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**WEST LONDON**

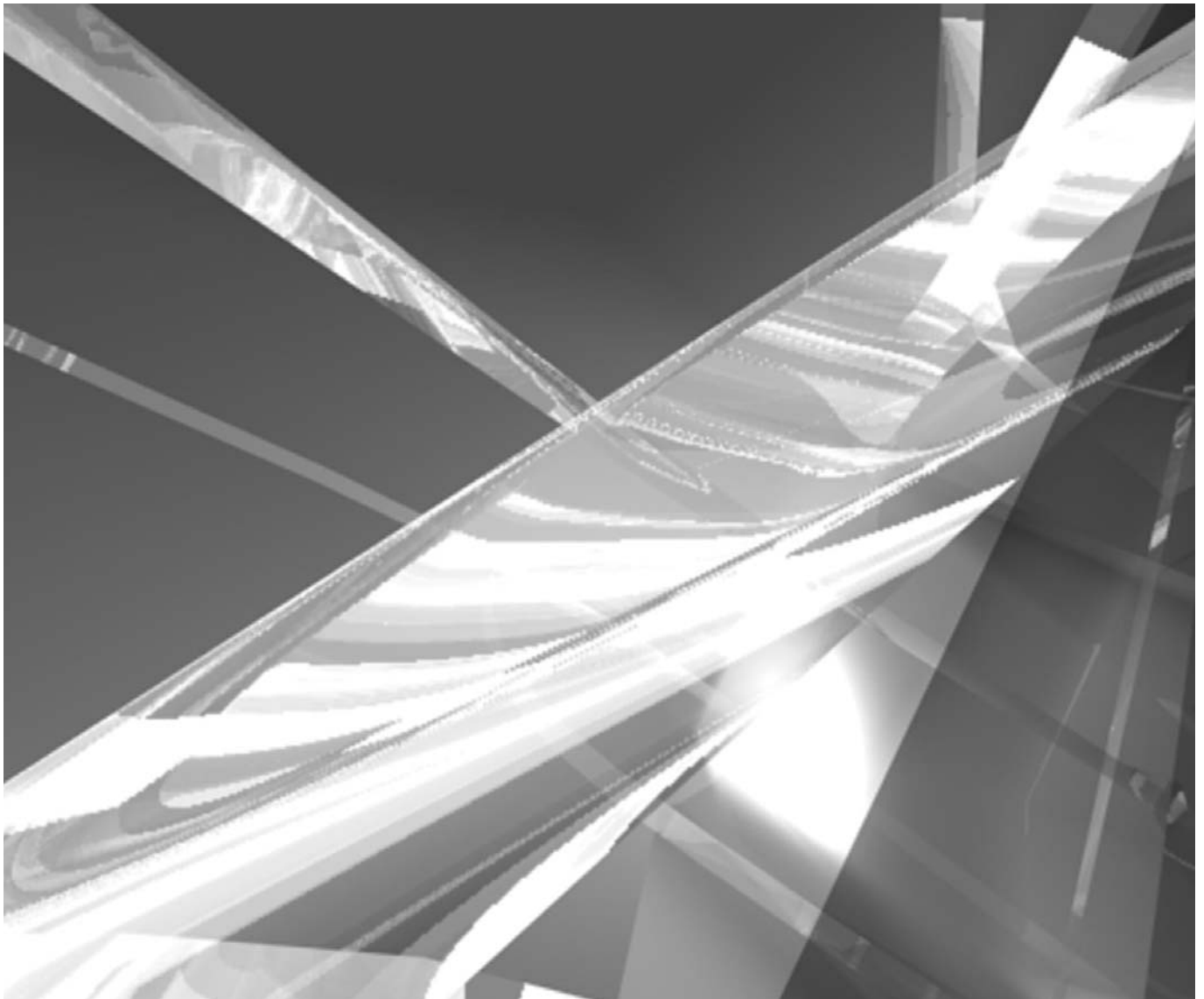
LONDON COLLEGE OF MUSIC EXAMINATIONS

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# **Classical singing grades repertoire list**

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1 January 2011 – 31 December 2016





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# CLASSICAL SINGING

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## Contents

	Page
Introduction and General Guidelines .....	3
LCM Publications .....	6
Examination Formats .....	7
Grade 1 .....	8
Grade 2 .....	9
Grade 3 .....	10
Grade 4 .....	11
Grade 5 .....	12
Grade 6 .....	13
Grade 7 .....	14
Grade 8 .....	16
Singing Duet .....	17
Leisure Play .....	19
Recital Grades .....	19
Viva Voce .....	20
Aural Tests .....	22

This repertoire list should be read in conjunction with the current **Music Grades Syllabus**. Copies are available free of charge via our website, [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams), or from the LCM Examinations office.

Please refer to the Music Grades Syllabus for full details about graded exams, recital grades, leisure play exams and performance awards.

This repertoire list is valid from 1 January 2011 until 31 December 2016.

Graded exams are also offered in music theatre and in popular music vocals; separate syllabuses are available on request.

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# Introduction and General Guidelines

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## Introduction

This repertoire list is for LCM Examinations in 'Classical Singing'. The core repertoire is art song, sacred vocal music, opera, oratorio and folksong. **No Music Theatre, Pop or Jazz songs may be presented in Classical Singing exams.** Separate syllabuses for Music Theatre and Popular Music Vocals are available from LCM Examinations.

## Programme selection

Singing teachers agree that the most important factor when choosing repertoire for performance is deciding whether it 'suits' the singer vocally and whether the singer can absorb and project the character of the words and music. Candidates are required to present a varied programme in terms of style, mood and language, and are encouraged to use the 'own choice' elements to demonstrate their strengths.

## Own choice items

This repertoire list requires candidates to select 'own choice' items in the Technical Work component of each grade, and optionally in the Performance component. For information about the appropriate difficulty level of repertoire at each grade, please refer to Section 2.4, 'Grade Descriptions', in the *Syllabus for Graded and Leisure Play Examinations in Music Performance*. Candidates should be aware that there is some flexibility here, as it is possible to present the same item at different grades; ultimately it is the standard of performance which is being assessed. However, where an item chosen is significantly easier than would normally be expected for the grade, and thereby compromises the examiner's ability to assess the required performance standard, this will be reflected in the marking. Further information is available from the Chief Examiner in Music, Philip Aldred.

## Written programme

The examiner should be given a copy of the candidate's programme at the start of the examination. This may be written on the back of the candidate's Attendance Notice or on a separate sheet. The minimum requirement is a list of song titles and composers; extended *programme notes* are not required (but may be presented if the candidate wishes).

## Scores

Original scores of all items performed should be available for the examiner's reference. The accompanist should leave the music in the exam room after the accompanied items have been performed; alternatively, examiners welcome additional copies of the music for their own reference, together with text translations of any songs sung in a language other than English.

## Sight singing

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time. Tests should be sung to 'ah' or 'la' as indicated.

Parameters for the sight reading tests are given for each grade. All extracts will include phrasing, dynamics and tempo indications. Specimen sight reading tests are available (see page 5).

## Memory

In the Technical Work component, candidates may sing Vaccai exercises with the score. All items in the Performance component must be sung from memory, with the exception of items from oratorios or related works where candidates *may* sing with the score, in accordance with standard performance practice.

## Transposition

Songs may be sung in any key, with the exception of oratorio and opera items.

## Language

### Component 1 – Technical Work:

Vaccai exercises may be sung in either *Italian* or *German*, at the candidate's choice.

Folk and Traditional songs may be in any language.

### Component 2 – Performance:

In Grades 1-4 songs may be sung in any language.

In Grade 5 (and Intermediate Duet) the original language is preferred.

In Grades 6-8 (and Advanced Duet) the original language must be used.

The candidate's understanding of the sung texts may form part of the Viva Voce in graded exams.

## Accompanists

Please see Regulation 23. The normal accompanying instrument will be the piano, but other instruments may be used for all or part of the programme, if appropriate to the repertoire; the candidate is responsible for their provision. Candidates should not accompany themselves.

The use of backing tracks is not permitted in Classical Singing exams.

## Assessment

Within the assessment criteria outlined in the *Syllabus for Graded and Leisure Play Examinations in Music Performance*, the examiner will take into account the following aspects of performance, which are particularly relevant to singing examinations:

- Choice of programme – variety and suitability
- Communication and interpretation
- Appreciation of style
- Breath control and phrasing
- Quality and focus of tone
- Intonation
- Purity of vowels
- Clarity of diction and articulation
- Musical accuracy
- Posture and facial expression
- Memory

## Markscheme

	<i>Grades 1-7:</i>	<i>Grade 8:</i>
Technical Work (Exercises):	15	15
Song A:	20	15
Song B:	20	15
Song C:	20	15
Song D:	-	15
Viva Voce:	7	7
Sight Reading:	10	10
Aural Tests:	8	8
TOTAL:	100	100

## Recommended reference books

The following are recommended to candidates seeking to expand their repertoire:

- The Penguin Book of Lieder
- Jane Manning: *New Vocal Repertory (OUP)*
- Jacqueline Cockburn and Richard Stokes: *The Spanish Song Companion (Gollancz)*
- Pierre Bernac: *The Interpretation of French Song (Gollancz)*
- William Cole: *Folk Songs of England, Ireland, Scotland and Wales (IMP)*
- Sing Solo series (*OUP*)
- Paperback Songs: *International Folk Songs (Hal Leonard)*

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# LCM Publications

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The following LCM Publications are relevant to this syllabus:

- Specimen Sight Singing Tests: Grades 1-8 (LL10780) *Please use with reference to parameters in this list.*
- Specimen Aural Tests (revised 2006) (LL189)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (LL205)

LCM Publications are distributed by Music Exchange:

- tel: 0161 946 9301
- email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)

A complete list of titles may be found on their website – [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

The specimen aural tests are also available as downloads from [www.LCMEbooks.org](http://www.LCMEbooks.org)



# Examination Formats

Following is an overview of the four examination formats offered by LCM Examinations: grades, recital grades, leisure play and performance awards. Refer to the relevant section of the *Music Grades Syllabus* for full details.

	<b>Grades</b>	<b>Recital Grades</b>	<b>Leisure Play</b>	<b>Performance Awards</b>
<b>Technical Work</b>	✓	✗	✗	✗
<b>Performance</b>	3 or 4 songs, according to grade	4 (or 5) songs	4 or 5 songs, according to level	3 or 4 songs, according to level
<b>Viva Voce</b>	✓	Optional for Component 2	✗	✗
<b>Sight Reading</b>	✓	Optional for Component 2	✗	✗
<b>Aural Tests</b>	✓	✗	✗	✗
<b>Structure</b>	Grades 1-8	Grades 1-8	Levels 1-8	Levels 1-8
<b>Pre-requisites</b>	✗	✗	✗	✗
<b>Assessment</b>	Examination	Examination	Examination	DVD
<b>Grading</b>	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%	Pass: 65-74% Merit: 75-84% Distinction: 85-100%
<b>Ofqual Accreditation</b>	✓	✓	✗	✗

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# Classical Singing: Grade 1

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## Component 1 - Technical Work (Exercises)

15 marks

Perform, *in Italian or German*, Lesson 1 – The Scale, from **Vaccai** Metodo Pratico

(Peters)

AND: ONE VERSE of a simple, unaccompanied Folk or Traditional song (candidate's choice) *in any language*

## Component 2 - Performance

60 marks

Performance of *three* contrasting songs, all from memory, chosen as follows:

- ONE VERSE from a hymn, carol or similar strophic song of the candidate's choice.
- TWO further songs, at least one of which must be taken from the list below.

<b>BENJAMIN, A</b>	Callers	(Boosey & Hawkes)
<b>BENNETT, R R</b>	The Fly <i>from</i> The Insect World	(Universal UE14167)
<b>BLYTON, C</b>	The Stork <i>from</i> Three Bird Songs	(Roberton 75367 / Goodmusic)
<b>BRAHMS</b>	The Lady Bird <i>from</i> Seven Children's Songs	(Roberton 75388 / Goodmusic)
<b>BRIDGE</b>	A Spring Song	(OUP Archive / Banks)
<b>GRAVES, R</b>	Little Blue Apron	(J Curwen / Music Sales)
<b>HURFORD, P</b>	Litany to the Holy Spirit	(OUP)
<b>MILNER, A</b>	The Cupboard	(Universal UE12919)
<b>PARKE, D</b>	The Travellers <i>from</i> By Winding Roads	(Roberton 06505 / Goodmusic)
<b>PERRY, N</b>	Old Mister Noah	(OUP Archive / Banks)
<b>ROE, B</b>	Song of the Crab OR Song of the Cake <i>from</i> Ten Songs of Ponder & William	(Thames Publishing / Music Sales)
<b>ROWLEY, A</b>	Candlelight	(Roberton 75074 / Goodmusic)
<b>ROWLEY, A</b>	The Fairy Weavers	(Leslie Choral Series / Goodmusic)
<b>ROWLEY, A</b>	The Friendly Cow	(Roberton 72540 / Goodmusic)
<b>ROWLEY, A</b>	The Grandfather Clock	(Roberton 75077 / Goodmusic)
<b>TAYLOR, S</b>	A Shepherd's Purse	(J Curwen / Music Sales)
<b>THIMAN, E</b>	The Path to the Moon	(Boosey & Hawkes 2813)

## Component 3 - Viva Voce

7 marks

See pages 20-21.

## Component 4 - Sight Reading

10 marks

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Major key, up to one sharp or flat. Containing note values and rests from quaver to semibreve in 2/4, 3/4 or 4/4 (C) time. Intervals are mainly by step. Range – up to a perfect 5th.

## Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 6).

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# Classical Singing: Grade 2

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## Component 1 - Technical Work (Exercises)

15 marks

Perform, *in Italian or German*, Lesson 1 – Skips of Thirds from **Vaccai** Metodo Pratico

(Peters)

AND: TWO VERSES of a simple, unaccompanied Folk or Traditional song (candidate's choice) *in any language*

## Component 2 - Performance

60 marks

Performance of *three* contrasting songs, all from memory, chosen as follows:

- TWO VERSES from a hymn, carol or similar strophic song of the candidate's choice.
- TWO further songs, at least one of which must be taken from the list below.

ANDERSON	A Child's Prayer	(Roberton 752621 / Goodmusic)
BAYNON, A	The Spanish Main	(Novello NOV160123 / Music Sales)
BENNETT, R R	Glowworms from The Insect World	(Universal UE14167)
BESWICK, A	Twilight from Pick 'n' Choose	(Universal UE16393)
BOYLE	Rejoice and be Merry	(Basil Ramsey 1104 / Banks)
BRAHMS	Die Henne (The Hen) from Fourteen Children's Folk Songs	(Peters EP3696)
BRAHMS	Wiegenlied (Lullaby) from 30 Selected Songs	(Peters EP8170)
BRITTEN	A New Year Carol from Friday Afternoons	(Boosey & Hawkes)
BULLOCK, E	Song in the Valley of Humiliation	(OUP Archive / Banks)
JENKYN, P	Little Spanish Town	(Novello / Music Sales)
LONGMIRE, J	Piper of Summer	(Leonard Gould & Boltler / Music Exchange)
MOZART	Wiegenlied (Cradle Song)	(Peters P4699 or 100 Best Short Songs Book 3)
NELSON, H	Ghosts in the Belfry	(Roberton 75147 / Goodmusic)
PARKE, D	The Fairy Tree from By Winding Roads	(Roberton 06505 / Goodmusic)
PLUMSTEAD, M	Close Thine Eyes	(Roberton 75080 / Goodmusic)
POSTON, E	The Dormouse's Carol	(J Curwen / Music Sales)
QUILTER	I Have a Friend from Four Songs of the Sea	(Forsyth)
RUTTER, J	Carol of the Children	(OUP)
SCHUBERT	Evensong (Abendlied)	(J Curwen / Music Sales)
SHAW, M	Cuckoo	(J Curwen / Music Sales)
SMITH, W	The Scarecrow	(J Curwen / Music Sales)
WOOD	The Trees in England	(IMP Choral Archive / Banks)
WOODGATE, L	The Watchmaker's Shop	(Paterson / Music Sales)

## Component 3 - Viva Voce

7 marks

See pages 20-21.

## Component 4 - Sight Reading

10 marks

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Major key, up to two sharps or one flat. Note values as Grade 1 plus dotted crotchets and minims.

Time signatures in 2/4, 3/4 or 4/4 (C). Intervals mainly by step, but may include major/minor 3rds and perfect 5ths.

Range – up to a perfect 5th.

## Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 6).

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# Classical Singing: Grade 3

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## Component 1 - Technical Work (Exercises)

15 marks

Perform, *in Italian or German*, Lesson 2 – Skips of Fourths from **Vaccai** Metodo Pratico

(Peters)

AND: Sing an unaccompanied Folk or Traditional song (candidate's choice) *in any language*

## Component 2 - Performance

60 marks

Performance of *three* contrasting songs, all from memory. At least *one* song should be chosen from the list below. Pieces to be chosen as follows:

- ONE Anthem, Sacred song, or similar item with subject matter of a serious nature
- TWO further songs

<b>ANDERSON</b>	The Old Shepherd's Prayer	(Roberton 75316 / Goodmusic)
<b>ARNE, M</b>	Care Flies from the Lad	(J Curwen / Music Sales)
<b>BENGER, R</b>	Stargazing from Sky Songs	(Edwin Ashdown / Music Sales)
<b>BENNETT, R R</b>	The Birds Lament from The Aviary	(Universal)
<b>BRAHMS</b>	Sonntag (Sunday) from 30 Selected Songs	(Peters EP8170)
<b>BRITTEN</b>	I Must be Married on Sunday from Friday Afternoons	(Boosey & Hawkes)
<b>BURTCH, M</b>	The World's End	(Roberton 75297 / Goodmusic)
<b>BYRD</b>	Cradle Song	(Stainer and Bell)
<b>CORNELIUS, P</b>	The Christmas Tree from The Oxford Book of Carols No.191	(OUP)
<b>DUNHILL, T</b>	Elsie Marley from Sing Together	(OUP)
<b>FISKE</b>	Weathers	(OUP)
<b>FOGG, E</b>	Carol of the Little King	(Bosworth / Music Sales)
<b>FOVARGUE, E</b>	The Kings of Old	(Edwin Ashdown / Music Sales)
<b>HEAD</b>	When Sweet Anne Sings	(Boosey & Hawkes)
<b>HOPKINS, A</b>	A Melancholy Song	(Chester / Music Sales)
<b>IRELAND</b>	Alpine Song	(J Curwen / Music Sales)
<b>JACKMAN</b>	The Dorset Pedlar	(Boosey & Hawkes)
<b>MOERAN</b>	The Jolly Carter	(OUP Archive / Banks)
<b>PARKE, D</b>	The House and the Road	(Roberton 01052 / Goodmusic)
<b>PURCELL</b>	Nymphs and Shepherds from 26 Classical Songs	(Novello / Music Sales)
<b>ROWLEY, A</b>	From a Railway Carriage	(Roberton 72538 / Goodmusic)
<b>SCHUBERT</b>	The Wild Rose (Heidenröslein) from 35 Selected Songs	(Peters EP8250a)
<b>STANFORD</b>	I'll Rock You to Rest	(Boosey & Hawkes Archives)
<b>TCHAIKOVSKY</b>	A Legend	(Chester / Music Sales)
<b>THIMAN, E</b>	I Love all Graceful Things from First Book of Soprano Solos	(G. Schirmer / Music Sales)
<b>THIMAN, E</b>	The Man in the Moon	(J Curwen / Music Sales)
<b>WILLIAMSON, M</b>	Sweet and Low from Six English Lyrics	(Weinberger / Elkin)

## Component 3 - Viva Voce

7 marks

See pages 20-21.

## Component 4 - Sight Reading

10 marks

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Major or minor key, up to two sharps or flats. Note values as for previous grades. Time signatures 2/4, 3/4, 4/4 (C) or 6/8. Intervals to include perfect 4ths and perfect 5ths. Range – up to a major 6th.

## Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 6).

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# Classical Singing: Grade 4

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## Component 1 - Technical Work (Exercises)

15 marks

Perform, *in Italian or German*, Lesson 2 – Skips of Fifths from **Vaccai** Metodo Pratico

(Peters)

AND: Any other exercise from **Vaccai** Lessons 1 and 2, which will be chosen by the examiner

AND: Sing an unaccompanied Folk or Traditional song (candidate's choice) *in any language*

## Component 2 - Performance

60 marks

Performance of *three* contrasting songs, all from memory. At least *one* song should be chosen from the list below.

Pieces to be chosen as follows:

- ONE Anthem, Sacred song, or similar item with subject matter of a serious nature
- TWO further songs

ARNE	The Lass with the Delicate Air <i>from</i> 26 Classical Songs	(Novello / Music Sales)
BENNETT, R R	Clock-a-Clay <i>from</i> The Insect World	(Universal UE 14167)
BENNETT, S	May Dew <i>from</i> 26 Classical Songs	(Novello Archive / Music Sales)
BESWICK, A	The Nightingale Bird <i>from</i> Pick 'n' Choose	(Universal UE16393)
BRITTEN	Fishing Song <i>from</i> Friday Afternoons	(Boosey & Hawkes)
BRITTEN	The Birds	(Boosey & Hawkes)
CAREY	Pastoral <i>from</i> The Hundred Best Short Songs Book 1	(Paterson / Music Sales)
DUNHILL	April	(Cramer / Boosey & Hawkes)
DUNHILL	Three Jovial Welshmen	(Roberton 75289 / Goodmusic)
DYSON	Boot, Saddle, to Horse	(Banks)
GIBBS, ARMSTRONG	You Spotted Snakes	(Novello / Music Sales)
GIBBS, ARMSTRONG	Padraic the Fiddler	(J Curwen / Music Sales)
HEAD, M	Sweet Chance	(Boosey & Hawkes)
HEAD, M	The Little Road to Bethlehem	(Boosey & Hawkes)
HEENAN	The Bank of the Arkansaw <i>from</i> Four American Folk Songs	(J Curwen / Music Sales)
HEENAN	Jennie Jenkins <i>from</i> Four American Folk Songs	(J Curwen / Music Sales)
HOWELLS	A Girl's Song <i>from</i> Song Album	(Boosey & Hawkes)
IRELAND	Spring Sorrow	(Boosey & Hawkes)
KEEL, F	A Christmas Carol	(Cramer / Boosey & Hawkes Archive)
LE FLEMING	A Smuggler's Song	(OUP)
MACMAHON, D	Wicklow Donkeys	(J Curwen / Music Sales)
OSMOND	The Owl	(OUP / Banks)
QUILTER	Dream Valley	(Boosey & Hawkes)
REDMAN	The Crow	(OUP / Banks)
SCHUMANN	Im Mai <i>from</i> Dichterliebe	(Peters P9537)
SEIBER, M	The Handsome Butcher <i>from</i> Three Hungarian Folksongs	(J Curwen / Music Sales)
SHAW, M	Heffle Cuckoo Fair	(J Curwen / Music Sales)
SOMERVELL, A	This Joyful Eastertide	(Boosey & Hawkes Archive)
STANFORD	Windy Nights	(J Curwen / Music Sales)
VAUGHAN WILLIAMS	Spring <i>from</i> Three Children's Songs	(OUP)
WILLSON, M	My White Knight <i>from</i> The Music Man	(Music Sales)

## Component 3 - Viva Voce

7 marks

See pages 20-21.

## Component 4 - Sight Reading

10 marks

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Major or minor key, up to three sharps or flats. Note values as for previous grades with the addition of dotted quavers and semiquavers. Time signatures as for previous grades. All intervals up to a perfect 5th. Range – up to an octave.

## Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 6).

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# Classical Singing: Grade 5

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## Component 1 - Technical Work (Exercises)

15 marks

Perform, *in Italian or German*, Lesson 3 – Skips of Sixths from **Vaccai** Metodo Pratico

(Peters)

AND: Any other exercise from **Vaccai** Lessons 1 and 2, which will be chosen by the examiner

AND: Sing an unaccompanied Folk or Traditional song (candidate's choice) *in any language*

## Component 2 - Performance

60 marks

Performance of *three* contrasting songs, all from memory. At least *one* song should be chosen from the list below.

Pieces to be chosen as follows:

- ONE Aria from an Opera
- TWO further songs

<b>ANON.</b>	Have You Seen but a White Lily Grow? <i>from</i> The Hundred Best Short Songs Book 1 (Paterson / Music Sales)
	or <i>from</i> Celebrated Songs Book 1 (Chester / Music Sales)
<b>ARNE</b>	Under the Greenwood Tree <i>from</i> Celebrated Songs Book 1 (Chester / Music Sales)
<b>BACH</b>	Come, Let us All this Day <i>from</i> 26 Classical Songs (Chester / Music Sales)
<b>BACH / GOUNOD</b>	Ave Maria (Edwin Ashdown / Music Sales)
<b>BELLINI</b>	La Farfalletta <i>from</i> 15 Composizioni da Camera (Ricordi / Boosey & Hawkes 123282)
<b>BUTTERWORTH</b>	Is My Team Ploughing? <i>from</i> A Shropshire Lad (Stainer & Bell)
<b>COPE</b>	Sir Walter Raleigh's Pilgrimage (OUP / Banks)
<b>DRING, M</b>	Come Away Death <i>from</i> Seven Shakespeare Songs (Thames Publishing / Music Sales)
<b>FAURÉ</b>	Lydia <i>from</i> Thirty Songs (IMC) or <i>from</i> The Art of French Song Vol.1 (Peters EP7519)
<b>GURNEY</b>	Tears <i>from</i> Five Elizabethan Songs (Boosey & Hawkes)
<b>HANDEL</b>	O Lord Whose Mercies (OUP / Banks)
<b>HANDEL</b>	Silent Worship <i>from</i> Celebrated Songs Book 1 (Chester / Music Sales)
<b>HANDEL</b>	Spring (Curwen / Elkin)
<b>HUGHES, H</b>	I Have a Bonnet (Boosey & Hawkes Archives)
<b>IRELAND</b>	Her Song (Cramer / Boosey & Hawkes)
<b>IRELAND</b>	I Have Twelve Oxen (Boosey & Hawkes)
<b>LE FLEMING</b>	If it's Ever Spring Again (Chester / Music Sales)
<b>MENDELSSOHN</b>	On Wings of Song (Edwin Ashdown / Music Sales)
<b>MILFORD, R</b>	The Gipsy Girl (OUP / Banks)
<b>MILFORD, R</b>	The Fiddler of Dooney (OUP / Banks)
<b>PURCELL</b>	O Lead Me to Some Peaceful Gloom <i>from</i> 40 Songs (IMC2071 / MDS)
<b>PURCELL</b>	The Knotting Song <i>from</i> 40 Songs (IMC2071 / MDS)
<b>QUILTER</b>	Now Sleeps the Crimson Petal (Boosey & Hawkes)
<b>REGER</b>	The Virgin's Slumber Song (Chappell Archives)
<b>RUTTER, J</b>	All Things Bright and Beautiful (OUP)
<b>SCHUMANN</b>	Der Nussbaum (Peters) or <i>from</i> Celebrated Songs Book 2 (Chester / Music Sales)
<b>SEVERAC, D de</b>	Ma Poupée Chérie <i>from</i> The Art of French Song Vol.1 (Peters EP7519)
<b>SHAW, M</b>	I Know a Bank (Cramer / Boosey & Hawkes)
<b>SULLIVAN</b>	Orpheus with his Lute (Cramer / Boosey & Hawkes Archives)
<b>VAUGHAN WILLIAMS</b>	Linden Lea (Boosey & Hawkes)

## Component 3 - Viva Voce

7 marks

See pages 20-21.

## Component 4 - Sight Reading

10 marks

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Option of high or low voice test. Major or minor key, up to three sharps or flats. Time signatures 2/4, 3/4, 4/4 (C), 6/8 or 3/2. All intervals up to a major 6th. Range – up to a 9th.

## Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 6).

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# Classical Singing: Grade 6

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## Component 1 - Technical Work (Exercises)

15 marks

Perform, *in Italian or German*, Lesson 4 - Skips of Sevenths OR Skips of Octaves from **Vaccai** Metodo Pratico (Peters)

AND: Lesson 5 – Semitones from **Vaccai**

AND: Any other exercise from **Vaccai** Lessons 1, 2, and 3, which will be chosen by the examiner

AND: Sing an unaccompanied Folk or Traditional song (candidate's choice) *in any language*

## Component 2 - Performance

60 marks

Performance of *three* contrasting songs, all from memory (unless from Oratorio). At least *one* song should be chosen from the list below. Pieces to be chosen as follows:

- ONE Aria from an Opera (may be sung in English) or Oratorio
- TWO further songs

<b>BACH, J S</b>	Bist Du Bei Mir	(Schott)
<b>BAX</b>	The White Peace <i>from</i> Seven Bax Songs	(Chester / Music Sales)
<b>BLOW</b>	The Self-banished	(Schott)
<b>CALDARA</b>	Sebben crudele <i>from</i> 24 Italian Songs and Arias	(G. Schirmer / Music Sales)
<b>DIACK</b>	Little Polly Flinders	(Paterson / Music Sales)
<b>DOWLAND</b>	Fine Knacks for Ladies <i>from</i> 50 Songs Book 1	(Stainer & Bell)
<b>DRING, M</b>	Under the Greenwood Tree <i>from</i> Seven Shakespeare Songs	(Thames Publishing / Music Sales)
<b>GIBBS, A</b>	Five Eyes	(Boosey & Hawkes)
<b>GREENE</b>	O Praise the Lord <i>from</i> Seven Sacred Solos	(Bosworth / Music Sales)
<b>GRIEG</b>	Ich Liebe Dich <i>from</i> Album of 60 Selected Songs	(Peters EP8170)
<b>HANDEL</b>	Recit: O Filial Piety AND Aria: No, No Cruel Father <i>from</i> Saul (Tenor)	(Novello / Music Sales)
<b>HARTY, H</b>	Sea Wrack	(Boosey & Hawkes Archive)
<b>HELY-HUTCHINSON</b>	Old Mother Hubbard	(Paterson / Music Sales)
<b>LULLY</b>	Sombre Woods <i>from</i> One Hundred Best Short Songs Book 4	(Paterson / Music Sales)
<b>MASSE</b>	Souvenirs <i>from</i> The Art of French Song Vol.2	(Peters EP7520)
<b>MENDELSSOHN</b>	O Rest in the Lord <i>from</i> Elijah	(Novello / Music Sales)
<b>MOZART</b>	Der Vogelfanger Bin Ich Ja <i>from</i> The Magic Flute	(Boosey & Hawkes or G. Schirmer / Music Sales)
<b>RODRIGO</b>	ONE <i>from</i> Cuatro Madrigales Amatorios	(Chester / Music Sales)
<b>SARTI</b>	Lungi dal Caro Bene <i>from</i> First Book of Baritone/Bass Solos	(G. Schirmer / Music Sales)
<b>SCHUBERT</b>	Der Lindenbaum <i>from</i> Winterreise <i>from</i> Lieder Vol. 1	(Peters)
<b>SCHUBERT</b>	Die Forelle (The Trout) OR An die Laute	(Peters)
<b>SCHUBERT</b>	Litany <i>from</i> The Hundred Best Short Songs Book 4	(Paterson / Music Sales)
<b>SULLIVAN</b>	A Magnet Hung in a Hardware Shop <i>from</i> Patience	(G. Schirmer / Music Sales)
<b>WARLOCK</b>	As Ever I Saw <i>from</i> Warlock Song Album	(Boosey & Hawkes)
<b>WOLF</b>	In Dem Schatten Locken OR Die Soldatenbraut <i>from</i> Selected Lieder	(Peters EP4290)

Any Lieder or Art song (to be sung in *any language* other than the candidate's own)

## Component 3 - Viva Voce

7 marks

See pages 20-21.

## Component 4 - Sight Reading

10 marks

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Option of high or low voice test. Major or minor key, up to four sharps or flats. May modulate and may include triplets. Time signatures as for previous grades. All intervals up to a major 6th. Range – up to a 9th.

## Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 6).

# Classical Singing: Grade 7

## Component 1 - Technical Work (Exercises)

15 marks

Perform, *in Italian or German*, Lesson 6 – Skips of Syncopes from **Vaccai** Metodo Pratico

(Peters)

AND: Lesson 7 – Introduction to Roulades (runs) from **Vaccai**

AND: Any other TWO exercises from **Vaccai** Lessons 1-5, which will be chosen by the examiner

AND: Sing an unaccompanied Folk or Traditional song (candidate's choice) *in any language*

## Component 2 - Performance

60 marks

Performance of *three* contrasting songs, all from memory (unless from Oratorio). At least *one* song should be chosen from the list below. Pieces to be chosen as follows:

- ONE Aria from an Opera or Oratorio (*in the original language*)
- TWO further songs

<b>BACH, J S</b>	Give Me Back My Lord <i>from</i> St Matthew Passion (Bass)	(Novello / Music Sales)
<b>BANTOCK</b>	Praise Ye the Lord (Bass)	(Cramer Archives)
<b>BIZET</b>	Toreador's Song <i>from</i> Carmen (Bass)	(Cramer / Boosey & Hawkes)
<b>BOYCE</b>	Tell Me Lovely Shepherd	(OUP)
<b>BRIDGE</b>	Go Not Happy Day <i>from</i> Bridge Song Album	(Boosey & Hawkes)
<b>BRITTEN</b>	I Know a Bank <i>from</i> Midsummer Night's Dream <i>from</i> Opera Arias - Mezzo	(Boosey & Hawkes)
<b>COPLAND</b>	ONE <i>from</i> Twelve Emily Dickinson Songs	(Boosey & Hawkes)
<b>DEBUSSY</b>	Voici que le Printemps <i>from</i> 43 Songs	(IMC)
<b>DRING</b>	Song of a Nightclub Proprietress <i>from</i> Five Betjeman Songs	(Weinberger / Elkin)
<b>DURANTE</b>	Vergin tutto amor <i>from</i> 24 Italian Songs and Arias	(G. Schirmer / Music Sales)
<b>FAURÉ</b>	En Prière	(UMP)
<b>FAURÉ</b>	Hostias et Preces Tibi <i>from</i> Requiem (Offertorium)	(Novello / Music Sales or UMP)
<b>FAURÉ</b>	Le Secret <i>from</i> The Art of French Song Vol.2	(Peters EP7520)
<b>GLUCK</b>	Che faro senza Euridice <i>from</i> Orfeo e Euridice	(Ricordi / Boosey & Hawkes)
<b>GOUNOD</b>	Le Soir <i>from</i> The Art of French Song Vol.2	(Peters EP7520)
<b>GRANADOS</b>	El Majo Discreto OR Amor y Odio <i>from</i> Eleven Songs	(IMC)
<b>HANDEL</b>	Droop Not Young Lover <i>from</i> New Imperial Bass Songs	(Boosey & Hawkes)
<b>HANDEL</b>	Recit: I Rage, I Melt, I Burn AND Aria: O Ruddier than the Cherry <i>from</i> Acis and Galatea	(Novello / Music Sales)
<b>HANDEL</b>	Recit: Thy Rebuke hath Broken his Heart AND Aria: Thou Didst not Leave His Soul in Hell <i>from</i> Messiah	(Novello / Music Sales)
<b>HAYDN</b>	Recit: And God Said 'Let There be Light' AND Aria: On Mighty Pens Lifted <i>from</i> The Creation	(Novello / Music Sales)
<b>HAYDN</b>	She Never Told Her Love <i>from</i> Canzonettas and Songs	(Peters P1351a)
<b>HEAD</b>	Why Have You Stolen My Delight?	(Boosey & Hawkes)
<b>MENDELSSOHN</b>	If With All Your Hearts <i>from</i> Elijah	(G. Schirmer / Music Sales)
<b>MOZART</b>	O Isis und Osiris <i>from</i> Die Zauberflöte	(sep. Stainer and Bell)
<b>MOZART</b>	Voi che sapete <i>from</i> Le Nozze di Figaro	(sep. Ricordi / Boosey & Hawkes)
<b>MUSSORGSKY</b>	Lullaby <i>from</i> Songs and Dances of Death	(IMC)
<b>POULENC</b>	Any <i>from</i> Airs Chantés	(Salabert / UMP)
<b>PURCELL</b>	Thanks to These Lonesome Glades <i>from</i> Dido and Aeneas	(Novello / Music Sales)
<b>PURCELL</b>	Next winter comes slowly <i>from</i> The Fairy Queen	(Novello / Music Sales)
<b>SCHUBERT</b>	Nachtviolen <i>from</i> Lieder Vol. 7	(Peters)
<b>SCHUBERT</b>	Seligkeit <i>from</i> Lieder Vol. 7	(Peters)
<b>SCHUMANN</b>	Lied der Suleika Lieder Vol. 1	(Peters)

Any Lieder or Art song (*to be sung in the original language*).



### **Component 3 - Viva Voce**

7 marks

See pages 20-21.

### **Component 4 - Sight Reading**

10 marks

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Option of high or low voice test. Major or minor key, may modulate. Time signatures 2/4, 3/4, 4/4 (C), 6/8 or 3/2. Greater use of chromatic notes. Range – up to an 11th.

### **Component 5 - Aural Tests**

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 6).

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# Classical Singing: Grade 8

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## Component 1 - Technical Work (Exercises)

15 marks

Perform, *in Italian or German*, Lesson 8 – The appoggiatura from above and below *from Vaccai Metodo Pratico (Peters)*

AND: Any TWO exercises from Lessons 5, 6 and 7 (candidate choice) *from Vaccai*

AND: Any other TWO exercises *from Vaccai* Lessons 1-7, which will be chosen by the examiner

AND: Sing an unaccompanied Folk or Traditional song (candidate's choice) *in any language*

## Component 2 - Performance

60 marks

Performance of *four* contrasting songs, one each from Baroque, Classical, Romantic and Modern periods. All must be sung from memory (unless from Oratorio). At least *one* song should be chosen from the list below.

The programme must contain

- At least ONE Recitative and Aria from an Opera or Oratorio (*in the original language*)
- At least ONE Art song or Lieder (*not in English*)

<b>BERBERIAN</b>	Stripsody	(Peters P66164)
<b>BIZET</b>	Pastorale <i>from</i> The Art of French Song Vol.1	(Peters EP7519)
<b>BRAHMS</b>	Vergebliches Ständchen ( <i>Peters Vol. 1</i> ) or <i>from</i> 20 Famous Songs	(Schauer)
<b>DEBUSSY</b>	Mandoline	(sep. UMP)
<b>DELIBES</b>	Chanson Espagnole <i>from</i> The Art of French Song Vol.1	(Peters EP7519)
<b>FAURÉ</b>	Après un Rêve OR Fleur jetée <i>from</i> 30 Songs	(IMC / MDS)
<b>FAURÉ</b>	Le Papillon et la Fleur <i>from</i> Melodies Completes	(UMP)
<b>GIBBS</b>	Why Do I Love? <i>from</i> New Imperial Soprano Songs	(Boosey & Hawkes)
<b>GOUNOD</b>	Air de Faust No. 7: Ballade du le Roi de Thule	(G. Schirmer / Music Sales)
<b>GURIDI</b>	No.1 OR No.6 <i>from</i> Seis Canciones Castellanas	(Union Musical Ediciones / Music Sales)
<b>HANDEL</b>	Leave Me <i>from</i> Semele	(Belwin / Boosey & Hawkes)
<b>HANDEL</b>	O had I Jubal's Lyre <i>from</i> Joshua	(Novello / Music Sales)
<b>HANDEL</b>	Total Eclipse <i>from</i> Samson	(Novello / Music Sales)
<b>HEAD</b>	Money O!	(Boosey & Hawkes)
<b>MONTSALVATGE</b>	No. 2, 3, 4 or 5 <i>from</i> Cinco Canciones Negras	(Southern Music Publishing Co / Elkin)
<b>PERGOLESI</b>	Cujus Animam Gementem <i>from</i> Stabat Mater	(OUP)
<b>PURCELL</b>	Music for a while <i>from</i> Songs Vol.1	(Schott)
<b>RESPIGHI</b>	ONE <i>from</i> Eight Songs	(Masters Music Pub. / Music Forte)
<b>SCHOENBERG</b>	Mein Herz das ist ein Tiefer Schacht <i>from</i> Seven Early Songs	(Faber)
<b>SCHUBERT</b>	Nacht und Träume <i>from</i> Lieder Vol. 1	(Peters)
<b>SCHUMANN</b>	Widmung <i>from</i> Lieder Vol. 1	(Peters)
<b>STRAUSS</b>	Morgen	(Schott / Universal)
<b>VAUGHAN WILLIAMS</b>	The Water Mill	(OUP)
<b>WALTON</b>	Old Sir Faulk <i>from</i> A Walton Song Album	(OUP)
<b>WOLF</b>	Der Gartner <i>from</i> Selected Lieder	(Peters EP4290)

## Component 3 - Viva Voce

7 marks

See pages 20-21.

## Component 4 - Sight Reading

10 marks

The examiner will give the key and the candidate's starting note; the candidate will then have a short period of time (approx. 30 seconds) to look through the extract. The examiner will then play the accompaniment once through. After a further short pause (approx. 30 seconds) the test will be performed in full; only this final performance will be marked. The candidate may practise the vocal line at any point during the preparation time.

Option of high or low voice test. Major or minor key. May modulate and may include duplets. Time signatures as for previous grades, plus 3/8, 2/2 and 4/2. Range – up to an 11th.

## Component 5 - Aural Tests

8 marks

See pages 22-26. Specimen tests and a handbook are available (details on page 6).

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# Singing Duet

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Four levels are available:

<b>Preliminary</b>	(equivalent to Grade 1)
<b>Transitional</b>	(equivalent to Grade 3)
<b>Intermediate</b>	(equivalent to Grade 5)
<b>Advanced</b>	(equivalent to Grade 7)

The performance will be judged on the usual criteria (see page 4) but in addition the examiner will expect vocal blend, co-ordination and ensemble between the two performers. Candidates should provide the examiner with a written programme of their recital and a published copy of their music where appropriate.

Three Duets (30 marks each)	90 marks
General Impression	10 marks
Total	100 marks

Any appropriate combination of voice parts is acceptable.

*No Music Theatre, Pop or Jazz songs may be presented in Classical Singing exams.*

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## Singing Duet: Preliminary

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Performance of *three* contrasting duets, at least *one* being selected from the list below:

<b>BRAHMS (arr. Fletcher)</b>	Cradle Song	(J Curwen / Music Sales)
<b>CARTER</b>	Deep Peace	(OUP 0193415224)
<b>COPLAND</b>	Simple Gifts	(Boosey & Hawkes)
<b>ELLIOTT</b>	Jingle Bell Swing	(Boosey & Hawkes)
<b>arr. FISKE</b>	Ho-La-Hi (German Folksong) <i>from</i> Firsts and Seconds	(OUP)
<b>arr. FISKE</b>	Li'l David Play on Yo' Harp (Negro Spiritual) <i>from</i> Firsts and Seconds	(OUP)
<b>arr. FISKE</b>	The Cuckoo (Traditional) (SS) <i>from</i> Firsts and Seconds	(OUP)
<b>arr. HEMBERG</b>	The Alunda Song (Traditional), No.1 <i>from</i> Four Swedish Songs	(Boosey & Hawkes)
<b>PALMER</b>	Scamper (arr. O'Reilly)	(Alfred 7112 / Music Exchange)
<b>TALLIS, arr. FISKE</b>	Canon <i>from</i> Firsts and Seconds	(OUP)
<b>THIMAN, E</b>	Morning Song	(J Curwen / Music Sales)

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## Singing Duet: Transitional

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Performance of *three* contrasting duets, at least *one* being selected from the list below:

<b>ARNE</b>	Where the Bee Sucks	(Cramer CDS39 / Banks)
<b>arr. CLEMENTS</b>	Donkey Riding	(OUP)
<b>arr. IRVINE, A J</b>	The Ash Grove (Welsh Folk Song) <i>from</i> Oxford Choral Songs	(OUP D27 / Banks)
<b>arr. JACOB, G</b>	Brother James's Air	(OUP)
<b>LE FLEMING</b>	A Smuggler's Song	(OUP)
<b>MACLEOD, A C</b>	Skye Boat Song	(Cramer / Banks)
<b>MARSH</b>	Baby's Born in Bethlehem	(Alfred 7926)
<b>MOORE, D</b>	Simply Alleluia (based on a canon by William Boyce)	(Alfred 5804 / Music Exchange)
<b>arr. PALMER, W A</b>	Scarborough Fair	(Alfred 6143 / Music Exchange)
<b>arr. PITFIELD, T</b>	Kalinka	(OUP)
<b>ROBERTON</b>	Marie's Wedding	(Roberton 72069 / Goodmusic)

## Singing Duet: Intermediate

Performance of *three* contrasting duets, at least *one* being selected from the list below:

<b>BARNBY</b>	Sweet and Low	(Banks)
<b>BRITTEN</b>	ONE from Three Two-part Songs	(OUP R2621)
<b>FRANCK</b>	Panis Angelicus	(Edwin Ashdown / Music Sales)
<b>GIBBS, A</b>	Five Eyes	(Boosey & Hawkes)
<b>HANDEL</b>	Come Ever Smiling Liberty OR O Lovely Peace from Judas Maccabaeus	(Novello / Music Sales)
<b>HANDEL, arr. JACOBSON</b>	Spring	(J Curwen / Music Sales)
<b>HUMPERDINCK</b>	Brother Come and Dance with Me OR Evening Prayer from Hansel and Gretel (SS)	(Schott ED09711)
<b>MASCAGNI</b>	The Cherry Duet from L'amico Fritz	(Kalmus)
<b>MENDELSSOHN</b>	I Waited for the Lord from Hymn of Praise	(Novello / Music Sales)
<b>MENDELSSOHN</b>	Greeting	(Novello / Music Sales)
<b>MOZART</b>	Bei Männern, Welche Liebe Fühlen from Die Zauberflöte	(Schott ED01237)
<b>arr. MULLINAR</b>	Ye Banks and Braes o' Bonnie Doon	(OUP D20 / Banks)
<b>PURCELL</b>	Shepherd, Shepherd, Leave Decoying, No.3 from Ten Duets Book 1	(Stainer & Bell)
<b>PURCELL</b>	Two Daughters of the Aged Stream, No.2 from Ten Duets Book 1	(Stainer and Bell)
<b>PURCELL</b>	We the Spirits of the Air, No.1 from Ten Duets Book 1	(Stainer and Bell)
<b>RUTTER</b>	Angel's Carol	(OUP 0193415208)
<b>SHAW, M</b>	I Know a Bank	(Cramer / Banks)
<b>WILLIAMS, G</b>	The Pearly Adriatic	(OUP OCS2227)

## Singing Duet: Advanced

Performance of *three* contrasting duets, at least *one* being selected from the list below:

<b>BACH, J C</b>	ONE from Six Italian Canzonetten Op.4	(Breitkopf & Härtel EB6286)
<b>BACH, J S</b>	May God Smile on You from Cantata 196	(Peters EP6079)
<b>BACH, J S</b>	Jesu, Joy of Man's Desiring (arr. W Gillies Whittaker) (2 part female voices)	(OUP)
<b>BACH, J S</b>	We Hasten, O Jesu from Cantata No.78	(OUP)
<b>BIZET</b>	Au fond du temple saint from The Pearl Fishers	(UMP)
<b>BRAHMS</b>	ONE from Duets Op.28	(Peters P3910)
<b>BRIDGE, F</b>	Lay a Garland OR The Graceful Swaying Wattle from Ten Part-Songs Vol.2	(Thames Publishing / Music Sales)
<b>CHAUSSON</b>	La Nuit	(UMP)
<b>DELIBES</b>	Flower Duet from Lakmé	(UMP)
<b>DIACK</b>	Sing a Song of Sixpence	(Paterson / Music Sales)
<b>FAURÉ</b>	Tarentelle	(UMP)
<b>FAURÉ</b>	Ave Maria Op.93	(UMP)
<b>GOUNOD</b>	Le Duo de Marguerite et de Valentin from Faust	(UMP)
<b>HANDEL</b>	Happy We from Acis and Galatea	(Novello / Music Sales)
<b>HANDEL</b>	ONE from Six Duets	(Peters EP2070)
<b>HAYDN</b>	By There, With Bliss from The Creation	(Novello / Music Sales)
<b>LEHÁR</b>	Blue as the Summer Sky Above from Guiditta (Glocken Verlag)	(Weinberger / Elkin)
<b>MENDELSSOHN</b>	ONE from Nineteen Duets (except Greeting)	(Peters EP1747)
<b>MONTEVERDI</b>	Pur ti Miro from L'Incoronazione di Poppea	(Faber)
<b>MORLEY</b>	ONE from Twenty One Two-part Canzonets	(Peters H1998)
<b>MOZART</b>	La ci Darem la Mano from Don Giovanni	(G. Schirmer / Music Sales)
<b>MOZART</b>	The Letter Duet from The Marriage of Figaro	(G. Schirmer / Music Sales)
<b>MUSSORGSKY</b>	O Tsarevich, I Beg You from Boris Godunov	(OUP)
<b>OFFENBACH</b>	Barcarolle from Tales of Hoffmann	(Cramer / Boosey & Hawkes)
<b>PUCCINI</b>	Tutti fiori from Madama Butterfly	(Ricordi / Boosey & Hawkes)
<b>PURCELL</b>	Elegy on the Death of Queen Mary	(Schott ED11903)
<b>PURCELL</b>	Sound the Trumpet	(Novello / Music Sales)
<b>ROSSINI</b>	Buffo di due gatti	(Peters EP7145)
<b>ROSSINI</b>	La Pesca OR La Regata Veneziana OR La Serenata (Notturmo a due voci) from Serate musicali, Part 2	(Ricordi / Boosey & Hawkes)
<b>SCHUMANN</b>	ONE from 34 Duets	(Peters EP2392)
<b>SMART</b>	The Lord is My Shepherd	(Novello 290319 / Music Sales)
<b>THIMAN, E</b>	I Wandered Lonely as a Cloud	(Novello / Music Sales)
<b>VERDI</b>	Miserere d'un' Alma già Vicina from Il Trovatore [accompanist to play priests' chorus]	(Ricordi)
<b>VIVALDI</b>	Laudamus Te from Gloria	(Ricordi / Boosey & Hawkes)
<b>ZELLER, C</b>	Schenkt Man Sich Rosen in Tirol from Der Vogelhändler	(Schott ED04309)

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# Leisure Play

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Please refer to the Leisure Play guidelines in the *Music Grades Syllabus*. Requirements for Leisure Play Classical Singing differ slightly in some respects, and these are outlined below:

## Leisure Play Levels 1-5

Candidates are required to perform *four* songs, selecting at least *one* from the list for the corresponding grade. The own choice songs may themselves be taken from the set list for the grade, or from that of a higher (but not lower) grade.

## Leisure Play Levels 6-8

Candidates are required to perform a programme of *five* songs, contrasting in style, mood, language and period. Although an extensive list of suggestions is given for each corresponding grade, candidates may elect to present as many as all five songs, or as little as none, from the list.

The songs chosen must fall into the categories shown below:

- A An aria from oratorio, opera or cantata (including recitative at Proficiency level)
- B A song in a language other than the candidate's own
- C A Folk or Traditional song, accompanied or unaccompanied, *in any language*
- D Own Choice
- E Own Choice

At all levels, candidates and teachers are encouraged to search widely and imaginatively for appropriate repertoire.

Please note that candidates may be penalised where own choice songs are of a significantly easier standard than that expected for the level of examination. Advice on the suitability of own choice repertoire is available from the Chief Examiner in Music, Philip Aldred.

*No Music Theatre, Pop or Jazz songs may be presented in Classical Singing exams.*

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# Recital Grades

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Please refer to the Recital Grades guidelines in the *Music Grades Syllabus*.

Requirements for Recital Grades in Classical Singing differ slightly from the standard requirements:

ONE song must be selected from the set list for the equivalent grade; the remainder of the programme is own choice. The own choice songs may themselves be taken from the set list for the grade, or from that of a higher (but not lower) grade.

Please note that candidates may be penalised where own choice songs are of a significantly easier standard than that expected for the level of examination. Advice on the suitability of own choice repertoire is available from the Chief Examiner in Music, Philip Aldred.

*No Music Theatre, Pop or Jazz songs may be presented in Classical Singing exams.*

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# Viva Voce

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## Notes:

1. *All questions and answers are verbal. Candidates are not expected to demonstrate on their instrument or to sing; but they may choose to do so if they feel that this would clarify their answer.*
2. *There is no set form of words, or number of questions. Examiners are encouraged to conduct the tests in a flexible and conversational manner. The number of questions asked, and the content of the questions, may differ from candidate to candidate. However, the prime focus for the Viva Voce will always be the music performed in the Performance section of the exam.*
3. *The knowledge required for the Viva Voce is cumulative for Grades 1-8; i.e. any knowledge required in earlier grades is required for later grades.*
4. *Although accuracy and appropriateness of response are the principal criteria of assessment, examiners will also look for articulacy, use of correct terminology, and a sense of engagement with, and understanding of, the music performed.*

## Requirements:

### GRADES 1 AND 2

Candidates should be able to:

- name, and explain the meaning of, all basic notational elements in the music performed in the Performance component of the exam, including: staff, bars and bar-lines, clefs, pitches of individual notes, rhythmic values of notes and rests (including dotted notes), key and time signatures, accidentals, dynamics, articulation markings, phrases, ornaments, and any additional markings;
- explain which is their favourite piece and why;
- assign simple descriptive words to pieces to describe their mood ('happy', 'sad', 'bouncy', 'jazzy', 'gentle', etc.);
- demonstrate a basic understanding of the meanings of texts.

### GRADE 3

In addition to the requirements for Grades 1 and 2, candidates may be asked to:

- identify intervals up to and including a fifth by numerical value only (e.g. 'second', 'fourth', etc.);
- describe the mood or character of pieces using appropriate descriptive terminology ('fast and lively', 'gentle and flowing', 'like a dance', etc.);
- identify contrasts of mood within pieces;
- identify simple examples of word-painting.

### GRADE 4

In addition to the requirements for Grades 1-3, candidates may be asked to:

- identify intervals up to and including an octave by numerical value only (e.g. 'fourth', 'seventh', etc.);
- demonstrate basic knowledge of composers of the music performed, including their nationality and approximate dates;
- discuss their approaches to learning the pieces, and to identify any particular difficulties (musical or technical) which were encountered;
- demonstrate a basic understanding of the workings of the voice;
- discuss with the examiner the relationship between the texts and the composer's settings of them.

## **GRADE 5**

In addition to the requirements for Grades 1-4, candidates may be asked to:

- identify intervals up to and including an octave by number and type (e.g. 'Major 2nd', 'Perfect 4th', etc.);
- demonstrate knowledge of basic formal structures (e.g. contrasting or repeated sections);
- identify principal modulations (by naming the new key or its relationship to the home key);
- identify major and minor chords as occurring in the music (either as chords or as melodic patterns);
- identify the historical period of the music performed (Renaissance, Baroque, etc.).

## **GRADE 6**

In addition to the requirements for Grades 1-5, candidates may be asked to:

- discuss their personal responses to the music performed: the extent to which they like or dislike it, or find it challenging or rewarding, and why;
- approaches to learning the music, including the use of certain techniques, and aspects of interpretation;
- identify melodic and harmonic features of the music (e.g. sequence, melodic inversion, circle of 5ths, pedal points, etc.);
- demonstrate knowledge of formal structures (e.g. verse structure, ternary, binary, rondo etc.);
- demonstrate a self-critical awareness of their own performance, indicating to the examiner which aspects of their performance they were happy or unhappy with, and why.

## **GRADE 7**

In addition to the requirements for Grades 1-6, candidates may be asked to:

- identify more complex chords, including sevenths and dissonances, as occurring in the music (either as chords or as melodic patterns);
- identify cadences;
- give basic biographical information about the composers of the music performed;
- demonstrate awareness of the historical and stylistic context of the music;
- demonstrate a widening musical awareness a little beyond the music performed.

## **GRADE 8**

In addition to the requirements for Grades 1-7, candidates may be asked to:

- demonstrate knowledge of other music by the same composers;
- identify any interval by number and type;
- discuss with the examiner a range of issues arising from the music performed, demonstrating evidence of a rounded musical awareness, in terms both of the repertoire itself, and the candidate's response to it as a performer.

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# Aural Tests

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## Notes:

1. **GRADE 1 TEST 1(b); GRADE 3 TEST 2(b):** where a candidate wishes to respond to either of these tests in the alternative manner as specified, the examiner must be informed in advance of the tests being administered. This may be done either via the Centre representative or attendant on the day (in advance of the examination), or by the candidate (in the examination, in advance of the tests).
2. In tests where the identification of note values (rhythmic values) is required, such as Grade 2, test 1(c), candidates are required to respond by listing the rhythmic values in the order in which they occur in the extract, e.g. 'minim, crotchet, crotchet' or 'minim, four quavers'.
3. In tests where a sung response is required, candidates may use any clear and appropriate syllable or vowel sound (e.g. 'ah', 'la', 'oo', etc.) They may also hum or whistle. Candidates may request tests to be transposed if required by their vocal range. Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests (see note 1 above).
4. In tests where responses describing pitch are required, candidates may use letter-names (A, B, C, etc.), tonic sol-fa (doh, re mi, etc.), or number (1, 2, 3, etc., or 1st, 2nd, 3rd, etc.) (Where a minor key is used, it will be assumed that doh=tonic.)
5. Please note that from Grade 2 onwards, candidates are required to beat time (i.e. conduct), NOT to tap or clap the pulse. They may join in during the initial playing, or a second playing may be given.
6. Candidates may request any test to be given one repeat playing without loss of marks.
7. **Please note that in all cases, examiners will use a piano to conduct the tests.** Examiners will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
8. Please note that the printed wording is a guide only. Examiners are encouraged to conduct the tests in a conversational manner.
9. Specimen tests and a handbook are available: see page 6.

## Requirements:

### GRADE 1

#### Rhythm

A short harmonised passage, of approximately 6-8 bars in length, will be played. The passage will be in either 2/4 or 3/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "2" or "3" time (2 marks).
- 1 (b) clap or tap on each pulse beat, in time, in 2 or 3 time, accenting the first beat of each bar, as the examiner plays the passage again (2 marks).

*Candidates may elect to respond to tests 1(a) and 1(b) in reverse order. In this case, the examiner should be informed in advance of the tests being administered (see Note 1 above).*

#### Pitch

Two notes of different pitches will be played, one after the other. Candidates will be asked to:

- 2 (a) identify as "first" or "second" which of the two notes is EITHER the higher OR the lower, at the examiner's discretion (1 mark).

The two notes will be played again. Candidates will be asked to:

- 2 (b) sing back one of the two notes (EITHER the first OR the second, at the examiner's discretion) (1 mark).

The key-chord of a major key will be played, followed by a short unharmonised melody in the same key, of approximately 4 bars in length. The examiner will stop playing before the final (tonic) note. The candidate will be asked to:

- 2 (c) sing clearly the missing final tonic (2 marks).



## GRADE 2

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 3/4 or 4/4 time. Candidates will be asked to:

- 1 (a) identify the time signature as "3" or "4" time (1 mark).
- 1 (b) beat (conduct) time, with a clear beat-shape (conducting pattern), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The examiner will select one bar from the passage, and will play it in an unharmonised version. Candidates will be asked to:

- 1 (c) identify and describe the note values (rhythmic values of the notes) in the bar (2 marks).

### Pitch

A major or minor triad will be played, followed by one note taken from the triad. Candidates will be asked to:

- 2 (a) identify the note as "bottom, middle or top" OR "Doh, Mi or Soh" OR "root, 3rd or 5th" (candidate's choice) (1 mark).

The triad will be played again. Candidates will be asked to:

- 2 (b) state if the triad is major or minor (1 mark).

The key-chord of a major key (C, F, G, and D majors only) will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play any ONE of these notes again. Candidates will be asked to:

- 2 (c) identify the note, EITHER by letter name OR by tonic sol-fa name OR by number (1, 2, 3, 4 or 5) as elected by the candidate (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 3

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a clear beat-shape (conducting pattern), 2 beats in the bar (NOT 6 beats in the bar), in time with the examiner's playing, as the examiner plays the passage again (1 mark).

The candidate will be shown three lines of music (marked 1, 2 and 3), each of which will contain four individual bars of music in 6/8 time (marked a, b, c and d). The examiner will indicate which line of music is being used. One of the bars on that line will be played, twice. Candidates will be asked to:

- 1 (b) indicate which bar (a, b, c or d) has been played (1 mark).

The test will be repeated, using a different example (1 mark).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th. Candidates will be asked to:

- 2(a) identify the interval, by numerical value only (2nd, 3rd, 4th, 5th) (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major or minor key (C, G, D, F and Bb majors; A and E minors only) will be played, and the key stated. A short unharmonised melody, in the same key, of approximately 3 bars in length, will be played, twice. Rhythms will be limited to crotchets, quavers, minims, dotted minims and semibreves. Candidates will be asked to:

- 2 (b) sing back the melody (3 marks).

*Candidates may elect to respond to test 2(b) by playing the melody on their instrument, instead of singing. In this case, the examiner should be informed in advance of the tests being administered (see note 1 above).*

## GRADE 4

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4 or 6/8 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 time should be conducted with a 2-beat pattern). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. The phrase will include no rhythmic values shorter than a semiquaver, but may include simple dotted patterns. Candidates will be asked to:

- 1 (b) clap or tap back the rhythm of the phrase (2 marks).

### Pitch

An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The interval will be restricted to any major, minor or perfect interval up to and including an octave. Candidates will be asked to:

- 2(a) identify the interval, by numerical value and type (1 mark).

The test will be repeated, using a different interval (1 mark).

The candidate will be shown three similar versions of a short melody (marked 1, 2 and 3). The versions will differ in pitch, but not in rhythm. One of the versions will be played, twice. Candidates will be asked to:

- 2 (b) identify which version was played (2 marks).

## GRADE 5

### Rhythm

A short harmonised passage, of approximately 8 bars in length, will be played. The passage will be in either 2/4, 3/4, 4/4, 6/8 or 6/4 time. Candidates will be asked to:

- 1 (a) beat (conduct) time, with a correct and clear beat shape (conducting pattern) according to the time signature of the music, in time with the examiner's playing, as the examiner plays the passage again. (Passages in 6/8 or 6/4 time should be conducted with a 2-beat or 6-beat pattern as appropriate). (2 marks).

A short phrase, of approximately 2 bars in length, taken from the passage, will be played in an unharmonised version, twice. Candidates will be asked to:

- 1 (b) identify and describe the note values (rhythmic values of the notes) in the phrase (2 marks).

### Pitch

An interval will be played twice, with the pitches sounded together. The interval may be any major, minor or perfect interval within the octave, as well as the augmented 4th / diminished 5th. Candidates will be asked to:

- 2(a) identify the interval, by type and numerical value (1 mark).

The test will be repeated, using a different interval (1 mark).

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:

- 2 (b) identify the cadence, either by its conventional name, or as "finished" (perfect and plagal) or "unfinished" (imperfect or interrupted) (1 mark).

The test will be repeated, using a different example (1 mark).

## GRADE 6

### Rhythm and Pitch

A harmonised passage, in simple time, of not more than six bars in length, and containing some syncopated patterns, will be played, twice. Candidates will be asked to:

- 1(a) identify the time signature (1 mark).
- 1(b) identify whether the passage is in a major or minor key (1 mark).
- 1(c) identify, by number and type, any interval within the octave, occurring in the melody-line between two succeeding notes. These pitches will be played again, first as occurring in the melody, and then with the pitches sounded together (1 mark).

A short phrase from the passage, of 1-2 bars in length, will be played again in an unharmonised version. Candidates will be asked to:

- 1(d) clap or tap back the rhythm of the phrase (1 mark).
- 1(e) identify and describe the note values (rhythmic values) in the phrase (2 marks).

### Pitch

The key-chord of a major key will be sounded. A short melody in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, or interrupted) in the home key. Candidates will be asked to:

- 2 (a) identify the cadence by its conventional name (1 mark).

The key-chord of a major key will be sounded, and the key named. A short harmonised passage in the same key, of approximately 4 bars in length, will be played. The passage will contain one modulation to a related key (dominant, subdominant, or relative minor), finishing with a perfect cadence in that key. Candidates will be asked to:

- 2 (b) identify the key into which the passage has modulated, either by name or by relationship to the home key (candidate's choice) (1 mark).

## GRADE 7

- 1 (a) A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature
  - to identify whether the passage is in a major or minor key
  - to describe the overall dynamics
  - to describe the basic overall form (this will be limited to AB, ABA, AAB, ABAB, AABA) (2 marks).
- 1 (b) The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections may also be played again. Candidates will be asked a selection of the following:
  - to suggest an appropriate tempo marking
  - to describe changes in tempo
  - to name the key
  - to describe phrasing patterns
  - to describe dynamics
  - to describe articulation
  - to identify modulations
  - to identify ornaments
  - to confirm their description of the form (4 marks).
2. The key-chord of a major or minor key will be sounded. A short harmonised passage in the same key, of approximately 2 bars in length, will be played, finishing with a harmonised cadence (perfect, imperfect, plagal, or interrupted) in the home key. Candidates will be asked to:  
identify the cadence by its conventional name. (1 mark).  
The test will be repeated, using a different example (1 mark).

## GRADE 8

1. A harmonised passage of approximately 12 to 16 bars in length, in either simple or compound time, will be played, once. Candidates will be asked a selection of the following:
  - to identify the time signature;
  - to identify whether the passage is in a major or minor key;
  - to suggest an appropriate tempo marking;
  - to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture, etc. (examiners may play certain extracts from the passage again);
  - to suggest a musical style (Renaissance, Baroque, Classical, Romantic, Twentieth Century or Modern, Jazz / Popular);
  - to identify any interval in the melodic line between two successive notes, up to and including a Major 10th (the two pitches will be played again, as occurring in the melody);
  - to clap back, or identify and describe the note values (rhythmic values) of, a short phrase of 1-2 bars in duration, taken from the passage and played again in an unharmonised version;
  - to identify a cadence, taken from the passage, played again by the examiner (4 marks).
  
2. The candidate will be given a copy of the score, without phrasing, tempo, articulation, or dynamic markings. The passage will be played once again in full; further shorter sections, of up to 4 bars in length, may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. Candidates will be asked a selection of the following:
  - to name the key
  - to identify modulations
  - to identify ornaments
  - to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B, and similar structures, as well as more organic forms, or forms based on imitative or fugal structures);
  - to identify simple melodic, rhythmic or harmonic devices, such as sequence, inversion, repetition, pedal points, augmentation / diminution, motivic development, etc.
  - to identify changes in phrasing, tempo, articulation and/or dynamics, in short passages, of up to 2 bars in length, played in two different styles by the examiner (4 marks).