

SINGING SYLLABUS

Qualification specifications for
graded exams 2018-2021

BRITTEN
GERSHWIN
POULENC
FAURÉ
QUILTER
THIMAN
MENKEN
PURCELL
SKEMPTON
BOULANGER
MENDELSSOHN
BERNSTEIN
CRAWLEY
SCHUBERT
SONDHEIM
WARLOCK
ROREMI
DRING
BART
ROE



WHAT'S CHANGED FROM THE 2015-2017 SYLLABUS?

- ▶ Repertoire lists refreshed at all levels, featuring a wide range of musical styles
- ▶ Selected songs available in new graded repertoire books
- ▶ Revised grouping structure for songs
- ▶ New vocal exercises at all grades covering key areas of technique, available in a new publication
- ▶ Revised aural and improvisation requirements applied from January 2017 and are included in this syllabus (see pages 15-17)
- ▶ An information and regulations section is no longer included in the syllabus – this information can be found at trinitycollege.com/essentialinformation

KEEP UP TO DATE

Please check trinitycollege.com/singing to make sure you are using the current version of the syllabus and for the latest information about our Singing exams.

OVERLAP ARRANGEMENTS

This syllabus is valid from 1 January 2018. The 2015-2017 syllabus will remain valid until 31 December 2018, giving a one year overlap. During this time, candidates may present songs and technical work from the 2015-2017 or the 2018-2021 syllabus, but not both. Candidates should indicate which syllabus they are presenting on the appointment form handed to the examiner at the start of the exam.

SINGING SYLLABUS

Qualification specifications for
graded exams 2018-2021

Trinity College London

trinitycollege.com

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Patron | HRH The Duke of Kent KG

Chief Executive | Sarah Kemp

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Welcome

Welcome to Trinity's Singing syllabus, containing full details of graded exams for Initial and Grades 1-8. This 2018-2021 syllabus has performance at its heart. It offers the choice and flexibility to allow singers to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

The music you want to sing

Learners can progress in their own musical style by choosing from extensive and varied lists of songs carefully selected by our singing experts.

The performer you want to be

Our performance-grounded technical work and supporting tests are specifically designed to develop learners' skills through the music they perform.

The support you need

Digital learner and teacher support resources are available at trinitycollege.com/singing-support. Join us via our website and social media for the full music experience and to find out when new resources are available.

The recognition you deserve

Learners are assessed through an externally regulated and internationally recognised exam system, with a 140-year heritage you can trust, and UCAS (Universities and Colleges Admissions Service) points available for Grades 6-8.

For the first time, a series of graded repertoire books is available to support this syllabus. Each book contains a selection of songs spanning a range of styles and periods, including a number of previously unpublished songs. The books feature teaching notes written by vocal experts, translations of non-English song texts and a CD including recordings of the piano accompaniments and audio pronunciation guides for all song texts.

We hope you enjoy exploring the music on offer in this syllabus and we wish you every success in the exams and your wider music-making.

ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading international exam board and independent education charity that has been providing assessments around the world since 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 750,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

WHY CHOOSE TRINITY?

Teachers and students choose Trinity because:

- ▶ we understand the transformative power of performance
- ▶ our qualifications help ensure candidates make progress by providing carefully levelled stepping stones that build confidence and enjoyment while continuing to extend and challenge
- ▶ we aim to design assessments that have a positive impact on student learning, engagement and achievement
- ▶ we encourage candidates to bring their own choices and interests into our exams – this motivates students and makes the assessment more relevant and enjoyable
- ▶ our flexible exams give candidates the opportunity to perform to their strengths and interests
- ▶ our qualifications are accessible to candidates of all ages and from all cultures
- ▶ our highly qualified and friendly examiners are trained to put candidates at their ease and provide maximum encouragement.

Introduction to Trinity's graded music exams

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded music exams provide a structured yet flexible framework for progress, which enables a learner to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess music performance, technical ability and responses to set musical tests through face-to-face practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for Trinity's performance diplomas.

WHO THE QUALIFICATIONS ARE FOR

Trinity's graded music exams are open to all candidates, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find more information at trinitycollege.com/music-csn

ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by an external examiner trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 20-23.

The exam is marked out of 100. Candidates' results correspond to different attainment levels as follows:

Mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

See pages 19-23 for further information about how the exam is marked.

RECOGNITION AND UCAS POINTS

Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6

UCAS POINTS

PASS 6 | MERIT 10 | DISTINCTION 12

Grade 7

UCAS POINTS

PASS 10 | MERIT 12 | DISTINCTION 16

Grade 8

UCAS POINTS

PASS 18 | MERIT 24 | DISTINCTION 30

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners graded music exams represent personal goals and objectives, they can also be used as a progression route towards:

- ▶ diplomas in performing and teaching offered by Trinity or by other awarding organisations
- ▶ music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- ▶ employment opportunities in music and the creative arts.

HOW TO ENTER FOR AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at trinitycollege.com/worldwide, and candidates should contact their local Trinity representative for more information.

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at trinitycollege.com/examvisit

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

The time it takes each candidate to prepare for the exam is dependent on where the learning is taking place and on the needs and experience of the individual. The total qualification time (TQT) is a guide and is split as follows:

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

TRINITY QUALIFICATIONS THAT COMPLEMENT THE SINGING QUALIFICATIONS

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

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at trinitycollege.com/certificates

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at trinitycollege.com/theory

OTHER QUALIFICATIONS OFFERED BY TRINITY

After Grade 8 or the Advanced Certificate, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess higher skills in performance, teaching and theory. Find more information about diploma exams at trinitycollege.com/diplomas

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find more information about the Trinity CME at trinitycollege.com/CME

Music Tracks is an initiative in the UK designed to support teachers in delivering instrumental tuition for both large and small groups. Find more information about Music Tracks at trinitycollege.com/musictracks

We also offer:

- ▶ graded, certificate and diploma qualifications in drama-related subjects
- ▶ English language qualifications
- ▶ teaching English qualifications
- ▶ Arts Award (only available in certain countries).

Specifications for all these qualifications can be downloaded from trinitycollege.com

Table showing music qualifications available

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks [†]	Solo Certificates [†]	Group Certificates [†]
7	7	FTCL					
6	6	LTCL		LMusTCL			
4	5	ATCL		AMusTCL			
		Certificate for Music Educators (Trinity CME)					
3	4	Grade 8	Grade 8	Grade 8		Advanced	Advanced
		Grade 7	Grade 7	Grade 7			
		Grade 6	Grade 6	Grade 6			
2	3	Grade 5	Grade 5	Grade 5		Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4			
1	2	Grade 3	Grade 3	Grade 3		Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Track 2		
		Grade 1	Grade 1	Grade 1	Track 1		
Entry Level 3	1	Initial	Initial		Initial Track		
Entry Levels 1-2					First Access Track		

* Regulated Qualifications Framework in England and Northern Ireland

** European Qualifications Framework

† Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

Title	Qualification number
Initial TCL Entry Level Award in Graded Examination in Music Performance (Initial) (Entry 3)	601/0812/5
Grade 1 TCL Level 1 Award in Graded Examination in Music Performance (Grade 1)	501/2042/6
Grade 2 TCL Level 1 Award in Graded Examination in Music Performance (Grade 2)	501/2041/4
Grade 3 TCL Level 1 Award in Graded Examination in Music Performance (Grade 3)	501/2043/8
Grade 4 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	501/2044/X
Grade 5 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	501/2045/1
Grade 6 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	501/2097/9
Grade 7 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	501/2098/0
Grade 8 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	501/2099/2

Learning outcomes and assessment criteria

INITIAL-GRADE 3 (Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

Learning outcomes

The learner will:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability through responding to set technical demands

3.
Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation

1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation

1.3 Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles

2.1 Demonstrate familiarity with the fundamentals of vocal command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to simple elements of music in a practical context

3.2 Demonstrate basic aural and musical awareness

GRADES 4-5 (RQF Level 2)

Learning outcomes

The learner will:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability through responding to set technical demands

3.
Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Support their intentions in musical performance

1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance

1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

2.1 Demonstrate a developing vocal command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to elements of music in a practical context

3.2 Demonstrate aural and musical awareness

GRADES 6-8 (RQF Level 3)

Learning outcomes

The learner will:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability through responding to set technical demands

3.
Respond to set musicianship tests

Assessment criteria

The learner can:

1.1 Integrate their musical skills, knowledge and understanding in performance

1.2 Present secure and sustained performances that demonstrate some stylistic interpretation

1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

2.1 Demonstrate vocal command

2.2 Demonstrate technical control across the full compass of the voice within set tasks

3.1 Recognise and respond to musical features in a practical context

3.2 Demonstrate musical and stylistic awareness

About the exam

Each exam has three core components: songs, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

SONGS

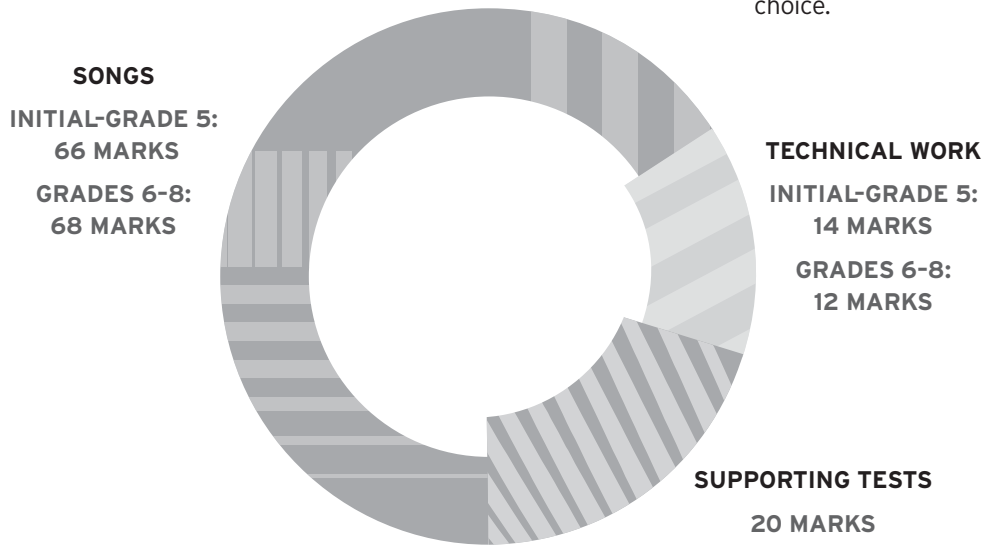
Choose three or four songs, depending on the grade.

TECHNICAL WORK

Choose vocal exercises, Vaccai exercise(s) or unaccompanied folk song.

SUPPORTING TESTS

A combination of sight reading, aural, improvisation and musical knowledge – depending on grade and candidate choice.



EXAM STRUCTURE AND MARK SCHEME

Initial-Grade 5		Grades 6-8	
	Maximum marks		Maximum marks
SONG 1	22	SONG 1	17
SONG 2	22	SONG 2	17
SONG 3	22	SONG 3	17
TECHNICAL WORK	14	SONG 4	17
ONE of the following:		TECHNICAL WORK	12
▶ Vocal exercises		ONE of the following:	
▶ Vaccai exercise		▶ Vocal exercises	
▶ Unaccompanied folk song		▶ Vaccai exercise(s)	
SUPPORTING TESTS	20	▶ Unaccompanied folk song	
Any TWO of the following:		SUPPORTING TEST 1	10
▶ Sight reading		Sight reading	
▶ Aural		SUPPORTING TEST 2	10
▶ Improvisation		ONE of the following:	
▶ Musical knowledge		▶ Aural	
TOTAL	100	▶ Improvisation	
		TOTAL	100

ORDER OF THE EXAM

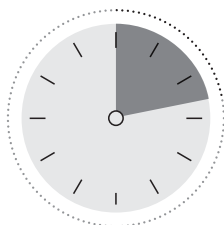
Candidates can choose the order of the components of their exam, and should indicate their preferred order on the appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated the examiner will ask to hear songs first, followed by technical work and supporting tests.

EXAM DURATIONS

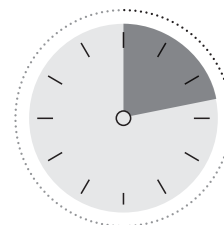
Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



Initial
11 mins



Grade 1
13 mins



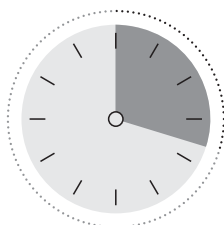
Grade 2
13 mins



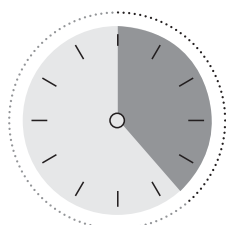
Grade 3
13 mins



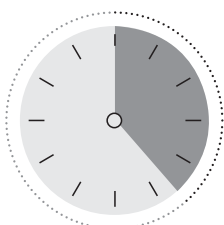
Grade 4
18 mins



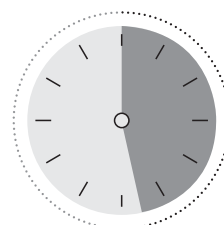
Grade 5
18 mins



Grade 6
23 mins



Grade 7
23 mins



Grade 8
28 mins

Exam guidance: Songs



CHOOSING SONGS

Candidates perform three or four songs in their exam, chosen as follows:

Initial-Grade 5

- ▶ Candidates perform three songs, chosen from the list(s).
- ▶ Except at Initial, songs are divided into groups based on style and genre. No more than TWO songs may be chosen from any one group. There are no compulsory song groups.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ Songs may be translated into English, or sung in any other published singing translation.
- ▶ Songs that are indicated as (F) or (M) have been identified as being more suitable for either female or male candidates. However, this information is provided as guidance only, and candidates may choose to ignore it.
- ▶ All songs may be performed in any key, published or transposed.
- ▶ Candidates may perform an own composition in place of one of the listed songs (see page 11).

Grades 6–8

- ▶ Candidates perform four songs, chosen from the lists.
- ▶ Songs are divided into groups based on style and genre. No more than TWO songs may be chosen from any one group. At least ONE song must be chosen from group A.
- ▶ Candidates may not perform more than one song by the same composer.
- ▶ Songs must be sung in the original language unless otherwise stated.
- ▶ Programmes must include at least TWO living languages (ie not Latin). This may include English.

- ▶ Songs that are indicated as (F) or (M) have been identified as being more suitable for either female or male candidates. However, this information is provided as guidance only, and candidates may choose to ignore it.
- ▶ All songs may be performed in any key, published or transposed, except for items in the opera, operetta & oratorio section of group A, which must be sung in the published key. Songs in this group written before 1750 may be performed at Baroque pitch (one semitone lower).
- ▶ In group A, where songs are grouped by voice type, candidates must observe the specified voice type and key except where established performance precedent allows for a different voice type or key.
- ▶ Candidates may perform an own composition in place of one of the listed songs (see page 11).

RANGES AND KEYS

- ▶ Ranges and keys are given alongside each song. Where several versions of a song are available, the highest is listed first, with keys of lower versions following in square brackets. Alternatives to highest or lowest notes are shown in parentheses. Pitch notation used for ranges follows the Helmholtz system:



PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all songs in full unless particular verses are specified.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the song is maintained.

MEMORY

- ▶ Candidates may perform any or all of their songs from memory, which may improve note security and confidence. Although this is not compulsory and no additional marks are given for this, over-reliance on the score may inhibit communication and this can be reflected in the marks awarded.

ACCOMPANIMENTS AND PAGE TURNS

- ▶ Candidates are responsible for providing their own accompanists and may not accompany themselves, unless they are performing an own composition.
- ▶ Songs published with an accompaniment may not be performed unaccompanied.

- ▶ Accompaniments must be performed as printed, without giving additional help to the candidate (for example by doubling the vocal line).
 - ▶ Accompaniments on instruments other than piano, for example guitar or lute, must be approved by Trinity before the day of the exam. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
 - ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
 - ▶ Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.
 - ▶ Accompanists and their page turners may only remain in the exam when required.
 - ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. From Grade 4 onwards the accompaniment must be performed live in the exam. [Please note that although all Trinity's graded repertoire books for singing contain backing track CDs, these may only be used in exams up to and including Grade 3.]
 - ▶ Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the song (eg by including the vocal line where it is not included in the piano accompaniment).
 - ▶ Where recorded accompaniments are used, candidates must provide and operate their own playback equipment. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc), which must be agreed with Trinity's local representative. All electrical devices must comply with health and safety requirements in the country where the exam is taking place.
- ▶ In accordance with the MPA *Code of Fair Practice*, candidates must produce original copies of all songs to be performed at the exam, even if songs have been memorised, handwritten or typeset. Songs where no original copy has been provided might be awarded no marks.
 - ▶ If candidates are performing songs that are not in Trinity's graded repertoire books, they will need to provide a photocopy as a reference for the examiner. Photocopies will be kept by the examiner and destroyed after the exam. Our examiners will have a copy of the repertoire contained in Trinity's graded books.
 - ▶ Where music has been downloaded, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

OWN COMPOSITION

- ▶ Candidates can choose to perform an own composition as one of their songs. Own composition songs will be assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the songs listed for the same grade.
- ▶ Own compositions may be accompanied or unaccompanied.
- ▶ For the own composition option only, candidates may accompany themselves.
- ▶ A translation should be provided if the song includes lyrics in a language other than English.
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may offer guidance as necessary.

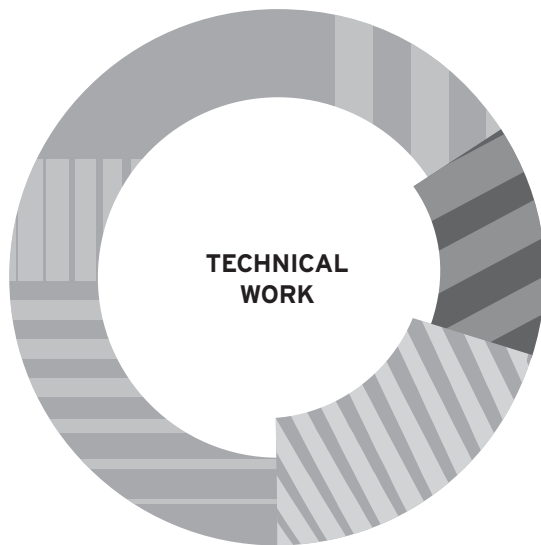
MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ We publish selected repertoire in our graded repertoire books. Recommended editions for other songs are listed in this syllabus, but candidates may perform from any reliable edition that has not been shortened or otherwise simplified. Editions containing inauthentic performance directions are not acceptable. If a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.

OBTAINING MUSIC FOR THE EXAM

- ▶ Trinity's graded repertoire books can be ordered at trinitycollege.com/shop or your local music shop. *Vocal Exercises* and *Sing Musical Theatre* books are available, as well as sight reading and aural test books. See page 80 for more information.
- ▶ Details of the publishers listed in this syllabus can be found on page 79.
- ▶ Non-UK publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Please contact the publishers directly for details.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Exam guidance: Technical work



This section of the exam is designed to build an assured vocal proficiency by developing specific skills progressively through the grades. Each option also encourages musical and expressive singing, as the techniques are embedded within pieces of music which have words that need to be communicated effectively.

Candidates choose one of the following three options:

- ▶ Vocal exercises (accompanied)
- ▶ Vaccai exercise(s) (accompanied)
- ▶ Unaccompanied folk song

VOCAL EXERCISES

Trinity's vocal exercises focus on the mastery of pitching accuracy and dynamic gradation, rhythmic precision and careful diction, with a contemporary feel to the language and musical idiom.

- ▶ Candidates should perform all three exercises listed for the grade (**a.** pitch and tone, **b.** rhythm, **c.** diction).
- ▶ Vocal exercises must be performed from memory.
- ▶ They may be sung in any key, either published or transposed. If candidates are performing transposed versions, each exercise must be transposed by the same interval.
- ▶ The piano accompaniment for the exercises should be provided by the candidate's accompanist.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Backing tracks must be of a good quality and must not change the difficulty of the exercise (eg by including the vocal line where it is not included in the piano accompaniment). From Grade 4 onwards the accompaniment must be performed live in the exam.

VACCAI EXERCISE(S)

The Vaccai exercises focus on strengthening the core of the voice, developing confidence in managing intervals and encouraging clarity and accuracy of articulation and diction in the Italian language.

- ▶ Vaccai exercises must be performed from memory.
- ▶ They must be sung in Italian.
- ▶ They may be sung in any key, either published or transposed.
- ▶ The piano accompaniment for the exercise(s) should be provided by the candidate's accompanist.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Backing tracks must be of a good quality and must not change the difficulty of the exercise (eg by including the vocal line where it is not included in the piano accompaniment). From Grade 4 onwards the accompaniment must be performed live in the exam.

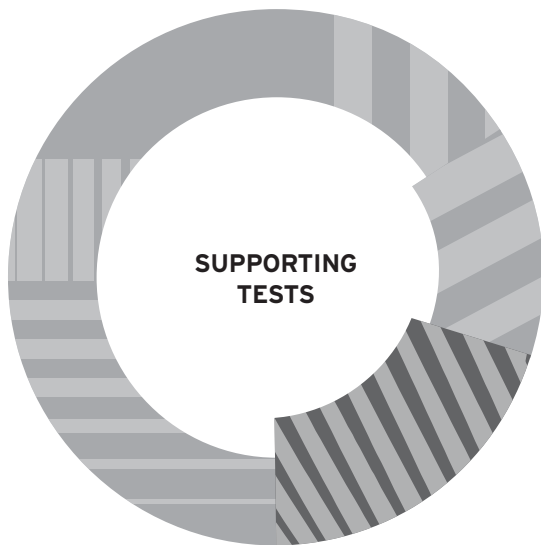
UNACCOMPANIED FOLK SONG

The unaccompanied folk songs focus on control of pitch and pulse, ensuring that key centre and flow are maintained while conveying a specific story, character or mood.

- ▶ Unaccompanied folk songs must be performed from memory.
- ▶ They may be sung in any key, either published or transposed.
- ▶ Key chords and starting notes may be provided by candidates themselves, or by their accompanists.
- ▶ Candidates must use the version from *The Language of Folk* specified for the grade. Own choice unaccompanied folk songs are not permitted.

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.

Exam guidance: Supporting tests



This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose two supporting tests from four options:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

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

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.

SIGHT READING

This test assesses candidates' ability to perform a previously unseen musical extract, at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

At all grades, the test is accompanied by the examiner at the piano, and includes a short introduction.

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

The examiner gives the tonic chord and starting note one more time before playing the introduction. As no lyrics are given, candidates may sing with any appropriate vowel sound or use tonic (relative) sol-fa. Higher and lower voice options are available from Grade 4 onwards. At Grades 6-8, candidates may choose to read the test in either treble or bass clef.

Examples of sight reading tests may be found in Trinity's *Sound at Sight* series, available from trinitycollege.com/shop or from your local music shop.

Technical expectations for the tests are given in the table on the next page. Lists are cumulative, meaning that tests may also include requirements from lower grades.

PARAMETERS FOR SIGHT READING TESTS

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

AURAL

This test supports the development of candidates' abilities in musical perception and understanding by requiring the candidate to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in *Trinity's Aural Tests from 2017* books, available from trinitycollege.com/shop or from your local music shop.

IMPROVISATION

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical ability. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

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

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Further guidance and example tests are available at trinitycollege.com/supportingtests

Stylistic stimulus

This option requires the candidate to improvise over a notated piano part played by the examiner.

- ▶ The candidate is given a stimulus that includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which the candidate must improvise for a specified number of repeats.
- ▶ The examiner plays the stimulus twice for the candidate's reference, without repeats.

- ▶ The candidate is then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The examiner plays the stimulus again, and the candidate joins after the introduction, improvising for the specified number of repeats. The candidate should aim to improvise in a way that complements the musical style of the stimulus.

Motivic stimulus

This option requires the candidate to improvise solo in response to a short melodic fragment.

- ▶ The candidate is given a notated melodic fragment, which the examiner plays twice on the piano for the candidate's reference.
- ▶ The candidate is then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The candidate should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

Harmonic stimulus

This option requires the candidate to improvise solo in response to a chord sequence.

- ▶ The candidate is given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for the candidate's reference.
- ▶ The candidate is then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The candidate should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

Parameters

Technical expectations for the tests are given in the tables on the next page. Lists are cumulative, meaning that tests may also include requirements from lower grades.

Stylistic stimulus

	Initial	Grade 1	Grade 2	Grade 3
Length of introduction	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	4 bars	4 bars	4 bars
Times improvised section is played	1	2	2	2
Total to improvise	4 bars	8 bars	8 bars	8 bars
Time signatures*	$\frac{4}{4}$			$\frac{3}{4}$
Keys*	C major	F and G major	A minor	D and B \flat major/ D and E minor
Number of chords per bar	1	1	1	1
Chords	I, V	I, V	I, IV, V i, iv, V	I, ii, IV, V i, ii \flat 5, iv, V
Styles/speeds*	march/lullaby	fanfare/moderato	tango/andante	waltz/allegretto

Motivic stimulus

	Initial	Grade 1	Grade 2	Grade 3
Length of stimulus	2 bars	2 bars	2 bars	2 bars
Length of response	4-6 bars	4-8 bars	6-8 bars	6-8 bars
Time signatures*	$\frac{4}{4}$			$\frac{3}{4}$
Rhythmic features*	minims, crotchets	quavers	dotted notes	ties
Articulation*			<i>staccato</i>	
Intervals*	up to minor 3rd	major 3rd	perfect 4th	perfect 5th
Keys*	C major	F and G major	A minor	D and B \flat major, D and E minor

Harmonic stimulus

	Initial	Grade 1	Grade 2	Grade 3
Length of chord sequence	4 bars	4 bars	4 bars	4 bars
Times chord sequence is played	1	2	2	2
Total to improvise	4 bars	8 bars	8 bars	8 bars
Number of chords per bar	1	1	1	1
Chords	I, V	I, V	I, IV, V	I, ii, IV, V
Keys	C major	C, F, G major		

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
2 bars	2 bars	2 bars	2 bars	2 bars
4 bars	4 bars	8 bars	8 bars	8 bars
3	3	2	2	2
12 bars	12 bars	16 bars	16 bars	16 bars
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
G and B minor	A and E \flat major	F \sharp and C minor	E and A \flat major	C \sharp and F minor
1	up to 2	up to 2	up to 2	up to 2
I, ii, IV, V i, ii \flat 5, iv, V	I, ii, IV, V, vi i, ii \flat 5, iv, V, VI	I, ii, IV, V, vi i, ii \flat 5, iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii \flat 5, III, iv, V, VI 7ths	all chords 7ths, 9ths, suspensions
adagio/allegro	grazioso/vivace	agitato/nocturne	gigue/grave	impressionistic/ irregular dance

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
2 bars	2 bars	1 bar	1 bar	1 bar
8-12 bars	8-12 bars	12-16 bars	12-16 bars	12-16 bars
$\frac{2}{4}$	$\frac{6}{8}$	$\frac{12}{8}$	$\frac{9}{8}$	$\frac{5}{4}$
syncopation	semiquavers	/ / / / / / / /	/ / / / / / / /	triplets, duplets
accents	slurs	acciaccaturas	/ / / / / / / /	<i>sfz</i>
minor 6th, major 6th	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
G and B minor	A and E \flat major	F \sharp and C minor	E and A \flat major	C \sharp and F minor

Grade 4	Grade 5	Grade 6	Grade 7	Grade 8
4 bars	4 bars	8 bars	8 bars	8 bars
3	3	2	2	2
12 bars	12 bars	16 bars	16 bars	16 bars
1	1	1	1	1
i, iv, V	i, iv, V, VI	I, ii, IV, V i, ii \flat 5, iv, V 7ths	I, ii, iii, IV, V, vi i, ii \flat 5, III, iv, V, VI 7ths	all chords 7ths, 9ths, suspensions
A, D, E, G, B minor		C, F, G, B \flat , D, E \flat , A major A, D, E, G, B, C, F \sharp minor		

MUSICAL KNOWLEDGE (Initial-Grade 5 only)

This test encourages learners to understand the wider musical context of the songs they perform, as well as their knowledge of notation and the voice. The examiner will ask carefully graded questions based on the candidate's chosen songs. Questions refer to the vocal line only.

In the exam, candidates choose which song they would like to be asked about first. The examiner then chooses a second song for the remaining questions. Candidates' musical scores should be free of annotations which might aid their responses. The examiner usually points to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc). The following table gives example questions and responses:

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

Exam guidance: Marking

HOW THE EXAM IS MARKED

The examiner gives comments and marks for each section of the exam, up to the maximums listed in the table on page 8. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

Overall mark	Attainment level
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

HOW THE SONGS ARE MARKED

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

The three components are:

Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the voice effectively, covering the various technical demands of the music.

Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

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

Initial-Grade 5: max. mark for each song	Grades 6-8: max. mark for each song	Component
7	5	FLUENCY & ACCURACY
7	5	TECHNICAL FACILITY
8	7	COMMUNICATION & INTERPRETATION
22	17	TOTAL MARK FOR EACH SONG

Total marks awarded for songs correspond to the attainment levels as follows:

Initial-Grade 5: total mark for each song	Grades 6-8: total mark for each song	Attainment level
19-22	16-17	DISTINCTION
16-18	13-15	MERIT
13-15	10-12	PASS
10-12	7-9	BELOW PASS 1
3-9	3-6	BELOW PASS 2

HOW THE SONGS ARE MARKED

Examiners use the criteria below to decide on the mark. Marks in square brackets relate to Grades 6-8.

<p>Fluency & accuracy</p>	<p>7 MARKS [5 MARKS] An excellent sense of fluency with secure control of pulse and rhythm. A very high degree of accuracy in notes.</p>	<p>6 MARKS [N/A] A very good sense of fluency with only momentary insecurities in control of pulse and rhythm. A high degree of accuracy in notes – slips not significant.</p>	<p>5 MARKS [4 MARKS] A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm. A good degree of accuracy in notes despite some slips.</p>
<p>Technical facility</p>	<p>7 MARKS [5 MARKS] The various technical demands of the music fulfilled to a very high degree. An excellent level of tone control.</p>	<p>6 MARKS [N/A] The various technical demands of the music fulfilled with only momentary insecurities. A very good level of tone control despite minimal blemishes.</p>	<p>5 MARKS [4 MARKS] The various technical demands of the music fulfilled for the most part. A good level of tone control though with occasional lapses.</p>
<p>Communication & interpretation</p>	<p>8 MARKS [7 MARKS] An excellent level of stylistic understanding with keen attention to performance details. Highly effective communication and interpretation.</p>	<p>7 MARKS [6 MARKS] A very good level of stylistic understanding with most performance details realised. Effective communication and interpretation overall.</p>	<p>6 MARKS [5 MARKS] A good level of stylistic understanding though occasional performance details omitted. Communication and interpretation mostly effective.</p>

4 MARKS [3 MARKS]

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm. A reasonable degree of accuracy in notes despite a number of errors.

3 MARKS [2 MARKS]

Only a limited sense of fluency with a lack of basic control of pulse and rhythm. Accuracy in notes sporadic, with errors becoming intrusive.

1-2 MARKS [1 MARK]

Little or no sense of fluency – control of pulse and rhythm not established. Accuracy in notes very limited with many errors of substance.

4 MARKS [3 MARKS]

The various technical demands of the music generally managed despite some inconsistencies. A basic level of tone control despite some insecurity.

3 MARKS [2 MARKS]

The technical demands of the music often not managed. The performance lacks a basic level of tone control.

1-2 MARKS [1 MARK]

Many or all of the technical demands of the music not managed. Significant flaws in tone control.

5 MARKS [4 MARKS]

A reasonable level of stylistic understanding though some performance details omitted. Communication and interpretation basically reliable though with some lapses.

3-4 MARKS [2-3 MARKS]

Stylistic understanding generally lacking with limited realisation of performance details. Communication and interpretation inconsistent.

1-2 MARKS [1 MARK]

Stylistic understanding not apparent with little or no realisation of performance details. Communication and interpretation ineffective.

HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark. Marks in square brackets relate to Grades 6-8.

DISTINCTION

13-14 MARKS [11-12 MARKS]

An excellent or very good sense of fluency and accuracy.

A very high degree of technical control.

Keen attention to performance details and musical character.

MERIT

11-12 MARKS [9-10 MARKS]

A good sense of fluency and accuracy with occasional errors.

A good degree of technical control.

Good attention to performance details and musical character overall.

HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark.

	DISTINCTION 9-10 MARKS	MERIT 8 MARKS
Sight reading	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>
Aural	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
Musical knowledge	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>
Improvisation	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>

**PASS
9-10 MARKS [7-8 MARKS]**

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Some attention to performance details and musical character.

**BELOW PASS 1
6-8 MARKS [5-6 MARKS]**

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Limited attention to performance details and musical character.

**BELOW PASS 2
1-5 MARKS [1-4 MARKS]**

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Little or no attention to performance details and musical character.

**PASS
6-7 MARKS**

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.

A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.

**BELOW PASS 1
4-5 MARKS**

Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.

Accuracy in notes sporadic with no attention to musical detail.

**BELOW PASS 2
1-3 MARKS**

Little or no sense of fluency – control of pulse, rhythm and tonality not established.

Accuracy in notes very limited with no attention to musical detail.

A generally reliable degree of aural perception in most aspects though with some imprecision.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited aural perception with some lack of precision in most aspects.

Hesitant or uncertain responses.

Unreliable aural perception in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable degree of musical knowledge in most aspects.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited degree of musical knowledge in most aspects.

Hesitant or uncertain responses.

Unreliable musical knowledge in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.

Some element of creativity and imagination in the response.

A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.

A lack of creativity and imagination in the response.

Musical structure was only partially or not apparent with no relation to the stimulus and fluency often compromised.

Little or no creativity or imagination in the response.

Initial

EXAM DURATION

The Initial exam lasts 11 minutes.



EXAM STRUCTURE

The Initial exam contains the following:

	Maximum marks
SONG 1	22
SONG 2	22
SONG 3	22
TECHNICAL WORK	14
ONE of the following:	
▶ Vocal exercises	
▶ Vaccai exercise	
▶ Unaccompanied folk song	
SUPPORTING TESTS	20
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
TOTAL	100

SONGS

Candidates perform a balanced programme of three songs, chosen from the list below – see pages 10-11 for guidance. Candidates may not perform more than one song by the same composer.

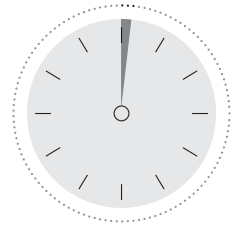
	Key; Range	Composer	Song	Suggested edition
1.	D; d'-e''	ANDERSON	To a Baby Brother from <i>Song for a Baby Sister & To a Baby Brother</i>	Roberton 75252
2.	D; c#' -e''	ANDERSON	Winter from <i>Trinity Singing Initial</i>	Trinity TCL 016805
3.	D; c#' -d''	BARRATT	Elephant from <i>Trinity Singing Initial</i>	Trinity TCL 016805
4.	G; d' -d''	BELYEA	Lions	Roberton 75334
5.	D; c#' -e''	COOMBES	Whales – Swimming Free [1st and 3rd verses] from <i>Trinity Singing Initial</i>	Trinity TCL 016805
6.	Dm; d' -c''	COURT	Korimako, Bellbird from <i>Trinity Singing Initial</i>	Trinity TCL 016805
7.	Dm; c#' -c''	CRAWLEY	Food (from <i>Ev'ryday Things</i>) from <i>Trinity Singing Initial</i>	Trinity TCL 016805
8.	C; c' -c''	CRAWLEY	Mrs Dinosaur	Roberton 75391
9.	Em; e' -e''	CRAWLEY	The Night the Witches Ride from <i>Trick or Treat: Three Songs for Halloween</i>	Roberton 75237
10.	F; c' -c''	CRAWLEY	The Penguin Dance	Roberton 75390
11.	G; d' -e''	CURWIN	My Dog Spot	Curwen JC72621
12.	Dm; d' -c''	GRITZ	My Mother Said from <i>Trinity Singing Initial</i>	Trinity TCL 016805
13.	F; c' -d''	HOLDSTOCK	Flat as a Pancake from <i>The Bright Umbrella</i>	Universal UE 17313
14.	C; c' -d''	HOLDSTOCK	Pancake Calypso from <i>The Bright Umbrella</i>	Universal UE 17313
15.	Gm; d' -d''	HOLDSTOCK	The Bright Umbrella from <i>The Bright Umbrella</i>	Universal UE 17313

16.	C; c'-c''	HOLDSTOCK	The Scarecrow from <i>The Bright Umbrella</i>	Universal UE 17313
17.	Eb; eb'-eb''	HORSLEY	There is a Green Hill Far Away from <i>Hymns Ancient & Modern New Standard</i> (no. 137)	Canterbury 0907547370
18.	Am; e'-c#''	LEE	Earth Folk from <i>Trinity Singing Initial</i>	Trinity TCL 016805 TR
19.	E; e'-e''	LINDLEY	Matthew, Mark, Luke and John	Banks BR 197
20.	G; d'-d''	MARSH	Big Boats, Small Boats [any 2 verses and choruses] from <i>Junior Songscape Earth, Sea and Sky</i>	Faber 0571522068
21.	C; c'-e''	PITT arr. MARSH	Two Little Men in a Flying Saucer from <i>Trinity Singing Initial</i>	Trinity TCL 016805 TR
22.	C; c'-e''	REYNOLDS arr. MARSH	Morningtown Ride [verses 1 & 4] from <i>Junior Songscape Children's Favourites</i>	Faber 0571526446
23.	C; d'-c''	RITCHIE	Albatross Flying So High from <i>Trinity Singing Initial</i>	Trinity TCL 016805 TR
24.	Bm; b-b'	ROE	Yesterday's News (Pardon Our Rubbish!) from <i>Songs from the Betty Roe Shows vol. 1</i>	Thames TH978632
25.	D; d'-d''	SCHULZ	O Come, Little Children from <i>Carol, Gaily Carol</i>	A&C Black 713657944
26.	Eb; bb-c''	SHERMAN	Doll on a Music Box [1st verse only] (Chitty Chitty Bang Bang) from <i>Broadway Presents! Kids' Musical Theatre Anthology</i>	Alfred ALF31373
27.	Bb; c#'-d''	SHERMAN	Let's Go Fly a Kite (Mary Poppins) from <i>Any Dream Will Do</i>	Trinity Faber TCL 011466
28.	F; c'-c''	SHERMAN	The Wonderful Thing about Tiggers from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
29.	F; c'-bb'	SHERMAN	Winnie the Pooh from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
30.	D; c#'-c''	STROGERS	Cradle Song from <i>Trinity Singing Initial</i>	Trinity TCL 016805 TR
31.	C; c'-c''	TRAD.	Bound for South Australia from <i>Trinity Singing Initial</i>	Trinity TCL 016805 TR
32.	D; d'-d'' or F; f'-d''	TRAD.	Donkey Riding [any 2 verses and choruses – upper line only] from <i>Best of Children's Songs</i> or <i>The National Songbook</i>	Schott ED12948 or Novello NOV492393
33.	C; c'-a'	TRAD.	Kumbayah [any 3 verses and choruses] from <i>The Library of Folk Songs</i>	Music Sales AM961521
34.	F; c'-d''	TRAD.	My Father's Garden from <i>Trinity Singing Initial</i>	Trinity TCL 016805 TR
35.	Eb; d'-eb''	TRAD. arr. APPLEBY & FOWLER	The Smuggler's Song from <i>Sing Together!</i>	OUP 9780193301559 (melody), 9780193301566 (piano score)
36.	G; d'-e''	TRAD. arr. CARSON TURNER	Aiken Drum [any 2 verses and choruses – upper line only] from <i>Best of Children's Songs</i>	Schott ED12948
37.	F; c'-d''	TRAD. arr. CARSON TURNER	There's a Big Ship Sailing [any 3 verses] from <i>Best of Children's Songs</i>	Schott ED12948
38.	D; d'-c''	TRAD. arr. DÉDIS	Oats and Beans and Barley Grow [omit 2nd verse] from <i>Trinity Singing Initial</i>	Trinity TCL 016805 TR
39.	G; d'-d''	TRAD. arr. LONG	Sur le pont d'Avignon from <i>Trinity Singing Initial</i>	Trinity TCL 016805 TR
40.	Dm; d'-e''	TRAD. arr. RAO	Good Night from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey MO60112256
41.	D; d'-d''	TRAD. arr. ROBERTON	Humpty Dumpty from <i>Humpty Dumpty and Shoo Shaggy</i>	Roberton 72176
42.	G; g'-d''	TRAD. arr. WRIGHT	I Know Where I'm Going from <i>Trinity Singing Initial</i>	Trinity TCL 016805 TR
43.	Bb; bb-d''	WRUBEL	Zip-a-dee-doo-dah (Song of the South) from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100

Own composition**Duration: 0.5–1 minute(s)**

Candidates may perform an own composition instead of one listed song. More information can be found on page 11.

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

**TECHNICAL WORK**

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory – see page 12.

1. Vocal exercises	Candidates perform the following three exercises: a. Sailing (pitch and tone) b. Beat the Drum (rhythm) c. Springtime (diction)	<i>Vocal Exercises</i> Trinity TCL 016775
2. Vaccai exercise	Candidates perform the following exercise, in Italian: – Lektion I (The Scale only: Manca sollecita)	<i>Metodo Pratico</i> Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
3. Unaccompanied folk song	Candidates perform ONE of the following: a. Three Jolly Fishermen b. Chiall mo làmh a lùths (My Hand Has Lost Its Power)	<i>The Language of Folk 1</i> Faber 0-571-53732-4

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

1. Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken, accompanied by the examiner. See page 14 for sight reading parameters.

2. Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 15.

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

3. Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 15–17 for the requirements and parameters.

4. Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation and the voice. Questions are based on candidates' chosen songs. See page 18 for example questions and responses.

Grade 1

EXAM DURATION

The Grade 1 exam lasts 13 minutes.



EXAM STRUCTURE

The Grade 1 exam contains the following:

	Maximum marks
SONG 1	22
SONG 2	22
SONG 3	22
TECHNICAL WORK	14
ONE of the following:	
▶ Vocal exercises	
▶ Vaccai exercise	
▶ Unaccompanied folk song	
SUPPORTING TESTS	20
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
TOTAL	100

SONGS

Candidates perform a balanced programme of three songs, chosen from the lists below – see pages 10-11 for guidance. No more than two songs may be chosen from any one group. Candidates may not perform more than one song by the same composer.


	Key; Range	Composer	Song	Suggested edition
Group A: Musical theatre & film				
1.	C; c-d'	BART	Where Is Love? (Oliver!) from <i>Any Dream Will Do</i>	Trinity Faber TCL 011466
2.	C; b-e'	CHURCHILL	Little April Shower (Bambi) from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
3.	C; b-d'	DANIEL	Lavender Blue (So Dear to My Heart) from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
4.	C; c'-d''	DAVID, HOFFMANN & LIVINGSTONE	Cinderella from <i>Walt Disney's Cinderella: Vocal Selections</i>	Hal Leonard HL00359478
5.	C; c'-e''	FAIN	I'm Late (Alice in Wonderland) from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
6.	F; d'-f''	FAIN	Once Upon a Dream (Sleeping Beauty) from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
7.	Eb; c'-c''	FAIN	The Second Star to the Right (Peter Pan) [no repeat] from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
8.	Eb; eb'-eb''	NEWMAN	You've Got a Friend in Me (Toy Story) from <i>Contemporary Disney Songs</i>	Hal Leonard HL00313169
9.	Bb; d'-c''	RODGERS	Edelweiss from <i>The Sound of Music: Vocal Selections</i>	Hal Leonard HL00312392

10.	Em; b-c''	RODGERS	My Favourite Things (The Sound of Music) from <i>Any Dream Will Do</i>	Trinity Faber TCL 011466
11.	C; b-e''(g'')	RODGERS	So Long, Farewell from <i>The Sound of Music: Vocal Selections</i>	Hal Leonard HL00312392
12.	G; d'-e''	ROE	'Orrible Little Blue Eyes (The Barnstormers) from <i>Songs from the Betty Roe Shows vol. 1</i>	Thames TH978632
13.	G; d'-d''	SHERMAN	Truly Scrumptious from <i>Chitty Chitty Bang Bang: Musical Selections</i>	Alfred TSF0070
14.	F; c'-f''	WELCH/ BENNETT	Summer Holiday from <i>Junior Songscape</i>	Faber 0571520774
15.	C; c'-e''	YOUMANS	I Want to be Happy (No, No, Nanette) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber TCL 011473

Group B: General song repertoire

1.	Eb; c'-eb''	BAYNON	A Shepherd's Carol	Curwen JC72117
2.	G; d'-d''	BENJAMIN	Callers	Boosey M060012822
3.	G; d'-d''	BRAHMS	Marienwurmchen (Ladybird) from <i>Seven Children's Songs</i>	Roberton 75388
4.	G; d'-d''	CARTER	One More Step Along the World I Go from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
5.	D; c#'-e''	CRAWLEY	Little Leprechaun	Roberton 75371
6.	Gm; d'-eb''	CRAWLEY	We Can Make a Difference from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
7.	F; c'-d''	DACRE	Daisy Bell [1st verse and chorus only] from <i>The National Songbook</i>	Novello NOV492393
8.	G; d'-e''	DAWSON	The Magic Night from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
9.	C; c'-d''	EXLEY	Hop Bird (from Four Small Songs) from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
10.	C; g'-e''	FRASER	Fishing from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
11.	G; d'-c''(d'')	HAMILTON	Cakes (from Just Desserts) from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
12.	D; b-c#''	HAMILTON	Ice Cream from <i>Just Desserts</i>	Sounz
13.	C; c'-d''	HARRIS	My Uncle Rumbold from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
14.	D; c#'-d''	HAYNE	Loving Shepherd of Thy Sheep (tune: Buckland, no. 134) from <i>Hymns Ancient and Modern New Standard</i>	Canterbury 0907547370
15.	Gm; d'-d''	JENKYNs	The Crocodile	Novello NOV160070
16.	F; c'-d''	KIRKPATRICK	Away in a Manger (tune: Cradle Song, no. 22) from <i>New English Hymnal</i>	Canterbury 0907547516
17.	Cm; b-c''	LENNOX	Albatross (Toroa) [1st and 3rd verses only] from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
18.	F; c'-e''	MARSH	Orange and Yellow and Brown from <i>Junior Songscape</i>	Faber 0571520774
19.	F; c'-d''	MARSH	Seagull from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
20.	C; b'-c''	MARSH	The Lighthouse from <i>Junior Songscape Earth, Sea and Sky</i>	Faber 0571522068
21.	Eb; bb-c''	NEWLY & BRICUSSE	Gonna Build a Mountain [verses 1, 2 & 3 to be sung to the melody line – end before key change to E] from <i>Songscape</i>	Faber 0571518672
22.	G; d'-e''	PARKE	Over the Hills and Far Away from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
23.	Ab; eb'-eb''	ROBERTON	Good Morrow to You, Springtime!	Roberton 75019
24.	Bb; f'-d''	ROBERTON	Softly Falls the Shades of Evening	Roberton 75019
25.	D; d'-d''	ROBERTON	The Cat and the Fiddle from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
26.	G; d'-e''	ROWLEY	Candle-light	Roberton 75074
27.	G; d'-d''	ROWLEY	The Grandfather Clock from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
28.	A; e'-e''	TRAD. arr. ELKIN	The Bouquet of Rosemary from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR
29.	Bm; a-d''	TRAD. arr. MARSH	The Rebel Soldier from <i>Songscape</i>	Faber 0571518672
30.	Dm; c'-d''	WESTCOTT	Twinkle, Twinkle, Little Star from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 TR

Group C: Folk song

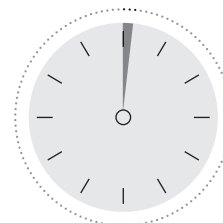
1.	G; d'-d''	MAGUIRE <i>arr.</i> HARGEST JONES	The Gypsy Rover from <i>Songs of Ireland</i>	Boosey M060087967
2.	G; d'-e''	TRAD.	All Through the Night from <i>The National Songbook</i> or <i>Songs of Wales</i>	Novello NOV492393 or Boosey M060087943
3.	Bb; d'-d''	TRAD.	My Bonnie Lies Over the Ocean from <i>The Library of Folk Songs</i>	Music Sales AM961521
4.	D; b-d''	TRAD.	The Overlander [any 3 verses & choruses] from <i>Trinity Singing Grade 1</i>	Trinity TCL 016812 
5.	G; d'-e''	TRAD. <i>arr.</i> APPLEBY & FOWLER	Anna Marie from <i>Sing Together!</i>	OUP 9780193301559 (melody), 9780193301566 (piano score)
6.	D; d'-e''	TRAD. <i>arr.</i> APPLEBY & FOWLER	Ho-la-hi from <i>Sing Together!</i>	OUP 9780193301559 (melody), 9780193301566 (piano score)
7.	G; b'-c''	TRAD. <i>arr.</i> CARSON TURNER	Old King Cole [verse 1 and any other two verses – upper line only] from <i>Best of Children's Songs</i>	Schott ED12948
8.	G; d'-e''	TRAD. <i>arr.</i> HARGEST JONES	The Garden Where the Praties Grow [verses 1 and 3 only] from <i>Songs of Ireland</i>	Boosey M060087967
9.	D; a-d''	TRAD. <i>arr.</i> HARGEST JONES	The Keel Row [any 3 verses] from <i>Songs of England</i>	Boosey M060087936
10.	Gm; d'-e♭''	TRAD. <i>arr.</i> I HOLST	River Wisla from <i>Nineteen European Folk Songs</i>	Novello NOV490383
11.	D; d'-d''	TRAD. <i>arr.</i> I HOLST	Spin, Spin from <i>Nineteen European Folk Songs</i>	Novello NOV490383
12.	Em; c'-e''	TRAD. <i>arr.</i> RUBIN & STILLMAN	Song of the Volga Boatmen from <i>A Russian Songbook</i>	Dover DP14069

Own composition

Duration: approximately 1 minute

Candidates may perform an own composition instead of one listed song. More information can be found on page 11.

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.



TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory – see page 12.

1. Vocal exercises	Candidates perform the following three exercises: a. Spooky! (pitch and tone) b. Riding the Waves (rhythm) c. Swallows Flying (diction)	<i>Vocal Exercises</i> Trinity TCL 016775
2. Vaccai exercise	Candidates perform the following exercise, in Italian: – Lektion I no. 2 (Skips of Thirds only: Semplicetta tortorella)	<i>Metodo Pratico</i> Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
3. Unaccompanied folk song	Candidates perform ONE of the following: a. Ally Bally Bee (Coulter's Candy) [verses 1 and 4] b. Nelson's Blood (Roll the Old Chariot Along) [verse 1, chorus, verse 2, chorus]	<i>The Language of Folk 1</i> Faber 0-571-53732-4

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

1. Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken, accompanied by the examiner. See page 14 for sight reading parameters.

2. Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 15.

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

3. Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 15-17 for the requirements and parameters.

4. Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation and the voice. Questions are based on candidates' chosen songs. See page 18 for example questions and responses.

Grade 2

EXAM DURATION

The Grade 2 exam lasts 13 minutes.



EXAM STRUCTURE

The Grade 2 exam contains the following:

	Maximum marks
SONG 1	22
SONG 2	22
SONG 3	22
TECHNICAL WORK	14
ONE of the following:	
▶ Vocal exercises	
▶ Vaccai exercise	
▶ Unaccompanied folk song	
SUPPORTING TESTS	20
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
TOTAL	100





SONGS

Candidates perform a balanced programme of three songs, chosen from the lists below – see pages 10-11 for guidance. No more than two songs may be chosen from any one group. Candidates may not perform more than one song by the same composer.

	Key; Range	Composer	Song	Suggested edition
Group A: Musical theatre & film				
1.	Bb; c'-f''	BART	Consider Yourself from <i>Oliver!: Vocal Selections</i>	Music Sales LK56070
2.	Dm; d'-d''	BART	Who Will Buy? (Oliver!) from <i>Wouldn't It Be Lovely?</i> or <i>Oliver!: Vocal Selections</i>	Trinity Faber TCL 011473 or Music Sales LK56070
3.	F; c'-c''	BERLIN	(F) I Got the Sun in the Morning [with introduction] from <i>Annie Get Your Gun: Vocal Selections</i>	Hal Leonard HL00005576
4.	G; d'-d''	CHURCHILL	Heigh Ho (Snow White and the Seven Dwarfs) from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
5.	Gm; d'-e''	CHURCHILL	Love Is a Song (Bambi) from <i>Stage and Screen: The Black Book</i> or <i>single sheet</i> [NB any version used must include both the verse (minor) and the chorus (major)]	Music Sales AM92249 or CC10505
6.	G; b-d''	DAVID, HOFFMAN & LIVINGSTONE	A Dream Is a Wish Your Heart Makes (Cinderella) from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
7.	D; c'-f''	HACKADY & GROSSMAN	Just One Person (Snoopy) from <i>Any Dream Will Do</i>	Trinity Faber TCL 011466
8.	C; g-d''	HARLINE	When You Wish Upon a Star (Pinocchio) from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100

9.	F; c'-d''	LOEWE	(M) Camelot (Camelot) from <i>The Singer's Musical Theatre Anthology vol. 1 (Baritone/Bass)</i>	Hal Leonard HL00361074
10.	D; a-d''	MENKEN	A Whole New World (Aladdin) from <i>Making the Grade: Grades 2-3</i>	Chester CH61681
11.	F; c'-c''	MENKEN	Part of Your World (The Little Mermaid) from <i>Making the Grade: Grades 2-3</i>	Chester CH61681
12.	C; c'-c''	RODGERS	Doh-Re-Mi (The Sound of Music) from <i>Kids' Book of Vocal Solos</i>	Hal Leonard HLE90001388
13.	A; c#'-c#''	RODGERS	(F) Getting To Know You (The King and I) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i>	Hal Leonard HL00740122
14.	D; c#'-d''	ROE	Poco Poppa Pizza and Mamma Piccolo (The Most Wanted Faces) from <i>Songs from the Betty Roe Shows vol. 2</i>	Thames TH978633
15.	Gm; bb-d''	ROTA	A Time for Us (Romeo and Juliet) from <i>150 of the Most Beautiful Songs Ever</i>	Hal Leonard HL00360735
16.	D; a-d''	SCHÖNBERG	Little People (Les Misérables) from <i>Kids' Book of Vocal Solos</i>	Hal Leonard HLE90001388
17.	G; c#'-d''	SHERMAN	A Spoonful of Sugar (Mary Poppins) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber TCL 011473
18.	Cm; b-db''	SHERMAN	Hushabye Mountain from <i>Chitty Chitty Bang Bang: Musical Selections</i>	Alfred TSF0070
19.	Eb; ab-c''	SIMON	The Girl I Mean to Be (The Secret Garden) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber TCL 011473
20.	F; a-d''	STROUSE	Tomorrow (Annie) from <i>Audition Songs For Kids</i> or <i>Making the Grade: Grades 2-3</i>	Wise AM 955273 or Chester CH61681

Group B: General song repertoire

1.	Eb; c'-eb''	ANDERSON	Evening in Autumn from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
2.	Bm; g#'-d'' [Gm]	ANON. (attrib. HENRY VIII)	Pastime with Good Company from <i>English Songs: Renaissance to Baroque</i>	Hal Leonard HL40018 (high), HL40019 (low)	
3.	D; d'-e''	BAYNON	The Spanish Main from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
4.	F; c'-g''(e'')	BESWICK	Coconut Man from <i>Pick 'n' Choose</i>	Universal UE 16393	
5.	G; d'-e''	BRAHMS	Die Henne (Henny Penny) from <i>Seven Children's Songs</i>	Robertson 75388	
6.	A; e'-f#''	BRAHMS	Sandmännchen (The Sandman) from <i>The Hundred Best Short Songs book 1</i>	Patersons PAT00601	
7.	G; d'-f''	BRITTEN	Fancie	Boosey M060014239	
8.	F; c'-e''	BURTCH	The World's End [omit 3rd verse] from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
9.	Am; c'-e''	CLEMENTS	The Scarecrow	Novello NOV160131	
10.	Eb; c'-eb''	COGHLAN & COGHLAN	Rocking in Rhythm from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
11.	Cm; bb-eb''	CRAWLEY	Abdul, the Magician from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
12.	Dm; d'-d''	CRAWLEY	Grizelda from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
13.	G; d'-e''	DUNHILL	How Soft upon the Evening Air	Curwen JC2603	
14.	C; d'-f''	EXLEY	A Fly from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
15.	F; c'-c''	HAMILTON	Chocolate (from Just Desserts) from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
16.	Bb; c'-d''	HAMILTON	Perfect Milkshake from <i>Just Desserts</i>	Sounz	
17.	Eb; eb'-eb''	JENKYNs	Bessie, the Black Cat	Novello NOV160110	
18.	G; d#'-e''	JENKYNs	The Little Spanish Town	Novello NOV160071	
19.	Gm; d'-d''	MARSH	Something Spooky from <i>Spooky Songs</i>	Faber 057153239X	
20.	F; f'-g''	MAWBY	I Will Lift Up Mine Eyes	RSCM RA405	

21.	C; d'-e''	NELSON	Ghosts in the Belfry from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
22.	D; d'-d''	PERRY	The Frog	OUP 9780193419650	
23.	F; eb'-e''	ROWLEY	The Fairy Weavers	Roberton 75076	
24.	G; d'-g'' (e'')	SAUNDERS	The Pussy Next Door	Patersons PAT17440	
25.	Ab; eb'-eb''	SCHUBERT	Wiegenlied (Cradle Song) D 867 from <i>The Hundred Best Short Songs book 3</i>	Patersons PAT00603	
26.	F; c'-c'' or G [F]	SCHUMANN	Kinderwacht (The Children's Watch), op. 79 no. 22 from <i>Easy German Classic Songs</i> or <i>The Language of Song: Elementary</i>	Ditson 431-41002 or Faber 0571523455 (high), 0571523463 (low)	
27.	C; e'-f''	SCHUMANN	Schmetterling (The Butterfly), op. 79 no. 2 from <i>Easy German Classic Songs</i>	Ditson 431-41002	
28.	F; f'-f''	SHAW	London Birds	Curwen JC71947	
29.	D; d'-b''	SKEMPTON	Pigs Could Fly from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
30.	C; c'-f''	TATE	Beauty Bright	Roberton 75164	
31.	Fm; eb'-eb''	TELFER	On the Back of an Eagle from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
32.	D; d'-d''	THIMAN	The Skylark from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
33.	F; c'-d''	VINE	Love Me Sweet from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	

Group C: Folk song

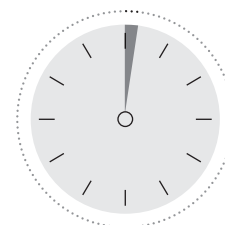
1.	A; c#'-e''	ROBERTON	Westering Home from <i>Trinity Singing Grade 2</i> [NB only this version may be used]	Trinity TCL 016829	
2.	G; d'-d''	TRAD.	Cockles and Mussels from <i>The Library of Folk Songs</i>	Music Sales AM961521	
3.	Dm; c#'-a'	TRAD.	Coventry Carol from <i>The Library of Folk Songs</i>	Music Sales AM961521	
4.	F; c'-d''	TRAD.	Go Tell It on the Mountain [any 3 verses and choruses] from <i>The Library of Folk Songs</i>	Music Sales AM961521	
5.	G; d'-e''	TRAD.	The Lark in the Morn from <i>The Library of Folk Songs</i>	Music Sales AM961521	
6.	F; c'-f''	TRAD. arr. APPLEBY & FOWLER	A-roving from <i>Sing Together!</i>	OUP 9780193301559 (melody), 9780193301566 (piano score)	
7.	G; d'-d''	TRAD. arr. APPLEBY & FOWLER	Bobby Shafto from <i>Sing Together!</i>	OUP 9780193301559 (melody), 9780193301566 (piano score)	
8.	Bb; d'-f''	TRAD. arr. APPLEBY & FOWLER	Golden Slumbers from <i>Sing Together!</i>	OUP 9780193301559 (melody), 9780193301566 (piano score)	
9.	G; d'-e''	TRAD. arr. APPLEBY & FOWLER	Sweet Nightingale [3 verses and choruses] from <i>Sing Together!</i>	OUP 9780193301559 (melody), 9780193301566 (piano score)	
10.	G; c'-e''	TRAD. arr. COLE	The Ash Grove [any 2 verses] from <i>Folk Songs of England, Ireland, Scotland and Wales</i>	Alfred VF1880	
11.	D; a-d''	TRAD. arr. HARGEST JONES	Banana Boat Song (Day oh) [3 verses and choruses] from <i>Songs of The Americas</i>	Boosey M060092695	
12.	Gm; d'-d''	TRAD. arr. HARGEST JONES	The Miller of Dee from <i>Songs of England</i>	Boosey M060087936	
13.	Gm; g'-eb''	TRAD. arr. O'NEILL	Farewell, Lad from <i>Trinity Singing Grade 2</i>	Trinity TCL 016829	
14.	Dm; c'-d''	TRAD. arr. ROBERTON	Dalmatian Cradle Song [NB only this version may be used]	Roberton 75012	

Own composition

Duration: 1–1.5 minute(s)

Candidates may perform an own composition instead of one listed song. More information can be found on page 11.

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.



TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory – see page 12.

1. Vocal exercises	Candidates perform the following three exercises: a. Straw Gold (pitch and tone) b. Fire! (rhythm) c. Polly Parrot (diction)	<i>Vocal Exercises</i> Trinity TCL 016775
2. Vaccai exercise	Candidates perform the following exercise, in Italian: – Lektion II (Skips of Fourths only: <i>Lascia il lido</i>)	<i>Metodo Pratico</i> Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
3. Unaccompanied folk song	Candidates perform ONE of the following: a. My Bonny Lad b. The Handloom Weaver's Lament [verse 1, chorus, verse 7, chorus]	<i>The Language of Folk 1</i> Faber 0-571-53732-4

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

1. Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken, accompanied by the examiner. See page 14 for sight reading parameters.

2. Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 15.

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

3. Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 15-17 for the requirements and parameters.

4. Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation and the voice. Questions are based on candidates' chosen songs. See page 18 for example questions and responses.

Grade 3

EXAM DURATION

The Grade 3 exam lasts 13 minutes.



EXAM STRUCTURE

The Grade 3 exam contains the following:

	Maximum marks
SONG 1	22
SONG 2	22
SONG 3	22
TECHNICAL WORK	14
ONE of the following:	
▶ Vocal exercises	
▶ Vaccai exercise	
▶ Unaccompanied folk song	
SUPPORTING TESTS	20
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
TOTAL	100

SONGS

Candidates perform a balanced programme of three songs, chosen from the lists below – see pages 10–11 for guidance. No more than two songs may be chosen from any one group. Candidates may not perform more than one song by the same composer.

	Key; Range	Composer	Song	Suggested edition
Group A: Musical theatre & film				
1.	F; c'-e''	ARLEN	If I Only Had a Brain [1st verse and chorus only] from <i>The Wizard Of Oz: Vocal Selections</i>	Alfred TSF0038
2.	C; c'-e''	BART	(F) As Long as He Needs Me from <i>Oliver!: Vocal Selections</i>	Music Sales LK56070
3.	G; f#'-e''	BATT	Bright Eyes (Watership Down) from <i>Stage and Screen: The Black Book</i>	Music Sales AM92249
4.	C; c'-e''	BERLIN	Moonshine Lullaby (Annie Get Your Gun) from <i>Any Dream Will Do</i>	Trinity Faber TCL 011466
5.	E♭; bb-c''	DAVIS	Curiouser (Alice In Wonderland) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber TCL 011473
6.	F; c'-d''	GILKYSON	The Bare Necessities (The Jungle Book) from <i>The New Illustrated Treasury of Disney Songs</i> or <i>More Audition Songs for Kids</i>	Hal Leonard HL00313100 or Wise AM966636
7.	G; b-c''	JARRE	Somewhere My Love (Lara's Theme from Dr Zhivago) from <i>Stage and Screen: The Black Book</i>	Music Sales AM92249
8.	G; g#-d''	LEIGH	Hey, Look Me Over (Wildcat) from <i>Broadway Showstoppers</i>	Alfred MFM0106
9.	C; c'-f''	LLOYD WEBBER	Any Dream Will Do (Joseph and the Amazing Technicolor Dreamcoat) from <i>Any Dream Will Do</i>	Trinity Faber TCL 011466

10.	F; c'-e''	LLOYD WEBBER	Mr Mistoffelees (Cats) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber TCL 011473
11.	F; c'-d''	LOEWE	(F) Wouldn't It Be Lovely? (My Fair Lady) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber TCL 011473
12.	F; d'-d''	RODGERS	(F) In My Own Little Corner (Cinderella) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i>	Hal Leonard HL00740122
13.	Bb; d'-d''	RODGERS	I Whistle a Happy Tune (The King and I) from <i>Kids' Book of Vocal Solos</i>	Hal Leonard HLE90001388
14.	Eb; d'-eb'' [E]	RODGERS	Oh, What a Beautiful Mornin' (Oklahoma!) from <i>50 Showstoppers: The Black Book or The Singer's Musical Theatre Anthology (Baritone/Bass)</i>	Music Sales AM951621 or Hal Leonard HL00361074
15.	Dm; a-d''	ROE	Maybe Tomorrow Will Be Better from <i>Songs from the Betty Roe Shows vol. 4</i>	Thames THA978635
16.	F; b-d''	ROME	Be Kind to Your Parents (Fanny) from <i>Any Dream Will Do</i>	Trinity Faber TCL 011466
17.	G; B-d'	SCHMIDT	Try to Remember (The Fantasticks) from <i>The Singer's Musical Theatre Anthology vol. 1 (Baritone/Bass)</i>	Hal Leonard HL00361074
18.	Am; a-c''	SCHÖNBERG	Castle on a Cloud (Les Misérables) from <i>Kids' Book of Vocal Solos</i>	Hal Leonard HLE90001388
19.	Cm; c'-d''	SHERMAN	Chim Chim Cher-ee (Mary Poppins) from <i>Broadway Presents! Teens' Musical Theatre Anthology (Male Edition)</i>	Alfred 32027
20.	G; g-d''	SHERMAN	Feed the Birds [with verse] (Mary Poppins) from <i>Over the Rainbow</i>	Trinity Faber TCL 011480
21.	Bb; bb-d#''	SIMON	Round-shouldered Man (The Secret Garden) from <i>Any Dream Will Do</i>	Trinity Faber TCL 011466
22.	Bb; b-d''	STROUSE	Maybe (Annie) from <i>Any Dream Will Do</i>	Trinity Faber TCL 011466
23.	Ab; eb'-f''	STROUSE	You're Never Fully Dressed Without a Smile from <i>Annie: Vocal Selections</i>	Music Sales AM22559
24.	Gm; c'-d''	WILDHORN	No One Knows Who I Am (Jekyll & Hyde) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber TCL 011473
25.	C; c#'-e''	WILLIAMS	Fat Sam's Grand Slam (Bugsy Malone) from <i>Any Dream Will Do</i>	Trinity Faber TCL 011466
26.	G; d'(g)-d''	WILLIAMS	So You Wanna Be a Boxer (Bugsy Malone) from <i>Wouldn't It Be Lovely?</i>	Trinity Faber TCL 011473


Group B: General song repertoire

1.	F; c'-eb''	ARMSTRONG GIBBS	Dusk from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256
2.	G; d'-f''	ARMSTRONG GIBBS	When I Was One-and-Twenty from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836 
3.	Cm; db'-eb''	BARRATT	Nothing-At-All! from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256
4.	G; d'-e''	R R BENNETT	Clock-a-Clay from <i>The Insect World</i>	Universal UE 14167
5.	Ab; eb'-eb''	BRAHMS	Cradle Song (Wiegenlied) from <i>Seven Children's Songs</i>	Roberton 75388
6.	G; c'-e''	CHILCOTT	Irish Blessing from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836 
7.	Gm/G; d'-d''	COWLES	Lurking in the Pond from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836 
8.	A; c#'-e''	CRAWLEY	Magic Carpet from <i>Magic in the Air</i>	Roberton 75335
9.	Gm; g'-d''	ELLINGTON	It Don't Mean a Thing (If It Ain't Got That Swing) (Sophisticated Ladies) from <i>Broadway Showstoppers</i>	Alfred MFM0106
10.	Dm; b-e''	EXLEY	Peacocks from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836 
11.	C; c'-c''	FORD	Since First I Saw Your Face I Resolved from <i>English Lute Songs book 1</i>	Stainer B616
12.	C; c'-e''	FRASER-SIMSON	Christopher Robin Is Saying His Prayers from <i>The First Book of Mezzo-Soprano/Alto Solos</i>	Schirmer GS81174
13.	G; e'-e''	GLANVILLE-HICKS	Come Sleep from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836 
14.	Am; d'-e''	HARRIS	Villanelle from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836 

15.	G; d'-e''	HIGGINSON	Everyone Sang from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256	
16.	Gm; d'-d''	HIGGINSON	From a Railway Carriage from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836	TR
17.	E; c#'-e''	HURFORD	Litany to the Holy Spirit	OUP 9780193419377	
18.	E; c#'-e''	HYDE	The Apple Tree from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836	TR
19.	Eb; c'-d''	JENKYNs	The Wizard	Novello NOV160068	
20.	D; c#'-g''	KNIGHT	Christ Whose Glory Fills the Sky	RSCM RA214	
21.	C; c'-d''	LEIGH	Don't It Make My Brown Eyes Blue [end on bar 4 of coda] from <i>All Woman vol. 2</i>	Faber 0571528317	
22.	C; c'-d''	MANCINI	Moon River [without repeat] from <i>150 of the Most Beautiful Songs Ever</i>	Hal Leonard HL00360735	
23.	F; e'-f''	MONTEVERDI	Maladetto from <i>The Chester Book of Celebrated Songs book 3</i>	Chester CH55319	
24.	Eb; c'(bb)-eb''	PLUMSTEAD	Close Thine Eyes from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836	TR
25.	A; e'-g#''	QUILTER	Where Go the Boats? from <i>55 Songs</i>	Hal Leonard HL00740225 (high), HL00740226 (low)	
26.	F#m; d'-e''	RAPHAEL	The Lamb from <i>3 Blake Songs</i>	Robertson 1030	
27.	Gm; g'-f''	ROSSETER	What Then Is Love but Mourning from <i>English Lute Songs book 2</i> or <i>The Chester Book of Celebrated Songs book 1</i>	Stainer B617 or Chester CH55317	
28.	F; e'-f'' [C]	ROY	This Little Rose from <i>28 American Art Songs</i>	Schirmer HL50499822 (high), HL50499823 (low)	
29.	Am; d'-eb''	RUBBRA	Cradle Song from <i>Four Short Songs for Medium Voice</i>	Lengnick AL1029	
30.	Ab; eb'-eb''	SCHUBERT	Abendlied (Evening Song) (Der Mond ist aufgegangen) D 499 from <i>Easy German Classic Songs</i>	Ditson 431-41002	
31.	G; g'-g'' [E] or G [D]	SCHUBERT	Heidenröslein (The Hedge-Roses) D 257 from <i>First Vocal Album</i> or <i>The Language of Song: Elementary</i>	Schirmer GS25443 (high), GS25444 (low) or Faber 0571523455 (high), 0571523463 (low)	
32.	F; f'-f'' [Eb]	SCHUMANN	Marienwürmchen (The Ladybird), op. 79 no. 13 from <i>Vocal Album</i>	Schirmer GS25286 (high), GS25287 (low)	
33.	F; f'-f''	STANFORD	A Soft Day	Stainer SS58	
34.	Ab; d#'-f''	TAYLOR	Christopher Wren	Boosey M060027857	
35.	Ab; eb'-f''	THIMAN	The Path to the Moon	Boosey M060028137	
36.	Dm; d'-e''	THORNE	Cool Cat (from <i>The Cat's Whiskers</i>) from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836	TR
37.	Ab; c'-f''(g'')	THORNE	Don't Bother Me from <i>The Cat's Whiskers</i>	Banks ECS433	
38.	Am; e'-e''	TRAD. arr. WRIGHT	El vito from <i>Trinity Singing Grade 3</i>	Trinity TCL 016836	TR
39.	F; c'-f''	WOOD	The Trees in England	Banks 1760	

Group C: Folk song

1.	F; c'-f''	TRAD.	Shenandoah from <i>The Library of Folk Songs</i>	Music Sales AM961521	
2.	G; d'-e''	TRAD.	Swing Low, Sweet Chariot from <i>The Library of Folk Songs</i>	Music Sales AM961521	
3.	G; d'-e'' [Eb]	TRAD. arr. ALBRECHT	Siyahamba from <i>International Folk Songs for Solo Singers</i>	Alfred 16959 (medium high), 16960 (medium low)	
4.	G; d'-e''(g'') [F] [Eb]	TRAD. arr. ALTHOUSE or PEGLER/KEMP	Chevaliers de la table ronde from <i>International Folk Songs for Solo Singers</i> or <i>The Language of Song: Elementary</i>	Alfred 16959 (medium high), 16960 (medium low) or Faber 0571523455 (high), 0571523463 (low)	
5.	C; d'-e'' [C] [Bb]	TRAD. arr. ALTHOUSE or PEGLER/KEMP	Santa Lucia from <i>International Folk Songs for Solo Singers</i> or <i>The Language of Song: Elementary</i>	Alfred 16959 (medium high), 16960 (medium low) or Faber 0571523455 (high), 0571523463 (low)	

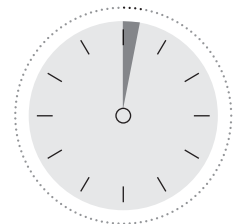
6.	Bm; b-e''	TRAD. arr. COLE	Charlie Is My Darling [any 3 verses] from <i>Folk Songs of England, Ireland, Scotland & Wales</i>	Alfred VF1880
7.	Em; b-d''	TRAD. arr. COLE	Greensleeves [any 3 verses] from <i>Folk Songs of England, Ireland, Scotland & Wales</i>	Alfred VF1880
8.	G; d'-e''	TRAD. arr. COLE	Ye Banks and Braes from <i>Folk Songs of England, Ireland, Scotland & Wales</i>	Alfred VF1880
9.	F; d'-e'' [D]	TRAD. arr. COURTNEY	Kangding Love Song from <i>Songs of the Far East for Solo Singers</i>	Alfred 43490 (medium high), 43487 (medium low)
10.	G; d'-e''	TRAD. arr. FRASER	An Eriskay Love Lilt	Boosey M060034626
11.	Ab; eb'-f'' [F]	TRAD. arr. POORMAN/LIM	Arirang from <i>Songs of the Far East for Solo Singers</i>	Alfred 43490 (medium high), 43487 (medium low)
12.	Ab; eb'-eb''	TRAD. arr. ROBERTON	Fairy Lullaby	Robertson 71898
13.	F; c'-e''	TRAD. arr. ROE	Cocky Robin from <i>A Garland of Folksongs</i>	Thames TH978098
14.	D; a-e''	TRAD. arr. TANNER	A Carol by Candlelight from <i>Folk Songs: Witty and Whimsical Settings vol. 1</i> [NB only this version may be used]	Spartan SP1291
15.	Eb; eb'-eb'' [C]	TRAD. arr. D WAGNER	Jasmine Flower from <i>Songs of the Far East for Solo Singers</i>	Alfred 43490 (medium high), 43487 (medium low)
16.	Db; db'-eb''	TRAD. arr. WRIGHT	The Gartán Mother's Lullaby from <i>Trinity Singing Grade 3</i> [NB only this version may be used]	Trinity TCL 016836 

Own composition

Duration: 1.5 - 2 minutes

Candidates may perform an own composition instead of one listed song. More information can be found on page 11.

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.



TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory – see page 12.

1. Vocal exercises	Candidates perform the following three exercises: a. Dancing by the Moonlight (pitch and tone) b. The Swingin' Band (rhythm) c. Birthday Limerick (diction)	<i>Vocal Exercises</i> Trinity TCL 016775
2. Vaccai exercise	Candidates perform the following exercise, in Italian: – Lektion II (Skips of Fifths only: Avvezzo a vivere)	<i>Metodo Pratico</i> Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
3. Unaccompanied folk song	Candidates perform ONE of the following: a. Banks of the Nile [verses 1, 2, 4 and 6] b. Mow Me Down My Meadow [verses 1, 2 and 3]	<i>The Language of Folk 1</i> Faber 0-571-53732-4

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

1. Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken, accompanied by the examiner. See page 14 for sight reading parameters.

2. Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 15.

Parameters	Task	Requirement
Melody only	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the tonality as major or minor
Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change occurred ii) Identify the change as rhythm or pitch

3. Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 15-17 for the requirements and parameters.

4. Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation and the voice. Questions are based on candidates' chosen songs. See page 18 for example questions and responses.

Grade 4

EXAM DURATION

The Grade 4 exam lasts 18 minutes.



EXAM STRUCTURE

The Grade 4 exam contains the following:

	Maximum marks
SONG 1	22
SONG 2	22
SONG 3	22
TECHNICAL WORK	14
ONE of the following:	
▶ Vocal exercises	
▶ Vaccai exercise	
▶ Unaccompanied folk song	
SUPPORTING TESTS	20
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
TOTAL	100

SONGS









Candidates perform a balanced programme of three songs, chosen from the lists below – see pages 10-11 for guidance. No more than two songs may be chosen from any one group. Candidates may not perform more than one song by the same composer.


	Key; Range	Composer	Song	Suggested edition
Group A: Songs in a dramatic context				
i) Opera, operetta & oratorio				
1.	G; d'-e'' or A [F]	HANDEL arr. SOMERVELL	Silent Worship (Non lo diro col labbro) (Tolomeo) from <i>The Chester Book of Celebrated Songs book 1</i> or <i>The Language of Song: Elementary</i>	Chester CH55317 or Faber 0571523455 (high), 0571523463 (low)
2.	C; b-d''	SULLIVAN	(F) I'm Called Little Buttercup (HMS Pinafore) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040
3.	A _b ; c'-d _b ''	SULLIVAN	(M) On a Tree by the River (Tit-Willow) (The Mikado) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040
4.	F; F-c'	SULLIVAN	(M) When a Felon's Not Engaged (Policeman's Song) [omitting chorus part] (Pirates of Penzance) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040
ii) Musical theatre & film				
5.	F; c'-g''	BERNSTEIN	(F) I Feel Pretty from <i>West Side Story: Vocal Selections</i>	Boosey M051933457
6.	E _b ; e _b '-e _b ''	BERNSTEIN	One Hand, One Heart from <i>West Side Story: Vocal Selections</i>	Boosey M051933457
7.	B _b ; e _b '-f''	JOHN	Can You Feel the Love Tonight? (The Lion King) from <i>The New Illustrated Treasury of Disney Songs</i> or <i>More Audition Songs for Kids</i>	Hal Leonard HL00313100 or Wise AM966636
8.	A; c'-f _♯ ''	JOHN	(M) Electricity from <i>Billy Elliot the Musical</i>	Wise AM985512

9.	G; d'-f' [F]	LANE	(M) Old Devil Moon (Finian's Rainbow) from <i>The Singer's Musical Theatre Anthology vol. 2 (Tenor)</i> or <i>The Definitive Jazz Collection</i>	Hal Leonard HL00747032 or HL00359571
10.	Fm; c'-f''	LLOYD WEBBER	Close Every Door (Joseph and the Amazing Technicolor Dreamcoat) from <i>Whistle Down the Wind</i>	Trinity Faber TCL 011497
11.	D; d'-d''	LLOYD WEBBER	Whistle Down the Wind from <i>Whistle Down the Wind</i>	Trinity Faber TCL 011497
12.	G; b-d''	LOESSER	(F) A Bushel and a Peck (Guys and Dolls) from <i>Guys and Dolls: Vocal Score</i>	Music Sales AM70079
13.	Bb; f-c''	MENKEN	Colors of the Wind (Pocahontas) from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
14.	Eb; bb-f''	MENKEN	(M) Grow for Me (Little Shop of Horrors) from <i>Broadway Presents! Teens' Musical Theatre Anthology (Male Edition)</i>	Alfred 32027
15.	C; e'-d''	MENKEN	Les poissons (The Little Mermaid) from <i>Over the Rainbow</i>	Trinity Faber TCL 011480
16.	F; g-f''	NEWMAN	(F) When She Loved Me (Toy Story 2) from <i>The New Illustrated Treasury of Disney Songs</i>	Hal Leonard HL00313100
17.	D; b-d''	RODGERS	(F) Hello Young Lovers (The King and I) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i>	Hal Leonard HL00361071
18.	Eb; bb-d''	RODGERS	(F) Honey Bun (South Pacific) from <i>The Singer's Musical Theatre Anthology vol. 3 (Mezzo-Soprano)</i>	Hal Leonard HL00740123
19.	Eb; bb-eb''	RODGERS	I Have Dreamed (The King and I) from <i>The Rodgers & Hammerstein Collection</i>	Hal Leonard HL00313207
20.	F; b-c''	RODGERS	Something Good (The Sound of Music) from <i>Over the Rainbow</i>	Trinity Faber TCL 011480
21.	F; d'-d''	RODGERS	The Sound of Music from <i>The Sound of Music: Vocal Selections</i>	Hal Leonard HL00313518
22.	F; c'-c''	RODGERS	We Kiss in a Shadow (The King and I) from <i>The Rodgers & Hammerstein Collection</i>	Hal Leonard HL00313207
23.	D; b-f#''	ROE	I Met You Like a Stranger (Destination London) from <i>Songs from the Betty Roe Shows vol. 4</i>	Thames TH978635
24.	G; a-eb''	SONDHEIM	Comedy Tonight (A Funny Thing Happened on the Way to the Forum) from <i>The Stephen Sondheim Collection</i>	Hal Leonard HL00313531
25.	G; d'-f''	SONDHEIM	(M) I'm Calm (A Funny Thing Happened on the Way to the Forum) from <i>Broadway Presents! Teens' Musical Theatre Anthology (Male Edition)</i>	Alfred 32027
26.	Em; e'-e''	WARREN	42nd Street from <i>42nd Street: Vocal Selections</i>	Faber 0571525970

Group B: General song repertoire in English

1.	Dm; d'-d''	ANON.	(F) Willow Song from <i>Forty Songs from Elizabethan and Jacobean Song Books book 2b (low voice)</i>	Stainer X2B
2.	G; d'-e''	ARLEN	It's Only a Paper Moon [standard version including verse must be sung] from <i>Essential Audition Songs: Jazz Standards</i>	Faber 0571528309
3.	Dm; d'-f#''	ARMSTRONG GIBBS	You Spotted Snakes	Novello NOV160126
4.	F; c'-f''	ARNE	When Daisies Pied from <i>The Boosey & Hawkes Shakespeare Song Album</i>	Boosey M060104657
5.	F; c'-e''	ARNE	Where the Bee Sucks from <i>The Boosey & Hawkes Shakespeare Song Album</i>	Boosey M060104657
6.	Am; d#'-g'' [F#m]	BARBER	Mother, I Cannot Mind My Wheel from <i>Ten Selected Songs</i>	Hal Leonard HL50486751 (high), HL50486752 (low)
7.	F; c'-f''	BERNSTEIN	My House from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256
8.	G; c'-g''	BERNSTEIN	(F) Peter, Peter from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256
9.	D; f'-g''	BUSH	The Little Nut Tree from <i>Eight Songs For High Voice and Piano</i>	Novello NOV170301
10.	Em; b-d''	CAMPIAN	(M) When to Her Lute from <i>English Lute Songs book 1</i>	Stainer B616
11.	Gm; d'-e'' [Fm]	CHANLER	The Lamb from <i>28 American Art Songs</i>	Schirmer HL50499822 (high), HL50499823 (low)

12.	Eb; eb'-g''	CHILCOTT	Mid-winter [candidates should sing the upper part of this two-part song]	OUP 9780193415232
13.	C; c'-f''	COPE	Shiny from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
14.	Eb; eb'-eb''	COPLAND	At the River from <i>Old American Songs book 2</i>	Boosey M051902606
15.	F; e'-f''	DOWLAND	Fine Knacks for Ladies from <i>English Lute Songs book 2</i>	Stainer B617
16.	Fm; c'-f''	FIELD	Sleep Little Babe from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256
17.	Em; b-d''	FORD	(M) Now I See Thy Looks from <i>English Lute Songs book 1</i>	Stainer B616
18.	Eb; bb-eb''	FOSTER	Jeannie with the Light Brown Hair from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
19.	F; c'-d''	GOODALL	The Lord Is My Shepherd (Psalm 23)	Faber 0571520774
20.	F; a-d''	HALLORAN/ MILLWARD	Under Southern Skies from <i>Songs that Shaped Australia</i>	All Music 0801141540
21.	Eb; c'-d''	HAMILTON	Cry Me a River from <i>The Definitive Jazz Collection</i>	Hal Leonard HL00359571
22.	G; d'-e''	HOWELLS	(F) Girl's Song from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256
23.	Eb; eb'-eb''	KEEL	(F) My True Love Hath My Heart from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256
24.	Eb; bb-eb''	KEEN arr. ALTHOUSE	Homeward Bound from <i>Folk Songs for Solo Singers vol. 1</i>	Alfred 21836 (high), 4952 (medium high), 4953 (medium low)
25.	G; d'-g''	MAWBY	Psalm 23	RSCM RA10
26.	Gm; d'-g'' [Ebm]	NILES	Black Is the Color of My True Love's Hair from <i>28 American Art Songs</i>	Schirmer HL50499822 (high), HL50499823 (low)
27.	Dm, d'-f'' [Bm]	NILES	The Lass from the Low Countree from <i>28 American Art Songs</i>	Schirmer HL50499822 (high), HL50499823 (low)
28.	D; d'-e''	NOBLE	Johnny	Lengnick AL0344
29.	F; c'-f''	NOVELLO	We'll Gather Lilacs from <i>Ivor Novello Song Album</i>	Faber 0571528678
30.	F; e'-c''	PARRY	Career Paths from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
31.	C; g'-g'' [A]	PURCELL	Ah How Pleasant 'Tis to Love Z353 from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
32.	Ab; eb'-gb'' [F]	PURCELL	Fairest Isle (King Arthur) Z628 from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
33.	Ab; cb'-eb''	ROE	Song of the Bluebell Wood	Thames TH9781001
34.	Am; e'-e''	ROFE	Dinah's Song from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
35.	D; a-d''(e'')	RUTTER	Carol of the Children	OUP 9780193420601
36.	G; d'-f''	THIMAN	I Love All Graceful Things	Curwen JC71977
37.	Eb; c'-f''	THIMAN	The Man in the Moon from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
38.	b-f''	THORNE	Nine Lives (from The Cat's Whiskers) from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
39.	G; a-d''	TRAD.	Lass of Richmond Hill from <i>The Library of Folk Songs</i>	Music Sales AM961521
40.	Eb; bb-eb''	TRAD. arr. BRITTEN	Early One Morning [any 3 verses] from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256
41.	A; e'-e''	TRAD. arr. BRITTEN	O Waly, Waly [any 3 verses] from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256
42.	A; a-e''	TRAD. arr. COLE	My Love Is like a Red, Red Rose from <i>Folk Songs of England, Ireland, Scotland and Wales</i>	Alfred VF1880
43.	Eb; bb-c''	TRAD. arr. HARGEST JONES	I Will Walk with My Love from <i>Songs of Ireland</i>	Boosey M060087967
44.	Fm; bb-eb''	TRAD. arr. JOYCE	The Leprehaun from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
45.	D; c'-d''	TRAD. arr. LATHAM/ LANNING	Scarborough Fair from <i>Making the Grade: Grades 4-5</i>	Chester CH61682
46.	G; d'-d''	TRAD. arr. NEWTON	Amazing Grace from <i>Making the Grade: Grades 4-5</i>	Chester CH61682
47.	E; b-e''	TRAD. arr. O'LEARY	Moreton Bay from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 

48.	D; c \sharp '-e''	TRAD. arr. STANFORD	Trottin' to the Fair	Boosey M060025143
49.	G; c'-e''	TRAD. arr. TATE	The Lark in the Clear Air from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
50.	B \flat m; db'-eb''	TRAD. arr. VAUGHAN WILLIAMS	The Turtle Dove	Curwen JC71872
51.	C; e'-c'' [A]	VAUGHAN WILLIAMS	From Far, from Eve and Morning from <i>Changing Voices</i>	Peters EP 72482
52.	F; a(b)-d''	WARLOCK	Lullaby from <i>Warlock Songs</i>	Boosey M060029233 or Thames 978375
53.	E \flat ; db'-d''	WILLIAMSON	Sweet and Low from <i>Six English Lyrics</i>	Weinberger M570052813

Group C: General song repertoire in other languages

1.	A; e'-f''	DVOŘÁK	The Lark from <i>50 Art Songs from the Modern Repertoire</i>	Schirmer GS32754
2.	E \flat ; d'-f'' [C]	GIORDANI	Caro mio ben from <i>26 Italian Songs and Arias</i> or <i>The Language of Song: Elementary</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber 0571523455 (high), 0571523463 (low)
3.	A \flat ; eb'-f'' [F]	MENDELSSOHN	Auf Flügeln des Gesanges (On Wings of Song), op. 13 no. 2 from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
4.	G; d'-f \sharp '	MENDELSSOHN	Maienlied (May Song), op. 8 no. 7 from <i>Easy German Classic Songs</i>	Ditson 431-41002
5.	A; e'-e''	MERCKEN	La dormeuse from <i>The First Solos: Songs by Women Composers vol. 2</i>	Hildegard 491-00511
6.	G; f \sharp '-e'' [E \flat] or G [E]	PAISIELLO	Nel cor più non mi sento from <i>26 Italian Songs and Arias</i> or <i>The Language of Song: Elementary</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber 0571523455 (high), 0571523463 (low)
7.	E \flat m; d \sharp '-d''	SCARLATTI	O cessate di piagarmi from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
8.	F \flat m; b-db''	SCARLATTI	Toglietemi la vita ancor from <i>The First Book of Baritone/Bass Solos Part II</i>	Schirmer GS82067
9.	D; d'-f \sharp ' or D [B \flat]	SCHUBERT	An die Laute D 905 from <i>The Chester Book of Celebrated Songs book 1</i> or <i>The Language of Song: Elementary</i>	Chester CH55317 or Faber 0571523455 (high), 0571523463 (low)
10.	A \flat ; eb'-gb'' [F]	SCHUBERT	Lachen und Weinen D 777 from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
11.	E \flat ; d'-f''	SCHUBERT	Minnelied (Holder klingt der Vogelsang) (Love Song) D 429 from <i>Easy German Classic Songs</i>	Ditson 431-41002
12.	C; c'-d''	SCHUBERT	Tischlerlied (Song of the Cabinet Maker) D 274 from <i>Easy German Classic Songs</i>	Ditson 431-41002
13.	E; c \sharp '-f \sharp ' [F]	SCHUMANN	An den Sonnenschein (To the Sunshine), op. 36 no. 4	Schirmer GS25286 (high), GS25287 (low)
14.	F; c'-f'' [F]	SCHUMANN	Auf dem Rhein (On the Rhein), op. 51 no. 4 from <i>Vocal Album</i>	Schirmer GS25286 (high), GS25287 (low)
15.	D; c \sharp '-f \sharp '	SCHUMANN	Schneeglöckchen (Snowdrops), op. 79 no. 27 from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
16.	G; f \sharp '-g'' [E \flat]	SCHUMANN	Volksliedchen (Love-thoughts), op. 51 no. 2 from <i>Vocal Album</i>	Schirmer GS25286 (high), GS25287 (low)
17.	A \flat m; g-e''	TRAD. arr. WECKERLIN	Jeune fillette from <i>Trinity Singing Grade 4</i>	Trinity TCL 016843 
18.	D \flat m; eb'-f \sharp '	TRAD. arr. WECKERLIN	Maman, dites-moi from <i>Bergerettes</i>	Schirmer GS32612

Own composition

Duration: 2 - 2.5 minutes

Candidates may perform an own composition instead of one listed song. More information can be found on page 11.

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.



TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory – see page 12.

1. Vocal exercises	Candidates perform the following three exercises: a. All in the Dreamtime (pitch and tone) b. Voyage of Columbus (rhythm) c. To the Moon (diction)	<i>Vocal Exercises</i> Trinity TCL 016775
2. Vaccai exercise	Candidates perform the following exercise, in Italian: – Lektion III (Skips of Sixths: Bella prova è d'alma forte)	<i>Metodo Pratico</i> Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
3. Unaccompanied folk song	Candidates perform ONE of the following: a. The Great Silkie [verses 1, 2, 3 and 6] b. The Four Loom Weaver [verses 1, 3, 4 and 6]	<i>The Language of Folk 1</i> Faber 0-571-53732-4

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

1. Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken, accompanied by the examiner. See page 14 for sight reading parameters.

2. Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 15.

Parameters	Task	Requirement
Harmonised	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

3. Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 15-17 for the requirements and parameters.

4. Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation and the voice. Questions are based on candidates' chosen songs. See page 18 for example questions and responses.

Grade 5

EXAM DURATION

The Grade 5 exam lasts 18 minutes.



EXAM STRUCTURE

The Grade 5 exam contains the following:

	Maximum marks
SONG 1	22
SONG 2	22
SONG 3	22
TECHNICAL WORK	14
ONE of the following:	
▶ Vocal exercises	
▶ Vaccai exercise	
▶ Unaccompanied folk song	
SUPPORTING TESTS	20
Any TWO of the following:	
▶ Sight reading	
▶ Aural	
▶ Improvisation	
▶ Musical knowledge	
TOTAL	100

SONGS

Candidates perform a balanced programme of three songs, chosen from the lists below – see pages 10-11 for guidance. No more than two songs may be chosen from any one group. Candidates may not perform more than one song by the same composer.



	Key; Range	Composer	Song	Suggested edition
Group A: Songs in a dramatic context				
i) Opera, operetta & oratorio				
1.	F; f'-f''	FLOTOW	(F) The Last Rose of Summer (Martha) [Flotow version only] from <i>The First Book of Soprano Solos Part II</i>	Schirmer GS82064
2.	E; B-e'	HANDEL	(M) How Willing My Paternal Love (Samson)	Novello NOV070144
3.	D; b-d''	HANDEL	Sorge nel petto (Solace to My Heart) (Rinaldo) from <i>Aria Album from Handel's Operas (Mezzo-Soprano/Contralto)</i>	Bärenreiter BA 10253
4.	E^{\flat} ; b^{\flat} -d b'' (eb'')	HANDEL	(F) Sweet Rose and Lily (Theodora)	Novello NOV070459
5.	F; d-f' [D]	LULLY	(M) Bois épais (Amadis) from <i>The Language of Song: Elementary</i>	Faber 0571523455 (high), 0571523463 (low)
6.	Fm; f'-f''	MOZART	(F) L'ho perduta (Barbarina's aria) (Le nozze di Figaro) from <i>Great Mozart Arias for Soprano</i>	Dover DP19635
7.	F; c'-e''	SULLIVAN	(F) My Lord, a Suppliant at Thy Feet [recit. and air] (Iolanthe) from <i>Gilbert and Sullivan for Singers (Mezzo-Soprano)</i>	Hal Leonard HL00740215
8.	F; c'-f''	SULLIVAN	(F) When a Merry Maiden Marries (The Gondoliers) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040



ii) Musical theatre & film

9.	F; c'-eb''	ARLEN	Any Place I Hang My Hat Is Home from <i>The Judy Garland Souvenir Songbook</i>	Hal Leonard HL00312157
10.	Eb; c'-f''	ARLEN	Over the Rainbow (The Wizard Of Oz) from <i>Over the Rainbow</i>	Trinity Faber TCL 011480
11.	Fm; c'-f''	BART	Reviewing the Situation (Oliver!) from <i>Over the Rainbow</i>	Trinity Faber TCL 011480
12.	Bb; c'-eb'	BERLIN	My Defences are Down (Annie Get Your Gun) from <i>Over the Rainbow</i>	Trinity Faber TCL 011480
13.	Cm; c'-e''	BOCK	(F) Far from the Home I Love (Fiddler on the Roof) from <i>Whistle Down the Wind</i>	Trinity Faber TCL 011497
14.	C; c-e'	COLEMAN	(M) Museum Song [with extended ending] from <i>Barnum: Vocal Selections</i>	Alfred VF1821
15.	Eb; c-g'	COLEMAN	(M) Stay with Me from <i>City of Angels: Vocal Selections</i>	Hal Leonard HL00313356
16.	Eb; eb'-f''	GERSHWIN	(M) Bidin' My Time (Girl Crazy) from <i>The Best of George and Ira Gershwin</i>	Faber 0571525768
17.	Eb; d'-f''	GERSHWIN	But Not for Me (Girl Crazy) from <i>Whistle Down the Wind</i>	Trinity Faber TCL 011497
18.	G; d-e'	GERSHWIN	(M) Somebody Loves Me (George White's Scandals of 1922) from <i>The Best of George and Ira Gershwin</i>	Faber 0571525768
19.	F; c'-f''	GERSHWIN	Swanee (Capitol Revue) from <i>The Best of George and Ira Gershwin</i>	Faber 0571525768
20.	Eb; bb-eb''	GESNER	The Kite (Charlie Brown's Kite) from <i>You're a Good Man Charlie Brown: Vocal Selections</i>	Hal Leonard HL00740595
21.	A; a-e''	GROSSMAN	Mama, a Rainbow (Minnie's Boys) from <i>The Singer's Musical Theatre Anthology vol. 3 (Baritone/Bass)</i>	Hal Leonard HL00740125
22.	Bb; c'-d''	KERN	(F) Bill (Show Boat) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i>	Hal Leonard HL00361071
23.	Bbm; A-bb	LLOYD WEBBER	(M) Pilate's Dream (Jesus Christ Superstar) from <i>The Singer's Musical Theatre Anthology vol. 2 (Baritone/Bass)</i>	Hal Leonard HL00747033
24.	F; B-d'	LOESSER	(M) Guys and Dolls from <i>Broadway Songs</i>	Hal Leonard HL00310832
25.	F; A-d'	LOEWE	(M) They Call the Wind Maria (Paint your Wagon) from <i>The Singer's Musical Theatre Anthology vol. 1 (Baritone/Bass)</i>	Hal Leonard HL00361074
26.	C; bb-e''	MALTBY & SHIRE	I Want to Go Home (Big) from <i>Over the Rainbow</i>	Trinity Faber TCL 011480
27.	D; c'-d''	McCONAGHIE	There Must Be More (Grace Online) from <i>Whistle Down the Wind</i>	Trinity Faber TCL 011497
28.	G; d'-f''	MENKEN	Cold Enough to Snow (Life with Mikey) from <i>Alan Menken Songbook</i>	Hal Leonard HL00313198
29.	D; a-d''	MENKEN	Home (Beauty and the Beast, the Broadway Musical) from <i>Contemporary Disney</i>	Hal Leonard HL00313169
30.	G; b-c''	MENKEN	Somewhere That's Green (Little Shop of Horrors) from <i>Broadway Presents! Teens' Musical Theatre Anthology (Female Edition)</i>	Alfred 32024
31.	Bb; f-d''	MINCHIN	My House from <i>Matilda the Musical</i>	Wise AM1005642
32.	G; g-d''	O'KEEFE & BENJAMIN	Legally Blonde (Legally Blonde) from <i>Over the Rainbow</i>	Trinity Faber TCL 011480
33.	F; b-c''	PORTER	Brush up Your Shakespeare (Kiss Me Kate) from <i>Whistle Down the Wind</i>	Trinity Faber TCL 011497
34.	C; b-e''	RODGERS	People Will Say We're in Love (Oklahoma!) [no repeat] from <i>Broadway Songs</i>	Hal Leonard HL00310832
35.	Eb; c'-bb'	RODGERS	Shall We Dance? (The King and I) from <i>The Rodgers & Hammerstein Collection</i>	Hal Leonard HL00313207
36.	E; d#-e'	RODGERS	The Surrey with the Fringe on Top (Oklahoma!) from <i>The Singer's Musical Theatre Anthology vol. 2 (Baritone/ Bass)</i>	Hal Leonard HL00747033
37.	Db; c'-f''	RODGERS	(F) What's the Use of Wond'rin' (Carousel) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i>	Hal Leonard HL00361071
38.	A; e-f#'	RUSSELL	(M) I'm Not Saying a Word from <i>Blood Brothers: Vocal Selections</i>	Music Sales AM79476






39.	E \flat ; g \flat -c''	SCHÖNBERG	(F) I Dreamed a Dream (Les Misérables) from <i>The Singer's Musical Theatre Anthology vol. 2 (Mezzo-Soprano)</i>	Hal Leonard HL00747031
40.	b-e''	SCHÖNBERG	(F) When Will Someone Hear? (Martin Guerre) from <i>50 Showstoppers: The White Book</i>	Music Sales AM953843
41.	C; g-c''	SONDHEIM	Anyone Can Whistle from <i>The Stephen Sondheim Collection</i>	Hal Leonard HL00313531
42.	D \flat ; d'-f''	STILES	Different (Honk!) from <i>Whistle Down the Wind</i>	Trinity Faber TCL 011497
43.	B \flat ; f-b \flat '	STYNE	(F) Diamonds Are a Girl's Best Friend (Gentlemen Prefer Blondes) from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo-Soprano)</i>	Hal Leonard HL00361072
44.	F; c'-f''	WEILL	My Ship (Lady in the Dark) from <i>Over the Rainbow</i>	Trinity Faber TCL 011480
45.	G; b-e''(g'')	WEILL	Oh the Rio Grande (Cowboy Song) (Johnny Johnson) from <i>Kurt Weill Songs: A Centennial Anthology vol. 2</i>	Alfred PF9922
46.	C; c'-e \flat '	WEILL	September Song (Knickerbocker Holiday) [NB one verse only to be sung: either first verse (male) or second verse (female)] from <i>Kurt Weill Songs: A Centennial Anthology vol. 2</i>	Alfred PF9922
47.	C \sharp m; b-d''	WILDHORN	Once Upon a Dream (Jekyll and Hyde) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i>	Hal Leonard HL00740122
48.	A \flat ; b-e''	WILDHORN	Only Love (The Scarlet Pimpernel) from <i>Over the Rainbow</i>	Trinity Faber TCL 011480
49.	G; b-d''	WILDHORN	When I Look at You (The Scarlet Pimpernel) from <i>Whistle Down the Wind</i>	Trinity Faber TCL 011497

Group B: General song repertoire in English

1.	B \flat m; f'-f'' [Gm]	ARMSTRONG GIBBS	Five Eyes	Boosey M051909230 (high), M060030833 (low)
2.	F; c'-f''	ARNE	The Lass with the Delicate Air	Banks OSS 49
3.	F; c'-f'' [D]	BARBER	The Daisies, op. 2 no. 1 from <i>15 American Art Songs</i>	Schirmer GS82645 (high), GS82607 (low)
4.	A; c \sharp -e''	R R BENNETT	The Bird's Lament from <i>The Aviary</i>	Universal UE14168
5.	D; A-d'	BLOW	(M) The Self-Banished from <i>The New Imperial Edition of Bass Songs</i>	Boosey M051904501
6.	G; c \sharp -f \sharp ' [E \flat]	BLOW	Tell Me No More from <i>English Songs: Renaissance to Baroque</i>	Hal Leonard HL40018 (high), HL40019 (low)
7.	B \flat ; a-e \flat ' [C] [E \flat]	BRAHE	Bless This House	Boosey M060013591 (in B \flat), M060013607 (in C), M060013614 (in E \flat)
8.	C; f'-f''	BRITTEN	Begone Dull Care! from <i>Friday Afternoons, op. 7</i>	Boosey M060105005
9.	E; b-e''	BRITTEN	(F) The Birds	Boosey (custom print) M060013980
10.	E; c \sharp -f''	BULLARD	Come Live with Me and Be My Love from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850 
11.	D; d-e'	BUTTERWORTH	(M) When I Was One and Twenty from <i>A Shropshire Lad and Other Songs</i>	Stainer B333
12.	A \flat ; e \flat -f''	CAMPION	Fair, If You Expect Admiring from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850 
13.	A \flat ; e'-g'' [E \flat m]	CLUCAS	Evenfall	Recital RMS125
14.	A \flat ; e \flat -e \flat '	COPLAND	Simple Gifts from <i>The Boosey & Hawkes 20th Century Easy Song Collection</i>	Boosey M060112256
15.	Cm; c'-e \flat '	DOVE	(F) Weep Not, My Wanton (On Spital Fields) from <i>Songs & Arias for Soprano</i>	Peters EP 7898
16.	Gm; f \sharp -f''	DOWLAND	Come Away, Come Sweet Love from <i>English Lute Songs book 2</i>	Stainer B617
17.	B \flat ; g'-g''	DOWLAND	Flow Not So Fast from <i>English Lute Songs book 2</i>	Stainer B617
18.	A \flat m; e'-f''	DOWLAND	What If I Never Speed from <i>English Lute Songs book 2</i>	Stainer B617
19.	E \flat ; e \flat -g'' [C]	DUNHILL	The Cloths of Heaven	Stainer H183 (high), SS15 (low)
20.	G; e'-g''	HAYDN	Piercing Eyes from <i>The Chester Book of Celebrated Songs book 3</i>	Chester CH55319

21.	F; c'-f''	HEAD	Sweet Chance That Led My Steps Abroad from <i>Song Album 1: Songs of the Countryside</i>	Boosey M051922260	
22.	Ab; eb'-ab'' [F]	HEAD	The Little Road to Bethlehem	Boosey M060032400 (in Ab), M060032394 (in F – custom print)	
23.	F; c'-f''(a'')	HEAD	When Sweet Ann Sings	Boosey M060032776	
24.	G; d'-f''	HELY-HUTCHINSON	The Owl and the Pussy Cat from <i>Three Nonsense Songs</i>	Patersons PAT00706	
25.	Em; d'-e''	HIGGINSON	Fear No More the Heat o' the Sun (from <i>Cymbeline</i>) from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850	
26.	F; c'-d''	IRELAND	Spring Sorrow from <i>Complete Songs vol. 4</i>	Stainer B599	
27.	Eb; bb-eb'	KEEL	Trade Winds	Boosey M060034510	
28.	E; b-e''	MUNRO	My Lovely Celia from <i>The Chester Book of Celebrated Songs book 3</i>	Chester CH55319	
29.	Gm; g'-f''	PILKINGTON	Rest, Sweet Nymphs from <i>English Lute Songs book 2</i>	Stainer B617	
30.	A; d#'-f#'' [F]	PURCELL	I Attempt from Love's Sickness (The Indian Queen Z630) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)	
31.	C; e'-g'' [Ab]	PURCELL	(M) Man Is for the Woman Made Z605 from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)	
32.	Dm; d'-e''	QUILTER	By the Sea (from <i>Three Songs of the Sea, op. 1</i>) from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850	
33.	Gb; eb'-gb''	QUILTER	Dream Valley from <i>The New Imperial Edition of Mezzo-Soprano Songs</i>	Boosey M051904105	
34.	Db; f'-f''	QUILTER	How Should I Your True Love Know? from <i>A Century of English Song vol. 1 (Soprano)</i>	Thames TH978421	
35.	F; d'-f'' [E] [D]	QUILTER	June	Boosey (custom print) M060021725 (high), M060021718 (medium), M060834233 (low)	
36.	Fm; eb'-g'' [Dm]	QUILTER	Weep You No More from <i>7 Elizabethan Lyrics, op. 12</i>	Boosey M060021879 (high), M060021862 (low)	
37.	F; c'-f'' [D]	RICH	(F) American Lullaby from <i>15 American Art Songs</i>	Schirmer GS82645 (high), GS82607 (low)	
38.	Bb; d'-f''	ROREM	Early in the Morning from <i>50 Collected Songs</i>	Boosey M051933952 (high), M051933969 (medium/low)	
39.	F; bb-d''(g'')	RUTTER	All Things Bright and Beautiful [NB only this version may be used]	OUP 9780193359260	
40.	C; d'-g''	SHIELD	Ye Balmy Breezes Gently Blow from <i>O Tuneful Voice</i>	OUP 9780193457461	
42.	Bb; c'-f'' [G]	SHIELD arr. BRITTEN	The Plough Boy from <i>Folksong Arrangements vol. 3</i> [NB must be Britten arrangement]	Boosey M060014352 (high), M060014345 (medium)	
43.	Eb; db'-eb''	STOVE	Lullaby from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850	
44.	Gb; gb'-ab'' [Db]	TRAD. arr. BRITTEN	The Salley Gardens from <i>Folksong Arrangements vol. 1</i> [NB must be Britten arrangement]	Boosey M060014314 (high), M060014307 (medium)	
45.	C; bb-eb''	TRAD. arr. HARTY	My Lagan Love from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850	
46.	G; d'-e''	VAUGHAN WILLIAMS	Linden Lea from <i>Song Album vol. 1</i>	Boosey M060074912	
47.	Eb; eb'-f'' [C]	WARLOCK	Balulalow from <i>Sing Solo Christmas</i>	OUP 9780193854055 (high), 9780193851986 (low)	
48.	A; e'-e''	WARLOCK	Chopcherry from <i>The Chester Book of Celebrated Songs book 2</i>	Chester CH55318	
49.	C; c'-d''	WILSON	The Phoenix from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850	
50.	F; e'-d''(f'') [D]	WOOD	A Brown Bird Singing	Music Sales AM947936 (in F), AM947947 (in D)	
51.	c#'-d''	YATES	An Angry Cactus Does No Good from <i>The Trouble with Geraniums</i>	Wirripang	
52.	b-e''	YATES	The Trouble with Geraniums from <i>The Trouble with Geraniums</i>	Wirripang	

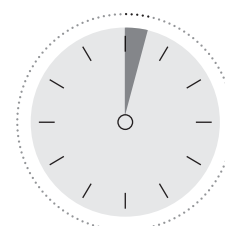
Group C: General song repertoire in other languages

1.	G; d'-e" [Eb]	ANON. (attrib. ROSA)	Star Vicino from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
2.	F; f'-f''	BOULANGER	Cantique from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850 
3.	G; d'-g" [F] [Eb]	BRAHMS	Sonntag, op. 47 no. 3 from <i>Lieder vol. 1</i> or <i>The Language of Song: Elementary</i>	Peters EP 3201a (high), 3201b (medium), 3201c (low) or Faber 0571523455 (high), 0571523463 (low)
4.	Em; e'-e" [Cm]	CALDARA	Sebben, crudele from <i>26 Italian Songs and Arias</i> or <i>The Language of Song: Elementary</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber 0571523455 (high), 0571523463 (low)
5.	Eb; bb-eb" or G [Eb]	CHAUSSON	Le charme from <i>Méodies pour chant et piano</i> or <i>The Language of Song: Intermediate</i>	Leduc AL26431 or Faber 0571523439 (high), 0571523447 (low)
6.	F; c-f'	DELIBES	(M) Bonjour, Suzon from <i>The First Book of Tenor Solos Part II</i>	Schirmer GS82066
7.	G; f#'-e''	FRANCK	Panis Angelicus (O Lord, Most Holy) from <i>Songs of Prayer or Sacred Tenor Arias</i>	Mayhew 1450213 or 3611735
8.	Db; e'-f''	FRANZ	Stille sicherheit from <i>The First Book of Tenor Solos Part II</i>	Schirmer GS82066
9.	Dm; d'-g''	GRIEG	(F) The Princess from <i>The Chester Book of Celebrated Songs book 2</i>	Chester CH55318
10.	B; b-d#''	HAHN	L'heure exquise from <i>Chansons Grises</i>	Heugel HE7784
11.	Fm; eb'-eb''	HAHN	Tyndaris, no. 7 from <i>Études latines</i>	Heugel HE20174
12.	F; c'-f'' [Eb]	MARTINI	Plaisir d'amour	Schirmer GS28150
13.	G; d'-e''	MENDELSSOHN	Der Blumenstrauß (The Nosegay) from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850 
14.	A; e'-f#''	MENDELSSOHN	Minnelied from <i>The First Book of Soprano Solos</i>	Schirmer GS81173
15.	C; g'-g''	MOZART	Oiseau, si tous les ans (Ariette, K. 307 (284d)) from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850 
16.	G; d'-g''	REGER	Waldeinsamkeit (The Quiet of the Woods), op. 76 no. 3 from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850 
17.	Ab; eb'-f'' [Eb]	SCARLATTI	Già il sole dal Gange from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
18.	E; e'-g#'' [C]	SCHUBERT	Seligkeit D 433 from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
19.	G; f#'-g''	SCHUBERT	Trauer der Liebe D 465 from <i>Easy German Classic Songs</i>	Ditson 431-41002
20.	A; c'-f#'' [F]	SCHUBERT	Was ist Silvia D 891 from <i>First Vocal Album</i>	Schirmer GS25443 (high), GS25444 (low)
21.	Em; d'-e''	TCHAIKOVSKY	A Legend (Légende), op. 54 no. 5 [in English or French] from <i>50 Art Songs from the Modern Repertoire</i>	Schirmer GS32754
22.	Bm; d'-f#''	VIVALDI arr.HOLLOWAY	Vieni, vieni o mio diletto [NB must be sung with repeats] from <i>Trinity Singing Grade 5</i>	Trinity TCL 016850 

Own composition**Duration: 2.5-3 minutes**

Candidates may perform an own composition instead of one listed song. More information can be found on page 11.

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.



TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory – see page 12.

1. Vocal exercises	Candidates perform the following three exercises: a. The Grasshopper (pitch and tone) b. Afternoon Tea (rhythm) c. The Letter (diction)	<i>Vocal Exercises</i> Trinity TCL 016775
2. Vaccai exercise	Candidates perform the following exercise, in Italian: – Lektion IV (Skips of Octaves only: Quell' onda che ruina)	<i>Metodo Pratico</i> Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
3. Unaccompanied folk song	Candidates perform ONE of the following: a. Sir Eglamore [verses 1, 2, 3, 5 and 7] b. The Pit Boys	<i>The Language of Folk 2</i> Faber 0-571-53733-2

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

1. Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken, accompanied by the examiner. See page 14 for sight reading parameters.

2. Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 15.

Parameters	Task	Requirement
Harmonised 8 bars	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

3. Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 15-17 for the requirements and parameters.

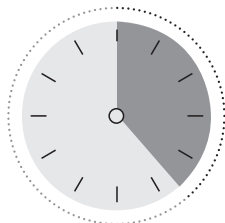
4. Musical knowledge

Candidates answer questions assessing their understanding of the songs performed, as well as their knowledge of notation and the voice. Questions are based on candidates' chosen songs. See page 18 for example questions and responses.

Grade 6

EXAM DURATION

The Grade 6 exam lasts 23 minutes.



EXAM STRUCTURE

The Grade 6 exam contains the following:

	Maximum marks
SONG 1	17
SONG 2	17
SONG 3	17
SONG 4	17
TECHNICAL WORK	12
ONE of the following:	
▶ Vocal exercises	
▶ Vaccai exercise	
▶ Unaccompanied folk song	
SUPPORTING TEST 1	10
Sight reading	
SUPPORTING TEST 2	10
ONE of the following:	
▶ Aural	
▶ Improvisation	
TOTAL	100

SONGS

Candidates perform a balanced programme of four songs, chosen from the lists below – see pages 10-11 for guidance. No more than two songs may be chosen from any one group. At least one song must be chosen from group A. Candidates may not perform more than one song by the same composer. Programmes must include at least two living languages (ie not Latin). This may include English.

	Key; Range	Composer	Song	Suggested edition
Group A: Songs in a dramatic context				
i) Opera, operetta & oratorio				
Any voice				
1.	F; d-f' [D]	HANDEL	Ombra mai fu (Largo from Serse) [with recit: Frondi tenere] from <i>45 Arias from Operas & Oratorios vol. 2</i>	IMC 1695 (high), 1696 (low)
2.	Bb; f-g'	HANDEL	Where'er You Walk (Semele) from <i>45 Arias from Operas & Oratorios vol. 1 (high)</i>	IMC 1693
Soprano				
3.	Eb; eb'-g''	BALFE	I Dreamt I Dwelt in Marble Halls (The Bohemian Girl) from <i>Great Soprano Arias 2</i>	Mayhew 3611717
4.	Bm; f#'-f#''(b'') [Am]	GERSHWIN	Summertime (Porgy and Bess) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i> or <i>The Best of George and Ira Gershwin</i>	Hal Leonard HL00361071 or Faber 0571525768
5.	F; e'-g''	HANDEL	As When the Dove Laments Her Love [with recit: O didst thou know] (Acis and Galatea) from <i>45 Arias from Operas & Oratorios vol. 2 (high)</i>	IMC 1695

6.	G; d'-g''	HANDEL	Bel piacere (Agrippina) from <i>45 Arias from Operas & Oratorios vol. 1 (high)</i>	IMC 1693
7.	E; d#'-g#''	HANDEL	Oh Sleep, Why Dost Thou Leave Me? (Semele) from <i>45 Arias from Operas & Oratorios vol. 2 (high)</i>	IMC 1695
8.	Bb; f'-bb''	HANDEL	Và godendo (Serse) from <i>45 Arias from Operas & Oratorios vol. 1 (high)</i>	IMC 1693
9.	F; c'-f''	HAYDN	Cavatina: Light and Life Are Both Enfeebled [with recit: The winter with his dismal storms] (The Seasons)	Novello NOV072493
10.	F; e'-f''	MENDELSSOHN	I Will Sing of Thy Great Mercies (St Paul) from <i>Sacred Soprano Arias</i>	Mayhew 3611728
11.	Bb; f'-f''	MENDELSSOHN	Jerusalem, Thou That Killest the Prophets (St Paul) from <i>Anthology of Sacred Song vol. 1 (Soprano)</i>	Schirmer GS32578
12.	Am; e'-bb''	MORENO TORROBA	La petenera (La Marchenera) from <i>Zarzuela!</i>	UME UMV24369
13.	A; e'-f#''	SULLIVAN	If Somebody There Chanced to Be (Ruddigore) from <i>Gilbert and Sullivan for Singers (Soprano)</i>	Hal Leonard HLO0740214
14.	Bb; f'-ab''	SULLIVAN	Kind Sir, You Cannot Have the Heart (The Gondoliers) [NB cut at end of repeat of first section]	Schirmer GS33754
15.	A; e'-a''	SULLIVAN	Love Is a Plaintive Song (Patience) from <i>Gilbert and Sullivan for Singers (Soprano)</i>	Hal Leonard HLO0740214

Mezzo-soprano, alto and countertenor

16.	Eb; bb-eb''	HANDEL	Return, O God of Hosts (Samson) from <i>45 Arias from Operas & Oratorios vol. 3 (low)</i>	IMC 1698
17.	E; b-c#''	HANDEL	Thou Shalt Bring Them In (Israel in Egypt) from <i>The Second Book of Mezzo-Soprano/Alto Solos</i>	Schirmer GS82069
18.	E; c#'-e''	HANDEL	Verdi prati (Alcina) from <i>45 Arias from Operas & Oratorios vol. 2 (low)</i> or vocal score	IMC 1696 or Bärenreiter BA 4061-90
19.	Bb; f'-f''	MOZART	Voi che sapete (Le nozze di Figaro) from <i>Voices</i> or <i>Lesley Garrett: Song Collection</i> or vocal score	Chester CH65252 or CH61597 or Schirmer GS33772
20.	Dm; c#'-c''	PURCELL	Vouchsafe O Lord (Te Deum) from <i>The Oratorio Anthology (Alto/Mezzo-Soprano)</i>	Hal Leonard HLO0747059
21.	Em; b-e''	SULLIVAN	Sir Rupert Murgatroyd (Ruddigore) from <i>Gilbert and Sullivan for Singers (Mezzo-Soprano)</i>	Hal Leonard HLO0740215

Tenor

22.	A; e-g'	HANDEL	But Thou Didst Not Leave [with recit: He was cut off] (Messiah)	Novello NOV070137
23.	G; d-e'	HANDEL	Rend' il sereno al ciglio [with recit: Rasserena, O madre] (Sosarme) from <i>45 Arias from Operas & Oratorios vol. 2 (low)</i>	IMC 1696
24.	D; e#-d'	MOZART	In Mohrenland gefangen (Pedrillo's Serenade) (Die Entführung aus dem Serail)	Bärenreiter BA 4591-90
25.	Bb; c-g'	PURCELL	The Sailor's Song (Dido and Aeneas)	Novello NOV070318

Baritone and bass

26.	G; b-d''	GERSHWIN	I Got Plenty O' Nuttin' (Porgy & Bess) from <i>The Best of George and Ira Gershwin</i>	Faber 0571525768
27.	Em; d-e'	HUMPERDINCK	Ach, wir armen Leute (Hansel & Gretel) from <i>Arias for Baritone</i>	Schirmer GS81100
28.	D; d-e'	MOZART	Deh vieni alla finestra (Don Giovanni) from <i>Operatic Anthology vol. IV (Baritone)</i>	Schirmer GS32586
29.	F; F-c'	MOZART	O Isis und Osiris (Der Zauberflöte) from <i>Operatic Anthology vol. V (Bass)</i>	Schirmer GS32587
30.	Gm; G-d'	MOZART	Wer ein Liebchen (Die Entführung aus dem Serail) from <i>Aria Album (Bass)</i>	Peters EP 737
31.	Bb; Bb-d'	SULLIVAN	The Sentry's Song (When all night long) (Iolanthe) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040

ii) Musical theatre

Any voice

32.	Eb; bb-f''	BERNSTEIN	Somewhere from <i>West Side Story: Vocal Selections</i>	Boosey M051933457
33.	C; g-e''	BERNSTEIN	Who am I? (Peter Pan) from <i>Leonard Bernstein Song Album</i>	Boosey M051922376
34.	Eb; bb-eb''	BREL	Timid Frieda [all verses] from <i>Jacques Brel Is Alive and Well and Living in Paris</i>	Hal Leonard HL00312047
35.	Ab; c'-ab''	COWARD	Matelot (Sigh No More) from <i>The Essential Noel Coward Songbook</i>	Music Sales OP40708
36.	F; c'-e''	GERSHWIN	Love Is Here to Stay (The Goldwyn Follies) from <i>The Best of George and Ira Gershwin</i>	Faber 0571525768
37.	F; bb-e''	MENKEN	I Can't Take My Eyes from You from <i>Alan Menken Songbook</i>	Hal Leonard HL00313198
38.	Abm; ab-c''	PORTER	Anything Goes [all refrains] from <i>Cole Porter 100th Anniversary</i>	Alfred VF1713
39.	C; b-e''	PORTER	Ridin' High (Red, Hot and Blue) from <i>Cole Porter 100th Anniversary</i>	Alfred VF1713
40.	Eb; bb-g''	PORTER	The Tale of the Oyster (Fifty Million Frenchmen) from <i>Cole Porter 100th Anniversary</i>	Alfred VF1713
41.	D; a-e''	SONDHEIM	Isn't It? (Saturday Night) from <i>The Singer's Musical Theatre Anthology vol. 3 (Baritone/Bass)</i>	Hal Leonard HL00740125
42.	Ab; eb-ab'	SONDHEIM	Not While I'm Around (Sweeney Todd) from <i>The Singer's Musical Theatre Anthology vol. 1 (Tenor)</i>	Hal Leonard HL00361073

Female voice

43.	Gb; f-c''	ANDERSSON/ ULVAEUS	Someone Else's Story (Chess) from <i>The Singer's Musical Theatre Anthology vol. 2 (Mezzo-Soprano)</i>	Hal Leonard HL00747031
44.	A; a-e''	BROWN	What It Means to Be a Friend from <i>13 The Musical: Vocal Selections</i>	Hal Leonard HL00313435
45.	Gm; g-eb''	BROWN	You Don't Know This Man (Parade) from <i>The Singer's Musical Theatre Anthology vol. 3 (Mezzo-Soprano)</i>	Hal Leonard HL00740123
46.	G; a-g''	COWARD	I'll Follow My Secret Heart (Conversation Piece) from <i>The Essential Noel Coward Songbook</i>	Music Sales OP40708
47.	Eb; bb-g''	COWARD	If Love Were All (Bitter Sweet) from <i>The Essential Noel Coward Songbook</i>	Music Sales OP40708
48.	Am; c'-a''	DOVE	Blue Fairy's Aria – 'I have come to be your mother' (The Adventures of Pinocchio) from <i>Songs & Arias for Soprano</i>	Peters EP 7898
49.	Db; ab-db''	GAY	Once You Lose Your Heart (Me and My Girl) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i>	Hal Leonard HL00740122
50.	C; c'-d''	GERSHWIN	Someone to Watch over Me (Oh, Kay) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i> or <i>The Best of George and Ira Gershwin</i> or <i>All Woman: Blues</i>	Hal Leonard HL00740122 or Faber 0571525768 or Faber 057153225X
51.	Eb; bb-gb''	KERN	Can't Help Lovin' Dat Man (Show Boat) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i> or <i>The Smash Broadway Collection</i>	Hal Leonard HL00361071 or Alfred MFM0001
52.	Db; ab-db'' [C]	LLOYD WEBBER	Don't Cry for Me Argentina (Evita) from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo-Soprano)</i> or <i>The Smash Broadway Collection</i>	Hal Leonard HL00361072 or Alfred MFM0001
53.	a-g''	LLOYD WEBBER	Wishing You Were Somehow Here Again (The Phantom of the Opera) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i> or <i>Lesley Garrett: Song Collection</i>	Hal Leonard HL00740122 or Chester CH61597
54.	A; g#-c#'	LLOYD WEBBER	With One Look (Sunset Boulevard) from <i>The Singer's Musical Theatre Anthology vol. 3 (Mezzo-Soprano)</i> or <i>50 Showstoppers – The White Book</i>	Hal Leonard HL00740123 or Music Sales AM953843
55.	Cm; c'-eb''	LOEWE	Just You Wait (My Fair Lady) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i>	Hal Leonard HL00740122
56.	C; b-eb''	LOEWE	Without You (My Fair Lady) from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i>	Hal Leonard HL00747066

57.	A; e(a)-c''	MENKEN	A Change in Me from <i>Beauty and the Beast: Vocal Selections</i>	Hal Leonard HL00312511
58.	a-eb''	MENKEN	Never Again (King David) from <i>Alan Menken Songbook</i>	Hal Leonard HL00313198
59.	G; c'-gb''	RODGERS	If I Loved You (Carousel) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i>	Hal Leonard HL00361071
60.	Eb; bb-eb''	RODGERS	Johnny One Note (Babes in Arms) from <i>The Singer's Musical Theatre Anthology vol. 2 (Mezzo-Soprano)</i>	Hal Leonard HL00747031
61.	A; a-b'	RODGERS	The Lady Is a Tramp (Babes in Arms) from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo-Soprano)</i>	Hal Leonard HL00361072
62.	C; a-f''	SCHÖNBERG	How Many Tears? (Martin Guerre) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i>	Hal Leonard HL00740122
63.	A; e-b'	SCHWARTZ	I'm Not That Girl from <i>Wicked: Vocal Selections</i>	Hal Leonard HL00313267
64.	Db; bb-f''	SIMON	How Could I Ever Know? (The Secret Garden) from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i> or <i>The Smash Broadway Collection</i>	Hal Leonard HL00747066 or Alfred MFM0001
65.	C; a-db''	SNOW	Can You Find It in Your Heart? (Footloose) from <i>The Singer's Musical Theatre Anthology vol. 3 (Mezzo-Soprano)</i>	Hal Leonard HL00740123
66.	C; c'-d''	SONDHEIM	I Remember (Evening Primrose) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i>	Hal Leonard HL00740122
67.	Ab; f-a#'	SONDHEIM	Losing My Mind (Follies) from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo-Soprano)</i>	Hal Leonard HL00361072
68.	Gb; ab-d''	TESORI	Gimme Gimme (Thoroughly Modern Millie) from <i>Broadway Presents! Teens' Musical Theatre Anthology (Female Edition)</i>	Alfred 32024
69.	Eb; d'-g''	WILSON	Till There Was You (The Music Man) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i>	Hal Leonard HL00361071
70.	F; a-e''	YESTON	Simple (Nine) from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i>	Hal Leonard HL00747066
Male voice				
71.	F; A-e' [G]	BACHARACH	Promises, Promises (Promises, Promises) from <i>The Singer's Musical Theatre Anthology vol. 2 (Baritone/Bass)</i> or <i>50 Showstoppers – The White Book</i>	Hal Leonard HL00747033 or Music Sales AM953843
72.	F; Bb-f'(g')	BERNSTEIN	Lucky to Be Me (On the Town) from <i>The Singer's Musical Theatre Anthology vol. 3 (Baritone/Bass)</i> or <i>The Smash Broadway Collection</i>	Hal Leonard HL00740125 or Alfred MFM0001
73.	F; c#-d'	HENEKER	She's Too Far Above Me (Half a Sixpence)	Faber 0571539949
74.	D; A-f'	KANDER	All I Care About (Chicago) from <i>The Singer's Musical Theatre Anthology vol. 3 (Baritone/Bass)</i>	Hal Leonard HL00740125
75.	Bb; c-eb'	LEIGH	The Impossible Dream (Man of La Mancha) from <i>The Singer's Musical Theatre Anthology vol. 1 (Baritone/Bass)</i>	Hal Leonard HL00361074
76.	Db; db-eb'	LOESSER	Luck Be a Lady (Guys and Dolls) from <i>The Singer's Musical Theatre Anthology vol. 2 (Baritone/Bass)</i>	Hal Leonard HL00747033
77.	C; c-d'	LOEWE	The Seven Deadly Virtues from <i>Camelot (revised edition)</i>	Faber 0571536174
78.	E; B-f'	MENKEN	Me (Beauty and the Beast) from <i>The Singer's Musical Theatre Anthology vol. 3 (Baritone/Bass)</i>	Hal Leonard HL00740125
79.	D; e-f#''	MENKEN	Proud of Your Boy from <i>Aladdin the Musical: Vocal Selections</i>	Hal Leonard HL00126656
80.	G; B-d'	RODGERS	This Nearly Was Mine (South Pacific) from <i>The Singer's Musical Theatre Anthology vol. 1 (Baritone/Bass)</i>	Hal Leonard HL00361074
81.	F; eb-g'	RODGERS	You Are Beautiful (Flower Drum Song) from <i>The Singer's Musical Theatre Anthology vol. 1 (Tenor)</i>	Hal Leonard HL00361073
82.	c-f#'	SONDHEIM	Giants in the Sky from <i>Into the Woods: Vocal Selections</i>	Hal Leonard HL00313442
83.	B; G#-e'	WILDHORN	Lost in the Darkness from <i>Jekyll & Hyde: Vocal Selections</i>	Music Sales CLM02502211

Group B: General song repertoire in English

1.	Eb; d'- bb''(gb'') [Db] [C] [Bb]	ADAM	O Holy Night	Schirmer GS27973 (high), GS28597 (medium), GS28151 (medium low), GS27974 (low)
2.	Db; f'-ab'' [Ab]	ADAMS	The Holy City from <i>Sacred Classics</i>	Hal Leonard HL40051 (high), 40052 (low)
3.	Dm; d'-g'' [Bm]	ARMSTRONG GIBBS	The Cherry Tree from <i>Trinity Singing Grade 6</i>	Trinity TCL 016867 (high), TCL 017949 (low) 
4.	D; c#'-f#'' [Bb]	ARNE	Thou Soft Flowing Avon from <i>English Songs: Renaissance to Baroque</i>	Hal Leonard HL40018 (high), HL40019 (low)
5.	Eb; c'-g''	ARNE	Under the Greenwood Tree from <i>The Chester Book of Celebrated Songs book 1</i>	Chester CH55317
6.	f'-f''	BLISS	A Child's Prayer from <i>9 Songs for Voice and Piano</i>	Novello (special order) NOV170309
7.	Gm; f'-g'' [Em]	CLARKE	Down by the Salley Gardens from <i>Art Song in English</i>	Boosey M051933853 (high), M051933860 (low)
8.	Eb; bb-d''	COWARD	Mrs Worthington from <i>The Essential Noel Coward Songbook</i>	Music Sales OP40708
9.	Bm; d'-d''	CUNNINGHAM	I Am Alone from <i>Songs from The Okavango Macbeth</i>	Goodmusic GM135
10.	Bb; f'-g'' [G]	CUNNINGHAM	Summer from <i>Trinity Singing Grade 6</i>	Trinity TCL 016867 (high), TCL 017949 (low) 
11.	F; c'-c''	DOWLAND	Clear or Cloudy from <i>English Lute Songs book 2</i>	Stainer B617
12.	Gm; f#'-f''	DOWLAND	If My Complaints Could Passions Move from <i>English Lute Songs book 2</i>	Stainer B617
13.	Dm; f'-f''	DRING	To Daffodils from <i>Dedications</i>	Thames TH978395
14.	D; d'-e''	ELWYN- EDWARDS	The Cloths of Heaven	Roberton 1068
15.	F; a-d''	FINZI	Who Is Sylvia? from <i>Let Us Garlands Bring</i>	Boosey M060030345
16.	Em; b-d''	FORD	Fair Sweet Cruel from <i>English Lute Songs book 1</i>	Stainer B616
17.	bb-eb''	FREED	(M) The Sun Has Spread His Shining Wings from <i>Five Fairburn Songs</i>	Sounz
18.	C#m; d#'-f#''	HARRISON	I Know a Bank from <i>The Boosey & Hawkes Shakespeare Song Album</i>	Boosey M060104657
19.	Gm; d'-eb''	HAYDN	The Wanderer from <i>O Tuneful Voice</i>	OUP 9780193457461
20.	Cm; c'-g'' [Am]	HEAD	(M) Ave Maria	Boosey M3109019205 (high), M060801303 (low)
21.	Ab; eb'-ab'' [F]	HEAD	A Blackbird Singing from <i>Over the Rim of the Moon</i>	Boosey M060032479 (high), M060032462 (low)
22.	D; d'-f#''	HOPKINS	A Melancholy Song	Chester CH04044
23.	Bb; f'-f''	IRELAND	Hope the Hornblower from <i>Eleven Songs or Complete Songs vol. 5</i>	Stainer B040 or B600
24.	F; f'-d''	KEATS	I Will Build My House in the Water	Wirripang HKAW201
25.	Eb; g'-g'' [C]	KEATS	The Lamb from <i>Trinity Singing Grade 6</i>	Trinity TCL 016867 (high), TCL 017949 (low) 
26.	Bm; e'-g'' [Gm]	L'ESTRANGE	Now Sleeps the Crimson Petal from <i>Trinity Singing Grade 6</i>	Trinity TCL 016867 (high), TCL 017949 (low) 
27.	A; e'-f#''	LINLEY	Still the Lark Finds Repose from <i>Songs of the Linleys (Soprano)</i>	Stainer B569
28.	g-e''	MATTHEWS	Strugnell's Haiku [complete]	Faber 0571511732
29.	Eb; c'-eb''	PARRY	Love Is a Bable	Novello (custom print) NOV170106
30.	G; d'-e''	PINTO	A Shepherd Lov'd a Nymph So Fair from <i>O Tuneful Voice</i>	OUP 9780193457461
31.	G; d'-f''	PURCELL	Dear Pretty Youth Z631 from <i>The Junior Recitalist book 2 (Mezzo-Soprano/Contralto)</i>	Stainer D82
32.	Dm; d-f' [Bm]	PURCELL	(M) Since from My Dear (The Prophetess Z627) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)


33.	G; d-g' [Eb]	QUILTER	(M) O Mistress Mine from <i>3 Shakespeare Songs, op. 6</i>	Boosey M060021893 (high), M060021886 (low)
34.	F; f'-f''	QUILTER	Under the Greenwood Tree from <i>5 Shakespeare Songs, op. 23</i>	Boosey M060021671 (high), M060021664 (low)
35.	E; c#'-g''	ROREM	Love from <i>50 Collected Songs</i>	Boosey M051933952 (high), M051933969 (medium/low)
36.	Gm; eb'-d''	RUBBRA	Rune of Hospitality	Lengnick AL0866
37.	Eb; cb'-f''	SALOMON	Go, Lov'ly Rose from <i>O Tuneful Voice</i>	OUP 9780193457461
38.	Eb; d'-ab''	SALOMON	O Tuneful Voice from <i>O Tuneful Voice</i>	OUP 9780193457461
39.	E; b-e''	SULLIVAN	(F) The Willow Song from <i>The Junior Recitalist book 2 (Mezzo-Soprano/Contralto)</i>	Stainer D82
40.	F; eb'-f'' [Eb]	TRAD. arr. HUGHES	She Moved through the Fair from <i>Trinity Singing Grade 6</i> [NB only this version may be used]	Trinity TCL 016867 (high), TCL 017949 (low)
41.	G; d'-d''(g'') [E]	TRAD. arr. QUILTER	Over the Mountains from <i>Trinity Singing Grade 6</i>	Trinity TCL 016867 (high), TCL 017949 (low)
42.	Eb; d'-f'' (g'')	WARLOCK	Pretty Ring Time from <i>A First Book of Songs</i>	Banks OSS 602
43.	Gm; d'-eb''	WARLOCK	Sleep from <i>Songs 1920-1922: Warlock Society vol. 3 or A First Book of Songs</i>	Thames TH978102 or Banks OSS602
44.	f'-f''	WARLOCK	The First Mercy from <i>Warlock Songs or Songs 1927-1928: Warlock Society vol. 7</i>	Boosey M060029233 or Thames TH978375
45.	F; c'-f''	WARLOCK	Walking the Woods from <i>Songs 1927-1928: Warlock Society vol. 7</i>	Thames TH978375
46.	Eb; d'-g''	WILLCOCKS	Lord, Make Me an Instrument from <i>Oxford Solo Songs Sacred</i>	OUP 9780193365810 (high), 9780193365803 (low)
47.	F#m; A-eb''	WILLIAMSON	When I Am Dead, My Dearest from <i>Six English Lyrics</i>	Weinberger M570052783

Group C: German lied

1.	A; e'-g#''	BEETHOVEN	Der Kuss from <i>Ausgewählte Lieder</i>	Peters EP 731
2.	Eb; bb-eb'' [D] or Eb [C]	BRAHMS	Dein blaues Auge, op. 59 no. 8 from <i>Lieder vol. 2</i> or <i>The Language of Song: Elementary</i>	Peters EP 3202a (high), 3202b (low) or Faber 0571523455 (high), 0571523463 (low)
3.	G; f#'-a'' [Eb] [D]	BRAHMS	Geheimnis, op. 71 no. 3 from <i>Lieder vol. 1</i>	Peters EP 3201a (high), 3201b (medium), 3201c (low)
4.	D; f#'-a'' [C] [A]	BRAHMS	O liebliche Wangen, op. 47 no. 4 from <i>Lieder vol. 1</i>	Peters EP 3201a (high), 3201b (medium), 3201c (low)
5.	F; c'-f'' [D]	BRAHMS	Sapphische Ode, op. 94 no. 4 from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
6.	A; e'-f#'' [G]	BRAHMS	Vergebliches Ständchen, op. 84 no. 4 from <i>Gateway to German Lieder</i> or <i>The Language of Song: Intermediate</i>	Alfred 17611 (high), 17617 (low) or Faber 0571523439 (high), 0571523447 (low)
7.	B; b-e'' [A]	LOEWE	Süßes, Begräbnis from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
8.	E; b-g#'' [C]	MAHLER	Um schlimme Kinder artig zu machen from <i>24 Songs vol. 2</i>	IMC 1214 (high), 1232 (low)
9.	Eb; d'-c''	MENDELSSOHN	Abendlied from <i>Songs for Voice and Piano</i>	Dover DP19426
10.	F; d'-f''	MENDELSSOHN	Das Erste Veilchen from <i>Songs for Voice and Piano</i>	Dover DP19426
11.	Eb; d'-eb'' [C]	MENDELSSOHN	Nachtlied from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
12.	F; e'-f'' [D]	MOZART	Das Veilchen from <i>Trinity Singing Grade 6</i>	Trinity TCL 016867 (high), TCL 017949 (low)
13.	F; e'-g''	SCHUBERT	An den Frühling D 245 from <i>Lieder vol. 6</i>	Peters EP 793

14.	G; g'-g'' [Eb]	SCHUBERT	An die Nachtigall D 497 from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
15.	G; f#'-e''	SCHUBERT	An mein Klavier D 342 from <i>Easy German Classic Songs</i>	Ditson 431 41002
16.	Db; eb'-gb'' [A] or Db [B] [A]	SCHUBERT	Die Forelle D 550 from <i>The Language of Song: Intermediate</i> or <i>Lieder vol. 1</i>	Faber 0571523439 (high), 0571523447 (low) or Peters EP 20a (high), 20b (medium), 20c (low)
17.	Ab; eb'-ab'' [F] [Eb]	SCHUBERT	Geheimes D 719 from <i>Lieder vol. 1</i>	Peters EP 20a (high), 20b (medium), 20c (low)
18.	Db; f'-eb'' [Bb]	C SCHUMANN	Liebst du um Schönheit, op. 12 no. 4 from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
19.	G; d'-f#'' [F] [Eb]	R SCHUMANN	Der Nußbaum, op. 25 no. 3 from <i>Lieder vol. 1</i> or <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low) or Peters EP 2383a (high), 2383b (medium), 2383c (low)
20.	F; c'-g'' [Eb] [Db]	R SCHUMANN	Die Lotosblume, op. 25 no. 7 from <i>Lieder vol. 1</i> or <i>Gateway to German Lieder</i> or <i>The Language of Song: Intermediate</i>	Alfred 17611 (high), 17617 (low) or Peters EP 2383a (high), 2383b (medium), 2383c (low) or Faber 0571523439 (high), 0571523447 (low)
21.	Fm; f#'-e#'' [Em]	WOLF	Auf ein altes Bild (Mörike Lieder no. 23) from <i>Ausgewählte Lieder</i>	Peters EP 4290a (high), 4290b (low)

Group D: French mélodie

1.	Eb; eb'-g'' [C]	CHAMINADE	Mots d'amour from <i>Women Composers: a Heritage of Song</i>	Hal Leonard HL00740270 (high), HL00740271 (low)
2.	D; e'-e'' or Bb [G]	CHAUSSEON	Hébé from <i>Mémoires pour chant et piano</i> or <i>Changing Voices</i>	Leduc AL26431 or Peters EP 72482
3.	G; c#'-f''	CHAUSSEON	Les papillons from <i>Mémoires pour chant et piano</i>	Leduc AL26431
4.	G; e'-g'' [F]	FAURÉ	Chanson d'amour from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
5.	Ab; e'-eb'' [Gb]	FAURÉ	Dans la forêt de septembre from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
6.	F; f'-g'' [Db] or E [Db]	FAURÉ	Le secret from <i>The Art of French Song vol. 2</i> or <i>The Language of Song: Intermediate</i>	Peters EP 7520a (high), 7520b (medium/low) or Faber 0571523439 (high), 0571523447 (low)
7.	F; d'-g'' [Eb]	FAURÉ	Rêve d'amour from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
8.	Ab; g'-ab'' [F]	FAURÉ	Sylvie from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
9.	G; d'-a'' [F]	GOUNOD	Sérénade from <i>11 Melodies</i>	Lemoine HX26736 (high), HX26735 (medium)
10.	F; f'-f''	GOUNOD	Viens! Les gazons sont verts! from <i>Les mélodies favorites</i>	Lemoine HX26370
11.	F#; f#'-f#'' [C]	HAHN	Quand je fus pris au pavillon from <i>Trinity Singing Grade 6</i>	Trinity TCL 016867 (high), TCL 017949 (low) 
12.	Dm; a-eb''	MASSENET	Élégie from <i>The First Book of Mezzo-Soprano/Alto Solos Part II</i>	Schirmer GS82065
13.	Bb; c'-g''	RAVEL	Sainte	Durand DR00724801
14.	G; d'-g''	SATIE	La diva de l'empire	Salabert SLB 00462100
15.	G; f'-g'' [Eb]	VIARDOT	Les deux roses from <i>The Art of French Song vol. 2</i>	Peters EP 7520a (high), 7520b (medium/low)
16.	G; d'-g''	VILLETTE	Premier aveu, op. 4 from <i>Trois Mélodies</i>	UMP 9790224405446

Group E: General song repertoire in other languages

1.	d'-e''	BARTÓK	(M) If I Climb the Rocky Mountains [in Hungarian or German or English] from <i>Eight Hungarian Folksongs</i>	Boosey M060011528 (high)
2.	d'-e''	BARTÓK	(M) Skies Above are Heavy with Rain [in Hungarian or German or English] from <i>Eight Hungarian Folksongs</i>	Boosey M060011528 (high)
3.	Ab; eb'-ab''	BELLINI	Ma rendi pur contento from <i>15 Composizioni da Camera</i>	Ricordi NR 12328200
4.	Ab; eb'-f''	BONONCINI	(M) Deh più a me non v'ascondete from <i>Anthology of Italian Song of the 17th and 18th Centuries book 1</i>	Schirmer GS25401
5.	Fm; eb'-g'' [Dm]	BONONCINI	Non posso disperar from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
6.	Am; e'-a''	CACCINI	Ave Maria from <i>Lesley Garrett: Song Collection</i>	Chester CH61597
7.	G; d'-f#'' [D] or C [Bb]	CALDARA	Alma del core from <i>26 Italian Songs and Arias</i> or <i>The Language of Song: Elementary</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397] or Faber 0571523455 (high), 0571523463 (low)
8.	D; d'-g'' [A]	CARISSIMI	Vittoria mio core from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
9.	A; e'-f#'' [G]	DE FALLA	Canción from <i>Siete canciones populares españolas</i>	Chester CH52563 (high), CH04050 (medium)
10.	C#m; g#'-f#'' [Bm]	DE FALLA	El paño muruno from <i>Siete canciones populares españolas</i>	Chester CH52563 (high), CH04050 (medium)
11.	F#; f#'-f#'' [E]	DE FALLA	Nana from <i>Siete canciones populares españolas</i>	Chester CH52563 (high), CH04050 (medium)
12.	Ab; c'-f''	DONIZETTI	Amore e morte from <i>Compozioni da camera vol. 1</i>	Ricordi NR 13033000
13.	Bm; a#-f#'' [Gm]	DURANTE	Danza, danza fanciulla gentile from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
14.	D; f#'-g''	DVOŘÁK	Songs My Mother Taught Me [in Czech or German or English] (no. 4) from <i>Gipsy Songs</i>	Simrock EE582
15.	Am; d'-g'' [Fm]	ELWYN- EDWARDS	Gaeaf (Winter) [in Welsh only] from <i>Trinity Singing Grade 6</i>	Trinity TCL 016867 (high), TCL 017949 (low) 
16.	F; f-g'' [D]	FRANCK	Ave Maria from <i>Sing Solo Sacred</i>	OUP 9780193457843 (high), 9780193457850 (low)
17.	A; e'-a'' or A [E]	GRANADOS	El majo discreto from <i>First Book of Soprano Solos</i> or <i>The Language of Song: Intermediate</i>	Schirmer GS81173 or Faber 0571523439 (high), 0571523447 (low)
18.	Eb; c'-eb''	GRIEG	Ein Schwan (A Swan), op. 25 no. 2 from <i>Album of 60 Selected Songs (medium/low voice)</i>	Peters EP 3208b
19.	F; d'-f''	GRIEG	En Svane (A Swan), op. 25 no. 2 from <i>Grieg Centenary Song Album (high)</i>	Peters EP 7958
20.	Bm; d'-ab''	LARA	Granada from <i>Voices</i>	Chester CH65252
21.	E; e'-f#'' [C]	LOTTI	Pur dicesti from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
22.	C; c'-e''	MARCELLO	(F) Non m'è grave from <i>Arie Antiche vol. 2</i>	Ricordi NR 05398300
23.	E; e'-e''	OBRADORS	Corazón porque pasais...? from <i>Canciones clásicas españolas vol. 1</i>	Music Sales UMV34070
24.	F; e'-a'' [D]	RIGHINI	T'intendo, si, mio cor from <i>Trinity Singing Grade 6</i>	Trinity TCL 016867 (high), TCL 017949 (low) 
25.	A; e'-f#''	RIGHINI	Vorrei di te fidarmi from <i>12 Ariettas</i>	Southern HL03770714
26.	Em; d#'-e'' [Dm]	SCARLATTI	Sento nel core from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
27.	c'-g''	TURINA	Saeta en forma de Salve	UME UMV16618
28.	Eb; d'-eb''	VERDI	(M) Stornello from <i>Composizione da camera</i>	Ricordi NR 12338100

Own composition

Duration: 3–3.5 minutes

Candidates may perform an own composition instead of one listed song. More information can be found on page 11.

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

**TECHNICAL WORK**

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory – see page 12.

1. Vocal exercises	Candidates perform the following three exercises: a. The Sleeping Giant (pitch and tone) b. America (rhythm) c. A Mango Mystery (diction)	<i>Vocal Exercises</i> Trinity TCL 016775
2. Vaccai exercise	Candidates perform the following exercise, in Italian: – Lektion V (Semitones: Delira dubbiosa)	<i>Metodo Pratico</i> Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
3. Unaccompanied folk song	Candidates perform ONE of the following: a. The Wee Weaver b. Maid on the Shore [verses 1, 2, 3, 5 and 6]	<i>The Language of Folk 2</i> Faber 0-571-53733-2

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

1. Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken, accompanied by the examiner. See page 14 for sight reading parameters.

2. Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 15.

Parameters	Task	Requirement
Harmonised 8 bars Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on two other characteristics of the piece
	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor (answers may alternatively be given as key names)
	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm

3. Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

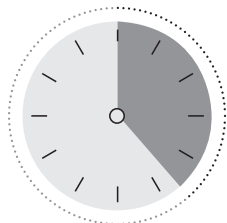
- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 15–17 for the requirements and parameters.

Grade 7

EXAM DURATION

The Grade 7 exam lasts 23 minutes.



EXAM STRUCTURE

The Grade 7 exam contains the following:

	Maximum marks
SONG 1	17
SONG 2	17
SONG 3	17
SONG 4	17
TECHNICAL WORK	12
ONE of the following:	
▶ Vocal exercises	
▶ Vaccai exercise	
▶ Unaccompanied folk song	
SUPPORTING TEST 1	10
Sight reading	
SUPPORTING TEST 2	10
ONE of the following:	
▶ Aural	
▶ Improvisation	
TOTAL	100

SONGS

Candidates perform a balanced programme of four songs, chosen from the lists below – see pages 10–11 for guidance. No more than two songs may be chosen from any one group. At least one song must be chosen from group A. Candidates may not perform more than one song by the same composer. Programmes must include at least two living languages (ie not Latin). This may include English.

	Key; Range	Composer	Song	Suggested edition
Group A: Songs in a dramatic context				
i) Opera, operetta & oratorio				
Soprano				
1.	Bm; d'-f#''	J S BACH	Quia respexit [end on first note of following chorus] from <i>Magnificat in D, BWV 243</i>	Bärenreiter BA 5103-90
2.	Cm; c'-bb''	DOVE	Barbarina's Remorse (L'Augellino Belverde) from <i>Songs & Arias for Soprano</i>	Peters EP 7898
3.	Bb; eb'-f''	FAURÉ	Pie Jesu (Requiem) from <i>Sacred Soprano Arias</i> or <i>Sing Solo Sacred (high)</i>	Mayhew 3611728 or OUP 019 345784 9
4.	Bb; f'-g''	HANDEL	He Shall Feed His Flock (version 1) [with recit: Then shall the eyes] (Messiah)	Novello NOV070137
5.	A; d#'-f#''	HANDEL	O Had I Jubal's Lyre (Joshua) from <i>45 Arias from Operas & Oratorios vol. 2 (high)</i> or <i>Sacred Soprano Arias</i>	IMC 1695 or Mayhew 3611728
6.	Em; d'-g''	HANDEL	O That I On Wings Could Rise (Theodora)	Novello NOV070459

7.	F; f'-g''	HANDEL	V'adoro, pupille (Guilio Cesare) from <i>45 Arias from Operas & Oratorios vol. 3 (high)</i> or vocal score	IMC 1697 or Bärenreiter BA 4078-90
8.	Dm; f'-a''	MARQUÉS	Lagrimas mías (El anillo de hierro) from <i>Zarzuela!</i>	UME UMV24369
9.	C; g'-g''	MOZART	Vedrai carino (Don Giovanni) from <i>Arias for Soprano</i> or <i>The Prima Donna's Album</i>	Schirmer GS81097 or GS32555
10.	F; f'-bb''	SULLIVAN	Sorry Her Lot (HMS Pinafore) from <i>Gilbert and Sullivan for Singers (Soprano)</i>	Hal Leonard HL00740214
11.	C; f'-f''	VIVALDI	Domine Deus (Gloria RV 589) from <i>Sing Solo Soprano</i> or vocal score	OUP 9780193457805 or Novello NOV078441

Mezzo-soprano, alto and countertenor

12.	Bm; b-f''	BIZET	Seguidilla: Près des remparts de Séville (Carmen) from <i>French Operatic Arias for Mezzo-Soprano</i>	Peters EP 7553
13.	C; c'-f''	DONIZETTI	Il segreto per esser felici (Lucrezia Borgia) from <i>Arias for Mezzo-Soprano</i>	Schirmer GS81098
14.	C; d'-g''	GOUNOD	Faites-lui mes aveux (Faust) from <i>French Operatic Arias for Mezzo-Soprano</i>	Peters EP 7553
15.	F; c'-e''	HANDEL	Father of Heav'n (Judas Maccabæus) from <i>45 Arias from Operas & Oratorios vol. 1 (low)</i>	IMC 1694
16.	Fm; bb-eb''	HANDEL	Hence, Iris, Hence Away (Semele) (custom print vocal score)	Novello NOV070146
17.	C; b-a'	MONTEVERDI	Arnalta's Lullaby (L'incoronazione di Poppea Act II Scene X)	Novello NOV200184
18.	Db; c'-ab''	J STRAUSS	Chacun a son gout (Die Fledermaus) from <i>Operatic Anthology vol. II (Mezzo-Soprano and Alto)</i>	Schirmer GS32584
19.	Eb; bb-eb''	SULLIVAN	Were I Thy Bride (Yeoman of the Guard) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040
20.	Eb; bb-f''	THOMAS	Me voici dans son boudoir (Mignon) from <i>Operatic Anthology vol. II (Mezzo-Soprano and Alto)</i>	Schirmer GS32584

Tenor

21.	A; e-f#'	HANDEL	Gentle Airs, Melodious Strains! (Athalia) from <i>The Oratorio Anthology (Tenor)</i>	Hal Leonard HLO0747060
22.	A; e-a'	HANDEL	Lay Your Doubts and Fears Aside (Semele)	Novello NOV070146
23.	G; f#-a'	HANDEL	Would You Gain the Tender Creature? (Acis and Galatea)	Novello NOV070122
24.	E; B#-e'	HAYDN	Now Nature Sinks Beneath the Weight [with recit: The noonday sun] (The Seasons)	Novello NOV072493
25.	Db; ab-bb'	SULLIVAN	Oh, Is There Not One Maiden Breast (Pirates of Penzance) [cutting chorus part and ending after cadenza 'I'll love you'] from <i>The Singer's Musical Theatre Anthology vol. 3 (Tenor)</i>	Hal Leonard HLO0740124

Baritone and bass

26.	Dm; G-e'	J S BACH	Wohlzutun und mitzuteilen from <i>Cantata no. 39: Brich dem Hungrigen dein Brot BWV 39</i>	Breitkopf EB 7039
27.	D; A-d'	HANDEL	Leave Me, Loathsome Light (Semele) from <i>Great Art Songs of Three Centuries (low)</i>	Schirmer GS32962
28.	D; A-d'	HANDEL	More Sweet Is That Name (Semele) (custom print vocal score)	Novello NOV070146
29.	Gm; c#-f'	HUMPHREY	A Hymne to God the Father	Schott ED11908
30.	F; B-d'	MOZART	Ein Mädchen oder Weibchen (Die Zauberflöte) from <i>Operatic Anthology vol. IV (Baritone)</i>	Schirmer GS32586
31.	F; c-c'	MOZART	Ho capito, Signor, sì (Don Giovanni) from <i>Mozart Arie Scelte vol. IV</i> or vocal score	Ricordi ER 00229100 or Schirmer GS33818
32.	E; F#-c#	MOZART	In diesen heil'gen Hallen (Die Zauberflöte) from <i>Operatic Anthology vol. V (Bass)</i>	Schirmer GS32587
33.	G; d-e'	MOZART	Non siate ritrosi [with recit: Le nostre pene] (Così fan tutte) from <i>Operatic Anthology vol. IV (Baritone)</i>	Schirmer GS32586
34.	D; c-f'(a')	SULLIVAN	Fair Moon to Thee (HMS Pinafore) from <i>Gilbert and Sullivan for Singers: Baritone/Bass</i>	Hal Leonard HLO0740217

ii) Musical theatre**Any voice**

35.	C; c'-f''	GERSHWIN	(I'll Build a) Stairway to Paradise (George White's Scandals of 1922) from <i>The Best of George and Ira Gershwin</i>	Faber 0571525768
36.	Eb; eb'-f''	GERSHWIN	Fascinatin' Rhythm (Lady, Be Good!) from <i>The Best of George and Ira Gershwin</i>	Faber 0571525768
37.	G; b-e''	GERSHWIN	Nice Work If You Can Get It (A Damsel in Distress) from <i>The Best of George and Ira Gershwin</i>	Faber 0571525768
38.	Eb; bb-eb''	SONDHEIM	What More Do I Need? (Saturday Night) from <i>The Stephen Sondheim Collection</i>	Hal Leonard HL00313531
39.	F; c'-f''(a'')	WEILL	It Never Was You (Knickerbocker Holiday) from <i>Kurt Weill Songs: A Centennial Anthology vol. 1</i>	Alfred PF9921

Female voice

40.	Bb; f-c''	ARLEN	I Had Myself a True Love (St Louis Woman) from <i>The Singer's Musical Theatre Anthology vol. 3 (Mezzo-Soprano)</i>	Hal Leonard HL00740123
41.	G; b-f#''	BOCK	Will He Like Me? (She Loves Me) from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i>	Hal Leonard HL00747066
42.	C; f#-db''	HOOD	My Brother Lived in San Francisco (Elegies for Angels, Punks and Raging Queens) from <i>The Contemporary Singing Actor (Women's Voices) vol. 1</i>	Hal Leonard HL00740192
43.	G; e-c''	KANDER	Maybe This Time (Cabaret) from <i>The Singer's Musical Theatre Anthology vol. 3 (Mezzo-Soprano)</i>	Hal Leonard HL00740123
44.	C; c'-eb''	KANDER	Roxie from <i>Chicago the Musical: Vocal Selections</i>	IMP 4863A
45.	Bb; bb-c''	LOESSER	Take Back Your Mink (Guys and Dolls) from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo-Soprano)</i>	Hal Leonard HL00361072
46.	G; d'-g''	LOEWE	Show Me (My Fair Lady) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i>	Hal Leonard HL00361071
47.	D; b-d''	MARGOSHES	Think of Meryl Streep from <i>Fame: The Musical</i>	Alfred 28453
48.	F; g-c''	SCHWARTZ	Popular from <i>Wicked: Vocal Selections</i>	Hal Leonard HL00313267
49.	C; c'-eb''	SONDHEIM	Another Hundred People (Company) from <i>The Singer's Musical Theatre Anthology vol. 2 (Mezzo-Soprano)</i>	Hal Leonard HL00747031
50.	Db; d'-a''	SONDHEIM	One More Kiss (Follies) from <i>The Singer's Musical Theatre Anthology vol. 1 (Soprano)</i>	Hal Leonard HL00361071
51.	Bb; bb-eb''	SONDHEIM	Take Me to the World (Evening Primrose) from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i>	Hal Leonard HL00747066
52.	E; b-e''	SONDHEIM	The Girls of Summer (Marry Me a Little) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i>	Hal Leonard HL00740122
53.	Am; g-b'	SONDHEIM	Uptown, Downtown (Follies) from <i>The Singer's Musical Theatre Anthology vol. 3 (Mezzo-Soprano)</i>	Hal Leonard HL00740123
54.	G; ab-c''	TESORI	Not for the Life of Me from <i>Thoroughly Modern Millie: Vocal Selections</i>	Hal Leonard HL02500565
55.	Bb; bb-f''	WILDHORN	In His Eyes (Jekyll and Hyde) from <i>The Singer's Musical Theatre Anthology vol. 3 (Soprano)</i>	Hal Leonard HL00740122

Male voice

56.	F; Bb-g'	CARNELIA	The Mason (Working) from <i>The Singer's Musical Theatre Anthology vol. 3 (Tenor)</i>	Hal Leonard HL00740124
57.	Am; A-e'	COLEMAN	Funny from <i>City of Angels: Vocal Selections</i>	Hal Leonard HL00313356
58.	Bb; Bb-f'	COLEMAN	Hey There, Good Times [cut duet section] from <i>I Love My Wife: Vocal Selections</i>	Hal Leonard HL00313371
59.	A; c#-g'	KANDER	Mr Cellophane (Chicago) from <i>The Singer's Musical Theatre Anthology vol. 3 (Tenor)</i>	Hal Leonard HL00740124
60.	Db; Ab-ab'	LLOYD WEBBER	Music of the Night (The Phantom of the Opera) from <i>The Andrew Lloyd Webber Anthology</i>	Really Useful RG10054
61.	G; b-g''	LOPEZ/MARX	Purpose from <i>Avenue Q: Vocal Selections</i>	Hal Leonard HL00313269
62.	C; B-f'	MENKEN	If I Can't Love Her (Beauty and the Beast) from <i>The Singer's Musical Theatre Anthology vol. 3 (Baritone/Bass) or Contemporary Disney</i>	Hal Leonard HL00740125 or HL00313169

63.	A; e-a'	SCHÖNBERG	Bring Him Home (Les Misérables) from <i>The Singer's Musical Theatre Anthology vol. 2 (Tenor)</i> [NB must be sung in A]	Hal Leonard HL00747032
64.	A-g'	SCHÖNBERG	Empty Chairs at Empty Tables (Les Misérables) from <i>The Singer's Musical Theatre Anthology vol. 2 (Baritone/Bass)</i>	Hal Leonard HL00747033
65.	E; B-e'	SCHÖNBERG	Stars (Les Misérables) from <i>The Singer's Musical Theatre Anthology vol. 2 (Baritone/Bass)</i>	Hal Leonard HL00747033
66.	Am; G-f#'	SCHWARTZ	In Pursuit of Excellence from <i>Children of Eden: Vocal Selections</i>	Alfred 0320B
67.	Am; d'-f#''	SIMON	Winter's on the Wing (The Secret Garden) from <i>The Secret Garden: Vocal Selections or Broadway Presents! Teens' Musical Theatre Anthology (Male Edition)</i>	IMP 22053 or Alfred 32027
68.	F; c-f'	SONDHEIM	Good Thing Going (Merrily We Roll Along) from <i>The Singer's Musical Theatre Anthology vol. 2 (Baritone/Bass)</i> or <i>The Smash Broadway Collection</i>	Hal Leonard HL00747033 or Alfred MFM0001
69.	Eb; c-eb'	SONDHEIM	Johanna (Sweeney Todd) from <i>The Singer's Musical Theatre Anthology vol. 1 (Tenor)</i>	Hal Leonard HL00361073
70.	Abm; Bb-eb'	WILDHORN	Where's the Girl? from <i>The Scarlet Pimpernel: Vocal Selections, Broadway Edition</i>	Alfred PF9806

Group B: General song repertoire in English

1.	F#m; c#'-f#''	ARMSTRONG GIBBS	Silver	Boosey M060030918
2.	Ebm; db'-gb''	ARMSTRONG GIBBS	The Fields are Full from <i>A Heritage of 20th Century British Song vol. 4</i>	Boosey M051909230
3.	F; d'-a'' [C]	BENNETT	Jewels from <i>Trinity Singing Grade 7</i>	Trinity TCL 016874 (high), TCL 017956 (low) 
4.	Db; db'-ab''	BOYCE	(F) By Thy Banks, Gentle Stour from <i>Sing Solo Soprano</i>	OUP 9780193457805
5.	Am; b-e''	BRITTEN	Tit for Tat from <i>Tit for Tat</i>	Faber 057150292X
6.	Ab; eb'-f''	DELIUS	The Homeward Way	Banks OSS 590
7.	Bm; d'-f#'' [Gm]	DELIUS	Twilight Fancies from <i>19 Songs</i>	Banks OSS 588 (high), OSS 47 (low)
8.	Fm; c'-c''	DOWLAND	Sorrow, Sorrow, Stay from <i>English Lute Songs book 2</i>	Stainer B617
9.	D; d'-f#''	DRING	(F) Business Girls from <i>Five Betjeman Songs</i>	Weinberger M570052974
10.	F; f'-f'' [Eb]	DRING	Crabbed Age and Youth from <i>Trinity Singing Grade 7</i>	Trinity TCL 016874 (high), TCL 017956 (low) 
11.	Gm; d'-g''	DRING	The Enchantment from <i>Six Songs</i>	Thames TH978717
12.	D; a#-d''	FINZI	Come Away, Death from <i>Let Us Garlands Bring</i>	Boosey M060030345
13.	E; a-e''	FINZI	It Was a Lover and His Lass from <i>Let Us Garlands Bring</i>	Boosey M060030345
14.	Eb; g(eb)-d'	FLANDERS & SWANN	Ill Wind from <i>The Songs of Michael Flanders and Donald Swann</i>	Faber 0571529208
15.	Em; d'-e''	GURNEY	I Will Go with My Father A-Ploughing from <i>A Heritage of 20th Century British Song vol. 1</i>	Boosey M051909117
16.	Am; G-e'	HANDEL	(M) Droop Not Young Lover from <i>The New Imperial Edition of Bass Songs</i>	Boosey M051904501
17.	Bb; bb-eb''	HARTY	(F) Sea Wrack from <i>The New Imperial Edition of Contralto Songs</i>	Boosey M051904204
18.	Dm; a-f''	HATTON	(F) The Hag from <i>The Junior Recitalist book 2 (Mezzo-Soprano/Contralto)</i>	Stainer D82
19.	F; d'-f''	HEAD	A Green Cornfield from <i>Song Album 1: Songs of the Countryside</i>	Boosey M051922260
20.	Fm; eb-g''	HEAD	A Piper from <i>Song Album 1: Songs of the Countryside</i>	Boosey M051922260
21.	C; g'-g''	HEAD	(F) Foxgloves from <i>Song Album 1: Songs of the Countryside</i>	Boosey M051922260
22.	Gm; bb(g)-d''	HEAD	Money, O	Boosey M060060601
23.	D; d'-g''	HEAD	Ships of Arcady from <i>Over the Rim of the Moon</i>	Boosey M060032479 (high), M060032462 (low)

24.	Am; a-e" [Gm]	HOLST	The Sergeant's Song	Curwen EA 12610A/B
25.	G; d'-g''	HOWELLS	Gavotte from <i>A Century of English Song vol. 1 (Soprano or Sing Solo Soprano)</i>	Thames TH978421 or OUP 9780193457805
26.	F; d'-g'' [Db]	IRELAND	If There Were Dreams to Sell from <i>Trinity Singing Grade 7</i>	Trinity TCL 016874 (high), TCL 017956 (low) 
27.	Em; b-d''	IRELAND	Sea Fever from <i>Eleven Songs or Complete Songs vol. 2</i>	Stainer B040 or B597
28.	G; d'-e''	JACOB	(F) Mother I Will Have a Husband from <i>A Century of English Song vol. 4 (Medium/low)</i>	Thames TH978614
29.	Gm; d'-g''	KEATS	(M) Love's Secret	Wirripang HKWB102
20.	Dm; g'-f''	KEATS	Plucking the Rushes	Wirripang HKAW105
31.	G; d'-d''	L'ESTRANGE	(M) She Walks in Beauty from <i>Love's Philosophy</i>	Faber 0571532152
32.	Gm; Bb-c'	LILBURN	(M) Once the Strength from <i>Sings Harry</i>	Wai-te-ata
33.	Cm; eb'-g''	MACONCHY	Ophelia's Song	OUP 9780193455559
34.	C#m; b-e''(g'')	MALASHKIN	Oh Could I But Express in Song	Chester CH61610
35.	Gm; db'-eb''	MOERAN	(M) O Fair Enough Are Sky and Plain from <i>The Chester Book of Celebrated Songs book 2</i>	Chester CH55318
36.	G; g-e''	PARRY	(F) Dirge in Woods from <i>The Junior Recitalist book 2 (Mezzo-Soprano/Contralto)</i>	Stainer D82
37.	F; c'-a''	PARRY	(F) My Heart Is Like a Singing Bird from <i>Seven Songs for High Voice</i>	Stainer B525
38.	G; d'-g'' [Eb]	PURCELL	An Evening Hymn (Harmonia Sacra Z193) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
39.	G; d'-f'' [E]	PURCELL	Hark, How All Things (The Fairy Queen Z629) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
40.	Gm; d'-g'' [Ebm]	PURCELL	If Music Be the Food of Love (first version: Z379A) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
41.	Am; e'-f'' [Fm]	PURCELL	Music for a While (Oedipus Z583) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
42.	Bbm; eb'-g''	QUILTER	Autumn Evening from <i>55 Songs</i>	Hal Leonard HL00740225 (high), HL00740226 (low)
43.	Em; e'-g'' [Cm]	QUILTER	Blow, Blow Thou Winter Wind from <i>3 Shakespeare Songs, op. 6</i>	Boosey M060021893 (high), M060021886 (low)
44.	Db; f'-ab'' [Bb]	QUILTER	Fair House of Joy from <i>7 Elizabethan Lyrics, op. 12</i>	Boosey M060021879 (high), M060021862 (low)
45.	D; a-g'' [C]	ROE	Stop All the Clocks ('Funeral Blues') from <i>Trinity Singing Grade 7</i>	Trinity TCL 016874 (high), TCL 017956 (low) 
46.	F#m; c#'-f#'' [Em]	ROREM	The Nightingale from <i>Trinity Singing Grade 7</i>	Trinity TCL 016874 (high), TCL 017956 (low) 
47.	Am; d'-g''	RUBBRA	Hymn to the Virgin from <i>Two Songs</i>	Lengnick AL1163
48.	F; c'-gb'' [D]	STANFORD	The Fairy Lough from <i>Trinity Singing Grade 7</i>	Trinity TCL 016874 (high), TCL 017956 (low) 
49.	Am; e'-a'' [F#m]	STOVE	Love Song from <i>Trinity Singing Grade 7</i>	Trinity TCL 016874 (high), TCL 017956 (low) 
50.	D; b-d''	TRAD. arr. HOLLOWAY	Death and the Lady from <i>The Chester Book of Celebrated Songs 2</i>	Chester CH55318
51.	Eb; db'-f''	VAUGHAN WILLIAMS	The Bird's Song (The Pilgrim's Progress) from <i>Collected Songs vol. 3</i>	OUP 9780193459298
52.	Dm; c#'-eb''	WARLOCK	Bethlehem Down	Boosey M060029141
53.	F; c'-f''	WARLOCK	(M) Captain Stratton's Fancy from <i>Songs 1920-1922: Warlock Society vol. 3 or Thirteen Songs for High Voice</i>	Thames TH978102 or Stainer B060
54.	F; c'-f''	WARLOCK	The Countryman from <i>Warlock Songs</i>	Boosey M060029233 or Thames 978375
55.	Fm; eb'-f''	WARLOCK	The Lover's Maze from <i>Songs 1927-1928: Warlock Society vol. 7 or A First Book of Songs</i>	Thames TH978375 or Banks OSS602
56.	-	YATES	No. 1, 2 or 4 of <i>Four Epigrams</i>	Wirripang

Group C: German lied

1.	Eb; d'-ab'' [Db] [Bb]	J S BACH	Bist du bei mir [in German] from <i>Elisabeth Schumann Liederbuch</i>	Universal UE 9559 or Boosey 019 345784 9 (high), 019 345785 7 (low)
2.	Ab; d'-gb'' [G] [F]	BRAHMS	Feldeinsamkeit, op. 86 no. 2 from <i>Lieder vol. 1</i>	Peters EP 3201a (high), 3201b (medium), 3201c (low)
3.	D; e-g'(a') [C] [Bb]	BRAHMS	(M) Minnelied, op. 71 no. 5 from <i>Lieder vol. 1</i>	Peters EP 3201a (high), 3201b (medium), 3201c (low)
4.	Fm; db'-a'' [Dm] [Cm]	BRAHMS	Nachtigall, op. 97 no. 1 from <i>Lieder vol. 1</i>	Peters EP 3201a (high), 3201b (medium), 3201c (low)
5.	G; d'-g#'' [E] [Eb]	BRAHMS	Ständchen ('Der Mond steht'), op. 106 no. 1 from <i>Lieder vol. 1</i>	Peters EP 3201a (high), 3201b (medium), 3201c (low)
6.	F#m; c#'-f#'' [Dm]	MENDELSSOHN	Schilflied, op. 71 no. 4 from <i>Trinity Singing Grade 7</i>	Trinity TCL 016874 (high), TCL 017956 (low)
7.	F; c'-f'' [Eb]	MENDELSSOHN- HENSEL	Nachtwanderer from <i>Trinity Singing Grade 7</i>	Trinity TCL 016874 (high), TCL 017956 (low)
8.	Bb; f'-f'' [Ab] [G]	SCHUBERT	Ave Maria (Ellen's dritter Gesang) D 839 [in German, not Latin] from <i>Lieder vol. 1</i>	Peters EP 20a (high), 20b (medium), 20c (low)
9.	Ab; c-gb' [G] [F]	SCHUBERT	(M) Das Fischermädchen (Schwanengesang D 957) from <i>Lieder vol. 1</i>	Peters EP 20a (high), 20b (medium), 20c (low)
10.	Ab; eb'-f'' [G] [F]	SCHUBERT	Frühlingsglaube D 686, op. 20 no. 2 from <i>Lieder vol. 1</i>	Peters EP 20a (high), 20b (medium), 20c (low)
11.	Cm; c'-fb'' [Cm] [Bbm]	SCHUBERT	Schäfers Klagelied D 121 from <i>Lieder vol. 1</i>	Peters EP 20a (high), 20b (medium), 20c (low)
12.	Eb; eb'-g''	C SCHUMANN	Liebeszauber from <i>Sämtliche Lieder vol. 1</i>	Breitkopf EB 8558
13.	A; f#'-f#'' [G]	R SCHUMANN	Röselein, Röselein, op. 89 no. 6 from <i>Lieder vol. 3</i>	Peters EP 2385a (high), 2385b (medium)
14.	E; c#'-g#'' [D] [C]	STRAUSS	All mein' Gedanken, op. 21 no. 1 from <i>Lieder vol. 2</i> or <i>Elisabeth Schumann Liederbuch</i>	Universal UE 5464a/b/c (high/medium/low) or UE 9559
15.	Am; e'-f'' [Gm]	WOLF	Das verlassene Mägdlein (Mörrike Lieder no. 7) from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
16.	D; a'-g'' [C]	WOLF	Der Gärtner (Mörrike Lieder no. 17) from <i>Ausgewählte Lieder</i>	Peters EP 4290a (high), 4290b (low)
17.	B; ab'-g'' [Ab]	WOLF	(F) Ein Stündlein wohl vor Tag (Mörrike Lieder no. 3) from <i>Mörrike Lieder vol. 1</i>	Peters EP 3140a (high), 3140b (low)
18.	Em; g'-f#'' [Cm]	WOLF	Nun wandre Maria (no. 3 of Spanisch Liederbuch 1) from <i>Ausgewählte Lieder</i>	Peters EP 4290a (high), 4290b (low)

Group D: French mélodie

1.	F; e'-g'' [Eb]	BIZET	Chanson d'avril from <i>20 Mélodies</i>	Choudens AC2485 (soprano/tenor), AC2486 (mezzo/baritone)
2.	Fm; d'-g'' [Em]	BIZET	Pastorale from <i>20 Mélodies</i>	Choudens AC2485 (soprano/tenor), AC2486 (mezzo/baritone)
3.	F; a-f'' [Eb]	CHAMINADE	Mignonne from <i>Women Composers: A Heritage of Song</i>	Hal Leonard HL00740270 (high), HL00740271 (low)
4.	D; d'-g#''	DEBUSSY	Romance: l'âme évaporée from <i>Songs of Claude Debussy vol. 2 (medium voice)</i>	Hal Leonard HL00660283
5.	Em; e'-g'' [Cm]	FAURÉ	Au cimetière from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
6.	Cm; g'-g'' [Am] or Cm [Gm]	FAURÉ	Clair de lune from <i>50 Songs – High Voice (or Medium/Low Voice)</i> or <i>The Language of Song: Intermediate</i>	Hal Leonard HL47071 (high), HL47070 (medium/ low) or Faber 0571523439 (high), 0571523447 (low)

7.	Ab; eb'-f'' [G]	FAURÉ	Mandoline (Cinq mélodies 'de Venise') from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
8.	Gb; gb'-ab'' [D]	FAURÉ	Nell from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
9.	Cm; g-ab'' [Bbm]	FAURÉ	(M) Sérénade toscane from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
10.	A; c#'-f#''	HAHN	(F) L'incrédule from <i>Mélodies vol. 1</i>	Heugel HE8315
11.	Db; db'-f'' [Db]	POULENC	Fleurs from <i>The Art of French Song vol. 2</i>	Peters EP 7520a (high), 7520b (medium/low)
12.	b-f#''	POULENC	Le disparu	Salabert SLB 00536300
13.	Db; c#'- gb''(eb'')	POULENC	(F) Les chemins de l'amour	Eschig ME6222
14.	F; e'-f'' [D]	SAINT-SAËNS	Chanson triste from <i>Trinity Singing Grade 7</i>	Trinity TCL 016874 (high), TCL 017956 (low) 
15.	C; d'-g''	SATIE	Je te veux	Salabert SLB 00461400
16.	Eb; eb'-eb''	TRAD. arr. HOPKINS	Gai Ion la from <i>Five French Folksongs</i>	Chester CHO4051

Group E: General song repertoire in other languages

1.	F; c'-a'' [D]	J S BACH/ GOUNOD	Ave Maria from <i>Sing Solo Sacred</i>	OUP 9780193457843 (high), 9780193457850 (low)
2.	Ab; c'-eb'' or Bb [Ab]	BELLINI	Vaga luna from <i>15 Composizioni da Camera</i> or <i>The Language of Song: Intermediate</i>	Ricordi M 041 23282 9 or Faber 0571523439 (high), 0571523447 (low)
3.	F; d'-f'' [D]	BONONCINI	Per la gloria d'adorarvi [ornaments must be included, either those published or candidate's own] from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
4.	F; c-d'	BUONONCINI	(M) Pupille nere [in Italian only] from <i>The New Imperial Edition of Bass Songs</i>	Boosey M051904501
5.	D; c#'-f#'' (a'')	DONIZETTI	La conocchia (Nuits d'été à Pausilippe) from <i>The Language of Song: Advanced – High Voice</i> or <i>Composizioni Da Camera vol. 1</i>	Faber 0571530753 or Ricordi NR13033000
6.	Cm; f'-f'' [Abm]	DVOŘÁK	Oh, Lord, Have Mercy and Turn Thou Thy Face to Me from <i>Biblical Songs, op. 99</i>	Bärenreiter Praha H 1758 (high), H 1560 (low)
7.	E; e'-f#'' [B]	DVOŘÁK	Oh, My Shepherd Is the Lord from <i>Biblical Songs, op. 99</i>	Bärenreiter Praha H 1758 (high), H 1560 (low)
8.	G; e'-g''	ELWYN- EDWARDS	Y Gwanwyn (Spring) [in Welsh only] from <i>Caneuon y Tymhorau (Songs of the Seasons)</i>	Cyhoeddiadau 9003
9.	Dm; G-d'	LEGRENZI	(M) Cessa d'esser amante from <i>Three Cantatas</i>	Green Man Leg1
10.	A; e'-f#'' [F]	SCARLATTI	Le Violette from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
11.	F; c-eb'	SIBELIUS	Verirrt, op. 17 no. 4 [in Finnish, German or English] from <i>15 Selected Songs</i>	Breitkopf EB 6943
12.	A; d-g'	STRADELLA	(M) Region sempre addita from <i>Arie Antiche vol. 1</i>	Ricordi NR 05025100
13.	Eb; d'-g'' [C]	TCHAIKOVSKY	None but the Lonely Heart, op. 6 no. 6 [in Russian or English] from <i>Songs vol. 1 (high) or Songs vol. 2 (low)</i>	Boosey M060097980 (high) or M060097997 (low)
14.	F; a-e''	VILLA-LOBOS	Tu passaste por este jardim	Eschig ME00261000

Own composition

Duration: 3.5–4 minutes

Candidates may perform an own composition instead of one listed song. More information can be found on page 11.

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.



TECHNICAL WORK

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory – see page 12.

1. Vocal exercises	Candidates perform the following three exercises: a. The Sea (pitch and tone) b. A Tuscan Morning (rhythm) c. Homeward Bound (diction)	<i>Vocal Exercises</i> Trinity TCL 016775
2. Vaccai exercise	Candidates perform the following exercise, in Italian: – Lektion VI (Syncopes: Nel contrasto amor s'accende)	<i>Metodo Pratico</i> Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
3. Unaccompanied folk song	Candidates perform ONE of the following: a. Dance to Your Daddy b. T Stands for Thomas	<i>The Language of Folk 2</i> Faber 0-571-53733-2

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

1. Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken, accompanied by the examiner. See page 14 for sight reading parameters.

2. Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 15.

Parameters	Task	Requirement
Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on two other characteristics of the piece
	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key (answers may alternatively be given as key names)
	Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm

3. Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

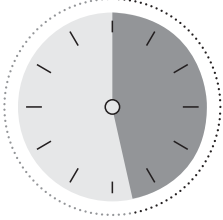
- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 15-17 for the requirements and parameters.

Grade 8

EXAM DURATION

The Grade 8 exam lasts 28 minutes.



EXAM STRUCTURE

The Grade 8 exam contains the following:

	Maximum marks
SONG 1	17
SONG 2	17
SONG 3	17
SONG 4	17
TECHNICAL WORK	12
ONE of the following:	
▶ Vocal exercises	
▶ Vaccai exercises	
▶ Unaccompanied folk song	
SUPPORTING TEST 1	10
Sight reading	
SUPPORTING TEST 2	10
ONE of the following:	
▶ Aural	
▶ Improvisation	
TOTAL	100

SONGS

Candidates perform a balanced programme of four songs, chosen from the lists below – see pages 10-11 for guidance. No more than two songs may be chosen from any one group. At least one song must be chosen from group A. Candidates may not perform more than one song by the same composer. Programmes must include at least two living languages (ie not Latin). This may include English.

	Key; Range	Composer	Song	Suggested edition
Group A: Songs in a dramatic context				
i) Opera, operetta & oratorio				
Soprano				
1.	Bm; e#'-g''	J S BACH	Blute nur, du liebes Herz (Matthaus Passion BWV 244)	Bärenreiter BA 5038-90
2.	D; c#'-f#''	J S BACH	Et exultavit (Magnificat in D, BWV 243)	Bärenreiter BA 5103-90
3.	A; c#'-a''	J S BACH	Nur ein Wink (Weihnachts-Oratorium BWV 248)	Bärenreiter BA 5014-90
4.	C; f#'-g''	BARAB	Sylphina's Aria (Only a Miracle) from <i>American Arias for Soprano</i>	Schirmer GS81197
5.	Eb; f'-ab''	BARBIERI	De que me sirve (Los diamantes de la corona) from <i>Zarzuela!</i>	UME UMV24369
6.	e'-c'''	BRITTEN	Be Kind and Courteous (Midsummer Night's Dream) from <i>Opera Arias Soprano vol. 2</i>	Boosey M051922949
7.	b-bb''	BRITTEN	Embroidery aria (Peter Grimes) from <i>Opera Arias Soprano vol. 1</i>	Boosey M051922932

8.	Em; e'-g''	HANDEL	Ah! Spietato! (Amadigi) from <i>45 Arias from Operas & Oratorios vol. 1 (high)</i>	IMC 1693
9.	Eb; d'-g''	HANDEL	Care speme, questo core (Giulio Cesare)	Bärenreiter BA 4078-90
10.	Em; e'-g''	HANDEL	Ch'io mai vi possa (Siroe) from <i>45 Arias from Operas & Oratorios vol. 1 (high)</i>	IMC 1693
11.	Dm; a'-b''	HANDEL	Credete al mio dolore (Alicina)	Bärenreiter BA 4061-90
12.	Gm; eb'-ab''	HANDEL	If God Be for Us (Messiah)	Novello NOV070137
13.	Bm; f#'-g''	HANDEL	The Soft Complaining Flute (Ode on St. Cecilia's Day) from <i>Anthology of Sacred Song vol. 1 (Soprano)</i>	Schirmer GS32578
14.	A; e'-a''	HANDEL	Venere bella (Giulio Cesare)	Bärenreiter BA 4078-90
15.	G; g'-b''	LEHAR	Vilia (The Merry Widow) from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i>	Hal Leonard HL00747066
16.	Gm; d'-g''	MENOTTI	The Black Swan (The Medium) from <i>American Arias for Soprano</i>	Schirmer GS81197
17.	Eb; eb'-bb''	MOZART	Bester Jüngling (Der Schauspieldirektor) from <i>Arias for Soprano</i>	Schirmer GS81097
18.	G; d'-g''	MOZART	Un marito, donne care (La finta semplice) from <i>Mozart Arias from Operas for Soprano and Piano vol. 1</i>	IMC 1688
19.	Ab; c'-ab''	SMETANA	Marenka's Aria (The Bartered Bride) [in Czech or English] from <i>Operatic Anthology vol. 1 (Soprano)</i>	Schirmer GS32583
20.	Ab; eb'-db''	SULLIVAN	Poor Wand'ring One (The Pirates of Penzance) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040

Mezzo-soprano, alto and countertenor

21.	Am; c'-e''	J S BACH	Bereite dich, Zion (Weihnachts-Oratorium BWV 248)	Bärenreiter BA 5014-90
22.	F#m; b#'-e''	J S BACH	Buß und Reu (Matthaus Passion BWV 244)	Bärenreiter BA 5038-90
23.	E; a-d''	J S BACH	Esurientes implevit bonis (Magnificat in D, BWV 243)	Bärenreiter BA 5103-90
24.	D; c#'-f#''	J S BACH	Et exultavit (Magnificat in D, BWV 243)	Bärenreiter BA 5103-90
25.	Bm; c#'-e''	J S BACH	Qui sedes (Mass in B minor, BWV 232)	Bärenreiter BA 5935-90
26.	Bm; b-e''	J S BACH	Schließe, mein Herze (Weihnachts-Oratorium BWV 248)	Bärenreiter BA 5014-90
27.	Fm; eb'-f''	BARBER	Must the Winter Come So Soon? (Vanessa) from <i>Arias for Mezzo-Soprano</i>	Schirmer GS81098
28.	Dm; d'-f#''	BIZET	Habanera: L'amour est un oiseau from <i>French Operatic Arias for Mezzo-Soprano</i>	Peters EP 7553
29.	Cm; c'-eb''	HANDEL	Cor ingrato (Rinaldo)	Bärenreiter BA 4033-90
30.	F; c'-f''	HANDEL	Heroes When with Glory Burning (Joshua) from <i>Anthology of Sacred Song vol. 2 (Alto)</i>	Schirmer GS32579
31.	Am; d'-g''	MONTEVERDI	Addio, Roma (L'Incoronazione di Poppea; Act III Scene VI)	Novello NOV200184
32.	Dm; c'-e''	MONTEVERDI	In un fiorito prato (Orfeo; Act II bars 240-285)	Novello NOV070214
33.	Eb; a-g''	PONCHIELLI	Voce di donna (La Giocanda) from <i>Arias for Mezzo-Soprano</i>	Schirmer GS81098
34.	a-f''	TCHAIKOVSKY	Ah Tanya, Tanya (Eugene Onegin) from <i>Russian Operatic Arias for Mezzo-Soprano</i>	Peters EP 7581
35.	Db; c'-f''	THOMAS	Connais-tu le pays (Mignon) from <i>French Operatic Arias for Mezzo-Soprano</i>	Peters EP 7553
36.	Bm; c#'-d''	VIVALDI	Qui sedes (Gloria RV 589)	Novello NOV078441

Tenor

37.	Bm; e-a'	J S BACH	Benedictus (Mass in B minor BWV 232)	Bärenreiter BA 5935-90
38.	Eb; d-bb'	J S BACH	Seht, was die Liebe tut [with recit: Wenn die Mietlinge schlafen] (Cantata no. 85: Ich bin ein guter Hirt BWV 85)	Breitkopf EB 7085
39.	Bbm; f-ab'	DONIZETTI	Una furtiva lagrima (L'elisir d'amore) from <i>Operatic Anthology vol. III (Tenor)</i>	Schirmer GS32585
40.	D; d-a'	HANDEL	Call Forth Thy Pow'rs [with recit: 'Tis well my friends] (Judas Maccabæus)	Novello NOV072486

41.	Eb; f-ab'	HANDEL	Love in Her Eyes Sits Playing [with recit: Lo, here my love] (Acis and Galatea)	Novello NOV070122
42.	Bb; f-g'	HANDEL	No Unhallowed Desire [with recit: Ambition If ever honour was thine aim] (Judas Maccabæus)	Novello NOV072486
43.	D; d-a'	HANDEL	Sound an Alarm! (Judas Maccabæus) from <i>Sacred Tenor Arias</i> or <i>45 Arias from Operas & Oratorios vol. 2 (high)</i> or vocal score	Mayhew 3611735 or IMC 1695 or Novello NOV072486
44.	Bb; d-g'	HANDEL	Thus When the Sun (Samson)	Novello NOV070144
45.	Em; e-g'	HANDEL	Total Eclipse (Samson) from <i>45 Arias from Operas & Oratorios vol. 3 (high)</i>	IMC 1697
46.	C; e-g'	MENDELSSOHN	Be Thou Faithful unto Death (St Paul) from <i>Anthology of Sacred Song vol. 3 (tenor)</i>	Schirmer GS32580
47.	Eb; f#-a'	MENDELSSOHN	If with All Your Hearts (Elijah) from <i>Sacred Tenor Arias</i> or vocal score	Mayhew 3611735 or Novello NOV070201
48.	Gb; gb-ab'	SULLIVAN	Take a Pair of Sparkling Eyes (The Gondoliers) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040

Baritone and bass

49.	G; A-e'	J S BACH	Geht mir meinem Jesum wieder (Matthaus Passion BWV 244)	Bärenreiter BA 5038-90
50.	Gm; G-eb'	J S BACH	Mache dich [with recit: Am Abend] (Matthaus Passion BWV 244)	Bärenreiter BA 5038-90
51.	A; G#-d#'	J S BACH	Quia fecit from <i>Magnificat in D, BWV 243</i> or <i>Sacred Bass and Baritone Arias</i>	Bärenreiter BA 5103-90 or Mayhew 3611740
52.	Bb; bb-d''	BEETHOVEN	Hat man nicht auch Gold bei neben (Fidelio) from <i>Arien Album Baritone/Bass</i>	Peters EP 737
53.	C#; a#-g#''	BRITTEN	Tickling a Trout (Albert Herring) from <i>Operatic Arias for Baritone</i>	Boosey M051933297
54.	C; b-e'	HANDEL	Arm, Arm Ye Brave [with recit: I feel the Deity] (Judas Maccabæus)	Novello NOV072486
55.	D; a-e'	HANDEL	Go My Faithful Soldier (Theodora)	Novello NOV070459
56.	Bb; G-eb'	HANDEL	Honour and Arms (Samson) from <i>45 Arias from Operas & Oratorios vol. 3 (low)</i> or <i>Sacred Bass and Baritone Arias</i>	IMC 1698 or Mayhew 3611740
57.	Gm; F-f'	HANDEL	O Ruddier Than the Cherry [with recit: I rage, I melt] (Acis and Galatea) from <i>45 Arias from Operas & Oratorios vol. 1 (low)</i>	IMC 1694
58.	Eb; Bb-eb'	MENDELSSOHN	Lord God of Abraham (Elijah)	Novello NOV 070201
59.	C; c-e'	MOZART	Non più andrai (Le nozze de Figaro) from <i>Operatic Anthology vol. V (Bass)</i>	Schirmer GS32587
60.	A; A-d'	SULLIVAN	A More Humane Mikado (The Mikado) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040
61.	Eb; Bb-f	SULLIVAN	My Name Is John Wellington Wells (The Sorcerer) from <i>The Authentic Gilbert and Sullivan Songbook</i>	Dover DP11040
62.	D; b-d''	THOMAS	De son coeur j'ai calmé la fièvre (Mignon) from <i>Operatic Anthology vol. V (Bass)</i>	Schirmer GS32587

ii) Musical theatre

Any voice

63.	Bb; d'-d''	GERSHWIN	Blah Blah Blah (Delicious) from <i>The Gershwin Song Collection vol. 2 (1931-1954)</i>	Hal Leonard HL00322187
64.	F; c'-f''	GERSHWIN	By Strauss (The Show Is On) from <i>The Best of George and Ira Gershwin</i>	Faber 0571525768
65.	Bb; c'-f''	GERSHWIN	The Lorelei (Pardon My English) from <i>50 Gershwin Classics</i>	Hal Leonard HL00694999
66.	E; g#-e''	SONDHEIM	By the Sea (Sweeney Todd) from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo-Soprano)</i>	Hal Leonard HL00361072
67.	F; c'-eb''	WEILL	Speak Low (One Touch of Venus) from <i>Kurt Weill Songs: A Centennial Anthology vol. 2</i>	Alfred PF9922
68.	Eb; c'-g''	WEILL	What Good Would the Moon Be? (Street Scene) from <i>Kurt Weill Songs: A Centennial Anthology vol. 2</i>	Alfred PF9922

Female voice

69.	C; a-d''	BROWN	Still Hurting from <i>The Last 5 Years: Vocal Selections</i>	Hal Leonard HL00313206
70.	Gm; g-f''	FLAHERTY	Your Daddy's Son (Ragtime) from <i>Broadway Presents! Teens' Musical Theatre Anthology (Female Edition)</i>	Alfred 32024
71.	C; g-e''	GUETTEL	The Light in the Piazza from <i>The Light in the Piazza: Vocal Selections</i>	Hal Leonard HL00313307
72.	Eb; eb'-bb''	HERBERT	Art Is Calling for Me (The Prima Donna Song) (The Enchantress) from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i>	Hal Leonard HL00747066
73.	Am; b-g''	HOLMES	Moon Fall from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i>	Hal Leonard HL00747066
74.	a-ab''	HOLMES	Rosa's Confession (The Mystery of Edwin Drood) from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i>	Hal Leonard HL00747066
75.	Dm; c'-e''	LIPPA	Pulled from <i>The Addams Family: Vocal Selections</i>	Hal Leonard HL00313506
76.	ab-c''	LOESSER	Adelaide's Lament (Guys and Dolls) from <i>The Singer's Musical Theatre Anthology vol. 2 (Mezzo-Soprano)</i>	Hal Leonard HL00740123
77.	G; g-d''	LOPEZ/MARX	There's a Fine, Fine Line from <i>Avenue Q: Vocal Selections</i>	Hal Leonard HL00313269
78.	g-e''	SCHÖNBERG	I'd Give My Life for You (Miss Saigon) from <i>The Singer's Musical Theatre Anthology vol. 3 (Mezzo-Soprano)</i>	Hal Leonard HL00740123
79.	g#-c''	SCHWARTZ	Gifts of Love (The Baker's Wife) from <i>The Baker's Wife: Vocal Selections</i>	Hal Leonard HL00313325
80.	G; g-b'	SONDHEIM	Broadway Baby from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo-Soprano)</i>	Hal Leonard HL00361072
81.	Bb; f#-a'	SONDHEIM	Could I Leave You (Follies) from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo-Soprano)</i>	Hal Leonard HL00361072
82.	G; b-f''	SONDHEIM	Happiness (Passion) from <i>The Stephen Sondheim Collection</i>	Hal Leonard HL00313531
83.	G; f#-d''	SONDHEIM	In Buddy's Eyes (Follies) from <i>The Singer's Musical Theatre Anthology vol. 1 (Mezzo-Soprano)</i>	Hal Leonard HL00361072
84.	d'-f#''	SONDHEIM	Not a Day Goes By (Merrily We Roll Along) from <i>The Singer's Musical Theatre Anthology vol. 1</i> or <i>The Smash Broadway Collection</i>	Hal Leonard HL00361071 or Alfred MFM0001
85.	A; f#-b'	SONDHEIM	The Little Things You Do Together (Company) from <i>The Stephen Sondheim Collection</i>	Hal Leonard HL00313531
86.	Cm; cb-gb''	WEILL	Surabaya Johnny (Happy End) from <i>Kurt Weill Songs: A Centennial Anthology vol. 2</i>	Alfred PF9922
87.	F; c'-d''	WEILL	The Princess of Pure Delight (Lady in the Dark) from <i>Kurt Weill Songs: A Centennial Anthology vol. 2</i>	Alfred PF9922
88.	C#m; g#-e''	YESTON	Unusual Way (Nine) from <i>The Singer's Musical Theatre Anthology vol. 2 (Soprano)</i>	Hal Leonard HL00747066



Male voice

89.	C; Ab-g'	BERNSTEIN	Maria from <i>West Side Story: Vocal Selections</i>	Boosey M051933457
90.	C; d-f'	BERNSTEIN	Something's Coming from <i>West Side Story: Vocal Selections</i>	Boosey M051933457
91.	C; B-eb'	BOCK	If I Were a Rich Man (Fiddler on the Roof) from <i>Broadway Showstoppers</i> or <i>The Smash Broadway Collection</i>	Alfred MFM0106 or MFM0001
92.	D; d#-e'	BOCK	Tonight at Eight (She Loves Me) from <i>The Singer's Musical Theatre Anthology vol. 2 (Tenor)</i>	Hal Leonard HL00747032
93.	C; c-g'	BROWN	Pretty Music from <i>Parade: Vocal Selections</i>	Hal Leonard HL00313148
94.	C; G-e'	KERN	Ol' Man River (Show Boat) from <i>The Singer's Musical Theatre Anthology vol. 1 (Baritone/Bass)</i> or <i>The Smash Broadway Collection</i>	Hal Leonard HL00361074 or Alfred MFM0001
95.	A; A-f'	MALTBY & SHIRE	If I Sing (Closer Than Ever) from <i>The Singer's Musical Theatre Anthology vol. 3 (Baritone/Bass)</i>	Hal Leonard HL00740125
96.	d-a'	MENKEN	Out There [start from C major section: 'Safe behind these windows'] from <i>The Hunchback of Notre Dame: Vocal Selections</i>	Hal Leonard HL00313045
97.	F; b-f''	PORTER	Where Is the Life that Late I Led? (Kiss Me, Kate) from <i>The Singer's Musical Theatre Anthology vol. 1 (Baritone/Bass)</i>	Hal Leonard HL00361074

98.	A; db'-f#''	SIMON	A Bit of Earth (The Secret Garden) from <i>The Secret Garden: Vocal Selections</i> or <i>The Singer's Musical Theatre Anthology vol. 2 (Tenor)</i>	IMP 22053 or Hal Leonard HL00747032
99.	G; c-e'	SONDHEIM	Pretty Women (Sweeney Todd) from <i>The Stephen Sondheim Collection</i> or <i>The Smash Broadway Collection</i>	Hal Leonard HL00313531 or Alfred MFM0001
100.	F#m; f#'-c#''	SONDHEIM	The Ballad of Sweeney Todd from <i>Sweeney Todd: Vocal Selections</i>	Hal Leonard HL00313444
101.	C; a-e''	SONDHEIM	The Road You Didn't Take (Follies) from <i>Theatre Songs For Singers (Baritone/Bass)</i>	Hal Leonard HLE90000869
102.	d'-g''	TESORI	What Do I Need with Love? (Thoroughly Modern Millie) from <i>Broadway Presents! Teens' Musical Theatre Anthology (Male Edition)</i>	Alfred 32027
103.	c#'-g'	WILDHORN	She Was There from <i>The Scarlet Pimpernel: Vocal Selections, Broadway Edition</i>	Alfred PF9806
104.	E; b-g'	WILDHORN	This Is the Moment (Jekyll and Hyde) from <i>The Singer's Musical Theatre Anthology vol. 2 (Tenor)</i>	Hal Leonard HL00747032
105.	Am; a-g''	YESTON	Barrett's Song (Titanic) from <i>The Singer's Musical Theatre Anthology vol. 3 (Tenor)</i>	Hal Leonard HL00740124

Group B: General song repertoire in English

1.	e'-e'' [d'-d'']	ARGENTO	Dirge (from Six Elizabethan Songs) from <i>Trinity Singing Grade 8</i>	Trinity TCL 016881 (high), TCL 017963 (low) 
2.	Eb; eb'-gb''	ARMSTRONG GIBBS	(F) A Song of Shadows from <i>A Century of English Song vol. 1 (Soprano)</i>	Thames TH978421
3.	Gm; gb'-eb''	ARMSTRONG GIBBS	Ballad of Semmerwater from <i>A Century of English Song vol. 4 (Medium/low)</i>	Thames TH978614
4.	g'-g''	ARMSTRONG GIBBS	To One Who Passed Whistling through the Night from <i>Song Album 2</i>	Novello NOV170364
5.	G; b-g''	BANTOCK	(F) Song to the Seals	Cramer 90206
6.	e'-g#'' [c'-e'']	BARBER	Sleep Now from <i>65 Songs</i>	Schirmer HL50490044 (high), HL50490045 (medium/low)
7.	Em; c'-f''	BARBER	Solitary Hotel from <i>65 Songs</i>	Schirmer HL50490044 (high), HL50490045 (medium/low)
8.	C; c'-f''	BERNSTEIN	(F) A Simple Song from <i>Leonard Bernstein Song Album</i>	Boosey M051922376
9.	Eb; d'-f'' [Db]	BRIDGE	Come to Me in My Dreams from <i>Song Album</i>	Boosey M060802218 (high), M3109101742 (low)
10.	A; c'-f#'' [G]	BRIDGE	Go Not, Happy Day from <i>Song Album</i>	Boosey M060802218 (high), M3109101742 (low)
11.	Ab; c'-f''	BRITTEN	A Song of Enchantment from <i>Tit for Tat</i>	Faber 057150292X
12.	Bb; a-e''	BRITTEN	Nurse's Song from <i>A Charm of Lullabies, op. 45</i>	Boosey (custom print) M060014130
13.	Em; a-e''	BRITTEN	Sephestia's Lullaby from <i>A Charm of Lullabies, op. 45</i>	Boosey (custom print) M060014130
14.	G; c'-g''	BUSH	Nonsense Song from <i>Old Rhymes Reset</i>	Stainer B785
15.	Bb; e'-e''	BUTTERWORTH	Is My Team Ploughing? from <i>A Shropshire Lad and Other Songs</i>	Stainer B333
16.	c'-gb''	DICKINSON	A Red, Red Rose from <i>Songs in Blue</i>	Novello NOV170373
17.	db'-f#''	DIXON	Nature's Changes	Wirripang
18.	Gm; c'-d''	DOWLAND	Flow My Tears from <i>English Lute Songs book 2</i>	Stainer B617
19.	C; b-f''(g'') [A]	DRING	A Bay in Anglesey from <i>Trinity Singing Grade 8</i>	Trinity TCL 016881 (high), TCL 017963 (low) 
20.	Gm; db'-f''	DRING	Blow, Blow thou Winter Wind from <i>Seven Shakespeare Songs</i>	Thames TH978390
21.	E; b-g''	DRING	It Was a Lover from <i>Seven Shakespeare Songs</i>	Thames TH978390
22.	Gm; c'-eb''	DRING	(F) Song of Nightclub Proprietress from <i>Five Betjeman Songs</i>	Weinberger M570052974

23.	Bm; g-d''	DRING	Take, O Take Those Lips Away from <i>Seven Shakespeare Songs</i>	Thames TH978390
24.	Eb; d'-g''	ELGAR	The Shepherd's Song	Banks BSS 2029
25.	Bm; d'(a#)-d''	ELGAR	(F) Where Corals Lie from <i>The Second Book of Mezzo-Soprano/Alto Solos</i>	Schirmer GS82069
26.	Db; bb-eb''	FINZI	Fear No More the Heat o' the Sun from <i>Let Us Garlands Bring</i>	Boosey M060030345
27.	D; a-e''	FINZI	Rollicum-Rorum from <i>Earth and Air and Rain, op. 15</i>	Boosey M060066610
28.	c'-f''	FREED	Tom's A-Cold from <i>Five Fairburn Songs</i>	Sounz
29.	E; c'-g#'' [C]	GURNEY	Spring from <i>Trinity Singing Grade 8</i>	Trinity TCL 016881 (high), TCL 017963 (low) 
30.	F; c'-g''	HAGEMAN	Do Not Go, My Love from <i>15 American Art Songs</i>	Schirmer GS82645 (high), GS82607 (low)
31.	c'-gb''	HARRIS	(F) The Swans from <i>Wild Daisies</i>	Wai-te-ata
32.	Fm; b-gb''	HAYDN	The Spirit's Song from <i>35 Canzonettas and Songs</i>	Peters EP 1351a
33.	Ab; eb'-ab''	HEAD	Dear Delight from <i>Song Album 2: Songs of Romance & Delight</i>	Boosey M051922277
34.	Fm; c'-ab''	HEAD	The Singer [must be sung unaccompanied] from <i>Song Album 2: Songs of Romance & Delight</i>	Boosey M051922277
35.	Ab; d'-ab''	HOWELLS	(F) Come Sing and Dance	OUP 9780193454514
36.	E; c#'-f''	HOWELLS	King David from <i>A Heritage of 20th Century British Song vol. 4</i>	Boosey M051909230
37.	Ab; c'-g''	IRELAND	The Trellis from <i>Eleven Songs or Complete Songs vol. 1</i>	Stainer B040 or B596
38.	F; F-c'	JEFFREYS	Praise the Lord, O My Soule from <i>Three Devotional Songs</i>	Green Man Jef6
39.	F; d'-bb''	KEATS	Columbine	Wirripang HKHM101
40.	Em; e'-e''	KEATS	Sea Wraith	Wirripang HKJJD103
41.	G; eb'-f''	W LLOYD WEBBER	A Rent for Love from <i>The Songs of William Lloyd Webber</i>	Mayhew 3611169
42.	A; d'-f'' [G]	MCDOWALL	If There Are Angels from <i>Trinity Singing Grade 8</i>	Trinity TCL 016881 (high), TCL 017963 (low) 
43.	C; G-c'	PURCELL	(M) Arise Ye Subterranean Winds Z631 from <i>Six Songs for Bass and Piano</i>	IMC 1657
44.	D; D-d'	PURCELL	Bacchus Is a Pow'r Divine (Orpheus Britannicus Z360) from <i>Songs for Bass Solo</i>	Green Man Pur12
45.	Gm; d'-f''	PURCELL	(M) Celia Has a Thousand Charms (The Rival Sister Z609)	Novello (custom print) NOV460100
46.	C; e'-a'' [Ab]	PURCELL	(F) Hark the Ech'ing Air (The Fairy Queen Z629) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
47.	Bb; c-g' [G]	PURCELL	(M) I'll Sail Upon the Dog Star (A Fool's Preferment Z571) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
48.	Cm; d'-ab'' [Am]	PURCELL	O, Lead Me to Some Peaceful Gloom (Bonduca Z574) from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
49.	Em; d#'-g'' [Cm]	PURCELL	The Fatal Hour Z421 from <i>40 Songs</i>	IMC 2071 (high), 2072 (low)
50.	Cm; c#'-g#'' [Bbm]	QUILTER	By a Fountainside from <i>7 Elizabethan Lyrics, op. 12</i>	Boosey M060021879 (high), M060021862 (low)
51.	Em; e'-g'' [Cm]	QUILTER	Come Away Death from <i>3 Shakespeare Songs, op. 6</i>	Boosey M060021893 (high), M060021886 (low)
52.	F; e'-f''	QUILTER	Go, Lovely Rose from <i>The First Book of Tenor Solos</i>	Schirmer GS81175
53.	F; d'-f#''	QUILTER	Love's Philosophy from <i>A Heritage of 20th Century British Song vol. 4</i>	Boosey M051909230
54.	Db; eb'-ab''	QUILTER	To Daisies, op. 8 no. 3 from <i>A Heritage of 20th Century British Song vol. 4</i>	Boosey M051909230
55.	F#; e'-g#'' [Em]	ROREM	Stopping By Woods from <i>Art Song In English</i>	Boosey M051933853 (high), M051933860 (low)



56.	Db; d'-f''	THIMAN	I Wandered Lonely as a Cloud from <i>The Junior Recitalist book 2 (Mezzo-Soprano/Contralto)</i>	Stainer D82
57.	Dm; d'-eb''	TIPPETT	Where the Bee Sucks from <i>Songs for Ariel</i>	Schott ED10871
58.	Eb; c'-eb''	VAUGHAN WILLIAMS	Silent Noon from <i>The First Book of Mezzo-Soprano/Alto Solos</i>	Schirmer GS81174
59.	F; f'-ab'' [Db]	VAUGHAN WILLIAMS	The Roadside Fire from <i>Songs of Travel</i>	Boosey M060028618 (high), M060028601 (low)
60.	Em; db-g'' [Cm]	VAUGHAN WILLIAMS	The Vagabond from <i>Songs of Travel</i>	Boosey M060028618 (high), M060028601 (low)

Group C: German lied

1.	D; c#'-a''	BERG	Die Nachtigall from <i>7 Early Songs</i>	Universal UE 8853
2.	E; d'-g'' [D] [C]	BRAHMS	An die Nachtigall, op. 46 no. 4 from <i>Lieder vol. 1</i>	Peters EP 3201a (high), 3201b (medium), 3201c (low)
3.	F#; c#'-g'' [Eb]	BRAHMS	Immer leiser wird mein Schlummer, op. 105 no. 2 from <i>Lieder vol. 1</i>	Peters EP 3201a (high), 3201b (medium), 3201c (low)
4.	Ebm; eb'-ab'' [Cm] [Bm]	BRAHMS	Liebestreu from <i>Lieder vol. 1</i>	Peters EP 3201a (high), 3201b (medium), 3201c (low)
5.	Eb; d'-f#'' [Db]	BRAHMS	Wie bist du meine Königin from <i>Lieder vol. 2</i>	Peters EP 3202a (high), 3202b (low)
6.	C; c'-f#'' [A]	BRAHMS	Wie Melodien zieht es mir, op. 105 no. 1 from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
7.	Db; eb'-gb'' [Bb]	BRAHMS	Wir wandelten, op. 96 no. 2 from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
8.	Em; b-e''	CORNELIUS	(F) In der Mondnacht, no. 16 from <i>Ausgewählte Lieder</i>	Breitkopf EB 2083
9.	Cm; c'-ab'' [Am]	FRANZ	Im Herbst from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
10.	Ab; eb'-ab'' [Eb]	MAHLER	Blicke mir nicht in die Lieder from <i>24 Songs vol. 4</i>	IMC 1216 (high), 1234 (low)
11.	d'-a'' [c'-g'']	MAHLER	Erinnerung from <i>Songs vol. 1</i>	IMC 1213 (high), 1237 (low)
12.	F; c'-a'' [Eb]	MAHLER	(F) Wer hat dies Liedlein erdacht? from <i>24 Songs vol. 1</i> or <i>Elisabeth Schumann Liederbuch</i>	IMC 1213 (high), 1237 (low) or Universal UE 9559
13.	Cm; f#'-g'' [Am]	MENDELSSOHN	Herbstlied from <i>Trinity Singing Grade 8</i>	Trinity TCL 016881 (high), TCL 017963 (low) 
14.	A; e'-a'' [E]	SCHOENBERG	Arie aus dem Spiegel von Arcadien from <i>Trinity Singing Grade 8</i>	Trinity TCL 016881 (high), TCL 017963 (low) 
15.	Em; b-g'' [C#m]	SCHUBERT	Aufenthalt (Schwanengesang D 957) from <i>First Vocal Album</i>	Schirmer GS25443 (high), GS25444 (low)
16.	G; f#'-g'' [E] [D]	SCHUBERT	Der Musensohn D 764 from <i>Lieder vol. 1</i>	Peters EP 20a (high), 20b (medium), 20c (low)
17.	Eb; eb'-ab'' [C] [Bb]	SCHUBERT	Du bist die Ruh D 776 from <i>Lieder vol. 1</i>	Peters EP 20a (high), 20b (medium), 20c (low)
18.	F; e'-g'' [D] [C]	SCHUBERT	Erlafsee D 586 from <i>Lieder vol. 2</i>	Peters EP 178a (high), 178b (medium), 178c (low)
19.	G; e'-f#'' [F] [D]	SCHUBERT	Im Frühling D 882 from <i>Lieder vol. 2</i>	Peters EP 178a (high), 178b (medium), 178c (low)
20.	Em; c'-g'' [D] [C]	SCHUBERT	Mignon 1: Heiß mich nicht reden D 877 no. 2 from <i>Lieder vol. 2</i>	Peters EP 178a (high), 178b (medium), 178c (low)
21.	Dm; d'-g'' [Cm] [Bm]	SCHUBERT	Ständchen (Schwanengesang D 957) from <i>Lieder vol. 1</i>	Peters EP 20a (high), 20b (medium), 20c (low)
22.	Bm; c#'(d')-f#'' [Am] [Gm]	SCHUMANN	Die beiden Grenadiere, op. 49 no. 1 from <i>Lieder vol. 1</i>	Peters EP 2383a (high), 2383b (medium), 2383c (low)
23.	A; e'-f#'' [G] [F]	SCHUMANN	(F) Lied der Suleika, op. 25 no. 9 from <i>Lieder vol. 1</i>	Peters EP 2383a (high), 2383b (medium), 2383c (low)

24.	E; d \sharp -f \sharp [D]	SCHUMANN	(F) Schöne Wiege meiner Leiden, op. 24 no. 5 from <i>Lieder vol. 2</i>	Peters EP 2384a (high), 2384b (medium)
25.	E \flat ; d'-g \sharp [D]	SCHUMANN	Singet nicht in Trauertönen, op. 98 no. 7 from <i>Lieder vol. 3</i>	Peters EP 2385a (high), 2385b (medium)
26.	A \flat ; b-g \flat \sharp [F]	SCHUMANN	Widmung, op. 25 no. 1 from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
27.	F \sharp ; c \sharp -g \sharp [F] [D]	STRAUSS	Glückes genug, op. 37 no. 1 from <i>Lieder vol. 4</i>	Universal UE 5466a/b/c (high/medium/low)
28.	G; f \sharp -g \sharp [F] [E]	STRAUSS	Morgen, op. 27 no. 4 from <i>Lieder vol. 1</i>	Universal UE 5463a/b/c (high/medium/low)
29.	F \sharp ; c \sharp -g \flat \sharp [E] [E \flat]	STRAUSS	Traum durch die Dämmerung, op. 29 no. 1 from <i>Lieder vol. 2</i> or <i>Elisabeth Schumann Liederbuch</i>	Universal UE 5464a/b/c (high/medium/low) or UE 9559
30.	A; e'-f \sharp \sharp [F]	WOLF	Auch kleine Dinge können uns entzücken (Italienisches Liederbuch no. 1) from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
31.	E \flat ; c \flat -g \sharp [E \flat]	WOLF	Auf einer Wanderung (Mörrike Lieder no. 15) from <i>Ausgewählte Lieder</i>	Peters EP 4290a (high), 4290b (low)
32.	F; e'-f \sharp \sharp [D]	WOLF	(M) Fussreise (Mörrike Lieder no. 10) from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
33.	B \flat ; d'-f \sharp \sharp [G]	WOLF	In dem Schatten meiner Locken (Spanisch Liederbuch 1 no. 2) from <i>Gateway to German Lieder</i>	Alfred 17611 (high), 17617 (low)
34.	E \flat ; d'-g \sharp [D \flat]	WOLF	Verborgtheit (Secrecy) (Mörrike Lieder no. 12) from <i>Ausgewählte Lieder</i>	Peters EP 4290a (high), 4290b (low)

Group D: French mélodie

1.	A; e'-f \sharp \sharp [F]	BERLIOZ	Villanelle from <i>Les nuits d'été</i>	Bärenreiter BA 5784-90 (high), BA 5786-90 (medium)
2.	F \sharp ; d'-g \sharp [D \sharp]	BIZET	(M) Pastorale from <i>The Art of French Song vol. 1</i>	Peters EP 7519a (high), 7519b (medium/low)
3.	F; c'-f \sharp \sharp [E]	BIZET	Vieille chanson from <i>The Art of French Song vol. 2</i>	Peters EP 7520a (high), 7520b (medium/low)
4.	A \flat ; e \flat -g \sharp [F]	CHABRIER	Villanelle des petits canards from <i>Trinity Singing Grade 8</i>	Trinity TCL 016881 (high), TCL 017963 (low) 
5.	B; c'-e \sharp	CHAUSSON	Sérénade italienne from <i>Mémoires pour chant et piano</i>	Leduc AL26431
6.	G \sharp ; d'-g \sharp	DE CASTILLON	Sonnet mélancolique from <i>Gateway to French Méloides</i>	Alfred 36533 (high), 36534 (low)
7.	G \sharp m; b-d \sharp \sharp	DEBUSSY	La grotte from <i>Songs of Claude Debussy vol. 2 (medium voice)</i>	Hal Leonard HL00660283
8.	C; c'-g \sharp [B \flat]	DEBUSSY	Mandoline from <i>The Art of French Song vol. 1</i>	Peters EP 7519a (high), 7519b (medium/low)
9.	E \flat ; d'-g \sharp [C]	DEBUSSY	Nuit d'étoiles from <i>Trinity Singing Grade 8</i>	Trinity TCL 016881 (high), TCL 017963 (low) 
10.	D; g'-a \sharp [B \flat]	DUPARC	Extase from <i>The Art of French Song vol. 1</i>	Peters EP 7519a (high), 7519b (medium/low)
11.	F; f'-g \sharp [D \flat]	DUPARC	(M) Sérénade florentine from <i>11 Songs (high)</i> or <i>12 Songs (low)</i>	IMC 1112 (high), 1113 (low)
12.	D; d'-g \sharp [C]	DUPONT	Chanson des noisettes from <i>The Art of French Song vol. 1</i>	Peters EP 7519a (high), 7519b (medium/low)
13.	D \sharp ; d'-g \sharp [C \sharp]	FAURÉ	Après un rêve from <i>The Art of French Song vol. 1</i>	Peters EP 7519a (high), 7519b (medium/low)
14.	C \sharp m; e'-g \sharp \sharp [B \sharp m]	FAURÉ	Automne from <i>The Art of French Song vol. 2</i>	Peters EP 7520a (high), 7520b (medium/low)
15.	A; e'-f \sharp \sharp [G \flat]	FAURÉ	Dans les ruines d'une abbaye from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
16.	C \sharp m; b \flat -g \sharp [B \flat m]	FAURÉ	Les berceaux from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
17.	D; d'-f \sharp \sharp [C]	FAURÉ	Les roses d'Isphahan from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)

18.	E; d \sharp -a \flat [C]	FAURÉ	Notre amour from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
19.	Em; e \flat -f \sharp \flat [Ebm]	FAURÉ	Prison from <i>50 Songs – High Voice (or Medium/Low Voice)</i>	Hal Leonard HL47071 (high), HL47070 (medium/low)
20.	Bb; e \flat -g \flat	GOUNOD	Chanson de printemps from <i>11 Mélodies</i>	Lemoine HX26736
21.	C; c \flat -e \flat	HAHN	(M) Paysage from <i>Mélodies vol. 1</i>	Heugel HE8315
22.	D; d \flat -f \sharp \flat	PALADILHE	Le voyage from <i>Gateway to French Mélodies</i>	Alfred 36533 (high), 36534 (low)
23.	Em; c \flat -e \flat	POULENC	Air romantique from <i>Airs chantés</i>	Salabert SLB 00500900
24.	Abm; eb \flat -ab \flat	POULENC	C from <i>Deux poèmes de Louis Aragon</i>	Salabert SLB 00531000
25.	F; c \flat -a \sharp \flat	POULENC	Fêtes Galantes from <i>Deux poèmes de Louis Aragon</i>	Salabert SLB 00531000
26.	c \flat -gb \flat	ROUSSEL	Amoureux séparés	Salabert SLB 00490800
27.	Em; d \sharp -a \flat	ROUSSEL	Réponse d'une épouse sage	Durand DF01131900
28.	A; e \flat -a \flat (g \sharp \flat) [F]	VILLETTE	Il est des mots d'amour, op. 11 from <i>Trinity Singing Grade 8</i>	Trinity TCL 016881 (high), TCL 017963 (low)

Group E: General song repertoire in other languages

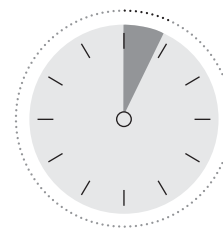
1.	Ab; c \flat -e \flat [Bb]	BEETHOVEN	(F) In questa tomba oscura from <i>Ausgewählte Lieder</i>	Peters EP 731 (high), 732 (low)
2.	d \sharp -f \flat	BERIO	Ballo from <i>Canzoni Popolari Italiani</i>	Universal UE 15947
3.	G; g \flat -e \flat [F]	DE FALLA	(F) Seguidilla Murciana from <i>Siete canciones populares Españolas</i>	Chester CH56523 (high), CHO4050 (medium)
4.	Ab; c \flat -a \flat	DONIZETTI	Eterno amore è fè from <i>Composizioni da camera vol. 1</i>	Ricordi NR 13033000
5.	Fm; c \flat -g \flat [Dm]	GLUCK	O del mio dolce ardor from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
6.	E; c \sharp -a \flat [D] [C]	LEONCAVALLO	Mattinata from <i>The Language of Song: Advanced</i> or separate edition	Faber 0571530753 (high), 0571530761 (medium), 057153077X (low) or Ricordi LD755/756/757
7.	Am; b-a \flat [Em]	MARCELLO	Quella fiamma che m'accende from <i>26 Italian Songs and Arias</i>	Alfred 3402 (medium high), 3403 (medium low) [with CD: 3396/3397]
8.	Ab; eb \flat -ab \flat [F]	MOZART	(F) Dans un bois solitaire [in French only] from <i>Lieder</i>	Peters EP 4699a (high), 4699b (low)
9.	F; c \flat -a \flat [D]	MOZART	Ridente la Calma from <i>Lieder</i>	Peters EP 4699a (high), 4699b (low)
10.	F \sharp ; c \sharp -f \sharp \flat [E]	OBRADORS	Del cabello más sutil (from Dos cantares populares) from <i>Trinity Singing Grade 8</i>	Trinity TCL 016881 (high), TCL 017963 (low)
11.	F; c \flat -a \flat	PAISIELLO	(F) Il mio ben quando verra from <i>Anthology of Italian Song of the 17th and 18th Centuries book 1 or Arie Antiche vol. 1</i>	Schirmer GS25401 or Ricordi NR 05025100
12.	Ab; bb-a \flat	PERGOLESI	Stizzoso mio stizzoso (La Serva Padrona) from <i>Arie Antiche vol. 1</i>	Ricordi NR 05025100
13.	F; e \flat -f \flat	RACHMANINOV	To the Children [in Russian or English] from <i>Songs book 2</i>	Boosey M060022203
14.	G; d \flat -a \flat	ROSSINI	(M) La Partenza from <i>Serate Musicali vol. 1</i>	Ricordi NR 11104000
15.	C; e \flat -g \flat	ROSSINI	(F) La Pastorella from <i>Serate Musicali vol. 1</i>	Ricordi NR 11104000
16.	C \sharp m; c \sharp -f \sharp \flat	TCHAIKOVSKY	(M) At the Ball, op. 38 no. 3 [in Russian or English] from <i>Songs vol. 1 (high)</i>	Boosey M060097980
17.	D; A-d \flat	TCHAIKOVSKY	To the Forest from <i>The New Imperial Edition of Bass Songs</i>	Boosey M051904501
18.	G; c \sharp -e \flat	VINCI	Teco, sì, vengo anch'io (La caduta dei Decemviri) from <i>The Language of Song: Advanced – Low Voice</i>	Faber 057153077X
19.	Gm; b-eb \flat	VIVALDI	Poveri affetti miei (Orlando Furioso) from <i>The Language of Song: Advanced – Medium Voice</i>	Faber 0571530761

Own composition

Duration: 4–4.5 minutes

Candidates may perform an own composition instead of one listed song. More information can be found on page 11.

Own compositions must be comparable in technical and musical demand to the songs listed for this grade.

**TECHNICAL WORK**

Candidates choose ONE of the following three options (1, 2 or 3), to be performed from memory – see page 12.

1. Vocal exercises	Candidates perform the following three exercises:	<i>Vocal Exercises</i> Trinity TCL 016775
	a. Song of the Sea (pitch and tone)	
	b. Indigo Shadows (rhythm)	
	c. Playground Adventures (diction)	
2. Vaccai exercises	Candidates perform BOTH of the following exercises, in Italian:	<i>Metodo Practico</i> Peters EP 2073a (high), EP 2073b (medium), EP 2073c (low)
	a. Lektion IV (Skips of Sevenths only: Fra l'ombre un lampo solo)	
	b. Lektion VII (Introduction to Roulades: Come il candore)	
3. Unaccompanied folk song	Candidates perform ONE of the following:	<i>The Language of Folk 2</i> Faber 0-571-53733-2
	a. Sair Fyel'd Hinny	
	b. Ho Ho Bonny Lass	

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

1. Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken, accompanied by the examiner. See page 14 for sight reading parameters.

2. Aural

Candidates answer questions based on a single musical example played on the piano by the examiner – see page 15.

Parameters	Task	Requirement
Harmonised 12-16 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

3. Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See page 15-17 for the requirements and parameters.

Policies

CHILD PROTECTION

Trinity College London is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

EQUAL OPPORTUNITIES

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

REASONABLE ADJUSTMENT

Trinity College London is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from trinitycollege.com/music-csn. For enquiries please contact music-csn@trinitycollege.com

DATA PROTECTION

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

CUSTOMER SERVICE

Trinity College London is committed to providing a high quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at trinitycollege.com/customer-service

QUALITY ASSURANCE

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or their parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

EXAM INFRINGEMENTS

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

MALPRACTICE

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

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

RESULTS REVIEW AND APPEALS PROCEDURE

Anyone who wishes to question the outcome of their exam result should refer to trinitycollege.com/results-enquiry for full details of our results review and appeals process.

Publishers

A&C BLACK

A & C Black Music
acblack.com

ALFRED

Alfred Publishing
alfred.com
(in UK: c/o Faber)

ALL MUSIC

All Music Publishing &
Distribution PTY Ltd
ampd.com.au

BANKS

Banks Music Publications
banksmusicpublications.co.uk

BÄRENREITER

Bärenreiter Ltd
baerenreiter.com

BÄRENREITER PRAHA

Bärenreiter Praha
baerenreiter.cz
(in UK: c/o Bärenreiter)

BOOSEY

Boosey & Hawkes Music
Publishers Ltd
boosey.com

BREITKOPF

Breitkopf & Härtel
breitkopf.com

CANTERBURY

Canterbury Press
canterburypress.co.uk

CHESTER

Chester Music Ltd
c/o Music Sales

CHOUDENS

Editions Choudens
c/o Music Sales

CRAMER

Cramer Music Ltd
cramermusic.co.uk

CURWEN

Curwen Music
c/o Music Sales

CYHOEDDIADAU

Cyhoeddiadau Curiad
curiad.co.uk

DITSON

The Oliver Ditson Co.
c/o Presser

DOVER

Dover Publications
doverpublications.com
c/o Music Sales

DURAND

Editions Durand
durand-salabert-eschig.com
(in UK: c/o Hal Leonard)

ESCHIG

Editions Max Eschig
durand-salabert-eschig.com
(in UK: c/o Hal Leonard)

FABER

Faber Music Ltd
fabermusic.com

GOODMUSIC

Goodmusic Music Publishers
goodmusicpublishing.co.uk

GREEN MAN

Green Man Press
greenmanpress-music.co.uk

HAL LEONARD

De Haske Hal Leonard
halleonard.com

HEUGEL

Editions Heugel
c/o Leduc
(in UK: c/o Music Sales)

HILDEGARD

Hildegard Publishing
Company
hildegard.com

IMC

International Music Company
internationalmusicco.com
(in UK: c/o Universal)

IMP

International Music
Publications
c/o Faber

LEDUC

Editions Alphonse Leduc
alphonseleduc.com
(in UK: c/o Music Sales)

LEMOINE

Editions Henry Lemoine
henry-lemoine.com
(in UK: c/o Faber)

LENGNICK

Alfred Lengnick & Co.
c/o Ricordi London
ricordi.co.uk

MAYHEW

Kevin Mayhew Ltd
kevinmayhew.com

MUSIC SALES

Music Sales Ltd
musicsales.com

NOVELLO

Novello & Co Ltd
c/o Music Sales

OUP

Oxford University Press
oup.co.uk

PATERSON

Patersons Publications Ltd
c/o Music Sales

PETERS

Peters Edition Ltd
edition-peters.com

PRESSER

Theodore Presser Company
presser.com

REALLY USEFUL

The Really Useful Group
reallyuseful.com

RECITAL

Recital Music
recitalmusic.net
c/o Spartan

RICORDI

Casa Ricordi
ricordi.it
(in UK: c/o Hal Leonard)

ROBERTON

Roberton Publications
c/o Goodmusic

RSCM

The Royal School of Church
Music
rscm.com

SALABERT

Editions Salabert
durand-salabert-eschig.com
(in UK: c/o Hal Leonard)

SCHIRMER

G. Schirmer Inc.
c/o Music Sales

SCHOTT

Schott Music Ltd
schott-music.com

SIMROCK

Simrock
c/o Schott

SOUNZ

Centre for New Zealand
Music
sounz.org.nz

SOUTHERN

Southern Music Company
southernmusic.com
(in UK: c/o Hal Leonard)

SPARTAN

Spartan Press Music
Publishers Ltd
spartanpress.co.uk

STAINER

Stainer & Bell Ltd
stainer.co.uk

THAMES

Thames Publishing
c/o Music Sales

TRINITY

Trinity College London Press
trinitycollege.com

TRINITY FABER

Trinity Faber
c/o Trinity

UME

Unión Musical Ediciones
c/o Music Sales

UMP

United Music Publishing Ltd
ump.co.uk

UNIVERSAL

Universal Edition (London)
Ltd
london.universaledition.com

WAI-TE-ATA

Wai-te-ata Music Press
waiteatamusicpress.co.nz

WEINBERGER

Josef Weinberger Ltd
josef-weinberger.com
c/o Faber

WIRRIPIANG

Wirripiang Pty Ltd
australiancomposers.com.au

WISE

Wise Publications
c/o Music Sales

Trinity publications

The following Trinity publications support this syllabus. All are available from trinitycollege.com/shop or from your local music shop.

Singing: Exam Songs & Teaching Notes 2018-2021 (book, CD and teaching notes)

Initial	TCL 016805
Grade 1	TCL 016812
Grade 2	TCL 016829
Grade 3	TCL 016836
Grade 4	TCL 016843
Grade 5	TCL 016850
Grade 6 [high voice]	TCL 016867
Grade 6 [low voice]	TCL 017949
Grade 7 [high voice]	TCL 016874
Grade 7 [low voice]	TCL 017956
Grade 8 [high voice]	TCL 016881
Grade 8 [low voice]	TCL 017963

Sing Musical Theatre

Any Dream Will Do (Grades 1-3)	TCL 011466
Wouldn't It Be Lovely? (Grades 1-3)	TCL 011473
Over the Rainbow (Grades 4-5)	TCL 011480
Whistle Down the Wind (Grades 4-5)	TCL 011497

Vocal Exercises

Initial-Grade 8	TCL 016775
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Singing Sound at Sight

Book 1 (Initial-Grade 2)	TCL 002716
Book 2 (Grades 3-5)	TCL 002723
Book 3 (Grades 6-8) & CD	TCL 014238

Specimen Aural Tests from 2017

Book 1 (Initial-Grade 5)	TCL 015808
Book 2 (Grades 6-8)	TCL 015815

Theory of Music Workbooks

Grade 1	TG 006509
Grade 2	TG 006516
Grade 3	TG 006523
Grade 4	TG 006530
Grade 5	TG 006547
Grade 6	TG 007476
Grade 7	TG 007483
Grade 8	TG 007490

Join us online...

Get the full music experience online at trinitycollege.com/singing-support

Digital resources are available to support learning, including advice and content on:

- ▶ Songs, performance and technique
- ▶ Supporting tests
- ▶ Technical work


You can access:

- ▶ Bite-sized videos to support the syllabus
- ▶ Practice resources for learners
- ▶ Tips for teachers

You can contact the music support team at Trinity's central office at music@trinitycollege.com, or find the contact details of your local representative at trinitycollege.com/worldwide

Facebook
 /TrinityCollegeLondon

Twitter
 @TrinityC_L

YouTube
 /TrinityVideoChannel
 (examples of graded exams, supporting tests and more)

This syllabus contains requirements for Singing graded exams from 2018 to 2021.

Further information about Trinity College London and its full range of assessments, publications and teacher support can be found at trinitycollege.com

The music you want to sing
The performer you want to be
The support you need
The recognition you deserve

