

# Singing Syllabus

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Grade exams  
2015-2017

Trinity College London  
[www.trinitycollege.com](http://www.trinitycollege.com)

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# Important information

## Changes from the 2013-2014 syllabus

- ▶ Accompanied sight reading replaces unaccompanied sight reading at Grades 6-8. Examples can be found on our website. Supporting tests are otherwise unchanged.
- ▶ Repertoire is unchanged except for minor updates and corrections.
- ▶ Technical work is unchanged.
- ▶ Please note that from 2015, candidates are required to provide the examiner with photocopies of all songs being performed (excluding Trinity publications), in addition to bringing original copies or authorised downloads into the exam.

## Overlap arrangements

This syllabus is valid from 1 January 2015. The 2013-2014 syllabus will remain valid until 31 December 2015, giving a one-year overlap. During this time, candidates may present songs and technical work from either syllabus, but not a mixture of both. There is no overlap for supporting tests, which must be taken from this syllabus.

## Impression information

*Please note that this is the **first impression** (June 2014).*

Candidates should refer to [www.trinitycollege.com/music](http://www.trinitycollege.com/music) to ensure that they are using the latest impression of the syllabus.

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# Singing Syllabus 2015-2017

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## Introduction

I am delighted to introduce this syllabus containing details of grade exams for singing.

Like all Trinity College London ('Trinity') syllabuses, this syllabus is designed to enable candidates of all levels and abilities to demonstrate their skills in a way that suits their individual needs as learners. It does this by offering unrivalled flexibility of choice within each section of the exam, as well as giving candidates the opportunity to express their own musical identities through options to improvise and perform original compositions. Underpinning these innovative features is a uniquely diagnostic mark scheme, ensuring that candidates receive precise and specific feedback to inform their continued learning.

Trinity aims to treat each candidate individually when considering how we can make our exams accessible to all, recognising that requirements vary. Please visit [www.trinitycollege.com/music](http://www.trinitycollege.com/music) ('our website') for more information or contact us directly to discuss any specific requirements.

We hope you enjoy exploring the music on offer in this syllabus, and we wish you every success in your exams and wider music-making. Further information on all our exams, as well as additional supporting materials for teachers and candidates, can be found on our website.

**Francesca Christmas**

Head of Academic Governance – Music

Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent imprints.

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and the Welsh Government (WG). Trinity's qualifications are regulated by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points. Please see page 55 for further information.

# Why take a Trinity grade exam?

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Recognising that there is no single approach to musical assessment, Trinity's grade exams are guided by a core philosophy of flexibility, placing the needs of individual candidates at the heart of the exam. This is done by:

- ▶ offering freedom of choice within the exam to enable candidates to play to their strengths
- ▶ examining real musical skills that are specific to each instrument or the voice
- ▶ allowing candidates to express their own musical identities through options to improvise and present original compositions
- ▶ using a diagnostic mark scheme, offering precise and specific feedback to inform continued learning
- ▶ linking closely with Trinity's other music qualifications to provide flexible progression routes
- ▶ drawing on Trinity's many relationships around the world to feature repertoire inspired by a range of musical genres, as well as exciting new works by up-and-coming composers.

As well as incorporating these innovative features, Trinity's music grade exams are delivered by a panel of friendly examiners who are rigorously trained and standardised. This aims to create a positive and personalised experience for all candidates.

# Range of qualifications

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical genres. All are designed to help candidates develop as musicians according to their individual needs as learners.

Grade exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for stagecraft. Candidates can enter any combination of grade or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Each level features an equivalent grade theory exam, supporting candidates in developing their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter grade or certificate exams at any level.

After Grade 8 or the Advanced Certificate, candidates can progress to diplomas at associate (ATCL), licentiate (LTCL) and fellowship (FTCL) levels. These assess higher skills in performance, teaching, theory and composition. Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME).

This syllabus focuses on grade exams in singing. Visit our website for more information about other grade exams, certificate exams, diplomas, the Trinity CME, and Music Tracks – an initiative designed to support teachers in delivering large- and small-group instrumental tuition.

QCF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks†	Solo Certificate †	Group Certificate †	
7	7	FTCL		FMusTCL				
6	6	LTCL		LMusTCL				
4	5	ATCL		AMusTCL				
		Certificate for Music Examiners (Trinity CME)						
3	4	Grade 8	Grade 8	Grade 8			Advanced	Advanced
		Grade 7	Grade 7	Grade 7				
		Grade 6	Grade 6	Grade 6				
2	3	Grade 5	Grade 5	Grade 5			Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4				
1	2	Grade 3	Grade 3	Grade 3				
		Grade 2	Grade 2	Grade 2	Track 2			
		Grade 1	Grade 1	Grade 1	Track 1			
Entry Level 3	1	Initial	Initial	n/a	Initial Track			
Entry Levels 1-2					First Access Track			

\* Qualifications and Credit Framework in England, Wales and Northern Ireland

\*\* European Qualifications Framework

† Not QCF or EQF accredited

# About this syllabus

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This syllabus is designed to give singers the freedom and choice to demonstrate the full extent of their musicianship. Extensive and wide-ranging repertoire lists are provided, with few limitations placed on programme selection. Technical work includes the option to perform an unaccompanied folk song as an alternative to vocal exercises, and there is flexibility of choice within the supporting tests at all grades.

In response to requests from teachers and candidates, unaccompanied sight reading at Grades 6-8 has been replaced with accompanied sight reading. This means that the sight reading test will be accompanied at all grades from 1 January 2015 onwards.

The following pages provide more detail on the different sections of the exam.

# About the exam

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## Exam structure and mark scheme

Initial-Grade 5	Max. marks	Grades 6-8	Max. marks
Song 1	22	Song 1	17
Song 2	22	Song 2	17
Song 3	22	Song 3	17
		Song 4	17
<b>Technical work</b> Vocal exercises or unaccompanied folk song	14	<b>Technical work</b> Vocal exercises or unaccompanied folk song	12
<b>Supporting tests</b> Any TWO of the following: sight reading <i>or</i> aural <i>or</i> improvisation <i>or</i> musical knowledge	10 10	<b>Supporting test 1</b> sight reading	10
		<b>Supporting test 2</b> One of the following: improvisation <i>or</i> aural	10
Total	100		100

Comments and marks are given for each section of the exam, up to the maximums listed in the table above. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different pass/below pass bands as follows:

## Pass/below pass bands

Overall mark	Band
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below pass 1
0-44	Below pass 2

## Order of the exam

Candidates may present the sections of the exam in an order of their choice, and should indicate their preferred order on the appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, songs are heard first, followed by technical work and supporting tests.



## Length of the exam

Exams are designed to allow sufficient time for setting up and presenting all sections. Candidates should note that over or under running by more than 10% of the durations listed in the table below may result in marks being deducted.

Level	Exam duration (minutes)	Suggested programme duration, including breaks
Initial	11	5
Grade 1	13	7
Grade 2	13	7
Grade 3	13	7
Grade 4	18	9
Grade 5	18	9
Grade 6	23	13
Grade 7	23	13
Grade 8	28	15

## Songs

### Song choice and programming

- ▶ Candidates must create a programme consisting of three songs at Initial-Grade 5 or four songs at Grades 6-8. Suggested programme durations for each grade are given above.
- ▶ Except at Initial, songs are divided into groups based on style and genre. No more than two songs may be chosen from any one group. There is no requirement to choose songs from any particular group, except at Grades 6-8, where at least one song must be chosen from Group A.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ Songs may be translated into English or sung in any other published singing translation at Initial-Grade 5.
- ▶ Songs must be sung in the original language at Grades 6-8 unless otherwise stated.
- ▶ Programmes must include at least two living languages (ie not Latin) at Grades 6-8. This may include English.
- ▶ Songs that are indicated as (F) or (M) have been identified as being more suitable for either female or male candidates. However, this information is provided as guidance only, and candidates may choose to ignore it.
- ▶ 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 at Grades 6-8, which must be sung in the published key. Songs in this group written before 1750 may be performed at baroque pitch (one semitone lower) at the candidate's discretion.
- ▶ From Grades 6-8 in group A, where songs are grouped by voice type, candidates must adhere to the specified voice type and key except where established performance precedent allows for a different voice type or key.

- ▶ Ranges and keys are given alongside each song. Where 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. Pitch notation used for ranges follows the Helmholtz system:



### Performance and interpretation

- ▶ All songs must be prepared in full unless particular verses are specified. An exception to this is where the programme would exceed the suggested duration (see above). In this case, candidates may use their discretion and omit verses or directly repeated sections from one or more songs, as long as the meaning of the words is retained and the performance is musically convincing.
- ▶ All *da capo* and *dal segno* instructions must be observed.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8.
- ▶ All tempo and performance markings should be observed (eg Allegro, rall., *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their songs from memory, which may improve note security and confidence. However, this is not compulsory and no additional marks are given for this.

### Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists and may not accompany themselves, unless they are performing an own composition. Pieces published with an accompaniment may not be performed unaccompanied.
- ▶ Accompaniments on instruments other than piano, for example guitar or lute, must be approved by Trinity's London office before the day of the exam. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.
- ▶ Accompanists and page turners may only remain in the exam when required.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the song (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Candidates must provide and operate their own playback equipment where recorded accompaniments are used. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc) which must be agreed with the Trinity local representative. All electrical devices must comply with the health and safety requirements applicable in the country where the exam is taking place.

### Music and copies

- ▶ Candidates are responsible for obtaining the music for their exam in good time prior to entering. Candidates are advised to check the availability of songs before deciding to perform them.
- ▶ Recommended editions are listed in the syllabus, but candidates may perform from any edition as long as it has not been shortened or otherwise simplified. Where a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the Code of Fair Practice, candidates must produce original copies of all songs to be performed at the exam, even if songs have been memorised, handwritten or typeset. Songs where no original copy has been provided may be awarded no marks.
- ▶ Candidates must provide photocopies of all songs (excluding Trinity publications) to be performed as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner's reference.

## Own composition

Candidates can choose to present an own composition as one of their songs. The focus of the assessment for this is on performance, using the same assessment criteria as for all other songs. Marks will not be awarded for the quality of the composition.

Candidates should note that:

- ▶ the technical and musical demands of the own composition must be comparable to the songs listed at the same grade.
- ▶ own compositions may be accompanied or unaccompanied.
- ▶ own compositions should largely be candidates' unaided work, although teachers may offer guidance as necessary.
- ▶ own compositions at Initial-Grade 5 may be notated in any coherent form, including graphic score or lead sheet. Own compositions at Grades 6-8 must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ notation may be handwritten, typeset or produced electronically.
- ▶ a copy of the own composition must be given to the examiner at the start of the exam.
- ▶ if lyrics are included, a translation must be provided if these are in a language other than English.
- ▶ for the own composition option only, candidates may accompany themselves if they wish.

**Durations and compositional brief for own compositions:**

Grade	Duration (minutes)	Requirements
Initial-Grade 3	1.5-2.5	A setting of any poetry or prose
Grades 4-5	2.5-3.5	
Grades 6-8	3.5-4.5	

## Mark scheme for songs

Each song is awarded three separate marks corresponding to three different musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the song.

The three components are as follows:

- ▶ fluency and accuracy: the ability to perform fluently, with a stable pulse and with an accurate realisation of the notation
- ▶ technical facility: the ability to control the voice effectively, encompassing the various technical demands of the music
- ▶ communication and interpretation: the interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these to form a maximum total mark for each song as follows:

	Initial-Grade 5 (maximum mark)	Grades 6-8 (maximum mark)
Fluency and accuracy	7	5
Technical facility	7	5
Communication and interpretation	8	7
Total mark for each song	22	17

Total marks awarded for songs correspond to the pass/below pass bands as follows:

Total mark for each song at Initial-Grade 5	Total mark for each song at Grades 6-8	Band
19-22	16-17	Distinction
16-18	13-15	Merit
13-15	10-12	Pass
10-12	7-9	Below pass 1
3-9	3-6	Below pass 2

## Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in one of three technical work options:

- i) Bray vocal exercises
- ii) Vaccai studies
- iii) unaccompanied folk song

Specific information about each level's technical work options is given at the end of the song list for each grade. Candidates should note that:

- ▶ All technical work must be performed from memory.
- ▶ Technical work may be sung in any key, either published or transposed. Where there are multiple exercises for the grade and candidates are performing transposed versions, each exercise must be transposed by the same interval.
- ▶ The accompanist must provide the piano accompaniment, key notes or chords where required, except for the unaccompanied folk song, where candidates may provide their own key chord and starting note.
- ▶ The Vaccai exercises must be sung in Italian.
- ▶ The unaccompanied folk song must be the version from *The Language of Folk* specified for the grade. Own choice unaccompanied folk songs are not permitted.

### Mark scheme

Technical work is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark: Initial-Grade 5	Mark: Grades 6-8	Band
13-14	11-12	Distinction
11-12	9-10	Merit
9-10	7-8	Pass
7-8	5-6	Below pass 1
1-6	1-4	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

## Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests. At Initial-Grade 5, candidates choose two supporting tests from the following options:

- ▶ sight reading
- ▶ aural
- ▶ improvisation
- ▶ musical knowledge

At Grades 6-8, all candidates are assessed in sight reading, and must choose between aural and improvisation for their second supporting test.

### Mark scheme

Each supporting test is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
9-10	Distinction
8	Merit
6-7	Pass
4-5	Below pass 1
1-3	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

## Sight reading

This test assesses candidates' ability to perform an unseen musical extract, at a level approximately two grades lower than the exam being taken.

Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud (unaccompanied). The tonic chord and starting note are given at the start of this period, and candidates may ask the examiner to re-sound the starting note at any time during the 30 seconds. The examiner does not mark this preparation period.

At all grades, the test is accompanied by the examiner at the piano, including a short introduction. The examiner gives the tonic chord and starting note one more time before playing the introduction. As no lyrics are given, candidates may sing with any

appropriate vowel sound or use tonic (relative) sol-fa. Higher and lower voice options are available from Grade 4 onwards. At Grades 6–8, candidates may choose to read the test in either treble or bass clef.

Examples of sight reading tests may be found in Trinity's *Sound at Sight* series, available from our online shop\* or your local music retailer. Further examples of accompanied sight singing for Grades 6–8 may be found on our website.

Tests comply with the musical parameters listed in the table below. Lists are cumulative, meaning that tests may also include requirements from preceding grades.

\*[www.trinitycollege.com/shop](http://www.trinitycollege.com/shop)

Grade	Time signatures (cumulative*)	Note values (cumulative*)	Dynamics & tempi (cumulative*)	Articulation (cumulative*)	Key & range (cumulative*)	Other (cumulative*)
Initial	$\frac{2}{4}$	♩ and ♪	<i>moderato, mf</i>		C major; major/minor 6th	by step and major triad only
Grade 1	$\frac{4}{4}$	♩ and ♪		<i>legato</i> , simple phrasing (using breath marks or slurs)	G major; minor 7th	small intervals including leaps to dominant above and below
Grade 2	$\frac{3}{4}$	♩ and ties	<i>allegretto</i>		A minor	
Grade 3		♩, ♪ and ♪	<i>andante</i>		F major; D melodic minor; octave	leaps of a sixth
Grade 4		♩ and ♪	<i>p, f, dim.</i> and <i>cresc.</i>		D and B♭ major; E minor	some chromatic notes
Grade 5	$\frac{6}{8}$	♩, ♪ and dotted notes	<i>rall., accel., a tempo</i> , pause		A and E♭ major; B and G minor; major/minor 9th	modulation; leaps of a seventh or an octave
Grade 6	$\frac{3}{8}$				F♯ and C minor	progressive introduction of chromatic intervals
Grade 7	$\frac{9}{8}$	triplets	any common terms and signs		E and A♭ major; C♯ and F minor; major/minor 10th	
Grade 8	$\frac{2}{2}, \frac{5}{4}$ and changing time signatures	duplets			B and D♭ major; G♯ and B♭ minor (incl. double sharps and flats)	

\* Tests may also include requirements from preceding grades.

## Aural

This test supports the development of candidates' abilities in the field of musical perception by assessing their responses to carefully graded questions. Questions are detailed in the table below and are based on a single musical example, performed at the piano by the examiner. Practice tests can be found in Trinity's *Aural Tests from 2007* books, available from our online shop or your local music retailer.

Grade	Parameters	Task	Response
Initial	major key 4 bars $\frac{2}{4}$	▶ Listen to the melody with a missing final note	Sing, hum or whistle the final tonic note
		▶ Listen to the melody twice	Clap the rhythm
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to three notes from the melody	Identify the highest or lowest note
Grade 1	major key 4 bars $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	i) Clap back the rhythm ii) Identify the melody as in $\frac{2}{4}$ or $\frac{3}{4}$ time
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody twice with a change of pitch in the second playing	Identify where the change occurs
Grade 2	major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	i) Identify the melody as major or minor ii) Explain the dynamics during the piece which may also include <i>crescendo</i> and <i>diminuendo</i>
		▶ Listen to the melody twice with a change of rhythm or pitch in the second playing	Identify the change as rhythm or pitch
Grade 3	major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the first two notes played from low to high	Identify the interval formed as a major second, minor third, major third, perfect fourth or perfect fifth
		▶ Listen to a triad played with three notes sounding together	Identify the triad as major or minor
		▶ Study a copy of the melody, provided in the treble or bass clef as appropriate, and listen to it three times with a change of rhythm and pitch in the second and third playing	Identify in which bar the change occurred
Grade 4	major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the accompanied melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the first two notes played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Listen to the melody once	Identify the cadence as perfect or imperfect
		▶ Study a copy of the melody, provided in the treble or bass clef as appropriate, and listen to it three times with a change of rhythm and pitch in the second and third playing	Identify in which bars the changes to rhythm and pitch occurred

Grade	Parameters	Task	Response
Grade 5	major or minor key 2 3 6 4, 4 or 8	▶ Listen to the piece twice	i) Identify the time signature ii) Identify the opening as major or minor iii) Identify any changes in tonality
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or an octave
		▶ Listen to the piece once	Explain the articulation and the dynamics
		▶ Study a copy of the piece and listen to it three times with a change of rhythm and of pitch in the melody line in the second and third playing	Locate and describe the changes of rhythm and of pitch
Grade 6	major key 2 3 4 6 4, 4, 4 or 8	▶ Listen to a piece twice	State the time signature and comment after either or both playings on the main features of the piece, eg phrasing, style and dynamics
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Listen to part of the piece which modulates. The opening key will first be stated and the tonic chord played	Identify the key to which the music modulates as dominant, subdominant or relative minor. Answers may alternatively be given as key names
		▶ Study a copy of the piece and listen to it twice with two changes to the melody line	Locate and describe changes as rhythm, pitch or articulation
Grade 7	minor key, any time signature	▶ Listen to a piece twice	Comment, after either or both playings, on the main features of the piece, eg style, phrasing, articulation and dynamics
		▶ Listen to a passage from the piece once	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Study a copy of the first section of the piece and listen to it twice with three changes	Locate and describe three changes of pitch (of the melody line) or rhythm
		▶ Listen to part of the piece once with a modified ending. The opening key will first be stated and the tonic chord played	Identify the key to which the music has modulated as subdominant minor, relative major or dominant of the relative major. Answers may alternatively be given as key names
Grade 8	major or minor key, any time signature	▶ Listen to a piece twice	Comment on the significant features of the piece, eg style, rhythm, texture, dynamics, phrasing and articulation
		▶ Study a copy of the music and listen to it three times with three areas of changes in the second and third playing	Locate and describe, after either the second and/or the third playing, the three changes as rhythm, melody, harmony, articulation, dynamics or tempo

## Improvisation

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Candidates must choose a stimulus from the following options, indicating their choice of stimulus on the appointment form:

- ▶ melodic: based on a series of pitches
- ▶ rhythmic: based on a rhythmic idea
- ▶ chordal: based on a set of chord symbols

In the exam, candidates are presented with a notated stimulus, which the examiner then plays twice on the piano. Where a melodic or rhythmic stimulus is chosen, the examiner asks candidates to sing or tap it back to ensure that they have understood it. Candidates are then given time to study the test before they perform it, during which time they may prepare their response aloud. At Initial-Grade 5, 30 seconds' preparation time is given. At Grades 6-8, 60 seconds are given.

Where a chordal stimulus is chosen, candidates must choose to perform either unaccompanied or accompanied by the examiner on the piano. Where an accompanied performance is chosen, the examiner plays the chord sequence in a loop while candidates improvise a melodic line above. Candidates may give performance instructions to the examiner regarding tempo and style.

Stimuli comply with the musical parameters listed in the table below. Lists are cumulative, meaning that tests may also include requirements from preceding grades. Further guidance and example stimuli can be found on our website.

### Parameters for improvisation tests

Grade	Melodic stimulus: max. range of given motif	Rhythmic stimulus (cumulative*)	Melodic & rhythmic stimulus: suggested length of response	Chordal test (cumulative*)
Initial	3 stepwise notes	$\frac{4}{4}$ ; 2 bars crotchets minims	1 phrase	4-bar phrase; major key; I/V; 2 bars per chord
Grade 1	3 notes – one step one leap – up to a 4th	quavers		4-bar phrase; major key; I/V; 1 chord per bar
Grade 2	4 notes – range up to a 5th	with dots	1-2 phrases	4-bar phrase; major key; I/IV/V; 1 chord per bar
Grade 3	5 notes – range up to a 6th	with ties		4-bar phrase; major key; I/ii/IV/V; 1 chord per bar
Grade 4	octave (diatonic)	$\frac{2}{4}$ , $\frac{3}{4}$ 4 bars semiquavers	2-3 phrases	4-bar phrase; minor key; i/iv/V; 1 chord per bar
Grade 5	octave (simple chromaticism)			4-bar phrase; minor key; i/iv/V/VI; 1 chord per bar
Grade 6	twelfth (chromatic)	$\frac{6}{8}$	3-4 phrases	4-bar phrase; major key; I/ii/IV/V; & 7ths; 1 chord per bar
Grade 7		triplets		4-bar phrase; major or minor key; I/ii/iii/IV/V/vi; i/ii/III/iv/V/VI; & 6ths/7ths; 1 or 2 chords per bar
Grade 8		$\frac{7}{8}$	4-6 phrases	4-bar phrase; major or minor key all chords 6ths/7ths/9ths& dim/aug; simple suspensions; 1 or 2 chords per bar

\* Tests may also include requirements from preceding grades.



## Musical knowledge (Initial-Grade 5 only)

This test assesses candidates' understanding of the songs they perform, as well as their knowledge of notation and their voice. It does this by assessing their responses to carefully graded questions based on candidates' three chosen songs. Questions refer to the vocal line only.

In the exam, candidates are invited to choose which song they would like to be asked questions about first. The examiner then chooses a second song for the remaining questions. Candidates' scores should be free of annotations which might aid their responses. The examiner will usually point to the relevant part of the score when asking questions. American terms (eighth note, half note, etc) may be used as an alternative to English terms (quaver, minim, etc).

Example questions and responses are given in the table below. Further guidance is available on our website.

Grade	Parameters (cumulative*)	Sample question	Sample answer
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	Treble clef
	Identify key/time signatures	What is this called?	Time signature
	Musical terms and signs (simple)	What is this called?	A pause mark
Grade 1	Note values	What is this note value?	Quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B $\flat$
	Musical terms and signs (more comprehensive)	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	Where is the sound produced when you sing?	Larynx (voice box)
Grade 2	Metronome marks, grace notes and ornaments	Explain the sign $\downarrow = 72$	72 crotchets beats per minute
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic posture	Show how you would support the breath when singing	<i>Candidate demonstrates</i>
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	Scale
	Warm up	How do you warm up for a piece like this?	Sustaining long breaths
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [ <i>candidate indicates</i> ], because of the awkward leaps
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of the characteristics that define this piece as from this period</i>
	Musical structures	Describe the form of this piece	<i>Candidate identifies form of piece and describes the relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

\* Tests may also include requirements from preceding grades.

*Turn over for Singing Initial repertoire*

# Singing – Initial

Subject code: SNG

## Songs (3 x 22 marks) (see page 8)

Three songs are to be performed, chosen from the list below, to form a balanced programme. See page 8 of this syllabus for guidance on choosing your songs. Instead of one song, candidates may offer an own composition – see page 10.

Key	Composer	Song	Suggested edition
D; d'-e''	Anderson	To a Baby Brother	Leslie 1018
D; c#'-e''	Anderson	Winter from <i>4 Seasonal Songs</i>	Leslie 1125
D; c#'-d''	Barratt	Elephant from <i>The National Songbook</i>	Novello NOV492393
G; d'-d''	Belyea	Lions	Roberton 75334
D; c#'-e''	Coombes	Whales – Swimming Free (verse 1 & 3 – top part)	Lindsay Music
Dm; d'-c''	S Court	Korímako, Bellbird from <i>Two Bird Songs</i>	Bellbird Publications M 90132012-3
Dm; c#'-c''	Crawley	Food from <i>Singer's World book 1</i>	Trinity
C; c'-c''	Crawley	Mrs Dinosaur	Leslie 1169
F; c'-c''	Crawley	The Penguin Dance	Leslie 75390
Em; e'-e''	Crawley	The Night the Witches Ride from <i>Trick or Treat: Three songs for Halloween</i>	Leslie 1122
G; d'-e''	Curwin	My Dog Spot	J. Curwen/Music Sales JC72621
Dm; d'-c''	Gritz	My Mother Said from <i>Singer's World book 1</i>	Trinity
F; c'-d''	Holdstock	Flat as a Pancake	
C; c'-d''		or Pancake Calypso	
Gm; d'-d''		or The Bright Umbrella	
C; c'-c''		or The Scarecrow from <i>The Bright Umbrella</i>	Universal UE17313
Eb; eb'-eb''	Horsley	There is a Green Hill Far Away <i>no. 137 from Hymns Ancient &amp; Modern New Standard</i>	Canterbury Press O 90754737 0
F; c'-d''	S Leek	Monkey and Turtle top part from <i>Island Songs</i>	Morton Music MM 0811
E; e'-e''	Lindley	Matthew, Mark, Luke and John	Banks BR197
G; d'-d''	Marsh	Big Boats, Small Boats any two verses and choruses from <i>Junior Songscape Earth, Sea and Sky</i>	Faber O 571 52206 8
C; c'-e''	Marsh arr.	Two Little Men in a Flying Saucer from <i>Junior Songscape Children's Favourites</i>	Faber O 571 52644 6
C; c'-e''	Marsh arr.	Morningtown Ride (verses one and four) from <i>Junior Songscape Children's Favourites</i>	Faber O 571 52644 6
Dm; d'-e''	Rao arr.	Good Night from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
C; d'-c''	A Ritchie	Albatross Flying So High from <i>Two Bird Songs</i>	Bellbird Publications M 90132012-3
D; d'-d''	Roberton arr.	Humpty, Dumpty	Roberton 72176
D; d'-d''	Schulz	O come, little children from <i>Carol, Gaily Carol</i>	A & C Black 713657944
Bb; c#'-d''	Sherman	Let's go Fly a Kite Mary Poppins from <i>Any Dream Will Do</i>	Trinity Faber 0571535550
F; c'-c''	Sherman	The Wonderful Thing about Tiggers	
F; c'-bb'		or Winnie the Pooh from <i>The Illustrated Treasury of Disney Songs</i>	Hal Leonard/Music Sales HL00313100
D; c#'-c''	Stogers	Cradle Song from <i>Singer's World book 1</i>	Trinity
G; d'-e''	Trad.	Aiken Drum (any two verses and choruses – upper line only) from <i>Best of Children's Songs</i>	Schott ED12948
D; d'-d''/ F; f'-d''	Trad.	Donkey Riding (any two verses and choruses – upper line only) from <i>Best of Children's Songs or The National Songbook</i>	Schott ED12948 or Novello NOV492393
G; g'-d''	Trad.	I Know Where I'm Going	
D; d'-c''		or Oats and Beans and Barley Grow from <i>Singer's World book 1</i>	Trinity
C; c'-a'	Trad.	Kumbayah from <i>Library of Folk Songs</i>	Music Sales AM961521
F; c'-d''	Trad.	My Father's Garden from <i>Sing Together</i>	OUP 019 330155 5 Melody 019 330156 3 Piano score
G; d'-d''	Trad.	Sur le pont d'Avignon from <i>Sing a Song of France</i>	Chester/Music Sales CH61526
Eb; d'-eb''	Trad.	The Smuggler's Song from <i>Sing Together</i>	OUP 019 330155 5 Melody 019 330156 3 Piano score

F; c'-d''	<b>Trad.</b>	There's a Big Ship Sailing (any three verses) from <i>Best of Children's Songs</i>	Schott ED12948
Bb; bb-d''	<b>Wrubel</b>	Zip-a-dee-doo-dah Song of the South from <i>The Illustrated Treasury of Disney Songs</i>	Hal Leonard/Music Sales HL00313100

## Technical work (from memory) (14 marks) (see page 11)

One option to be performed from the following:

i) Bray	Vocal Exercises: Initial from <i>Vocal Exercises</i> book 1	Trinity
ii) Vaccai	Lektion I (The Scale only) from <i>Metodo Pratico</i> <i>Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)</i>	
iii) Unaccompanied folk song	Three Jolly Fishermen or Chiall mo làmh a lùths (My Hand Has Lost its Power) from <i>The Language of Folk 1</i>	Faber 0-571-53732-4

## Supporting tests 2 x 10 marks

Candidates to prepare two from:			
sight reading (see page 12)	aural (see page 13)	improvisation (see page 15)	musical knowledge (see page 16)

## Songs (3 x 22 marks) (see page 8)

Three songs are to be performed, chosen from the list below, to form a balanced programme. See page 8 of this syllabus for guidance on choosing your songs. Instead of one song, candidates may offer an own composition – see page 10.

### Group A: popular, musical theatre and film

Key	Composer	Song	Suggested edition
C; c-d'	Bart	Where is Love? from <i>Any Dream Will Do</i>	Trinity Faber 0571535550
C; b-e'	Churchill	Little April Shower (Bambi) from <i>The Illustrated Treasury of Disney Songs</i>	Hal Leonard/Music Sales HL00313100
C; b-d'	Daniel	Lavender Blue (So Dear to my Heart) from <i>The Illustrated Treasury of Disney Songs</i>	Hal Leonard/Music Sales HL00313100
C; c'-d''	David, Hoffmann & Livingstone	Cinderella from <i>Walt Disney's Cinderella Vocal Selections</i>	Hal Leonard/Music Sales HL00359478
C; c'-e'' F; d'-f'' Eb; c'-c''	Fain	I'm Late (Alice in Wonderland) or Once Upon a Dream (Sleeping Beauty) or The Second Star to the Right (Peter Pan) (no repeat) from <i>The Illustrated Treasury of Disney Songs</i>	Hal Leonard/Music Sales HL00313100
Eb; c'-d''	Glover-Kind	I Do Like to be Beside the Seaside (chorus only) from <i>Great Songs of the 20th Century 1900-1950</i>	Music Sales AM959189
Bb; d'-c'' C; b-e''(g'')	Rodgers	Edelweiss or So Long, Farewell from <i>The Sound of Music: Vocal Selections</i>	Williamson/Music Sales HLW00312392
Em; b-c''	Rodgers	My Favourite Things (The Sound Of Music) from <i>Any Dream Will Do</i>	Trinity Faber 0571535550
G; d'-e''	Roe	'Orrible little Blue Eyes (The Barnstormers) from <i>Songs from the Shows vol. 110 years and under</i>	Thames/Music Sales 978632
F; c'-f''	Welch/Bennett	Summer Holiday (from Junior Songscape)	Faber 0 571 52077 4
C; c'-e''	Youmans	I Want to be Happy (No, No Nanette) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber 0571535569

### Group B: folk song

G; d'-d''	Maguire	The Gypsy Rover from <i>Songs of Ireland arr. Hargest Jones</i>	Boosey M 060 08796 7
G; d'-e''	Trad.	All Through the Night from <i>The National Songbook or Songs of Wales</i>	Novello NOV492393 or Boosey
G; d'-e''	Trad.	Anna Marie from <i>Sing Together</i>	OUP 019 330155 5 Melody, 019 330156 3 (Piano score)
D; d'-e''	Trad.	Ho-la-hi from <i>Sing Together</i>	OUP 019 330155 5 Melody, 019 330156 3 (Piano score)
F; c'-c''	Trad.	Home on the Range (any three verses) from <i>The Kevin Mayhew Community Song Book</i>	Kevin Mayhew 3611284
Bb; d'-d''	Trad.	My Bonnie Lies Over the Ocean from <i>Library of Folk Songs</i>	Music Sales AM961521
G; b'-c''	Trad.	Old King Cole (verse one and any other two – upper line only) from <i>Best of Children's Songs</i>	Schott ED12948
Gm; d'-eb''	Trad.	River Wisla from <i>Nineteen European Folk Songs</i>	Novello NOV490383
Em; c'-e''	Trad.	Song of the Volga Boatmen from <i>A Russian Songbook</i>	Dover/Music Sales DPI4069
D; d'-d''	Trad.	Spin, Spin from <i>Nineteen European Folk Songs</i>	Novello NOV490383
G; d'-e''	Trad.	The Garden Where the Praties Grow (verses 1 and 3 only) from <i>Songs of Ireland arr. Hargest Jones</i>	Boosey M 060 08796 7
F; c'-f'' [D]	Trad.	The Keel Row (any three verses) from <i>The Kevin Mayhew Community Songbook</i> or <i>Songs of England</i>	Boosey M 060 08793 6 or Kevin Mayhew 3611284

### Group C: general song repertoire

Eb; c'-eb''	Baynon	A Shepherd's Carol	J. Curwen/Music Sales JC72117
G; d'-d''	Benjamin	Callers	Boosey M 060 01282 2
G; d'-d''	Brahms	Marienwurmchen (Ladybird) from <i>Seven Children's Songs</i>	Robertson 75388
G; c'-f''	Carter	For the Beauty of the Earth	OUP 019 342072 4
D; c#'-e''	Crawley	Little Leprechaun	Leslie 1148F

c'-d'' G; d'-e''	<b>Dacre</b>	Daisy Bell (first verse and chorus only) from <i>The National Songbook</i> or <i>Great Songs of the 20th Century</i>	<i>Novello NOV492393</i> or <i>Music Sales AM959189</i>
A; e'-e''	<b>Elkin (arr.)</b>	The Bouquet of Rosemary	<i>Novello NOV492393</i>
C; c'-d''	<b>J Exley</b>	Hop Bird (from 4 Small Songs) from <i>Kowhai – An album of songs by New Zealand women composers</i>	<i>Sounz</i>
G; d'-c''(d'')	<b>D Hamilton</b>	Cakes or Ice Cream from <i>Just Desserts</i>	<i>Sounz</i>
D; b-c#''	<b>Harris</b>	My Uncle Rumbold from <i>Singer's World book 1</i>	<i>Trinity</i>
C; c'-d''	<b>Hayne</b>	Loving Shepherd of thy Sheep (tune: Buckland no. 134) from <i>Hymns Ancient and Modern New Standard</i>	<i>Canterbury Press 0 90754737 0</i>
Gm; d'-d''	<b>Jenkyns</b>	The Crocodile	<i>Novello NOV160070</i>
F; c'-d''	<b>Kirkpatrick</b>	Away in a Manger (tune: Cradle Song no. 22) from <i>New English Hymnal</i>	<i>Canterbury Press 907547516</i>
F; c'-e''	<b>Marsh</b>	Orange and Yellow and Brown from <i>Junior Songscape</i>	<i>Faber 0 571 52077 4</i>
Bm; a-d''	<b>Marsh (arr.)</b>	The Rebel Soldier from <i>Songscape</i>	<i>Faber 0 571 51866 4</i>
F; c'-d''	<b>Marsh</b>	Seagull from <i>Junior Songscape Earth, Sea and Sky</i>	<i>Faber 0 571 52206 8</i>
C; b'-c''	<b>Marsh</b>	The Lighthouse from <i>Junior Songscape Earth, Sea and Sky</i>	<i>Faber 0 571 52206 8</i>
Eb; bb-c''	<b>Newly &amp; Bricusse</b>	Gonna Build a Mountain (verses 1, 2 and 3 to be sung to the melody line-end before key change to E) from <i>Songscape</i>	<i>Faber 0 571 51866 4</i>
G; d'-e''	<b>Parke</b>	Over the Hills and Far Away from <i>By Winding Roads, Fifteen Songs of the Irish Countryside</i>	<i>Roberton 6505</i>
Ab; eb'-eb''	<b>Roberton</b>	Good Morrow To You Springtime	<i>Roberton 75019</i>
Bb; f'-d''	<b>Roberton</b>	Softly Falls the Shades of Evening	<i>Roberton 75019</i>
G; d'-e''	<b>Rowley</b>	Candle-light	<i>Leslie 1026</i>
d'-d''	<b>Rowley</b>	The Grandfather Clock	<i>Leslie 1023</i>

## Technical work (from memory) (14 marks) (see page 11)

One option to be performed from the following:

i) <b>Bray</b>	Vocal Exercises: Grade 1 from <i>Vocal Exercises book 1</i>	<i>Trinity</i>
ii) <b>Vaccai</b>	Lektion I no. 2 ( <i>Skips of Thirds</i> only) from <i>Metodo Pratico</i> <i>Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)</i>	
iii) <b>Unaccompanied folk song</b>	Ally Bally Bee (Coulter's Candy) [verses 1 and 4] or Nelson's Blood (Roll the Old Chariot Along) [verse 1, chorus, verse 2, chorus] from <i>The Language of Folk 1</i>	<i>Faber 0-571-53732-4</i>

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 12)	aural (see page 13)	improvisation (see page 15)	musical knowledge (see page 16)

# Singing – Grade 2

Subject code: SNG

## Songs (3 x 22 marks) (see page 8)

Three songs are to be performed, chosen from the list below, to form a balanced programme. See page 8 of this syllabus for guidance on choosing your songs. Instead of one song, candidates may offer an own composition – see page 10.

### Group A: popular, musical theatre and film

Key	Composer	Song	Suggested edition
F; c'-e''	Bart	Who Will Buy (Oliver!) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber 0571535569
Bb; c'-f''	Bart	Consider Yourself or Who Will Buy? Dm; d'-d'' from <i>Oliver!: Vocal Selections</i>	Music Sales LK56070
F; c'-c''	Berlin	(F) I Got the Sun in the Morning (with introduction) from <i>Annie Get Your Gun – Vocal Selections</i>	Hal Leonard/Music Sales HL00005576
G; d'-d''	Churchill	A Spoonful of Sugar (Mary Poppins) or Heigh Ho (Snow White and the Seven Dwarfs) from <i>The Illustrated Treasury of Disney Songs</i>	Hal Leonard/Music Sales HL00313100
Gm; d'-e''	Churchill	Love is a Song (Bambi) (from Stage and Screen: The Black Book or single sheet) N.B. any version used must include both the verse and chorus	Music Sales AM92249 or CC10505
G; b-d''	David, Hoffman & Livingstone	A Dream is a Wish your Heart Makes (Cinderella) from <i>The Illustrated Treasury of Disney Songs</i>	Hal Leonard/Music Sales HL00313100
D; c'-f''	Hackady & Grossman	Just One Person (Snoopy) from <i>Any Dream Will Do</i>	Trinity Faber 0571535550
C; g-d''	Harline	When you Wish Upon a Star (Pinocchio) from <i>The Illustrated Treasury of Disney Songs</i>	Hal Leonard/Music Sales HL00313100
F; c'-d''	Loewe	(M) Camelot (Camelot) from <i>A Century of Great Songs</i>	Alfred MFM0103
D; a-d''	Menken	A Whole New World (Alladin) or Part Of Your World from <i>Making the Grade: Grades 2-3</i>	Chester/Music Sales CH61681
C; c'-c''	Rodgers	Doh-Re-Mi (The Sound of Music) from <i>Kids' Book of Vocal Solos</i>	Hal Leonard/Music Sales HLE90001388
A; c#'-c#''	Rodgers	(F) Getting To Know You (The King And I) from <i>The Singers Musical Theatre Anthology vol. 3 (Soprano)</i>	Hal Leonard HL00740122
D; c#'-d''	Roe	Poco Poppa Pizza and Mamma Piccolo (The Most Wanted Faces) from <i>Songs from the Shows vol. 2 (10 years and over)</i>	Thames/Music Sales 978633
Gm; bb-d''	Rota	A Time For Us (Romeo and Juliet) from <i>The Most Beautiful Songs Ever</i>	Hal Leonard/Music Sales HLE900023421
D; a-d''	Schönberg	Little People (Les Misérables) from <i>Kids' Book of Vocal Solos</i>	Hal Leonard HLE90001388
G; c#'-d''	R & R Sherman	A Spoonful of Sugar (Mary Poppins) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber 0571535569
F; a-d''	Strouse	Tomorrow (Annie) from <i>Audition Songs For Kids</i> or <i>Making the Grade, Grades 2-3</i>	Music Sales AM955273 or Chester CH61681

### Group B: folk song

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

## Group C: general song repertoire

E♭; c'-e♭''	<b>Anderson</b>	Evening in Autumn from <i>4 Seasonal Songs</i>	Leslie 1125
Bm; g♯'-d'' [Gm]	<b>Anon</b> (atrib. Henry VIII)	Pastime with Good Company from <i>English Songs: Renaissance to Baroque</i> <i>Hal Leonard/Music Sales HL40018 high, HL40019 low</i>	
D; d'-e''	<b>Baynon</b>	The Spanish Main	Novello NOV160123
F; c'-g''(e'')	<b>Beswick</b>	Coconut Man from <i>Pick 'n' Choose</i>	Universal UE 16393
G; d'-e''	<b>Brahms</b>	Die Henne (Henny Penny) from <i>Seven Children's Songs</i>	Roberton 75388
A; e'-f♯''	<b>Brahms</b>	Sandmännchen (The Sandman) from <i>The Hundred Best Short Songs book 1</i>	Paterson PAT00601
G; d'-f''	<b>Britten</b>	Fancie	Boosey M 060 01423 9
F; c'-e''	<b>Burtch</b>	The World's End	Roberton 75297
Am; c'-e''	<b>Clements</b>	The Scarecrow	Novello NOV160131
Cm; bb'-eb''	<b>Crawley</b>	Abdul, the Magician from <i>Magic in the Air</i>	Leslie 1143
G; d'-e''	<b>Dawson</b>	The Magic Night	Music Sales custom print JC72403
G; d'-e''	<b>Dunhill</b>	How Soft upon the Evening Air	Music Sales JC72096
d'-f''	<b>J Exley</b>	A Fly (from 4 Small Songs) from <i>Kowhai – An album of songs by New Zealand women composers</i>	Sounz
F; c'-c''	<b>D Hamilton</b>	Chocolate or Perfect Milkshake from <i>Just Desserts</i>	Hamilton
Bb; c'-d''	<b>Jenkyns</b>	Bessie, the Black Cat	Novello NOV160110
G; d♯'-e''	<b>Jenkyns</b>	The Little Spanish Town	Novello NOV160071
F; f'-g''	<b>Mawby</b>	I Will Lift Up Mine Eyes	RSCM RA405
C; d'-e''	<b>Nelson</b>	Ghosts in the Belfry	Roberton 75147
D; d'-d''	<b>Perry</b>	The Frog	OUP 019 341965 3
F; eb'-e''	<b>Rowley</b>	The Fairy Weavers	Leslie 1025
G; d'-g'' (e'')	<b>Saunders</b>	The Pussy Next Door	Paterson/Music Sales PAT17440
Ab; eb'-eb''	<b>Schubert</b>	Wiegenlied (Cradle Song) D 498 from <i>The Hundred Best Short Songs book 3</i> <i>Paterson PAT00603/Music Sales</i>	
F; c'-c''	<b>Schumann</b>	Kinderwacht* (The Children's Watch) op. 79 no. 22 or Schmetterling (The Butterfly) op. 79 no. 2 from <i>Easy German Classic Songs</i> *or from <i>The Language of Song vol. 1</i>	Ditson 431-41002 Faber
C; e'-f''			
G; [F]			
F; f'-f''	<b>Shaw</b>	London Birds	J. Curwen/Music Sales JC71947
C; c'-f''	<b>Tate</b>	Beauty Bright	Roberton 75164
Fm; eb'-eb''	<b>Telfer</b>	On the Back of an Eagle	Roberton 75393
Dm; c'-d''	<b>Vine</b>	Love Me Sweet	AMC 783.66542/VIN 1

## Technical work (from memory) (14 marks) (see page 11)

One option to be performed from the following:

i) <b>Bray</b>	Vocal Exercises: Grade 2 from <i>Vocal Exercises book 1</i>	Trinity
ii) <b>Vaccaï</b>	Lektion II (Skips of Fourths only) from <i>Metodo Pratico</i> <i>Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)</i>	
iii) <b>Unaccompanied folk song</b>	My Bonny Lad or The Handloom Weaver's Lament [verse 1, chorus, verse 7, chorus] from <i>The Language of Folk 1</i>	Faber 0-571-53732-4

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 12)	aural (see page 13)	improvisation (see page 15)	musical knowledge (see page 16)



## Songs (3 x 22 marks) (see page 8)

Three songs are to be performed, chosen from the list below, to form a balanced programme. See page 8 of this syllabus for guidance on choosing your songs. Instead of one song, candidates may offer an own composition – see page 10.

### Group A: popular, musical theatre and film

Key	Composer	Song	Suggested edition
F; c'-e''	Arlen	If I Only had a Brain (first verse and chorus only) from <i>The Wizard Of Oz: Vocal Selections</i>	Alfred TSF0038
C; c'-e''	Bart	(F) As long as he needs me from <i>Oliver!: Vocal Selections</i>	Music Sales LK56070
G; f#'-e''	Batt	Bright Eyes (Watership Down) from <i>Stage and Screen: The Black Book</i>	Music Sales AM92249
C; c'-e''	Berlin	Moonshine Lullaby (Annie Get Your Gun) from <i>Any Dream Will Do</i>	Trinity Faber 0571535550
C; g-c''	Carpenter	Top of the World (N.B. should be performed an octave lower than written) from <i>The Carpenters Greatest Hits</i>	Music Sales AM971487
Eb; bb-c''	Davis	Curiouser (Alice In Wonderland) (from <i>Wouldn't It Be Lovely?</i> )	Trinity Faber 0571535569
Gm; g'-d''	Ellington	It Don't Mean a Thing (If It Ain't Got that Swing) (Sophisticated Ladies) from <i>Broadway Showstoppers for Piano, Voice and Guitar</i>	Alfred MFM0106
F; c'-d''	Gilkyson	The Bare Necessities (The Jungle Book) from <i>The Illustrated Treasury of Disney Songs or More Audition Songs for Kids</i> <i>Hal Leonard/Music Sales HL00313100 or Music Sales AM966636</i>	
G; b-c''	Hawker & Raymonde	I Only Want to be with You from <i>All Woman vol. 1</i>	Faber 0571530869
F; c'-e''	Herbert	(F) Toyland from <i>Songwriters Hall of Fame</i>	Alfred MF9901
G; b-c''	Jarre	Somewhere my Love (Lara's Theme from <i>Dr Zhivago</i> ) from <i>Stage and Screen: The Black Book</i>	Music Sales AM92249
C; c'-d''	Leigh	Don't it Make my Brown Eyes Blue (end on bar 4 of coda) from <i>All Woman vol. 2</i>	Faber 2043A
G; g#'-d''	Leigh	Hey, Look Me Over (Wildcat) from <i>Broadway Showstoppers for Piano, Voice and Guitar</i>	Alfred MFM0106
Em; b-c#''	Lennon & McCartney	Norwegian Wood from <i>Acoustic Classics</i>	<i>Hal Leonard/Music Sales HLE90000011</i>
F; c'-d''	Loewe	(F) Wouldn't It Be Lovely? (My Fair Lady) from <i>Wouldn't It Be Lovely</i>	Trinity Faber 0571535569
C; c'-f''	Lloyd Webber	Any Dream Will Do (Joseph And The Amazing Technicolor Dreamcoat) from <i>Any Dream Will Do</i>	Trinity Faber 0571535550
F; c'-e''	Lloyd Webber	Mr Mistoffelees (Cats) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber 0571535569
C; c'-d''	Mancini	Moon River (without repeat) from <i>The Most Beautiful Songs Ever</i> <i>Hal Leonard/Music Sales HLE900023421</i>	
Bb; d'-d''	Rodgers	I Whistle a Happy Tune (The King and I) from <i>Kids' Book of Vocal Solos</i>	<i>Hal Leonard/Music Sales HLE90001388</i>
F; d'-d''	Rodgers	(F) In My Own Little Corner (Cinderella) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i>	<i>Hal Leonard HL00740122</i>
Eb; d'-eb'' [E]	Rodgers	Oh, What a Beautiful Mornin' (Oklahoma!) from <i>50 Showstoppers: The Black Book</i> or <i>The Singer's Musical Theatre Anthology (Baritone/Bass)</i> <i>Music Sales AM951621 or Hal Leonard HL00361074</i>	
G; B-d'	Schmidt	Try to Remember (The Fantasticks) from <i>The Singer's Musical Theatre Anthology vol. 1 (Baritone/Bass)</i>	<i>Hal Leonard HL00361074</i>
Am; a-c''	Schönberg	Castle on a Cloud (Les Misérables) from <i>Kids' Book of Vocal Solos</i>	<i>Hal Leonard/Music Sales HLE90001388</i>
Bb; bb-d#''	Simon	Round-Shouldered Man (The Secret Garden) from <i>Any Dream Will Do</i>	Trinity Faber 0571535550
Bb; b-d''	Strouse	Maybe (Annie) from <i>Any Dream Will Do</i>	Trinity Faber 0571535550
Gm; c'-d''	Wildhorn	No One Knows Who I Am (Jekyll & Hyde) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber 0571535569
G; d'(g)-d''	Williams	So You Want To Be a Boxer (Bugsy Malone) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber 0571535569

**Group B: folk song**

G; d'-e''	<b>Trad.</b>	An Eriskay Love Lilt <i>arr.</i> Fraser	Boosey M 060 03462 6
Bm; b-e''	<b>Trad.</b>	Charlie is my Darling (any 3 verses)	
Em; b-d''		or Greensleeves (any 3 verses)	
G; d'-e''		or Ye Banks and Braes from <i>Folk Songs of England, Ireland, Scotland &amp; Wales</i>	Alfred VF1880
G; d'-e''(g'')	<b>Trad.</b>	Chevaliers de la table ronde*	
C; d'-e''		or Santa Lucia*	
*F; [Eb] C; [Bb]		from <i>International Folk Songs for Solo Singers or The Language of Song vol. 1</i>	Alfred 0-16959 medium high, 0-16960 medium low or Faber
F; c'-e''	<b>Trad.</b>	Cocky Robin <i>arr.</i> Roe from <i>A Garland of Folksongs</i>	Thames/Music Sales 978098
Ab; eb'-eb''	<b>Trad.</b>	Fairy Lullaby <i>arr.</i> Robertson	Robertson 71898
F; c'-f''	<b>Trad.</b>	Shenandoah or Swing Low, Sweet Chariot G; d'-e''	
		from <i>Library of Folk Songs</i>	Music Sales AM961521
Db; db'-eb''	<b>Trad.</b>	The Gartán Mother's Lullaby from <i>Singer's World book 2</i>	Trinity

**Group C: Pre-20th Century song**

Ab; eb'-eb''	<b>Brahms</b>	Cradle Song (Wiegenlied) from <i>Seven Children's Songs</i>	Robertson 75388
C; c'-c''	<b>Ford</b>	Since First I Saw your Face I Resolved from <i>English Lute Songs book 1</i>	Stainer B616
F; e'-f''	<b>Monteverdi</b>	Maladetto from <i>The Chester Books of Celebrated Songs book 3</i>	Chester/Music Sales CH55319
F#m; d'-e''	<b>Raphael</b>	The Lamb from <i>3 Blake Songs</i>	Robertson 1030
Gm; g'-f''	<b>Rosseter</b>	What Then Is Love but Mourning from <i>English Lute Songs book 2</i>	
		or <i>The Chester Books of Celebrated Songs book 1</i>	Stainer B617 or Chester CH55317
Ab; eb'-eb''	<b>Schubert</b>	Abendlied (Evening Song) (Der Mond ist aufgegangen) D 499	
		from <i>Easy German Classic Songs</i>	Ditson 431-41002
G; g'-g'' [E]	<b>Schubert</b>	Haiden-Röslein (The Hedge-Roses) D 257 from <i>First Vocal Album</i>	
G; [D]		or <i>The Language of Song vol. 1</i>	G. Schirmer/Music Sales GS25443 high, GS25444 low or Faber
F; f'-f'' [Eb]	<b>Schumann</b>	Marienwurmchen (The Ladybird) op. 79 no. 13 from <i>Vocal Album</i>	
			G. Schirmer/Music Sales GS25286 high, GS25287 low
F; f'-f''	<b>Stanford</b>	A Soft Day from <i>Singer's World book 2</i>	Trinity

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

F; c'-eb''	<b>Armstrong Gibbs</b>	Dusk from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
Cm; db'-eb''	<b>Barratt</b>	Nothing-at-all! from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
G; d'-e''	<b>R R Bennett</b>	Clock-a-Clay from <i>The Insect World</i>	Universal UE 14167
G; d'-d''	<b>Cowles</b>	Lurking in the Pond from <i>Singer's World book 2</i>	Trinity
A; c#'-e''	<b>Crawley</b>	Magic Carpet from <i>Magic in the Air</i>	Leslie 1143
Dm; b-d''	<b>J Exley</b>	Peacocks (from 4 Small Songs)	
		from <i>Kowhai – An album of songs by New Zealand women composers</i>	Sounz
C; c'-e''	<b>Fraser-Simon</b>	Christopher Robin is Saying his prayers	
		from <i>The First Book of Mezzo-soprano/Alto solos</i>	G. Schirmer/Music Sales GS81174
G; e'-e''	<b>Glanville-Hicks</b>	Come Sleep from <i>Australian Composers in Song</i>	Allans 0801132140
Am; d'-e''	<b>Harris</b>	Villanelle from <i>Singer's World book 2</i>	Trinity
G; d'-e''	<b>Higginson</b>	Everyone Sang	
		from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
E; c#'-e''	<b>Hurford</b>	Litany to the Holy Spirit	OUP 019 341937 8
D; c#'-g''	<b>Knight</b>	Christ Whose Glory Fills the Sky	RSCM RA214
G; db'-gb'' [Db]	<b>Plumstead</b>	Close Thine Eyes	Robertson 1027H or 1027L
Am; d'-eb''	<b>Rubbra</b>	Cradle Song from <i>Four Short Songs for medium voice</i>	Lengnick AL1029
Ab; d#'-f''	<b>Taylor</b>	Christopher Wren	Boosey M 060 02785 7
Ab; eb'-f''	<b>Thiman</b>	The Path to the Moon	Boosey M 060 02813 7
d'-e''	<b>Thorne</b>	Cool Cat	
Ab; c'-f''(g'')		or Don't Bother Me from <i>The Cat's Whiskers</i>	Banks ECS433
F; c'-f''	<b>Wood</b>	The Trees in England	Banks 1760

**Technical work** (from memory) (14 marks) (see page 11)

One option to be performed from the following:

i) Bray	Vocal Exercises: Grade 3 from <i>Vocal Exercises book 1</i>	Trinity
ii) Vaccai	Lektion II (Skips of Fifths only) from <i>Metodo Pratico</i> <i>Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)</i>	
iii) Unaccompanied folk song	Banks of the Nile [verses 1, 2, 4 and 6] or Mow Me Down My Meadow [verses 1, 2 and 3] from <i>The Language of Folk 1</i>	Faber 0-571-53732-4

**Supporting tests** (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 12)	aural (see page 13)	improvisation (see page 15)	musical knowledge (see page 16)

## Songs (3 x 22 marks) (see page 8)

Three songs are to be performed, chosen from the list below, to form a balanced programme. See page 8 of this syllabus for guidance on choosing your songs. Instead of one song, candidates may offer an own composition – see page 10.

### Group A: popular, musical theatre and film

Key	Composer	Song	Suggested edition
G; d'-e''	Arlen	It's Only a Paper Moon (standard version including verse must be sung) from <i>Essential Audition Songs: Jazz Standards</i>	Faber 0-571-52830-9
Bb; d'-eb''	Armstrong	Nellie Dean from <i>Great Songs of the 20th Century 1900-1950</i>	Music Sales AM959189
F; c'-g''	Bernstein	(F) I Feel Pretty (from <i>West Side Story – Vocal Selections</i> )	Boosey M 051 93345 7
Eb; eb'-eb''	Bernstein	One Hand, One Heart from <i>West Side Story – Vocal Selections</i>	Boosey M 051 93345 7
Eb; c'-d''	Hamilton	Cry Me a River from <i>The Definitive Jazz Collection</i>	Hal Leonard HL00359571
A; a-d''	Hamlisch	The Way We Were from <i>The Essential Barbra Streisand</i>	Hal Leonard HL02500550
Bb; eb'-f''	John	Can You Feel the Love Tonight? (The Lion King) from <i>The Illustrated Treasury of Disney Songs or More Audition Songs for Kids</i> Hal Leonard HL00313100 or Music Sales AM 966636	
G; d-f' [F]	Lane	(M) Old Devil Moon (Finian's Rainbow) from <i>The Singer's Musical Theatre Anthology vol. 2 (Tenor) or The Definitive Jazz Collection</i> Hal Leonard HL00747032 or Hal Leonard HL00359571	
Fm; c'-f'' D; d'-d''	Lloyd Webber	Close Every Door (Joseph and the Amazing Technicolor Dreamcoat) or Whistle Down The Wind (Whistle Down The Wind) from <i>Whistle Down The Wind</i>	Trinity Faber 0571535585
Bb; f-c''	Menken	Colors of the Wind (Pocahontas) from <i>The Illustrated Treasury of Disney Songs</i>	Hal Leonard/Music Sales HL00313100
C; e'-d''	Menken	Les Poissons (The Little Mermaid) from <i>Over The Rainbow</i>	Trinity Faber 0571535577
G; d'-a''	Nichols	Rainy Days and Mondays from <i>The Carpenters Greatest Hits</i>	Music Sales AM971487
F; c'-f''	Novello	We'll Gather Lilacs (from Ivor Novello Song Album)	Faber 0-571-52867-8
D; b-d''	Rodgers	(F) Hello Young Lovers (The King and I) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i>	Hal Leonard HL00361071
Eb; bb-d''	Rodgers	(F) Honey Bun (South Pacific) from <i>The Singer's Musical Theatre Anthology vol. 3 (Mezzo soprano)</i>	Hal Leonard HL00740123
Eb; bb-eb'' F; c'-c''	Rodgers	I Have Dreamed (The King and I) or We Kiss in a Shadow (The King and I) from <i>Rodgers and Hammerstein Collection</i>	Hal Leonard/Music Sales HL00313207
F; d'-d''	Rodgers	The Sound of Music from <i>The Sound of Music: Vocal Selections</i>	Williamson/Music Sales HLW00312392
F; b-c''	Rodgers	Something Good (The Sound of Music) from <i>Over The Rainbow</i>	Trinity Faber 0571535577
D; b-f#''	Roe	I Met You Like a Stranger (Destination London) from <i>Songs from the Shows vol. 4 (13 years and over)</i>	Thames/Music Sales 978635
G; g-d''	Sherman	Feed the Birds (with verse) (Mary Poppins) from <i>Over The Rainbow</i>	Trinity Faber 0571535577
G; a-e''(g'')	Sondheim	Comedy Tonight (A Funny Thing Happened on the Way to the Forum) from <i>The Stephen Sondheim Collection</i>	Hal Leonard/Music Sales 00313531
Em; e'-e''	Warren	42nd Street from <i>42nd Street – Vocal Selections</i>	Faber 0-571-52597-0
G; a-d''	Zaret	Unchained Melody from <i>An Old Fashioned Love Song</i>	Music Sales AM85382

### Opera and operetta, sacred and oratorio

G; d'-e''	Handel arr. Somervell	Silent Worship (Non lo diro col labbro) (Tolomeo) from <i>The Chester Books of Celebrated Songs book 1 or The Language of Song vol. 1</i>	Chester CH55317/Music Sales or Faber
A; [F]			
C; b-d''	Sullivan	(F) I'm Called Little Buttercup (HMS Pinafore) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover/Music Sales DP11040
Ab; c'-db''	Sullivan	(M) On a Tree by the River (Tit-Willow) (The Mikado) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover/Music Sales DP11040

F; F-c'	Sullivan	(M) When a Felon's not Engaged (Policeman's Song) (omitting chorus part) (Pirates of Penzance) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040
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**Group B: French mélodie, German lied, Italian and other song**

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

**Group C: Pre-20th Century and folk song**

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

## Group D: 20th and 21st Century song

Dm; d'-f#''	<b>Armstrong Gibbs</b>	You Spotted Snakes	Novello NOV160126
Cm; c'-f''	<b>Bailey</b>	Pretty Flower from <i>Singer's World book 2</i> (alternative may be sung in bars 30-31)	Trinity
F; c'-f''	<b>Bernstein</b>	My House from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
G; c'-g''	<b>Bernstein</b>	(F) Peter, Peter from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
Eb; bb'-eb'' A; e'-e''	<b>Britten (arr.)</b>	Early One Morning (any 3 verses) or O Waly Waly (any 3 verses) from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
D; f'-g''	<b>Bush</b>	The Little Nut Tree from <i>Eight Songs For High Voice and Piano</i>	Novello NOV170301
Eb; eb'-g''	<b>Chilcott</b>	Mid Winter (candidates should sing the upper part of this 2-part song)	OUP 019 341523 2
C; c'-f''	<b>Cope</b>	Shiny from <i>Two songs from The Wandering Moon</i>	Roberton 75041
Eb; eb'-eb''	<b>Copland</b>	At the River from <i>Old American Songs book 2</i>	Boosey M051902606
Fm; c'-f''	<b>Field</b>	Sleep Little Babe from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
F; c'-d''	<b>Goodall</b>	The Lord is my Shepherd (Psalm 23)	Faber 0 571 52094 4
G; d'-e''	<b>Howells</b>	(F) Girl's Song from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
Eb; eb'-eb''	<b>Keel</b>	(F) My True Love hath my Heart from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
G; d'-g''	<b>Mawby</b>	Psalm 23	RSCM RA10
D; d'-e''	<b>Noble</b>	Johnny	Lengnick AL0344
Ab; cb'-eb''	<b>Roe</b>	Song of the Bluebell Wood	Thames/Music Sales 9781001
Am; e'-e''	<b>E Rofe</b>	Dinah's Song from <i>Australian Composers in Song</i>	Allans 0801132140
D; a-d''(e'')	<b>Rutter</b>	Carol of the Children	OUP 019 3420600
G; d'-f''	<b>Thiman</b>	I Love All Graceful Things	J. Curwen/Music Sales JC71977
Eb; c'-f''	<b>Thiman</b>	The Man in the Moon	J. Curwen/Music Sales JC72413
b'-f''	<b>Thorne</b>	Nine Lives from <i>The Cat's Whiskers</i>	Banks ECS433
Bbm; db'-eb''	<b>Vaughan Williams (arr.)</b>	The Turtle Dove	J. Curwen/Music Sales JC71872
F; a(b)-d''	<b>Warlock</b>	Lullaby from <i>Warlock Songs</i>	Boosey M 060 02923 3
Eb; db'-d''	<b>Williamson</b>	Sweet and Low from <i>Six English Lyrics</i>	Weinberger

## Technical work (from memory) (14 marks) (see page 11)

One option to be performed from the following:

i) <b>Bray</b>	Vocal Exercises: Grade 4 from <i>Vocal Exercises book 1</i>	Trinity
ii) <b>Vaccai</b>	Lektion III from <i>Metodo Pratico</i>	Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
iii) <b>Unaccompanied folk song</b>	The Great Silkie [verses 1, 2, 3 and 6] or The Four Loom Weaver [verses 1, 3, 4 and 6] from <i>The Language of Folk 1</i>	Faber 0-571-53732-4

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 12)	aural (see page 13)	improvisation (see page 15)	musical knowledge (see page 16)

## Songs (3 x 22 marks) (see page 8)

Three songs are to be performed, chosen from the list below, to form a balanced programme. See page 8 of this syllabus for guidance on choosing your songs. Instead of one song, candidates may offer an own composition – see page 10.

### Group A: popular, musical theatre and film

Key	Composer	Song	Suggested edition
F; c'-eb''	Arlen	Any Place I Hang my Hat from <i>The Judy Garland Souvenir Songbook</i>	Hal Leonard HL00312157
Eb; c'-f''	Arlen	Over the Rainbow (The Wizard Of Oz) from <i>Over The Rainbow</i>	Trinity Faber 0571535577
Fm; c'-f''	Bart	Reviewing The Situation (Oliver!) from <i>Over The Rainbow</i>	Trinity Faber 0571535577
Bb; c'-eb'	Berlin	My Defenses are Down (Annie Get Your Gun) from <i>Over The Rainbow</i>	Trinity Faber 0571535577
Cm; c'-e''	Bock	(F) Far from the Home I Love (Fiddler on the Roof) from <i>Whistle Down The Wind</i>	Trinity Faber 0571535585
C; c-e'	Coleman	(M) Museum Song (with extended ending) from <i>Vocal Selections from Barnum</i>	Alfred VF1821
Eb; c-g'	Coleman	(M) Stay with Me from <i>City of Angels: Vocal Selections</i>	Alfred VF1626
Eb; eb'-f''	Gershwin	(M) Bidin' my Time (Girl Crazy) or (M) Somebody Loves Me (George White's Scandals of 1922) or Swanee (Capitol Revue) (from <i>The Best of George and Ira Gershwin</i> )	Faber 0-571-52576-8
G; d-e'			
F; c'-f''			
Eb; d'-f''	Gershwin	But Not for Me (Girl Crazy) from <i>Whistle Down The Wind</i>	Trinity Faber 0571535585
Bb; c'-d''	Kern	(F) Bill (Show Boat) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i>	Hal Leonard HL00361071
Bbm; A-bb	Lloyd Webber	(M) Pilate's Dream (Jesus Christ Superstar) from <i>The Singer's Musical Theatre Anthology vol. 2 (Baritone/Bass)</i>	Hal Leonard HL00747033
F; B-d'	Loesser	(M) Guys and Dolls from <i>Broadway Songs – Budget books</i>	Hal Leonard/Music Sales HLE90001923
F; A-d'	Loewe	(M) They Call the Wind Maria (Paint your Wagon) from <i>The Singer's Musical Theatre Anthology vol. 1 (Baritone/Bass)</i>	Hal Leonard HL00361074
C; bb-e''	Maltby & Shire	I Want To Go Home (Big) from <i>Over The Rainbow</i>	Trinity Faber 0571535577
G; d'-f''	Menken	Cold Enough to Snow (Life with Mikey) from <i>Alan Menken Songbook</i>	Hal Leonard HL00313198
D; a-d''	Menken	Home (Beauty and the Beast, the Broadway musical) from <i>Contemporary Disney</i>	Hal Leonard/Music Sales HL00313169
D; c'-d''	McConaghie	There Must Be More (Grace Online) from <i>Whistle Down The Wind</i>	Trinity Faber 0571535585
G; g-d''	O'Keefe & Benjamin	Legally Blonde (Legally Blonde) from <i>Over The Rainbow</i>	Trinity Faber 0571535577
F; b-c''	Porter	Brush up your Shakespeare (Kiss me Kate) from <i>Whistle Down The Wind</i>	Trinity Faber 0571535585
Eb; d'-f''	Porter	Every Time We Say Goodbye from <i>All Woman vol. 1</i>	Faber 0571530869
Eb; eb'-eb''	Porter	Miss Otis Regrets from <i>Cole Porter 100th Anniversary</i>	Alfred VF1713
C; b-e''	Rodgers	People Will Say We're in Love (Oklahoma!) (no repeat) from <i>Broadway Songs – Budget Books</i>	Hal Leonard/Music Sales HLE90001923
Db; c'-f''	Rodgers	(F) What's the use of Wond'rin' (Carousel) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i>	Hal Leonard HL00361071
Eb; c'-bb'	Rodgers	Shall we Dance? (The King and I) from <i>The Rodgers and Hammerstein Collection</i>	Hal Leonard/Music Sales HL00313207
E; d#-e'	Rodgers	The Surrey with the Fringe on Top (Oklahoma!) from <i>The Singer's Musical Theatre Anthology vol. 2 (Baritone/Bass)</i>	Hal Leonard HL00747033
A; e-f#'	Russell	(M) I'm Not Saying a Word from <i>Blood Brothers Vocal Selection</i>	Music Sales AM79476
Eb; gb-c''	Schönberg	(F) I Dreamed a Dream (Les Misérables) from <i>The Singer's Musical Theatre Anthology vol. 2 (Mezzo Soprano)</i>	Hal Leonard HL00747031
b-e''	Schönberg	(F) When Will Someone Hear? (Martin Guerre) from <i>50 Showstoppers: The White Book</i>	Music Sales AM953843
Eb; bb-eb''	Sondheim	Anyone can Whistle from <i>Anyone Can Whistle: Vocal Selections</i>	Hal Leonard 00312010
Db; d'-f''	Stiles	Different (Honk!) from <i>Whistle Down The Wind</i>	Trinity Faber 0571535585
Bb; f-bb'	Styne	(F) Diamonds are a Girl's Best Friend (Gentlemen Prefer Blondes) from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo Soprano)</i>	Hal Leonard HL00361072

G; b-e <sup>II</sup> (g <sup>II</sup> ) C; c'-eb <sup>II</sup>	<b>Weill</b>	Oh the Rio Grande (Cowboy Song) (Johnny Johnston) or September Song (Knickerbocker Glory) (NB 1 verse only to be sung; first verse male, second verse female) from <i>Kurt Weill Songs: A Centennial Anthology vol. 2</i> Alfred PF9922
F; c'-f <sup>II</sup>	<b>Weill</b>	My Ship (Lady In The Dark) from <i>Over The Rainbow</i> Trinity Faber 0571535577
C#m; b-d <sup>II</sup>	<b>Wildhorn</b>	Once upon a Dream (Jekyll and Hyde) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Soprano) Hal Leonard HL00740122
Ab; b-e <sup>II</sup>	<b>Wildhorn</b>	Only Love (The Scarlet Pimpernel) from <i>Over The Rainbow</i> Trinity Faber 0571535577
G; b-d <sup>II</sup>	<b>Wildhorn</b>	When I Look At You (The Scarlet Pimpernel) from <i>Whistle Down The Wind</i> Trinity Faber 0571535585

### Opera, operetta, sacred and oratorio

F; f'-f <sup>II</sup>	<b>Flotow</b>	(F) The Last Rose of Summer (Martha) (Flotow version only) from <i>The First Book of Soprano Solos Part II</i> G. Schirmer/Music Sales GS82064
G; f#'-e <sup>II</sup>	<b>Franck</b>	Panis Angelicus (O Lord, Most Holy) (from <i>Songs of Prayer or Sacred Tenor Arias</i> ) Kevin Mayhew 1450213 or 3611735
E; B-e'	<b>Handel</b>	(M) How Willing my Paternal Love (Samson) Novello NOV070144
G; e'-g <sup>II</sup> [Eb]	<b>Handel</b>	Sorge nel petto (Solace to my Heart) (Rinaldo) from <i>Classic Songs</i> Alfred 0-3542 (high), 0-3543 (low)
Eb; bb-db <sup>II</sup> (eb <sup>II</sup> )	<b>Handel</b>	(F) Sweet Rose and Lily (Theodora) Novello NOV070459
F; d-f' [D]	<b>Lully</b>	(M) Bois épais (from <i>Classic Songs</i> or <i>The Language of Song vol.1</i> ) Alfred 0-3542 (high), 0-3543 (low) or Faber
Fm; f'-f <sup>II</sup>	<b>Mozart</b>	(F) L'ho perduta (Barbarina's aria) (Le nozze di Figaro) from <i>Great Mozart Arias for Soprano</i> Dover/Music Sales DP19635
F; c'-e <sup>II</sup>	<b>Sullivan</b>	(F) My Lord, a Suppliant at thy Feet (Recit. and Air) (Iolanthe) from <i>Gilbert And Sullivan for Singers – Mezzo Soprano</i> Hal Leonard/Music Sales HL00740215
F; c'-f <sup>II</sup>	<b>Sullivan</b>	(F) When a Merry Maiden Marries (The Gondoliers) from <i>The Authentic Gilbert and Sullivan Songbook</i> Dover/Music Sales DP11040

### Group B: French mélodie, German lied, Italian and other song

G; d'-e <sup>II</sup> [Eb]	<b>Anon</b> (attrib. Rosa)	Star Vicino from <i>26 Italian Songs and Arias</i> Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
G; d'-g <sup>II</sup> [F] [Eb]	<b>Brahms</b>	Sonntag op. 47 no. 3 from <i>Lieder 1 or The Language of Song vol. 1</i> Peters EP 3201a (high), 3201b (medium), 3201c (low) or Faber
Em; e'-e <sup>II</sup> [Cm]	<b>Caldara</b>	Sebben crudele from <i>26 Italian Songs and Arias or The Language of Song vol. 1</i> Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber
Eb; bb-eb <sup>II</sup> G; [Eb]	<b>Chausson</b>	Le Charme from <i>Mélodies pour chant et piano</i> or <i>The Language of Song vol.1</i> Leduc AL 26431
F; c-f'	<b>Delibes</b>	(M) Bonjour, Suzon from <i>The First Book Of Tenor Solos Part II</i> G. Schirmer/Music Sales GS82066
Dm; d'-e <sup>II</sup>	<b>Grieg</b>	(F) The Princess from <i>The Chester Books of Celebrated Songs book 2</i> Chester/Music Sales CH55318
B; b-d# <sup>II</sup>	<b>Hahn</b>	L'heure exquise from <i>Chansons Grises</i> Heugel HE7784
Fm; eb'-eb <sup>II</sup>	<b>Hahn</b>	Tyndaris, no. 7 from <i>Études latines</i> Heugel HE20174
F; c'-f <sup>II</sup> [Eb]	<b>Martini</b>	Plaisir d'Amour G. Schirmer/Music Sales HL50281500
G; d'-e <sup>II</sup>	<b>Mendelssohn</b>	Der Blumenstrauss from <i>The First Book of Mezzo Soprano/Alto Solos</i> G. Schirmer GS81174
A; e'-f# <sup>II</sup>	<b>Mendelssohn</b>	Minnelied op. 47 no. 1 from <i>The First Book of Soprano Solos</i> G. Schirmer/Music Sales GS81173
C; g'-g <sup>II</sup>	<b>Mozart</b>	Oiseau, si tous les ans from <i>21 Songs</i> Banks O 19 345411 4
G; d'-g <sup>II</sup>	<b>Reger</b>	Waldeinsamkeit from <i>The First Book of Soprano Solos</i> G. Schirmer/Music Sales GS81173
Ab; eb'-f <sup>II</sup> [Eb]	<b>Scarlatti</b>	Già il sole dal Gange from <i>26 Italian Songs and Arias</i> Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
A; c'-f# <sup>II</sup> [F]	<b>Schubert</b>	Was ist Silvia, D 891 from <i>First Vocal Album</i> G. Schirmer GS25443 (high), GS25444 (low)
E; e'-g# <sup>II</sup> [C]	<b>Schubert</b>	Seligkeit D 433 from <i>Gateway to German Lieder</i> Alfred 17611 high, 17617 (low)
G; f#'-g <sup>II</sup>	<b>Schubert</b>	Trauer der Liebe D 465 from <i>Easy German Classic Songs</i> Ditson 431-41002
Em; d'-e <sup>II</sup>	<b>Tchaikovsky</b>	A Legend (Légende) op. 54 no. 5 (in English or French) from <i>50 Art Songs from the Modern Repertoire</i> G. Schirmer/Music Sales GS32754
Bm; d'-f# <sup>II</sup>	<b>Vivaldi</b>	(F) Vieni, Vieni o mio diletto from <i>The Chester Books of Celebrated Songs book 2</i> Chester/Music Sales CH 55318



## Group C: Pre-20th Century song

F; c'-f''	Arne	The Lass with the Delicate Air	Banks OSS49
G; c#'-f#'' [Eb]	Blow	Tell Me No More from <i>English Songs: Renaissance to Baroque</i> <i>Hal Leonard/Music Sales HL40018 (high), HL40019 (low)</i>	
D; A-d'	Blow	(M) The Self Banished from <i>New Imperial Edition of Bass Songs</i>	Boosey M 051 90450 1
Bb; a-eb'' [C] [Eb]	M H Brahe	Bless this House	Boosey M 060 01359 1 in Bb, M 060 01360 7 (in C), M 060 01361 4 (in Eb)
Ab; eb'-f'' [E]	Campion	Fair if You Expect Admiring from <i>English Songs: Renaissance to Baroque</i>	Hal Leonard HL40018 high, HL40019 low
Gm; f#'-f''	Dowland	Come Away, Come Sweet Love or Flow Not So Fast or What if I Never Speed from <i>English Lute Songs book 2</i>	Stainer B617
Bb; g'-g''			
Am; e'-f''			
G; e'-g''	Haydn	Piercing eyes from <i>The Chester Books of Celebrated Songs book 3</i>	Chester/Music Sales CH55319
E; b-e''	Munro	My Lovely Celia from <i>The Chester Books of Celebrated Songs book 3</i>	Chester CH55319
Gm; g'-f''	Pilkington	Rest, sweet Nymphs from <i>English Lute songs book 2</i>	Stainer B617
A; f#'-f#''	E Purcell	Passing by from <i>The Library of Songs and Arias</i>	Music Sales AM91735
A; d#'-f#'' [F]	Purcell	I Attempt from Love's Sickness (The Indian Queen Z630) or (M) Man is for the Woman Made Z605 from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
C; e'-g'' [Ab]			
C; d'-g''	Shield	Ye Balmy Breezes Gently Blow from <i>O Tuneful Voice</i>	OUP 019 345746 6

## Group D: 20th and 21st Century song

Bbm; f'-f'' [Gm]	Armstrong Gibbs	Five Eyes	Boosey M 051 90923 0 (high), M 060 03083 3 (low)
D; a-d''	Barber	The Daisies op. 2 no. 1 from <i>15 American Art Songs</i>	Hal Leonard/Music Sales HL50482607
A; c#'-e''	R R Bennett	The Bird's Lament from <i>The Aviary</i>	Universal UE14168A
C; f'-f''	Britten	Begone Dull Care! from <i>Friday Afternoons op. 7</i>	Boosey M 060 10500 5
E; b-e''	Britten	(F) The Birds	Boosey custom print M 060 09212 1
Gb; gb'-ab'' [Db]	Britten (arr.)	The Salley Gardens from <i>Folksong Arrangements vol. 1</i> <i>Boosey M 060 01431 4 (high), M 060 01430 7 (medium)</i>	
Bb; c'-f'' [G]	Britten (arr.)	The Ploughboy from <i>Folksong Arrangements vol. 3</i> <i>Boosey M 060 01435 2 (high), M 060 01434 5 (medium)</i>	
D; d-e'	Butterworth	(M) When I was One and Twenty from <i>A Shropshire Lad and other songs</i>	Stainer B333
Ab; eb'-eb''	Copland	Simple Gifts from <i>The Boosey &amp; Hawkes 20th Century Easy Song Collection</i>	Boosey M 060 11225 6
Cm; c'-eb''	Dove	(F) Weep not, my wanton (On Spital Fields) from <i>Songs &amp; Arias For Soprano</i>	Peters EP 7898
Eb; eb'-g'' [C]	Dunhill	The Cloths of Heaven	Stainer H183 (high), SS15 low
Ab (eb'-ab'') [F]	Head	The Little Road to Bethlehem <i>Boosey M 060 03240 0 (in Ab), M 060 03239 4 (in F - custom print)</i>	
F; c'-f''	Head	Sweet Chance that Led my Steps Abroad from <i>Song Album 1: Songs of the Countryside</i>	Boosey M 051 92226 0
F; c'-f''(a'')	Head	When Sweet Ann Sings	Boosey M 060 03277 6
G; d'-f''	Hely-Hutchinson	The Owl and the Pussy Cat from <i>Three Nonsense Songs</i>	Patersons/Music Sales PAT00706
F; c'-d''	Ireland	Spring Sorrow from <i>Complete Songs vol. 4</i>	Stainer B599
Eb; bb'-eb'	Keel	Trade Winds	Boosey M 060 03451 0
Gb; eb'-gb''	Quilter	Dream Valley from <i>New Imperial Edition of Mezzo Soprano Songs</i>	Boosey M 051 90410 5
Db; f'-f''	Quilter	How Should I Your True Love Know? from <i>A Century of English Song vol. 1 (Soprano)</i>	Thame/Music Sales 978421
F; d'-f'' [E] [D]	Quilter	June <i>Boosey M 060 02172 5 (high), M 060 02171 8 (medium), 0002500086 (low)</i>	
Fm; eb'-g'' [Dm]	Quilter	Weep you no more from <i>7 Elizabethan Lyrics op. 12</i> <i>Boosey M 060 02187 9 (high), M 060 02186 2 (low)</i>	
D; a-d'	Rich	(F) American Lullaby from <i>15 American Art Songs</i>	Hal Leonard/Music Sales HL50482607
F; bb'-d''(g'')	Rutter	All Things Bright and Beautiful	OUP 019 342062 7
F; eb'-f'' [Eb]	Stove	(M) Lullaby (soprano or mezzo edition)	Wirripang Pty Ltd.
C; bb'-eb''	Trad.	My Lagan Love from <i>New Imperial Edition Bass Songs</i>	Boosey M 051 520954
G; d'-e''	Vaughan Williams	Linden Lea from <i>Song Album vol. 1</i>	Boosey M 060 07491 2
Eb; eb'-f''	Warlock	Balulalow	Banks 019 345882 9
A; e'-e''	Warlock	Chopcherry from <i>The Chester Books of Celebrated Songs book 2</i>	Chester CH 55318

F; e'-d''(f'') [D]	<b>Wood</b>	A Brown Bird Singing	Music Sales AM947936 (in F), AM947947 (in D)
c#'-d''	<b>Yates</b>	An Angry Cactus Does No Good or The Trouble with Geraniums from <i>The Trouble with Geraniums</i>	Wirripang Pty Ltd.
b-e''			

## Technical work (from memory) (14 marks) (see page 11)

One option to be performed from the following:

- i) **Bray** Vocal Exercises: Grade 5 from *Vocal Exercises book 2 high or low* Trinity  
*Exercise 5 may be sung to any vowel with or without consonants, at the candidate's choice.*  
*Chords and key-notes are to be provided by the candidate's accompanist.*
- ii) **Vaccai** Lektion IV (Skips of Octaves only) from *Metodo Pratico*  
*Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)*
- iii) **Unaccompanied folk song** Sir Eglamore [verses 1, 2, 3, 5 and 7] or The Pit Boys from *The Language of Folk 2*  
*Faber 0-571-53733-2*

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 12)	aural (see page 13)	improvisation (see page 15)	musical knowledge (see page 16)

## Songs (4 x 17 marks) (see page 8)

Four songs are to be performed, chosen from the list below, to form a balanced programme. See page 8 of this syllabus for guidance on choosing your songs. Instead of one song, candidates may offer an own composition – see page 10.

### Group A: Opera, operetta, sacred and oratorio

Key	Composer	Song	Suggested edition
<b>Any voice</b>			
Eb; d'-bb" (gb") [Db][C][Bb]	Adam	O Holy Night (Cantique de Noël) (in English or French) G. Schirmer GS27973 (high), GS28597 (medium), GS28151 (medium low), GS27974 (low)	
Db; f'-ab" [Ab]	Adams	The Holy City (from Sacred Classics)	Hal Leonard/Music Sales HL40051 (high), 40052 (low)
Am; e'-a"	Caccini	Ave Maria (from Lesley Garrett: Song Collection)	Chester/Music Sales CH61597
F; f-g" [D]	Franck	Ave Maria from <i>Sing Solo Sacred</i>	OUP 019 345784 9 (high), 019 345785 7 (medium/low)
F; d-f' [D] [G] [Eb]	Handel	Ombra mai fu/Merciful God (Largo from Serse) with recit <i>Frondi tenere</i> from <i>45 Arias from Operas &amp; Oratorios vol. 2 in Italian</i> or <i>Sing Solo Sacred in English</i> IMC 1695 (high), 1696 (low) or OUP 019 345784 9 (high), 019 345785 7 (medium/low)	
Eb; d'-g"	Willcocks	Lord, make me an instrument (from Oxford Solo Songs Sacred)	OUP
<b>Soprano</b>			
Eb; eb'-g"	Balfe	I Dreamt I Dwelt in Marble Halls (The Bohemian Girl) from <i>Great Soprano Arias 2</i>	Kevin Mayhew 3611717
Bm; f#'-f# (b")	Gershwin	Summertime (Porgy and Bess) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i> or <i>The Best of George and Ira Gershwin</i>	Hal Leonard HL00361071 or Faber 0-571-52576-8
F; e'-g"	Handel	As When the Dove Laments her Love (with recit: O didst thou know) (Acis and Galatea) from <i>45 Arias from Operas &amp; Oratorios vol. 2</i> (high)	IMC 1695
G; d'-g"	Handel	Bel piacere (Agrippina) from <i>45 Arias from Operas &amp; Oratorios vol. 1</i> (high)	IMC 1693
E; d#'-g#"	Handel	Oh Sleep, Why Dost thou Leave Me? (Semele) from <i>45 Arias from Operas &amp; Oratorios vol. 2</i> (high)	IMC 1695
Bb; f'-bb"	Handel	Và godendo (Serse) from <i>45 Arias from Operas &amp; Oratorios vol. 1</i> (high)	IMC 1693
F; c'-f"	Haydn	Cavatina: Light and Life are both Enfeebled (with recit: The winter with his dismal storms) (The Seasons)	Novello NOV072493
F; e'-f"	Mendelssohn	I Will Sing of thy Great Mercies (St Paul) from <i>Sacred Soprano Arias</i>	Kevin Mayhew 3611728
Bb; f'-f"	Mendelssohn	Jerusalem, thou that killest the prophets (St Paul) from <i>Anthology of Sacred Song vol. 1</i> (Soprano)	G. Schirmer/Music Sales GS32578
Am; e'-bb"	Moreno Torroba	La petenera (La Marchenera) (from Zarzuela!)	Music Sales UMV24369
A; e'-f#" A; e'-a"	Sullivan	If Somebody there Chanced to be (Ruddigore) or Love is a Plaintive Song (Patience) from <i>Gilbert and Sullivan for Singers – Soprano</i>	Hal Leonard/Music Sales HL00740214
Bb; f'-ab"	Sullivan	Kind Sir, you cannot have the heart (The Gondoliers) (N.B. cut at end of repeat of first section)	G. Schirmer/Music Sales GS33754
<b>Mezzo soprano, alto and countertenor</b>			
Eb; bb-eb"	Handel	Return, O God of Hosts (Samson) from <i>45 Arias from Operas &amp; Oratorios vol. 3</i> (low)	IMC 1698
E; b-c#"	Handel	Thou shalt bring them in (Israel in Egypt) from <i>The Second Book of Mezzo-Soprano/Alto Solos</i>	G. Schirmer/Music Sales GS82069
E; c#'-e"	Handel	Verdi prati (Alcina) from <i>45 Arias from Operas &amp; Oratorios vol. 2</i> low or vocal score	IMC 1696 or Bärenreiter BA4061a
Bb; f'-f"	Mozart	Voi che sapete (Le nozze di Figaro) from <i>Voices or Lesley Garrett: Song Collection or vocal score</i>	Chester/Music Sales CH65252 or CH61597 G. Schirmer GS33772
Dm; c#'-c"	Purcell	Vouchsafe o Lord (Te Deum) from <i>The Oratorio Anthology – Alto/Mezzo Soprano</i>	Hal Leonard/Music Sales HL47059
Em; b-e"	Sullivan	Sir Rupert Murgatroyd (Ruddigore) from <i>Gilbert And Sullivan For Singers – Mezzo Soprano</i>	Hal Leonard/Music Sales HL00740215

**Tenor**

A; e-g'	<b>Handel</b>	But thou didst not leave (with recit: He was cut off) (Messiah)	Novello NOV070137
G; d-e'	<b>Handel</b>	Rend' il sereno al ciglio (with recit: Rasserena, O madre) (Sosarme) from <i>45 Arias from Operas &amp; Oratorios vol. 2</i> (low)	IMC 1696
Bb; f-g'	<b>Handel</b>	Where'er you walk (Semele) from <i>45 Arias from Operas &amp; Oratorios vol. 1</i> (high)	IMC 1693
D; e#-d'	<b>Mozart</b>	In Mohrenland gefangen (Pedrillo's Serenade) (Die Entführung aus dem Serail)	Bärenreiter BA 4591-90
Bb; c-g'	<b>Purcell</b>	The Sailor's Song (Dido and Aeneas)	Novello NOV070318

**Baritone and bass**

G; b-d''	<b>Gershwin</b>	I got plenty o' nuttin' (Porgy & Bess) from <i>The Best of George and Ira Gershwin</i>	Faber 0-571-52576-8
Em; d-e'	<b>Humperdinck</b>	Ach, wir armen Leute (Hansel & Gretel) (from Arias for Baritone)	G. Schirmer GS81100
D; d-e'	<b>Mozart</b>	Deh vieni alla finestra (Don Giovanni) from <i>Operatic Anthology Volume IV: Baritone</i>	G. Schirmer/Music Sales GS32586
F; F-c'	<b>Mozart</b>	O Isis und Osiris (Der Zauberflöte) from <i>Operatic Anthology Volume V: Bass</i>	G.Schirmer GS32587
Gm; G-d'	<b>Mozart</b>	Wer ein Liebchen (Die Entführung aus dem Serail) from <i>Aria Album – Bass</i>	Peters EP 737
Bb; Bb-d'	<b>Sullivan</b>	The Sentry's Song (When all night long) (Iolanthe) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover/Music Sales DP11040

**Musical and musical theatre****Any voice**

Eb; bb-f''	<b>Bernstein</b>	Somewhere from <i>West Side Story – Vocal Selections</i>	Boosey M 051 93345 7
C; g-e''	<b>Bernstein</b>	Who am I? (Peter Pan) from <i>Leonard Bernstein Song Album</i>	Boosey M 051 92237 6
Eb; bb-eb''	<b>Brel</b>	Timid Frieda (all verses) from <i>Jaques Brel is alive and well</i>	Hal Leonard HL00312047
Ab; c'-ab''	<b>Coward</b>	Matelot (Sigh No More) from <i>The Essential Noel Coward Songbook</i>	Music Sales OP40708
F; c'-e''	<b>Gershwin</b>	Love is Here to Stay (The Goldwyn Follies) from <i>The Best of George and Ira Gershwin</i>	Faber 0-571-52576-8
F; bb-c''	<b>Jobim</b>	The Girl from Ipanema (N.B. change to 'The Boy from Ipanema' if sung by female) from <i>The Definitive Jazz Collection</i>	Hal Leonard/Music Sales HL00359571
F; bb-e''	<b>Menken</b>	I Can't Take My Eyes From You from <i>Alan Menken Songbook</i>	Hal Leonard HL00313198
C; c'-e''	<b>Porter</b>	Anything Goes (all refrains) from <i>Cole Porter 100th Anniversary</i>	Alfred VF1713
C; b-e''	<b>Porter</b>	Ridin' High from <i>Cole Porter 100th Anniversary</i>	Alfred VF1713
Eb; bb-g''	<b>Porter</b>	The Tale of the Oyster from <i>Cole Porter 100th Anniversary</i>	Alfred VF1713
D; a-e''	<b>Sondheim</b>	Isn't it? (Saturday Night) from <i>Saturday Night: Vocal Selections</i>	Hal Leonard 00313107
Ab; eb-ab'	<b>Sondheim</b>	Not While I'm Around (Sweeney Todd) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Tenor)	Hal Leonard HL00361073

**Female voice**

Gb; f-c''	<b>Andersson/Ulvaeus</b>	Someone Else's Story (Chess) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Mezzo Soprano)	Hal Leonard HL00747031
Gm; g-eb''	<b>Browne</b>	You Don't Know This Man (Parade) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Mezzo Soprano)	Hal Leonard HL00740123
Eb; bb-g'' G; a-g''	<b>Coward</b>	If Love Were All (Bitter Sweet) or I'll Follow My Secret Heart (Conversation Piece) from <i>The Essential Noel Coward Songbook</i>	Music Sales OP40708
Am; c'-a'' [C]	<b>Dove</b>	(F) Blue Fairy's Aria - 'I have come to be your mother' (The Adventures of Pinocchio) from <i>Songs &amp; Arias For Soprano</i>	Peters EP 7898
Db; ab-db''	<b>Gay</b>	Once You Lose Your Heart (Me and My Girl) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Soprano)	Hal Leonard HL00740122
C; c'-d''	<b>Gershwin</b>	Someone To Watch Over Me (Oh, Kay) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Soprano) or The Best of George and Ira Gershwin or All Woman: Blues Hal Leonard HL00740122 or Faber 0-571-52576-8 or Faber 057153225X	

Eb; bb-gb <sup>''</sup>	<b>Kern</b>	Can't Help Lovin' Dat Man (Show Boat) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Soprano) or <i>The Smash Broadway Collection</i> Hal Leonard HL00361071 or Alfred MFM0001
Db; ab-db <sup>''</sup> [C]	<b>Lloyd Webber</b>	Don't Cry For Me Argentina (Evita) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Mezzo Soprano) or <i>The Smash Broadway Collection</i> Hal Leonard/Music Sales HL00361072 or Alfred MFM0001
a-g <sup>''</sup>	<b>Lloyd Webber</b>	Wishing You Were Somehow Here Again (The Phantom of the Opera) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Soprano) or Lesley Garrett: Song Collection) Hal Leonard/Music Sales HL00740122 or Chester CH61597
A; g#-c# <sup>'</sup>	<b>Lloyd Webber</b>	With One Look (Sunset Boulevard) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Mezzo Soprano) or 50 Showstoppers – The White Book Hal Leonard HL00740123 or Music Sales AM953843
Cm; c'-eb <sup>''</sup>	<b>Loewe</b>	Just You Wait (My Fair Lady) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Soprano) Hal Leonard HL00740122
C; b-eb <sup>''</sup>	<b>Loewe</b>	Without You (My Fair Lady) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Soprano) Hal Leonard HL00747066
a-eb <sup>''</sup>	<b>Menken</b>	Never Again (King David) (from Alan Menken Songbook) Hal Leonard/Music Sales HL00313198
G; c'-gb <sup>''</sup>	<b>Rodgers</b>	If I Loved You (Carousel) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Soprano) Hal Leonard HL00361071
Eb; bb-eb <sup>''</sup>	<b>Rodgers</b>	Johnny One Note (Babes in Arms) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Mezzo Soprano) Hal Leonard HL00747031
A; a-b <sup>'</sup>	<b>Rodgers</b>	The Lady is a Tramp (Babes In Arms) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Mezzo Soprano) Hal Leonard HL00361072
C; a-f <sup>''</sup>	<b>Schönberg</b>	How Many Tears? (Martin Guerre) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Soprano) Hal Leonard HL00740122
A; e-b <sup>'</sup>	<b>Schwartz</b>	I'm Not That Girl (Wicked) from <i>Vocal Selections Wicked</i> Hal Leonard
Db; bb-f <sup>''</sup>	<b>Simon</b>	How Could I Ever Know? (The Secret Garden) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Soprano) or <i>The Smash Broadway Collection</i> Hal Leonard HL00747066 or Alfred MFM0001
C; c'-d <sup>''</sup>	<b>Sondheim</b>	I Remember (Evening Primrose) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Soprano) Hal Leonard HL00740122
Ab; f-a# <sup>'</sup>	<b>Sondheim</b>	Losing my Mind (Follies) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Mezzo Soprano) Hal Leonard HL00361072
Eb; d'-g <sup>''</sup>	<b>Wilson</b>	Till There was You (The Music Man) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Soprano) Hal Leonard HL00361071
F; a-e <sup>''</sup>	<b>Yeston</b>	Simple (Nine) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Soprano) Hal Leonard HL00747066
<b>Male voice</b>		
F; A-e <sup>'</sup> [G]	<b>Bacharach</b>	Promises, Promises (Promises, Promises) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Baritone/Bass) or 50 Showstoppers – The White Book) Hal Leonard HL00747033 or Music Sales AM953843
F; Bb-f <sup>'</sup> (g')	<b>Bernstein</b>	Lucky to be Me (On the Town) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Baritone/Bass) or <i>The Smash Broadway Collection</i> Hal Leonard HL00740125 or Alfred MFM0001
F; c#-d <sup>'</sup>	<b>Heneker</b>	She's Too Far Above Me from <i>Half a Sixpence</i> Faber 02275
D; A-f <sup>'</sup>	<b>Kander</b>	All I care about (Chicago) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Baritone/Bass) Hal Leonard HL00740125
Bb; c-eb <sup>'</sup>	<b>Leigh</b>	The Impossible Dream (Man of La Mancha) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Baritone/Bass) Hal Leonard HL00361074
Db; db-eb <sup>'</sup>	<b>Loesser</b>	Luck be a Lady (Guys and Dolls) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Baritone/Bass) Hal Leonard HL00747033
C; c-d <sup>'</sup>	<b>Loewe</b>	The Seven Deadly Virtues (Camelot – revised edition) Faber 0571536174
E; B-f <sup>'</sup>	<b>Menken</b>	Me (Beauty and the Beast) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Baritone/Bass) Hal Leonard HL00740125
G; B-d <sup>'</sup>	<b>Rodgers</b>	This Nearly was Mine (South Pacific) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Baritone/Bass) Hal Leonard HL00361074
F; eb-g <sup>'</sup>	<b>Rodgers</b>	You are Beautiful (Flower Drum Song) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Tenor) Hal Leonard HL00361073

c-f#'	<b>Sondheim</b>	Giants in the Sky (Into the Woods) from <i>Into The Woods: Vocal Selections</i>	Hal Leonard 00312442
B; G#-e'	<b>Wildhorn</b>	Lost in the Darkness (Jekyll and Hyde) from <i>Jekyll &amp; Hyde Vocal Selections</i>	Music Sales CLM02502211

**Group B: song in English**

Bm; b-e''	<b>Armstrong Gibbs</b>	The Cherry Tree from <i>The First Book of Mezzo Soprano/Alto Solos</i>	G. Schirmer GS81174
D; c#'-f#'' [Bb]	<b>Arne</b>	Thou Soft Flowing Avon from <i>English Songs: Renaissance to Baroque</i>	Hal Leonard HL40018 (high), HL40019 (low)
Eb; c'-g''	<b>Arne</b>	Under the Greenwood Tree from <i>The Chester Books of Celebrated Songs book 1</i>	Chester/Music Sales CH55317
f'-f''	<b>Bliss</b>	A Child's Prayer from <i>9 Songs for voice and piano</i>	Novello special order NOV170309
Gm; f'-g'' [Em]	<b>Clarke</b>	Down by the Salley Gardens from <i>Art Song in English</i>	Boosey M051 933853 (high) M051 933860 (low)
Eb; bb-d''	<b>Coward</b>	Mrs Worthington from <i>The Essential Noel Coward Songbook</i>	Music Sales OP40708
F; c'-c''	<b>Dowland</b>	Clear or Cloudy or If my Complaints could Passions Move from <i>English Lute songs book 2</i>	Stainer B617
Gm; f#'-f''			
Dm; f'-f''	<b>Dring</b>	To Daffodils from <i>Dedications</i>	Thame/Music Saless 978395
D; d'-e''	<b>Elwyn-Edwards</b>	The Cloths of Heaven	Roberton 1068/Good Music
F; a-d''	<b>Finzi</b>	Who is Sylvia? from <i>Let us Garlands Bring</i>	Boosey M 060 03034 5
Em; b-d''	<b>Ford</b>	Fair Sweet Cruel from <i>English Lute songs book 1</i>	Stainer B616
bb-eb''	<b>D Freed</b>	(M) The Sun has Spread his Shining Wings from <i>Five Fairburn Songs</i>	Sounz
Gm; d'-eb''	<b>Haydn</b>	The Wanderer from <i>O Tuneful Voice</i>	OUP 019 345746 6
Ab; eb'-ab'' [F]	<b>Head</b>	A Blackbird Singing from <i>Over the Rim of the Moon</i>	Boosey M 060 03247 9 (high), M 060 03246 2 (low)
Cm; c'-g'' [Am]	<b>Head</b>	(M) Ave Maria	Boosey M 3109019205 (high), M 060 80130 3 (low)
D; d'-f#''	<b>Hopkins</b>	A Melancholy Song	Chester/Music Sales CH04044
Bb; f'-f''	<b>Ireland</b>	Hope the Hornblower from <i>Eleven Songs or Complete Songs vol. 5</i>	Stainer B040 or B600
F; f'-d''	<b>Keats</b>	I Will Build my House in the Water	Wirripang Pty Ltd. HKAW2011
C; e'-e''	<b>Keats</b>	The Lamb	Wirripang Pty Ltd. HKWB103
Bb; c'-eb''	<b>L'Estrange</b>	Now sleeps the Crimson Petal from <i>Love's Philosophy</i>	Faber 0571532152
A; e'-f#''	<b>Linley</b>	Still the Lark finds Repose from <i>Songs of the Linleys (Soprano)</i>	Stainer B569
g-e''	<b>Matthews</b>	Strugnell's Haiku (complete)	Faber 0 571 51173 2
Eb; c'-eb''	<b>Parry</b>	Love is a Bable	Novello custom print NOV170106
G; d'-e''	<b>Pinto</b>	A Shepherd Lov'd a Nymph So Fair from <i>O Tuneful Voice</i>	OUP 0 19 345746 6
G; d'-f''	<b>Purcell</b>	Dear Pretty Youth Z631 from <i>The Junior Recitalist book 2 – Mezzo-Soprano/Contralto</i>	Stainer D82
Dm; d-f' [Bm]	<b>Purcell</b>	(M) Since from my Dear (The Prophetess Z627) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
G; d-g' [Eb]	<b>Quilter</b>	(M) O Mistress Mine from <i>3 Shakespeare Songs op. 6</i>	Boosey M 060 02189 3 high, M 060 02188 6 (low)
G; d'-d''(g'')	<b>Quilter</b>	Over the Mountains	Boosey M 060 12184 8
F; f'-f''	<b>Quilter</b>	Under the Greenwood Tree from <i>5 Shakespeare Songs op. 23</i>	Boosey M 060 02167 1 high, M 060 02166 4 (low)
Gm; eb'-d''	<b>Rubbra</b>	Rune of Hospitality	Legnick AL0866
Eb; cb'-f''	<b>Salomon</b>	Go, lov'ly Rose or O Tuneful Voice from <i>O Tuneful Voice</i>	OUP 019 345746 6
Eb; d'-ab''			
E; b-e''	<b>Sullivan</b>	(F) The Willow Song from <i>The Junior Recitalist book 2 – Mezzo-Soprano/Contralto</i>	Stainer D82
Ab; db'-eb''	<b>Trad.</b>	She Moved through the Fair arr. Hughes (N.B. only this version may be sung for this grade) from <i>Irish Country Songs Highlights</i>	Boosey M 060 09806 2
Eb; d'-f'' (g'')	<b>Warlock</b>	Pretty Ring Time from <i>A First Book of Songs</i>	Banks OSS602
Gm; d'-eb''	<b>Warlock</b>	Sleep from <i>Songs 1920-1922: Warlock Society vol. 3</i> or <i>A First Book of Songs</i>	Thames/Music Sales 978102 or Banks OSS602
f'-f''	<b>Warlock</b>	The First Mercy from <i>Warlock Songs</i> or <i>Songs 1927-1928: Warlock Society vol. 7</i>	Boosey M 060 02923 3 or Thames 978375
F; c'-f''	<b>Warlock</b>	Walking the Woods from <i>Songs 1927-1928: Warlock Society vol. 7</i>	Thames/Music Sales 978375
F#m; A-eb''	<b>Williamson</b>	When I am Dead, my Dearest from <i>Six English Lyrics</i>	Weinberger

## Group C: German lied

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

## Group D: French mélodie

D; e'-e"	<b>Chausson</b>	Hébé from <i>Mémoires pour chant et piano</i>	<i>Leduc AL 26431</i>
G; c#'-f"	<b>Chausson</b>	Les papillons from <i>Mémoires pour chant et piano</i>	<i>Leduc AL 26431</i>
F; f'-g" [Db] E; [Db]	<b>Fauré</b>	Le secret from <i>The Art of French Song vol. 2</i> or <i>The Language of Song vol. 2</i>	<i>Peters EP 7520a (high), EP 7520b (medium/low) or Faber</i>
G; e'-g" [F] Ab; e'-eb" [Gb] F; d'-g" [Eb] Ab; g'-ab" [F]	<b>Fauré</b>	Chanson d'amour or Dans la forêt de septembre or Rêve d'amour or Sylvie from <i>50 Songs for high or medium/low voice</i>	<i>Hal Leonard HL47071 (high), HL47070 (medium/low)</i>
G; d'-a" [F]	<b>Gounod</b>	Sérénade from <i>11 Melodies</i>	<i>Lemoine 26736HL (high), 26735HL (low)</i>
F#; f#'-f#""	<b>Hahn</b>	Quand je fus pris au pavillon from <i>Melodies vol. 2</i>	<i>Heugel HE27627</i>
Fm; c'-gb" [C#m]	<b>Massenet</b>	Élégie from <i>Singer's World book 4, high or low</i>	<i>Trinity</i>
Bb; c'-g"	<b>Ravel</b>	Sainte	<i>Durand DR 00724801</i>
G; d'-g"	<b>Satie</b>	La diva de l'empire	<i>Salabert SLB 00462100</i>
G; f'-g" [Eb]	<b>Viardot</b>	Les deux roses from <i>The Art of French Song vol. 2</i>	<i>Peters EP 7520a (high), EP 7520b (medium/low)</i>

## Group E: Italian and other song

d'-e" d'-e"	<b>Bartók</b>	(M) If I Climb the Rocky Mountains or (M) Skies Above are Heavy with Rain (in Hungarian or German or English) from <i>Eight Hungarian Folksongs</i>	<i>Boosey M 060 01152 8 (high)</i>
Ab; eb'-ab"	<b>Bellini</b>	Ma rendi pur contento from <i>15 Composizioni da Camera</i>	<i>Ricordi NR 12328200</i>
Ab; eb'-f"	<b>Bononcini</b>	(M) Deh più a me non v'ascondete from <i>Anthology of Italian Song of the 17th and 18th Centuries book 1</i>	<i>G. Schirmer GS25401</i>

F#; e <sup>b</sup> -g <sup>#</sup> [Dm]	<b>Bononcini</b>	Non posso disperar from <i>26 Italian Songs and Arias</i> or <i>The Language of Song</i> vol. 1 <i>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber</i>
G; d <sup>#</sup> -f <sup>#</sup> [D]	<b>Caldara</b>	Alma del core from <i>26 Italian Songs and Arias</i> or <i>The Language of Song</i> vol. 1 C; [Bb] <i>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber</i>
D; d <sup>#</sup> -g <sup>#</sup> [A]	<b>Carissimi</b>	Vittoria mio core from <i>26 Italian Songs and Arias</i> <i>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]</i>
A; e <sup>#</sup> -f <sup>#</sup> [G] C <sup>#</sup> m; g <sup>#</sup> -f <sup>#</sup> [Bm] F <sup>#</sup> ; f <sup>#</sup> -f <sup>#</sup> [E]	<b>De Falla</b>	Canción or El paño moruno or Nana from <i>Siete canciones populares españolas</i> <i>Chester CH52563 (high), CH04050 (medium)</i>
Ab; c <sup>#</sup> -f <sup>#</sup>	<b>Donizetti</b>	Amore e morte from <i>Composizioni da camera</i> vol. 1 <i>Ricordi NR 13033000</i>
Bm; a <sup>#</sup> -f <sup>#</sup> [Gm]	<b>Durante</b>	Danza, danza fanciulla gentile from <i>26 Italian Songs and Arias</i> <i>Alfred 3402 medium high, 3403 medium low [with CD: 3396/3397]</i>
D; f <sup>#</sup> -g <sup>#</sup>	<b>Dvořák</b>	Songs My Mother Taught Me (in Czech or German or English) no. 4 from <i>Gipsy Songs</i> <i>Simrock EE582</i>
A; e <sup>#</sup> -a <sup>#</sup>	<b>Granados</b>	El majo discreto from <i>First Book of Soprano Solos</i> or <i>The Language of Song</i> vol. 2 A; [E] <i>G. Schirmer/Music Sales GS81173 or Faber</i>
F; d <sup>#</sup> -f <sup>#</sup>	<b>Grieg</b>	En Svane (A Swan), op. 25 no. 2 from <i>Grieg Centenary Song Album</i> (high) <i>Peters EP 7958</i>
Eb; c <sup>#</sup> -eb <sup>#</sup>	<b>Grieg</b>	Ein Schwan (A Swan), op. 25 no. 2 from <i>Album of 60 Selected Songs</i> (medium-low) <i>Peters EP 3208b</i>
Bm; d <sup>#</sup> -ab <sup>#</sup>	<b>Lara</b>	Granada from <i>Voices for Voice and Piano</i> <i>Chester/Music Sales CH65252</i>
E; e <sup>#</sup> -f <sup>#</sup> [C]	<b>Lotti</b>	Pur dicesti from <i>26 Italian Songs and Arias</i> <i>Alfred 3402 medium high, 3403 medium low [with CD: 3396/3397]</i>
C; c <sup>#</sup> -e <sup>#</sup>	<b>Marcello</b>	(F) Non m'è grave from <i>Arie Antiche</i> vol. 2 <i>Ricordi NR 05398300</i>
E; e <sup>#</sup> -e <sup>#</sup>	<b>Obradors</b>	Corazón porque pasais ... ? from <i>Canciones Clásicas Españolas</i> <i>Music Sales UMV34070</i>
F; e <sup>#</sup> -a <sup>#</sup> A; e <sup>#</sup> -f <sup>#</sup>	<b>Righini</b>	T'intendo, si, mio cor or Vorrei di te fidarmi from <i>12 Ariettas</i> <i>Southern B-471</i>
Em; d <sup>#</sup> -e <sup>#</sup> [Dm]	<b>Scarlatti</b>	Sento nel core from <i>26 Italian Songs and Arias</i> <i>Alfred 3402 medium high, 3403 medium low [with CD: 3396/3397]</i>
Eb; d <sup>#</sup> -eb <sup>#</sup>	<b>Verdi</b>	(M) Stornello from <i>Composizione da camera</i> <i>Ricordi NR 12338100</i>

## Technical work (from memory) (12 marks) (see page 11)

One option to be performed from the following:

i) <b>Bray</b>	Vocal Exercises: Grade 6 from <i>Vocal Exercises book 2 high or low</i>	<i>Trinity</i>
<i>Chords and key-notes are to be provided by the candidate's accompanist.</i>		
ii) <b>Vaccai</b>	Lektion V from <i>Metodo Pratico</i> <i>Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)</i>	
iii) <b>Unaccompanied folk song</b>	The Wee Weaver or Maid on the Shore [verses 1, 2, 3, 5 and 6] from <i>The Language of Folk 2</i>	<i>Faber 0-571-53733-2</i>

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 12)	ii) aural or improvisation (see pages 13 or 15)



## Songs (4 x 17 marks) (see page 8)

Four songs are to be performed, chosen from the list below, to form a balanced programme. See page 8 of this syllabus for guidance on choosing your songs. Instead of one song, candidates may offer an own composition – see page 10.

### Group A: Opera, operetta, sacred and oratorio

Key	Composer	Song	Suggested edition
<b>Any voice</b>			
E♭; d'-ab'' [D♭] [B♭]	J S Bach	Bist du bei mir (in German) (from <i>Elisabeth Schumann Liederbuch in German</i> ) <i>Universal UE9559 or Boosey 019 345784 9 (high), 019 345785 7 (low)</i>	
F; c'-a'' [D]	J S Bach/Gounod	Ave Maria from <i>Sing Solo Sacred</i>	<i>OUP 019 345784 9 (high), 019 345785 7 (low)</i>
<b>Soprano</b>			
Bm; d'-f#''	J S Bach	Quia respexit (end on first note of following chorus) from <i>Magnificat in D, BWV 243</i>	<i>Bärenreiter BA 5103-90</i>
Cm; c'-bb''	Dove	Barbarina's Remorse (L'Augellino Belverde) from <i>Songs &amp; Arias for Soprano</i>	<i>Peters EP7898</i>
B♭; e♭'-f''	Fauré	Pie Jesu (Requiem) from <i>Sacred Soprano Arias or Sing Solo Sacred (high)</i>	<i>Kevin Mayhew 3611728 or OUP 019 345784 9</i>
B♭; f'-g''	Handel	He shall feed his flock (version 1) (with recit: Then shall the eyes) (Messiah)	<i>Novello NOV070137</i>
A; d#'-f#''	Handel	O had I Jubal's Lyre (Joshua) from <i>45 Arias from Operas &amp; Oratorios vol. 2 (high)</i> or <i>Sacred Soprano Arias</i>	<i>IMC 1695 or Kevin Mayhew 3611728</i>
Em; d'-g''	Handel	O that I on wings could rise (Theodora)	<i>Novello NOV070459</i>
F; f'-g''	Handel	V'adoro, pupille (Guilio Cesare) from <i>45 Arias from Operas &amp; Oratorios vol. 3 (high)</i> or <i>vocal score</i>	<i>IMC 1697 or Bärenreiter BA4019a</i>
Dm; f'-a''	Marqués	Lagrimas mías (El anillo de hierro) from <i>Zarzuela!</i>	<i>Music Sales UMV24369</i>
C; g'-g''	Mozart	Vedrai carino (Don Giovanni) from <i>Arias for Soprano or The Prima Donna's Album</i> <i>G. Schirmer/Music Sales GS81097 or Hal Leonard/Music Sales HL50325550</i>	
F; f'-bb''	Sullivan	Sorry her lot (HMS Pinafore) from <i>Gilbert and Sullivan for Singers (Soprano)</i>	<i>Hal Leonard/Music Sales HLO0740214</i>
C; f'-f''	Vivaldi	Domine Deus (Gloria RV 589) from <i>Sing Solo Soprano or vocal score</i>	<i>OUP 019 345780 6 or Novello NOV078441</i>
<b>Mezzo soprano, alto and countertenor</b>			
Bm; b-f''	Bizet	Seguidilla: Pres de les remparts de Seville (Carmen) from <i>French Operatic Arias for Mezzo Soprano</i>	<i>Peters EP 7553</i>
C; c'-f''	Donizetti	Il segreto per esser felici (Lucrezia Borgia) from <i>Arias for Mezzo Soprano</i>	<i>G. Schirmer GS81098</i>
C; d'-g''	Gounod	Faites-lui mes aveux (Faust) from <i>French Operatic Arias for Mezzo-Soprano</i>	<i>Peters EP 7553</i>
F; c'-e''	Handel	Father of heav'n (Judas Maccabæus) from <i>45 Arias from Operas &amp; Oratorios vol. 1 (low)</i>	<i>IMC 1694</i>
Fm; bb-eb''	Handel	Hence, Iris, hence away (Semele) (custom print vocal score)	<i>Novello NOV070146</i>
C; b-a'	Monteverdi	Arnalta's Lullaby (L'incoronazione di Poppea Act II Scene X)	<i>Novello NOV200184</i>
D♭; c'-ab''	J Strauss	Chacun a son gout (Die Fledermaus) from <i>Operatic Anthology vol. II: Mezzo Soprano and Alto</i>	<i>G. Schirmer/Music Sales GS32584</i>
E♭; bb-eb''	Sullivan	Were I thy Bride (Yeoman of the Guard) from <i>The Authentic Gilbert and Sullivan Songbook</i>	<i>Dover/Music Sales DP11040</i>
E♭; bb-f''	Thomas	Me voici dans son boudoir (Mignon) from <i>Operatic Anthology vol. II: Mezzo Soprano and Alto</i>	<i>G. Schirmer/Music Sales GS32584</i>
<b>Tenor</b>			
A; e-f#'	Handel	Gentle airs, melodious strains! (Athalia) from <i>The Oratorio Anthology: Tenor</i>	<i>Hal Leonard/Music Sales HLO0747060</i>
A; e-a'	Handel	Lay your doubts and fears aside (Semele)	<i>Novello NOV070146</i>
G; f#-a'	Handel	Would you gain the tender creature? (Acis and Galatea)	<i>Novello NOV070122</i>
E; B#-e'	Haydn	Now nature sinks beneath the weight (with recit: The noonday sun) (The Seasons)	<i>Novello NOV072493</i>

Db; ab-bb'	<b>Sullivan</b>	Oh, is there not one maiden breast (Pirates of Penzance) (cutting chorus part and ending after cadenza 'I'll love you') from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Tenor)	<i>Hal Leonard HL00740124</i>
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**Baritone and bass**

Dm; G-e'	<b>J S Bach</b>	Wohlzutun und mitzuteilen from <i>Cantata no. 39: Brich dem Hungrigen dein Brot BWV 39</i>	<i>Breitkopf EB 7039</i>
D; A-d'	<b>Handel</b>	Leave me, loathsome light (Semele) from <i>Great Art Songs of Three Centuries</i> (low)	<i>G. Schirmer/Music Sales GS32962</i>
D; A-d'	<b>Handel</b>	More sweet is that name (Semele) (custom print vocal score)	<i>Novello NOV070146</i>
Gm; c#-f'	<b>Humphrey</b>	Hymne to God the Father	<i>Schott 58379</i>
F; B-d'	<b>Mozart</b>	Ein Mädchen oder Weibchen (Die Zauberflöte) from <i>Operatic Anthology vol. IV: Baritone</i>	<i>G. Schirmer/Music Sales GS32586</i>
F; c-c'	<b>Mozart</b>	Ho capito, Signor, sì (Don Giovanni) from <i>Mozart Arie Scelte vol. IV or vocal score</i>	<i>Ricordi ER 00229100 or G. Schirmer GS33818</i>
E; F#-c#	<b>Mozart</b>	In diesen heil'gen Hallen (Die Zauberflöte) from <i>Operatic Anthology vol. V: Bass</i>	<i>G. Schirmer/Music Sales GS32587</i>
G; d-e'	<b>Mozart</b>	Non siate ritrosi (with recit: Le nostre pene) (Così fan tutte) from <i>Operatic Anthology vol. IV: Baritone</i>	<i>G. Schirmer/Music Sales GS32586</i>
D; c-f'(a')	<b>Sullivan</b>	Fair moon to thee (HMS Pinafore) from <i>Gilbert and Sullivan for Singers – Baritone/Bass</i>	<i>Hal Leonard/Music Sales HL00740217</i>

**Musical and musical theatre****Any voice**

Ab; db'-eb'' [G]	<b>Arlen</b>	Stormy Weather from <i>The Definitive Jazz Collection</i> or <i>All Woman: Blues</i>	<i>Hal Leonard/Music Sales HL00359571 or Faber 057153225X</i>
Ab; db'-eb'' [G]	<b>Ellington</b>	Do Nothing Till You Hear From Me from <i>100 Years of Popular Music: 40s vol. 2</i>	<i>Faber 0571533469</i>
Eb; eb'-f''	<b>Gershwin</b>	Fascinatin' Rhythm (Lady, be Good!) or (I'll build a) Stairway to Paradise (George White's Scandals of 1922) or Nice Work If You Can Get It (A Damsel in Distress) from <i>The Best of George and Ira Gershwin</i>	<i>Faber 0-571-52576-8</i>
C; c'-f''			
G; b-e''			
Eb; bb'-eb''	<b>Sondheim</b>	What More Do I Need? (Marry Me a Little) from <i>All Sondheim vol. 2</i>	<i>Alfred VAL2024A</i>
F; c'-f''(a'')	<b>Weill</b>	It never was you (Knickerbocker Holiday) from <i>Kurt Weill Songs: A Centennial Anthology vol. 1</i>	<i>Alfred PF9921</i>

**Female voice**

Bb; f-c''	<b>Arlen</b>	I had Myself a True Love (St Louis Woman) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Mezzo Soprano)	<i>Hal Leonard/Music Sales HL00740123</i>
G; b-f#''	<b>Bock</b>	Will He Like Me? (She Loves Me) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Soprano)	<i>Hal Leonard/Music Sales HL00747066</i>
G; e-c''	<b>Kander</b>	Maybe This Time (Cabaret) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Mezzo Soprano)	<i>Hal Leonard HL00740123</i>
C; c'-eb''	<b>Kander</b>	Roxie (from Chicago The Musical: Vocal Selections)	<i>Faber 0-571-52865-1</i>
Bb; bb'-c''	<b>Loesser</b>	Take Back your Mink (Guys and Dolls) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Mezzo Soprano)	<i>Hal Leonard HL00361072</i>
G; d'-g''	<b>Loewe</b>	Show me (My Fair Lady) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Soprano)	<i>Hal Leonard HL00361071</i>
D; b-d''	<b>Margoshes</b>	Think of Meryl Streep (Fame) from <i>Vocal Selections Fame</i>	<i>Hal Leonard</i>
C; c'-eb''	<b>Sondheim</b>	Another Hundred People (Company) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Mezzo Soprano)	<i>Hal Leonard HL00747031</i>
Db; d'-a''	<b>Sondheim</b>	One More Kiss (Follies) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Soprano)	<i>Hal Leonard HL00361071</i>
Bb; bb'-eb''	<b>Sondheim</b>	Take Me to the World (Evening Primrose) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Soprano)	<i>Hal Leonard HL00747066</i>
E; b-e''	<b>Sondheim</b>	The Girls of Summer (Marry Me a Little) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Soprano)	<i>Hal Leonard HL00740122</i>
Am; g-b'	<b>Sondheim</b>	Uptown, Downtown (Follies) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Mezzo Soprano)	<i>Hal Leonard HL00740123</i>
F; g-c''	<b>Schwartz</b>	Popular (Wicked) from <i>Vocal Selections Wicked</i>	<i>Hal Leonard</i>
F; c'-g''	<b>Weill</b>	Youkali from <i>Kurt Weill Songs: A Centennial Anthology vol. 2</i>	<i>Alfred PF9922</i>

Bb; bb-f''	<b>Wildhorn</b>	In His Eyes (Jekyll and Hyde) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Soprano)	Hal Leonard HL00740122
<b>Male voice</b>			
F; Bb-g'	<b>Carnelia</b>	The Mason (Working) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Tenor)	Hal Leonard HL00740124
Bb; Bb-f'	<b>Coleman</b>	Funny (City of Angels) Am; A-e' or Hey there Good Times (I Love my Wife) (cut duet section) from <i>Cy Coleman Broadway Showstoppers</i>	Alfred 0331B
A; c#-g'	<b>Kander</b>	Mr Cellophane (Chicago) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Tenor)	Hal Leonard HL00740124
Db; Ab-ab'	<b>Lloyd Webber</b>	Music of the Night (The Phantom of the Opera) from <i>The Andrew Lloyd Webber Anthology</i>	Really Useful Group RG10054
C; B-f'	<b>Menken</b>	If I Can't Love Her (Beauty and the Beast) (from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Baritone/Bass) or <i>Contemporary Disney</i> )	Hal Leonard HL00740125 or Hal Leonard HL00313169
A; e-a'	<b>Schönberg</b>	Bring Him Home (Les Misérables) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Tenor) (N.B. Must be sung in A)	Hal Leonard/Music Sales HL00747032
A-g'	<b>Schönberg</b>	Empty Chairs at Empty Tables (Les Misérables) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Baritone/Bass)	Hal Leonard HL00747033
E; B-e'	<b>Schönberg</b>	Stars (Les Misérables) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Baritone/Bass)	Hal Leonard HL00747033
Am; G-f#'	<b>Schwartz</b>	In Pursuit of Excellence (Children of Eden) from <i>Children of Eden: Vocal Selections</i>	Alfred 0320B
F; c-f'	<b>Sondheim</b>	Good Thing Going (Merrily we Roll Along) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Baritone/Bass) or <i>The Smash Broadway Collection</i>	Hal Leonard/Music Sales HL00747033 or Alfred MFM0001
Eb; c-eb'	<b>Sondheim</b>	Johanna (Sweeney Todd) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Tenor)	Hal Leonard HL00361073
Abm; Bb-eb'	<b>Wildhorn</b>	Where's the Girl? from <i>The Scarlet Pimpernel vocal selections, Broadway Edition</i>	Alfred PF9806
<b>Group B: song in English</b>			
F#m; c#-f#''	<b>Armstrong Gibbs</b>	Silver	Boosey M 060 03091 8
Ebm; db'-gb''	<b>Armstrong Gibbs</b>	The Fields are Full from <i>A Heritage of 20th Century British Song vol. 4</i>	Boosey M 051 90923 0
d'-f''	<b>Barber</b>	The Crucifixion (The Hermit Songs) from <i>Collected Songs</i>	G. Schirmer/Music Sales GS32879 (high), GS32878 (low)
Db; db'-ab''	<b>Boyce</b>	(F) By Thy Banks Gentle Stour from <i>Sing Solo Soprano</i>	OUP 019 345780 6
Am; b-e''	<b>Britten</b>	Tit for Tat from <i>Tit for Tat</i>	Faber 0 571 50292 X
Ab; eb'-f''	<b>Delius</b>	The Homeward Way	Banks OSS590
Bm; d'-f#'' [Gm]	<b>Delius</b>	Twilight Fancies from <i>19 Songs</i>	Banks OSS588 high, OSS47 low
Fm; c'-c''	<b>Dowland</b>	Sorrow, Sorrow, Stay from <i>English Lute songs book 2</i>	Stainer B617
D; d'-f#''	<b>Dring</b>	(F) Business Girls from <i>Five Betjeman Songs</i>	Weinberger
F; f'-f''	<b>Dring</b>	Crabbed Age and Youth from <i>Seven Shakespeare Songs</i>	Thames/Music Sales 978390
Gm; d'-g''	<b>Dring</b>	The Enchantment from <i>Six Songs</i>	Thames/Music Sales 978717
D; a#-d''	<b>Finzi</b>	Come Away, Death	
E; a-e''		or It was a Lover and his Lass from <i>Let us Garlands Bring</i>	Boosey M 060 03034 5
Eb; g(eb)-d'	<b>Flanders &amp; Swann</b>	Ill Wind from <i>The Songs of Michael Flanders and Donald Swann</i>	Faber 0-571-52920-8
Am; G-e'	<b>Handel</b>	(M) Droop Not Young Lover from <i>New Imperial Edition of Bass Songs</i>	Boosey M 051 90450 1
Bb; bb-eb''	<b>Harty</b>	(F) Sea Wrack from <i>New Imperial Edition of Contralto Songs</i>	Boosey M 051 90420 4
Dm; a-f''	<b>Hatton</b>	(F) The Hag from <i>The Junior Recitalist book 2: Mezzo Soprano/Contralto</i>	Stainer D82
F; d'-f''	<b>Head</b>	A Green Cornfield	
Fm; eb-g''		or A Piper	
C; g'-g''		or (F) Foxgloves from <i>Song Album 1: Songs of the Countryside</i>	Boosey M 051 92226 0
Gm; bb(g)-d''	<b>Head</b>	Money, O	Boosey M 060 06060 1
D; d'-g''	<b>Head</b>	Ships of Arcady from <i>Over the Rim of the Moon</i>	Boosey M 060 03247 9 (high), M 060 03246 2 (low)
Am; a-e'' [Gm]	<b>Holst</b>	The Sergeant's Song	J. Curwen/Music Sales EA12610A/B

G; d'-g''	<b>Howells</b>	Gavotte from <i>A Century of English Song vol. 1</i> (Soprano) or <i>Sing Solo Soprano</i>	Thames/Music Sales 978421 or OUP 019 345780 6
Em; b-d''	<b>Ireland</b>	Sea Fever from <i>Eleven Songs or Complete Songs vol. 2</i>	Stainer B040 or B597
G; d'-e''	<b>Jacob</b>	(F) Mother I will have a Husband from <i>A Century of English Song vol. 4</i> (medium/low)	Thames/Music Sales 978614
Gm; d'-g''	<b>Keats</b>	(M) Love's Secret	Wirripang Pty Ltd. HKWB102
Dm; g'-f''	<b>Keats</b>	Plucking the Rushes	Wirripang Pty Ltd. HKAW105
G; d'-d''	<b>L'Estrange</b>	She Walks In Beauty from <i>Love's Philosophy</i>	Faber 0571524028
Gm; Bb-c'	<b>D Lilburn</b>	(M) Once the Strength from <i>Sings Harry</i>	University of Otago Press
Cm; eb'-g''	<b>Maconchy</b>	Ophelia's song	OUP 019 345555 2
C#m; b-e''(g'')	<b>Malashkin</b>	Oh could I but express in song	Chester/Music Sales (custom print) CH61610
Gm; db'-eb''	<b>Moeran</b>	(M) O Fair Enough are Sky and Plain from <i>The Chester Books of Celebrated Songs book 2</i>	Chester/Music Sales CH55318
G; g-e''	<b>Parry</b>	(F) Dirge in Woods from <i>The Junior Recitalist book 2: Mezzo Soprano/Contralto</i>	Stainer D82
F; c'-a''	<b>Parry</b>	(F) My Heart is like a Singing Bird from <i>Seven Songs for High Voice</i>	Stainer B525
G; d'-g'' [Eb]	<b>Purcell</b>	An Evening Hymn (Harmonia Sacra Z193)	
G; d'-f'' [E]		or Hark, how all things (The Fairy Queen Z629)	
Gm; d'-g'' [Ebm]		or If Music be the Food of Love (first version: Z379A)	
Am; e'-f'' [Fm]		or Music for a While (Oedipus Z583) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
Em; e'-g'' [Cm]	<b>Quilter</b>	Blow, blow thou winter wind from <i>3 Shakespeare Songs op. 6</i>	Boosey M 060 02189 3 (high), M 060 02188 6 (low)
Db; f'-ab'' [Bb]	<b>Quilter</b>	Fair House of Joy from <i>7 Elizabethan Lyrics op. 12</i>	Boosey M 060 02187 9 (high), M 060 02186 2 (low)
D; a-g''	<b>Roe</b>	Stop all the Clocks from <i>Seven Songs</i>	Thames/Music Sales 978412
Am; d'-g''	<b>Rubbra</b>	Hymn to the Virgin	Lengnick AL1163
Am; e'-a''	<b>Stove</b>	Love Song	Wirripang Pty Ltd.
D; b-d''	<b>Trad. arr. Holloway</b>	Death and the Lady (from the <i>Chester Book of Celebrated Songs 2</i> )	Chester
Eb; db'-f''	<b>Vaughan Williams</b>	The Bird's Song from <i>Pilgrim's Progress</i>	Banks 019 345947 7
Dm; c#'-eb''	<b>Warlock</b>	Bethlehem Down	Boosey (custom print) M 060 02914 1
F; c'-f''	<b>Warlock</b>	(M) Captain Stratton's Fancy from <i>Songs 1920-1922: Warlock Society vol. 3</i> or <i>Thirteen songs for high voice</i>	Thames/Music Sales B063 or Stainer 978102
F; c'-f''	<b>Warlock</b>	The Countryman from <i>Warlock Songs</i>	Boosey M 060 02923 3
Fm; eb'-f''	<b>Warlock</b>	The Lover's Maze from <i>Songs 1927-1928: Warlock Society vol. 7</i> or <i>A First Book of Songs</i>	Thames/Music Sales 978375 or Banks OSS602
	<b>Yates</b>	No. 1, 2 or 4 of <i>Four Epigrams</i>	Wirripang Pty Ltd.

### Group C: German lied

Ab; d'-gb'' [G][F]	<b>Brahms</b>	Feldeinsamkeit op.86 no. 2	
D; e-g'(a') [C][Bb]		or (M) Minnelied op. 71 no. 5	
Fm; db'-a'' [Dm][Cm]		or Nachtigall op. 97 no. 1	
G; d'-g#'' [E][Eb]		or Ständchen ('Der Mond steht') op. 106 no. 1 from <i>Lieder I</i>	Peters 3201a (high), 3201b (medium), 3201c (low)
F; c'-f'' [Eb]	<b>F Mendelssohn -Hensel</b>	Nacht Wanderer from <i>The Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
Bb; f'-f'' [Ab][G]	<b>Schubert</b>	Ave Maria (Ellen's dritter Gesang) D 839 (in German, not Latin)	
Ab; c-gb' [G][F]		or (M) Das Fischermädchen (Schwanengesang D 957)	
Ab; eb'-f'' [G][F]		or Frühlingsglaube D 686 op. 20 no. 2	
Cm; c'-fb'' [Cm][Bbm]		or Schäfers Klagelied D 121 from <i>Lieder vol. 1</i>	Peters EP 20a high, 20b medium, 20c low
A; f#'-f#'' [G]	<b>Schumann</b>	Röselein, Röselein op. 89 no. 6 from <i>Lieder vol. 3</i>	Peters EP 2385a (high), 2385b (medium)
E; c#'-g#'' [D][C]	<b>Strauss</b>	All mein' Gedanken op. 21 no. 1 from <i>Lieder vol. 2</i> or <i>Elisabeth Schumann Liederbuch</i>	Universal UE5464a/b/c (high/medium/low) or UE9559
Am; e'-f'' [Gm]	<b>Wolf</b>	Das verlassene Mägdlein Mörrike <i>Lieder no. 7</i> from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)

D; a'-g'' [C] Em; g'-f#'' [Cm]	<b>Wolf</b>	Der Gärtner (Mörike Lieder no. 17) or Nun wandre Maria (no. 3 of Spanisch Liederbuch 1) from <i>Ausgewählte Lieder</i>	<i>Peters EP 4290a (high), 4290b (low)</i>
B; ab'-g'' [Ab]	<b>Wolf</b>	(F) Ein Stündlein wohl vor Tag (Mörike Lieder no. 3) from <i>Mörike Lieder vol. 1</i>	<i>Peters EP 3140a (high), 3140b (low)</i>

**Group D: French mélodie**

D; d'-g#''	<b>Debussy</b>	Romance: l'âme évaporée from <i>Songs of Claude Debussy vol. II: medium voice</i>	<i>Hal Leonard/Music Sales HL60283</i>
Em (e'-g'') [Cm] Cm; g'-g'' [Am] Ab; eb'-f'' [G] Gb; gb'-ab'' [D] Cm; g-ab' [Bbm]	<b>Fauré</b>	Au cimitero (from 50 Songs for high (or medium/low) voice) or Clair de lune (from 50 Songs for high (or medium/low) voice) or Mandoline (Cinq mélodies 'de Venise') or Nell or (M) Sérénade toscane from 50 Songs for high or medium/low voice	<i>Hal Leonard HL47071 (high), HL47070 (medium/low)</i>
Cm; [Gm]	<b>Fauré</b>	Clair de lune from <i>The Language of Song vol. 2</i>	<i>Faber</i>
A; c#'-f#''	<b>Hahn</b>	(F) l'incrédule from <i>Melodies vol. 1</i>	<i>Heugel HE 8315</i>
Db; db'-f'' [Db]	<b>Poulenc</b>	Fleurs from <i>The Art of French Song vol. 2</i>	<i>Peters EP 7520a (high), 7520b (medium/low)</i>
Db; c#'-gb''(eb'')	<b>Poulenc</b>	(F) Les chemins de l'amour	<i>Eschig ME00622201</i>
b-f#''	<b>Poulenc</b>	Le disparu	<i>Salabert SLB 00536300</i>
F; e'-f'' [C#]	<b>Saint-Saëns</b>	Chanson triste from <i>The Art of French Song vol. 2</i>	<i>Peters EP 7520a (high), 7520b (medium/low)</i>
C; d'-g''	<b>Satie</b>	Je te veux	<i>Salabert SLB 00461400</i>
Eb; eb'-eb''	<b>Trad.</b>	Gai Lon La arr. Hopkins from <i>Five French Folksongs</i>	<i>Chester/Music Sales CH04051</i>

**Group E: Italian and other song**

Ab; c'-eb'' Bb; [Ab]	<b>Bellini</b>	Vaga luna from <i>15 Composizioni da Camera</i> or <i>The Language of Song vol. 2</i>	<i>Ricordi NR12328200 or Faber</i>
F; d'-f'' [D]	<b>Bononcini</b>	Per la gloria d'adorarvi (ornaments must be included, either those published or candidate's own) from <i>26 Italian Songs and Arias</i> <i>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]</i>	
F; c-d'	<b>Buononcini</b>	(M) Pupille nere (in Italian only) from <i>New Imperial Edition of Bass Songs</i>	<i>Boosey M 051 90450 1</i>
D; c#'-f#''(a'')	<b>Donizetti</b>	La conocchia (Nuits d'été à Pausilippe) from <i>The Language of Song - Advanced High</i> or <i>Composizioni Da Camera Vol.1</i>	<i>Faber 0571530753 or Ricordi 13033000</i>
Cm; f'-f'' [Abm] E; e'-f#'' [B]	<b>Dvořák</b>	Oh, Lord, Have Mercy and Turn Thou Thy Face to Me or Oh, my Shepherd is the Lord from <i>Biblical Songs op. 99</i>	<i>Bärenreiter Praha H 1758 (high), H 1560 (low)</i>
Dm; G-d'	<b>Legrenzi</b>	(M) Cessa d'esser amante from <i>Three Cantatas</i>	<i>Green Man Press Leg 1</i>
Fm; f'-f'' [Dm]	<b>Monteverdi</b>	(F) Lasciatemi morire from <i>26 Italian Songs and Arias</i> <i>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]</i>	
A; e'-f#'' [F]	<b>Scarlatti</b>	Le Violette from <i>26 Italian Songs and Arias</i> <i>Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]</i>	
F; c-eb'	<b>Sibelius</b>	Verirrt op. 17 no. 4 (in Finnish, German or English) from <i>15 Selected Songs</i>	<i>Breitkopf EB 6943</i>
A; d-g'	<b>Stradella</b>	(M) Region sempre addita from <i>Arie Antiche vol. 1</i>	<i>Ricordi NR 05025100</i>
Eb; d'-g'' [C]	<b>Tchaikovsky</b>	None but the lonely heart op. 6 no. 6 (in Russian or English) from <i>Songs vol. 1 (high) or vol. 2 (low)</i>	<i>Boosey M 060 09798 0 (high) or M 060 09799 7 (low)</i>
F; a-e''	<b>Villa-Lobos</b>	Tu passaste por este jardim	<i>Eschig ME 00261000</i>

## Technical work (from memory) (12 marks) (see page 11)

One option to be performed from the following:

i) Bray	Vocal Exercises: Grade 7 from <i>Vocal Exercises book 2 high or low</i>	Trinity
<i>Chords and key-notes are to be provided by the candidate's accompanist.</i>		
ii) Vaccai	Lektion VI from <i>Metodo Pratico</i>	Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
iii) Unaccompanied folk song	Dance to your Daddy or T Stands for Thomas from <i>The Language of Folk 2</i>	Faber 0-571-53733-2

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 12)	ii) aural or improvisation (see pages 13 or 15)

## Songs (4 x 17 marks) (see page 8)

Four songs are to be performed, chosen from the list below, to form a balanced programme. See page 8 of this syllabus for guidance on choosing your songs. Instead of one song, candidates may offer an own composition – see page 10.

### Group A: Opera, operetta, sacred and oratorio

Key	Composer	Song	Suggested edition
<b>Soprano</b>			
Bm; e $\sharp$ '-g''	J S Bach	Blute nur, du liebes Herz (Matthaus Passion BWV 244)	Bärenreiter BA 5038-90
D; c $\sharp$ '-f $\sharp$ ''	J S Bach	Et exultavit (Magnificat in D, BWV 243)	Bärenreiter BA 5103-90
A; c $\sharp$ '-a''	J S Bach	Nur ein Wink (Weihnachts-Oratorium BWV 248)	Bärenreiter BA 5014-90
C; f $\sharp$ '-g''	Barab	Sylphinia's Aria (Only a Miracle) from <i>American Arias for Soprano</i>	G. Schirmer GS81197
Eb; f'-ab''	Barbieri	De que me sirve (Los diamantes de la corona) from <i>Zarzuela!</i>	Music Sales UMV24369
e'-c'''	Britten	Be kind and courteous (Midsummer Night's Dream) from <i>Opera Arias Soprano vol. 2</i>	Boosey M 051 92294 9
b-bb''	Britten	Embroidery aria (Peter Grimes) from <i>Opera Arias Soprano vol. 1</i>	Boosey M 051 92293 2
Em; e'-g''	Handel	Ah! Spietato! (Amadigi) from <i>45 Arias from Operas &amp; Oratorios vol. 1: high</i>	IMC 1693
Em; e'-g''	Handel	Ch'io mai vi possa (Siroe) from <i>45 Arias from Operas &amp; Oratorios vol. 1: high</i>	IMC 1693
Dm; a'-b''	Handel	Credete al mio dolore (Alcina)	Bärenreiter BA 4061-90
Gm; eb'-ab''	Handel	If God Be For Us (Messiah)	Novello NOV070137
F $\sharp$ m; e'-a''	Handel	Se pietà di me non senti (Giulio Cesare)	Bärenreiter BA 4019A
Bm; f $\sharp$ '-g''	Handel	The soft complaining flute (Ode on St. Cecilia's Day) from <i>Anthology of Sacred Song vol. 1 (Soprano)</i>	G. Schirmer/Music Sales GS32578
A; e'-a''	Handel	Venere bella (Giulio Cesare)	Bärenreiter BA 4078-90
G; g'-b''	Lehar	Vilia (The Merry Widow) from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i>	Hal Leonard HL00747066
Gm; d'-g''	Menotti	The Black Swan (The Medium) from <i>American Arias for Soprano</i>	G. Schirmer GS81197
Eb; eb'-bb''	Mozart	Bester Jüngling (Der Schauspieldirektor) from <i>Arias for Soprano</i>	G. Schirmer GS81097
F; d'-g''	Mozart	Laudate Dominum (Vespers K 339) from <i>The Oratorio Anthology – Soprano</i>	Hal Leonard/Music Sales HL47058
G; d'-g''	Mozart	Un marito, donne care (La finta semplice) from <i>Mozart Arias from Operas for Soprano and Piano vol. 1</i>	IMC 1688
Ab; c'-ab''	Smetana	Marenka's Aria (in Czech or English) (The Bartered Bride) from <i>Operatic Anthology vol. 1: Soprano</i>	G. Schirmer/Music Sales GS32583
Ab; eb'-db'''	Sullivan	Poor Wand'ring One (The Pirates of Penzance) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover/Music Sales DP11040
<b>Mezzo soprano, alto and countertenor</b>			
Am; c'-e''	J S Bach	Bereite dich, Zion	
Bm; b-e''		or Schließe, mein Herze (Weihnachts-Oratorium BWV 248)	Bärenreiter BA 5014-90
F $\sharp$ m; b $\sharp$ -e''	J S Bach	Buß und Reu (Matthaus Passion BWV 244)	Bärenreiter BA 5038-90
a-d''	J S Bach	Esurientes implevit bonis	
D; c $\sharp$ '-f $\sharp$ ''		or Et exultavit (Magnificat in D, BWV 243)	Bärenreiter BA 5103-90
Bm; c $\sharp$ '-e''	J S Bach	Qui sedes (Mass in B minor, BWV 232)	Bärenreiter BA 5935-90
Fm; eb'-f''	Barber	Must the winter come so soon? (Vanessa) from <i>Arias for Mezzo-Soprano</i>	G. Schirmer GS81098
Dm; d'-f $\sharp$ ''	Bizet	Habanera: L'amour est un oiseau from <i>French Operatic Arias for Mezzo Soprano</i>	Peters EP 7553
Cm; c'-eb''	Handel	Cor ingrato (Rinaldo)	Bärenreiter BA 4033-90
F; c'-f''	Handel	Heroes When With Glory Burning (Joshua) from <i>Anthology of Sacred Song vol. 2: Alto</i>	G. Schirmer/Music Sales GS32579
Am; d'-g''	Monteverdi	Addio, Roma (L'Incoronazione di Poppea; Act III Scene VI)	Novello NOV200184
Dm; c'-e''	Monteverdi	In un fiorito prato (Orfeo; Act II bars 240-285)	Novello NOV070214
Eb; a-g''	Ponchielli	Voce di donna (La Giocanda) from <i>Arias for Mezzo-Soprano</i>	G. Schirmer/Music Sales GS81098
a-f''	Tchaikovsky	Ah Tanya, Tanya (Eugene Onegin) from <i>Russian Operatic Arias for Mezzo-Soprano</i>	Peters EP 7581

Db; c'-f''	<b>Thomas</b>	Connais-tu le pays (Mignon) from <i>French Operatic Arias for Mezzo-Soprano</i>	<i>Peters EP 7553</i>
Bm; c#'-d''	<b>Vivaldi</b>	Qui sedes (Gloria RV 589)	<i>Novello NOV078441</i>
<b>Tenor</b>			
Bm; e-a'	<b>J S Bach</b>	Benedictus (Mass in B minor BWV 232)	<i>Bärenreiter BA 5935-90</i>
Eb; d-bb'	<b>J S Bach</b>	Seht, was die Liebe tut (with recit: Wenn die Mietlinge schlafen) (Cantata no. 85: Ich bin ein guter Hirt BWV 85)	<i>Breitkopf EB 7085</i>
Bbm; f-ab'	<b>Donizetti</b>	Una furtiva lagrima (L'Elisir d'Amore) from <i>Operatic Anthology vol. III: Tenor</i>	<i>G. Schirmer/Music Sales GS32585</i>
D; d-a'	<b>Handel</b>	Call forth thy pow'rs (with recit: 'Tis well my friends) (Judas Maccabæus)	<i>Novello NOV072486</i>
Eb; f-ab'	<b>Handel</b>	Love in her eyes sits playing (with recit: Lo, here my love) (Acis and Galatea)	<i>Novello NOV070122</i>
Bb; f-g'	<b>Handel</b>	No unhallowed desire (with recit: Ambition If ever honour was thine aim) (Judas Maccabæus)	<i>Novello NOV072486</i>
D; d-a'	<b>Handel</b>	Sound an alarm! (Judas Maccabæus) from <i>vocal score</i> or <i>Sacred Tenor Arias or 45 Arias from Operas &amp; Oratorios vol. 2 (high)</i>	<i>Novello NOV072486 or Kevin Mayhew 3611735 or IMC 1695</i>
Bb; d-g'	<b>Handel</b>	Thus when the sun (Samson)	<i>Novello NOV070144</i>
Em; e-g'	<b>Handel</b>	Total eclipse (Samson) from <i>45 Arias from Operas &amp; Oratorios vol. 3 (high)</i>	<i>IMC 1697</i>
C; e-g'	<b>Mendelssohn</b>	Be thou faithful unto death (St Paul) from <i>Anthology of Sacred Song vol. 3 (Tenor)</i>	<i>G. Schirmer/Music Sales GS32580</i>
Eb; f#-a'	<b>Mendelssohn</b>	If with all your hearts (Elijah) from <i>vocal score or Sacred Tenor Arias</i>	<i>Novello NOV070201 or Kevin Mayhew 3611735</i>
Gb; gb-ab'	<b>Sullivan</b>	Take a Pair of Sparkling Eyes (The Gondoliers) from <i>The Authentic Gilbert and Sullivan Songbook</i>	<i>Dover/Music Sales DP11040</i>
<b>Baritone and bass</b>			
G; A-e'	<b>J S Bach</b>	Gebt mir meinem Jesum wieder	
Gm; G-eb'		or Mache dich (with recit: Am Abend) (Matthaus Passion BWV 244)	<i>Bärenreiter BA 5038-90</i>
A; G#-d#'	<b>J S Bach</b>	Quia fecit from <i>Magnificat in D, BWV 243 or Sacred Bass and Baritone Arias</i>	<i>Bärenreiter BA 5103-90 or Kevin Mayhew 3611740</i>
Bb; Bb-d'	<b>Beethoven</b>	Hat man nicht auch Gold bei neben (Fidelio) from <i>Arien Album Baritone/Bass</i>	<i>Peters EP 737</i>
C#; A#-g#'	<b>Britten</b>	Tickling a Trout (Albert Herring) from <i>Operatic Arias for Baritone</i>	<i>Boosey M 051 93329 7</i>
C; B-e'	<b>Handel</b>	Arm, Arm ye Brave (with recit: I feel the Deity) (Judas Maccabæus)	<i>Novello NOV072486</i>
D; A-e'	<b>Handel</b>	Go My Faithful Soldier (Theodora)	<i>Novello NOV070459</i>
Bb; G-eb'	<b>Handel</b>	Honour and Arms (Samson) from <i>45 Arias from Operas &amp; Oratorios vol. 3 (low)</i> or <i>Sacred Bass and Baritone Arias</i>	<i>IMC 1698 or Kevin Mayhew 3611740</i>
Gm; F-f'	<b>Handel</b>	O ruddier than the cherry (with recit: I rage, I melt) (Acis and Galatea) from <i>45 Arias from Operas &amp; Oratorios vol. 1 (low)</i>	<i>IMC 1694</i>
F; F-c'	<b>Jeffreys</b>	Praise the Lord, O my Soule (from Three Devotional Songs)	<i>Green Man Press Jef 6</i>
Eb; Bb-eb'	<b>Mendelssohn</b>	Lord God of Abraham (Elijah)	<i>Novello NOV070201</i>
C; c-e'	<b>Mozart</b>	Non più andrai (Le nozze de Figaro) from <i>Operatic Anthology vol. V: Bass</i>	<i>G. Schirmer GS32587</i>
A; A-d'	<b>Sullivan</b>	A more humane Mikado (The Mikado)	
Eb; Bb-f		or My name is John Wellington Wells (The Sorcerer) from <i>The Authentic Gilbert and Sullivan Songbook</i>	<i>Dover/Music Sales DP11040</i>
D; b-d''	<b>Thomas</b>	De san coeur j'ai calmé la fièvre (Mignon) (from <i>Operatic Anthology vol. V: Bass</i> )	<i>G. Schirmer</i>
<b>Musical and musical theatre</b>			
<b>Any voice</b>			
Bb; d'-d''	<b>Gershwin</b>	Blah Blah Blah (Delicious)	
Bb; c'-f''		or Lorelei (Pardon my English) from <i>The Genius of George and Ira Gershwin</i>	<i>Alfred VF2139</i>
F; c'-f''	<b>Gershwin</b>	By Strauss (The Show is On) from <i>The Best of George and Ira Gershwin</i>	<i>Faber 0-571-52576-8</i>
E; g#-e''	<b>Sondheim</b>	By the Sea (Sweeney Todd) from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo Soprano)</i>	<i>Hal Leonard HL00361072</i>
F; c'-eb''	<b>Weill</b>	Speak Low (One Touch of Venus)	
Eb; c'-g''		or What Good Would the Moon Be? (Street Scene) from <i>Kurt Weill Songs: A Centennial Anthology vol. 2</i>	<i>Alfred PF9922</i>



## Female voice

C; a-db''	<b>Browne</b>	Still Hurting (from <i>The Last 5 Years</i> )	<i>Hal Leonard/Music Sales HL00313206</i>
Eb; eb'-bb''	<b>Herbert</b>	Art is calling for me (The Prima Donna Song) (The Enchantress) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Soprano)	<i>Hal Leonard HL00747066</i>
Am; b-g''	<b>Holmes</b>	Moon Fall or Rosa's Confession a-ab'' (The Mystery of Edwin Drood) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Soprano)	<i>Hal Leonard HL00747066</i>
ab-c''	<b>Loesser</b>	Adelaide's Lament (Guys and Dolls) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Mezzo Soprano)	<i>Hal Leonard HL00740123</i>
g-e''	<b>Schönberg</b>	I'd Give My Life for You (Miss Saigon) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Mezzo Soprano)	<i>Hal Leonard HL00740123</i>
g#-c''	<b>Schwartz</b>	Gifts of Love (The Baker's Wife) from <i>The Baker's Wife: vocal selection</i>	<i>Williamson HL00313325</i>
G; g-b' Bb; f#-a'	<b>Sondheim</b>	Broadway Baby or Could I leave you (Follies) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Mezzo Soprano) or <i>All Sondheim vol. 1</i>	<i>Hal Leonard HL00361072</i> or <i>Alfred VAL2023A</i>
Ab; c'-f''	<b>Sondheim</b>	Happiness (Passion) from <i>The Stephen Sondheim Collection</i>	<i>Hal Leonard 00313531</i>
G; f#-d''	<b>Sondheim</b>	In Buddy's Eyes (Follies) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Mezzo Soprano)	<i>Hal Leonard HL00361072</i>
d'-f#''	<b>Sondheim</b>	Not a Day Goes By (Merrily We Roll Along) from <i>The Singer's Musical Theatre Anthology vol. 1</i> or <i>The Smash Broadway Collection</i> (Soprano)	<i>Hal Leonard HL00361071</i> or <i>Alfred MFM0001</i>
E; c#'-f#''	<b>Sondheim</b>	The Little Things You Do Together (Company) from <i>Company: Vocal Selections</i>	<i>Hal Leonard</i>
Cm; cb-gb'' F; c'-d'' Eb; c'-g''	<b>Weill</b>	Surabaya Johnny (Happy End) or The Princess of Pure Delight (Lady in the Dark) or What Good Would the Moon Be? (Street Scene) from <i>Kurt Weill Songs: A Centennial Anthology vol. 2</i>	<i>Alfred PF9922</i>
C#m; g#-e''	<b>Yeston</b>	Unusual Way (Nine) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Soprano)	<i>Hal Leonard HL00747066</i>

## Male voice

C; Ab-g'/ C; d-f'	<b>Bernstein</b>	Maria or Something's Coming from <i>West Side Story – Vocal Selections</i>	<i>Boosey M 051 93345 7</i>
C; B-eb'	<b>Bock</b>	If I were a rich man (Fiddler on the Roof) from <i>Broadway Showstoppers for Piano, Voice and Guitar</i> or <i>The Smash Broadway Collection</i>	<i>Alfred MFM0106</i> or <i>Alfred MFM0001</i>
D; d#-e'	<b>Bock</b>	Tonight at Eight (She Loves Me) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Tenor)	<i>Hal Leonard HL00747032</i>
C; c-g'	<b>Brown</b>	Pretty Music from <i>Parade – Vocal Selections</i>	<i>Hal Leonard/Music Sales HL00313148</i>
C; G-e'	<b>Kern</b>	Ol' Man River from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Baritone/Bass) or <i>The Smash Broadway Collection</i>	<i>Hal Leonard HL00361074</i> or <i>Alfred MFM0001</i>
A; A-f'	<b>Maltby &amp; Shire</b>	If I Sing (Closer than Ever) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Baritone/Bass)	<i>Hal Leonard HL00740125</i>
d-a'	<b>Menken</b>	Out There (start from C major section: 'Safe behind these windows') from <i>The Hunchback of Notre Dame Vocal Selections</i>	<i>Hal Leonard HL00313045</i>
F; B-F''	<b>Porter</b>	Where Is The Life That Late I Led (Kiss Me Kate) from <i>The Singer's Musical Theatre Anthology vol. 1</i> (Baritone/Bass)	<i>Hal Leonard HL00361074</i>
F#m; F#-c#'	<b>Sondheim</b>	The Ballad of Sweeney Todd (Sweeney Todd) from <i>Sweeney Todd: Vocal Selections</i>	<i>Hal Leonard</i>
G; c-e'	<b>Sondheim</b>	Pretty Women (Sweeney Todd) from <i>Sweeney Todd: Vocal Selections</i>	<i>Hal Leonard 00313444</i>
C; A-e'	<b>Sondheim</b>	The road you didn't take (Follies) from <i>Theatre Songs For Singers: Baritone/Bass</i>	<i>Hal Leonard HLE90000869</i>
c#-g'	<b>Wildhorn</b>	She was there from <i>The Scarlet Pimpernel vocal selections, Broadway Edition</i>	<i>Alfred PF9806</i>
E; B-g'	<b>Wildhorn</b>	This is the Moment (Jekyll and Hyde) from <i>The Singer's Musical Theatre Anthology vol. 2</i> (Tenor)	<i>Hal Leonard HL00747032</i>
Am; A-g'	<b>Yeston</b>	Barrett's Song (Titanic) from <i>The Singer's Musical Theatre Anthology vol. 3</i> (Tenor)	<i>Hal Leonard HL00740124</i>

## Group B: song in English

Am; e'-e'' [F#m]	<b>Argento</b>	Dirge (Six Elizabethan Songs) from <i>Art Song In English</i> Boosey M051 933853 (high), M051 933860 (low)
Eb; eb'-gb''	<b>Armstrong Gibbs</b>	(F) A Song of Shadows from <i>A Century of English Song vol. 1: Soprano</i> Thames 978421
Gm; gb-eb''	<b>Armstrong Gibbs</b>	Ballad of Semmerwater from <i>A Century of English Song vol. 4: medium/low</i> Thames/Music Sales 978614
g'-g''	<b>Armstrong Gibbs</b>	To One Who Passed Whistling Through the Night from <i>Song Album 2</i> Novello NOV170364
G; b-g''	<b>Bantock</b>	(F) Song to the Seals Cramer 90206
eb'-g'' [c'-e''] c'-f''	<b>Barber</b>	Sleep Now or Solitary Hotel Em; from <i>Collected Songs</i> G. Schirmer GS32879 (high), GS32878 (low)
C; c'-f''	<b>Bernstein</b>	(F) A Simple Song from <i>Leonard Bernstein Song Album</i> Boosey M 051 92237 6
Eb; d'-f'' [Db] A; c'-f#'' [G]	<b>Bridge</b>	Come to Me in My Dreams or Go Not, Happy Day from <i>Song Album</i> Boosey M 060 80221 8 high, M 310 910174 2 low
Ab; c'-f''	<b>Britten</b>	A Song of Enchantment from <i>Tit for Tat</i> Faber 0571 50292 X
Bb; a-e'' Em; a-e''	<b>Britten</b>	Nurse's Song or Sephestia's Lullaby from <i>A Charm of Lullabies op. 45</i> Boosey custom print M 060 01413 0
G; c'-g''	<b>Bush</b>	Nonsense Song from <i>Old Rhymes Reset</i> Stainer
Bb; e'-e''	<b>Butterworth</b>	Is My Team Ploughing? from <i>A Shropshire Lad and other songs</i> Stainer B333
c'-gb''	<b>Dickinson</b>	A Red, Red Rose from <i>Songs in Blue</i> Novello NOV170373
db'-f#''	<b>Dixon</b>	Nature's Changes Wirripang Pty Ltd.
Gm; c'-d''	<b>Dowland</b>	Flow my Tears from <i>English Lute songs book 2</i> Stainer B617
C; B-g'' Gm; c'-eb''	<b>Dring</b>	A Bay in Anglesey or (F) Song of Nightclub Proprietress from <i>Five Betjeman Songs</i> Weinberger
Gm; db'-f'' E; b-g'' Bm; g-d''	<b>Dring</b>	Blow, blow thou Winter Wind or It was a Lover or Take o take those lips away from <i>Seven Shakespeare Songs</i> Thames/Music Sales 978390
Bm; d'(a#)-d''	<b>Elgar</b>	(F) Where Corals Lie from <i>The Second Book of Mezzo-Soprano/Alto Solos</i> G. Schirmer/Music Sales GS82069
Eb; d'-g''	<b>Elgar</b>	The Shepherd's Song Banks BSS2029
Db; bb-eb''	<b>Finzi</b>	Fear No More the Heat o' the Sun from <i>Let us Garlands Bring</i> Boosey M 060 03034 5
D; a-e''	<b>Finzi</b>	Rollicum-Rorum from <i>Earth and Air and Rain op. 15</i> Boosey M 060 06661 0
c'-f''	<b>D Freed</b>	Tom's a-cold from <i>Five Fairburn Songs</i> Sounz
E; c'-g#''	<b>Gurney</b>	Spring from <i>5 Elizabethan Songs</i> Boosey M 060 03169 4
F; c'-g''	<b>Hageman</b>	Do not go my love from <i>15 American Art Songs</i> G. Schirmer/Music Sales HL50482607
c'-gb''	<b>R Harris</b>	(F) The Swans from <i>Wild Daisies</i> Wai-te-ata
Fm; b-gb''	<b>Haydn</b>	The Spirit's Song from <i>35 Canzonettas and Songs</i> Peters EP 1351a
Ab; eb'-ab'' Fm; c'-ab''	<b>Head</b>	Dear Delight or The Singer (must be sung unaccompanied) from <i>Song Album 2: Songs of Romance &amp; Delight</i> Boosey M 051 92227 7
Ab; d'-ab''	<b>Howells</b>	(F) Come Sing and Dance OUP 019 345451 3
E; c#'-f''	<b>Howells</b>	King David from <i>A Heritage of 20th Century British Song vol. 4</i> Boosey M 051 90923 0
Ab; c'-g''	<b>Ireland</b>	The Trellis from <i>Eleven Songs or Complete Songs vol. 1</i> Stainer B040 or B596
F; d'-bb''	<b>Keats</b>	Columbine Wirripang Pty Ltd HKHM101
Em; e'-e''	<b>Keats</b>	Sea Wraith Wirripang Pty Ltd HKJJD103
C; G-c'	<b>Purcell</b>	(M) Arise ye Subterranean Winds Z631 from <i>Six songs for Bass and Piano</i> IMC 1657
D; D-d'	<b>Purcell</b>	Bacchus is a Pow'r Divine (Orpheus Britannicus Z360) from <i>Songs for Bass Solo</i> Green Man Press Pur 12
Gm; d'-f''	<b>Purcell</b>	(M) Celia has a Thousand Charms (The Rival Sister Z609) Novello custom print NOV460100
C; e'-a'' [Ab] Bb; c-g' [G] Cm; d'-ab'' [Am] Em; d#'-g'' [Cm]	<b>Purcell</b>	(F) Hark the Ech'ing Air (The Fairy Queen Z629) or (M) I'll Sail upon the Dog Star (The Fool's Preferment Z571) or O, Lead Me To Some Peaceful Gloom (Bonduca Z574) or The Fatal Hour Z421 from <i>40 Songs</i> IMC 2071 high, 2072 low

Em; e'-g'' [Cm]	<b>Quilter</b>	Come Away Death from 3 <i>Shakespeare Songs op. 6</i>	<i>Boosey M 060 02189 3 (high), M 060 02188 6 (low)</i>
Cm; c#'-g#'' [Bbm]	<b>Quilter</b>	By a Fountainside from 7 <i>Elizabethan Lyrics op. 12</i>	<i>Boosey M 060 02187 9 (high), M 060 02186 2 (low)</i>
Db; eb'-ab''	<b>Quilter</b>	To Daisies op. 8 no.3 from <i>A Heritage of 20th Century British Song vol. 4</i>	<i>Boosey M 051 90923 0</i>
F; d'-f#''	<b>Quilter</b>	Love's Philosophy from <i>A Heritage of 20th Century British Song vol.4</i>	<i>Boosey M051 909 230</i>
F#; e'-g#'' [Em]	<b>Rorem</b>	Stopping By Woods on a Snowy Evening from <i>Art Song In English</i>	<i>Boosey M051 933853 (high) M051 933860 (low)</i>
Bbm; bb-f''	<b>Runswick</b>	I Am Sick, I Must Die from <i>Singer's World book 4</i>	<i>Trinity</i>
Db; d'-f''	<b>Thiman</b>	I Wandered Lonely as a Cloud from <i>The Junior Recitalist book 2: Mezzo Soprano/Contralto</i>	<i>Stainer D82</i>
Dm; d'-eb''	<b>Tippett</b>	Where the bee sucks from <i>Songs for Ariel</i>	<i>Schott ED 10871</i>
Eb; c'-eb''	<b>Vaughan Williams</b>	Silent Noon from <i>The First Book Of Mezzo-Soprano/Alto Solos</i>	<i>G. Schirmer/Music Sales GS81174</i>
F; f'-ab'' [Db] Em; db-g'' [Cm]	<b>Vaughan Williams</b>	The Roadside Fire or The Vagabond from <i>Songs of Travel</i>	<i>Boosey M 060 02861 8 high, M 060 02860 1 (low)</i>
G; eb'-f''	<b>W Lloyd Webber</b>	A Rent for Love from <i>The Songs of William Lloyd Webber</i>	<i>Kevin Mayhew 3611169</i>
<b>Group C: German lied</b>			
D; c#'-a''	<b>Berg</b>	Die Nachtigall from 7 <i>Early Songs</i>	<i>Universal UE8853</i>
C; c'-f#'' [A] Db; eb'-gb'' [Bb]	<b>Brahms</b>	Wie Melodien zieht es mir op. 105 no. 1 or Wir wandelten op. 96 no. 2 from <i>Gateway to German Lieder</i>	<i>Alfred 17611 (high), 17617 (low)</i>
E; d'-g'' [D] [C] F#; c#'-g'' [Eb] Ebm; eb'-ab'' [Cm] [Bm]	<b>Brahms</b>	An die Nachtigall op. 46 no. 4 or Immer leiser wird mein Schlummer op. 105 no. 2 or Liebestreu from <i>Lieder I</i>	<i>Peters EP 3201a high, 3201b (medium), 3201c (low)</i>
Eb; d'-f#'' [Db]	<b>Brahms</b>	Wie bist du, meine Königin from <i>Lieder II</i>	<i>Peters EP 3202a (high), 3202b (low)</i>
Em; b-e''	<b>Cornelius</b>	(F) In der Mondnacht, no. 16 from <i>Ausgewählte Lieder</i>	<i>Breitkopf EB 2083</i>
Cm; c'-ab'' [Am]	<b>Franz</b>	Im Herbst from <i>Gateway To German Lieder</i>	<i>Alfred</i>
Ab; eb'-ab'' [Eb]	<b>Mahler</b>	Blicke mir nicht in die Lieder from 24 <i>Songs vol. 4</i>	<i>IMC 1216 (high), 1234 (low)</i>
d'-a'' [c'-g'']	<b>Mahler</b>	Erinnerung from <i>Songs vol. 1</i>	<i>IMC 1213 (high), 1237 (low)</i>
F; c'-a'' [Eb]	<b>Mahler</b>	(F) Wer hat dies Liedlein erdacht? from 24 <i>Songs vol. 1</i> or <i>Elisabeth Schumann Liederbuch</i>	<i>IMC 1213 (high), 1237 (low) or Universal UE9559</i>
C#m; g#-e''	<b>Schubert</b>	Aufenthalt (Schwanengesang D 957) from <i>Singer's World book 4</i> (low only)	<i>Trinity</i>
G; f#'-g'' [E] [D] Eb; eb'-ab'' [C] [Bb] Dm; d'-g'' [Cm] [Bm]	<b>Schubert</b>	Der Musensohn D 764 or Du bist die Ruh D 776 or Ständchen (Schwanengesang D 957) from <i>The Language of Song vol. 2</i> from <i>Lieder vol. 1</i>	<i>Peters EP 20a high, 20b medium, 20c low or Faber</i>
F; e'-g'' [D] [C]	<b>Schubert</b>	Erlafsee D 586 from <i>Lieder vol. 2</i>	<i>Peters EP 178a high, 178b medium, 178c low</i>
G; e'-f#''	<b>Schubert</b>	Im Frühling D 882 from <i>Singer's World book 4</i> (high only)	<i>Trinity</i>
Em; c'-g'' [D] [C]	<b>Schubert</b>	Mignon 1: Heiß mich nicht reden D 877 no. 2 from <i>Lieder II</i>	<i>Peters EP 178a high, 178b medium, 178c low</i>
Bm; c#'(d')-f#'' [Am] [Gm]; A; e'-f#'' [G] [F]	<b>Schumann</b>	Die beiden Grenadiere op. 49 no. 1 or (F) Lied der Suleika op. 25 no. 9 from <i>Lieder vol. 1</i>	<i>Peters EP 2383a high, 2383b medium, 2383c low</i>
E; d#'-f'' [D]	<b>Schumann</b>	(F) Schöne Wiege meiner Leiden op. 24 no. 5 from <i>Lieder vol. 2</i>	<i>Peters EP 2384a high, 2384b medium</i>
Eb; d'-g'' [D]	<b>Schumann</b>	Singet nicht in Trauertönen op. 98 no. 7 from <i>Lieder vol. 3</i>	<i>Peters EP 2385a high, 2385b medium</i>
Ab; b-gb'' [F]	<b>Schumann</b>	Widmung op. 25 no. 1 from <i>Gateway to German Lieder</i>	<i>Alfred 17611 high, 17617 low</i>
F#; c#'-g#'' [F] [D]	<b>Strauss</b>	Glückes genug op. 37 no. 1 from <i>Lieder vol. 4</i>	<i>Universal UE5466a/b/c h/m/l</i>
G; f#'-g'' [F] [E]	<b>Strauss</b>	Morgen op. 27 no. 4 from <i>Lieder vol. 1</i>	<i>Universal UE5463a/b/c h/m/l</i>
F#; c#'-gb'' [E] [Eb]	<b>Strauss</b>	Traum durch die Dämmerung op. 29 no. 1 from <i>Lieder vol. 2</i> or <i>Elisabeth Schumann Liederbuch</i>	<i>Universal UE5464a/b/c h/m/l or UE9559</i>

A; e'-f#'' [F] F; e'-f'' [D] Bb; d'-f'' [G]	<b>Wolf</b>	Auch kleine Dinge können uns entzücken (Italienisches Liederbuch no. 1) or (M) Fussreise (Mörrike Lieder no. 10) or In dem Schatten meiner Locken (Spanisch Liederbuch 1 no. 2) from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
Eb; cb-g'' [Eb] Eb; d'-g'' [Db]	<b>Wolf</b>	Auf einer Wanderung (Mörrike Lieder no. 15) or Verborgenheit (Secrecy) (Mörrike Lieder no. 12) from <i>Ausgewählte Lieder</i>	Peters EP 4290a (high), 4290b (low)

**Group D: French mélodie**

A; e'-f#'' [F]	<b>Berlioz</b>	Villanelle from <i>Les nuits d'été</i>	Bärenreiter BA 5784-90 (high), BA 5786-90 (medium)
Fm; d'-g'' [Dm]	<b>Bizet</b>	(M) Pastorale from <i>The Art of French Song vol. 1</i>	Peters EP 7519a (high), 7519b (medium/low)
B; c'-e''	<b>Chausson</b>	Sérénade italienne from <i>Mémoires pour chant et piano</i>	Leduc AL26431
G#m; b-d#''	<b>Debussy</b>	La grotte from <i>Songs of Claude Debussy vol. II: medium voice</i>	Hal Leonard/Music Sales HL60283
C; c'-g'' [Bb]	<b>Debussy</b>	Mandoline from <i>The Art of French Song vol. 1</i>	Peters EP 7519a (high), 7519b (medium/low)
Eb; d'-g''	<b>Debussy</b>	Nuit d'étoiles from <i>Songs of Claude Debussy vol. 1: high voice</i>	Hal Leonard HL60164
D; g'-a'' [Bb]	<b>Duparc</b>	Extase from <i>The Art of French Song vol. 1</i>	Peters EP 7519a (high), 7519b (medium/low)
F; f'-g'' [Db]	<b>Duparc</b>	(M) Sérénade florentine from <i>11 Songs (high) or 12 Songs (low)</i>	IMC 1112 (high), 1113 (low)
Dm; d'-g'' [Cm]	<b>Fauré</b>	Après un rêve from <i>The Art of French Song vol. 1</i>	Peters EP 7519a (high), 7519b (medium/low)
C#m; e'-g#'' [Bm]	<b>Fauré</b>	Automne from <i>The Art of French Song vol. 2</i>	Peters EP 7520a (high), 7520b (medium/low)
A; e'-f#'' [Gb] Cm; bb-g'' [Bbm] D; d'-f#'' [C] E; d#'-a'' [C] Em; e'-f#'' [Ebm]	<b>Fauré</b>	Dans les ruines d'une abbaye or Les berceaux or Les roses d'Isphahan or Notre amour or Prison from <i>50 Songs for high (or medium/low) voice</i>	Hal Leonard/Music Sales HL47071 (high), HL47070 (medium/low)
Bb; e'-g''	<b>Gounod</b>	Chanson de printemps from <i>11 Mémoires</i>	Lemoine 26736HL
C; c'-e''	<b>Hahn</b>	(M) Paysage from <i>Mémoires vol. 1</i>	Heugel HE 8315
Em; c'-e''	<b>Poulenc</b>	Air romantique from <i>Airs chantés</i>	Salabert SLB 00500900
Abm; eb'-ab'' F; c'-a#''	<b>Poulenc</b>	C or Fêtes Galantes from <i>Deux poèmes d'Aragon</i>	Salabert SLB 00531000
c'-gb''	<b>Roussel</b>	Amoureux séparés	Salabert SLB 00490800
Em; d#'-a''	<b>Roussel</b>	Réponse d'une épouse sage	Durand DF 01131900

**Group E: Italian and other song**

Ab; c'-e'' [Bb] d#'-f''	<b>Beethoven</b>	(F) In questa tomba oscura from <i>Ausgewählte Lieder</i>	Peters EP 731 high, 732 low
G; g'-e'' [F]	<b>Berio</b>	Ballo from <i>Canzoni Popolari Italiani</i>	Universal UE 15947
	<b>De Falla</b>	(F) Seguidilla Murciana from <i>Siete canciones populares Españolas</i>	Chester CH56523 (high), CH04050 (medium)
Ab; c'-a''	<b>Donizetti</b>	Eterno amore è fè from <i>Composizioni da camera vol. 1</i>	Ricordi NR 13033000
Fm; c'-g'' [Dm]	<b>Gluck</b>	O del mio dolce ardor from <i>26 Italian Songs and Arias</i> Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]	
E; c#'-a'' [D] [C]	<b>Leoncavallo</b>	Mattinata from <i>The Language of Song or solo edition</i>	Faber or Ricordi LD755/756/757
Am; b-a'' [Em]	<b>Marcello</b>	Quella fiamma che m'accende from <i>26 Italian Songs and Arias</i> Alfred 3402 medium high, 3403 medium low [with CD: 3396/3397]	
Ab; eb'-ab''	<b>Mozart</b>	(F) Dans un bois (in French only) from <i>21 Songs</i>	Banks 019 345411 4
F; c'-a''	<b>Mozart</b>	Ridente la Calma from <i>21 Songs</i>	Banks 019 345411 4
F#; e#'-f#''	<b>Obradors</b>	Del cabello mas sutil from Dos cantares populares from <i>Canciones Clásicas Españolas vol. 1</i>	Music Sales UMV34070
F; c'-a''	<b>Paisiello</b>	(F) Il mio ben quando verrà from <i>Anthology of Italian Song of the 17th and 18th Centuries book 1</i> or <i>Arie Antiche vol. 1</i>	G. Schirmer/Music Sales GS25401 or Ricordi M 040 50251 0
Ab; bb-a''	<b>Pergolesi</b>	Stizzoso mio stizzoso (La Serva Padrona) from <i>Arie Antiche vol. 1</i>	Ricordi NR 05025100
F; e'-f''	<b>Rachmaninov</b>	To the Children (in Russian or English) from <i>Songs book 2</i>	Boosey M 060 02220 3
G; d'-a'' C; e'-g''	<b>Rossini</b>	(M) La Partenza or (F) La Pastorella from <i>Serate Musicali vol. 1</i>	Ricordi NR 11104000
C#m; c#'-f#''	<b>Tchaikovsky</b>	(M) At the Ball op. 38 no. 3 (in Russian or English) from <i>Songs vol. 1 (high)</i>	Boosey M 060 09798 0

D; A-d'	<b>Tchaikovsky</b>	To the Forest from <i>New Imperial Edition of Bass Songs</i>	<i>Boosey M 051 90450 1</i>
G; c#'-e''	<b>Vinci</b>	Teco, sì, vengo anch'io (La caduta dei Decemviri) from <i>The Language of Song Advanced - Low Voice</i>	<i>Faber</i>
Gm; b-eb''	<b>Vivaldi</b>	Poveri affetti miei (Orlando Furioso) from <i>The Language of Song Advanced - Medium Voice</i>	<i>Faber</i>

## Technical work (from memory) (12 marks) (see page 11)

One option to be performed from the following:

<b>i) Bray</b>	Vocal Exercises: Grade 8 from <i>Vocal Exercises book 2 high or low</i>	<i>Trinity</i>
<i>Chords and key-notes are to be provided by the candidate's accompanist.</i>		
<b>ii) Vaccai</b>	Lektion IV (Skips of Sevenths only) and Lektion VII from <i>Metodo Pratico</i>	<i>Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)</i>
<b>iii) Unaccompanied folk song</b>	Sair Fyel'd Henny or Ho Ho Bonny Lass from <i>The Language of Folk 2</i>	<i>Faber 0-571-53733-2</i>

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
<b>i) sight reading</b> (see page 12)	<b>ii) aural or improvisation</b> (see pages 13 or 15)

# Information and regulations

The following section contains key information and regulations that apply to all of Trinity's graded music exams. Please note that Trinity's separate *Information & Regulations* booklet gives more detailed guidance and can be downloaded from our website.

## Entry requirements

- There are no age requirements or limitations for any Trinity grade exams.
- Candidates may enter any combination of grades and do not need to pass any particular level in order to proceed to a higher level. In addition, no theory qualifications or other prerequisites are required to enter grades at any level.
- Candidates may enter for more than one grade exam in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same grade and subject.

## Candidates with special needs

- Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way. If a candidate has any special needs we will try to help. Of course, we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

## Exam centres

- Exams can be taken at one of Trinity's public exam centres which are available throughout the world. Details of these are available on our website. Candidates should contact the local Trinity representative for more information.
- In the UK and Ireland, schools and private teachers with sufficient candidates may apply to enter under the Examiner Visit Scheme. Further details are available on our website.

## Entry process

- Exam entries may be submitted by a teacher, parent or guardian, or by candidates themselves if they are aged 18 or over. Correspondence will be conducted with this person only.
- All entries must be made on an official Trinity entry form and sent to the local Trinity representative along with the correct entry fee in advance of the closing date for application to the exam. Closing dates and contact details for local representatives can be found on our website.
- Cheques should be made payable to Trinity College London. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope supplied.
- Where possible, the Trinity representative will seek to meet a request for a specific exam date if it is clearly specified on the entry form, but this cannot be guaranteed. Requests for morning or afternoon appointments will be observed where possible, but requests for precise times cannot be accepted. Please note that exam dates may occasionally need to be changed from those published.

- By entering for a Trinity exam, candidates agree to abide by Trinity's regulations, syllabus requirements and the professional judgements of its examiners.
- Entries at one centre may be transferred to another centre for a fee, but cannot be deferred to a later exam session. In the case of a transfer, a new entry form must be completed and the appropriate fee must be paid (please contact Trinity's London office for further details). Entries may not be transferred from one candidate to another.
- Trinity is required to collect candidates' dates of birth in order to produce anonymised statistical information for various government and educational bodies. If this information is not provided on the entry form then the entry process may be delayed.

## Inaccurate and late entries

- If an entry form is incomplete, it may be refused.
- Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Please ensure that all details on the entry form are complete and accurate.
- If you require a correction to be made on an entry form or to details held about you on Trinity's database, please contact your Trinity representative.
- Please note that entries will not be accepted if received less than 14 days before the exam date. Late entries received less than 14 days before the exam date may be accepted at the discretion of the Trinity representative, depending on availability. Please contact your Trinity representative before submitting a late entry.
- Entries which are received following the application closing date will be subject to the following surcharges:
  - for late entries received up to 21 days before the exam date: + 50% of the entry fee
  - for late entries received between 20 and 14 days before the exam date: + 100% of the entry fee.
- Trinity makes no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry is accepted but an exam slot is not available, Trinity may at its discretion refund the entry fee, although the surcharge fee will be retained in all cases to cover administration costs.

## Exam appointments

- Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their instrument and grade. This will normally be sent 21 days before the date of the exam.
- If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. An incorrect exam subject or grade cannot be altered on the day of the exam, but any misspelling of the candidate's name should be pointed out to the examiner.
- The appointment form must be handed to the examiner on entering the exam room. Before the exam, candidates should ensure that they have filled in the names of the pieces that they will be playing and their choice of technical work and supporting tests.

### On the day

- ▶ Candidates are advised to arrive at least 15 minutes before the start of the exam to allow time for warming up and any other necessary preparation. Candidates who arrive late may find that their exam cannot be conducted, although every effort will be made to accommodate them.
- ▶ Public centres administered by Trinity will endeavour to provide waiting and warm-up facilities wherever possible, but Trinity cannot guarantee this.
- ▶ Candidates are responsible for their own property at all times. Trinity will not accept any liability in the event of candidates' instruments or other property being lost, stolen or damaged, either while in transit to or from the exam centre or at any time before, during or after the exam.

### In the exam

- ▶ Each exam room is equipped with a tuned piano, an adjustable stool and a music stand. Where exams are taking place under the Examiner Visit Scheme, a digital piano may be used, as long as the instrument is sufficient to allow candidates to demonstrate the full extent of their musicianship. A digital piano may only be used where candidates have been notified in advance and have given their consent.
- ▶ Candidates may sing a few notes before the exam begins to help them adjust to the acoustics of the room.
- ▶ Candidates can choose where to direct their performance, but the examiner may offer advice on the best position to stand and look in the exam room for effective communication.
- ▶ The examiner may choose to curtail performances once they have formed a judgement.
- ▶ Generally, only one examiner will be present in the exam room. However, for training and quality assurance purposes, another examiner may also be present.
- ▶ Interpreters are allowed for candidates whose first language is not English and where candidates do not have sufficient English language fluency to meet the communication requirements of the exam. Candidates are responsible for all arrangements with and costs of interpreters, whose involvement must be agreed with the centre in advance of the exam. Interpreters must not assist candidates beyond interpreting. If the examiner suspects that interpreters are assisting candidates inappropriately, they will refer the matter to Trinity's London office.

### Exam recordings

- ▶ Trinity audio records all grade exams for quality assurance purposes.
- ▶ Trinity exams are also sometimes filmed for training and quality assurance purposes. In such cases, Trinity will always seek permission from the candidate or parent/guardian first. Candidates may refuse to be filmed at any point and may request for footage to be deleted without giving a reason.
- ▶ All audio and visual recording devices will be discreet and should not cause any distraction to candidates.
- ▶ Examiners will not refer to recordings when making their assessments. Trinity's recordings of exams (film and audio) will not be released to candidates under any circumstances after the exam.

- ▶ Candidates and accompanists are not authorised to make any recordings of an assessment. If made, such recordings will be confiscated on the spot and may invalidate the exam

### Exceptional circumstances

- ▶ If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.
- ▶ The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject.
- ▶ A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable.
- ▶ If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

### Results, reports and certificates

- ▶ All candidates receive a written report. Examiners issue reports only to the Trinity representative, and are not allowed to give details of reports or results in any other way. In turn, Trinity representatives will despatch those reports to the person who signed the application form.
- ▶ Report forms are normally issued within a week of completion of a centre's exam session, although in circumstances where a particularly large number of candidates attended the same exam session, Trinity representatives may issue report forms on a fortnightly basis.
- ▶ In the case of successful candidates, results are provisional until confirmed by the issue of a certificate six to eight weeks after the end of the exam session.
- ▶ Certificates show the date, centre, subject, and level achieved by a successful candidate, as well as the name of their teacher and school (if requested). The personal details shown on certificates will be taken from those recorded on the entry form.
- ▶ Trinity cannot accept responsibility for the non-arrival of any exam report or certificate after it has been posted. Please refer to Trinity's website or contact your local representative for information about replacement certificates and certifying statements.

### Syllabus infringements

- ▶ All syllabus infringements (eg choosing an incorrect song or technical work item) will be referred directly to Trinity's London office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

### Academic investigations and appeals procedure

- ▶ Anyone who wishes to question the outcome of their exam result should refer to [www.trinitycollege.com/appeals](http://www.trinitycollege.com/appeals) for full details of our academic investigations and appeals policy.

## Policies

### Equal opportunities

Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

### Child protection

Trinity College London exams are delivered in full compliance with the requirements of the UK's Children's Act 1989 and other relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

### Data protection

Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under the Data Protection Act 1998. Please see our website for the most up-to-date information about its data protection procedures and policies. You can write to the Data Protection Officer at Trinity's London office for further information.

### Customer service

Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general information about Trinity and its products and services. A Customer Service Statement is available on our website.

### Malpractice

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may no longer be permitted to act as an exam centre registered with Trinity.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

## UCAS points

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points as follows:

	Grade 6			Grade 7			Grade 8		
	Pass	Merit	Dist.	Pass	Merit	Dist.	Pass	Merit	Dist.
Practical	25	40	45	40	55	60	55	70	75
Theory	5	10	15	10	15	20	20	25	30



# Music publishers

Non-UK 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.

**A & C Black** (*A & C Black*) 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  
T +44 (0)1279 828960; F +44 (0)1279 828961;  
E music@alfredpublishing.demon.co.uk; in Australia: Alfred Australia  
T +61 2 9524 0033; F +61 2 9527 0023; E promo@alfredpub.com.au  
in Singapore: Alfred Singapore; T +65 3371629; F +65 3376319;  
E alfredco@pacific.net.sg

**Allans** (*Allans Publishing*) T +61 3 8415 8000; F +61 3 8415 8088  
www.allanspublishing.com.au; in UK: c/o Elkin

**AMC** (*Australian Music Centre*) T +61 2 9241 2873  
F +61 2 9247 4677; E sales@amcoz.com.au; www.amcoz.com.au

**Banks** (*Banks Music Publications*) T +44 (0)1904 468472  
or (0)1904 468679; E banksramsay@boltblue.com;  
www.banksmusicpublications.cwc.net

**Bärenreiter** (*Bärenreiter Ltd*) T +44 (0)1279 828930  
F +44 (0)1279 828931; www.baerenreiter.com

**Bellbird Publications** F 03 477 6078; E anthony.ritchie@xtra.co.nz

**Boosey** (*Boosey & Hawkes Music Publishers Ltd*): in UK: c/o Schott  
Music Ltd T +44 (0)20 7291 7255 or (Freephone in UK only)  
0800 731 4778; www.boosey.com; in Australia: c/o Hal Leonard  
Australia Pty Ltd; in S Africa: Accent Music CC; in US/Canada: Boosey  
& Hawkes Inc, Printed Music Div.

**Bosworth** (*Bosworth & Co. Ltd*) c/o Music Sales Ltd

**Breitkopf** (*Breitkopf & Härtel*) T +49 611 45008 58  
F +49 611 45008 60; www.breitkopf.com; in UK:  
T +44 (0)1263 768732; F +44 (0)1263 768733

**Canterbury Press** T +44 (0)1603 612914; F +44 (0)1603 624483  
www.canterburypress.co.uk

**Chester** (*Chester Music Ltd*) c/o Music Sales Ltd

**Cramer** (*J B Cramer & Co Ltd*) 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** (*Durand et Cie (Paris)*) in UK: c/o De Haske Hal Leonard Ltd

**Elkin** (*William Elkin Music Services*) c/o Music Sales Ltd

**EMI Australia** (*EMI Music Publishing Australia*) T +61 2 9960 5400/  
+61 2 8969 3503; F +61 2 9960 5122; www.emimusicpub.com

**Eschig** (*Éditions Max Eschig*) in UK: c/o De Haske Hal Leonard Ltd

**Faber** (*Faber Music Ltd*) T +44 (0)1279 828982  
F +44 (0)1279 828983; E sales@fabermusic.com; www.fabermusic.com

**Green Man Press** T +44 (0)20 8332 9522; F +44 (0)20 83329388  
www.greenmanpress-music.co.uk

**Hal Leonard** (*De Haske Hal Leonard Ltd*) www.dehaske.com;  
T +44 (0)20 7395 0380

**Hamilton F** (9) 6232053; www.dbhmusic.co.nz; in Australia:  
T 0733003477 E unicornmusic@optusnet.com.au; in UK: c/o Elkin/  
Music Sales Ltd

**Heugel** (*Heugel et Cie*) c/o United Music Publishers Ltd

**IMC** (*International Music Company*) T +1 (212) 391 4200;  
F +1 (212) 391 4306; www.internationalmusicco.com;  
in UK: c/o Universal

**Leduc** (*Alphonse Leduc et Cie (Paris)*) www.alphonseleduc.com;  
in UK: c/o United Music Publishers Ltd

**Lengnick** (*Alfred Lengnick & Co*) c/o Faber Music Ltd

**Leslie** T 905 844 3109; F 905 844 7637  
www.lesliemusicupply.com; in UK: c/o Robertson

**Lindsay** T +44 (0)1767 260815; F +44 (0)1767 317221  
www.lindsaymusic.co.uk

**Kevin Mayhew Ltd** (*Mayhew*) T +44 (0)1449 737978  
F +44 (0)1449 737834; www.kevinmayhewltd.com

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.

**Methuen** 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* T 800 377 0234, 419 539 9100; F 877 377 7799;  
E info@musical-resources.com

**Music Sales Ltd** T +44 (0)1284 702600; F +44 (0)1284 768301  
E music@musicsales.co.uk; www.musicroom.com

**Novello and Co Ltd** (*Novello*) c/o Music Sales Ltd

**Mark O'Leary** (*Mark O'Leary Music Publishing*) T (03) 95785459;  
F (03) 95767430; E music@yvm.com.au; music@yvm.com.au

**OUP** (*Oxford University Press*) T +44 (0)1536 454590;  
F +44 (0)1536 454577; www.oup.co.uk; in Australia: c/o Alfred  
Australia; T +61 2 9524 003; F +61 2 9527 0023;  
E promo@alfredpub.com.au; in USA: Oxford University Press Inc.

**Paterson** (*Paterson*) c/o Music Sales Ltd

**Peer** (*Peermusic Classical*) T +040 2783790; F +040 27837940  
www.peermusic-classical.de; in UK: c/o De Haske Hal Leonard Ltd

**Peters** (*Peters Edition Ltd*)  
T +44 (0)20 7553 4000; F +44 (0)20 7490 4921  
www.edition-peters.com; in UK: c/o Faber Music Ltd

**Presser** (*Theodore Presser Company*)  
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** (*Ricordi & Co*) www.ricordi.com; in UK:  
c/o De Haske Hal Leonard Ltd

**Roberton** (*Roberton Publications*) T +44 (0)1684 773883;  
F +44 (0)1684 773884

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

**Salabert** (*Editions Salabert (Paris) Ltd*); in UK:  
c/o De Haske Hal Leonard Ltd

**Schirmer** (*G Schirmer Ltd*) c/o Music Sales Ltd

**Schott** (*Schott & Co Ltd*) T +44 (0)1233 714741; F +44 (0)1233 714744;  
www.schott-music.com

**Simrock** (*Simrock Elite Edition*) c/o Boosey and Hawkes

**SOUNZ** (*Centre for NZ Music*) T (64 4) 801 8602;  
F (64 4) 801 8604; E info@sounz.org.nz; www.sounz.org.nz

**Southern** (*Southern Music Company*) T 001 800 284 5443;  
F (210) 223-4537; www.southernmusic.com; in UK:  
c/o De Haske Hal Leonard Ltd

**Stainer** (*Stainer & Bell Ltd*) T +44 (0)20 8343 3303;  
F +44 (0)20 8343 3024; www.stainer.co.uk

**Thames** (*Thames Publishing*) c/o Elkin/Music Sales Ltd

**Trinity** (*Trinity College London*)  
www.trinitycollege.co.uk; (trade only) c/o www.mds-partner.com

**UME** (*Union Musical Ediciones*) in UK: c/o Music Sales Ltd

**UMP** (*United Music Publishers*) T +44 (0)1992 703 110;  
F +44 (0)1992 703 189; E retail@ump.co.uk; www.ump.co.uk

**Universal** (*Universal Edition (London) Ltd*) T +44 (0)20 7437 1246/  
(0)20 7534 0710; F +44 (0)20 7437 0263

**University of Otago Press** T 64 3 479 8807; F 64 3 479 8385;  
E university.press@otago.ac.nz; (also available from SOUNZ)

**Valentine Music Group** T +44 (0)20 7240 1628;  
F +44 (0)20 7497 9242; E valentine@bandleader.co.uk;  
www.valentinemusic.co.uk

**Wai-te-ata** (available from SOUNZ)

**Weinberger** (*Josef Weinberger Ltd*) T +44 (0)20 7580 2827;  
F +44 (0)20 7436 9616; E general.info@jwmail.co.uk;  
www.josef-weinberger.com; in UK: c/o Faber Music Ltd

**Wirripang** (*Publications by Wirripang*) T 02 4228 9388;  
F 02 4228 9377; E keats@wirripang.com.au;  
www.australiancomposers.com.au