i> book 4, high or low) {Fm; c'-gb'' [C#m]}   | Trinity  |
| Poulenc  | Chanson d'Orkenise (no. 1 from <i>Banalités</i> ) {F; c'-f#''}  | Eschig ME0623200                                 |
| Ravel    | Sainte {Bb; c'-g''}   | Durand   |
| Satie    | La diva de l'empire {G; d'-g''}   | Salabert RLO5901                                 |
| Viardot  | Les deux roses (from <i>The Art of French Song</i> vol. 2) {G; f'-g'' [Eb]}   | Peters EP 7520a (high), EP 7520b (medium/low)    |

**Group E: Italian and other song**

|           |   |   |
|-----------|---|---|
| Bartók    | (M) If I Climb the Rocky Mountains {d'-e''}<br>or (M) Skies Above are Heavy with Rain {d'-e''}<br>(in Hungarian or German or English) (from <i>Eight Hungarian Folksongs</i> )                            | Boosey M 060 01152 8 (high)                       |
| Bellini   | Ma rendi pur contento (from <i>15 Composizioni da Camera</i> ) {Ab; eb'-ab''}   | Ricordi M 041 23282 9                             |
| Bononcini | (M) Deh più a me non v'ascondete<br>(from <i>Anthology of Italian Song of the 17th and 18th Centuries</i> book 1) {Ab; eb'-f''}   | Schirmer GS25401                                  |
| Bononcini | Non posso disperar (from <i>26 Italian Songs and Arias</i> or <i>The Language of Song</i> vol. 1) {Fm; eb'-g'' [Dm]}<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber        |   |
| Caldara   | Alma del core (from <i>26 Italian Songs and Arias</i> {G; d'-f#'' [D]}<br>or <i>The Language of Song</i> vol. 1 {C; [Bb]} )<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber |   |
| Carissimi | Vittoria mio core (from <i>26 Italian Songs and Arias</i> ) {D; d'-g'' [A]}<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]  |   |
| De Falla  | Asturiana {Gm; f#'-d'' [Fm]}<br>or Canción {A; e'-f#'' [G]}<br>or El paño moruno {C#m; g#'-f#'' [Bm]}<br>or Nana {F#; f#'-f#'' [E]}<br>(from <i>Siete canciones populares españolas</i> )                 | Chester CH52563 (high), CH04050 (medium)          |
| Donizetti | Amore e morte (from <i>Composizioni da camera</i> vol. 1) {Ab; c'-f''}  | Ricordi M 041 30330 7                             |
| Durante   | Danza, danza fanciulla gentile (from <i>26 Italian Songs and Arias</i> ) {Bm; a#'-f#'' [Gm]}<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]   |   |
| Dvořák    | Songs My Mother Taught Me (in Czech or German or English)<br>(no. 4 from <i>Gipsy Songs</i> ) {D; f#'-g''}  | Simrock EE582                                     |
| Granados  | El majó discreto (from <i>First Book of Soprano Solos</i> {A; e'-a''}<br>or <i>The Language of Song</i> vol. 2 {A; [E]} )   | Schirmer GS81173 or Faber                         |
| Lara      | Granada (from <i>Voices for Voice and Piano</i> ) {Bm; d'-ab''}   | Chester CH65252                                   |
| Lotti     | Pur dicesti (from <i>26 Italian Songs and Arias</i> ) {E; e'-f#'' [C]}<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]   |   |
| Marcello  | (F) Non m'è grave (from <i>Arie Antiche</i> vol. 2) {C; c'-e''}   | Ricordi M 040 53983 7                             |
| Obradors  | Corazón porque pasais ... ? (from <i>Canciones Clásicas Españolas</i> ) {E; e'-e''}   | Music Sales UMV34070                              |
| Righini   | T'intendo, sí, mio cor {F; e'-a''}<br>or Vorrei di te fidarmi (from <i>12 Ariettas</i> ) {A; e'-f#''}   | Southern B-471                                    |
| Scarlatti | Sento nel core (from <i>26 Italian Songs and Arias</i> ) {Em; d#'-e'' [Dm]}<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]  |   |
| Tosti     | La Serenata {F; e'-f''}   | Ricordi M 040 53246 3 (high), M 040 53247 0 (low) |
| Verdi     | (M) Stornello (from <i>Composizione da camera</i> ) {Eb; d'-eb''}   | Ricordi M 041 23381 9                             |

**C Supporting Tests** (2 x 10 marks)

Candidates to prepare i) and ii)

**i) Sight Reading** (see page 9)**ii) Aural** (see page 10) **or Improvisation** (see page 12)

# Singing – Grade 7

Subject code: SNG

## A Technical Work (12 marks) See page 6

One set of exercises to be performed from the list below.

N.B. Technical work must be performed from memory as the first element of the examination.

|        |   |  |
|--------|---|--|
| Bray   | Vocal Exercises: Grade 7 (from <i>Vocal Exercises</i> book 2 high or low)<br><i>Chords and key-notes are to be provided by the candidate's accompanist.</i> | Trinity  |
| Dodds  | Pages 24 and 25 (all three lines)<br>or Page 26 (harmonic minor only)<br>or Page 30 (all three lines) (from <i>Voice Placing and Training Exercises</i> )   |  |
| Vaccai | Lektion VI (from <i>Metodo Pratico</i> )  | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)<br>Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low) |

## B Songs (4 x 17 marks) See pages 6-8

Four songs, forming a balanced programme, to be performed from the groups below.

Instead of any one item, candidates may offer their own composition (see page 8).

It is *not* necessary to choose a song from each group; up to **two** songs may be chosen from any one group, A-E. At least **one** song must be chosen from Group A, and at least two living languages (i.e. not Latin) must be used, one of which may be English.

No more than one song by any composer may be selected.

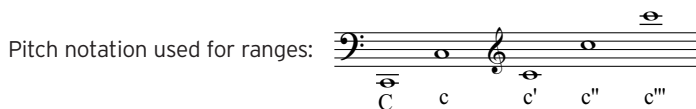
All songs must be performed in the original language unless otherwise stated. Where there is a precedent or tradition for an item being sung in more than one language then either commonly used language will be acceptable.

Singing from memory is optional but strongly recommended.

Songs listed by voice type in the *Opera, Operetta, Sacred and Oratorio* section of Group A must be sung in the published key. Songs in this section written before *circa* 1750 may alternatively be sung a semitone lower at baroque pitch. All other songs may be performed in any key, either published or in a transposed version supplied by the candidate.

In the *Musical and Musical Theatre* section of Group A gender directions should be followed; elsewhere songs which are judged particularly suitable either for female or male voices are indicated by (F) or (M) before their title, but candidates of the opposite gender to that indicated are not prohibited from singing these songs if they wish.

For information, vocal ranges are given after each title.



### Group A: Opera, Operetta, Sacred and Oratorio

**suggested edition**

#### Any voice

|                 |   |  |
|-----------------|---|--|
| J S Bach        | Bist du bei mir (in German or English) (from <i>Elisabeth Schumann Liederbuch</i> (in German)<br>or <i>Sing Solo Sacred</i> (in English)) {Eb; d'-ab'' [Db] [Bb]} | Universal UE9559 or Boosey 019 345784 9 (high), 019 345785 7 (low) |
| J S Bach/Gounod | Ave Maria (from <i>Sing Solo Sacred</i> ) {F; c'-a'' [D]}   | OUP 019 345784 9 (high), 019 345785 7 (low)                        |

#### Soprano

|          |   |  |
|----------|---|--|
| J S Bach | Quia respexit (end on first note of following chorus)<br>(from Magnificat in D, BWV 243) {Bm; d'-f#''}  | Bärenreiter BA 5103A                     |
| Fauré    | Pie Jesu (Requiem) (from <i>Sacred Soprano Arias</i> or <i>Sing Solo Sacred</i> ) (high) {Bb; eb'-f''}  | Kevin Mayhew 3611728 or OUP 019 345784 9 |
| Handel   | He shall feed his flock (version 1) ( <i>with recit</i> : Then shall the eyes) (Messiah) {Bb; f'-g''}   | Novello NOV070137                        |
| Handel   | Mio caro bene (Rodelinda)<br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 3) (high) {G; f#'-g''}                                      | IMC 1697                                 |
| Handel   | O had I Jubal's lyre (Joshua) (from <i>45 Arias from Operas &amp; Oratorios</i> vol. 2 (high)<br>or <i>Sacred Soprano Arias</i> ) {A; d#'-f#''} | IMC 1695 or Kevin Mayhew 3611728         |
| Handel   | O that I on wings could rise (Theodora) {Em; d'-g''}  | Novello NOV070459                        |
| Handel   | V'adoro, pupille (Guilio Cesare) (from <i>45 Arias from Operas &amp; Oratorios</i> vol. 3 (high)<br>or vocal score) {F; f'-g''}                 | IMC 1697 or Bärenreiter BA4019a          |

**suggested edition**

|          |   |  |
|----------|---|--|
| Marqués  | Lagrimas mías (El anillo de hierro) (from <i>Zarzuela!</i> ) {Dm; f'-a''}                                   | Music Sales UMV24369                       |
| Mozart   | Vedrai carino (Don Giovanni) (from <i>Arias for Soprano</i> or <i>The Prima Donna's Album</i> ) {C; g'-g''} | Schirmer GS81097 or Hal Leonard HL50325550 |
| Sullivan | Sorry her lot (HMS Pinafore)<br>(from <i>Gilbert and Sullivan for Singers</i> ) (Soprano) {F; f'-bb''}      | Hal Leonard HL00740214                     |
| Vivaldi  | Domine Deus (Gloria RV 589)<br>(from <i>Sing Solo Soprano</i> or vocal score) {C; f'-f''}                   | OUP 019 345780 6 or Novello NOV078441      |

**Mezzo Soprano, Alto and Countertenor**

|            |  |                   |
|------------|--|-------------------|
| Bizet      | Seguidilla: Pres de les remparts de Seville (Carmen) {Bm; b-f''}   | Peters EP 7553    |
| Donizetti  | Il segreto per esser felici (Lucrezia Borgia) (from <i>Arias for Mezzo Soprano</i> ) {C; c'-f''}                     | Schirmer GS81098  |
| Gounod     | Faites-lui mes aveux (Faust)<br>(from <i>French Operatic Arias for Mezzo-Soprano</i> ) {C; d'-g''}                   | Peters EP 7553    |
| Handel     | Father of heav'n (Judas Maccabæus)<br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 1 (low) {F; c'-e''}     | IMC 1694          |
| Handel     | Hence, Iris, hence away (Semele) ( <i>custom print vocal score</i> ) {Fm; bb'-eb''}                                  | Novello NOV070146 |
| Monteverdi | Arnalta's Lullaby (L'incoronazione di Poppea Act II Scene X) {C; b-a'}   | Novello NOV200184 |
| J Strauss  | Chacun a son gout (Die Fledermaus)<br>(from <i>Operatic Anthology</i> vol. II: Mezzo Soprano and Alto) {Db; c'-ab''} | Schirmer GS32584  |
| Sullivan   | Were I thy Bride (Yeoman of the Guard)<br>(from <i>The Authentic Gilbert and Sullivan Songbook</i> ) {Eb; bb'-eb''}  | Dover DP11040     |
| Thomas     | Me voici dans son boudoir (Mignon)<br>(from <i>Operatic Anthology</i> vol. II: Mezzo Soprano and Alto) {Eb; bb'-f''} | Schirmer GS32584  |

**Tenor**

|          |   |                        |
|----------|---|------------------------|
| Handel   | Gentle airs, melodious strains! (Athalia)<br>(from <i>The Oratorio Anthology: Tenor</i> ) {A; e-f#''}   | Hal Leonard HL00747060 |
| Handel   | Lay your doubts and fears aside (Semele) {A; e-a'}  | Novello NOV070146      |
| Handel   | Would you gain the tender creature? (Acis and Galatea) {G; f#-a'}   | Novello NOV070122      |
| Haydn    | Now nature sinks beneath the weight ( <i>with recit: The noonday sun</i> )<br>(The Seasons) {E; B#-e'}  | Novello NOV072493      |
| Sullivan | Oh, is there not one maiden breast (Pirates of Penzance)<br>( <i>cutting chorus part and ending after cadenza 'I'll love you'</i> )<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Tenor) {Db; ab-bb'} | Hal Leonard HL00740124 |
| Sullivan | Refrain thy voice from weeping (from <i>Sing Solo Sacred</i> ) (high) {Ab; eb-ab'}  | OUP 019 345784 9       |

**Baritone and Bass**

|          |   |   |
|----------|---|---|
| J S Bach | Wohlzutun und mitzuteilen<br>(from Cantata no. 39: Brich dem Hungrigen dein Brot BWV 39) {Dm; G-e'}               | Breitkopf EB 7039                         |
| Handel   | Leave me, loathsome light (Semele)<br>(from <i>Great Art Songs of Three Centuries</i> (low)) {D; A-d'}            | Schirmer GS32962                          |
| Handel   | More sweet is that name (Semele) {D; A-d'} ( <i>custom print vocal score</i> )                                    | Novello NOV070146                         |
| Humphrey | Hymne to God the Father {Gm; c#-f'}   | Schott 58379                              |
| Mozart   | Ein Mädchen oder Weibchen (Die Zauberflöte)<br>(from <i>Operatic Anthology</i> vol. IV: Baritone) {F; B-d'}       | Schirmer GS32586                          |
| Mozart   | Ho capito, Signor, sì (Don Giovanni)<br>(from <i>Mozart Arie Scelte</i> vol. IV or vocal score) {F; c-c'}         | Ricordi M 041 82291 4 or Schirmer GS33818 |
| Mozart   | In diesen heil'gen Hallen (Die Zauberflöte)<br>(from <i>Operatic Anthology</i> vol. V: Bass) {E; F#-c#}           | Schirmer GS32587                          |
| Mozart   | Non siate ritrosi ( <i>with recit: Le nostre pene</i> ) (Così fan tutte) {G; d-e'}                                | Schirmer GS32586                          |
| Sullivan | Fair moon to thee (HMS Pinafore)<br>(from <i>Gilbert and Sullivan for Singers – Baritone/Bass</i> ) {D; c-f'(a')} | Hal Leonard HL00740217                    |

**Musical and Musical Theatre****Any voice**

|           |   |  |
|-----------|---|--|
| Arlen     | Stormy Weather<br>(from <i>The Definitive Jazz Collection</i> or <i>All Woman: Blues</i> ) {Ab; db'-eb'' [G]} | Hal Leonard HL00359571<br>or Faber 9550A |
| Ellington | Do Nothing Till You Hear From Me<br>(from <i>100 Years of Popular Music: 40s</i> vol. 2) {Ab; db'-eb'' [G]}   | Faber 9822A                              |

|                     |  |   |
|---------------------|--|---|
| Gershwin            | Fascinatin' Rhythm (Lady, be Good!) {Eb; eb'-f''}<br>or I Got Rhythm (Girl Crazy) {Bb; d'-f''}<br>or (I'll build a) Stairway to Paradise (George White's Scandals of 1922) {C; c'-f''}<br>or Nice Work If You Can Get It (A Damsel in Distress) {G; b-e''}<br>(from <i>The Best of George and Ira Gershwin</i> ) | Faber 0-571-52576-8                                     |
| Sondheim            | The Little Things You Do Together (Company) (from <i>All Sondheim</i> vol. 1) {C; a-d}   | Alfred VAL2023A   |
| Sondheim            | What More Do I Need? (Marry Me a Little) (from <i>All Sondheim</i> vol. 2) {Eb; bb-eb''}   | Alfred VAL2024A   |
| Weill               | Je ne t'aime pas {Fm; c'-f''}<br>or It never was you (Knickerbocker Holiday) {F; c'-f''(a'')}<br>(from <i>Kurt Weill Songs: A Centennial Anthology</i> vol. 1)   | Alfred PF9921   |
| <b>Female voice</b> |  |   |
| Arlen               | I had Myself a True Love (St Louis Woman)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Mezzo Soprano) {Bb; f-c''}   | Hal Leonard HL00740123                                  |
| Bock                | Will He Like Me? (She Loves Me)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Soprano) {G; b-f#''}   | Hal Leonard HL00747066                                  |
| Kander              | Maybe This Time (Cabaret)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Mezzo Soprano) {G; e-c''}  | Hal Leonard HL00740123                                  |
| Kander              | Roxie (from <i>Chicago The Musical: Vocal Selections</i> ) {C; c'-eb''}  | Faber 0-571-52865-1                                     |
| Loesser             | Take Back your Mink (Guys and Dolls)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Mezzo Soprano) {Bb; bb-c''}   | Hal Leonard HL00361072                                  |
| Loewe               | Show me (My Fair Lady)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Soprano) {G; d'-g''}  | Hal Leonard HL00361071                                  |
| Sondheim            | Another Hundred People (Company)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Mezzo Soprano) {C; c'-eb''}   | Hal Leonard HL00747031                                  |
| Sondheim            | One More Kiss (Follies)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Soprano) {Db; d'-a''}  | Hal Leonard HL00361071                                  |
| Sondheim            | Send in the Clowns (A Little Night Music)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Mezzo Soprano)<br>or <i>The Smash Broadway Collection</i> ) {Db; gb-ab'}   | Hal Leonard HL00361072 or Alfred MFM0001                |
| Sondheim            | Take Me to the World (Evening Primrose)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Soprano) {Bb; bb-eb''}   | Hal Leonard HL00747066                                  |
| Sondheim            | The Girls of Summer (Marry Me a Little)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Soprano) {E; b-e''}  | Hal Leonard HL00740122                                  |
| Sondheim            | Uptown, Downtown (Follies)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Mezzo Soprano) {Am; g-b'}   | Hal Leonard HL00740123                                  |
| Weill               | Youkali (from <i>Kurt Weill Songs: A Centennial Anthology</i> vol. 2) {F; c'-g''}  | Alfred PF9922   |
| Wildhorn            | In His Eyes (Jekyll and Hyde)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Soprano) {Bb; bb-f''}  | Hal Leonard HL00740122                                  |
| <b>Male voice</b>   |  |   |
| Carnelia            | The Mason (Working)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Tenor) {F; Bb-g'}  | Hal Leonard HL00740124                                  |
| Coleman             | Funny (City of Angels) {Am; A-e'}<br>or Hey there Good Times (I Love my Wife) (cut duet section) {Bb; Bb-f'}<br>(from <i>Cy Coleman Broadway Showstoppers</i> )  | Alfred 0331B  |
| Kander              | Mr Cellophane (Chicago)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Tenor) {A; c#-g'}  | Hal Leonard HL00740124                                  |
| Lloyd Webber        | Music of the Night (The Phantom of the Opera)<br>(from <i>The Andrew Lloyd Webber Anthology</i> ) {Db; Ab-ab'}   | Really Useful Group RG10054                             |
| Menken              | If I Can't Love Her (Beauty and the Beast)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Baritone/Bass)<br>or <i>Contemporary Disney</i> ) {C; B-f'}   | Hal Leonard HL00740125 or Hal Leonard Disney HL00313169 |
| Schönberg           | Bring Him Home (Les Misérables) (from <i>The Singer's Musical Theatre Anthology</i> vol. 2)<br>(Tenor) {A; e-a'} (N.B. Must be sung in A)  | Hal Leonard HL00747032                                  |
| Schönberg           | Empty Chairs at Empty Tables (Les Misérables)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Baritone/Bass) {A-g'}  | Hal Leonard HL00747033                                  |
| Schönberg           | Stars (Les Misérables)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Baritone/Bass) {E; B-e'}  | Hal Leonard HL00747033                                  |
| Schwartz            | In Pursuit of Excellence (Children of Eden)<br>(from <i>Children of Eden: Vocal Selections</i> ) {Am; G-f#'}   | Alfred 0320B  |

## suggested edition

|                                 |   |  |
|---------------------------------|---|--|
| Sondheim                        | Good Thing Going (Merrily we Roll Along)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Baritone/Bass)<br>or <i>The Smash Broadway Collection</i> {F; c-f'}<br>Hal Leonard HL00747033 or Alfred MFM0001  |  |
| Sondheim                        | Johanna (Sweeney Todd)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Tenor) {Eb; c-eb'}<br>Hal Leonard HL00361073   |  |
| Wildhorn                        | Where's the Girl?<br>(from <i>The Scarlet Pimpernel vocal selections, Broadway Edition</i> ) {Abm; Bb-eb'}<br>Alfred PF9806   |  |
| <b>Group B: Song in English</b> |   |  |
| Armstrong Gibbs                 | Silver {F#m; c#-f#"}<br>Boosey M 060 03091 8  |  |
| Armstrong Gibbs                 | The Fields are Full (from <i>A Heritage of 20th Century British Song</i> vol. 4) {Eb; db'-gb'}<br>Boosey M 051 90923 0  |  |
| Barber                          | The Crucifixion (The Hermit Songs) (from <i>Collected Songs</i> ) {d'-f"}<br>Schirmer GS32879 (high), GS32878 (low)   |  |
| Boyce                           | (F) By Thy Banks Gentle Stour (from <i>Sing Solo Soprano</i> ) {Db; db'-ab"}<br>OUP 019 345780 6  |  |
| Britten                         | Tit for Tat (from <i>Tit for Tat</i> ) {Am; b-e"}<br>Faber 0 571 50292 X  |  |
| Delius                          | The Homeward Way {Ab; eb'-f"}<br>Banks OSS590   |  |
| Delius                          | Twilight Fancies (from <i>19 Songs</i> ) {Bm; d'-f#"} [Gm]<br>Banks OSS588 (high), OSS47 (low)  |  |
| Dove                            | No. 2 {d'-a"} or no. 4 {C; c'-f"} of <i>Five Am'rous Sighs</i><br>Peters EP 7596  |  |
| Dowland                         | Sorrow, Sorrow, Stay (from <i>English Lute Songs</i> book 2) {Fm; c'-c"}<br>Stainer B617  |  |
| Dring                           | (F) Business Girls (from <i>Five Betjeman Songs</i> ) {D; d'-f#"}<br>Weinberger   |  |
| Dring                           | Crabbed Age and Youth (from <i>Seven Shakespeare Songs</i> ) {F; f'-f"}<br>Thames 978390  |  |
| Dring                           | The Enchantment (from <i>Six Songs</i> ) {Gm; d'-g"}<br>Thames 978717   |  |
| Finzi                           | Come Away, Death {D; a#-d"}<br>or It was a Lover and his Lass {E; a-e"} (from <i>Let us Garlands Bring</i> )<br>Boosey M 060 03034 5  |  |
| Flanders & Swann                | Ill Wind (from <i>The Songs of Michael Flanders and Donald Swann</i> ) {Eb; g(eb)-d'}<br>Faber 0-571-52920-8  |  |
| Handel                          | (M) Droop Not Young Lover {Am; G-e'}<br>or (M) Love That's True (from <i>New Imperial Edition of Bass Songs</i> ) {C; B(G)-d'}<br>Boosey M 051 90450 1  |  |
| Harty                           | (F) Sea Wrack (from <i>New Imperial Edition of Contralto Songs</i> ) {Bb; bb-eb"}<br>Boosey M 051 90420 4   |  |
| Hatton                          | (F) The Hag (from <i>The Junior Recitalist</i> book 2: Mezzo Soprano/Contralto) {Dm; a-f"}<br>Stainer D82   |  |
| Head                            | A Green Cornfield {F; d'-f"}<br>or A Piper {Fm; eb'-g"}<br>or (F) Foxgloves {C; g'-g"} (from <i>Song Album 1: Songs of the Countryside</i> )<br>Boosey M 051 92226 0  |  |
| Head                            | Money, O {Gm; bb(g)-d"}<br>Boosey (custom print) M 060 06060 1  |  |
| Head                            | Ships of Arcady (from <i>Over the Rim of the Moon</i> ) {D; d'-g"}<br>Boosey M 060 03247 9 (high), M 060 03246 2 (custom print) (low)   |  |
| Holst                           | The Sergeant's Song {Am; a-e"} [Gm]<br>Curwen EA12610A/B  |  |
| Howells                         | Gavotte (from <i>A Century of English Song</i> vol. 1 (Soprano)<br>or <i>Sing Solo Soprano</i> ) {G; d'-g"}<br>Thames 978421 or OUP 019 345780 6  |  |
| Ireland                         | Sea Fever (from <i>Eleven Songs</i> or <i>Complete Songs</i> vol. 2) {Em; b-d"}<br>Stainer B040 or B597   |  |
| Jacob                           | (F) Mother I will have a Husband<br>(from <i>A Century of English Song</i> vol. 4 ) (medium/low) {G; d'-e"}<br>Thames 978614  |  |
| Keats                           | Love's Secret {Gm; d'-g"}<br>Wirripang HKWB102  |  |
| Keats                           | Plucking the Rushes {Dm; g'-f"}<br>Wirripang HKAW105  |  |
| D Lilburn                       | (M) Once the Strength (from <i>Sings Harry</i> ) {Gm; Bb-c'}<br>University of Otago Press   |  |
| Maconchy                        | Ophelia's song {Cm; eb'-g"}<br>OUP 019 345555 2   |  |
| Malashkin                       | Oh could I but express in song {C#m; b-e"(g")}<br>Chester (custom print) CH61610  |  |
| Moeran                          | (M) O Fair Enough are Sky and Plain<br>(from <i>The Chester Books of Celebrated Songs</i> book 2) {Gm; db'-eb"}<br>Chester CH 55318   |  |
| Parry                           | (F) Dirge in Woods (from <i>The Junior Recitalist</i> book 2: Mezzo Soprano/Contralto) {G; g-e"}<br>Stainer D82   |  |
| Parry                           | (F) My Heart is like a Singing Bird (from <i>Seven Songs for High Voice</i> ) {F; c'-a"}<br>Stainer B525  |  |
| Purcell                         | An Evening Hymn (Harmonia Sacra Z193) {G; d'-g"} [Eb]<br>or Hark, how all things (The Fairy Queen Z629) {G; d'-f"} [E]<br>or If Music be the Food of Love (first version: Z379A) {Gm; d'-g"} [Eb]<br>or Music for a While (Oedipus Z583) {Am; e'-f"} [Fm]} (from <i>40 Songs</i> )<br>IMC 2071 (high), 2072 (low) |  |
| Quilter                         | Blow, blow thou winter wind<br>(from <i>3 Shakespeare Songs</i> op. 6) {Em; e'-g"} [Cm]<br>Boosey M 060 02189 3 (high), M 060 02188 6 (low)   |  |
| Quilter                         | Fair House of Joy (from <i>7 Elizabethan Lyrics</i> op. 12) {Db; f'-ab"} [Bb]<br>Boosey M 060 02187 9 (high), M 060 02186 2 (low)   |  |
| Roe                             | Nursery Rhyme of Innocence and Experience {E; d#'-e"}<br>Thames 978100  |  |
| Roe                             | Stop all the Clocks (from <i>Seven Songs</i> ) {D; a-g"}<br>Thames 978412   |  |
| Rubbra                          | Hymn to the Virgin {Am; d'-g"}<br>Lengnick AL1163   |  |
| Stove                           | Love Song {Am; e'-a"}<br>Wirripang  |  |

|                  |   | <b>suggested edition</b>            |
|------------------|---|-------------------------------------|
| Vaughan Williams | The Bird's Song (from <i>Pilgrim's Progress</i> ) {Eb; db'-f''}   | OUP 019 345947 7                    |
| Warlock          | Bethlehem Down {Dm; c#'-eb''}   | Boosey (custom print) M 060 02914 1 |
| Warlock          | (M) Captain Stratton's Fancy (from <i>Songs 1920-1922: Warlock Society</i> vol. 3)<br>or <i>Thirteen songs for high voice</i> {F; c'-f''} | Thames B063 or Stainer 978102       |
| Warlock          | The Countryman (from <i>Warlock Songs</i> ) {F; c'-f''}   | Boosey M 060 02923 3                |
| Warlock          | The Lover's Maze (from <i>Songs 1927-1928: Warlock Society</i> vol. 7<br>or <i>A First Book of Songs</i> ) {Fm; eb'-f''}                  | Thames 978375 or Banks OSS602       |
| Yates            | Any one of Four Epigrams  | Wirripang                           |

**Group C: German Lied**

|          |   |   |
|----------|---|---|
| Brahms   | Feldeinsamkeit op.86 no. 2 {Ab; d'-gb'' [G] [F]}<br>or (M) Minnelied op. 71 no. 5 {D; e-g'(a') [C] [Bb]}<br>or Nachtigall op. 97 no. 1 {Fm (db'-a'') [Dm] [Cm]}<br>or Ständchen ('Der Mond steht') op. 106 no. 1 {G; d'-g#'' [E] [Eb]}<br>(from <i>Lieder I</i> )   | Peters 3201a (high), 3201b (medium), 3201c (low)    |
| Schubert | Ave Maria (Ellen's dritter Gesang) D 839 (in German, not Latin) {Bb; f'-f'' [Ab] [G]}<br>or (M) Das Fischermädchen (Schwanengesang D 957) {Ab; c-gb' [G] [F]}<br>or Frühlingsglaube D 686 op. 20 no. 2 {Ab; eb'-f'' [G] [F]}<br>or Schäfers Klagelied D 121 {Cm; c'-fb'' [Cm] [Bbm]}<br>(from <i>Lieder</i> vol. 1) | Peters EP 20a (high), 20b (medium), 20c (low)       |
| Schumann | Mondnacht op. 39 no. 5 (from <i>Lieder</i> vol. 1) {E; e'-f#'' [Db] [B]}<br>Peters EP 2383a (high), 2383b (medium), 2383c (low)   | Peters EP 2383a (high), 2383b (medium), 2383c (low) |
| Schumann | Röselein, Röselein op. 89 no. 6 (from <i>Lieder</i> vol. 3) {A; f#'-f#'' [G]}<br>Peters EP 2385a (high), 2385b (medium)   | Peters EP 2385a (high), 2385b (medium)              |
| Strauss  | All mein Gedanken op. 21 no. 1 (from <i>Lieder</i> vol. 2<br>or <i>Elisabeth Schumann Liederbuch</i> ) {E; c#'-g#'' [D] [C]}<br>Universal UE5464a/b/c (high/medium/low) or UE9559   | Universal UE5464a/b/c (high/medium/low) or UE9559   |
| Wolf     | Das Verlassene Mädlein (Mörike Lieder no. 7)<br>(from <i>Gateway to German Lieder</i> ) {Am; e'-f'' [Gm]}<br>Alfred 17611 (high), 17617 (low)   | Alfred 17611 (high), 17617 (low)                    |
| Wolf     | Der Gärtner (Mörike Lieder no. 17) {D; a'-g'' [C]}<br>or Nun wandre Maria (no. 3 of <i>Spanisch Liederbuch</i> 1) {Em; g'-f#'' [Cm]}<br>(from <i>Ausgewählte Lieder</i> )<br>Peters EP 4290a (high), 4290b (low)  | Peters EP 4290a (high), 4290b (low)                 |
| Wolf     | (F) Ein Stündlein wohl vor Tag (Mörike Lieder no. 3)<br>(from <i>Mörike Lieder</i> vol. 1) {B; ab'-g'' [Ab]}<br>Peters EP 3140a (high), 3140b (low)   | Peters EP 3140a (high), 3140b (low)                 |

**Group D: French mélodie**

|             |  |  |
|-------------|--|--|
| Debussy     | Romance: l'âme évaporée<br>(from <i>Songs of Claude Debussy</i> vol. II: medium voice) {D; d'-g#''}  | Hal Leonard HL60283                              |
| Fauré       | Au cimetière (from <i>50 Songs for high (or medium/low) voice</i> ) {Em (e'-g'') [Cm]}<br>or Clair de lune (from <i>50 Songs for high (or medium/low) voice</i> ) {Cm; g'-g'' [Am]}<br>or Mandoline (Cinq mélodies 'de Venise') {Ab; eb'-f'' [G]}<br>or Nell {Gb; gb'-ab'' [D]}<br>or (M) Sérénade toscane {Cm; g-ab' [Bbm]}<br>(from <i>50 Songs for high (or medium/low) voice</i> )<br>Hal Leonard HL47071 (high), HL47070 (medium/low) | Hal Leonard HL47071 (high), HL47070 (medium/low) |
| Fauré       | Clair de lune (from <i>The Language of Song</i> vol. 2) {Cm; [Gm]}   | Faber  |
| Hahn        | (F) l'incrédule (from <i>Melodies</i> vol. 1) {A; c#'-f#''}  | Heugel HE 8315                                   |
| Poulenc     | Fleurs (from <i>The Art of French Song</i> vol. 2) {Db; db'-f'' [Db]}  | Peters EP 7520a (high), 7520b (medium/low)       |
| Poulenc     | (F) Les chemins de l'amour {Db; c#'-gb''(eb'')}  | Eschig ME6222/01                                 |
| Poulenc     | Le disparu {b-f#''}  | Salabert   |
| Saint-Saëns | Chanson triste (from <i>The Art of French Song</i> vol. 2) {F; e'-f'' [C#]}  | Peters EP 7520a (high), 7520b (medium/low)       |
| Satie       | Je te veux {C; d'-g''}   | Salabert RL05773                                 |
| Trad.       | Gai Lon La arr. Hopkins (from <i>Five French Folksongs</i> ) {Eb; eb'-eb''}  | Chester CH04051                                  |

**Group E: Italian and other song**

|            |   |   |
|------------|---|---|
| Bellini    | Vaga luna (from <i>15 Composizioni da Camera</i> {Ab; c'-eb''}<br>or <i>The Language of Song</i> vol. 2 {Bb; [Ab]})   | Ricordi M 041 23282 9 or Faber                                    |
| Bononcini  | Per la gloria d'adorarvi<br>(ornaments must be included, either those published or candidate's own)<br>(from <i>26 Italian Songs and Arias</i> ) {F; d'-f'' [D]}<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] | Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] |
| Buononcini | (M) Pupille nere (in Italian only)<br>(from <i>New Imperial Edition of Bass Songs</i> ) {F; c-d'}   | Boosey M 051 90450 1  |

**suggested edition**

|              |  |  |
|--------------|--|--|
| Dvořák       | Oh, Lord, Have Mercy and Turn Thou Thy Face to Me {Cm; f'-f'' [Abm]}<br>or Oh, my Shepherd is the Lord {E; e'-f#'' [B]}<br>(from <i>Biblical Songs</i> op. 99) | Bärenreiter H 1758 (high), H 1560 (low)            |
| Legrenzi     | (M) Cessa d'esser amante (from <i>Three Cantatas</i> ) {Dm; G-d'}  | Green Man Press Leg 1                              |
| Monteverdi   | (F) Lasciatemi morire (from <i>26 Italian Songs and Arias</i> ) {Fm; f'-f'' [Dm]}<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]         |  |
| Montsalvatge | Canción de cuna para dormir a un negrito<br>(from <i>Cinco Canciones Negras</i> ) {Db; cb'-eb''}   | Peer 2225  |
| Scarlatti    | Le Violette (from <i>26 Italian Songs and Arias</i> ) {A; e'-f#'' [F]}<br>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]                    |  |
| Sibelius     | Verirrt op. 17 no. 4 (in Finnish, German or English)<br>(from <i>15 Selected Songs</i> ) {F; c-eb'}  | Breitkopf EB 6943                                  |
| Stradella    | (M) Region sempre addita (from <i>Arie Antiche</i> vol. 2) {A; d-g'}   | Ricordi M 040 53983 7                              |
| Tchaikovsky  | None but the lonely heart op. 6 no. 6 (in Russian or English)<br>(from <i>Songs</i> vol. 1 (high) or vol. 2 (low) {Eb; d'-g'' [C]})                            | Boosey M 060 09798 0 (high) or M 060 09799 7 (low) |
| Villa-Lobos  | Tu passaste por este jardim {F; a-e''}   | Eschig ME2610                                      |

**C Supporting Tests** (2 x 10 marks)

Candidates to prepare i) and ii):

**i) Sight Reading** (see page 9)**ii) Aural** (see page 10) **or Improvisation** (see page 12)

# Singing – Grade 8

Subject code: SNG

## A Technical Work (12 marks) See page 6

One set of exercises to be performed from the list below.

N.B. Technical work must be performed from memory as the first element of the examination.

|        |   |  |
|--------|---|--|
| Bray   | Vocal Exercises: Grade 8 (from <i>Vocal Exercises Book 2</i> high or low)<br><i>Chords and key-notes are to be provided by the candidate's accompanist.</i> | Trinity  |
| Dodds  | Pages 28 and 29 (both lines) (from <i>Voice Placing and Training Exercises</i> )  | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)                |
| Dodds  | Page 32 (chromatic exercise, lines 1 and 4 only) and pages 32-33 (Seventh Step)<br>(from <i>Voice Placing and Training Exercises</i> )                      | OUP 0 19 322140 3 (high), 0 19 322141 1 (low)                |
| Vaccai | Lektion IV (page 10 only) and Lektion VII (from <i>Metodo Pratico</i> )   | Peters EP 2073a (high),<br>EP 2073b (medium), EP 2073c (low) |

## B Songs (4 x 17 marks) See pages 6-8

Four songs, forming a balanced programme, to be performed from the groups below.

Instead of any one item, candidates may offer their own composition (see page 8).

It is *not* necessary to choose a song from each group; up to **two** songs may be chosen from any one Group, A-E. At least **one** song must be chosen from Group A, and at least two living languages (i.e. not Latin) must be used, one of which may be English.

No more than one song by any composer may be selected.

All songs must be performed in the original language unless otherwise stated. Where there is a precedent or tradition for an item being sung in more than one language then either commonly used language will be acceptable.

Singing from memory is optional but strongly recommended.

Songs listed by voice type in the *Opera, Operetta, Sacred and Oratorio* section of Group A must be sung in the published key. Songs in this section written before *circa* 1750 may alternatively be sung a semitone lower at baroque pitch. All other songs may be performed in any key, either published or in a transposed version supplied by the candidate.

In the *Musical and Musical Theatre* section of Group A gender directions should be followed; elsewhere songs which are judged particularly suitable either for female or male voices are indicated by (F) or (M) before their title, but candidates of the opposite gender to that indicated are not prohibited from singing these songs if they wish.

For information, vocal ranges are given after each title.

Pitch notation used for ranges:



### Group A: Opera, Operetta, Sacred and Oratorio

**suggested edition**

#### Soprano

|          |  |                        |
|----------|--|------------------------|
| J S Bach | Blute nur, du liebes Herz (Matthaus Passion BWV 244) {Bm; e#'-g''}                       | Bärenreiter BA 5038A   |
| J S Bach | Et exultavit (Magnificat in D, BWV 243) {D; c#'-f#''}                                    | Bärenreiter BA 5103A   |
| J S Bach | Nur ein Wink (Weihnachts-Oratorium BWV 248) {A; c#'-a''}                                 | Bärenreiter BA 5014A   |
| Barab    | Sylphinia's Aria (Only a Miracle) (from <i>American Arias for Soprano</i> ) {C; f#'-g''} | Schirmer GS81197       |
| Barbieri | De que me sirve (Los diamantes de la corona) (from <i>Zarzuela!</i> ) {Eb; f'-ab''}      | Music Sales UMW24369   |
| Britten  | Be kind and courteous (Midsummer Night's Dream) {e'-c'''}                                |                        |
|          | (from <i>Opera Arias Soprano</i> vol. 2)   | Boosey M 051 92294 9   |
| Britten  | Embroidery aria (Peter Grimes) (from <i>Opera Arias Soprano</i> vol. 1) {b-bb''}         | Boosey M 051 92293 2   |
| Handel   | Ah! Spietato! (Amadigi)  |                        |
|          | (from <i>45 Arias from Operas &amp; Oratorios</i> vol. 1: high) {Em; e'-g''}             | IMC 1693               |
| Handel   | Ch'io mai vi possa (Siroe)   |                        |
|          | (from <i>45 Arias from Operas &amp; Oratorios</i> vol. 1: high) {Em; e'-g''}             | IMC 1693               |
| Handel   | Credete al mio dolore (Alcina) {Dm; a'-b''}  | Bärenreiter BA 4061A   |
| Handel   | If God Be For Us (Messiah) {Gm; eb'-ab''}  | Novello NOV070137      |
| Handel   | Se pietà di me non senti (Giulio Cesare) {F#m; e'-a''}                                   | Bärenreiter BA 4019A   |
| Handel   | The soft complaining flute (Ode on St. Cecilia's Day)                                    |                        |
|          | (from <i>Anthology of Sacred Song</i> vol. 1) (Soprano) {Bm; f#'-g''}                    | Schirmer GS32578       |
| Handel   | Venere bella (Giulio Cesare) {A; e'-a''}   | Bärenreiter BA 4019A   |
| Lehar    | Vilja (The Merry Widow) {G; g'-b''}  |                        |
|          | (from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Soprano)                    | Hal Leonard HL00747066 |

|   |   | <b>suggested edition</b>                              |
|---|---|---|
| Menotti                                     | The Black Swan (The Medium) (from <i>American Arias for Soprano</i> ) {Gm; d'-g''}  | Schirmer GS81197                                      |
| Mozart                                      | Bester Jüngling (Der Schauspieldirektor) (from <i>Arias for Soprano</i> ) {Eb; eb'-bb''}  | Schirmer GS81097                                      |
| Mozart                                      | Laudate Dominum (Vespers K 339)<br>(from <i>The Oratorio Anthology – Soprano</i> ) {F; d'-g''}  | Hal Leonard HL47058                                   |
| Mozart                                      | Un marito, donne care (La finta semplice)<br>(from <i>Mozart Arias from Operas for Soprano and Piano</i> vol. 1) {G; d'-g''}                                | IMC 1688  |
| Smetana                                     | Marenka's Aria (in Czech or English) (The Bartered Bride)<br>(from <i>Operatic Anthology</i> vol. 1: Soprano) {Ab; c'-ab''}                                 | Schirmer GS32583                                      |
| Sullivan                                    | Poor Wand'ring One (The Pirates of Penzance)<br>(from <i>The Authentic Gilbert and Sullivan Songbook</i> ) {Ab; eb'-db''}                                   | Dover DP11040   |
| <b>Mezzo Soprano, Alto and Countertenor</b> |   |   |
| J S Bach                                    | Bereite dich, Zion {Am; c'-e''}<br>or SchlieÙe, mein Herze {Bm; b-e''} (Weihnachts-Oratorium BWV 248)   | Bärenreiter BA 5014A                                  |
| J S Bach                                    | Buß und Reu (Matthaus Passion BWV 244) {F#m; b#-e''}  | Bärenreiter BA 5038A                                  |
| J S Bach                                    | Esurientes implevit bonis {E; a-d''}<br>or Et exultavit {D; c#'-f#''} (Magnificat in D, BWV 243)  | Bärenreiter BA 5103A                                  |
| J S Bach                                    | Qui sedes (Mass in B minor, BWV 232) {Bm; c#'-e''}  | Bärenreiter BA 5102A                                  |
| Barber                                      | Must the winter come so soon? (Vanessa)<br>(from <i>Arias for Mezzo-Soprano</i> ) {Fm; eb'-f''}   | Schirmer GS81098                                      |
| Bizet                                       | Habanera: L'amour est une oiseau<br>(from <i>French Operatic Arias for Mezzo Soprano</i> ) {Dm; d'-f#''}  | Peters EP 7553  |
| Handel                                      | Cor ingrato (Rinaldo) {Cm; c'-eb''}   | Bärenreiter BA 4033A                                  |
| Handel                                      | Heroes When With Glory Burning (Joshua)<br>(from <i>Anthology of Sacred Song</i> vol. 2: Alto) {F; c'-f''}  | Schirmer GS32579                                      |
| Monteverdi                                  | Addio, Roma (L'Incoronazione di Poppea; Act III Scene VI) {Am; d'-g''}  | Novello NOV200184                                     |
| Monteverdi                                  | In un fiorito prato (Orfeo; Act II bars 240-285) {Dm; c'-e''}   | Novello NOV070214                                     |
| Ponchielli                                  | Voce di donna (La Gioconda) (from <i>Arias for Mezzo-Soprano</i> ) {Eb; a-g''}  | Schirmer GS81098                                      |
| Tchaikovsky                                 | Ah Tanya, Tanya (Eugene Onegin) (from <i>Russian Operatic Arias for Mezzo-Soprano</i> ) {a-f''}   | Peters EP 7581  |
| Thomas                                      | Connais-tu le pays (Mignon) (from <i>French Operatic Arias for Mezzo-Soprano</i> ) {Db; c'-f''}   | Peters EP 7553  |
| Vivaldi                                     | Qui sedes (Gloria RV 589) {Bm; c#'-d''}   | Novello NOV078441                                     |
| <b>Tenor</b>                                |   |   |
| J S Bach                                    | Benedictus (Mass in B minor BWV 232) {Bm; e-a'}   | Bärenreiter BA 5102A                                  |
| J S Bach                                    | Seht, was die Liebe tut ( <i>with recit</i> : Wenn die Mietlinge schlafen)<br>(Cantata no. 85: Ich bin ein guter Hirt BWV 85) {Eb; d-bb'}                   | Breitkopf EB 7085                                     |
| Donizetti                                   | Una furtiva lagrima (L'Elisir d'Amore) {Bbm; f-ab'}   | Schirmer GS32585                                      |
| Handel                                      | Call forth thy pow'rs ( <i>with recit</i> : 'Tis well my friends) (Judas Maccabæus) {D; d-a'}   | Novello NOV072486                                     |
| Handel                                      | Love in her eyes sits playing<br>( <i>with recit</i> : Lo, here my love) (Acis and Galatea) {Eb; f-ab'}   | Novello NOV070122                                     |
| Handel                                      | No unhallowed desire ( <i>with recit</i> : Ambition If ever honour was thine aim)<br>(Judas Maccabæus) {Bb; f-g'}   | Novello NOV072486                                     |
| Handel                                      | Sound an alarm! (Judas Maccabæus) (from vocal score<br>or <i>Sacred Tenor Arias</i> or <i>45 Arias from Operas &amp; Oratorios</i> vol. 2) (high) {D; d-a'} | Novello NOV072486 or Kevin Mayhew 3611735 or IMC 1695 |
| Handel                                      | Thus when the sun (Samson) {Bb; d-g'}   | Novello NOV070144                                     |
| Handel                                      | Total eclipse (Samson) {Em; e-g'} (from <i>45 Arias from Operas &amp; Oratorios</i> vol. 3) (high)  | IMC 1697  |
| Mendelssohn                                 | Be thou faithful unto death (St Paul)<br>(from <i>Anthology of Sacred Song</i> vol. 3) (Tenor) {C; e-g'}  | Schirmer GS32580                                      |
| Mendelssohn                                 | If with all your hearts (Elijah)<br>(from vocal score or <i>Sacred Tenor Arias</i> ) {Eb; f#-a'}  | Novello NOV070201 or Kevin Mayhew 3611735             |
| Sullivan                                    | Take a Pair of Sparkling Eyes (The Gondoliers)<br>(from <i>The Authentic Gilbert and Sullivan Songbook</i> ) {Gb; gb-ab'}                                   | Dover DP11040   |
| <b>Baritone and Bass</b>                    |   |   |
| J S Bach                                    | Gebt mir meinem Jesum wieder {G; A-e'}  | Bärenreiter BA 5038A                                  |
| J S Bach                                    | or Mache dich ( <i>with recit</i> : Am Abend) {Gm; G-eb'} (Matthaus Passion BWV 244)  | Bärenreiter BA 5103A or Kevin Mayhew 3611740          |
| J S Bach                                    | Quia fecit {A; G#-d#'} (from Magnificat in D, BWV 243 or <i>Sacred Bass and Baritone Arias</i> )  | Bärenreiter BA 5103A or Kevin Mayhew 3611740          |
| Beethoven                                   | Hat man nicht auch Gold bei neben (Fidelio)<br>(from <i>Arien Album</i> Baritone/Bass) {Bb; Bb-d'}  | Peters EP 737   |
| Britten                                     | Tickling a Trout (Albert Herring) {C#; A#-g#'} (from <i>Operatic Arias for Baritone</i> )   | Boosey M 051 93329 7                                  |

|             |  |                                  |
|-------------|--|----------------------------------|
| Donizetti   | Bella siccome un angelo (Don Pasquale)<br>(from <i>Operatic Anthology</i> vol. IV: Baritone) {D $\flat$ ; d $\flat$ -f $\flat$ '}  | Schirmer GS 32586                |
| Handel      | Arm, Arm ye Brave ( <i>with recit</i> : I feel the Deity) (Judas Maccabæus) {C; B-e'}  | Novello NOV072486                |
| Handel      | Go My Faithful Soldier (Theodora) {D; A-e'}  | Novello NOV070459                |
| Handel      | Honour and Arms (Samson) {B $\flat$ ; G-e $\flat$ '} (from <i>45 Arias from Operas &amp; Oratorios</i> vol. 3 (low)<br>or <i>Sacred Bass and Baritone Arias</i> )        | IMC 1698 or Kevin Mayhew 3611740 |
| Handel      | O ruddier than the cherry ( <i>with recit</i> : I rage, I melt) (Acis and Galatea)<br>(from <i>45 Arias from Operas &amp; Oratorios</i> vol. 1) (low) {G $\flat$ ; F-f'} | IMC 1694                         |
| Jeffreys    | Praise the Lord, O my Soule (from <i>Three Devotional Songs</i> ) {F; F-c'}  | Green Man Press Jef 6            |
| Mendelssohn | Lord God of Abraham (Elijah) {E $\flat$ ; B $\flat$ -e $\flat$ '}  | Novello NOV070201                |
| Mozart      | Non più andrai (Le nozze de Figaro)<br>(from <i>Operatic Anthology</i> vol. V: Bass) {C; c-e'}   | Schirmer GS32587                 |
| Sullivan    | A more humane Mikado (The Mikado) {A; A-d'}  |                                  |
|             | or My name is John Wellington Wells (The Sorcerer) {E $\flat$ ; B $\flat$ -f'}   |                                  |
|             | (from <i>The Authentic Gilbert and Sullivan Songbook</i> )   | Dover DP11040                    |

**Musical and Musical Theatre****Any voice**

|          |   |  |
|----------|---|--|
| Gershwin | Blah Blah Blah (Delicious) {B $\flat$ ; d'-d''}   |  |
|          | or Lorelei (Pardon my English) {B $\flat$ ; c'-f''}   | (from <i>The Genius of George and Ira Gershwin</i> ) Alfred VF2139 |
| Gershwin | By Strauss (The Show is On) (from <i>The Best of George and Ira Gershwin</i> ) {F; c'-f''}  | Faber 0-571-52576-8  |
| Sondheim | By the Sea (Sweeney Todd)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Mezzo Soprano)<br>or <i>All Sondheim</i> vol. 1) {E; g $\sharp$ -e''} | Hal Leonard HL00361072 or Alfred VAL2023A                          |
| Sondheim | Sand (Singing Out Loud) (from <i>All Sondheim</i> vol. 4) {F; c'-f''}   | Alfred 0283B   |
| Speaks   | On the road to Mandalay (from <i>The First Book of Baritone/Bass solos</i> ) {B $\flat$ m; Ab-e $\flat$ '}  | Schirmer GS81176   |
| Weill    | Speak Low (One Touch of Venus) {F; c'-e $\flat$ ''}   |  |
|          | or What Good Would the Moon Be? (Street Scene) {E $\flat$ ; c'-g''}   |  |
|          | (from <i>Kurt Weill Songs: A Centennial Anthology</i> vol. 2)   | Alfred PF9922  |

**Female voice**

|           |   |   |
|-----------|---|---|
| Browne    | Still Hurting (from <i>The Last 5 Years</i> ) {C; a-d $\flat$ ''}   | Hal Leonard HL00313206                    |
| Herbert   | Art is calling for me (The Prima Donna Song) (The Enchantress)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Soprano) {E $\flat$ ; e $\flat$ '-b $\flat$ ''}    | Hal Leonard HL00747066                    |
| Holmes    | Moon Fall {A $\flat$ m; b-g''}  |   |
|           | or Rosa's Confession {a-ab''} (The Mystery of Edwin Drood)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Soprano)   | Hal Leonard HL00747066                    |
| Loesser   | Adelaide's Lament (Guys and Dolls)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Mezzo Soprano) {a $\flat$ -c''}  | Hal Leonard HL00740123                    |
| Schönberg | I'd Give My Life for You (Miss Saigon)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Mezzo Soprano) {g-e''}   | Hal Leonard HL00740123                    |
| Schwartz  | Gifts of Love (The Baker's Wife)<br>(from <i>The Baker's Wife: vocal selection</i> ) {g $\sharp$ -c''}  | Williamson HL00313325                     |
| Sondheim  | Broadway Baby {G; g-b'}   |   |
|           | or Could I leave you {B $\flat$ ; f $\sharp$ -a'} (Follies)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Mezzo Soprano)<br>or <i>All Sondheim</i> vol. 1)      | Hal Leonard HL00361072 or Alfred VAL2023A |
| Sondheim  | Happiness (Passion) (from <i>All Sondheim</i> vol. 4) {A $\flat$ ; c'-f''}  | Alfred 0283B                              |
| Sondheim  | In Buddy's Eyes (Follies)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Mezzo Soprano) {G; f $\sharp$ -d''}   | Hal Leonard HL00361072                    |
| Sondheim  | Not a Day Goes By (Merrily We Roll Along)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1<br>or <i>The Smash Broadway Collection</i> ) (Soprano) {d'-f $\sharp$ ''} | Hal Leonard HL00361071 or Alfred MFM0001  |
| Sondheim  | The Little Things You Do Together (Company) (from <i>All Sondheim</i> vol. 1) {C; a-d''}  | Alfred VAL2023A                           |
| Weill     | Surabaya Johnny (Happy End) {C $\flat$ m; c $\flat$ -g $\flat$ ''}  |   |
|           | or The Princess of Pure Delight (Lady in the Dark) {F; c'-d''}  |   |
|           | or What Good Would the Moon Be? (Street Scene) {E $\flat$ ; c'-g''}   |   |
|           | (from <i>Kurt Weill Songs: A Centennial Anthology</i> vol. 2)   | Alfred PF9922                             |
| Yeston    | Unusual Way (Nine)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Soprano) {C $\sharp$ m; g $\sharp$ -e''}   | Hal Leonard HL00747066                    |

| <b>Male voice</b>               |  | <b>suggested edition</b>   |
|---------------------------------|--|--|
| Bernstein                       | Maria {C; Ab-g'}<br>or Something's Coming {C; d-f'} (from <i>West Side Story – Vocal Selections</i> )  | Boosey M 051 93345 7   |
| Bock                            | If I were a rich man (Fiddler on the Roof) {C; B-eb'}<br>(from <i>Broadway Showstoppers for Piano, Voice and Guitar</i><br>or <i>The Smash Broadway Collection</i> ) | Alfred MFM0106 or Alfred MFM0001                                 |
| Bock                            | Tonight at Eight (She Loves Me)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Tenor) {D; d#-e'}  | Hal Leonard HL00747032   |
| Brown                           | Pretty Music {C; c-g'} (from <i>Parade – Vocal Selections</i> )  | Hal Leonard HL00313148   |
| Kern                            | Ol' Man River {C; G-e'}<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 1) (Baritone/Bass)<br>or <i>The Smash Broadway Collection</i> )                  | Hal Leonard HL00361074 or Alfred MFM0001                         |
| Maltby & Shire                  | If I Sing (Closer than Ever)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Baritone/Bass) {A; A-f'}  | Hal Leonard HL00740125   |
| Menken                          | Out There (start from C major section: 'Safe behind these windows')<br>(from <i>The Hunchback of Notre Dame Vocal Selections</i> ) {d-a'}                            | Hal Leonard Disney HL00313045                                    |
| Sondheim                        | The Ballad of Sweeney Todd (Sweeney Todd) (from <i>All Sondheim</i> vol. 1) {Fm; F-c'}   | Alfred VAL2023A  |
| Sondheim                        | Pretty Women (Sweeney Todd) (from <i>All Sondheim</i> vol. 1<br>or <i>The Smash Broadway Collection</i> ) {G; c-e'}  | Alfred VAL2023A or Alfred MFM0001                                |
| Sondheim                        | The road you didn't take (Follies)<br>(from <i>Theatre Songs For Singers: Baritone/Bass</i> ) {C; A-e'}  | Hal Leonard Europe HLE90000869                                   |
| Wildhorn                        | She was there (from <i>The Scarlet Pimpernel vocal selections, Broadway Edition</i> ) {c#-g'}  | Alfred PF9806  |
| Wildhorn                        | This is the Moment (Jekyll and Hyde)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 2) (Tenor) {E; B-g'}  | Hal Leonard HL00747032   |
| Yeston                          | Barrett's Song (Titanic)<br>(from <i>The Singer's Musical Theatre Anthology</i> vol. 3) (Tenor) {Am; A-g'}   | Hal Leonard HL00740124   |
| <b>Group B: Song in English</b> |  |  |
| Armstrong Gibbs                 | (F) A Song of Shadows (from <i>A Century of English Song</i> vol. 1: Soprano) {Eb; eb'-gb''}   | Thames 978421  |
| Armstrong Gibbs                 | Ballad of Semmerwater<br>(from <i>A Century of English Song</i> vol. 4: medium/low) {Gm; gb'-eb''}   | Thames 978614  |
| Armstrong Gibbs                 | To One Who Passed Whistling Through the Night (from <i>Song Album 2</i> ) {g'-g''}   | Novello NOV170364  |
| Bantock                         | (F) Song to the Seals {G; b-g''}   | Cramer 90206   |
| Barber                          | Sleep Now {eb'-g'' [c'-e''']<br>or Solitary Hotel {Em; c'-f''} (from <i>Collected Songs</i> )  | Schirmer GS32879 (high), GS32878 (low)                           |
| Berkeley                        | Rondeau (from <i>Complete French Songs</i> ) {a-a''}   | Chester CH55985  |
| Bernstein                       | (F) A Simple Song (from <i>Leonard Bernstein Song Album</i> ) {C; c'-f''}  | Boosey M 051 92237 6   |
| Bridge                          | Come to Me in My Dreams {Eb; d'-f'' [Db]}  |  |
| Bridge                          | or Go Not, Happy Day {A; c'-f#'' [G]}  |  |
|                                 | (from <i>Song Album</i> )  | Boosey (custom print) M 060 80221 8 (high), M 310 910174 2 (low) |
| Britten                         | A Song of Enchantment (from <i>Tit for Tat</i> ) {Ab; c'-f''}  | Faber 0571 50292 X   |
| Britten                         | Nurse's Song {Bb; a-e''}<br>or Sephestia's Lullaby {Em; a-e''} (from <i>A Charm of Lullabies</i> op. 45)   | Boosey (custom print) M 060 01413 0                              |
| Butterworth                     | Is My Team Ploughing? (from <i>A Shropshire Lad and other songs</i> ) {Bb; e'-e''}   | Stainer B333   |
| Dickinson                       | A Red, Red Rose (from <i>Songs in Blue</i> ) {c'-gb''}   | Novello NOV170373  |
| Dixon                           | Nature's Changes {db'-f#''}  | Wirripang  |
| Dowland                         | Flow my Tears (from <i>English Lute Songs</i> book 2) {Gm; c'-d''}   | Stainer B617   |
| Dring                           | A Bay in Anglesey {C; B-g''}   |  |
|                                 | or (F) Song of Nightclub Proprietress {Gm; c'-eb''} (from <i>Five Betjeman Songs</i> )   | Weinberger   |
| Dring                           | Blow, blow thou Winter Wind {Gm; db'-f''}  |  |
|                                 | or It was a Lover {E; b-g''}   |  |
|                                 | or Take o take those lips away {Bm; g-d''} (from <i>Seven Shakespeare Songs</i> )  | Thames 978390  |
| Elgar                           | (F) Where Corals Lie<br>(from <i>The Second Book of Mezzo-Soprano/Alto Solos</i> ) {Bm; d'(a#)-d''}  | Schirmer GS82069   |
| Elgar                           | The Shepherd's Song {Eb; d'-g''}   | Banks BSS2029  |
| Finzi                           | Fear No More the Heat o' the Sun (from <i>Let us Garlands Bring</i> ) {Db; bb'-eb''}   | Boosey M 060 03034 5   |
| Finzi                           | Rollicum-Rorum (from <i>Earth and Air and Rain</i> op. 15) {D; a-e''}  | Boosey M 060 06661 0   |
| D Freed                         | Tom's a-cold (from <i>Five Fairburn Songs</i> ) {c'-f''}   | Sounz  |
| Gurney                          | Spring (from <i>5 Elizabethan Songs</i> ) {E; c'-g#''}   | Boosey M 060 03169 4   |
| Hageman                         | Do not go my love (from <i>15 American Art Songs</i> ) {F; c'-g''}   | Schirmer HL50482607  |
| R Harris                        | (F) The Swans (from <i>Wild Daisies</i> ) {c'-gb''}  | Wai-te-ata   |
| Haydn                           | The Spirit's Song (from <i>35 Canzonettas and Songs</i> ) {Fm; b-gb''}   | Peters EP 1351a  |

|                             |   |  |
|-----------------------------|---|--|
| Head                        | Dear Delight {Ab; eb'-ab''}<br>or The Singer (must be sung unaccompanied) {Fm; c'-ab''}<br>(from <i>Song Album 2: Songs of Romance &amp; Delight</i> )  | Boosey M 051 92227 7<br>OUP 019 345451 3               |
| Howells                     | (F) Come Sing and Dance {Ab; d'-ab''}   | Boosey M 051 90923 0                                   |
| Howells                     | King David (from <i>A Heritage of 20th Century British Song</i> vol. 4) {E; c#'-f''}  | Stainer B040 or B596                                   |
| Ireland                     | The Trellis (from <i>Eleven Songs</i> or <i>Complete Songs</i> vol. 1) {Ab; c'-g''}   | Peer 60867-211   |
| Ives                        | Memories (from <i>114 Songs</i> ) {C; b-e''}  | Wirripang HKHM101                                      |
| Keats                       | Columbine {F; d'-bb''}  | Wirripang HKJJD103                                     |
| Keats                       | Sea Wraith {Em; e'-e''}   | IMC 1657   |
| Purcell                     | (M) Arise ye Subterranean Winds Z631 (from <i>Six songs for Bass and Piano</i> ) {C; G-c'}  |  |
| Purcell                     | Bacchus is a Pow'r Divine (Orpheus Britannicus Z360)<br>(from <i>Songs for Bass Solo</i> ) {D; D-d'}  | Green Man Press Pur 12                                 |
| Purcell                     | (M) Celia has a Thousand Charms (The Rival Sister Z609) {Gm; d'-f''}  | Novello custom print NOV460100                         |
| Purcell                     | (F) Hark the Ech'ing Air (The Fairy Queen Z629) {C; e'-a'' [Ab]}<br>or (M) I'll Sail upon the Dog Star (The Fool's Preferment Z571) {Bb; c-g' [G]}<br>or O, Lead Me To Some Peaceful Gloom (Bonduca Z574) {Cm; d'-ab'' [Am]}<br>or The Fatal Hour Z421 {Em; d#'-g'' [Cm]} (from <i>40 Songs</i> ) | IMC 2071 (high), 2072 (low)                            |
| Purcell                     | (M) Next Winter Comes Slowly (The Fairy Queen Z629) {Am; A-e'}<br>(from <i>Six Songs for Bass and Piano</i> )   | IMC 1657   |
| Quilter                     | Come Away Death<br>(from <i>3 Shakespeare Songs</i> op. 6) {Em; e'-g'' [Cm]}  | Boosey M 060 02189 3 (high), M 060 02188 6 (low)       |
| Quilter                     | By a Fountainside<br>(from <i>7 Elizabethan Lyrics</i> op. 12) {Cm; c#'-g#'' [Bbm]}   | Boosey M 060 02187 9 (high), M 060 02186 2 (low)       |
| Quilter                     | To Daisies op. 8 no.3 {Db; eb'-ab''}<br>(from <i>A Heritage of 20th Century British Song</i> vol. 4) {Db; eb'-ab''}   | Boosey M 051 90923 0                                   |
| Runswick                    | I Am Sick, I Must Die (from <i>Singer's World</i> book 4) {Bbm; bb'-f''}  | Trinity  |
| Sculthorpe                  | The stars turn {d'-a''}   | Faber 0 571 50519 8                                    |
| Thiman                      | I Wandered Lonely as a Cloud<br>(from <i>The Junior Recitalist</i> book 2: Mezzo Soprano/Contralto) {Db; d'-f''}  | Stainer D82  |
| Tippett                     | Where the bee sucks (from <i>Songs for Ariel</i> ) {Dm; d'-eb''}  | Schott ED 10871  |
| Vaughan Williams            | Silent Noon (from <i>The First Book Of Mezzo-Soprano/Alto Solos</i> ) {Eb; c'-eb''}   | Schirmer GS81174                                       |
| Vaughan Williams            | The Roadside Fire {F; f'-ab'' [Db]}<br>or The Vagabond {Em; db-g'' [Cm]}<br>(from <i>Songs of Travel</i> )  | Boosey M 060 02861 8 (high), M 060 02860 1 (low)       |
| W Lloyd Webber              | A Rent for Love (from <i>The Songs of William Lloyd Webber</i> ) {G; eb'-f''}   | Kevin Mayhew 3611169                                   |
| <b>Group C: German Lied</b> |   |  |
| Berg                        | Die Nachtigall (from <i>7 Early Songs</i> ) {D; c#'-a''}  | Universal UE8853                                       |
| Brahms                      | Wie Melodien zieht es mir op. 105 no. 1 {C; c'-f#'' [A]}<br>or Wir wandelten op. 96 no. 2 {Db; eb'-gb'' [Bb]}<br>(from <i>Gateway to German Lieder</i> )  | Alfred 17611 (high), 17617 (low)                       |
| Brahms                      | An die Nachtigall op. 46 no. 4 {E; d'-g'' [D] [C]}<br>or Immer leiser wird mein Schlummer op. 105 no. 2 {F#; c#'-g'' [Eb]}<br>or Liebestreu {Ebm; eb'-ab'' [Cm] [Bm]}<br>(from <i>Lieder I</i> )  | Peters EP 3201a (high), 3201b (medium), 3201c (low)    |
| Brahms                      | Wie bist du, Königin (from <i>Lieder II</i> ) {Eb; d'-f#'' [Db]}  | Peters EP 3202a (high), 3202b (low)                    |
| Cornelius                   | (F) In der Mondnacht, no. 16 (from <i>Ausgewählte Lieder</i> ) {Em; b-e''}  | Breitkopf 2083   |
| Mahler                      | Blicke mir nicht in die Lieder (from <i>24 Songs</i> vol. 4) {Ab; eb'-ab'' [Eb]}  | IMC 1216 (high), 1234 (low)                            |
| Mahler                      | Erinnerung (from <i>Songs</i> vol. 1 {d'-a'' [c'-g'']})   | IMC 1213 (high), 1237 (low)                            |
| Mahler                      | (F) Wer hat dies Liedlein erdacht?<br>(from <i>24 Songs</i> vol. 1 or <i>Elisabeth Schumann Liederbuch</i> ) {F; c'-a'' [Eb]}   | IMC 1213 (high), 1237 (low) or Universal UE9559        |
| Schubert                    | Aufenthalt (Schwanengesang D 957) (from <i>Singer's World</i> book 4) (low only) {C#m; g#'-e''}   | Trinity  |
| Schubert                    | Der Musensohn D 764 {G; f#'-g'' [E] [D]}<br>or Du bist die Ruh D 776 {Eb; eb'-ab'' [C] [Bb]}<br>or Ständchen (Schwanengesang D 957) {Dm; d'-g'' [Cm] [Bm]} (from <i>The Language of Song</i> vol. 2)<br>(from <i>Lieder</i> vol. 1)   | Peters EP 20a (high), 20b (medium), 20c (low) or Faber |
| Schubert                    | Erlafsee D 586 (from <i>Lieder</i> vol. 2) {F; e'-g'' [D] [C]}  | Peters EP 178a (high), 178b (medium), 178c (low)       |
| Schubert                    | Im Frühling D 882 (from <i>Singer's World</i> book 4) (high only) {G; e'-f#''}  | Trinity  |
| Schubert                    | Mignon I: Heiß mich nicht reden D 877 no. 2<br>(from <i>Lieder II</i> ) {Em; c'-g'' [D] [C]}  | Peters EP 178a (high), 178b (medium), 178c (low)       |

**suggested edition**

|          |  |  |
|----------|--|--|
| Schumann | Dein Angesicht op. 127 no. 2 {Eb; d'-gb" [Db] [C]}<br>or Die beiden Grenadiere op. 49 no. 1 {Bm; c#'(d')-f#" [Am] [Gm]}<br>or (F) Lied der Suleika op. 25 no. 9 {A; e'-f#" [G] [F]}<br>(from <i>Lieder</i> vol. 1)   | <i>Peters EP 2383a</i> (high), <i>2383b</i> (medium), <i>2383c</i> (low) |
| Schumann | (F) Schöne Wiege meiner Leiden op. 24 no. 5<br>(from <i>Lieder</i> vol. 2) {E; d#'-f" [D]}   | <i>Peters EP 2384a</i> (high), <i>2384b</i> (medium)                     |
| Schumann | Singet nicht in Trauertönen op. 98 no. 7 (from <i>Lieder</i> vol. 3) {Eb; d'-g" [D]}   | <i>Peters EP 2385a</i> (high), <i>2385b</i> (medium)                     |
| Schumann | Widmung op. 25 no. 1 (from <i>Gateway to German Lieder</i> ) {Ab; b-gb" [F]}   | <i>Alfred 17611</i> (high), <i>17617</i> (low)                           |
| Strauss  | Glückes genug op. 37 no. 1 (from <i>Lieder</i> vol. 4) {F#; c#'-g#" [F] [D]}   | <i>Universal UE5466a/b/c</i> (h/m/l)                                     |
| Strauss  | Morgen op. 27 no. 4 (from <i>Lieder</i> vol. 1) {G; f#'-g" [F] [E]}  | <i>Universal UE5463a/b/c</i> (h/m/l)                                     |
| Strauss  | Traum durch die Dämmerung op. 29 no. 1 (from <i>Lieder</i> vol. 2<br>or <i>Elisabeth Schumann Liederbuch</i> ) {F#; c#'-gb" [E] [Eb]}  | <i>Universal UE5464a/b/c</i> (h/m/l) or <i>UE9559</i>                    |
| Wolf     | Auch kleine Dinge können uns entzuecken (Italienisches Liederbuch no. 1) {A; e'-f#" [F]}<br>or (M) Fussreise (Mörrike Lieder no. 10) {F; e'-f" [D]}<br>or In dem Schatten meiner Locken (Spanisch Liederbuch 1 no. 2) {Bb; d'-f" [G]}<br>(from <i>Gateway to German Lieder</i> ) | <i>Alfred 17611</i> (high), <i>17617</i> (low)                           |
| Wolf     | Auf einer Wanderung (Mörrike Lieder no. 15) {Eb; cb-g" [Eb]}<br>or Verborgenheit (Secrecy) (Mörrike Lieder no. 12) {Eb; d'-g" [Db]}<br>(from <i>Ausgewählte Lieder</i> )   | <i>Peters EP 4290a</i> (high), <i>4290b</i> (low)                        |

**Group D: French mélodie**

|          |   |  |
|----------|---|--|
| Berlioz  | Villanelle (from <i>Les nuits d'été</i> ) {A; e'-f#" [F]}   | <i>Bärenreiter BA 5784A</i> (high), <i>BA 5786A</i> (medium)                           |
| Bizet    | Pastorale (from <i>The Art of French Song</i> vol. 1) {Fm; d'-g" [Dm]}  | <i>Peters EP 7519a</i> (high), <i>7519b</i> (medium/low)                               |
| Chausson | Sérénade italienne (from <i>Mémoires pour chant et piano</i> ) {B; c'-e"}   | <i>Leduc AL26431</i>   |
| Debussy  | La grotte (from <i>Songs of Claude Debussy</i> vol. II: medium voice) {G#m; b-d#"}<br>Mandoline (from <i>The Art of French Song</i> vol. 1) {C; c'-g" [Bb]}   | <i>Hal Leonard HL60283</i><br><i>Peters EP 7519a</i> (high), <i>7519b</i> (medium/low) |
| Debussy  | Nuit d'étoiles (from <i>Songs of Claude Debussy</i> vol. 1: high voice) {Eb; d'-g"}   | <i>Hal Leonard HL60164</i>   |
| Duparc   | Extase (from <i>The Art of French Song</i> vol. 1) {D; g'-a" [Bb]}  | <i>Peters EP 7519a</i> (high), <i>7519b</i> (medium/low)                               |
| Duparc   | Sérénade florentine (from <i>11 Songs</i> (high) or <i>12 Songs</i> (low)) {F; f'-g" [Db]}  | <i>IMC 1112</i> (high), <i>1113</i> (low)  |
| Fauré    | Après un rêve (from <i>The Art of French Song</i> vol. 1) {Dm; d'-g" [Cm]}  | <i>Peters EP 7519a</i> (high), <i>7519b</i> (medium/low)                               |
| Fauré    | Automne (from <i>The Art of French Song</i> vol. 2) {C#m; e'-g#" [Bm]}  | <i>Peters EP 7520a</i> (high), <i>7520b</i> (medium/low)                               |
| Fauré    | Dans les ruines d'une abbaye {A; e'-f#" [Gb]}<br>or Les berceaux {Cm; bb-g" [Bbm]}<br>or Les roses d'Ispahan {D; d'-f#" [C]}<br>or Notre amour {E; d#'-a" [C]}<br>or Prison {Em; e'-f#" [Ebm]} (from <i>50 Songs for high (or medium/low) voice</i> ) | <i>Hal Leonard HL47071</i> (high), <i>HL47070</i> (medium/low)                         |
| Gounod   | Chanson de printemps (from <i>11 Mémoires</i> ) {Bb; e'-g"}   | <i>UMP 26736HL</i>   |
| Hahn     | (M) Paysage (from <i>Mémoires</i> vol. 1) {C; c'-e"}  | <i>Heugel HE 8315</i>  |
| Poulenc  | Air romantique (from <i>Airs chantés</i> ) {Em; c'-e"}  | <i>Salabert RL11656</i>  |
| Poulenc  | C {Abm; eb'-ab"} or Fêtes Galantes {F; c'-a#"} (from <i>Deux poèmes d'Aragon</i> )  | <i>Salabert SLB5310</i>  |
| Roussel  | Amoureux séparés {c'-gb"}<br>Réponse d'une épouse sage {Em; d#'-a"}   | <i>Salabert RL11271</i><br><i>Durand 11319</i>   |

**Group E: Italian and other song**

|              |  |   |
|--------------|--|---|
| Beethoven    | (F) In questa tomba oscura (from <i>Ausgewählte Lieder</i> ) {Ab; c'-e" [Bb]}                                | <i>Peters EP 731</i> (high), <i>732</i> (low)   |
| Berio        | Ballo (from <i>Canzoni Popolari Italiani</i> ) {d#'-f"}  | <i>Universal UE 15947</i>   |
| De Falla     | (F) Seguidilla Murciana<br>(from <i>Siete canciones populares Españolas</i> ) {G; g'-e" [F]}                 | <i>Chester CH56523</i> (high), <i>CH04050</i> (medium)                                  |
| Donizetti    | Eterno amore è fè (from <i>Composizioni da camera</i> vol. 1) {Ab; c'-a"}                                    | <i>Ricordi M 041 30330 7</i>  |
| Gluck        | O del mio dolce ardor (from <i>26 Italian Songs and Arias</i> ) {Fm; c'-g" [Dm]}                             | <i>Alfred 3402</i> (medium high), <i>3403</i> (medium low) [with CD: <i>3396/3397</i> ] |
| Leoncavallo  | Mattinata {E; c#'-a" [D] [C]}  | <i>Ricordi LD755/756/757</i>  |
| Marcello     | Quella fiamma che m'accende (from <i>26 Italian Songs and Arias</i> ) {Am; b-a" [Em]}                        | <i>Alfred 3402</i> (medium high), <i>3403</i> (medium low) [with CD: <i>3396/3397</i> ] |
| Montsalvatge | Canto Negro (from <i>Cinco Canciones Negras</i> ) {G; d'-g"}   | <i>Peer 2225</i>  |
| Mozart       | (F) Dans un bois (in French only) (from <i>21 Songs</i> ) {Ab; eb'-ab"}<br>(from <i>Ausgewählte Lieder</i> ) | <i>OUP 019 345411 4</i>   |

|             |   | <b>suggested edition</b>                  |
|-------------|---|---|
| Mozart      | Ridente la Calma (from <i>21 Songs</i> ) {F; c'-a''}  | OUP 019 345411 4                          |
| Obradors    | Del cabello mas sutil from <i>Dos cantares populares</i><br>(from <i>Canciones Clasicas Españolas</i> vol. 1) {F#; e#'-f#''}                              | Music Sales UMV34070                      |
| Paisiello   | (F) Il mio ben quando verra<br>(from <i>Anthology of Italian Song of the 17th and 18th Centuries</i> book 1<br>or <i>Arie Antiche</i> vol. 1) {F; c'-a''} | Schirmer GS25401 or Ricordi M 040 50251 0 |
| Pergolesi   | Stizzoso mio stizzoso (La Serva Padrona) (from <i>Arie Antiche</i> vol. 1) {Ab; bb-a''}   | Ricordi M 040 50251 0                     |
| Rachmaninov | To the Children (in Russian or English) (from <i>Songs</i> book 2) {F; e'-f''}  | Boosey M 060 02220 3                      |
| Rossini     | (M) La Partenza {G; d'-a''}<br>or (F) La Pastorella {C; e'-g''} (from <i>Serate Musicali</i> vol. 1)  | Ricordi M 041 82413 0                     |
| Tchaikovsky | (M) At the Ball op. 38 no. 3 (in Russian or English)<br>(from <i>Songs</i> vol. 1 (high)) {C#m; c#'-f#''}   | Boosey M 060 09798 0                      |
| Tchaikovsky | To the Forest (from <i>New Imperial Edition of Bass Songs</i> ) {D; A-d'}   | Boosey M 051 90450 1                      |
| Tosti       | (M) L'Ultima canzone {Dm; d'-f#'' [Cm] [Bbm]}   | Ricordi M 041 11040 0                     |

## C Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

**i) Sight Reading** (see page 9)

**ii) Aural** (see page 10) **or Improvisation** (see page 12)

Turn over for details of Choral Assessment

# Choral Assessment

---

Trinity Guildhall offers assessment for choirs at three levels: Bronze (BA), Silver (SA) and Gold (GA). Choral Assessment provides an opportunity for choirs who seek a more focused assessment of their skills through demonstrating their performance ability, and also contains a short section for vocal exercises as warm-ups and for developing vocal technique. Provided that choirs have repertoire of the appropriate level of difficulty, and as long as the examination centre can accommodate the performers adequately, there is no restriction on the nature or size of the choir.

All standard regulations apply, except where stated otherwise in the following notes.

## Performance objectives

The Bronze Choral Assessment is intended for choirs of younger singers or those with a limited experience. Assessment at this level is based primarily on accuracy of pitch, rhythm and ensemble and there should be evidence of secure foundation for good vocal development.

The Silver Choral Assessment is intended for intermediate level choirs which might already have been singing together for some time (although this is not a requirement). Assessment at this level is based on the development of musicianship through choral singing and there should be evidence of developing vocal technique including good breath control and balance.

The Gold Choral Assessment is intended for experienced choirs. At this level examiners will expect secure musicianship and good vocal technique with well-blended tone.

Small vocal groups with one singer to a part should normally enter under the regulations for Ensembles, please visit the Trinity Guildhall website [www.trinityguildhall.co.uk/CertificateExams](http://www.trinityguildhall.co.uk/CertificateExams)

## Structure and marking

Choral Assessments are marked in the same way and using the same criteria as Ensemble examinations. The only difference is that the number of pieces performed is fixed at three.

## Entries and fees

The special group entry form must be used for each choir. Each must be given a name (e.g. 'Proctor Singers') which will be printed on the report form and certificate. The name of the director and/or accompanist can also be included on the certificate. Detailed instructions are given on the form. The person who signs the entry form, normally the director of the choir, is responsible for ensuring that the choir complies with the published regulations.

The fee for Choral Assessment can be waived if ten solo singers (or nine solo singers and one candidate in Piano Accompanying) are presented for examination by the choir/teacher/school at the same session at an equivalent or higher grade or certificate level (e.g. Silver: minimum Grade 5 or First Concert Certificate).

Any choir of any size may be entered. All members of the choir should take part in all items. The choir may be directed in the conventional manner, or at the piano, or may be self-directing; this may vary during the programme according to the repertoire chosen.

Choirs are responsible for providing their own accompanists (unless all items are unaccompanied). Any appropriate instrument(s) may be used, but accompaniments may not be pre-recorded unless this is an integral feature of the chosen repertoire.

If a separate venue is to be used, it should be within easy reach of the examination centre. Transport to and from the location must be provided for the examiner(s) at no cost to Trinity. All arrangements must be discussed with the representative well in advance of the closing date for the session concerned. For assessments held in public buildings (such as churches), arrangements must be made that the assessment will not be interrupted by members of the general public.

## Programme

A programme of three contrasting items should be chosen to match the capabilities of the choir, as follows:

| <i>Level</i> | <i>Standard</i> | <i>Length of programme</i><br>(including exercises) | <i>Length of assessment</i><br>(including verbal report) |
|--------------|-----------------|---|--|
| Bronze       | up to Grade 3   | up to 12 minutes                                    | 20 minutes   |
| Silver       | up to Grade 5   | 12-15 minutes                                       | 25 minutes   |
| Gold         | up to Grade 8   | 15-20 minutes                                       | 30 minutes   |

Indicative lists of repertoire are published on the following pages, although there is no requirement that these be used. If there is any doubt about the acceptability of a programme, it may be submitted to the Chief Examiner in Music for approval **at least** 30 days before the local closing date for entries, together with (photo)copies of the proposed items.

Page-turners are permitted for accompanists in Choral Assessment.

Vocal Exercises should be sung from memory. The choir need not sing other items from memory, nor will specific credit be awarded for this, although it may well be reflected in an enhanced standard of performance. **If music is used, all performers (including the director and accompanist/instrumentalists) must use individual original copies.** Trinity's standard regulations apply if this requirement is infringed.

Items should be sung in their original key wherever possible, including published transpositions, but some exceptions can be permitted at Bronze level or in the case of unaccompanied items such as folksong arrangements. Music written for accompaniment by orchestra or organ should always be sung in the original key, whether or not the original instrumentation is used.

At Bronze and Silver levels, items may be sung in any language(s). At Gold level, all items must be sung in their original language.

Choirs must provide a copy for the examiner(s) in full score of all pieces which they are performing, and of exercises other than those published by Trinity. These copies must be the same edition as the choir's version. Photocopies can be used for this purpose, at the choir's expense, unless the choir is performing from memory, in which case originals must be provided (including exercises). Photocopies given to the examiner(s) will be kept and destroyed after the examination.

# Bronze Choral Assessment

---

## A Vocal Exercises (15 marks) See page 6

Choirs should perform three vocal exercises taken from those listed for Singing at any level up to and including Grade 3. One exercise should demonstrate control of pitch, one of rhythm, one of diction.

These may be drawn from any combination of items by one or more of Bray, Dodds or Vaccai, and should be sung with accompaniment where appropriate.

Example:

|              |        |   |   |
|--------------|--------|---|---|
| for pitch:   | Vaccai | Lektion II (page 7 from <i>Metodo Pratico</i> )                     | <i>Peters EP 2073a</i> (high),<br><i>EP 2073b</i> (medium), <i>EP 2073c</i> (low) |
| for rhythm:  | Dodds  | Page 7 (from <i>Voice Placing and Training Exercises</i> )          | <i>OUP 0 19 322140 3</i> (high), <i>0 19 322141 1</i> (low)                       |
| for diction: | Bray   | Gosh, there's a gaggle (page 5 from <i>Vocal Exercises Book 1</i> ) | <i>Trinity</i>  |

## B Songs (75 marks) See pages 6-7

Three items should be chosen to make an attractive programme which demonstrates variety, either in style, tempo, language or musical character. Unison songs may be chosen either for part or for all of the programme.

The complete programme, including exercises, should not exceed 12 minutes.

(Indicative repertoire is given on the next page.)

## C Stagecraft & presentation (5 marks)

In this section examiners will assess the way that the performers behave while 'on stage', their awareness of and interaction with other members of the performing group and the ensemble skills they show. In addition their sense of occasion and their personal presentation will be appraised. Both candidates and accompanist should dress smartly and appropriately, as for a public performance, school concert, etc. If appropriate, school uniform may be worn.

## D Programme planning & notes (5 marks)

Examiners will award marks for the artistry and effectiveness of the programme's musical design and the effectiveness of contrasts of styles and tempi within the programme. Written and spoken (where applicable) material will be considered in relation to the quality of the writing of the programme notes, the accuracy, interest and appropriateness of the points made and the degree of care taken with the presentation of the material.

Candidates are required to provide examiners with copies of all music being performed, as well as a neatly printed or typed copy of their programme, including timings for each item and a short written programme note on each item, (40-100 words, not including translations of texts of foreign songs).

Alternatively, candidates may introduce each item of their programme. If spoken, each introduction should be given directly before the piece to which it relates. Notes may be used but candidates should not read from a fully written-out text.

Notes or introductions should focus mainly on the context and content of the chosen works, including an outline of the meaning of the words where items are sung in foreign languages. If written in a language other than English, a translation – which need not be the candidates' own work – must be provided for the examiner.

All notes or introductions must in all cases be the candidates' own unaided work.

**Indicative repertoire** (all items with keyboard accompaniment unless otherwise indicated)

|   |                  |   |  |                              |
|---|------------------|---|--|------------------------------|
| <b>Unison</b>                             | Britten          | A New Year Carol (from <i>Friday Afternoons</i> op. 7)<br>(or from <i>Oxford Book of Carols</i> (SSA))                              | Boosey M 060 01473 4<br>OUP  |                              |
|   | Britten          | The Salley Gardens (from <i>Folksong Arrangements</i> vol. 1)<br>(also in version for TTBB, as <i>Three Folksong Arrangements</i> ) | Boosey   |                              |
|   | Burtch Corp      | The Tower (from <i>Songs of London Town</i> )<br>Who has seen the wind? (from <i>Singer's World Book 1</i> )                        | Roberton<br>Trinity  |                              |
|   | Cowles           | Lurking in the pond (from <i>Singer's World Book 1</i> )  | Trinity  |                              |
|   | Jenkyns          | The Crocodile or The Owls   | Novello  |                              |
| <b>SS</b>                                 | arr. Leck        | Haida   | Plymouth Music   |                              |
|   | Franck           | Ave Maria   | Ashdown  |                              |
|   | Head             | A funny fellow  | Boosey   |                              |
|   | Rutter           | The Lord bless you and keep you (also in version for SATB)  | OUP  |                              |
| <b>SA</b>                                 | Vaughan Williams | The lark in the morning (from <i>Folksongs of the Four Seasons</i> )  | OUP  |                              |
| <b>SSA</b><br>unacc.                      | arr. Pont        | Linstead Market (from <i>More Seconds and Thirds</i> )  | OUP  |                              |
|   | Holst            | O swallow, swallow  | Novello NOV 160124   |                              |
| <b>SSAA</b><br>+ opt. flute<br>+ opt. gtr | arr. J Willcocks | I will give my love an apple (from <i>10 Folksongs</i> )  | Novello NOV 160200   |                              |
|   | Wessman          | Water under snow is weary (omitting intro)  | Walton Music   |                              |
|   | arr. Hamilton    | May the road rise to meet you<br>(also in versions for SATB (+ org or unacc.) and TTBB (unacc.))                                    | Centre for New Zealand Music   |                              |
| <b>ATB</b><br>unacc.                      | Anon             | The Coventry Carol or This endere night (1 verse + 2 choruses)<br>(from <i>Shorter New Oxford Book of Carols</i> )                  | OUP  |                              |
|   | Palestrina       | Jesu rex admirabilis (from <i>Motets for three voices</i> )   | Chester  |                              |
| <b>TB</b>                                 | Sullivan         | Entrance and March of Peers ('Loudly let the trumpet bray')<br>(from <i>Iolanthe</i> (vocal score))                                 | Chappell 02277   |                              |
| <b>SAB</b>                                | arr. Arch        | This little light of mine or Down by the riverside (from <i>4 Jazz Spirituals</i> )   | Faber  |                              |
|   | arr. Gritton     | Ophelia letter blow 'way (from <i>3 Caribbean Calypsos</i> )  | Faber  |                              |
|   | C-M Schönberg    | Bring him home (from <i>Les Misérables</i> )<br>(also in version for SATB, Music Sales AM91338/Novello NOV 160229)                  | Hal Leonard  |                              |
| <b>SATB</b>                               | arr. Arch        | The Gospel Train  | Roberton   |                              |
|   | Brumby           | If there were dreams to sell<br>(from <i>4 Romantic Choruses</i> )  | Australian Music Centre  |                              |
|   | Certon           | Je vous le dirai ('I'll say it anyway')   | Hinshaw  |                              |
|   | Handel           | Endless pleasure (starting after solo section)<br>(from <i>Semele</i> (vocal score))  | Novello NOV 070146 (special order)                                       |                              |
|   | Mendelssohn      | Die Nachtigall  | Hinshaw  |                              |
|   | + opt.<br>congas | arr. Thomas   | Keep your lamps  | Hinshaw                      |
|   | unacc.<br>unacc. | Anon (S African)<br>Leek  | Singbayahambo<br>Morning and the tide is low (from <i>Island Songs</i> ) | Walton Music<br>Morton Music |

## A Vocal Exercises (15 marks) See page 6

Choirs should perform three vocal exercises taken from those listed for Singing at Grades 4 and 5. One exercise should demonstrate control of pitch, one of rhythm, one of diction.

These may be drawn from any combination of items by one or more of Bray, Dodds or Vaccai, and should be sung with accompaniment where appropriate.

Example:

|              |        |  |   |
|--------------|--------|--|---|
| for pitch:   | Vaccai | Lektion IV (page 11 from <i>Metodo Pratico</i> )   | <i>Peters EP 2073a</i> (high),<br><i>EP 2073b</i> (medium), <i>EP 2073c</i> (low) |
| for rhythm:  | Dodds  | pages 14 (upper two lines) and 18<br>(from <i>Voice Placing and Training Exercises</i> ) | <i>OUP O 19 322140 3</i> (high), <i>O 19 322141 1</i> (low)                       |
| for diction: | Bray   | Bumble-bee (page 12 from <i>Vocal Exercises Book 1</i> )                                 | <i>Trinity</i>  |

## B Songs (75 marks) See pages 6-7

Three items should be chosen to make an attractive programme which demonstrates variety, either in style, tempo, language or musical character. At least one item should be unaccompanied. All of the items must demonstrate singing in two or more parts.

The complete programme, including exercises, should last between 12 and 15 minutes.

(*Indicative repertoire is given on the next page.*)

## C Stagecraft & presentation (5 marks)

In this section examiners will assess the way that the performers behave while 'on stage', their awareness of and interaction with other members of the performing group and the ensemble skills they show. In addition their sense of occasion and their personal presentation will be appraised. Both candidates and accompanist should dress smartly and appropriately, as for a public performance, school concert, etc. If appropriate, school uniform may be worn.

## D Programme planning & notes (5 marks)

Examiners will award marks for the artistry and effectiveness of the programme's musical design and the effectiveness of contrasts of styles and tempi within the programme. Written and spoken (where applicable) material will be considered in relation to the quality of the writing of the programme notes, the accuracy, interest and appropriateness of the points made and the degree of care taken with the presentation of the material.

Candidates are required to provide examiners with copies of all music being performed, as well as a neatly printed or typed copy of their programme, including timings for each item and a short written programme note on each item, (40-100 words, not including translations of texts of foreign songs).

Alternatively, candidates may introduce each item of their programme. If spoken, each introduction should be given directly before the piece to which it relates. Notes may be used but candidates should not read from a fully written-out text.

Notes or introductions should focus mainly on the context and content of the chosen works, including an outline of the meaning of the words where items are sung in foreign languages. If written in a language other than English, a translation – which need not be the candidates' own work – must be provided for the examiner.

All notes or introductions must in all cases be the candidates' own unaided work.

**Indicative repertoire** (all items with keyboard accompaniment unless otherwise indicated)

|                   |                         |   |   |
|-------------------|-------------------------|---|---|
| <b>SS</b>         | Britten                 | The ship of Rio (from <i>Three two-part songs</i> )   | OUP   |
| <b>SA</b>         | Fauré                   | Ave verum   | Novello/Faber                               |
| <b>SSS</b>        | Carnahan                | Duck's Ditty  | Boosey M 051 46476 0                        |
| <b>SSA</b>        | M Neaum                 | I got a robe  | OUP 0 19 341529 1                           |
| <i>piano duet</i> | Powers                  | Three movements (from <i>Zlata's Diary</i> )  | OUP 0 19 343685 X                           |
|                   | Warlock                 | Lullaby   | Boosey archive                              |
| <b>SSAA</b>       | <i>arr.</i> J Willcocks | John Peel (from <i>10 Folksongs</i> )   | Novello NOV 160200                          |
| <i>+ harp/pno</i> | <i>arr.</i> Neaum       | Sakura  | OUP   |
| <i>unacc.</i>     | <i>arr.</i> Marshall    | Minoi, minoi ( <i>also in version for SATB</i> )  | Centre for New Zealand Music                |
| <b>ATB</b>        |                         |   |   |
| <i>unacc.</i>     | Byrd                    | Agnus Dei (from <i>Mass for 3 voices</i> )  | Stainer & Bell CS358                        |
|                   | Lassus                  | Adoramus te Christe (from <i>Motets for three voices</i> )  | Chester                                     |
| <b>TTB</b>        | Mozart                  | Priests' chorus (from <i>Die Zauberflöte</i> from <i>Opera Choruses for male voices</i> )                             | OUP 0 19 343701 5                           |
| <b>TBB</b>        | <i>arr.</i> Artman      | Joshua! (fit the battle of Jericho)   | Hal Leonard                                 |
| <b>SAB</b>        | W Lloyd Webber          | O for a closer walk with God<br>(from <i>Fourteen New Anthems for SA and Men</i> )                                    | Mayhew                                      |
| <b>SATB</b>       | Fauré                   | Cantique de Jean Racine (from <i>European Sacred Music</i> )<br>( <i>also available separately</i> )                  | OUP 0 19 343695 7                           |
|                   | Gershwin                | Sing of Spring  | Lawson-Gould                                |
|                   | <i>arr.</i> G Smith     |   |   |
|                   | Handel                  | Surely He hath borne our griefs (from <i>Messiah</i> )  | Novello/Bärenreiter                         |
|                   | Mulholland              | A red, red rose (from <i>4 Robert Burns Ballads</i> )   | European American Music Corp                |
|                   | Rossini                 | Prayer (from <i>Moïse</i> ) ( <i>solos may be sung by chorus</i> )<br>(from <i>Opera Choruses</i> )                   | OUP 0 19 343693 0                           |
|                   | Schubert                | Der Tanz  | Hinshaw                                     |
|                   | Stanford                | When Mary thro' the garden went   | OUP   |
|                   | Vaughan Williams        | Sweet Day ( <i>also in version for SSA, Stainer 20765</i> )   | Stainer 20766                               |
| <i>(div.)</i>     | Verdi                   | Va pensiero (Chorus of the Hebrew Slaves)<br>(or from <i>Opera Choruses</i> )   | Boosey<br>OUP 0 19 343693 0                 |
| <i>unacc.</i>     | <i>arr.</i> Burton      | Steal Away (from <i>Feel the Spirit!</i> )  | Faber                                       |
| <i>unacc.</i>     | Anon. (S African)       | Haleluya! Pelo Tsa Rona   | Walton Musi                                 |
| <i>unacc.</i>     | Bruckner                | Locus iste (from <i>Geistliche Chöre</i> ) (in Latin)<br>(or from <i>European Sacred Music</i> (in Latin or English)) | Peters EP 6314/EP 4185<br>OUP 0 19 343695 7 |
| <i>unacc.</i>     | Byrd                    | Agnus Dei (from <i>Mass for 4 voices</i> )  | Stainer CS359                               |
| <i>unacc.</i>     | Lassus                  | Jubilate Deo<br><i>Music Sales GS31852</i>  |   |
|                   | Stravinsky              | Ave Maria<br>(or from <i>European Sacred Music</i> )  | Boosey M 060 02615 7<br>OUP 0 19 343695 7   |

# Gold Choral Assessment

Subject code: GA

## A Vocal Exercises (15 marks) See page 6

Choirs should perform four vocal exercises, three of which should be taken from those listed for Singing at Grades 6-8 as follows. One exercise should demonstrate control of tone quality and easy movement throughout the compass, one of even tone in lower notes, one of flexibility in higher notes. These may be drawn from any combination of items by one or more of Bray, Dodds or Vaccai, and should be sung with accompaniment where appropriate.

Example:

for tone quality and easy movement throughout the compass:

Vaccai Lektion IV (page 10 only) and VII (from *Metodo Pratico*)

*Peters EP 2073a* (high),  
*EP 2073b* (medium), *EP 2073c* (low)

for even tone in lower notes:

Dodds page 30 (from *Voice Placing and Training Exercises*)

*OUP O 19 322140 3* (high), *O 19 322141 1* (low)

for flexibility in higher notes:

Bray Exercise 2 (page 7 from *Vocal Exercises Book 2* high or low)

*Trinity*

Choirs should also perform a vocal exercise to demonstrate diction and/or articulation. This should be drawn either from the examples below or a similar exercise, not necessarily published, at the choice of the director.

### Example a

$\text{♩} = 120+$

Ma-ny a - ne-mo-ne has an e - ne-my, /

Now Pe-ne-lo - pe picks an a - ne-mo-ne: / e - ne-mies like her a - ne-mo-nes fear!

### Example b

$\text{♩} = 90$

/i/ /i/ etc  
or /a/

/i/ or /a/

[any key or keys]

**B Songs** (75 marks) See pages 6-7

Three items should be chosen to make an attractive programme which demonstrates variety, either in style, tempo, language or musical character. At least one item should be unaccompanied and there must be at least one item in a language other than English. All songs must demonstrate singing in at least three parts.

The complete programme, including exercises, should last between 15 and 20 minutes.

**Indicative repertoire** (all items with keyboard accompaniment unless otherwise indicated)

|  |                    |   |                          |
|--|--------------------|---|--------------------------|
| <b>SSA</b>                             | Chilcott           | Friends   | OUP                      |
| + <i>sop. solo</i>                     | Coombes            | Kyrie (from <i>Missa pro Civitate Kortrijk</i> )  | Lindsay Music            |
|  | Corp               | Elegy for himself (from <i>Four Elizabethan Lyrics</i> )<br>(also in version for SATB available separately) | OUP 0 19 342617 X        |
| <i>unacc.</i>                          | arr. Coombes       | Bobby Shaftoe   | Robertson                |
|  | arr. Latham        | Oh soldier, soldier (from <i>Classic English Folksongs for upper voices</i> )                               | Faber                    |
|  | Kodály             | Evening Song (Esti Dal)   | Boosey M 060 03515 9     |
| <b>SSAA</b>                            | Sallinen           | One movement from <i>Songs from the Sea</i>   | Novello                  |
|  | Copland            | Ching-a-ring chaw or I bought me a cat (also in version for SATB)   | Boosey                   |
| <b>ATB</b>                             |                    |   |                          |
| <i>unacc.</i>                          | Morales            | In die tribulationes (from <i>Motets for three voices</i> )   | Chester                  |
| <i>unacc.</i>                          | Weelkes            | Since Robin Hood  | Stainer & Bell W36       |
| <b>TBarBarB</b>                        |                    |   |                          |
| <i>unacc.</i>                          | Poulenc            | Salut, Dame Sainte<br>(No. 1 from <i>Quatre petites prières de St François d'Assise</i> )                   | Salabert                 |
| <b>TTBB</b>                            | Beethoven          | Prisoners' Chorus (from <i>Fidelio</i> ) (from <i>Opera Choruses for male voices</i> )                      | OUP 0 19 343701 5        |
| <b>SATB</b>                            | Barber             | Sure on this shining night  | Schirmer/Hal Leonard     |
|  | Barber             | To be sung on the water   | Schirmer                 |
|  | Brahms             | Wie lieblich sind Deine Wohnungen (from <i>Ein deutsches Requiem</i> op. 45)                                | Peters                   |
|  | Britten            | any one from <i>Gloriana Dances</i><br>(includes some movements for SA or TB)                               | Boosey M 060 04659 9     |
|  | Haydn              | Achieved is the glorious work, no. 28 (27b)<br>(from <i>The Creation</i> ) (in English or German)           | Novello/Peters           |
|  | Schumann           | Zigeunerleben   | Peters/Lawson-Gould      |
|  | Verdi              | Anvil Chorus (from <i>Il trovatore</i> )<br>(from <i>Opera Choruses</i> , also available separately)        | OUP 0 19 343693 0        |
|  | Waller/Brooks      | Ain't Misbehavin' (from <i>In the Mood</i> )  | OUP 0 19 330201 2        |
| <i>unacc.</i>                          | Aguar              | Psalm 150   | Earthsongs               |
| <i>unacc.</i>                          | Britten            | any one item from <i>Five Flower Songs</i> op. 47   | Boosey M 060 09511 5     |
| <i>unacc.</i>                          | Duruflé            | Ubi caritas   | Durand                   |
| <i>unacc.</i>                          | Victoria           | O magnum misterium<br>(SSAA version also available as Music Sales GS 30368)                                 | Hinshaw/Chester CH 08793 |
| <i>unacc. (div.)</i>                   | Bruckner           | Ave Maria   | Peters EP 6312/EP 4185   |
| <i>unacc. (div.)</i>                   | Casals             | O vos omnes (from <i>European Sacred Music</i> )  | OUP 0 19 343695 7        |
| <i>unacc. (div.)</i>                   | Lennon & McCartney | Hey Jude or Michelle (from <i>With a little help from my friends</i> )                                      | Chester CH55986          |
| <b>Other groupings</b>                 |                    |   |                          |
| <b>SATBarB</b>                         | Rutter             | It was a lover and his lass or When daisies pied (from <i>Birthday Madrigals</i> )                          | OUP 0 19 338029 3        |
| + <i>piano</i><br>and/or <i>d-bass</i> |                    | (SSA version also available, as <i>Three Birthday Madrigals</i> )   |                          |
| <b>SSATB</b>                           | Monteverdi         | Lasciatemi morire (Lamento d'Arianna)   | Schott ED10436           |
| <i>unacc.</i>                          |                    |   |                          |
| <b>SSATBB</b>                          | arr. Chilcott      | The gift to be simple   | Hal Leonard              |
| <b>SSAATB</b>                          | Byrd               | Sing Joyfully   | OUP 0 19 352203 9        |
| <i>unacc.</i>                          |                    |   |                          |
| <b>SSAATBB</b>                         | Brahms             | No. 5 (from <i>Five songs</i> op. 104)  | Belwin                   |

## **C Stagecraft & presentation** (5 marks)

In this section examiners will assess the way that the performers behave while 'on stage', their awareness of and interaction with other members of the performing group and the ensemble skills they show. In addition their sense of occasion and their personal presentation will be appraised. Both candidates and accompanist should dress smartly and appropriately, as for a public performance, school concert etc. If appropriate, school uniform may be worn.

## **D Programme planning & notes** (5 marks)

Examiners will award marks for the artistry and effectiveness of the programme's musical design and the effectiveness of contrasts of styles and tempi within the programme. Written and spoken (where applicable) material will be considered in relation to the quality of the writing of the programme notes, the accuracy, interest and appropriateness of the points made and the degree of care taken with the presentation of the material.

Candidates are required to provide examiners with copies of all music being performed, as well as a neatly printed or typed copy of their programme, including timings for each item and a short written programme note on each item, (75-150 words, not including translations of texts of foreign songs).

Alternatively, candidates may introduce each item of their programme. If spoken, each introduction should be given directly before the piece to which it relates. Notes may be used but candidates should not read from a fully written-out text.

Notes or introductions should focus mainly on the context and content of the chosen works, including an outline of the meaning of the words where items are sung in foreign languages. If written in a language other than English, a translation – which need not be the candidates' own work – must be provided for the examiner.

All notes or introductions must in all cases be the candidates' own unaided work.

# Music publishers' contact details

(Abbreviations used in this syllabus are given in brackets after the publisher's full name.)

Please note that agents' or distributors' addresses are given for non-UK publishers. These publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly at the addresses listed here.

Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

## **A & C Black** (*A & C Black*)

37 Soho Square, London W1D 3QZ, UK  
T +44 (0)20 7758 0200 F +44 (0)20 7831 8478  
E enquiries@acblack.com www.acblack.com

## **Alfred Publishing** (*Alfred*)

www.alfred.com

- *in UK: Alfred UK*  
Burnt Mill Elizabeth Way,  
Harlow, Essex CM20 2HX, UK  
T +44 (0)1279 828960 F +44 (0)1279 828961  
E music@alfredpublishing.demon.co.uk
- *in Australia: Alfred Australia*  
P.O. Box 2355, Taren Point NSW 2229  
T +61 2 9524 0033 F +61 2 9527 0023  
E promo@alfredpub.com.au
- *in Singapore: Alfred Singapore*  
15 Queen Street #03-09, Tan Chong Tower, Singapore 188537  
T +65 3371629 F +65 3376319  
E alfredco@pacific.net.sg

## **Allans Publishing** (*Allans*)

A Division of Allans Music Group Pty Ltd  
P.O. Box 4072 Richmond East VIC 3121, Australia  
Street address: Level 1 Building 6, 64 Balmain St, Richmond VIC 3121  
T +61 3 8415 8000 F +61 3 8415 8088  
www.allanspublishing.com.au

- *in UK: c/o Elkin*

## **Australian Music Centre**

Level 4, The Arts Exchange, 10 Hickson Road, The Rocks, NSW,  
Australia  
T +61 2 9241 2873 F +61 2 9247 4677  
E sales@amcoz.com.au www.amcoz.com.au

## **Banks Music Publications** (*Banks*)

The Old Forge, Sand Hutton, York YO41 1LB, UK  
T +44 (0)1904 468472 or (0)1904 468679  
E banksramsay@boltblue.com  
www.banksmusicpublications.cwc.net

## **Bärenreiter Ltd** (*Bärenreiter*)

Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK  
T +44 (0)1279 828930 F +44 (0)1279 828931  
www.baerenreiter.com

## **Bellbird Publications**

9 Delta Street, Roslyn, Dunedin, New Zealand  
F 03 477 6078  
E anthony.ritchie@xtra.co.nz

## **Boosey & Hawkes Music Publishers**

Trade: Boosey & Hawkes  
c/o MDS (Music Distribution Service)  
5/6 Raywood Office Complex, Leacon Lane, Charing,  
Ashford, Kent TN27 0EN, UK  
T +44 (0)1233 712233 F +44 (0)1233 714948  
E orders.uk@mds-partner.com  
www.mds-partner.com

- *in Australia: c/o Hal Leonard Australia Pty Ltd*  
4 Lentara Court, Cheltenham, Victoria, Australia 3192  
T +61-3-9585-3300 F +61-3-9585-8729
- *in S Africa: Accent Music CC*  
P.O. Box 30634, Braamfontein 2017, Johannesburg, South Africa  
T +27 11 339 1431 F +27 11 339 7365
- *in US/Canada: Boosey & Hawkes Inc, Printed Music Div.*  
35 East 21st Street, New York NY 10010-6212, USA  
T +1 (212) 358 5300 F +1 (212)358 5307

## **Bosworth & Co. Ltd** (*Bosworth*)

c/o Music Sales Ltd

## **Breitkopf & Härtel** (*Breitkopf*)

Walkmühlstraße 52, Wiesbaden, D-65195, Germany  
T +49 611 45008 58 F +49 611 45008 60  
www.breitkopf.com

- *in UK: c/o Broome Cottage, The Street,*  
Suffield, Norwich NR11 7EQ  
T +44 (0)1263 768732 F+44 (0)1263 768733

## **Canterbury Press**

SCM-Canterbury Press Ltd, St Mary's Works,  
St Mary's Plain, Norwich NR3 3BH, UK.  
T +44 (0)1603 612914 F+44 (0)1603 624483  
www.canterburypress.co.uk

## **Chester Music Ltd** (*Chester*)

c/o Music Sales Ltd

## **J B Cramer & Co Ltd** (*Cramer*)

23 Garrick Street, London WC2E 9RY, UK  
T +44 (0)20 7240 1612 F+44 (0)20 7240 2639

## **Curwen**

c/o Music Sales Ltd

## **Ditson**

c/o Presser

- *in UK: c/o United Music Publishers Ltd*

## **Dover**

c/o Music Sales Ltd

## **Durand et Cie (Paris)** (*Durand*)

- *in UK: c/o United Music Publishers Ltd*

## **EMI Music Publishing Australia** (*EMI Australia*)

P.O. Box 481, Spit Junction NSW 2088, Australia  
Street address: Level 1, 1 Gurrigal Street, Mosman NSW 2088  
T +61 2 9960 5400 / +61 2 8969 3503 F+61 2 9960 5122  
www.emimusicpub.com

## **William Elkin Music Services** (*Elkin*)

c/o Music Sales Ltd

## **Éditions Max Eschig** (*Eschig*)

- *in UK: c/o United Music Publishers Ltd*

## **Faber Music Ltd** (*Faber*)

Burnt Mill, Elizabeth Way, Harlow, Essex CM20 2HX, UK  
T +44 (0)1279 828982 F+44 (0)1279 828983  
E sales@fabermusic.com www.fabermusic.com

## **Green Man Press**

180 Sheen Road, Richmond, London TW9 1XD, UK  
T +44 (0)20 8332 9522 F+44 (0)20 83329388  
www.greenmanpress-music.co.uk

## **Hal Leonard** (*Hal Leonard*)

Hal Leonard Corporation, P.O. Box 13819,  
Milwaukee, WI 53213, USA  
www.halleonard.com

- *in UK c/o Music Sales Ltd*

## **Hamilton**

Private Box 56132, Dominion Rd, Auckland, New Zealand  
F (9) 6232053 www.dbhmusic.co.nz

- *in Australia: Unicorn Music P.O. Box 31, The Gap, Queensland, 4061*  
T 0733003477 E unicornmusic@optusnet.com.au
- *in UK: c/o Elkin/Music Sales Ltd*

## Music publishers' contact details

### **Heugel et Cie** (*Heugel*)

c/o United Music Publishers Ltd

### **International Music Company** (*IMC*)

5 West 37 Street, New York, NY 10018, USA  
T +1 (212) 391 4200 F +1 (212) 391 4306  
www.internationalmusicco.com

- in UK: c/o Universal

### **Alphonse Leduc et Cie (Paris)** (*Leduc*)

175 rue Saint-Honoré, 75040 Paris, France  
www.alphonseleduc.com

- in UK: c/o United Music Publishers Ltd

### **Alfred Lengnick & Co** (*Lengnick*)

c/o Faber Music Ltd

### **Leslie**

Leslie Music Supply, P.O. Box 471 Oakville,  
Ontario L6J 5A8 Canada  
T 905 844 3109 F 905 844 7637  
www.lesliemusicsupply.com

- in UK: c/o Roberton

### **Lindsay**

23 Hitchin Street, Biggleswade, Bedfordshire, SG18 8AX, UK  
T +44 (0)1767 316521 F +44 (0)1767 317221  
www.lindsaymusic.co.uk

### **Kevin Mayhew Ltd** (*Mayhew*)

Buxhall, Stowmarket, Suffolk IP14 3BW, UK  
T +44 (0)1449 737978 F +44 (0)1449 737834  
www.kevinmayhewltd.com

### **Methuen**

Head Office, 215 Vauxhall Bridge Road, London SW1V 1EJ, UK  
T +44 (0)20 7798 1600 F +44 (0)20 7828 2098  
www.methuen.co.uk

### **Morton Music**

- in Australia & New Zealand www.mortonmusic.com.au
- in rest of world Musical Resources, 2020 N. Holland Sylvania Road, Toledo OH 43615, USA  
T 800 377 0234, 419 539 9100 F 877 377 7799  
E info@musical-resources.com

### **Music Sales Ltd**

Distribution Centre, Newmarket Road,  
Bury St Edmunds, Suffolk IP33 3YB, UK  
T +44 (0)1284 702600 F +44 (0)1284 768301  
E music@music-sales.co.uk www.musicroom.com

### **Novello and Co Ltd** (*Novello*)

c/o Music Sales Ltd

### **Mark O'Leary Music Publishing** (*Mark O'Leary*)

1 Anthony St, Ormond 3204 Victoria, Australia  
T (03) 95785459 F (03) 95767430  
E music@yvm.com.au music@yvm.com.au

### **Oxford University Press** (*OUP*)

Music Department, Great Clarendon Street, Oxford OX2 6DP, UK  
T +44 (0)1536 454590 F +44 (0)1536 454577  
www.oup.co.uk

- in Australia: c/o Alfred Australia  
P.O. Box 2355, Taren Point NSW 2229  
T +61 2 9524 0033 F +61 2 9527 0023  
E promo@alfredpub.com.au
- in USA: Oxford University Press Inc, 198 Madison Avenue,  
New York NY 10016

### **Paterson** (*Paterson*)

c/o Music Sales Ltd

### **Peermusic Classical** (*Peer*)

Mulenkamp 45, 22303, Hamburg  
T +040 2783790 F +040 27837940  
www.peermusic-classical.de

- in UK: c/o Elkin

### **Peters Edition Ltd** (*Peters*)

10-12 Baches Street, London N1 6DN, UK  
T +44 (0)20 7553 4000 F +44 (0)20 7490 4921  
www.edition-peters.com

- in UK: c/o Faber Music Ltd

### **Theodore Presser Company** (*Presser*)

588 North Gulph Road, King of Prussia, PA 19406, USA  
T 610 525 3636 F 610 527 7841  
www.presser.com

- in UK: c/o United Music Publishers Ltd

### **Really Useful Group**

c/o Music Sales Ltd

### **Ricordi & Co** (*Ricordi*)

www.ricordi.com

- in UK: c/o United Music Publishers Ltd

### **Roberton Publications** (*Roberton*)

P.O. Box 100, Tewkesbury, Gloucestershire GL20 7YQ, UK  
T +44 (0)1684 773883 F +44 (0)1684 773884

### **RSCM** (Royal School of Church Music)

RSCM Music Direct, 19 The Close,  
Salisbury, Wiltshire SP1 2EB, UK  
T +44 (0)1722 424848 F +44 (0)1722 424849  
E musicdirect@rscm.com www.rscm.com

### **RSCM Music Direct**

T +44 (0)845 0217726 F +44 (0)845 845 0218826

### **Editions Salabert** (*Paris*) (*Salabert*)

- in UK: c/o United Music Publishers Ltd

### **G Schirmer Ltd** (*Schirmer*)

c/o Music Sales Ltd

### **Schott & Co Ltd** (*Schott*)

P.O. Box 411, Ashford, Kent TN27 0YF, UK  
T +44 (0)1233 714741 F +44 (0)1233 714744

Showroom: 48 Great Marlborough Street,  
London W1F 7BB, UK  
T +44 (0)20 7437 1246 / (0)20 7534 0710  
F +44 (0)20 7437 0263

www.schott-music.com

### **Simrock Elite Edition** (*Simrock*)

c/o Boosey and Hawkes

### **Centre for NZ Music** (**SOUNZ**)

P.O. Box 10042, Wellington, NZ  
Street address: Level 1, 39 Cambridge Terrace,  
Wellington, New Zealand  
T (64 4) 801 8602 F (64 4) 801 8604  
E info@sounz.org.nz www.sounz.org.nz

### **Southern Music of Texas** (*Southern*)

P.O. Box 329, San Antonio, Texas 78292, USA  
T (210) 226-8167 F (210) 223-4537  
www.southernmusic.com

- in UK: c/o Valentine Music

### **Stainer & Bell Ltd** (*Stainer*)

P.O. Box 110, Victoria House, 23 Gruneisen Road,  
London N3 1DZ, UK  
T +44 (0)20 8343 3303 F +44 (0)20 8343 3024  
www.stainer.co.uk

### **Thames Publishing** (*Thames*)

c/o Elkin/Music Sales Ltd

### **Trinity College London Publications** (*Trinity*)

c/o FM Distribution Ltd, Burnt Mill, Elizabeth Way,  
Harlow, Essex CM20 2HX, UK  
T +44 (0)1279 828982 F +44 (0)1279 828983  
E sales@fmdistribution.com  
www.fabermusic.com

### **Union Musical Ediciones** (*UME*)

- in UK: c/o Music Sales Ltd

### **United Music Publishers Ltd** (*UMP*)

33 Lea Road, Waltham Abbey, Essex EN9 1ES, UK  
T +44 (0)1992 703 110 F +44 (0)1992 703 189  
E retail@ump.co.uk www.ump.co.uk

### **Universal Edition (London) Ltd** (*Universal*)

Showroom: 48 Great Marlborough Street, London W1F 7BB, UK  
T +44 (0)20 7437 1246 / (0)20 7534 0710  
F +44 (0)20 7437 0263

**University of Otago Press**

56 Union Street, P.O. Box 56, Dunedin, New Zealand  
T 64 3 479 8807 F 64 3 479 8385  
E [university.press@otago.ac.nz](mailto:university.press@otago.ac.nz)  
(also available from SOUNZ)

**Valentine Music Group**

7 Garrick Street, Covent Garden, London WC2E 9AR  
T +44 (0)20 7240 1628 F +44 (0)20 7497 9242  
E [valentine@bandleader.co.uk](mailto:valentine@bandleader.co.uk)  
[www.valentinemusic.co.uk](http://www.valentinemusic.co.uk)

**Wai-te-ata**

Waiteata Press Music, School of Music  
Victoria University of Wellington  
P.O. Box 600, Wellington, New Zealand  
T 64 April 471-5369 F 64 April 495-5157  
(also available from SOUNZ)

**Josef Weinberger Ltd** (*Weinberger*)

12-14 Mortimer Street, London W1T 3JJ UK  
T +44 (0)20 7580 2827 F +44 (0)20 7436 9616  
E [general.info@jwmail.co.uk](mailto:general.info@jwmail.co.uk) [www.josef-weinberger.com](http://www.josef-weinberger.com)

- *in UK:* c/o Faber Music Ltd

**Publications by Wirripang** (*Wirripang*)

18/106 Corrimal Street, Wollongong, NSW 2500 Australia  
T 02 4228 9388 F 02 4228 9377  
E [keats@wirripang.com.au](mailto:keats@wirripang.com.au)  
[www.australiancomposers.com.au](http://www.australiancomposers.com.au)

# Trinity Guildhall publications

---

Trinity Guildhall publishes some of the music selected for the examinations listed in this syllabus, plus a number of other books that will be useful to singing candidates and their teachers. A publications list is available from Head Office, containing details of all Trinity Guildhall publications and current sterling prices. Titles and catalogue numbers of singing-specific publications are listed below.

## Music books

Singer's World books 1-4

These books contain many of the songs selected for Singing (Initial and Grades 1-8) in the 2010-2012 syllabus.

Books 1 and 2 have a separate single-line voice part to help younger singers and Books 3 and 4 are published in high and low editions (there are some differences in content between the two versions).

|                         |            |                    |            |
|-------------------------|------------|--------------------|------------|
| Book 1 (score and part) | TCL 091109 | Book 1 (part only) | TCL 091208 |
| Book 2 (score and part) | TCL 092106 | Book 2 (part only) | TCL 092205 |
| Book 3 (high voice)     | TCL 093110 | Book 3 (low voice) | TCL 093127 |
| Book 4 (high voice)     | TCL 094117 | Book 4 (low voice) | TCL 094124 |

Vocal Exercises

Covering all grades and ATCL. Book 2 is published in high and low editions.

|                     |            |
|---------------------|------------|
| Book 1              | TCL 090102 |
| Book 2 (high voice) | TCL 090119 |
| Book 2 (low voice)  | TCL 090126 |

## Other useful materials

Aural Books

In two volumes, each with CD. These books contain sample tests for the aural section of the examination with explanations, sample answers and advice on completing the tests:

|                          |           |
|--------------------------|-----------|
| Aural 1: Initial-Grade 5 | TG 005939 |
| Aural 2: Grades 6-8      | TG 005946 |

Sound at Sight series

Three books giving helpful instructions and practice materials for preparation of sight reading tests, carefully graded from Initial to Grade 8. Suitable for examination preparation and to develop skills outside the scope of examinations.

|                         |            |
|-------------------------|------------|
| Book 1: Initial-Grade 2 | TCL 002716 |
| Book 2: Grades 3-5      | TCL 002723 |
| Book 3: Grades 6-8      | TCL 002730 |

All Trinity Guildhall publications are available from your local music shop, but can also be obtained directly from our exclusive distributors:

Faber Music Distribution Ltd, Burnt Mill, Elizabeth Way, Harlow CM20 2HX, UK

T +44 (0)1279 82 89 82 F +44 (0)1279 82 89 83 E sales@fabermusic.com www.fabermusic.com

If you are ordering directly from Faber Music Distribution Ltd, please order carefully as no returns can be accepted. A postage charge will be added to your order.

For a full publications list or if you have any queries about music published by Trinity Guildhall, please contact Trinity's Head Office:

Trinity Guildhall

89 Albert Embankment

London SE1 7TP, UK

T +44 (0)20 7820 6100 F +44 (0)20 7820 6161

E music@trinityguildhall.co.uk

www.trinityguildhall.co.uk/music

# Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

# Notes

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---