

GRADE 8

PREREQUISITE FOR ENTRY: ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives see www.abrsm.org/prerequisite.

THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from any three of the five Lists, A, B, C, D and E (listed below). For further details see pages 9, 10 and 14.

ONE UNACCOMPANIED TRADITIONAL SONG: from memory, of the candidate's own choice. For further details see page 11.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see pages 12 and 13.

AURAL TESTS FOR THE GRADE: administered by the examiner from the piano. For further details see pages 88 and 93.

ACCOMPANIED SONG LISTS

LIST A EARLY & SACRED

- Adolphe Adam** Ave Regina cœlorum (*omitting bb. 9–24*).
F (*c'–g''*): arr. P. Wagner. P. 12 from *Marian Hymns, Vol. 2 (Bärenreiter BA 9268)* (Latin)
- J. S. Bach** Recit: Am Abend, da es kühle war (At evening, hour of calm and rest) and Aria: Mache dich, mein Herze, rein (Make thee clean, my heart, from sin) (*to b. 37*): from *Matthäus-Passion (St Matthew Passion)*, BWV 244.
G min/Bb (*G–eb'*): Nos 64 and 65 from vocal score (*Bärenreiter BA 5038-90*) (Ger/Eng)
G min/Bb: *The Art of Song (revised & expanded edition)*, Grade 8 (low) (*Peters EP 71773*) (Ger/Eng)
G min/Bb: Nos 74 and 75 from vocal score (*Novello NOV072478*) (Eng)
- J. S. Bach** Mein gläubiges Herze frohlocke (My reverent spirit, be joyful): from Cantata No. 68 'Also hat Gott die Welt geliebt', BWV 68.
D (*d'–f#''*): arr. Marsh. No. 1 from *Spirit be joyful! – 14 Songs for Advent or Christmas (high)* (OUP) (Ger/Eng)
- J. S. Bach** Recit: Nun wird mein liebster Bräutigam (At last, beloved Saviour mine/See now the bridegroom full of grace) and Air: Bereite dich, Zion (Prepare thyself, Zion): from *Weihnachts-Oratorium (Christmas Oratorio)*, BWV 248.
A min (*b–e''*): Nos 3 and 4 from vocal score (*Bärenreiter BA 5014-90*) (Ger/Eng)
A min: Nos 3 and 4 from vocal score (*Novello NOV072500*) (Eng)
- Britten** For I will consider my Cat Jeoffrey: from *Rejoice in the Lamb*, Op. 30. *A* (*e'–f#''*): vocal score (*Boosey & Hawkes*)
- Britten** For the Mouse is a creature of great personal valour: from *Rejoice in the Lamb*, Op. 30. *Db* (*g–bb'*): vocal score (*Boosey & Hawkes*)
- Britten** That yongë child (Wann hub dies Kindlein): No. 4a from *A Ceremony of Carols (Ein Kranz von Lobechören)*, Op. 28. (*c'–e''*): vocal score (*Boosey & Hawkes*) (Eng/Ger)
- Conti** Quella fiamma (Oh the flames).
C min (*d'–g''*) or *G min*: No. 25 from *30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low)* (*Peters EP 7743a or 7743b*) (Ital/Eng)
- P. Cornelius** Die Könige (The Three Kings): from *Weihnachtslieder*, Op. 8.
Bb (*d'–g''*) or *G*: No. 19 from *Sing Solo Christmas (high or low)* (OUP) (Ger/Eng)

- 10 **Dowland** Awake, sweet love (Lieb' ist erwacht) (*both verses*).
F (*e' - f''*) or *D*: No. 16 from *Dowland 50 Songs, Book 1 (high or low)* (Stainer & Bell X5A or X5B) (Eng)
F: No. 7 from *English Lute Songs, Book 2* (Stainer & Bell B617) (Eng)
F: *John Dowland Songs (Universal UE 11842)* (Eng/Ger)
- 11 **Dowland** Flow my tears (*observing repeats*).
C min (*f' - g''*), *A min* or *G min*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773)
C min or *A min*: *English Songs: Renaissance to Baroque (high or low)* (Hal Leonard HL40018 or HL40019-Music Sales)
C min or *G min*: No. 19 from *Dowland 50 Songs, Book 1 (high or low)* (Stainer & Bell X5A or X5B)
G min: No. 1 from *English Lute Songs, Book 2* (Stainer & Bell B617)
- 12 **Dowland** Weep you no more, sad fountains.
G min (*d' - g''*), *E min* or *D min*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773)
G min or *D min*: No. 36 from *Dowland 50 Songs, Book 2 (high or low)* (Stainer & Bell X6A or X6B)
G min or *D min*: *English Songs: Renaissance to Baroque (high or low)* (Hal Leonard HL40018 or HL40019-Music Sales)
G min: No. 20 from *English Lute Songs, Book 2* (Stainer & Bell B617)
- 13 **Dubuisson** Plainte sur la mort de Michel Lambert.
C min (*c' - eb''*): *Charles Brett's Baroque Anthology for Counter-tenor, Vol. 1: Italy and France* (Green Man Press GM-CB1) (Fr)
- 14 **Durante** Danza, danza, fanciulla (Dance, oh dance, oh my pretty).
C min (*c' - g''*) or *A min*: *A Selection of Italian Arias 1600-1800, Vol. 2 (high or low)* (ABRSM) (Ital/Eng)
C min or *A min*: No. 24 from *30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low)* (Peters EP 7743a or 7743b) (Ital/Eng)
Bb min, *A min* or *G min*: No. 18 from *Italian Songs of the 17th and 18th Centuries, Vol. 2 (high, medium or low)* (IMC 2234, 2235 or 2236) (Ital)
- 15 **G. Dyson** I will worship.
F (*c' - e''*): No. 13 from *High Praise* (Novello NOV032118)
- 16 **J. W. Franck** O angenehme Nacht!
D (*b - d''*): *Charles Brett's Baroque Anthology for Counter-tenor, Vol. 2: Germany and England* (Green Man Press GM-CB2) (Ger)
- 17 **Grandi** O quam tu pulchra es. (M)
D min (*g# - d''*): *Charles Brett's Baroque Anthology for Counter-tenor, Vol. 1: Italy and France* (Green Man Press GM-CB1) (Latin)
- 18 **Handel** Recit: Enough: to Heav'n we leave the rest *and* Air: With pious hearts: from *Judas Maccabaeus*, HWV 63.
G min (*G - eb'*): Nos 47 *and* 48 from vocal score (Novello NOV072486)
- 19 **Handel** Here amid the shady woods: from *Alexander Balus*, HWV 65.
F (*d' - f''*): *The New Imperial Edition: Mezzo-Soprano Songs* (Boosey & Hawkes)
F: *English Songs: Renaissance to Baroque (high)* (Hal Leonard HL40018-Music Sales)
- 20 **Handel** Thus when the sun: from *Samson*, HWV 57.
Bb (*d' - g''*): No. 73 from vocal score (Novello NOV090926)
- 21 **Handel** Recit: 'Tis done *and* Air: Heart, the seat of soft delight: from *Acis and Galatea*, HWV 49b.
Eb (*eb' - g''*): Nos 28 *and* 29 from vocal score (Novello NOV070122)
- 22 **Haydn** The Mermaid's Song (Die Seejungfer): from *12 Canzonettas*, Hob. XXVIa/25. (F)
C (*c' - g''*): No. 25 from *Haydn Lieder* (Henle HN 535) (Eng)
C: No. 1 from *Haydn Canzonettas and Songs* (Peters EP 1351a) (Eng/Ger)
C: *The First Book of Soprano Solos* (G. Schirmer GS81173) (Eng)

LIST A (cont.)

- 23 **Haydn** O tuneful voice (O Stimme hold), Hob. XXVIa/42.
E♭ (*b–g*"), *C* or *B♭*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773) (Eng)
E♭: No. 41 from *Haydn Lieder (Henle HN 535)* (Eng)
E♭: No. 14 from *Haydn Canzonettas and Songs (Peters EP 1351a)* (Eng/Ger)
E♭: No. 13 from *O Tuneful Voice (OUP)* (Eng)
- 24 **Haydn** The Spirit's Song 'Hark, what I tell to thee' (Des Geistes Gesang), Hob. XXVIa/41.
G min (*c♯'–ab*"), *F min* or *D min*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773) (Eng)
F min: No. 40 from *Haydn Lieder (Henle HN 535)* (Eng)
F min: No. 13 from *Haydn Canzonettas and Songs (Peters EP 1351a)* (Eng/Ger)
- 25 **Haydn** Recit: Straight opening her fertile womb and Air: Now heav'n in fullest glory shone: from *The Creation*, Hob XXI/2.
D (F–e♭'): Nos 22 and 23 from vocal score (Novello NOV072485)
D: *The Art of Song (revised & expanded edition), Grade 8 (low)* (Peters EP 71773)
- 26 **Haydn** The Wanderer (Der Wanderer): from 12 Canzonettas, Hob. XXVIa/32.
G min (*d'–e♭*"): *The Art of Song (revised & expanded edition), Grade 8 (high)* (Peters EP 71771) (Eng)
G min: No. 32 from *Haydn Lieder (Henle HN 535)* (Eng)
G min: No. 8 from *Haydn Canzonettas and Songs (Peters EP 1351a)* (Eng/Ger)
G min: No. 11 from *O Tuneful Voice (OUP)* (Eng)
- 27 **Humperdinck** Weihnachten (Christmas).
F (d'–g"): arr. Marsh. No. 6 from *Spirit be joyful! – 14 Songs for Advent or Christmas (high)* (OUP) (Ger/Eng)
- 28 **Leveridge** Who is Silvia?
E (d♯'–g♯")) or *D*: *English Baroque Songs 1 (high or medium)* (Green Man Press GM-EBS 1H or GM-EBS 1M)
- 29 **Mendelssohn** O for the wings of a dove: from *Hear My Prayer*.
G (d'–g")) or *E♭*: arr. Jenkins. *Sing Solo Sacred (high or low)* (OUP)
- 30 **Mozart** Agnus Dei: No. 6 from *Mass in C, 'Coronation', K. 317*.
F (c'–f")): *The Art of Song (revised & expanded edition), Grade 8 (high)* (Peters EP 71771) (Latin)
- 31 **Poulenc** Priez pour paix.
F min (*e♭'–e♭*")) or *C min*: No. 22 from *Everlasting Voices (medium-high or medium-low)* (Peters EP 72672a or 72672b) (Fr)
F min: *The Best of Poulenc: 40 Selected Songs for Medium Voice (Eschig DF 01612200)* (Fr)
- 32 **John Rutter** The Lord bless you and keep you.
F (bb–g")) or *D♭*: *Oxford Solo Songs: Sacred (high or low)* (OUP)
- 33 **John Rutter** Shepherd's Pipe Carol.
F (c'–g")) or *E♭*: No. 17 from *Sing Solo Christmas (high or low)* (OUP)
- 34 **attrib. Stradella** Pietà, Signore (O Lord, have mercy).
D min (*d'–g*")) or *A min*: *24 Italian Songs and Arias (medium-high or medium-low)* (G. Schirmer GS26114 or GS26115) (Ital/Eng)
C min or *A min*: *A Selection of Italian Arias 1600–1800, Vol. 2 (high or low)* (ABRSM) (Ital/Eng)
- 35 **Vivaldi** Qui sedes ad dexteram Patris: from *Gloria in D*, RV 589.
B min (*c♯'–d*")): No. 10 from vocal score (Ricordi LD 00054100) (Latin/Eng)
B min: *The Art of Song (revised & expanded edition), Grade 8 (medium)* (Peters EP 71772) (Latin)
- 36 **Vivaldi** Stabat Mater: from *Stabat Mater*, RV 621.
F min (*ab–d♭*")): No. 1 from vocal score (Ricordi NR 13156500) (Latin)

LIST B ART SONGS IN FRENCH & GERMAN

- 1 **Beethoven** Mit einem gemalten Band, Op. 83 No. 3.
F (e' - f''/a''), Eb or Eb: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773) (Ger)
F or Eb: No. 23 from Beethoven 30 Selected Songs (high or low) (Peters EP 731 or 732) (Ger)
F: No. 30 from Beethoven 67 Songs (Peters EP 180) (Ger)
F: No. 53 from Beethoven Complete Songs, Vol. 2 (Henle HN 534) (Ger)
- 2 **Berlioz** Absence (Return, return): No. 4 from *Les nuits d'été*, Op. 7.
F# (c# - f#) or Eb: Berlioz Les nuits d'été (high or medium) (Bärenreiter BA 5784-90 or 5786-90) (Fr)
F# or Eb: Berlioz Les nuits d'été (high or low) (IMC 1355 or 1365) (Fr/Eng)
- 3 **N. Boulanger** Cantique.
F (f' - f''): Boulanger Mélodies pour voix moyenne (Hamelle HA09275) (Fr)
- 4 **N. Boulanger** Versailles.
G min (d' - g''): Boulanger Mélodies pour voix moyenne (Hamelle HA09275) (Fr)
- 5 **Brahms** An die Nachtigall, Op. 46 No. 4.
E (d# - g''), D or C: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773) (Ger)
- 6 **Brahms** Das Mädchen spricht (The Maiden Speaks), Op. 107 No. 3.
A (e' - f#''): No. 20 from Elisabeth Schumann Liederbuch (Universal UE 9559) (Ger/Eng)
- 7 **Brahms** In stiller Nacht: from 49 Deutsche Volkslieder.
E (c# - f#''), D or D: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773) (Ger)
- 8 **Brahms** Sommerabend, Op. 85 No. 1.
Bb (d' - d''), G or G: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773) (Ger)
- 9 **Brahms** Ständchen, Op. 106 No. 1.
G (d' - g#''), E or Eb: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773) (Ger)
- 10 **Bob Chilcott** L'enfant dort. C (c' - gb''): publ. separately (OUP) (Fr)
- 11 **Debussy** Beau soir (Evening fair).
E (c' - f#''): Songs of Claude Debussy, Vol. 1: High Voice (Hal Leonard HL60164-Music Sales) (Fr)
E: Debussy Songs: 1880-1904 (Dover DP11339) (Fr)
E or D: Favorite French Art Songs, Vol. 1 (high or low) (Hal Leonard HL40046 or HL40047-Music Sales) (Fr)
E or D: Anthology of French Song (high or low) (G. Schirmer GS32604 or GS32605) (Fr/Eng)
- 12 **Debussy** Romance.
D (d' - f#''/g#'') or C: Gateway to French Mélodies (high or low) (Alfred 36533 or 36534) (Fr)
D or C: Anthology of French Song (high or low) (G. Schirmer GS32604 or GS32605) (Fr/Eng)
D: Debussy Songs: 1880-1904 (Dover DP11339) (Fr)
- 13 **Duparc** Extase.
D (g' - a'') or Bb: No. 4 from Duparc Mélodies (Soprano or Mezzo) (Salabert SLB 00458400 or 00019400) (Fr)
D or Bb: No. 11 from Duparc Complete Songs (high or medium-low) (Peters EP 7778a or 7778b) (Fr)
D or Bb: Gateway to French Mélodies (high or low) (Alfred 36533 or 36534) (Fr)
- 14 **Fauré** Au bord de l'eau, Op. 8 No. 1.
C# min (c# - f#''), C min or Bb min: No. 5 from Fauré 30 Songs (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)
C# min or C min: No. 17 from Fauré 20 Mélodies, Vol. 1 (Soprano or Mezzo) (Hamelle HA09115 or HA09118) (Fr)

LIST B (cont.)

- 15 **Fauré** Automne, Op. 18 No. 3.
C# min (e' - g#"), *B min* or *A min*: No. 11 from *Fauré 30 Songs (high, medium or low)* (IMC 1601, 1602 or 1132) (Fr)
C# min or *B min*: *The Art of French Song, Vol. 2 (high or medium/low)* (Peters EP 7520a or 7520b) (Fr)
C# min or *B min*: *Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo)* (Hamelle HA09116 or HA09119) (Fr)
- 16 **Fauré** La Chanson du pêcheur (The Song of the Fisherman), Op. 4 No. 1.
A min (e' - a") or *F min*: *Fauré 25 Selected Songs (high or low)* (G. Schirmer GS26106 or GS26107) (Fr/Eng)
- 17 **Fauré** Les roses d'Ispahan (The Rose of Ispahan), Op. 39 No. 4.
E (e' - g#"), *D* or *C*: *The Language of Song: Advanced (high, medium or low)* (Faber) (Fr)
E, D or *C*: No. 14 from *Fauré 30 Songs (high, medium or low)* (IMC 1601, 1602 or 1132) (Fr)
E or *D*: *Fauré 25 Selected Songs (high or low)* (G. Schirmer GS26106 or GS26107) (Fr/Eng)
E or *D*: *Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo)* (Hamelle HA09116 or HA09119) (Fr)
E or *D*: *Anthology of French Song (high or low)* (G. Schirmer GS32604 or GS32605) (Fr/Eng)
- 18 **Fauré** Madrigal, Op. 57 No. 3.
F (f' - f") or *Eb*: *Fauré 20 Mélodies, Vol. 3 (Soprano or Mezzo)* (Hamelle HA09117 or HA09120) (Fr)
- 19 **Fauré** Notre amour (Our Love), Op. 23 No. 2.
E (d#' - a"/b") or *D*: *The Language of Song: Advanced (high or medium)* (Faber) (Fr)
E or *D*: *Fauré 25 Selected Songs (high or low)* (G. Schirmer GS26106 or GS26107) (Fr/Eng)
E or *D*: *Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo)* (Hamelle HA09116 or HA09119) (Fr)
- 20 **Hahn** À Chloris.
E (d#' - f#"): *Hahn Mélodies, Vol. 2 (Heugel HE27627)* (Fr)
E or *D*: *20th-Century French Art Songs (high or medium/low)* (Durand DF 01625000 or 01625100) (Fr)
- 21 **Hahn** Si mes vers avaient des ailes! (Were My Song with Wings Provided).
E (c#' - g#"): *The First Book of Soprano Solos* (G. Schirmer GS81173) (Fr/Eng)
- 22 **arr. A. Hopkins** Quand mon mari se fâchera: No. 5 from *Five French Folk Songs*. (F) *E min (d' - d")*: (Chester) (Fr)
- 23 **Liszt** Über allen Gipfeln ist Ruh (All around is silence and rest) (Repos).
G (d' - g"): No. 4 from *Liszt 20 Selected Songs (Peters EP 8590a)* (Ger/Eng/Fr)
- 24 **Massenet** Nuit d'Espagne.
G min (d' - f"/f#") or *F min*: *The Art of French Song, Vol. 1 (high or medium/low)* (Peters EP 7519a or 7519b) (Fr)
- 25 **Mozart** Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (Unglückliche Liebe), K. 520.
C min (c' - f"): *The Language of Song: Advanced (high)* (Faber) (Ger)
C min or *B min*: No. 21 from *Mozart Complete Songs (high or medium)* (Bärenreiter BA 5330 or 5328) (Ger)
- 26 **Paladilhe** Le voyage.
(d' - f") or *(c' - eb")*: *Gateway to French Mélodies (high or low)* (Alfred 36533 or 36534) (Fr)
- 27 **Paladilhe** Psyché.
Ab (c' - gb"/ab") or *F*: *Favorite French Art Songs, Vol. 1 (high or low)* (Hal Leonard HL40046 or HL40047-Music Sales) (Fr)
Gb: *Anthology of French Song (high or low)* (G. Schirmer GS32604 or GS32605) (Fr/Eng)
- 28 **Poulenc** Les chemins de l'amour (both verses, ending at the pause in b. 68).
(c#' - gb"): publ. separately (Eschig ME 00622201) (Fr)
(c#' - gb"): *The Best of Poulenc: 35 Selected Songs for High Voice* (Salabert SLB 00591800) (Fr)
(c#' - gb"): *20th-Century French Art Songs (high or medium/low)* (Durand DF 01625000 or 01625100) (Fr)

- 29 **Poulenc** Fleurs: No. 6 from *Fiançailles pour rire*.
D♭ (d♭'–f''): *The Art of French Song, Vol. 2 (high or medium/low)* (Peters EP 7520a or 7520b) (Fr)
D♭: *The Best of Poulenc: 35 Selected Songs for High Voice* (Salabert SLB 00591800) (Fr)
- 30 **Saint-Saëns** Chanson triste.
(e'–f'') or *(c'–c#')*: *The Art of French Song, Vol. 2 (high or medium-low)* (Peters EP 7520a or 7520b) (Fr)
- 31 **Schubert** An die Musik, Op. 88 No. 4, D. 547.
D (c#'–f#'), *C* or *B♭*: No. 81 from *Schubert Lieder, Vol. 1 (high, medium or low)* (Peters EP 20a, 20b or 20c) (Ger)
D, C or *B♭*: No. 50 from *Schubert Lieder, Vol. 2 (high, medium or low)* (Peters EP 178a, 178b or 178c) (Ger)
D or *B♭*: No. 24 from *Everlasting Voices (medium-high or medium-low)* (Peters EP 72672a or 72672b) (Ger)
- 32 **Schubert** Der Musensohn, Op. 92 No. 1, D. 764.
G (f#'–g''), *E* or *D*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773) (Ger)
G, E or *D*: No. 90 from *Schubert Lieder, Vol. 1 (high, medium or low)* (Peters EP 20a, 20b or 20c) (Ger)
- 33 **Schubert** Du bist die Ruh, Op. 59 No. 3, D. 776.
E♭ (e♭'–a♭''), *C* or *B♭*: *The Language of Song: Advanced (high, medium or low)* (Faber) (Ger)
E♭, C or *B♭*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773) (Ger)
E♭, C, B♭ or *B♭*: No. 70 from *Schubert Lieder, Vol. 1 (high, medium, low or very low)* (Peters EP 20a, 20b, 20c or 20d) (Ger)
- 34 **Schubert** Lied eines Schiffers an die Dioskuren, Op. 65 No. 1, D. 360.
A♭ (c'–e♭''), *A♭* or *F#*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773) (Ger)
A♭, A♭ or *F#*: No. 88 from *Schubert Lieder, Vol. 1 (high, medium or low)* (Peters EP 20a, 20b or 20c) (Ger)
- 35 **Schumann** Nachtlied, Op. 96 No. 1.
C (d'–f''), *B♭* or *B♭*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773) (Ger)
- 36 **Schumann** Widmung: No. 1 from *Myrthen*, Op. 25.
A♭ (b–g♭''), *G♭* or *F*: *The Language of Song: Advanced (high, medium or low)* (Faber) (Ger)
A♭, G♭ or *F*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773) (Ger)
- 37 **Pauline Viardot** Haï luli! (F)
(f'–g'') or *(d'–e'')*: No. 10 from *Songs and Duets of García, Malibran and Viardot (high or low)* (Alfred 16813 or 16814) (Fr)
- 38 **Pauline Viardot** Les filles de Cadix.
F (c'–g'') or *D*: *Songs and Duets of García, Malibran and Viardot (high or low)* (Alfred 16813 or 16814) (Fr)
F or *D*: *The Language of Song: Advanced (high or medium)* (Faber) (Fr)
- 39 **Wolf** Das verlassene Mägdlein: No. 7 from *Mörrike-Lieder*.
A min (e'–f''), *G min* or *G min*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773) (Ger)
- 40 **Wolf** Verborgtheit: No. 12 from *Mörrike-Lieder*.
E♭ (d'–g♭''), *D♭* or *C*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (Peters EP 71771, 71772 or 71773) (Ger)
E♭, D♭ or *C*: *The Language of Song: Advanced (high, medium or low)* (Faber) (Ger)

LIST C ART SONGS IN ENGLISH

- 1 **S. Barber** Sure on this shining night, Op. 13 No. 3.
Bb (d' - g") or *G*: publ. separately (*G. Schirmer GS28215* or *GS28214*)
Bb or *G*: *Barber 65 Songs (high or medium/low)* (*G. Schirmer HL50490044* or *HL50490045*)
Bb or *G*: *15 American Art Songs (high or low)* (*G. Schirmer GS82645* or *GS82607*)
- 2 **A. Beach** Fairy lullaby. (F)
F (e' - f"/a"): *First Solos: Songs by Women Composers, Vol. 1 (high)* (*Hildegard*)
- 3 **R. R. Bennett** The Widow Bird (Der Witwenvogel): No. 4 from *The Aviary*. (*d' - f#"*): (*Universal UE 14168*) (*Eng/Ger*)
- 4 **Britten** At the Railway Station, Upway: No. 7 from *Winter Words*, Op. 52. (*e' - g"*): (*Boosey & Hawkes*)
- 5 **Britten** Cradle Song.
(bb - f#"/ab") or *(a - e#"/g")*: No. 7 from *Britten The Red Cockatoo and Other Songs (high or medium/low)* (*Faber*)
- 6 **Britten** If thou wilt ease thine heart.
D (d' - a") or *Bb*: No. 6 from *Britten The Red Cockatoo and Other Songs (high or medium/low)* (*Faber*)
- 7 **Britten** Sesthia's Lullaby: No. 3 from *A Charm of Lullabies*, Op. 41.
(c' - g") or *(a - e")*: *Art Song in English (high or low)* (*Boosey & Hawkes*)
(a - e"): *Britten A Charm of Lullabies* (*Boosey & Hawkes*)
(a - e"): *A Heritage of 20th-Century British Song, Vol. 4* (*Boosey & Hawkes*)
- 8 **Alan Bullard** Come live with me and be my love. *E (c#' - e"/f")*: publ. separately (*Colne Edition CE37*)
- 9 **Alan Bullard** When I am dead, my dearest. *G min (d' - f")* or *E min*: publ. separately (*Colne Edition CE36*)
- 10 **Rebecca Clarke** June Twilight.
(c' - f#"): *Rebecca Clarke Song Album (medium-high)* (*Boosey & Hawkes*)
- 11 **Rebecca Clarke** Shy one.
F (c' - a"): *Rebecca Clarke Song Album (medium-high)* (*Boosey & Hawkes*)
- 12 **Humphrey Clucas** Evenfall. *A min (e' - g")* or *E min*: publ. separately (*Recital Music RMS125*)
- 13 **E. Coates** Orpheus with his lute.
Eb (d' - g"): *Shakespeare Song Album* (*Boosey & Hawkes*)
- 14 **Dring** Blow, blow thou winter wind: No. 6 from *Seven Shakespeare Songs*. (*db' - f")*: (*Thames TH978390*)
- 15 **Dring** Business Girls: No. 3 from *Five Betjeman Songs*. (*d' - f#"*): (*Weinberger*)
- 16 **Dring** It was a lover: No. 2 from *Seven Shakespeare Songs*. *E (b - e"/g#")*: (*Thames TH978390*)
- 17 **Dring** Take, O take those lips away: No. 3 from *Seven Shakespeare Songs*. (*g - d"*): (*Thames TH978390*)
- 18 **Elgar** Is she not passing fair? (M)
G (f#' - a"): *A Heritage of 20th-Century British Song, Vol. 2* (*Boosey & Hawkes*)
G: *The New Imperial Edition: Tenor Songs* (*Boosey & Hawkes*)
- 19 **Finzi** Rollicum-Rorum: from *Earth and Air and Rain*, Op. 15.
D (a - e"): *Finzi Earth and Air and Rain* (*Boosey & Hawkes*)
D: *A Heritage of 20th-Century British Song, Vol. 4* (*Boosey & Hawkes*)
- 20 **A. Gibbs** The Cherry Tree.
B min (b - e"): *The First Book of Mezzo-Soprano/Alto Solos* (*G. Schirmer GS81174*)
- 21 **Gurney** Spring: No. 5 from *Five Elizabethan Songs*.
E (c' - g#"), *D* or *C*: *The Art of Song (revised & expanded edition), Grade 8 (high, medium or low)* (*Peters EP 71771, 71772* or *71773*)
E: *Gurney Five Elizabethan Songs* (*Boosey & Hawkes*)
E: *A Heritage of 20th-Century British Song, Vol. 1* (*Boosey & Hawkes*)

- 22 **Head** Money, O!
B min (b/d' - f#") or *G min*: publ. separately (*Boosey & Hawkes*)
A min or *G min*: *Art Song in English (high or low)* (*Boosey & Hawkes*)
G min: *A Heritage of 20th-Century British Song, Vol. 4* (*Boosey & Hawkes*)
- 23 **Head** A Piper.
F min (eb' - g") or *D min*: publ. separately (*Boosey & Hawkes*)
F min: *Head Song Album, Vol. 1: Songs of the Countryside* (*Boosey & Hawkes*)
- 24 **Head** A Slumber Song of the Madonna. *C (c' - e")* or *Bb*: publ. separately (*Boosey & Hawkes*)
- 25 **Howells** Come Sing and Dance. *Ab (d' - ab")*: publ. separately (*OUP*)
- 26 **Howells** King David.
(c#' - f"): *A Heritage of 20th-Century British Song, Vol. 4* (*Boosey & Hawkes*)
- 27 **Ireland** Sea Fever.
A min (e' - g"), *G min*, *F min* or *E min*: publ. separately (*Stainer & Bell 1500, 1499, 1498 or H218*)
E min: *Ireland 11 Songs* (*Stainer & Bell B040*)
E min: *Ireland The Complete Works for Voice & Piano, Vol. 2* (*Stainer & Bell B597*)
- 28 **Gordon Jacob** Mother, I will have a husband. (**F**)
G (d' - e"): publ. separately (*Stainer & Bell 1520*)
G: *A Century of English Song, Vol. 4: Ten Songs for medium/low voice (female)* (*Thames TH978614*)
- 29 **Maconchy** Ophelia's Song. (**F**) (*eb' - g")*: publ. separately (*OUP*)
- 30 **Cecilia McDowall** If there are angels.
A (d' - f"): *The Boosey & Hawkes Song Collection, Vol. 2* (*Boosey & Hawkes*)
- 31 **Parry** Weep you no more.
G min/G (d' - g"): No. 2 from *Parry Seven Songs (high)* (*Stainer & Bell B525*)
- 32 **Quilter** Ca' the yowes to the knowes.
C min (eb' - g") or *A min*: *Roger Quilter Collected Songs (high or low)* (*Boosey & Hawkes*)
- 33 **Quilter** Fear no more the heat o' the sun: No. 1 from *Five Shakespeare Songs, Op. 23*.
(fb' - f#") or *(db' - eb")*: *Quilter Five Shakespeare Songs (high or low)* (*Boosey & Hawkes*)
(fb' - f#") or *(db' - eb")*: *Roger Quilter Collected Songs (high or low)* (*Boosey & Hawkes*)
- 34 **Quilter** Go, lovely rose: No. 3 from *Five English Love Lyrics, Op. 24*. (**M**)
Gb (f' - gb") or *D*: *Roger Quilter Collected Songs (high or low)* (*Boosey & Hawkes*)
F: *The First Book of Tenor Solos* (*G. Schirmer GS81175*)
- 35 **Quilter** Love's Philosophy, Op. 3 No. 1.
F (d' - a") or *D*: *Roger Quilter 18 Songs for Voice and Piano (high or low)* (*Boosey & Hawkes*)
F or *D*: *Roger Quilter Collected Songs (high or low)* (*Boosey & Hawkes*)
F: *A Heritage of 20th-Century British Song, Vol. 4* (*Boosey & Hawkes*)
- 36 **Quilter** Now sleeps the crimson petal, Op. 3 No. 2.
G (e' - g") or *Eb*: *Roger Quilter Collected Songs (high or low)* (*Boosey & Hawkes*)
Gb or *Eb*: *Roger Quilter 18 Songs for Voice and Piano (high or low)* (*Boosey & Hawkes*)
- 37 **Rubbra** A Hymn to the Virgin, Op. 13 No. 2.
(d' - g"): No. 1 from *Rubbra Two Songs (Op. 13 No. 2 & Op. 4 No. 2)* (*Lengnick AL 1163*)
- 38 **Steele** Loveliest of trees.
F (c' - g"): No. 1 from *Music by Douglas Steele, Vol. 2: Selected Songs* (*Forsyth FSD02*)
- 39 **Thiman** I wandered lonely as a cloud.
Db (c' - gb"): *Thiman 13 Songs* (*Stainer & Bell B665*)
- 40 **arr. Vaughan Williams** The Turtle Dove. *Bb min (db' - eb")*: publ. separately (unison edition)
(*Curwen JC71872*)
- 41 **Vaughan Williams** The Vagabond: from *Songs of Travel*. (**M**) *E min (d#' - g")* or *C min*: (*high or low*)
(*Boosey & Hawkes*)

LIST C (*cont.*)

- 42 **Warlock** The bayley berith the bell away.
Eb (*g*–*eb*^{''}): *A Heritage of 20th-Century British Song, Vol. 3* (Boosey & Hawkes)
- 43 **Warlock** Captain Stratton's Fancy. *F* (*c*'–*f*^{''}) or *D*: publ. separately (*Stainer & Bell* 1795 or 1794)

LIST D ART SONGS IN OTHER LANGUAGES

- 1 **E. di Capua** O sole mio (Oh, My Sunshine).
A (*e*'–*a*^{''}): arr. Chiaramello (omitting verse 2 & ending at b. 40). Pavarotti: *The Ultimate Collection* (Wise AM992376) (Neapolitan dialect)
F: *Italian Favorites* (Hal Leonard HLE00310584–Music Sales) (Neapolitan dialect/Eng)
D: *Italian Songs & Arias* (Mel Bay MLB95480) (Neapolitan dialect/Eng)
- 2 **Donizetti** La cocochia.
D (*c*[#]'–*f*[#]^{''}/*a*^{''}): *The Language of Song: Advanced (high)* (Faber) (Ital)
D: No. 8 from *Donizetti Composizioni da Camera, Vol. 1* (Ricordi NR 13033000) (Ital)
- 3 **Donizetti** La lontananza.
E min (*b*–*f*[#]^{''}/*g*^{''}): No. 10 from *Donizetti Composizioni da Camera, Vol. 1* (Ricordi NR 13033000) (Ital)
D min: *The Language of Song: Advanced (low)* (Faber) (Ital)
- 4 **Donizetti** Oh, vieni al mare! (**F**)
A (*d*'–*g*[#]^{''}) or *G*: *Italian Art Songs of the Romantic Era (medium-high or medium-low)* (Alfred 4954 or 4955) (Ital)
- 5 **Elwyn-Edwards** Tylluanod (The Owls): from *Caneuon y Tri Aderyn* (Songs of the Three Birds).
(d'–*a*^{''}): (Gwynn Publishing 80037) (Welsh/Eng)
- 6 **M. García** Es corredor.
E (*d*[#]'–*a*^{''}) or *C*: arr. Viardot. No. 5 from *Songs and Duets of García, Malibran and Viardot (high or low)* (Alfred 16813 or 16814) (Span)
- 7 **Granados** El mirar de la maja: from *Tonadillas en estilo antiguo*.
(f'–*ab*^{''}): *Canciones de España* (Songs of Spain), Vol. 1 (UME UMV24032) (Span)
(f'–*ab*^{''}): *Granados Colección de Tonadillas* (UME UMV21082) (Span)
- 8 **Granados** Iban al pinar: No. 6 from *Canciones amorias*. *Ab* (*eb*'–*ab*^{''}): (UME UMV19807) (Span)
- 9 **Grieg** Gruss (Hilsen) (Greeting), Op. 48 No. 1.
E (*e*'–*f*[#]^{''}): *Grieg Centenary Song Album* (Peters EP 7958) (Ger/Nor/Eng)
- 10 **Grieg** Våren (Letzter Frühling) (Last Spring), Op. 33 No. 2.
F[#] (*d*[#]'–*f*[#]^{''}): *Grieg Centenary Song Album* (Peters EP 7958) (Nor/Ger/Eng)
- 11 **Grieg** Zur Rosenzeit (I Rosentiden) (The Time of Roses), Op. 48 No. 5.
Bb min (*c*'–*f*^{''}): *Grieg Centenary Song Album* (Peters EP 7958) (Ger/Nor/Eng)
- 12 **Guastavino** La rosa y el sauce.
F[#] *min* (*c*[#]'–*f*[#]^{''}) or *D min*: *Everlasting Voices (medium-high or medium-low)* (Peters EP 72672a or 72672b) (Span)
- 13 **Leoncavallo** Mattinata.
E (*c*[#]'–*b*^{''}), *D* or *C*: *The Language of Song: Advanced (high, medium or low)* (Faber) (Ital)
E (*c*[#]'–*a*^{''}): arr. Faris. Pavarotti: *The Ultimate Collection* (Wise AM992376) (Ital)
C (*a*–*f*^{''}): *Italian Favorites* (Hal Leonard HLE00310584–Music Sales) (Ital)
- 14 **Mozart** Ridente la calma, K. 152.
F (*c*'–*a*^{''}) or *C*: *Mozart Complete Songs (high or medium)* (Bärenreiter BA 5330 or 5328) (Ital)
- 15 **Obrados** Con amores, la mi madre...: No. 5 from *Canciones clásicas españolas, Vol. 1*. *F min* (*f*'–*a*^{''}): (UME UMV34070) (Span)
- 16 **Rachmaninov** Ostrovok (The Little Island), Op. 14 No. 2.
G (*eb*'–*g*^{''}): *Rachmaninov Songs, Vol. 1* (Boosey & Hawkes) (Russ cyrillic/Eng)

- 17 **Rachmaninov** Polyubila ya na pechal svoyu (The Soldier's Wife), Op. 8 No. 4.
G min (f#'-g''): *The Language of Song: Advanced (medium) (Faber) (Russ)*
G min: Rachmaninov Songs, Vol. 1 (Boosey & Hawkes) (Russ cyrillic/Eng)
- 18 **Rodrigo** Canción del cucú.
E (b-d''): *Rodrigo 35 Songs (Schott SMC 541) (Span)*
- 19 **Rossini** La pastorella delle Alpi (Je suis la pastourelle): No. 6 from *Serate musicali (Soirées musicales)*. (F)
C (e'-g''): *Rossini Serate musicali (Soirées musicales), Part 1 (Ricordi ER 00241300) (Ital/Fr)*
C: The Language of Song: Advanced (high) (Faber) (Ital)
- 20 **Rossini** L'invito (Viens, ô ma vie): No. 5 from *Serate musicali (Soirées musicales)*. (F)
A min (e'-g''): *Rossini Serate musicali (Soirées musicales), Part 1 (Ricordi ER 00241300) (Ital/Fr)*
- 21 **Sibelius** Den första kyssen (Der erste Kuss) (The First Kiss), Op. 37 No. 1.
(bb-g#'') or *(ab-f#'')*: No. 12 from *Sibelius 15 Selected Songs (high or low) (Breitkopf & Härtel EB 6943 or 6944) (Ger/Eng/Swed)*
- 22 **Tchaikovsky** Nam zvyozdy krotkiye siyali (The stars looked tenderly upon us), Op. 60 No. 12.
F (c'-gb'') or *Eb: The Language of Song: Advanced (high or low) (Faber) (Russ)*
F: Tchaikovsky Songs, Vol. 2 (medium/low) (Boosey & Hawkes) (Russ cyrillic/Eng)
- 23 **Tchaikovsky** Ne ver, moy drug (Believe it not, my friend), Op. 6 No. 1.
C# min (c#'-f#'') or *A min: The Language of Song: Advanced (high or low) (Faber) (Russ)*
C# min: Tchaikovsky Songs, Vol. 1 (high) (Boosey & Hawkes) (Russ cyrillic/Eng)
- 24 **Tchaikovsky** Net, tolko tot, kto znal (None but the lonely heart), Op. 6 No. 6.
Eb (d'-g''), *Db* or *C: The Language of Song: Advanced (high, medium or low) (Faber) (Russ)*
Eb: Tchaikovsky Songs, Vol. 1 (high) (Boosey & Hawkes) (Russ cyrillic/Eng)
Db: Tchaikovsky Songs, Vol. 2 (medium/low) (Boosey & Hawkes) (Russ cyrillic/Eng)
- 25 **M. Thomas** Awst: Traeth y Pigyn (August: On the Beach): from *Caneuon y Misoedd (Songs of the Year)*.
C (e'-f''): *(Mansel Thomas Trust MT029) (Welsh/Eng)*
- 26 **Toldrá** Maig.
B (e'-f#''): *Canciones de España (Songs of Spain), Vol. 2 (UME UMV24040) (Catalan)*
- 27 **Verdi** Perduta ho la pace.
D min (d'-f#''): No. 9 from *Verdi Composizioni da Camera (Ricordi NR 12338100) (Ital)*
- 28 **Viðar** Vort líf (Our lives).
(b-g''): *Icelandic Art Songs, First Collection (high or low) (Ísalög Music) (Ice/Eng)*

LIST E OPERA, OPERETTA, MUSICAL THEATRE & POPULAR SONG

- 1 **Bellini** Vi ravviso, o luoghi ameni (*Andante cantabile section only*): from *La sonnambula*.
Ab (G-eb'): publ. separately (*Ricordi NR 05446200) (Ital)*
Ab: Arias for Bass (G. Schirmer GS81101) (Ital)
- 2 **L. Bernstein & Stephen Sondheim** Maria: from *West Side Story*. (M)
(ab-f#''): publ. separately (*Boosey & Hawkes*)
(ab-g''): vocal selections (new edition) (*Boosey & Hawkes*)
- 3 **L. Bernstein & Stephen Sondheim** Something's coming: from *West Side Story*.
(d'-f''): vocal selections (new edition) (*Boosey & Hawkes*)
- 4 **Britten** Flora's Aria 'Go to sleep, my dolly dear': from *The Turn of the Screw*, Op. 54. (F)
(f#'-g''): *Britten Opera Arias, Soprano Book 2 (Boosey & Hawkes) (Eng/Ger)*

(continued overleaf)

LIST E (cont.)

- 5 **G. & I. Gershwin** By Strauss: from *The Show is On*.
F (*c' - f''*): *The Best of George Gershwin and Ira Gershwin* (Faber)
F: *The Great Songs of Gershwin* (Alfred SF0147)
F: *George Gershwin: The Definitive Songbook* (Faber)
- 6 **G. & I. Gershwin** Someone to watch over me: from *Oh, Kay!*
Eb (*eb' - f''*): *The Best of George Gershwin and Ira Gershwin* (omitting verse 2) (Faber)
Eb: *The Great Songs of Gershwin* (Alfred SF0147)
Eb: *George Gershwin: The Definitive Songbook* (Faber)
C: *The Singer's Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard-Faber)
- 7 **G. Gershwin, I. Gershwin & Heyward** It ain't necessarily so: from *Porgy and Bess*.
G min (*d - g'*): song album (Alfred VF1910)
G min: *The Best of George Gershwin and Ira Gershwin* (Faber)
G min: *The Great Songs of Gershwin* (Alfred SF0147)
G min: *George Gershwin: The Definitive Songbook* (Faber)
- 8 **Gilbert & Sullivan** Oh, Goddess Wise (Princess's Song): from *Princess Ida*.
Eb (*f' - bb''*): *Gilbert & Sullivan for Singers - Soprano* (Hal Leonard HL00740214-Music Sales)
Eb: *The Singer's Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard-Faber)
Eb: *The Art of Song* (revised & expanded edition), Grade 8 (high) (Peters EP 71771)
- 9 **Gilbert & Sullivan** Poor wand'ring one (Mabel's Song): from *The Pirates of Penzance*.
Ab (*eb' - bb''/db''*): *Gilbert & Sullivan for Singers - Soprano* (Hal Leonard HL00740214-Music Sales)
Ab: *The Singer's Musical Theatre Anthology, Soprano Vol. 2* (revised edition) (Hal Leonard-Faber)
- 10 **Gilbert & Sullivan** Silver'd is the raven hair (including Recit: Sad is that woman's lot) (Jane's Song): from *Patience*.
Eb (*g - eb''*): *Gilbert & Sullivan for Singers - Mezzo-Soprano* (Hal Leonard HL00740215-Music Sales)
Eb: *The Art of Song* (revised & expanded edition), Grade 8 (medium) (Peters EP 71772)
- 11 **Gilbert & Sullivan** Sorry her lot who loves too well (Josephine's Song): from *HMS Pinafore*.
F min/F (*e' - bb''*): *Gilbert & Sullivan for Singers - Soprano* (Hal Leonard HL00740214-Music Sales)
- 12 **Gilbert & Sullivan** Take a pair of sparkling eyes (Marco's Song): from *The Gondoliers*.
Gb (*gb' - ab''*): *The Singer's Musical Theatre Anthology, Tenor Vol. 3* (Hal Leonard-Faber)
Gb: *Gilbert & Sullivan for Singers - Tenor* (Hal Leonard HL00740216-Music Sales)
Gb: *The Art of Song* (revised & expanded edition), Grade 8 (high) (Peters EP 71771)
- 13 **Gilbert & Sullivan** A tenor, all singers above (Captain Fitzbattleaxe's Song) (*observing repeat*): from *Utopia, Limited*.
Ab/F (*eb' - ab''*): *Gilbert & Sullivan for Singers - Tenor* (Hal Leonard HL00740216-Music Sales)
- 14 **Gluck** O del mio dolce ardor (O blissful cause of ardour/Oh you, my heart's desire): from *Paride ed Elena*.
G min (*d' - a''*), *E min* or *D min*: *The Language of Song: Advanced* (high, medium or low) (Faber) (Ital)
G min or *D min*: *A Selection of Italian Arias 1600-1800, Vol. 1* (high or low) (ABRSM) (Ital/Eng)
F min or *D min*: No. 27 from *30 Italian Songs and Arias of the 17th & 18th Centuries* (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
- 15 **Handel** Cara sposa, amante cara: from *Rinaldo*, HWV 7a.
F# min (*c#' - f#''*) or *D min*: *Handel 45 Arias from Operas and Oratorios, Vol. 1* (high or low) (IMC 1693 or 1694) (Ital)
E min: *Handel Aria Album: Male Roles for High Voice* (Bärenreiter BA 4296) (Ital)
- 16 **Humperdinck** Der kleine Taumann heiss ich (Dew-Fairy's Song) (*ending b. 48*): from *Hänsel und Gretel*.
D (*e' - a''*): P. 117 from vocal score (new edition) (Schott ED 8029) (Ger/Eng)
D: P. 101 from vocal score (Dover 0486438260) (Eng)

- 17 **Kern & Hammerstein** Can't help lovin' dat man: from *Show Boat*. (F)
E♭ (bb - f"/gb"): *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition)* (Hal Leonard-Faber)
E♭ (bb - f"): No. 5 from vocal score (*ending p. 72*) (Wise AM79948)
- 18 **Kern & Hammerstein** Ol' man river: from *Show Boat*.
E♭ (bb - g"): *The Definitive Jazz Collection (2nd edition)* (Hal Leonard-Faber)
E♭: *The Essential Jerome Kern Song Book* (Wise AM81506)
C (G - e'): No. 3 from vocal score (Wise AM79948)
- 19 **Lehár** Vilja (*omitting repeat*): from *Die lustige Witwe*.
G (d' - g"/b"): *The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition)* (*starting at Allegretto*) (Hal Leonard-Faber) (Ger/Eng)
G: *Lehár Songs from The Merry Widow (English version by Jeremy Sams)* (Glocken-Verlag) (Eng/Ger)
G: *Lehár Songs from The Merry Widow (English version by Christopher Hassall)* (Glocken-Verlag) (Eng/Ger)
- 20 **Andrew Lloyd Webber & David Zippel** Evermore Without You: from *The Woman in White*.
(bb - a"): vocal selections (*Really Useful Group*)
(bb - a"): *The Andrew Lloyd Webber Anthology (revised edition)* (Hal Leonard HL00359075-Music Sales)
(a - ab"): publ. separately (*Really Useful Group*)
- 21 **Andrew Lloyd Webber & Glenn Slater** Love never dies: from *Love Never Dies*.
B♭ (bb - bb"): *The Andrew Lloyd Webber Anthology (revised edition)* (Hal Leonard HL00359075)
- 22 **Loesser** Adelaide's Lament: from *Guys and Dolls*. (F)
(ab - d"): No. 8 from vocal score (MPL AM70079)
(ab - d"): *The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 2 (revised edition)* (Hal Leonard-Faber)
(g - c"/d"): vocal selections (MPL AM70061)
(g - c"): *Musical Theatre Collection for Young Women Singers* (Hal Leonard HLE90001476-Music Sales)
- 23 **Loesser** I'll know (*this version only*): from *Guys and Dolls*. (F)
A (e' - g#/a"): *The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition)* (Hal Leonard-Faber)
- 24 **Loesser** Sit down, you're rockin' the boat: from *Guys & Dolls*.
F (f' - bb"): No. 28 from vocal score (*Nicely's part*) (MPL AM70079)
F: *The Singer's Musical Theatre Anthology, Tenor Vol. 2* (Hal Leonard-Faber)
C: vocal selections (MPL AM70061)
- 25 **Lotti** Pur dicesti, o bocca bella (When your lips/Gently murmur/You have spoken): from *Arminio*.
G (g' - a") or *C*: *A Selection of Italian Arias 1600-1800, Vol. 2 (high or low)* (ABRSM) (Ital/Eng)
E (e' - f#/g#"), *D* or *C*: *The Language of Song: Advanced (high, medium or low)* (Faber) (Ital)
E (e' - f#") or *C*: No. 12 from *26 Italian Songs and Arias (medium-high or medium-low)* (Alfred 3402 or 3403) (Ital/Eng)
E or *C*: No. 16 from *30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low)* (Peters EP 7743a or 7743b) (Ital/Eng)
- 26 **Massenet** Va! laisse couler mes larmes (No, let all my tears continue): from *Werther*.
D min (c' - f"): *Operatic Anthology, Vol. 2: Mezzo-Soprano and Alto* (G. Schirmer GS32584) (Fr/Eng)
- 27 **Alan Menken & Tim Rice** If I can't love her: from *Beauty and the Beast*. (M)
(b - f"): vocal selections (Hal Leonard HLD00312511-Music Sales)
(b - f"): *The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 3* (Hal Leonard-Faber)
- 28 **Menotti** Don't cry, Mother dear (*upper part at end*): from *Amahl and the Night Visitors*.
F (e' - a"): Fig. 18-24 from vocal score (G. Schirmer GS33779)

LIST E (cont.)

- 29 **Mozart** Dalla sua pace (Shine, lights of heaven/All that can please her/On her contentment): from *Don Giovanni*, K. 527. (M)
G (d' - g''): No. 10b from vocal score (G. Schirmer GS33818) (Ital/Eng)
G: The Art of Song (revised & expanded edition), Grade 8 (high) (Peters EP 71771) (Ital/Eng)
G: Italian Songs & Arias (Mel Bay MLB95480) (Ital/Eng)
- 30 **Mozart** O Isis und Osiris (O mighty Isis and Osiris): from *Die Zauberflöte*, K. 620.
F (F - c'): *The Art of Song (revised & expanded edition), Grade 8 (low) (Peters EP 71773) (Ger/Eng)*
- 31 **Mozart** Se vuol ballare (Should my dear master want some diversion/If you'll go dancing): from *Le nozze di Figaro*, K. 492.
F (C - f'): No. 3 from vocal score (G. Schirmer GS33772) (Ital/Eng)
F: The Art of Song (revised & expanded edition), Grade 8 (low) (Peters EP 71773) (Ital/Eng)
- 32 **Mozart** Una donna a quindici anni (When a girl is just beginning): from *Così fan tutte*, K. 588.
G (d' - b''): *The Art of Song (revised & expanded edition), Grade 8 (high) (Peters EP 71771) (Ital/Eng)*
- 33 **I. Novello & Hassall** Waltz of my heart: from *The Dancing Years*.
Eb (bb - g''): *Ivor Novello Song Album (Faber)*
- 34 **C. Porter** So in Love: from *Kiss Me, Kate*. (F)
A (c# - f#): *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard-Faber)*
Ab: vocal selections (*Alfred 36270*)
Ab: *The Best of Cole Porter (Faber)*
Ab: *Cole Porter 100th Anniversary (Alfred VF1713)*
- 35 **Purcell** Ah! Belinda: from *Dido and Aeneas*, Z. 626.
C min (c' - f''): No. 3 from vocal score (*observing repeat*) (*Novello NOV070318*)
C min: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773)
C min or Bb min: Purcell 40 Songs (high or low) (IMC 2071 or 2072)
- 36 **Purcell** Music for a while: from *Oedipus*, Z. 583.
Bb min (f' - gb'') or *G min: Purcell 15 Songs and Airs, Set 2 (high or low) (Novello NOV170265 or NOV170266)*
A min, G min or F min: The Art of Song (revised & expanded edition), Grade 8 (high, medium or low) (Peters EP 71771, 71772 or 71773)
A min or F min: publ. separately (*high or low*) (*IMC 1930 or 1931*)
A min or F min: Purcell 40 Songs (high or low) (IMC 2071 or 2072)
A min: No. 5 from *Purcell Songs, Vol. 1 (Schott ED 12409)*
F min: No. 4 from *Purcell Songs, Vol. 4 (Schott ED 12493)*
- 37 **Rodgers & Hammerstein** Climb ev'ry mountain (*this version only*): from *The Sound of Music*.
(c' - ab''): *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard-Faber)*
- 38 **Rodgers & Hammerstein** If I loved you: from *Carousel*.
(c' - gb''): *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard-Faber)*
(c' - gb''): *The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard-Faber)*
(a - f''): vocal selections (*Williamson HLW01121008*)
(a - f''): *The Rodgers & Hammerstein Collection (Williamson HL00313207)*
- 39 **Rodgers & Hammerstein** Some enchanted evening: from *South Pacific*.
C (c' - e''): vocal selections (*Williamson HLW00312400*)
C: The Rodgers & Hammerstein Collection (Williamson HL00313207)
C: The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 1 (revised edition) (Hal Leonard-Faber)

- 40 **Claude-Michel Schönberg & Alain Boublil** Empty chairs at empty tables: from *Les Misérables*.
 (*a-g''*): stage vocal selections (*Wise MF10149*)
 (*a-g''*): film vocal selections (*Wise MF10150*)
 (*a-g''*): *The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 2* (*Hal Leonard-Faber*)
- 41 **Stephen Schwartz** Popular: from *Wicked*. (F)
 (*g-c''*): vocal selections (*Hal Leonard HL00313268-Music Sales*)
 (*g-c''*): *Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 2* (*Hal Leonard HL00129886-Music Sales*)
- 42 **Lucy Simon & Marsha Norman** A Bit of Earth: from *The Secret Garden*. (M)
 A (*db'-gb''/a''*): vocal selections (*Alfred VF1792*)
 A: *The Singer's Musical Theatre Anthology, Tenor Vol. 2* (*Hal Leonard-Faber*)
- 43 **Slade & Reynolds** Cleopatra: from *Salad Days*. (M)
 E min (*d'-f#''*): No. 11 from vocal score (*Faber*)
- 44 **Slade & Reynolds** The Time of My Life: from *Salad Days*.
 F (*c'-g''/a''*): No. 15 from vocal score (*Faber*)
- 45 **Stephen Sondheim** Giants in the Sky: from *Into the Woods*.
 (*c'-f#''*): stage vocal selections (*Hal Leonard HL00313442-Music Sales*)
 (*c'-f#''*): *Sondheim for Singers: Tenor* (*Hal Leonard HL00124181-Music Sales*)
 (*g#-d''*): film vocal selections (*Hal Leonard HL00142341-Music Sales*)
- 46 **Stephen Sondheim** Green finch and linnnet bird: from *Sweeney Todd*.
 F (*c'-g''*): stage vocal selections (*not film selections*) (*Hal Leonard HL00313444-Music Sales*)
 F: *Sondheim for Singers: Soprano* (*Hal Leonard HL00124179-Music Sales*)
 F: *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition)* (*Hal Leonard-Faber*)
- 47 **Stephen Sondheim** What can you lose?: from *Dick Tracey*.
 C (*c'-g''*): *Sondheim for Singers: Tenor* (*Hal Leonard HL00124181-Music Sales*)
 B: *The Singer's Musical Theatre Anthology, Tenor Vol. 3* (*Hal Leonard-Faber*)
 Bb: *The Stephen Sondheim Collection* (*Hal Leonard HL00313531-Music Sales*)
 Ab: *Sondheim for Singers: Soprano* (*Hal Leonard HL00124179-Music Sales*)
 Ab: *Sondheim for Singers: Baritone/Bass* (*Hal Leonard HL00124182-Music Sales*)
- 48 **George Stiles & Anthony Drewe** Practically Perfect: from *Mary Poppins - the New Musical*.
 D/Eb (*a-g''*): vocal selections (*Hal Leonard HL00313303-Music Sales*)
 D/Eb: *Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 2* (*Hal Leonard HL00129886-Music Sales*)
- 49 **Styne & Stephen Sondheim** All I Need is the Girl: from *Gypsy*. (M)
 Bb (*e'-g''*): *The Singer's Musical Theatre Anthology, Tenor Vol. 1 (revised edition)* (*Hal Leonard-Faber*)
- 50 **A. Thomas** Connais-tu le pays? (Knowest thou that dear land?/Dost thou know that fair land?): from *Mignon*.
 Eb (*eb'-g''*) or Db: publ. separately (*UMP*) (*Eng/Fr*)
 Db: *Operatic Anthology, Vol. 2: Mezzo-Soprano and Alto* (*G. Schirmer GS32584*) (*Fr/Eng*)
- 51 **Weill & Anderson** Stay well: from *Lost in the Stars*.
 Eb (*bb-eb''*): *Weill From Berlin to Broadway* (*Hal Leonard-Faber*)
- 52 **Weill & Hughes** What good would the moon be?: from *Street Scene*. (F)
 Eb (*c'-g''*): *Weill From Berlin to Broadway* (*Hal Leonard-Faber*)
- 53 **Wright & Forrest (based on Borodin)** Stranger in Paradise: from *Kismet*.
 G (*eb'-ab''*): *The Singer's Musical Theatre Anthology, Tenor Vol. 1 (revised edition)* (*Hal Leonard-Faber*)

SINGING GRADES: requirements and information

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM graded Singing exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at www.abrsm.org/regulations) which should be read before an exam booking is made.

Changes in the 2018 syllabus (Grades 6–8)

There are changes to the structure and some of the requirements at Grades 6–8. The changes are:

- The number of repertoire lists has been expanded (from four to five).
- Candidates perform three songs (rather than four), chosen from any three of the five lists.
- All songs are marked out of 30.
- Candidates are no longer required to sing in two languages or to sing certain songs in their original language.
- Any song may be sung by any voice type and in any key.

Entering for an exam

Eligibility: There are eight grades for Singing and candidates may be entered for any grade irrespective of age and without previously having taken any other grade in Singing. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz subject; for full details, including a list of accepted alternatives, see Regulation 1d at www.abrsm.org/examregulations.

Access: ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

Exam booking: Details of exam dates, venues, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Elements of the exam

All ABRSM graded Singing exams comprise the following elements: three Accompanied songs; one Unaccompanied traditional song; Sight-singing; and Aural tests. In all grades, marks are allocated as follows:

Accompanied songs: 1	30
2	30
3	30
Unaccompanied traditional song	21
Sight-singing	21
Aural tests	<u>18</u>
Total	150

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 100–101 for the marking criteria used by examiners.

Accompanied songs

Programme planning: In all grades, candidates must perform three Accompanied songs (as well as an Unaccompanied traditional song: see p. 11).

In Grades 1–5, candidates choose one song from each of the three Lists, A, B and C. In Grades 1–3, there is a total maximum programme time for the accompanied songs that must be observed: four minutes at Grade 1, five minutes at Grade 2, and six minutes at Grade 3.

In Grades 6–8, candidates choose one song from any three of the five Lists, A, B, C, D and E.

Every effort has been made to ensure the syllabus lists feature a broad range of repertoire, with items to suit different voices and to appeal to candidates of differing ages and backgrounds. Not every song will be suitable for every candidate due to vocal range, content (themes, lyrics) or the wider context (historical, cultural, subject matter of the larger work from which it is drawn etc.). It is advised that songs selected are considered carefully for their appropriateness to each individual, which may require consultation between teachers and parents/guardians.

Languages: In all grades, all items may be sung either in their original language or in a singing translation in any other language. The syllabus details the languages/singing translations for all the listed editions (except for English-language songs that are published without singing translations).

Keys: The syllabus details the published keys and vocal ranges for all items (except for those items encompassing more than one key, for which only the vocal range is specified). Where the syllabus cites more than one edition for a particular song, keys are listed for all editions, and, where there are different keys, the edition in the highest key is presented first. The vocal range is given for the first-listed edition only (unless there are slight variants in range between editions).

The vocal ranges are presented using the Helmholtz system, i.e.:



C B c b c' b' c'' b'' c'''

All items may be sung by any voice and in any key, suited to the compass of the candidate's voice. Many songs are available published in different keys, and candidates/teachers may make their own transpositions.

(continued overleaf)

Exam music & editions: Whenever the syllabus requires a specific arrangement of a song, the edition listed in the syllabus must be used in the exam; in such cases the arranger's name is presented in bold type or the syllabus indicates 'this version only'. For all other songs, candidates may use any edition of their choice (in- or out-of-print or downloadable).

The listing of editions in this syllabus is given only for guidance and for the purposes of correct identification and is not intended to be comprehensive since many of the syllabus items are available in a large number of song collections and editions. The information on published keys, vocal ranges and translations is likewise given for guidance.

Songs marked (F) or (M) contain words that indicate or suggest a female or male singer, but this information need not be regarded as obligatory. Pronouns may be changed, at the candidate's discretion, as may other gender-specific words that are easily substituted.

Interpreting the score: Printed editorial suggestions such as phrasing, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners' marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

Verses and repeats: Unless otherwise indicated in the syllabus, candidates should perform all items complete, although they may omit repeats of sections where the music and words are unchanged (and therefore little is added to the overall effect of the performance).

In verse/chorus songs, the choruses are required. All da capo and dal segno indications should be observed, unless the syllabus specifies otherwise.

Singing from memory: All items in all grades must be sung from memory, except for items from oratorios, cantatas and large-scale sacred works, where candidates are permitted to sing with score, if they wish, in accordance with accepted performance practice.

Accompaniment: All songs in Lists A, B, C, D and E must be performed with a live piano accompaniment. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist but candidates are not permitted to accompany themselves. The examiner will not act as an accompanist (except in the Sight-singing test). If necessary, an accompanist may simplify any part of the piano accompaniment, provided the result is musically satisfactory.

In a Grade 6–8 exam, the accompanist is permitted to bring a page-turner to assist with any difficult page-turns in the piano part. Examiners are unable to help with page-turning.

Photocopies: Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

Unaccompanied traditional song (folk song)

In all grades, candidates are required to perform an unaccompanied traditional (folk) song of their own choice, from memory. A traditional song is defined as a folk song originating among the people of a region and forming part of their culture. Folk songs are essentially colloquial and have no traceable composer, and they cover a broad range of topics, such as: the natural world and the cycle of life; love and romance; work and relaxation; historical events; and situations of hardship, suffering, inequality and rebellion.

The following genres are not suitable: hymns, carols, chants, plainsong; nursery rhymes; national anthems; stylized folk song arrangements (i.e. that would rely on their piano accompaniment for the full musical effect to be achieved).

The unaccompanied traditional song may be sung in any language. An English translation or short summary should be provided for the examiner when words other than English are used. The song may be sung in any key comfortable for the candidate, and, if required, the first note or key-chord may be played on the piano to establish the pitch. The candidate's unaccompanied traditional song must be different from the accompanied songs performed in the same exam.

Candidates must ensure that the unaccompanied traditional song fulfils the following timings:

	<i>minimum</i>	<i>maximum</i>
<i>Grades 1–4</i>	1 minute	2 minutes
<i>Grades 5–8</i>	1 minute	3 minutes

Possible sources: There are no 'set' songs for this part of the exam. Candidates are free to perform any song from any source or publication at any grade (provided the guidelines above are followed). The many available collections of traditional/folk songs include the following:

- The ABRSM Songbook, Books 1–5 (ABRSM) (*each album contains twelve unaccompanied traditional songs*)
- Best of Folk Songs: 40 British, Irish and American Songs (*available in melody-only and accompanied editions: Schott ED 12881 or 12880*)
- Folk Songs of England, Ireland, Scotland and Wales (*Alfred VF1880*)
- Folk Voiceworks: 30 Traditional Songs (*OUP*)
- The Language of Folk, Books 1 & 2 (*Faber Music*)
- The Library of Folk Songs (*Amsco AM 961521*)
- The New Penguin Book of English Folk Songs (*Penguin Classics*)
- The New Scottish Song Book (*Hardie Press HP14*)
- The Saltire Scottish Song Book (*Hardie Press HP11*)
- A Selection of Collected Folk Songs, Vols 1 & 2, arr. Sharp & Vaughan Williams (*Novello NOV190038 or NOV190040*)
- Sing Together (*available in melody-only and accompanied editions: OUP*)
- Strawberry Fair (*Collins Music; formerly published by A & C Black*)

Sight-singing

Useful information: Candidates will be asked to sing a short piece of music which they have not previously seen; this Sight-singing test will be accompanied by the examiner at the piano.

The tests for Grades 1–5 are printed without words and may be sung to any vowel (with or without consonant) or to sol-fa. The tests for Grades 6–8 are printed with clear, simple and singable words in English; candidates may use these or they may sing to any vowel or sol-fa, if they prefer (the choice will not affect the marking).








Separate bass-clef versions of tests are available for all grades: candidates should let the examiner know if they would prefer a bass-clef to a treble-clef test.

For practice purposes, two books of sample Sight-singing tests (Grades 1–5 and Grades 6–8) are available, published by ABRSM.

Preparation: Candidates will be given half a minute in which to look through and, if they wish, try out any part of the test (unaccompanied) before they are required to sing it for assessment. The examiner will play the key-chord and starting note before the preparation time and again before the actual assessment.

Accompaniments: None of the Sight-singing tests feature piano introductions and therefore it is the candidate who starts the performance, setting his or her own pulse and ‘shadowed’ by the examiner at the piano. In Grades 1 and 2 the piano accompaniments are minimal (occasional chords), with the top notes of the chords doubling the vocal line. In Grades 3–5 the accompaniments are slightly fuller, while in Grades 6–8 they are more akin to ‘real’ song accompaniments.

Parameters: The table on p. 13 shows the introduction of elements at each grade. Please note that these parameters are presented cumulatively, i.e. once introduced they apply for all subsequent grades (albeit within a logical progression of difficulty). Rests are provided at suitable breathing places and dynamic markings are printed above the vocalist’s stave. Italian and English descriptors are used (the Italian terms relating to the requirements of ABRSM’s Music Theory grades).

Grade	Length (bars)	Keys	Time	Vocal range	Intervals in vocal part	Other features that may be included	Texts
1	4	C, G & F majors	4/4	about a sixth, within the range of: 	<ul style="list-style-type: none"> major/minor 2nds only stepwise and diatonic no repeated notes 	<ul style="list-style-type: none">  $\dot{\zeta}$ <i>f</i> and <i>p</i> <i>cresc.</i> and <i>dim.</i> hairpins 	None
2		D major	3/4		<ul style="list-style-type: none"> rising major/minor 3rds within tonic chord 	<ul style="list-style-type: none">  <i>mf</i> and <i>mp</i> 	
3	8	B \flat major A minor		about an octave, within the range of: 	<ul style="list-style-type: none"> rising and falling major/minor 3rds cadential rising perfect 4ths repeated notes 	<ul style="list-style-type: none">  γ — slowing of tempo at end 	
4		A & E \flat majors E & D minors	6/8		<ul style="list-style-type: none"> rising perfect 4ths (or 4ths falling back to note of departure) rising and falling octaves 	<ul style="list-style-type: none"> semiquaver patterns, dotted rhythms 	
5		E major B & G minors			<ul style="list-style-type: none"> perfect 5ths falling perfect 4ths 	<ul style="list-style-type: none"> \circ ties phrase marks 	
6	8–10	A \flat major C minor			<ul style="list-style-type: none"> major/minor 6ths occasional chromatic notes 	<ul style="list-style-type: none"> <i>pp</i> slurs accents 	English (optional)
7		F \sharp minor			<ul style="list-style-type: none"> occasional minor 7ths chromatic semitones 	<ul style="list-style-type: none"> triplets semiquaver rests staccato slowing of tempo followed by <i>a tempo</i> pause sign 	
8	8–12	C \sharp & F minors			<ul style="list-style-type: none"> diminished 7ths 	<ul style="list-style-type: none"> <i>ff</i> 	

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 88–93.

In the exam

Examiners: Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music (e.g. the accompanist's score – no additional copies are required) before or after the performance of an accompanied song. Examiners may stop the performance of a song when they have heard enough to form a judgment. They will not issue, or discuss, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

Songlist: Candidates should provide the examiner with a list of the songs they will be performing, in particular the syllabus-number (e.g. A16) for each song in each list. Blank exam programme & running order forms are provided on pp. 103–109 and may be filled in for this purpose.

Order of the exam: The individual sections of the exam may be undertaken in any order, at the candidate's choice, although it is always preferable for accompanied songs to be performed consecutively.

Performance: Candidates are advised to direct their performance towards the examiner (the 'audience'), who will be listening even when he/she has to look down to write.

Assessment

The tables on pp. 100–101 show the marking criteria used by examiners. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 100–101 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music

Exam music is available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

AURAL TESTS: included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is being assessed. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

Assessment

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 101.

Specimen tests

Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice* (from 2011), available for purchase from music retailers and from www.abrsm.org/shop.

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

- A(i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower part will be within the range of an octave, in a major or minor key with up to four sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.