



The Leinster School of  
Music & Drama

Established 1904

**Singing  
Grade  
Examinations  
Syllabus**

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# The Leinster School of Music & Drama

Established 1904

*"She beckoned to him with her finger  
like one preparing a certificate in pianoforte...  
at the Leinster School of Music."*

*Samuel Beckett*

Established in 1904 The Leinster School of Music & Drama is now celebrating its centenary year. Its long-standing tradition both as a centre for learning and examining is stronger than ever.

## **TUITION**

Expert individual tuition is offered in a variety of subjects:

- Singing and Vocal Coaching
- Drama and Communication
- Keyboard
- Woodwind
- Strings

Experienced and dedicated teachers provide excellent tuition to pupils of all ages and levels. The emphasis is on learning through enjoyment, and while exams are encouraged they are not compulsory.

## **EXAMINATIONS**

As a national examining body the School offers grade and diploma examinations in both music and drama. Almost 700 teachers nationwide are teaching the School's various syllabuses and preparing students for Leinster School examinations throughout the year. Approximately 14,000 candidates are examined annually - thus the reputation of the School reaches far beyond the city in which it began almost a century ago.

## HISTORY

The School was founded in 1904 by Samuel Myerscough, an acclaimed musician, teacher and examiner. Even in the School's infancy students travelled from throughout Ireland to attend lessons. The *Musical Herald* of 1 July 1909 wrote at length of Mr Myerscough's prominence in Irish musical life:

"The work by which Mr. Myerscough will be best remembered is the Leinster School of Music, of which he is the founder and inspiring force. .... Pupils came from as far north as Enniskillen, southwards from Waterford, and across from Galway."

This tradition continues to the present day, with students travelling from as far as Derry and Donegal, and from Cork and Kerry.

The School's original teaching staff included Madame Quinton Rosse, Madame Coslett Heller and esteemed piano tutors Patricia Read and May Cosgrave. The hard work and dedication of the staff ensured the reputation of the School went from strength to strength. According to the *Irish Art Handbook* of 1949 the School had "become one of the most important influences on the musical life of the country as a teaching, examining body."

The Leinster School's original location on Harcourt Street was followed by a move to Upper Stephen Street in 1982. In September 1998 a further move was made to its present location on Griffith College's seven acre campus, where students can avail of a variety of college facilities.

Students past and present are prominent performers both at national and international level, with appearances at the National Concert Hall and venues throughout Ireland, and many others employed by orchestras and opera companies around the globe. Several members of the current teaching staff are also firmly established in the performance arena. This experience, combined with their depth of teaching knowledge enhances the unique learning experience offered by the School.

## **General Information & Examination Regulations**

1. This examination syllabus is only appropriate to the standard classical instrument fitted with nylon and covered nylon strings.
2. This syllabus has been framed on modern and educational lines, and on a systematic basis of progression through the grades from Grade 1 to Grade 8.
3. Schedule of maximum marks for all Grades:

Scales, Arpeggios & Study	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces	60
Total	100
4. The grade examinations are marked out of 100. Candidates must secure 85 marks for a first class honours, 80 marks for honours, 75 marks for a pass with merit, and 65 marks for a pass.
5. A medal will be awarded to candidates gaining 95 marks.
6. In all examinations, prepared pieces may be heard in full or in part at the discretion of the examiners.
7. The examiners in their marking will pay attention not only to accuracy of notes and time, but also to other things inherent in a good performance, for example, choice of tempo, observance of marks of expression, rhythm and phrasing.
8. The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.
9. In the preparation of Studies attention should be given to good vowel formation, beauty of tone, rhythmic accuracy, smooth phrasing, and marks of expression.
10. In Scale and Arpeggio singing, in addition to accuracy of intonation, care should be taken to ensure good tone production.
11. The editions listed in this syllabus are suggested editions. Alternative editions of similar standing are equally as acceptable.
12. Pieces should be sung in their original language.

13. A copy of each of the works to be sung must be made available to the examiner.
14. Candidates should provide themselves with a music stand if required.
15. The candidate and the teacher must accept the decision of the examiners regarding each candidate unconditionally.
16. The right is reserved to refuse or cancel any entry in which case the examination fee will be returned.
17. Examinations are held annually at local centres throughout Ireland.
18. Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by November 1<sup>st</sup> for examinations to be held before the Christmas period, February 1<sup>st</sup> for examinations to be held before the Easter period, and March 1<sup>st</sup> for examinations to be held after the Easter period.
19. Any school or teacher presenting at least twenty candidates for examination in any one subject may secure a local centre for that subject. Those presenting fewer than twenty candidates may obtain a centre by paying the equivalent to the fees of twenty candidates, or alternatively can send their candidates to the nearest existing centre.
20. Fees are fixed on the assumption that the venue for examination will be provided by the school or teacher.
21. If through illness a candidate is unable to attend the examination at the appointed time, re-entry will be allowed for the same grade on payment of a transfer fee of €3, or for a higher grade on payment of the difference in fees plus a transfer fee of €3. Candidates who have been in contact with an infectious illness must not be presented for examinations unless they are out of quarantine.
22. Heads of schools or centres are requested to ensure that the room assigned for the examinations has satisfactory heat and light.
23. Please allow 3-4 weeks for the processing of exam results, especially at busy times of the year. We do our best to expedite all results on a first come, first served basis, but exams held after mid-May may not have results returned before the end of the school year. Responsibility is not accepted for loss of mark cards after dispatch by post. Where cards have been lost, the total marks obtained, but not their details, will be supplied on application.

# Grade 1

## Schedule of maximum marks

Scales & Arpeggios	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

## Scales & Arpeggios

**Scales:** To be sung on the vowel sound AH with the consonant L before each note:  
First five notes of any major scale, ascending in one breath, and descending in one breath, notes to the value of a minim.  
First five notes of any major scale, ascending and descending in one breath, notes to the value of a crotchet.

**Arpeggios:** To be sung on the vowel sound AH with the consonant L before each note:  
Arpeggio of 1<sup>st</sup>, 3<sup>rd</sup>, 5<sup>th</sup>, and 8<sup>th</sup> on any major scale, ascending and descending in one breath, three notes to the beat.

## Sight-Reading

A piece of c.4 bars duration in the keys of C major, G major or A minor, in simple time, using basic note values.

## Ear Tests

1. To clap the rhythm of a short phrase. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include crotchets, minims and dotted minims.
3. To clap along as soon possible with the pulse of a short piece played not more than three times by the examiner. To state whether the fragment is in 2 or 3 time.
4. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.

## Theory

Candidates will be expected to answer questions relating to the prepared pieces regarding the stave, clef signs, barlines, bars, note and rest values, slurs, ties, staccato, accent marks, the Italian terms and signs used, simple time signatures, sharps and flats, and relevant key signatures.

## Pieces

Three pieces: one chosen by the candidate from each of the three lists A, B, and C.

### List A

- |   |                      |
|---|----------------------|
| 1. <b>The cuckoo</b><br>from <i>Sing Together</i> , arr. Appleby & Fowler (OUP)             | Traditional Austrian |
| 2. <b>The Noble Duke of York</b><br>from <i>Sing Together</i> , arr. Appleby & Fowler (OUP) | Traditional English  |
| 3. <b>My father's garden</b><br>from <i>Sing Together</i> , arr. Appleby & Fowler (OUP)     | Traditional French   |
| 4. <b>The smuggler's song</b><br>from <i>Sing Together</i> , arr. Appleby & Fowler (OUP)    | Traditional English  |
| 5. <b>The riddle</b><br>from <i>Sing Together</i> , arr. Appleby & Fowler (OUP)             | Traditional German   |
| 6. <b>Babaro</b><br>from <i>Claisceadal I</i> (Glendale)                                    | arr. Michael Bowles  |
| 7. <b>Dun do shuille</b><br>from <i>Claisceadal I</i> (Glendale)                            | arr. Michael Bowles  |
| 8. <b>The whistling gypsy</b><br>from <i>The Calthorpe Collection – Volume 1</i> (Waltons)  | arr. Nancy Calthorpe |

### List B

- |  |                        |
|--|------------------------|
| 1. <b>Marienwurmchen (The ladybird)</b><br>(Boosey & Hawkes) | Johannes Brahms        |
| 2. <b>A child's prayer</b><br>(Roberton/Goodmusic)           | William Henry Anderson |
| 3. <b>The bouquet of rosemary</b><br>(Elkin)                 | arr. Robert Elkin      |
| 4. <b>Adventure</b><br>(Roberton/Goodmusic)                  | Havelock Nelson        |
| 5. <b>Sandy and Andy</b><br>(Roberton/Goodmusic)             | Havelock Nelson        |
| 6. <b>Silly Sally Sue</b><br>(Roberton/Goodmusic)            | Havelock Nelson        |
| 7. <b>The friendly cow</b><br>(Roberton/Goodmusic)           | Alec Rowley            |
| 8. <b>The wee folk</b><br>(Roberton/Goodmusic)               | Hugh S. Roberton       |
| 9. <b>The crocodile</b><br>(Novello/Music Sales)             | Peter Jenkyns          |
| 10. <b>Still south I went</b><br>(CMC)                       | Eric Sweeney           |

List C

- |  |   |
|--|---|
| <b>1. Consider yourself</b><br>from <i>Oliver</i> (Lakeview Music/Music Sales)                                 | Lionel Bart                                 |
| <b>2. Who will buy?</b><br>from <i>Oliver</i> (Lakeview Music/Music Sales)                                     | Lionel Bart                                 |
| <b>3. Thumbelina</b><br>from <i>Vocal Selections from Hans Christian Andersen</i> (Hal Leonard)                | Frank Loesser                               |
| <b>4. Edelweiss</b><br>from <i>The Sound of Music: Vocal Selections</i> (Hal Leonard)                          | R. Rodgers & O. Hammerstein                 |
| <b>5. Baby mine</b><br>from <i>The Illustrated Treasury of Disney Songs</i> (Hal Leonard)                      | F. Churchill, O. Wallace &<br>N. Washington |
| <b>6. A spoonful of sugar</b><br>from <i>The Illustrated Treasury of Disney Songs</i> (Hal Leonard)            | R. M. Sherman & R. B. Sherman               |
| <b>7. Candle on the water</b><br>from <i>The Illustrated Treasury of Disney Songs</i> (Hal Leonard)            | Al Kasha & Joel Hirschhorn                  |
| <b>8. Any dream will do</b><br>from <i>Joseph and the Amazing Technicolour Dreamcoat</i> (Really Useful Group) | Andrew Lloyd Webber                         |
| <b>9. The happy wanderer</b><br>from <i>Ta-ra-ra Boom-de-ay</i> , ed. Gadsby & Harrop (A & C Black)            | arr. Gadsby & Harrop                        |
| <b>10. My grandfather's clock</b><br>from <i>Ta-ra-ra Boom-de-ay</i> , ed. Gadsby & Harrop (A & C Black)       | arr. Gadsby & Harrop                        |
| <b>11. Coconut man</b><br>from <i>Pick'n'Choose 1</i> (Universal/MDS)  | Aubrey Beswick                              |
| <b>12. Watermelon seller</b><br>from <i>Pick'n'Choose 1</i> (Universal/MDS)                                    | Aubrey Beswick                              |

# Grade 2

## Schedule of maximum marks

Scales, Arpeggios & Study	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

## Scales, Arpeggios & Study

**Scales:** To be sung on the vowel sound of AH with the consonant L before each note:  
One octave of any major scale, ascending in one breath, and descending in one breath, notes to the value of a crotchet.

**Arpeggios:** To be sung on the vowel sound of AH with the consonant L before each note:  
Arpeggios of 1<sup>st</sup>, 3<sup>rd</sup>, 5<sup>th</sup>, and 8<sup>th</sup> of any major scale, ascending and descending in one breath, notes to the value of a crotchet.

**Study:** One study to be selected from No.1 or 2 from  
*Fifty Lessons for Medium Voice* by Giuseppe Concone (Schirmer)

## Sight-Reading

A piece of c.8 bars duration in the keys of the scales listed above, in simple time, using basic and dotted note values (including ties).

## Ear Tests

1. To clap a **four bar** rhythm in simple time (duple or triple) and compound duple time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted-minims, crotchet and minim rests.
3. To sing, whistle or hum a two or three bar phrase played in a major or minor key. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise any interval from a major 2<sup>nd</sup>, major 3<sup>rd</sup>, minor 3<sup>rd</sup>, perfect 4<sup>th</sup> and perfect 5<sup>th</sup>. The example will be played twice by the examiner. The tonic will be sounded before each playing.

## Theory

Key signatures (in correct order), time signatures, terms, and signs with regard to prepared pieces. Construction of the major and minor scale.

## Pieces

Three pieces: one chosen by the candidate from each of the three lists A, B, and C.

### List A

- |   |                       |
|---|-----------------------|
| 1. <b>The miller of dee</b><br>from <i>Sing Together</i> , arr. Appleby (OUP)                               | Traditional English   |
| 2. <b>The oak and the ash</b><br>from <i>Sing Together</i> , arr. Appleby (OUP)                             | Traditional English   |
| 3. <b>The mermaid</b><br>from <i>Sing Together</i> , arr. Appleby (OUP)                                     | Traditional English   |
| 4. <b>The minstrel boy</b><br>from <i>Sing Together</i> , arr. Appleby (OUP)                                | Traditional Irish     |
| 5. <b>Cader Idris</b><br>from <i>Sing Together</i> , arr. Appleby (OUP)                                     | Traditional Welsh     |
| 6. <b>In the garden flowers are growing</b><br>No.2 from <i>2 Ukrainian Folk Songs</i> (Roberton/Goodmusic) | arr. W. H. Anderson   |
| 7. <b>I know where I'm goin'</b><br>from <i>Irish Country Songs Highlights</i> (Boosey & Hawkes)            | arr. Herbert Hughes   |
| 8. <b>The west's awake</b><br>from <i>Vocal Gems of Ireland</i> (EMI)                                       | arr. Ernest Haywood   |
| 9. <b>Ancient Irish Lullaby</b><br>from <i>The Calthorpe Collection – Volume 2</i> (Waltons)                | arr. Nancy Calthorpe  |
| 10. <b>Baidin fheilimid</b><br>from <i>The Calthorpe Collection – Volume 2</i> (Waltons)                    | arr. Nancy Calthorpe  |
| 11. <b>Lewis bridal song</b><br>(Roberton/Goodmusic)  | arr. Hugh S. Roberton |
| 12. <b>Sleep my baby</b><br>(Boosey & Hawkes)   | arr. Alec Rowley      |

### List B

- |   |                   |
|---|-------------------|
| 1. <b>Fairest isle</b><br>from <i>Sing Care Away</i> (Novello NOV190033)              | Henry Purcell     |
| 2. <b>Morgenlied (Morning Song)</b><br>from <i>Sing Care Away</i> (Novello NOV190033) | Felix Mendelssohn |
| 3. <b>Wiegenlied (Lullaby)</b><br>(Schirmer)  | Johannes Brahms   |
| 4. <b>The nightingale bird</b><br>from <i>Pick'n'Choose</i> (Universal/MDS)           | Aubrey Beswick    |
| 5. <b>The dandelion</b><br>from <i>Sing Care Away</i> (Novello NOV190033)             | Eric H. Thiman    |
| 6. <b>Path to the moon</b><br>(Boosey & Hawkes)                                       | Eric H. Thiman    |
| 7. <b>Long long ago</b><br>(Roberton/Goodmusic)                                       | Anderson          |
| 8. <b>Good morrow to you springtime</b><br>(Roberton/Goodmusic)                       | Hugh S. Roberton  |

9. **The stars sang in God's garden**  
(Roberton/Goodmusic)
10. **The song of the music akers**  
(Banks)

Hugh S. Roberton

Martin Shaw

List C

1. **Where is love**  
from *Oliver* (Lakeview Music/Music Sales)
2. **Climb ev'ry mountain**  
from *The Sound of Music* (Hal Leonard)
3. **My favourite things**  
from *The Sound of Music* (Hal Leonard)
4. **Getting to know you**  
from *The King and I* (Hal Leonard)
5. **Beauty and the beast**  
from *The Illustrated Treasury of Disney Songs* (Hal Leonard)
6. **Lavender blue**  
from *The Illustrated Treasury of Disney Songs* (Hal Leonard)
7. **Look for the silver lining**  
from *Sing a Silver Lining* (A&C Black)
8. **Bessie, the black cat**  
(Novello)
9. **Little Spanish town**  
(Novello)
10. **Walking in the air**  
from *The Snowman* (Faber)
11. **Try to remember**  
from *Fantasticks* (Hal Leonard)
12. **Some day my prince will come**  
from *The Illustrated Treasury of Disney Songs* (Hal Leonard)
13. **Castle on a cloud**  
from *Les Miserables* (Hal Leonard)

Lionel Bart

R. Rodgers & O. Hammerstein

R. Rodgers & O. Hammerstein

R. Rodgers & O. Hammerstein

A. Menken, H. Ashman &  
T. Rice

Eliot Daniel & Larry Morey

ed. Jane Sebba

Peter Jenkyns

Peter Jenkyns

Howard Blake

Harvey Schmidt

Frank Churchill & Larry Morey

A. Boublil, C. M. Schonberg &  
H. Kretzmer

# Grade 3

## Schedule of maximum marks

Scales, Arpeggios & Study	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	20
2	20
3	20

## Scales, Arpeggios & Study

**Scales:** To be sung on the vowel sounds AH and OO, with the consonants L and M at the start of each scale, as required by the examiner:  
Any major scale to the 9th, ascending and descending in one breath.

**Arpeggios:** To be sung on the vowel sounds AH and OO, with the consonants L and M at the start of each arpeggio, as required by the examiner:  
Any major arpeggio to the extent of one octave, ascending and descending in one breath.

**Study:** One study to be selected from No.3 to 8 inclusive from  
*Fifty Lessons for Medium Voice* by Giuseppe Concone (Schirmer)

## Sight-Reading

A piece of c.16 bars duration in the keys of the scales listed above, in simple or compound time, using note values from semibreve to semiquaver.

## Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum a melodic phrase beginning and ending on the key note. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise intervals from the major scale and to include a minor 3<sup>rd</sup>. The example will be played twice by the examiner. The tonic will be sounded before each playing.

## Theory

Key signatures (in correct order), time signatures, terms, and signs with regard to prepared pieces.

## Pieces

Three pieces: one chosen by the candidate from each of the three lists A, B, and C.

### List A

- |   |                             |
|---|-----------------------------|
| 1. <b>Love thee dearest</b>   | Thomas Moore                |
| 2. <b>I have a bonnet trimmed with blue</b><br>from <i>Irish Country Songs Highlights</i> (Boosey & Hawkes) | arr. Herbert Hughes         |
| 3. <b>Down by the salley gardens</b><br>from <i>Irish Country Songs Highlights</i> (Boosey & Hawkes)        | arr. Herbert Hughes         |
| 4. <b>She moved through the fair</b><br>from <i>Irish Country Songs Highlights</i> (Boosey & Hawkes)        | arr. Herbert Hughes         |
| 5. <b>The lark in the clear air</b><br>(OUP)  | arr. Phyllis Tate           |
| 6. <b>Nora</b><br>from <i>The Calthorpe Collection – Volume 2</i> (Waltons)                                 | arr. Nancy Calthorpe        |
| 9. <b>An boithrin bui</b><br>from <i>Claisceadal II</i> (Glendale)  | arr. Michael Bowles         |
| 7. <b>Beidh aonach amárach</b><br>from <i>Claisceadal II</i> (Glendale)                                     | arr. Michael Bowles         |
| 8. <b>Mo churaichin</b><br>from <i>Claisceadal II</i> (Glendale)  | arr. Michael Bowles         |
| 9. <b>My love's an arbutus</b><br>from <i>Sixty Irish Songs For High Voice</i> (Dover)                      | Alfred Perceval Graves      |
| 11. <b>The ash grove</b><br>from <i>Sing Together</i> , arr. Appleby & Fowler (OUP)                         | Traditional Welsh           |
| 12. <b>Barbara Allen</b><br>from <i>Sing Together</i> , arr. Appleby & Fowler (OUP)                         | Traditional English         |
| 13. <b>Pretty Polly Oliver</b><br>from <i>Sing Together</i> , arr. Appleby & Fowler (OUP)                   | Traditional English         |
| 14. <b>Elsie Marley</b><br>from <i>Sing Together</i> , arr. Appleby & Fowler (OUP)                          | Thomas Dunhill              |
| 15. <b>Eriskay love lilt</b><br>(Boosey & Hawkes)   | arr. Marjory Kennedy-Fraser |
| 16. <b>Santa Lucia</b><br>from <i>International Folk Songs for Solo Singers</i> (Alfred)                    | ed. Althouse                |
| 17. <b>A la nanita nana</b><br>from <i>International Folk Songs for Solo Singers</i> (Alfred)               | ed. Althouse                |

### List B

- |   |                |
|---|----------------|
| 1. <b>I saw that you were grown so high</b><br>(International/MDS/Peters)                   | Henry Purcell  |
| 2. <b>The passing of the moon</b><br>(OUP)  | Henry Purcell  |
| 3. <b>Evensong</b><br>(Curwen)  | Franz Schubert |
| 4. <b>Haiden Röslein (Hedge-Roses)</b><br>from <i>Twenty-Four Favorite Songs</i> (Schirmer) | Franz Schubert |

5. **Evening Song**  
from *Sing Care Away* (Novello NOV190033)
6. **The Coming of spring**  
from *Sing Care Away* (Novello NOV190033)
7. **How the rose got its thorn**  
(Roberton/Goodmusic)
8. **Ghosts in the belfry**  
(Roberton/Goodmusic)
9. **How soft upon the evening air**  
(Curwen)
10. **I love all graceful things**  
(Curwen)
11. **Sweet nightingale**  
(Roberton/Goodmusic)
12. **All in the April Evening**  
(Roberton/Goodmusic)
13. **Alpine Song**  
(Curwen)
14. **Buttercup gold**  
(York)
15. **Pretty ring time**  
(OUP)
16. **The fairy tailor**  
(B&H)

Felix Mendelssohn  
Robert Schumann  
Havelock Nelson  
Havelock Nelson  
Thomas Dunhill  
Eric H. Thiman  
William Henry Anderson  
Hugh S. Roberton  
John Ireland  
T.W. Hanforth  
Peter Warlock  
Michael Head

List C

1. **Oh what a beautiful morning**  
from *Oklahoma* (Hal Leonard)
2. **Hello, young lovers**  
from *The King and I* (Hal Leonard)
3. **Something wonderful**  
from *The King and I* (Hal Leonard)
4. **Happy talk**  
from *South Pacific* (Hal Leonard)
5. **All I want is a room somewhere**  
from *My Fair Lady* (Hal Leonard/IMP)
6. **Get me to the church on time**  
from *My Fair Lady* (Hal Leonard/IMP)
7. **Chim Chim Cheree**  
from *Mary Poppins* (Hal Leonard)
8. **The owls**  
(Novello/Music Sales)
9. **Have yourself a Merry Little Christmas**  
(Warner Brothers)
10. **Winter wonderland**  
(Warner Brothers)

R. Rodgers & O. Hammerstein  
F. Loewe & A. J. Lerner  
F. Loewe & A. J. Lerner  
R. M. Sherman & R. B. Sherman  
Peter Jenkyns  
H. Martin & R. Blane  
Felix Bernard

# Grade 4

## Schedule of maximum marks

Scales, Arpeggios & Study	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	15
2	15
3	15
4	15

## Scales, Arpeggios & Study

- Scales:** To be sung on the vowel sounds AH, OO and EE, with the consonant N at the start of each scale:  
Any major scale to the 9th, ascending and descending in one breath.  
Harmonic minor scale, one octave, ascending and descending in one breath.
- Arpeggios:** To be sung on the vowel sounds AH, OO and EE, with the consonant N at the start of each arpeggio:  
Any major arpeggio to the extent of one octave, ascending and descending in one breath.
- Study:** One study to be selected from No.9, 12, 13, 14, 16, 17, 18, 19, 20, 22, or 24 from *Fifty Lessons for Medium Voice* by Giuseppe Concone (Schirmer)

## Sight-Reading

A piece of Grade 1 Standard.

## Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum the top or bottom note of an interval (to include major and minor 3rds, and minor 6ths). The example will be played twice by the examiner. The tonic will be sounded before each playing.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, dynamics and gradations of tone.

## Theory

Key signatures of required scales and terms and signs. All simple and compound time signatures.

## Pieces

Four pieces: one chosen by the candidate from each of the four lists A, B, C and D.

### List A

- |  |                             |
|--|-----------------------------|
| 1. <b>Amarilli, mia bella</b><br>from <i>24 Italian Songs &amp; Arias of the 17<sup>th</sup> &amp; 18<sup>th</sup> Centuries</i> (Schirmer)    | Giulio Caccini              |
| 2. <b>Bois epais</b><br>from <i>The 100 Best Short Songs Book 4</i> (Paterson/Music Sales)   | Jean-Baptiste Lully         |
| 3. <b>Come again: sweet love doth now invite</b><br>from <i>Fifty Songs for high voice, Book 1</i> (Stainer & Bell)                            | John Dowland                |
| 4. <b>Hark the echoing air</b><br>(Novello)  | Henry Purcell               |
| 5. <b>If music be the food of love</b><br>from <i>Solo Songs Vol.III</i> (Novello)   | Henry Purcell               |
| 6. <b>Art thou troubled?</b><br>(Novello)  | Georg Frideric Handel       |
| 7. <b>How beautiful are the feet</b><br>from <i>Twelve Songs from the Oratorios</i> (Novello)  | Georg Frideric Handel       |
| 8. <b>Where e'er you walk</b><br>(OUP/Stainer & Bell)  | Georg Frideric Handel       |
| 9. <b>Se tu m'ami</b><br>from <i>24 Italian Songs &amp; Arias of the 17<sup>th</sup> &amp; 18<sup>th</sup> Centuries</i> (Schirmer)            | Giovanni Battista Pergolesi |
| 10. <b>Blow blow thou winter wind</b><br>from <i>Twelve Songs for High Voice, Book 1</i> (Stainer & Bell)                                      | Thomas Arne                 |
| 11. <b>Under the greenwood tree</b><br>from <i>The Chester Book of Celebrated Songs Book 1</i> (Chester)                                       | Thomas Arne                 |
| 12. <b>When daisies pied</b><br>(Stainer & Bell)   | Thomas Arne                 |
| 13. <b>Where the bee sucks</b><br>(Roberton/Goodmusic/Stainer & Bell)  | Thomas Arne                 |
| 14. <b>O del mio dolce ardor</b><br>from <i>24 Italian Songs &amp; Arias of the 17<sup>th</sup> &amp; 18<sup>th</sup> Centuries</i> (Schirmer) | Christoph Willibald Gluck   |
| 15. <b>My mother bids me bind my hair</b><br>(Stainer & Bell)  | Joseph Haydn                |
| 16. <b>Caro mio ben</b><br>from <i>24 Italian Songs &amp; Arias of the 17<sup>th</sup> &amp; 18<sup>th</sup> Centuries</i> (Schirmer)          | Giuseppe Giordani           |
| 17. <b>Das Veilchen</b><br>(Edwin Ashdown)   | Wolfgang Amadeus Mozart     |
| 18. <b>Ridente la calma</b><br>from <i>Complete Songs for High Voice</i> (Baerenreiter-Ausgaben)   | Wolfgang Amadeus Mozart     |

### List B

- |  |                |
|--|----------------|
| 1. <b>Plaisir d'amour</b><br>(Edwin Ashdown) | G.P. Martini   |
| 2. <b>An die Musik</b><br>(Stainer & Bell)   | Franz Schubert |
| 3. <b>Die Forelle</b><br>(Stainer & Bell)    | Franz Schubert |

- |   |                          |
|---|--------------------------|
| <b>4. Lachen und Weinen</b><br>(Peters)   | <b>Franz Schubert</b>    |
| <b>5. Ständchen</b><br>from <i>Twenty-Four Favourite Songs for High Voice</i> (Schirmer)                | <b>Franz Schubert</b>    |
| <b>6. Wiegenlied</b><br>from <i>Art of Song</i> (Peters)  | <b>Franz Schubert</b>    |
| <b>7. Auf Flügeln des Gesanges (On Wings of Song)</b><br>from <i>Sing Care Away</i> (Novello NOV190033) | <b>Felix Mendelssohn</b> |
| <b>8. O for the wings of a dove</b><br>(Edwin Ashdown)  | <b>Felix Mendelssohn</b> |
| <b>9. Sandmannchen</b><br>from <i>Fifty Selected Songs</i> (Schirmer)                                   | <b>Johannes Brahms</b>   |
| <b>10. The Virgin's Slumber Song</b><br>(Schirmer)  | <b>Max Reger</b>         |

List C

- |  |                               |
|--|-------------------------------|
| <b>1. Linden Lea</b><br>(Boosey & Hawkes)  | <b>Ralph Vaughan Williams</b> |
| <b>2. Drink to me only</b><br>(Boosey & Hawkes)  | <b>Roger Quilter</b>          |
| <b>3. How should I your true love know?</b><br>from <i>A Century of English Song, Vol.1</i> (Thames/Elkin) | <b>Roger Quilter</b>          |
| <b>4. Spring is at the door</b><br>(Novello)   | <b>Roger Quilter</b>          |
| <b>5. Five eyes</b><br>(Boosey & Hawkes)   | <b>C. Armstrong Gibbs</b>     |
| <b>6. The little road to Bethlehem</b><br>(Boosey & Hawkes)  | <b>Michael Head</b>           |
| <b>7. The Ships of Arcady</b><br>(Boosey & Hawkes)   | <b>Michael Head</b>           |
| <b>8. When sweet Ann sings</b><br>(Boosey & Hawkes)  | <b>Michael Head</b>           |
| <b>9. The daisies</b><br>(Schirmer)  | <b>Samuel Barber</b>          |
| <b>10. A New Year Carol</b><br>no.5 from <i>Friday Afternoons, Op.7</i> (Boosey & Hawkes)                  | <b>Benjamin Britten</b>       |
| <b>11. The birds</b><br>(Boosey & Hawkes)  | <b>Benjamin Britten</b>       |
| <b>12. The plough boy</b><br>(Boosey & Hawkes)   | <b>Benjamin Britten</b>       |
| <b>13. Jesus Christ the apple tree</b><br>(Royal School of Church Music)                                   | <b>Derek Holman</b>           |
| <b>14. To people who have gardens</b><br>from <i>A Garland of Folksongs</i> (Thames)                       | <b>arr. Betty Roe</b>         |
| <b>15. April</b><br>(Cramer)   | <b>Thomas Dunhill</b>         |
| <b>16. The cloths of heaven</b><br>(Stainer & Bell)  | <b>Thomas Dunhill</b>         |

List D

- |  |   |
|--|---|
| 1. <b>Believe me if all those endearing young charms</b>   | Thomas Moore                              |
| 2. <b>A soft day</b>   | Charles Villiers Stanford                 |
| 3. <b>Trottin' to the fair</b>   | arr. Charles Villiers Stanford            |
| 4. <b>Gartan mother's lullaby</b><br>from <i>Irish Country Songs Highlights</i> (Boosey & Hawkes)  | arr. Herbert Hughes                       |
| 5. <b>I will walk with my love</b><br>from <i>Irish Country Songs Highlights</i> (Boosey & Hawkes) | arr. Herbert Hughes                       |
| 6. <b>O men from the fields</b><br>(Boosey & Hawkes)   | arr. Herbert Hughes                       |
| 7. <b>The old turf fire</b><br>from <i>Irish Country Songs Highlights</i> (Boosey & Hawkes)        | arr. Herbert Hughes                       |
| 8. <b>Padraig the fiddler</b>  | John F. Larchet                           |
| 9. <b>The hermit</b>   | Havelock Nelson                           |
| 10. <b>Connemara Cradle Song</b><br>from <i>The Calthorpe Collection – Volume 2</i> (Waltons)      | arr. Nancy Calthope                       |
| 11. <b>Mo Theaghlach</b><br>from <i>The Calthorpe Collection – Volume 2</i> (Waltons)              | arr. Nancy Calthope                       |
| 12. <b>The leprechaun</b><br>from <i>The Calthorpe Collection – Volume 2</i> (Waltons)             | arr. Nancy Calthope                       |
| 10. <b>Nobody knows the trouble I've seen</b><br>(Alfred)  | arr. Jay Althouse                         |
| 11. <b>Wade in the water</b><br>(Alfred)   | arr. Jay Althouse                         |
| 12. <b>The Letter Song</b><br>from <i>La Perichole</i> (Dover)                                     | Jacques Offenbach                         |
| 13. <b>I've lived a sheltered life</b><br>from <i>The Gipsy Baron</i> (Weinberger)                 | Johann Strauss                            |
| 14. <b>As long as he needs me</b><br>from <i>Oliver</i> (Lakeview Music/Music Sales)               | Lionel Bart                               |
| 15. <b>Reviewing the situation</b><br>from <i>Oliver</i> (Lakeview Music/Music Sales)              | Lionel Bart                               |
| 16. <b>Far from the home I love</b><br>from <i>Fiddler on the Roof</i> (IMP)                       | S. Harnick & J. Bock                      |
| 17. <b>If I were a rich man</b><br>from <i>Fiddler on the Roof</i> (IMP)                           | S. Harnick & J. Bock                      |
| 18. <b>Oh what a beautiful morning</b><br>from <i>Oklahoma!</i> (Hal Leonard)                      | R. Rodgers & O. Hammerstein               |
| 19. <b>I could have danced all night</b><br>from <i>My Fair Lady</i> (Hal Leonard)                 | F. Loewe & A. J. Lerner                   |
| 20. <b>On the street where you live</b><br>from <i>My Fair Lady</i> (Hal Leonard)                  | F. Loewe & A. J. Lerner                   |
| 21. <b>Somewhere over the rainbow</b><br>from <i>Wizard of Oz</i> (IMP)                            | Harold Arlen                              |
| 22. <b>I feel pretty</b><br>from <i>West Side Story</i> (Boosey & Hawkes)                          | Leonard Bernstein                         |
| 23. <b>Life upon the wicked stage</b><br>from <i>Showboat</i> (Music Sales)                        | Jerome Kern                               |
| 24. <b>Empty chairs and empty tables</b><br>from <i>Les Miserables</i> (Hal Leonard)               | A. Boublil, C. M. Schonberg & H. Kretzmer |

# Grade 5

## Schedule of maximum marks

Scales, Arpeggios & Study	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	15
2	15
3	15
4	15

## Scales, Arpeggios & Study

- Scales:** To be sung on any of the vowel sounds AH, OO and EE:  
Major scales to the 9th, ascending and descending in one breath.  
Harmonic minor scales to the octave, ascending and descending in one breath.
- Arpeggios:** To be sung on any of the vowel sounds AH, OO and EE:  
Major arpeggios: do-me-so-do te-so-fa-re do (1-3-5-8 7-5-4-2 1) ascending and descending in one breath, two notes to a beat.  
Minor arpeggios to the octave, ascending and descending in one breath.
- Study:** One study to be selected from No.15, 21, 23, 24, 26, 27, 28, or 29 from *Fifty Lessons for Medium Voice* by Giuseppe Concone (Schirmer)

## Sight-Reading

A piece of Grade 2 standard.

## Ear Tests

1. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** phrase of suitable standard.
3. To sing, whistle or hum a short melody played twice by the examiner.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, articulation, dynamics, and gradations of tone.

## Theory

To recognise terms, signs, and any ornaments within the pieces sung. Regarding prepared pieces, key signatures with knowledge of their relative minor or majors.

## Pieces

Four pieces: one chosen by the candidate from each of the four lists A, B, C and D.

### List A

- |   |                       |
|---|-----------------------|
| 1. <b>Maledetto</b>   | Claudio Monteverdi    |
| 2. <b>Since first I saw you face</b>  | Thomas Ford           |
| 3. <b>I attempt from love's sickness</b><br>from <i>Songs, Book 3</i> , ed. Lehane & Wishart (Stainer & Bell)                             | Henry Purcell         |
| 4. <b>Nymphs and shepherds</b><br>from <i>Songs, Book 3</i> , ed. Lehane & Wishart (Stainer & Bell)                                       | Henry Purcell         |
| 5. <b>Le Violette</b><br>from <i>24 Italian Songs &amp; Arias of 17<sup>th</sup> &amp; 18<sup>th</sup> Centuries</i> (Schirmer)           | Alessandro Scarlatti  |
| 6. <b>O cessate di piagarmi</b><br>from <i>24 Italian Songs &amp; Arias of 17<sup>th</sup> &amp; 18<sup>th</sup> Centuries</i> (Schirmer) | Alessandro Scarlatti  |
| 7. <b>Alma del Core</b><br>from <i>24 Italian Songs &amp; Arias of 17<sup>th</sup> &amp; 18<sup>th</sup> Centuries</i> (Schirmer)         | Antonio Caldara       |
| 8. <b>Vieni, vieni</b><br>from <i>The Chester Book of Celebrated Songs Book Two</i> (Chester)   | Antonio Vivaldi       |
| 9. <b>Sheep may safely graze</b><br>(Chester)   | Johann Sebastian Bach |
| 10. <b>Silent Worship</b><br>(Roberton/Goodmusic)   | Georg Frideric Handel |
| 11. <b>Still the lark finds repose</b><br>(Stainer & Bell)  | Thomas Linley         |
| 12. <b>The lass with the delicate air</b><br>(Cramer)   | Michael Arne          |

### List B

- |  |  |
|--|--|
| 1. <b>Was ist Sylvia</b><br>from <i>Twenty-Four Favorite Songs for High Voice</i> (Schirmer) | Franz Schubert                           |
| 2. <b>So deep is the night</b><br>(EMI)  | Frédéric Chopin                          |
| 3. <b>Der Nussbaum</b><br>(Schirmer)   | Robert Schumann                          |
| 4. <b>Ave Maria</b><br>(Schirmer)  | Johann Sebastian Bach/<br>Charles Gounod |
| 5. <b>An die Nachtigall</b><br>from <i>Fifty Selected Songs</i> (Schirmer)                   | Johannes Brahms                          |
| 6. <b>Vergebliches Standchen</b><br>from <i>Fifty Selected Songs</i> (Schirmer)              | Johannes Brahms                          |
| 7. <b>Songs my mother taught me</b><br>(Simrock)   | Antonin Dvořák                           |
| 8. <b>En prière</b><br>from <i>25 Selected Songs (high or low)</i> (Schirmer/Music Sales)    | Gabriel Fauré                            |
| 9. <b>Le secret</b><br>from <i>25 Selected Songs (high or low)</i> (Schirmer/Music Sales)    | Gabriel Fauré                            |
| 10. <b>Lydia</b><br>from <i>25 Selected Songs (high or low)</i> (Schirmer/Music Sales)       | Gabriel Fauré                            |
| 11. <b>Beau soir</b><br>(IMC)  | Claude Debussy                           |
| 12. <b>Si mes vers avaient des ailes</b><br>(Edwin Ashdown)                                  | Reynaldo Hahn                            |



List C

- |   |                        |
|---|------------------------|
| 1. <b>The roadside fire</b><br>(Schirmer)                             | Ralph Vaughan Williams |
| 2. <b>The vagabond</b><br>(Boosey & Hawkes)                           | Ralph Vaughan Williams |
| 3. <b>Fair house of joy</b><br>(Boosey & Hawkes)                      | Roger Quilter          |
| 4. <b>June</b><br>(Boosey & Hawkes)                                   | Roger Quilter          |
| 5. <b>Now sleeps the crimson petal</b><br>(Boosey & Hawkes)           | Roger Quilter          |
| 6. <b>Go not, happy day</b><br>(Boosey & Hawkes)                      | Frank Bridge           |
| 7. <b>If there were dreams to sell</b><br>(Boosey & Hawkes)           | John Ireland           |
| 8. <b>Trees</b><br>(Schirmer)   | Oscar Rasbach          |
| 9. <b>The fields are full</b><br>(Boosey & Hawkes)                    | C. Armstrong Gibbs     |
| 10. <b>I will go with my father, a ploughing</b><br>(Boosey & Hawkes) | Ivor Gurney            |
| 11. <b>A blackbird</b><br>(Boosey & Hawkes)                           | Michael Head           |
| 12. <b>A green cornfield</b><br>(Boosey & Hawkes)                     | Michael Head           |
| 13. <b>Why have you stolen my delight</b><br>(Boosey & Hawkes)        | Michael Head           |
| 14. <b>Corpus Christi Carol</b><br>(Boosey & Hawkes)                  | Benjamin Britten       |

List D

- |   |                             |
|---|-----------------------------|
| 1. <b>She is far from the land</b>  | Thomas Moore                |
| 2. <b>Silent, O Moyle</b>   | Thomas Moore                |
| 3. <b>'Tis the last rose of summer</b>  | Thomas Moore                |
| 4. <b>Bold unbiddable Child</b><br>from <i>Six Songs for Medium Voice</i> , ed. Bush (Stainer & Bell) | Charles Villiers Stanford   |
| 5. <b>The lover's curse</b><br>from <i>Irish Country Songs Vol. 1</i> (Boosey & Hawkes)               | arr. Herbert Hughes         |
| 6. <b>Dirty work</b>  | Havelock Nelson             |
| 7. <b>The gentle maiden</b><br>from <i>Vocal Gems of Ireland</i>                                      | J. J. Pain                  |
| 8. <b>Vilja</b><br>from <i>The Merry Widow</i> (Dover)  | Franz Lehár                 |
| 9. <b>You'll find me at Maxim's</b><br>from <i>The Merry Widow</i> (Dover)                            | Franz Lehár                 |
| 10. <b>The sun whose rays</b><br>from <i>The Mikado</i> (Schirmer)                                    | W. S. Gilbert & A. Sullivan |
| 11. <b>Willow, tit willow</b><br>from <i>The Mikado</i> (Schirmer)                                    | W. S. Gilbert & A. Sullivan |

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|--|--|
| <b>12. Silver'd is the raven hair</b><br>from <i>Patience</i> (Schirmer)                             | <b>W. S. Gilbert &amp; A. Sullivan</b>                   |
| <b>13. When Frederic was a little lad</b><br>from <i>The Pirates of Penzance</i> (Schirmer)          | <b>W. S. Gilbert &amp; A. Sullivan</b>                   |
| <b>14. Jibe and joke and quip and crank</b><br>from <i>The Yeoman of the Guard</i> (Schirmer)        | <b>W. S. Gilbert &amp; A. Sullivan</b>                   |
| <b>15. Take a pair of sparkling eyes</b><br>from <i>The Gondoliers</i> (Schirmer)                    | <b>W. S. Gilbert &amp; A. Sullivan</b>                   |
| <b>16. The Duke of Plaza Toro</b><br>from <i>The Gondoliers</i> (Schirmer)                           | <b>W. S. Gilbert &amp; A. Sullivan</b>                   |
| <b>17. After the ball is over</b><br>from <i>Showboat</i> (Music Sales)                              | <b>Jerome Kern</b>                                       |
| <b>18. Just you wait Henry Higgins</b><br>from <i>My Fair Lady</i> (IMP)                             | <b>F. Loewe &amp; A. J. Lerner</b>                       |
| <b>19. Maria</b><br>from <i>West Side Story</i> (Boosey & Hawkes)                                    | <b>Leonard Bernstein</b>                                 |
| <b>20. Somewhere</b><br>from <i>West Side Story</i> (Boosey & Hawkes)                                | <b>Leonard Bernstein</b>                                 |
| <b>21. Some enchanted evening</b><br>from <i>South Pacific</i> (Hal Leonard)                         | <b>R. Rodgers &amp; O. Hammerstein</b>                   |
| <b>22. O lady be good</b><br>(Warner Brothers)   | <b>George Gershwin</b>                                   |
| <b>23. Bring him home</b><br>from <i>Les Miserables</i> (Hal Leonard)                                | <b>A. Boublil, C. M. Schonberg &amp;<br/>H. Kretzmer</b> |
| <b>24. Wishing you were somehow here again</b><br>from <i>The Phantom of the Opera</i> (Hal Leonard) | <b>Andrew Lloyd Webber</b>                               |

# Grade 6

## Schedule of maximum marks

Scales, Arpeggios & Study	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	15
2	15
3	15
4	15

## Scales, Arpeggios & Study

Scales: To be sung on any of the vowel sounds AH, OO and EE:  
Major scales to the 9th, ascending and descending in one breath.  
Melodic minor scales to the octave, ascending and descending in one breath.  
To sing from 1<sup>st</sup> to 3<sup>rd</sup> of chromatic scale, each note on LAH.

Arpeggios: To be sung on any of the vowel sounds AH, OO and EE:  
Major and minor arpeggios to the 10<sup>th</sup>, ascending and descending in one breath.

Study: One study to be selected from No.25, 30, 32, 33, 35, 36, 37, 38, 40, 41, or 42 from  
*Fifty Lessons for Medium Voice* by Giuseppe Concone (Schirmer)

## Sight-Reading

A piece of Grade 3 standard.

## Ear Tests

1. To clap a rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner. If the stated time signature is incorrect the examiner will announce the correct one and proceed to 2.
2. To identify time values within the marked sections.
3. To state whether a triad is major or minor, and in root position or 1<sup>st</sup> inversion.
4. To recognise a cadence at the end of a phrase, played twice by the examiner, as perfect or plagal.
5. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of major and minor tonality.

## Theory

To recognise terms, signs and any ornaments within the pieces sung. Identification of major and minor chords, roots and inversions. Recognition of perfect, plagal, imperfect and interrupted cadences, in both violin and piano accompaniment parts.

## Pieces

Four pieces: one chosen by the candidate from each of the four lists A, B, C and D.

### List A

- |  |                             |
|--|-----------------------------|
| 1. <b>Lasciatemi Morire!</b><br>from <i>24 Italian Songs &amp; Arias of 17<sup>th</sup> &amp; 18<sup>th</sup> Centuries</i> (Schirmer)       | Claudio Monteverdi          |
| 2. <b>Dido's lament</b><br>from <i>Songs, Book 2</i> , ed. Lehane & Wishart (Stainer & Bell)   | Henry Purcell               |
| 3. <b>Per la Gloria d'adorarvi</b><br>from <i>24 Italian Songs &amp; Arias of 17<sup>th</sup> &amp; 18<sup>th</sup> Centuries</i> (Schirmer) | Giovanni Battista Bononcini |
| 4. <b>Sebben, crudele</b><br>from <i>24 Italian Songs &amp; Arias of 17<sup>th</sup> &amp; 18<sup>th</sup> Centuries</i> (Schirmer)          | Antonio Vivaldi             |
| 5. <b>Domine Deus</b><br>from <i>Gloria</i> (Novello/IMP)  | Antonio Vivaldi             |
| 6. <b>Bist du bei mir</b><br>(Music Sales)   | Johann Sebastian Bach       |
| 7. <b>As when the dove</b><br>(IMC)  | Georg Frideric Handel       |
| 8. <b>Care selve</b><br>from <i>Atalanta</i> (Kalmus)  | Georg Frideric Handel       |
| 9. <b>Come to me soothing sleep</b><br>from <i>Ottone</i> (Curwen/Music Sales)   | Georg Frideric Handel       |
| 10. <b>Laschia ch'io pianga</b><br>from <i>Rinaldo</i> (Barenreiter)   | Georg Frideric Handel       |
| 11. <b>Where ere you walk</b><br>from <i>Semele</i> (Schirmer)   | Georg Frideric Handel       |
| 12. <b>Tell me lovely shepherd</b><br>(OUP)  | William Boyce               |
| 13. <b>Any aria from Nelson Mass</b><br>(Novello)  | Franz Joseph Haydn          |
| 14. <b>Laudate Dominum</b><br>from <i>Vesperae Solennes K339</i> (Barenreiter)   | Wolfgang Amadeus Mozart     |
| 15. <b>Lord God of Abraham</b><br>from <i>Elijah</i> (Novello)   | Felix Mendelssohn           |
| 16. <b>Oh rest in the Lord</b><br>from <i>Elijah</i> (Novello)   | Felix Mendelssohn           |

### List B

- |   |                 |
|---|-----------------|
| 1. <b>Du bist die Ruh</b><br>from <i>Twenty-Four Favorite Songs</i> (Schirmer)      | Franz Schubert  |
| 2. <b>Frühlingstraume</b><br>from <i>First Vocal Album</i> (Schirmer)               | Franz Schubert  |
| 3. <b>Ich Grolle Nicht</b><br>from <i>Vocal Album</i> (Schirmer)                    | Robert Schumann |
| 4. <b>Die Mainacht</b><br>from <i>Great Art Songs of Three Centuries</i> (Schirmer) | Johannes Brahms |
| 5. <b>Wie Melodien</b><br>from <i>Fifty Selected Songs</i> (Schirmer)               | Johannes Brahms |
| 6. <b>Elégie</b><br>(Oval)  | Jules Massenet  |

- |  |                        |
|--|------------------------|
| <b>7. Chanson d'Amour</b><br>from <i>Sixty Songs</i> (Dover)   | <b>Gabriel Fauré</b>   |
| <b>8. Chanson triste</b><br>(Editions Salabert/Dover))   | <b>Henri Duparc</b>    |
| <b>9. Le temps de lilas</b><br>(IMC)   | <b>Ernest Chausson</b> |
| <b>10. Les papillons, Op.2 No.3</b>  | <b>Ernest Chausson</b> |
| <b>11. Fussreise</b><br>(IMC)  | <b>Hugo Wolf</b>       |
| <b>12. Die Nacht</b><br>(Schirmer)   | <b>Richard Strauss</b> |
| <b>13. Zueignung</b><br>from <i>Chois de mes Fleurs Chéries (Le Boutique Emblematique)</i> op.46 (Tecla) | <b>Richard Strauss</b> |
| <b>14. Reine des Mouettes</b><br>from <i>Metamorphoses</i> (UMP)   | <b>Francis Poulenc</b> |

List C

- |  |  |
|--|--|
| <b>1. Che faro</b><br>from <i>Orfeo ed Euridice</i> (Schirmer)                                     | <b>Christoph Willibald Gluck</b>       |
| <b>2. Deh vieni alla finestra</b><br>from <i>Don Giovanni</i> (Schirmer)                           | <b>Wolfgang Amadeus Mozart</b>         |
| <b>3. Deh vieni non tardar</b><br>from <i>Le Nozze di Figaro</i> (Schirmer)                        | <b>Wolfgang Amadeus Mozart</b>         |
| <b>4. No più andrai</b><br>from <i>Le Nozze di Figaro</i> (Schirmer)                               | <b>Wolfgang Amadeus Mozart</b>         |
| <b>5. Voi che sapete</b><br>from <i>Le Nozze di Figaro</i> (Schirmer)                              | <b>Wolfgang Amadeus Mozart</b>         |
| <b>6. Love smiles but to deceive</b><br>from <i>The Bohemian Girl</i> (Kalmus)                     | <b>Michael William Balfe</b>           |
| <b>7. The dream (I dreamt I dwelt in marble halls)</b><br>from <i>The Bohemian Girl</i> (Kalmus)   | <b>Michael William Balfe</b>           |
| <b>8. In happy moments</b><br>from <i>Maritana</i> (Boosey & Hawkes)                               | <b>William Vincent Wallace</b>         |
| <b>9. Scenes that are brightest</b><br>from <i>Maritana</i> (Boosey & Hawkes)                      | <b>William Vincent Wallace</b>         |
| <b>10. There is a flower that bloometh</b><br>from <i>Maritana</i> (Boosey & Hawkes)               | <b>William Vincent Wallace</b>         |
| <b>11. Jeanie with the light brown air</b>   | <b>Stephen C. Foster</b>               |
| <b>12. Va! Laisse couler mes larmes</b><br>from <i>Werther</i> (Kalmus)                            | <b>Jules Massenet</b>                  |
| <b>13. Summertime</b><br>from <i>Porgy and Bess</i> (Warner Brothers)                              | <b>George &amp; Ira Gershwin</b>       |
| <b>14. On the day that I was wedded</b><br>from <i>The Gondoliers</i> (Schirmer)                   | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>15. Is life a boom</b><br>from <i>The Yeomen of the Guard</i> (Schirmer)                        | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>16. When maiden loves, she sits and sighs</b><br>from <i>The Yeomen of the Guard</i> (Schirmer) | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>17. Roses of Picardy</b>  | <b>Haydn Wood</b>                      |
| <b>18. Fish gotta swim</b><br>from <i>Showboat</i> (Music Sales)                                   | <b>Jerome Kern</b>                     |

- |   |                             |
|---|-----------------------------|
| <b>19. And her mother came too</b><br>from <i>A to Z</i>                            | Ivor Novello                |
| <b>20. Glamorous Night</b><br>from <i>Glamorous Night</i>                           | Ivor Novello                |
| <b>21. My dearest dear</b><br>from <i>The Dancing Years</i>                         | Ivor Novello                |
| <b>22. Waltz of my heart</b><br>from <i>The Dancing Years</i>                       | Ivor Novello                |
| <b>23. This nearly was mine</b><br>from <i>South Pacific</i> (Hal Leonard)          | R. Rodgers & O. Hammerstein |
| <b>24. Younger than springtime</b><br>from <i>South Pacific</i> (Hal Leonard)       | R. Rodgers & O. Hammerstein |
| <b>25. A nightingale sang in Berkeley Square</b><br>(Hal Leonard)                   | Manning Sherwin             |
| <b>26. Music of the night</b><br>from <i>The Phantom of the Opera</i> (Hal Leonard) | Andrew Lloyd Webber         |

List D

- |  |                           |
|--|---------------------------|
| <b>1. Tell me lovely Shepherd</b><br>arr. Elizabeth Poston (OUP) | William Boyce             |
| <b>2. At the mid hour of the night</b>                           | Thomas Moore              |
| <b>3. Lagan love</b>   | Thomas Moore              |
| <b>4. A soft day</b><br>(Boosey & Hawkes)                        | Charles Villiers Stanford |
| <b>5. Trottin' to the fair</b><br>(Boosey & Hawkes)              | Charles Villiers Stanford |
| <b>6. Where corals lie</b><br>(Boosey & Hawkes)                  | Edward Elgar              |
| <b>7. Silent Noon</b><br>(Boosey & Hawkes)                       | Ralph Vaughan Williams    |
| <b>8. Love's Philosophy</b><br>(Boosey & Hawkes)                 | Roger Quilter             |
| <b>9. Sea Wrack</b><br>(Boosey & Hawkes)                         | Herbert Hamilton Harty    |
| <b>10. E'en as a lovely flower</b><br>(Boosey & Hawkes)          | Frank Bridge              |
| <b>11. Bird songs at eventide</b><br>(Chappell)                  | Eric Coates               |

# Grade 7

## Schedule of maximum marks

Scales, Arpeggios & Study	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	15
2	15
3	15
4	15

## Scales, Arpeggios & Study

- Scales:** To be sung on any of the vowel sounds AH, OO and EE:  
Major scales to the 10<sup>th</sup>, ascending and descending twice in one breath.  
Harmonic and melodic minor scales to the octave, ascending and descending twice in one breath, two notes to a beat, metronome 120, to be sung forte, piano, crescendo, or diminuendo as required.  
To sing from 1<sup>st</sup> to 5<sup>th</sup> of chromatic scale, singing LAH before each note.
- Arpeggios:** To be sung on any of the vowel sounds AH, OO and EE:  
Major and minor arpeggios to the 10<sup>th</sup>, ascending and descending twice in one breath, metronome 120.
- Study:** One study to be selected from No.31, 39, 43, 44, 45, 46, 47, or 48 from *Fifty Lessons for Medium Voice* by Giuseppe Concone (Schirmer)

## Sight-Reading

A piece of Grade 4 standard.

## Ear Tests

1. To state whether a triad is major or minor and in root position, 1<sup>st</sup> inversion or 2<sup>nd</sup> inversion. 3 examples may be given.
2. To sing, whistle or hum the upper part of a two-part phrase. The example will be played twice by the examiner.
3. To recognise a cadence at the end of a phrase played twice by the examiner as perfect, plagal or interrupted.
4. To recognise chords of the tonic, dominant or subdominant in root position in a major key played twice by the examiner.
5. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation, recognition of major and minor tonality, general character and form.

## Theory

A general analysis of the chosen pieces to include terms, signs, any ornaments, recognition of dominant and diminished 7<sup>ths</sup>, and some basic knowledge of the relevant composers.

## Pieces

Four pieces: one chosen by the candidate from each of the four lists A, B, C and D.

### List A

- |   |                           |
|---|---------------------------|
| 1. <b>Blessed virgin's expostulation</b><br>(Schott)  | Henry Purcell             |
| 2. <b>Nulla in mundo pax sincera</b><br>from <i>Nulla in mundo pax sincera</i> RV 630 (Ricordi)   | Antonio Vivaldi           |
| 3. <b>Any aria by</b>   | Johann Sebastian Bach     |
| 4. <b>Si tra i ceppi</b><br>from <i>Great Art Songs of Three Centuries</i> (Schirmer)   | Georg Frideric Handel     |
| 5. <b>Comfort ye</b><br>from <i>Messiah</i> (Novello)   | Georg Frideric Handel     |
| 6. <b>He was despised</b><br>from <i>Messiah</i> (Novello)  | Georg Frideric Handel     |
| 7. <b>Rejoice greatly</b><br>from <i>Messiah</i> (Novello)  | Georg Frideric Handel     |
| 8. <b>Why do the nations</b><br>from <i>Messiah</i> (Novello)   | Georg Frideric Handel     |
| 9. <b>Let the bright seraphim</b><br>from <i>Samson</i> (Novello)   | Georg Frideric Handel     |
| 10. <b>Return o God of hosts</b><br>from <i>Samson</i> (Novello)  | Georg Frideric Handel     |
| 11. <b>O sleep, why dost thou leave me?</b><br>from <i>Semele</i> (Kalmus)  | Georg Frideric Handel     |
| 12. <b>Ombra mai fu</b><br>from <i>Serse</i> (Chester)  | Georg Frideric Handel     |
| 13. <b>Any aria from <i>Orfeo ed Euridice</i> by</b><br>(Schirmer)  | Christoph Willibald Gluck |
| 14. <b>And God created man in his own image (recit.)</b><br><b>In native worth and honour clad (aria)</b><br>from <i>The Creation</i> (Novello) | Franz Joseph Haydn        |
| 15. <b>On mighty pens</b><br>from <i>The Creation</i> (Novello)   | Franz Joseph Haydn        |
| 16. <b>With verdure clad</b><br>from <i>The Creation</i> (Novello)  | Franz Joseph Haydn        |
| 17. <b>Alleluia</b><br>from <i>Exsultate, jubilate</i> (Schirmer)   | Wolfgang Amadeus Mozart   |
| 18. <b>For the mountains shall depart</b><br>from <i>Elijah</i> (Novello)   | Felix Mendelssohn         |
| 19. <b>If with all your hearts</b><br>from <i>Elijah</i> (Novello)  | Felix Mendelssohn         |
| 20. <b>O rest in the Lord</b><br>from <i>Elijah</i> (Novello)   | Felix Mendelssohn         |

List B

- |   |                      |
|---|----------------------|
| 1. <b>Ich liebe dich</b><br>(Schott)  | Ludwig van Beethoven |
| 2. <b>Gretchen am Spinnrad</b><br>from <i>Twenty-Four Favorite Songs</i> (Schirmer)             | Franz Schubert       |
| 3. <b>Rastlose Liebe</b><br>(Schirmer)  | Franz Schubert       |
| 4. <b>Oh! Quand je dors</b><br>from <i>Twelve Songs</i> (Schirmer)                              | Franz Liszt          |
| 5. <b>Standchen</b><br>from <i>Fifty Selected Songs</i> (Schirmer)                              | Johannes Brahms      |
| 6. <b>Die Prinzessin</b><br>from <i>The Chester Book of Celebrated Songs Book Two</i> (Chester) | Edvard Grieg         |
| 7. <b>Solvejg's Lied</b><br>(Schirmer)  | Edvard Grieg         |
| 8. <b>Après un rêve</b><br>from <i>Twenty-Five Selected Songs</i> (Schirmer)                    | Gabriel Fauré        |
| 9. <b>Clair de lune, Op.46 No.2</b><br>from <i>Twenty-Five Selected Songs</i> (Schirmer)        | Gabriel Fauré        |
| 10. <b>Mandoline</b><br>from <i>Twenty-Five Selected Songs</i> (Schirmer)                       | Gabriel Fauré        |
| 11. <b>Notre amour</b><br>from <i>Twenty-Five Selected Songs</i> (Schirmer)                     | Gabriel Fauré        |
| 12. <b>Élégie</b><br>from <i>Complete Songs for Voice and Piano</i> (Dover)                     | Henri Duparc         |

List C

- |   |                         |
|---|-------------------------|
| 1. <b>Una donna a quindici anni</b><br>from <i>Così fan tutte</i> (Schirmer)        | Wolfgang Amadeus Mozart |
| 2. <b>Ein Mädchen oder Weibchen</b><br>from <i>Die Zauberflöte</i> (Schirmer)       | Wolfgang Amadeus Mozart |
| 3. <b>Pamina's Aria</b><br>from <i>Die Zauberflöte</i> (Schirmer)                   | Wolfgang Amadeus Mozart |
| 4. <b>Batti batti</b><br>from <i>Don Giovanni</i> (Schirmer)                        | Wolfgang Amadeus Mozart |
| 5. <b>Non so piu</b><br>from <i>Le Nozze di Figaro</i> (Schirmer)                   | Wolfgang Amadeus Mozart |
| 6. <b>Und ob die Wolke</b><br>from <i>Der Freischütz</i> (Schirmer)                 | Carl Maria von Weber    |
| 7. <b>Una furtive lagrima</b><br>from <i>L'elisir d'amore</i> (Schirmer)            | Gaetano Donizetti       |
| 8. <b>Quanto e bella, quanto e cara!</b><br>from <i>L'elisir d'amore</i> (Schirmer) | Gaetano Donizetti       |
| 9. <b>Eily Mavourneen</b><br>from <i>The Lily of Killarney</i> (Boosey & Hawkes)    | Julius Benedict         |
| 10. <b>The heart bowed down</b><br>from <i>The Bohemian Girl</i> (Kalmus)           | Michael William Balfe   |

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| <b>11. When other lips</b><br>from <i>The Bohemian Girl</i> (Kalmus)                           | <b>Michael William Balfe</b>           |
| <b>12. Ave Maria</b><br>from <i>Otello</i> (Schirmer)  | <b>Giuseppe Verdi</b>                  |
| <b>13. E lucevan le stelle</b><br>from <i>Tosca</i> (Schirmer)                                 | <b>Giacomo Puccini</b>                 |
| <b>14. The Jewel Song</b><br>from <i>Faust</i> (Schirmer)                                      | <b>Charles Gounod</b>                  |
| <b>15. The Doll's Song</b><br>from <i>The Tales of Hoffmann</i> (Schirmer)                     | <b>Jacques Offenbach</b>               |
| <b>16. Alas those chimes</b><br>from <i>Maritana</i> (Boosey & Hawkes)                         | <b>William Vincent Wallace</b>         |
| <b>17. Here me gentle Maritana</b><br>from <i>Maritana</i> (Boosey & Hawkes)                   | <b>William Vincent Wallace</b>         |
| <b>18. In happy moments</b><br>from <i>Maritana</i> (Boosey & Hawkes)                          | <b>William Vincent Wallace</b>         |
| <b>19. Chacun a son gout</b><br>from <i>Die Fledermaus</i> (Schirmer)                          | <b>Johann Strauss</b>                  |
| <b>20. Csárdás</b><br>from <i>Die Fledermaus</i> (Schirmer)                                    | <b>Johann Strauss</b>                  |
| <b>21. The Laughing Song</b><br>from <i>Die Fledermaus</i> (Schirmer)                          | <b>Johann Strauss</b>                  |
| <b>22. Mon coeur s'ouvre à ta voix</b><br>from <i>Samson et Dalila</i> (Dover)                 | <b>Camille Saints-Saëns</b>            |
| <b>23. Kind sir you cannot have the heart</b><br>from <i>The Gondoliers</i> (Schirmer)         | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>24. Take a pair of sparkling eyes</b><br>from <i>The Gondoliers</i> (Schirmer)              | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>25. Buttercup Song</b><br>from <i>HMS Pinafore</i> (Schirmer)                               | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>26. Oh foolish Fay</b><br>from <i>Iolanthe</i> (Schirmer)                                   | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>27. A wandering minstrel</b><br>from <i>The Mikado</i> (Schirmer)                           | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>28. Alone and yet alive</b><br>from <i>The Mikado</i> (Schirmer)                            | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>29. Major General's Song</b><br>from <i>The Pirates of Penzance</i> (Schirmer)              | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>30. Oh is there not one maiden breast</b><br>from <i>The Pirates of Penzance</i> (Schirmer) | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>31. Poor wandering one</b><br>from <i>The Pirates of Penzance</i> (Schirmer)                | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>32. The Pirate King</b><br>from <i>The Pirates of Penzance</i> (Schirmer)                   | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>33. When our gallant Norman foes</b><br>from <i>The Yeomen of the Guard</i> (Schirmer)      | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>34. 'Tis done, I am a bride</b><br>from <i>The Yeomen of the Guard</i> (Schirmer)           | <b>W. S. Gilbert &amp; A. Sullivan</b> |
| <b>35. Habanera</b><br>from <i>Carmen</i> (Schirmer)   | <b>Georges Bizet</b>                   |

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|--|-----------------------------|
| <b>36. O mio fernando</b><br>from <i>Carmen</i> (Schirmer)                           | Georges Bizet               |
| <b>37. Toreador Song</b><br>from <i>Carmen</i> (Schirmer)                            | Georges Bizet               |
| <b>38. Adieu, forets</b><br>from <i>Jeanne d'Arc</i> (Kalmus)                        | Pyotr Ilich Tchaikovsky     |
| <b>39. Che gelida mani</b><br>from <i>La Bohème</i> (Schirmer)                       | Giacomo Puccini             |
| <b>40. Musetta's Waltz Song</b><br>from <i>La Bohème</i> (Schirmer)                  | Giacomo Puccini             |
| <b>41. Mi chiamano Mimi</b><br>from <i>La Bohème</i> (Schirmer)                      | Giacomo Puccini             |
| <b>42. On my lips every kiss is like wine</b><br>from <i>Giuditta</i> (Elkin)        | Franz Lehár                 |
| <b>43. Girls were made to love and kiss</b><br>from <i>Paganini</i> (Elkin)          | Franz Lehár                 |
| <b>44. Love live forever</b><br>from <i>Paganini</i> (Elkin)                         | Franz Lehár                 |
| <b>45. Volga Lied</b><br>from <i>Der Zarewitsch</i> (Elkin)                          | Franz Lehár                 |
| <b>46. You are my heart's delight</b><br>from <i>The Land of Smiles</i> (Weinberger) | Franz Lehár                 |
| <b>47. Bill</b><br>from <i>Showboat</i> (Music Sales)                                | Jerome Kern                 |
| <b>48. Old Man River</b><br>from <i>Showboat</i> (Music Sales)                       | Jerome Kern                 |
| <b>49. Where is the life that late I led</b><br>from <i>Kiss Me Kate</i> (IMP)       | Cole Porter                 |
| <b>50. I can't say no</b><br>from <i>Oklahoma!</i> (Schirmer)                        | R. Rodgers & O. Hammerstein |
| <b>51. I enjoy being a girl</b><br>from <i>Flower Drum Song</i> (Hal Leonard)        | R. Rodgers & O. Hammerstein |
| <b>52. If I were a rich man</b><br>from <i>Fiddler on the Roof</i> (IMP)             | S. Harnick & J. Bock        |
| <b>53. I won't send roses</b><br>from <i>Mack and Mabel</i> (IMP)                    | Jerry Herman                |
| <b>54. Marta</b><br>from <i>Kiss of the Spider Woman</i> (IMP)                       | J. Kander & F. Ebb          |
| <b>55. Where's the girl</b><br>from <i>The Scarlet Pimpernel</i> (IMP)               | J. Kander & F. Ebb          |

List D

1. **O peace, thou fairest child of heaven**
2. **Fly not yet**
3. **My heart is like a singing bird**  
from *Seven Songs for High Voice* (Stainer & Bell)
4. **Kashmiri Song (Pale hands I love you)**  
(Boosey & Hawkes)
5. **The Rosary**  
(Boosey & Hawkes)
6. **For you alone**  
(Boosey & Hawkes)
7. **The Auld Lad**
8. **Silver**  
(Boosey & Hawkes)
9. **Sleep**  
(Boosey & Hawkes)
10. **The Singer**  
(Boosey & Hawkes)

Thomas Arne  
Thomas Moore  
C.H.H. Parry

Amy Woodforde Finden

Ethelbert Nevin

Henry E. Geehl

Herbert Hamilton Harty  
C. Armstrong Gibbs

Ivor Gurney

Michael Head

# Grade 8

## Schedule of maximum marks

Scales, Arpeggios & Study	15
Sight-Reading	10
Ear Tests	10
Theory	5
Pieces 1	10
2	10
3	10
4	10
5	10
6	10

## Scales, Arpeggios & Study

- Scales:** To be sung on any of the vowel sounds AH, OO and EE, with or without the consonants M or L before each note, as required by the examiner:  
Major scales to be sung staccato, one octave, ascending in one breath and descending in one breath.  
Any major scale to the 9<sup>th</sup>.  
Any minor scale to the octave.  
Chromatic scale to one octave, ascending and descending in one breath.
- Arpeggios:** To be sung on any of the vowel sounds AH, OO and EE, with or without the consonants M or L before each note, as required by the examiner:  
Any major and minor arpeggio to the 10<sup>th</sup>, ascending and descending twice in one breath.
- Study:** One study to be selected from No.49 or 50 from  
*Fifty Lessons for Medium Voice* by Giuseppe Concone (Schirmer)

## Sight-Reading

A piece of Grade 5 standard.

## Ear Tests

1. To sing, whistle or hum the lower part of a two part phrase. The example will be played twice by the examiner.
2. To recognise a cadence at the end of a phrase played twice by the examiner as perfect plagal, imperfect or interrupted.
3. To recognise the modulation from a major key to its dominant, sub-dominant or relative-minor.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation, recognition of major and minor tonality, general character and form, the principal modulations, period and style with a general knowledge of Sonata Form, Fugue and Rondo.

## Theory

A general analysis of the chosen pieces to include terms, signs, any ornaments, recognition of the principal modulations, and some basic knowledge of the relevant composers. Candidates will also be expected to be able to discuss in general terms Sonata, Fugue and Rondo Form.

## **Pieces**

Six pieces: one submitted by the candidate from each category.

As free choice is permitted it is expected that candidates present a programme of suitable difficulty, reflecting a varied and interesting choice.

\*One of the works presented from either A or B must include a recitative.

### A: Opera / Operetta / Musicals

Any aria\* from an opera by Mozart, Rossini, Donizetti, Verdi, Tchaikovsky, Massenet, or Puccini.

or

Any song from an operetta / musical by Gilbert & Sullivan, Lehár, Rogers & Hammerstein, Bernstein, or Lloyd-Webber.

### B: Oratorio

Any aria\* from an oratorio by Bach, Handel, Haydn, or Mendelssohn.

### C: German Lied

Any *Lied* by Schubert, Schumann, Liszt, Brahms, Grieg, Wolf or R. Strauss.

### D: French Chanson

Any *chanson* by Fauré, Duparc, Chausson, Debussy, Ravel or Poulenc.

### E: English Song

Any song by Elgar, Vaughan Williams, Quilter, Ireland, Gibbs, Gurney, Warlock, Head or Britten

### F: Irish Song

Any accompanied or unaccompanied Irish Song composed or arranged by Moore, Stanford, Harty, Hughes, Larchet, Nelson or any other Irish composer.

# Junior & Senior Repertoire Recital Programmes

Performers are expected to present a balanced recital programme of their own choice, lasting 15-20 minutes for the Junior Repertoire and 40-45 minutes for the Senior Repertoire.

The Junior Repertoire selection should contain at least one piece of grade 4 standard while the Senior Repertoire should contain at least one piece of grade 8 standard.

The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

The candidate's programme, typed in the order of performance, must be submitted at least **two months** before the examination.

The candidate will be expected to give a brief introduction to each piece during the recital.

It should be noted that this recital examination is open to members of the public and candidates are encouraged to invite friends and relatives.

**The Junior & Senior Repertoire Recital Programmes will be marked as follows:**

(a)	<b>Technical Ability</b>	<b>30%</b>
(b)	<b>Interpretation</b>	<b>40%</b>
(c)	<b>Overall Impression &amp; Choice of Programme</b>	<b>30%</b>

Maximum Marks 100, Passing Marks 65

# Performance Certificate

Performers are expected to present a balanced recital programme. The duration of the performance should be 30-45 minutes.

Programme to include:

1. An Aria with recitative from an opera or oratorio
2. A German Lied
3. A French Song
4. An English Art Song
5. A stylistically challenging 20<sup>th</sup> Century Song

The remainder of the programme is to be of the candidate's own choice and may contain one item of a much lighter nature. These own choice pieces are expected to be of a post Grade 8 standard. The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

The candidate's programme, typed in the order of performance, must be submitted **two weeks** before the examination.

The candidate will be expected to briefly introduce each song during the recital.

It should be noted that this recital examination is open to members of the public and candidates are encouraged to invite friends and relatives.

Maximum Marks 100, Passing Marks 75.

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