Syllabus of Singing Examinations
for Local Centres & Schools
2015-2018

REVISED FOUR-YEAR SYLLABUS
FOR VOCAL EXAMINATIONS

TEACHERS AND CANDIDATES ARE ADVISED TO CHECK
THE RELEVANT SECTIONS CAREFULLY

Please note that where songs are listed in the Syllabus, the publishers are given mainly as an
aid to locating material, and are merely suggestions; other authoritative editions of the
music will be equally acceptable.
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As Ireland’s oldest music institution, the Royal Irish Academy of Music has been fostering musical talent and cultivating a love and appreciation of music since 1848. Conscious of the importance of developing a sense of music in everyone, the RIAM is dedicated to inclusivity – music belongs to us all and should be nurtured at every age and every level.

Through the Local Centre Examination System, the Academy aims to offer a sense of structure to the graded examinations, whereby all areas of technical development and musical awareness are carefully measured to ensure that progress can be attained at each level. An extensive range of repertoire is on offer for each instrument and at each grade in the hope that there is something to suit everyone’s taste!

The purpose of the examination is to provide an opportunity for each candidate to be given a fair and balanced assessment of their progress, where positive elements of the performance will be rewarded, and weaker areas will be highlighted in a constructive manner.

For those who do not wish to take examinations, the syllabus can still be a useful tool to indicate milestones, and guide the teacher/student towards the gradual development of both technical and musical skills.

Whether you choose to sit an examination or not, there is no shortcut to success: regular practice is the only way to ensure steady progress, and will help to build confidence in everyone – young and old!

The User Guide outlined over the following pages offers advice to candidates and teachers on the various aspects of our examinations and recital certificate programmes, and will hopefully provide some insight into the reasons for developing each area, as well as offering suggestions on how to best to prepare for the examination itself.

Lorna Horan
Chairperson
Senior Examiners
User Guide for Local Centre Examinations

Useful tips to help prepare for your Examination
Each area of the examination serves a purpose, and plays an important role in developing a well rounded musician. Listed below are a few useful tips, aimed at helping the teacher/candidate to understand the reasons behind each area of the examination, and how to improve on those areas.

Pieces
The first mission is to choose pieces to suit each candidate, and both student and teacher should have input into this task. From the teacher’s perspective it is important to choose pieces that will develop the technique of the student but will also show off the students’ ability to their best advantage. From the student’s perspective it is important to choose pieces that he/she likes, as this will encourage more dedication at practice time!

The early stages of learning a piece are hugely important, and while note learning can be a slow and arduous task it is essential to learn the correct notes and rhythm from the very start. Slow and careful practice is strongly encouraged to begin, gradually building up the tempo over time. Once the basics are in place, the musical detail can be introduced little by little. It should be noted that some music editions do not offer much detail by way of dynamic markings or phrase marks, but all music should have shape and colour to enhance the character of the work. Always look at the composer and title of the piece – this will always give an indication of how the piece should sound. Listening to a recording of the pieces will also inspire musical ideas!

It is important to practise playing the pieces through without stopping – it is not necessary to restart the piece because of a small slip, and this can become a bad habit – always try to keep going! It is a very good idea to play through the pieces for family or friends prior to the examination, as this can really help to build confidence.

For instrumentalists and singers it is essential to practice with the accompanist, to be familiar with the accompaniment part and all the entries.

Scales
Quite often students tend to underestimate the benefits of learning scales, and do not enjoy practising them, but there are many reasons for practising scales, and huge advantages, for example:
• They help to develop a sense of key
• They help to develop rhythmic patterns
• For all instrumentalists they help to develop finger fluency and co-ordination
• For string players they help to develop bow control and key patterns
• For singers and wind players they help to develop breath support and phrasing

Regular practice is advised – this does not mean that every scale has to be practised every day - better to concentrate on a few scales at a time (select different keys each time you practise). The examiner will be listening out for a fluent pace with clear rhythmic patterns, good tone and articulation (where appropriate) and finger clarity throughout.
Sight-Reading
Students tend to have a dread of sight-reading - an unfamiliar piece of music is placed on the music stand and almost instantly the room is filled with a sense of panic! Like all other areas of musical learning, this skill can be easily improved, and will help to develop a quick understanding of rhythmic motifs, note patterns, key signatures, accidentals, and ultimately will be an aid to faster learning.

To be successful at sight-reading does not necessarily mean a note-perfect account of a piece – the aim of sight-reading is to give “an impression” of how the piece should sound. With this in mind, the examiner will be listening for a sense of continuity. A cautious reading, where the candidate pauses to ponder over the next notes can only result in a hesitant attempt, with no real sense of how the notes fit into phrases, or how the phrases make up a piece of music. Always look ahead and keep the piece moving along with a steady pulse for best results. Again, this area can only improve with practice – a few bars every day will make all the difference!

The Let’s Get Reading sight-reading books for piano are written by Jean Archibald and Marie Moran and offer a step-by-step guide to learning how to sight-read well. These books are available from Preliminary level to Senior Certificate, and are extremely useful books for both teachers and students as a guide to successful sight-reading. They also include sample sight-reading tests at the back of each book.

For other instrumentalists, we are working on sample sight-reading tests which will be available on our website www.riam.ie – this is still work in progress but we hope to have some of the main instruments completed in the near future.

Theory
Knowledge and understanding of theory will equip any candidate with the necessary tools to display a well thought-out performance of their pieces. Notes, rests, rhythmic values, time signatures and key signatures provide the “nuts and bolts” of basic learning; expression markings allow us to lift the notes off the page and create colour and shape, adding character and style to the music. If you do not understand the meaning of the theoretical details and expression markings, this makes it rather difficult to portray in performance – this area is worth five marks in the examination.

The publication Music Workout by Jean Archibald and Bernadette Marmion is a series of theory workbooks based on the syllabus of the Local Centre examinations in Theory. Each workout (Preparatory to Grade 8) includes detailed explanatory notes. This material also provides useful preparation for the ‘reading’ elements of the Aural Tests programme (practical music examinations).

The Theory Requirements listed on pages 12 and 13 should be studied carefully for each grade, as there are some changes and advancements to this new syllabus. For example, candidates will be encouraged to describe the character of the pieces performed (Grades II and III), and will be asked to describe the style of the pieces performed (Grades IV and V).
Aural Tests
The key to developing a strong sense of musicianship is through listening. Having an awareness of melodic shape, rhythmic pattern and musical phrasing can undoubtedly lead to a higher level of performance. With this in mind, the function of the Aural Tests is to establish a stronger connection between listening and performing, to help candidates build on all aspects of their musical learning.

These tests have been carefully constructed, to ensure a gradual development in ear training from the earliest grades right through to Senior Certificate level. Up to Grade V, the Aural Tests focus on four main areas: Listening, Memory, Rhythm and Sight-Singing. From Grade VI onwards the requirements for Aural and Theory are combined. The full details for each grade are listed from pages 8 to 11 in the syllabus.

For Sight-Singing, it is important to note that candidates are not assessed on the quality of their voice. The aim of this test is to develop recognition of melodic pattern, shape, and intervals. The RIAM Music Workout series contain many sight-singing and clapping exercises which help to develop musicianship alongside theoretical knowledge.

For candidates wishing to undertake the Senior Certificate, we have introduced an added requirement: “candidates will be expected to demonstrate an understanding of the style of the pieces performed; to discuss some of the technical demands presented in the chosen pieces, and their approach to overcoming these difficulties”.

The aim of this exercise is to encourage candidates to reflect on the musical styles, form and technical aspects of the pieces performed at this advanced level of study. Consequently, the allocation of marks will be altered in this area:
Combined Aural/ Theoretical tests: a maximum of 10 marks
Viva Voce: a maximum of 5 marks
Full details are available on page 16 of the syllabus.

The day of the Examination
Even professional musicians will admit to suffering from nerves – it is only natural that candidates (and quite often parents too!) feel anxious prior to their examination. Every examiner has experienced nerves and can empathise with those feelings of tension and worry – they will do their best to create a friendly atmosphere on the day, and ultimately get the best possible performance from each candidate. Listed below are a few useful tips, to help things run as smoothly as possible on the day:

At home...
Be sure to do a warm-up at home. This can be a good way to calm any nerves and focus the concentration. Warm-up facilities are not provided at the examination centres. Before leaving home, be sure to have everything you need: instrument, music stand (where appropriate), and music (photocopies may only be used in the examination room when the original music is also present!)

Aim to arrive at the examination centre ten minutes early – this will give you time to take your instrument out of its case, have your music ready and take your coat off before entering the
examination room. Use the extra minutes before the examination to settle your nerves. Try to think positively, and remember that the examiner is on your side and wants you to do a good job. If possible, try not to arrive too far in advance of the examination call time – waiting around can be counterproductive!

In the examination room...
Make sure that you are comfortable before you begin. Check that the stool or music stand is at the appropriate height for you, and do not be afraid to ask the examiner for help if you wish to make any adjustments.

For instrumentalists, tune your instrument prior to entering the room, but also check your tuning with the piano before you start to play. For wind/brass players, the examiner will be happy to let you blow a few notes to clear the instrument prior to tuning with the piano.

You will be given the option of starting with scales or pieces. Choose whatever suits you best. (For piano examinations, choosing to play scales first can be a good way of getting used to an instrument that is unfamiliar to you!) Where possible the examiner will listen to all three pieces in their entirety, but do not worry if you are stopped during a piece – this is not a reflection on your performance.

Timing allocated for each grade
Our examiners are trained to work quickly and efficiently. While taking the time to place each candidate at ease at the start of the examination, it is also the responsibility of the examiner to adhere to the allocated schedule as much as possible. The following is an outline of the time allocated for each examination, though it should be noted that two extra minutes are added on for string players and one extra minute is added on for wind/brass players to allow for tuning.

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<td>Grade III</td>
<td>15 minutes</td>
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<td>Grades IV and V</td>
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<td>Grades VI, VII and VIII</td>
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<td>Senior Certificate</td>
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Candidates with Special Needs are also allocated extra time.

The examination notification sent to candidates/applicants in the post will indicate a Call Time – 10 minutes prior to the examination time. Candidates should aim to be ready to play from the Call Time onwards. Our examiners do their best to adhere to the examining timetable, and aim to ensure that examinations run on time. To a large degree, the pace of the examination is set by the candidate – if they choose to play their scales and pieces at a rather slow pace this can lengthen the overall examination time, candidates suffering from extreme nerves can also take longer to get settled. With this in mind, we cannot guarantee that examinations will run on schedule – we can only guarantee that every candidate will be given every opportunity to do their best on the day.
Candidates with Special Needs
The term “Special Needs” covers an increasingly broad area, which the RIAM endeavours to accommodate in every possible way. Naturally, every candidate has different needs, therefore each person is given independent consideration.

When candidates are entered under Special Needs, the following are some of the provisions available to facilitate individual requirements:

- extra time allocation for the examination
- enlarged or Braille sight-reading for visually impaired candidates
- specific order in which the candidate wishes to take the different areas of the examination
- parent/carer to be present in the examination room
- the RIAM will also endeavour to accommodate other provisions specific to individual needs

A Special Needs entry form must be completed and submitted at the time of application in order to benefit from any of the required provisions. The form is available from the RIAM Local Centre Office, or may be downloaded from www.riam.ie It should also be noted that the RIAM does not offer any dispensation in the marking – every candidate is assessed on the same basis.
Introduction

Dear Teachers and Students

Welcome to the revised Local Centre Syllabus 2015-2018!

You will see that the scales have been overhauled, with the required number of scales reduced slightly at each level.

The vowels for the scales are now own choice, making this section more ‘user-friendly’. The phonetics guide for pronunciation of the vowels you choose can still be found under the Requirements section of the syllabus.

Additions of repertoire have been made to the higher grades, and at Grade VIII level, in particular, there is a considerably wider choice for the different voice types. Many of the songs can be presented in a key that suits the individual vocal range, and further pieces from Oratorio and Opera have been included, for each of the voice types.

This gives a wider scope for choosing a suitable contrasting programme, vital for examination preparation.

Though many of the songs can be sung in a key fitting the vocal range, the arias taken from Opera and Oratorio must be sung in the original key. The voice types are indicated.

There is also additional repertoire for the Vocal Duets section, giving greater choice to make singing together more fun.

Above all, singing should be a pleasure, and I hope you will enjoy preparing your programmes for examination from this syllabus.

Prof Sylvia O’Regan
Head of Vocal Faculty
RIAM
AURAL REQUIREMENTS AND THEORETICAL QUESTIONS

REVISED FOR ALL PRACTICAL SUBJECTS

AURAL TESTS

From Elementary to Grade V this area is worth a maximum of 10 marks.

Candidates will be asked to perform the following tests:

**Elementary Grade**

*Memory:*
(a) Clap or tap from memory the rhythm of a short two-bar melody in 2/4 or 3/4 time. The melody will begin on the first beat of the bar and the pulse will be given.
(b) Sing the precise pitch of a single note played twice by the examiner. Compass Middle C - octave above.

*Reading:*
Clap a two-bar rhythm in 3/4 or 4/4 time.
Note values ♩ + ♪

**Preliminary Grade**

*Aural Observation:*
A piece will be played twice by the examiner. Comment whether the second playing was louder/softer or faster/slower.

*Memory:*
Clap or tap from memory the rhythm of a short two-bar melody in 2/4 or 3/4 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.

Sing from memory a short melodic phrase within the first three notes of the major scale (d r m) played three times. The pulse, tonic chord and starting note will be given before the first playing.

*Reading:*
Clap a three-bar rhythm in 3/4 or 4/4 time.
Note values ♩ ♪ ♩ + ♪
Primary Grade

Aural Observation:
Comment on the tempo (fast/slow or changing) and dynamic (loud/soft or changing) of the piece played once by the examiner.

Memory:
(a) Clap or tap from memory the rhythm of a short two-bar melody in 3/4, 4/4 or 6/8 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.
(b) Sing from memory a short melodic phrase, within the range of a third in major keys (d r m) played three times. The pulse, tonic chord and starting note will be given before the first playing.

Reading:
Clap a four-bar rhythm in 3/4 or 4/4 time. Note values †, ‡, § +  

Grade I

Aural Observation:
Comment on the tempo, dynamic and articulation (legato/staccato) of the piece played once by the examiner. Italian terms may be used, but are not obligatory.

Memory:
(a) Clap or tap from memory on two further hearings the rhythm of a short phrase taken from the treble part of the aural observation piece.
(b) Sing from memory a short melodic phrase, within the range of a fifth in major keys (d r m f s) played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody will begin on the tonic.

Reading:
Clap a four-bar rhythm in 3/4 or 4/4 time; note values †, ‡, §, o and  rest.
Grade II

Aural Observation:
(a) Comment on tempo, dynamic and articulation of the piece played once by the examiner.
(b) Clap the pulse while the examiner plays the piece a second time.

Memory:
(a) Clap or tap from memory on one further hearing the rhythm of a short phrase taken from the treble part of the aural observation piece.
(b) Sing from memory a short melodic phrase, within the range of a fifth, in major or minor keys played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody will begin on the tonic.

Reading:
Clap a four-bar rhythm in 3/4 or 4/4 time: note values \( \frac{3}{4} \), \( \frac{1}{4} \), \( \frac{1}{8} \), \( \frac{1}{16} \) and \( \frac{1}{32} \) rest.

Grade III

Aural Observation:
(a) Comment on the dynamics/articulation of the piece played by the examiner.
(b) Clap the pulse while the examiner plays the piece a second time.
(c) State the time (3/4 or 4/4 time) after second hearing.

Memory:
(a) Clap or tap from memory on one further hearing the rhythm of a phrase taken from the treble part of the aural observation piece.
(b) Sing from memory a short melodic phrase, within the range of a fifth, in major and minor keys played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:
Clap a four-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade as well as \( \frac{1}{4} \), \( \frac{3}{4} \) in 6/8 time.
Grade IV

*Aural Observation:*
(a) Comment on the dynamics/articulation of the piece played once by the examiner (*Italian terms to be used*).  
(b) Clap the pulse while the examiner plays the piece a second time.  
(c) State the time (3/4 or 4/4 time) after second hearing.

*Memory:*
(a) Clap or tap from memory on one further hearing the rhythm of a phrase taken from the treble or bass part of the aural observation piece.  
(b) Sing from memory a short melodic phrase which may be in a major or minor key played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

*Reading:*
Clap a four-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade
plus \ begun, \ and \ in 3/4 and 4/4, \ and \ in 6/8 time.

Grade V

*Aural Observation:*
(a) Comment on the dynamics/articulation of the piece played by the examiner (*Italian terms to be used*).  
(b) After another hearing (i) state the time (3/4, 4/4 or 6/8); (ii) state whether the key is major or minor.

*Memory:*
(a) Clap or tap from memory on one further hearing the rhythm of a phrase taken from the treble or bass part of the aural observation piece.  
(b) Sing from memory a short melodic phrase which may be in a major or minor key played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

*Reading:*
Clap a 4-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade plus \ / \ in 3/4 and 4/4 time and \ / \ / \ in 6/8 time.
THEORY REQUIREMENTS

This area is worth a maximum of 5 marks.
For grades Preliminary to V candidates presenting a certificate or result sheet verifying that they have passed the Local Centre written Theory & Harmony paper for the same grade as, or higher than, their practical examination will be exempt from the Theory tests and will be awarded full marks for this section. Candidates will be asked to name and explain the following in relation to the pieces performed:

Elementary Grade
Clefs, stave, bar lines, note values and expression markings.

Preliminary Grade
Clefs, stave, bar lines, simple time signatures, note values and expression markings.

Primary Grade
Clefs, stave, bar lines, simple time signatures and expression markings.

Grade I
Pitch names, time signatures, note values, expression markings and key signatures.

Grade II
Pitch names, time signatures, note values, expression marks and key signatures. In addition, candidates will be asked to describe the character of any of the songs performed (eg lively, sorrowful, happy, dance-like, jazzy etc.)

Grade III
Time signatures, note values, expression markings and key signatures. As for Grade II, candidates will be asked to describe the character of any of the songs performed (eg lively, sorrowful, happy, dance-like, jazzy etc.)

Grades IV
Time signatures, note values, expression markings, and key signatures. In addition candidates will be expected to identify the relative major or minor of the keys of each piece performed. Candidates will also be asked to describe the style of any of the songs performed: (eg baroque, classical, romantic, modern).

Grade V
Time signatures, note values, expression markings, key signatures and relative major or minor of the keys of each song performed. As for Grade IV, candidates will be asked to describe the style of any of the songs performed. In addition, candidates will also be asked to identify the tonic and dominant of any of the keys in which the songs are written.
COMBINED AURAL/THEORETICAL TESTS

For Grades VI to VIII candidates presenting a certificate or result sheet verifying that they have passed the written Theory & Harmony paper for the same grade as, or higher than, their practical examination will be exempt from the combined Aural/Theoretical Tests and will be awarded the full fifteen marks for this section.

Senior Certificate candidates instead will be awarded the full ten marks in this section but will be required to partake in the Viva Voce section of the examination which is worth a maximum of five marks.

Grade VI
Aural/Visual Observation:
A short piece will be played twice by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:

(a) (after first playing)
   i  Name the tonic key of the piece. Keys: C, G, D, F major. A, E, D minor. Name the relative major/minor of the tonic.
   ii Describe the time signature. Any signature using 4/4, 3/4, or 6/4 beats.
   iii Give technical names for specified notes (tonic, supertonic, etc)

(b) (after first or second playing)
   i  Point out places of melodic interest
   ii From a list of suggested textures, choose the most appropriate to the piece (eg chordal, two-part, etc).

(c) (after second playing)
   Point out the position of obvious cadence points.

Memory:
(a) Clap or tap from memory the rhythm of the upper line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.
(b) Sing from memory a short melodic phrase. The pulse, tonic chord and starting note will be given before the first playing. The test will be played three times.

Intervals:
(a) Sing any of the following melodic intervals as requested. The pitch of ‘doh’ will be given: d - r, d - m, d - f, d - s, d - l, d - t, d - d'
(b) Respond to any of the following harmonic intervals from the same tonic. Major second and third, Perfect fourth and fifth by (i) singing both notes and (ii) describing the interval.
Grade VII

Aural/Visual Observation:
A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:

(a) (after first playing)
   i Name the tonic key of the piece. Keys: Majors and minors to two sharps and two flats.
   ii Name the relative major/minor.
   iii Name the dominant key.

(b) (after first or second playing)
   i Point out melodic repetition and sequence.
   ii Point out sections which are musically contrasting.

(c) (after second playing)
   i Point out the position of a perfect or imperfect cadence.
   ii Point out where the music modulates to the dominant or relative of the tonic.

Memory:

(a) Clap or tap from memory the rhythm of the lower line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.

(b) Sing from memory the upper line of a short two-part phrase (using treble and bass clefs). The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.

Intervals:

(a) Sing any of the following melodic intervals as requested. The pitch of ‘la’ will be given: l - d (minor third) and l - f (minor sixth).

(b) Respond to any major and perfect interval from the same tonic by (i) singing both notes and (ii) describing the interval.

Grade VIII

Aural/Visual Observation:
A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:

(a) (after first playing)
   i Name the tonic key of the piece. Keys: Majors to three sharps and three flats and minors to two sharps and two flats.
   ii Name the relative of the tonic, the dominant and the sub-dominant keys.

(b) (after first or second playing)
   i Identify whether the piece falls into two or three natural divisions.
   ii Comment on similarities or differences between these divisions.

(c) (after second playing)
   i Name the type of cadence at a specified bar (i.e. perfect, imperfect, plagal and interrupted).
   ii Identify modulation as being to the dominant or relative of the tonic in specified bars.
**Aural Requirements & Theoretical Questions 2015-2018**

**Memory:**
Sing from memory the **lower** line of a short two-part phrase using treble clef only. The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.

**Intervals and Triads:**
(a) Respond to any of the following: any major or perfect interval, minor third, minor sixth by (i) singing both notes and (ii) describing the interval.
(b) Respond to major/minor triads in root position, first inversion and second inversion by:
   i singing the notes.
   ii describing the type and position of the triad.

**Senior Certificate**

*This area is worth a maximum of ten marks.*

**Aural/Visual Observation:**
A short piece will be played by the examiner, a copy of which will be given to the candidate. The candidate to answer questions as follows:

(a) i Comment on tonality ie name the tonic key and main modulations. Keys: Majors to three sharps and three flats and minors to three sharps and three flats. **or** (option chosen by examiner)
   ii Identify and describe main cadential points.
(b) After a second playing
   Comment on Texture or Structure (technical labels not necessary) or Style/Period (option chosen by the examiner).

**Memory:**
(a) Sing from memory the lower line of a short two-part phrase using treble stave only. The tonic chord and starting note will be sounded before each playing and the pulse will be given. The test will be played three times.
VIVA VOCE

This area is worth a maximum of five marks.

Technical Knowledge:
Candidates will be expected to explain or answer simple questions on the physiology of the voice.

Candidates will also be expected to demonstrate an understanding of the style of the songs performed, to discuss some of the technical demands presented in the chosen songs, and their approach to overcoming these difficulties.
MUSIC THEATRE SINGING MUSICIANSHIP TESTS

Grade III

Memory:
(a) Clap or tap from memory the rhythm of a short 2-bar melody in 3/4, 4/4 or 6/8 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.

(b) Sing from memory a short melodic phrase, in major or minor keys, played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:
(a) Clap a 4-bar rhythm in 3/4, 4/4 or 6/8 time. Note values in 3/4 and 4/4 time note values \( \uparrow, \downarrow, \cdot \), \( \cdot \cdot \cdot \) and \( \cdot \) rest.

Note values in 6/8 time: \( \cdot / \uparrow \uparrow / \cdot \)

(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time.
Note values \( \cdot, \downarrow, \cdot \cdot \cdot \cdot \) + \( \cdot \)

Pitch d r m- s l with leaps, d - m, d - s, m - s ascending and descending.
Keys C, G, D and F majors - melodies will begin and end on Doh.
Tonic chord and tonic note played by the examiner suited to candidate’s voice.

Example:
\[ \begin{array}{c}
\text{Example} \\
\( \text{Example} \) \\
\( \text{Example} \) \\
\( \text{Example} \) \\
\end{array} \]
Grade IV

Memory:
(a) Clap or tap from memory the rhythm of a short 2-bar melody in 3/4, 4/4 or 6/8 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.

(b) Sing from memory a short melodic phrase, in major or minor keys, played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody *may or may not* begin on the tonic.

Reading:
(a) Clap a 4-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in preceding grade plus \( \tikzfig{notes-1} \) and \( \tikzfig{notes-2} \) and in 3/4 and 4/4, and \( \tikzfig{notes-3} \) and \( \tikzfig{notes-4} \) in 6/8 time.

(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time.
Note values \( \tikzfig{notes-5} \), \( \tikzfig{notes-6} \), \( \tikzfig{notes-7} \), \( \tikzfig{notes-8} \)
Pitch d r m- s l with leaps as in preceding grade, plus l - d ascending and descending. Keys C, G, D and F majors - melodies will begin and end on Doh. Tonic chord and tonic note played by the examiner suited to candidate’s voice.

Example

\[
\begin{align*}
\text{Example} \\
\begin{tikzpicture}
\node at (0,0) [anchor=east] {Example};
\end{tikzpicture}
\end{align*}
\]
Grade V

Memory:
(a) Clap or tap from memory the rhythm of a short 2-bar melody in 3/4, 4/4 or 6/8 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.

(b) Sing from memory a short melodic phrase, in major or minor keys, played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:
(a) Clap a 4-bar rhythm in 3/4, 4/4 or 6/8 time. Note/rest values as in the preceding grade plus \( \begin{array}{c} \text{d}\text{e} \text{g} \text{f} \\ \text{e}\text{d} \text{c} \text{b} \end{array} \) in 3/4 and 4/4 time and \( \begin{array}{c} \text{d}\text{e} \text{g} \text{f} \\ \text{e}\text{d} \text{c} \text{b} \\ \text{c}\text{b} \text{a} \text{g} \end{array} \) in 6/8 time.

(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time.
Note values: \( \begin{array}{c} \text{d}\text{e} \text{g} \text{f} \\ \text{e}\text{d} \text{c} \text{b} \end{array} \) including \( \begin{array}{c} \text{d}\text{e} \text{g} \text{f} \\ \text{e}\text{d} \text{c} \text{b} \text{c} \text{b} \text{a} \text{g} \end{array} \)

Pitch: Full major scale extended to a 4th below the tonic (s, l, t, d r m f s l t d').
Leaps between any notes of the tonic chord.

Keys: Major keys up to two sharps and two flats.
Melodies will begin on a note of the tonic chord and be within an octave range.
An upbeat may be included.
Tonic chord and tonic note played by the examiner suited to candidate’s voice.

Example

\( \begin{array}{c}
\text{\#} \text{\#} \text{\#} \text{\#} \\
\text{s} \text{d} \text{d} \text{s,}
\end{array} \)
Grade VI

Memory:
(a) Clap or tap from memory the rhythm of a short 2-bar melody in 3/4, 4/4 or 6/8 time played three times. The melody will begin on the first beat of the bar and the pulse will be given.

(b) Sing from memory a short melodic phrase, in major or minor keys, played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody *may or may not* begin on the tonic.

Reading:
(a) Clap a 4-bar rhythm in 3/4, 4/4 or 6/8 time. Note values as in the preceding grade plus the rest in 3/4 and 4/4 time and \( \frac{3}{4} \) and \( \frac{6}{8} \) in 6/8 time.

(b) Sing at sight a 4-bar melody in 3/4 or 4/4 time.
Note values: \( \frac{3}{4} \) to \( \frac{6}{8} \)

Pitch: Full minor scale m f s i l t d r m f s i l’ (si always preceded and followed by l).
Leaps between adjacent notes of the minor tonic chord m-l-d-m-l’

Keys: A, E and D minor.
Melodies will begin on the tonic (la) and be within an octave range.
An upbeat may be included.
Tonic chord and tonic note played by the examiner suited to candidate’s voice.

Example

\[ \text{\includegraphics[width=0.7\textwidth]{example.png}} \]
Grade VII

Memory:
(a) Clap or tap from memory the rhythm of the upper line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.

(b) Sing from memory a short melodic phrase, in major or minor keys, played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:
(a) Clap a 4-bar rhythm in 3/4, 4/4 or 9/8 time. Note /rest values as in the preceding grade plus /syncopation in 3/4 and 4/4 time and / in 9/8 time.

(b) Sing at sight a 4-bar melody in 3/4, 4/4 or 6/8 time. Note values:

Pitch: Full major and melodic minor scales. Leaps in major keys to any notes of the tonic chord.
Leaps in minor keys between any notes of the tonic chord.
Melodies will begin on a note of the tonic chord and be within an octave range.
An upbeat may be included.
Tonic chord and tonic note played by the examiner suited to candidate’s voice.

Example
Grade VIII

Memory:
(a) Clap or tap from memory the rhythm of the lower line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.

(b) Sing from memory the upper line of a short two-part phrase, in major or minor keys, using treble and bass clefs, played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:
Sing at sight a 4-bar melody in 3/4, 4/4 or 6/8 time.
Note values: \( \frac{1}{8} \) to \( \frac{4}{4} \)
Pitch: Full major and melodic minor scales. Leaps in the major keys to any notes of the tonic chord and between notes of the dominant chord s-t-r.
Leaps in the minor keys between any notes of the tonic chord.
Melodies will begin on a note of the tonic chord and be within an octave range.
An upbeat may be included.
Tonic chord and tonic note played by the examiner suited to candidate’s voice.

Example:
\[ \text{\includegraphics[width=\textwidth]{example.png}} \]
Senior Certificate

Memory:
(a) Clap or tap from memory the rhythm of the lower line of a short two-part phrase using treble and bass clefs. The pulse will be given before the first playing. The test will be played three times.
(b) Sing from memory the upper line of a short two-part phrase in major or minor keys using treble and bass clefs, played three times. The pulse, tonic chord and starting note will be given before the first playing. The melody may or may not begin on the tonic.

Reading:
(a) Sing at sight a 4-bar melody in 3/4, 4/4 or 6/8 time.
   Note values: $\gamma$ to $\sigma$
   Pitch: Full major and melodic minor scales. Leaps in the major keys to any notes of the tonic chord and between the notes of the dominant chord s-t-r.
   Leaps in the minor keys between any notes of the tonic chord.
   Melodies will begin on a note of the tonic chord and be within an octave range.
   An upbeat may be included.
   Tonic chord and tonic note played by the examiner suited to candidate’s voice.

Example

![Example notation](image-url)
RECITAL CERTIFICATE PROGRAMME

Aim of the Recital Certificate
A polished presentation is expected for the Recital Certificate Programme. Unlike the Grade examinations, there is a much stronger emphasis on the candidates’ sense of performance and ability to display a technically secure, well-rounded musical programme. This programme is open to all disciplines contained within the current syllabus, including duet, chamber music and ensemble groups.

The aim is to encourage candidates to understand the importance of:
• Choosing a suitable and creative programme
• Presenting a written programme of their chosen pieces / songs
• Sense of communication with the audience / listener
• Pacing of the recital
• Overall delivery of a polished programme with sense of performance

Categories
The Recital Certificate can be taken at three levels: Junior, Intermediate and Advanced. At each level the Pass Mark is 70, indicating that the required standard of performance is higher than expected at a grade exam. For each recital candidates will receive a result sheet as assessment of their performance, and a certificate and medal will be awarded to successful performers.

Candidates who receive an overall mark between 70-79 will be awarded a Bronze medal. Candidates who receive an overall mark between 80-89 will be awarded a Silver medal. Candidates who receive an overall mark of 90 or above will be awarded a Gold Medal.

Junior Recital Certificate
Programme should equate to RIAM Grade II – III standard and should last between 5 – 10 minutes. At least two songs must be performed.

Intermediate Recital Certificate
Programme should equate to RIAM Grade V – VI standard and should last between 12 – 15 minutes. At least three songs must be performed.

Advanced Recital Certificate
Programme should equate to RIAM Grade VIII or higher standard and should last between 20 – 25 minutes. At least four songs must be performed.

Choosing A Programme
Exploring the repertoire and finding out areas of music that suit and appeal to each student are very important aspects of musical development. The following are some helpful hints when choosing a suitable programme:
• Candidates should aim to choose a programme that will display their imagination, technical strengths and musical preferences.
• While candidates may wish to include some material from the Local Centre Syllabus, they are strongly encouraged to explore and include a wider range of repertoire in their programme presentation.
• Candidates will be assessed on how well the performance engages the listener. The programme should have musical contrast; for example variety of tempi, moods and / or pieces from different eras. (It is not compulsory to choose pieces from different eras but this can be a good way of creating contrast.)
• Try to choose music that is most appealing to the candidate as this will help create a positive experience for both listener and performer. Examiners will assess the Overall Impression and Choice of Programme. The candidate should enjoy performing the chosen pieces, so that this is communicated to the audience.
• Candidates may wish to consider music from outside of the classical music genre such as jazz or Irish traditional music. If a jazz piece is featured in the chosen programme, the performer may like to include an improvisation.
• Good quality arrangements from film or popular music may be used.
• Candidates may wish to perform one of their own compositions.
• Over-use of repeats should be avoided; however Da Capo and Dal Segno should always be played.
• Many instruments have good compilation albums available and these can be a useful source of repertoire.
• Browsing in libraries or in music shops is a useful tool for all musicians, and looking for a programme for the Recital Certificate will help to develop this useful habit.
• Simplified editions of classical repertoire should be avoided as candidates are encouraged to perform the composer’s original text.

Grading of Pieces
In choosing a programme, it is important to keep in mind the required standard. Where a candidate chooses a piece that is technically / musically easy for the suggested grade then the programme should be balanced with songs which are more difficult than the suggested grade.

On the Day of the Exam
Candidates must present a copy of the music to the examiner. Marks will be deducted for failure to do so. Candidates must present a written programme to the examiner. Marks will be deducted for failure to do so. The performer may also choose to announce each song, though this is not a requirement. Unlike a grade examination, the performer is in control of the pacing of the examination and should commence playing at their own ease and continue their programme without comment from the examiner. The original music for each song must be present in the examination room, however the candidate may choose to photocopy extra pages to avoid awkward page-turns. The examiner will not be in a position to assist with page-turning during the recital, but it is acceptable for candidates to invite their own page-turner to assist.

Marking of Recital Certificate Programmes
The Recital Certificate is marked under three areas: Technical Ability, Interpretation and Overall Impression & Choice of Programme.
**Technical Ability (30%)**
Candidates will be assessed on their technical ability to play each piece. Examiners will be listening for good clarity and accuracy in the fingerwork. An ability to produce a good tone is also assessed here. For pianists, pedalling will be assessed. Where appropriate, intonation will be expected to be secure. For vocalists, diction and pronunciation will be commented and marked on.

**Interpretation (30%)**
Candidates general musicality and ability to portray form and phrasing will be assessed in this section. Other aspects of this mark include dynamics, contrast in articulation and an ability to set the mood of each piece will be taken into consideration. Stylistically appropriate playing will be rewarded.

**Overall Impression & Choice of Programme (40%)**
The overall presentation (including the written programme) will be assessed here. The timing of the performance is an important aspect of this mark – a programme that is considerably under the minimum time will be penalised. The ability to communicate and engage with the listener is assessed. The suitability of the programme to the candidate is taken into consideration by the examiner – whether the performer showed off their best abilities, whether moods and styles were captured and if there was a sense of flair and originality. Communication between performer and accompanist plays an important role and will be assessed. Facial expression, especially for vocalists, is an important aspect of the overall impression.

Candidates will be penalised for performing a programme which is shorter than the minimum permitted length, and they could be asked to discontinue a performance should they be exceeding the maximum permitted time.

The duration of the submitted programme will be marked under the section entitled *Overall Impression & Choice of Programme*.

Candidates are required to present a performance list and original music must be provided for the examiner.

**The Recital Programme will be marked as follows:**

- **(a) Technical Ability** 30%
- **(b) Interpretation** 30%
- **(c) Overall Impression & Choice of Programme** 40%
  - **Pass Mark** 70%
SINGING

No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified. Please supply proof of purchase for music downloaded from the Internet.
For Aural Requirements and Theoretical Questions see pages 8 to 16.

- Sight-Singing: Tonic sol-fa will be included with staff notation from Preliminary to Grade V inclusive. Candidates may choose to use the tonic solfa syllables or sing the test to any vowel sound. The tonic chord and starting note will be given. Keys may be transposed to suit the individual candidate’s range. The Sight-Singing tests will be unaccompanied.

- From Grade V upwards Staff Notation only will be presented, but students may use Tonic Sol-fa if they wish.

- All music must be sung from memory.

- The Vaccai (or Vaccai) Studies will only be accepted in Italian. The Schirmer edition of Vaccai’s Practical Singing Method is recommended as the correct vowel sounds are indicated by IPA symbols (see “Vowel sounds”) and the pronunciation guide is accurate; however the Ricordi/Boosey & Hawkes edition is available with each study sung in Italian on the optional CD.

- Music requiring accompaniment will not be accepted unaccompanied.

- Candidates requiring accompaniment must provide their own accompanist.

- Candidates may consult this syllabus to identify the exercise that the examiner is asking.

- Scales and exercises may be sung in any key to suit the individual voice except where stated or from an opera or oratorio for a particular voice-type.

- Songs may be sung in any key, or transposed to suit the individual voice, except where the piece is from an opera or oratorio for a specific voice type. In that case, it has to be sung in the original key.

- Some songs in the syllabus are marked (M) = Male Voices and (F) = Female Voices.

- Any published edition will be accepted. Editions, publishers and books are mentioned in the syllabus as an aid to identifying and finding the songs.
Vowel sounds
The symbols represent the seven pure vowels essential for developing resonance and beauty of tone, and as a solid basis for recognising and singing correct vowels in all languages. Some of these vowels, which have no pure equivalent in English, are described here as one sound contained in an English diphthong. (A diphthong is a syllable containing two vowel sounds as in “day”, which is pronounced “deh-ee”).

The symbols used are from the International Phonetic Alphabet, an article about which can be viewed at URL: http://en.wikipedia.org/wiki/International_Phonetic_Alphabet

The sounds represented by these symbols can also be viewed and heard at URL: http://www.paulmeier.com/diphthongs-and-triphtongs/

NB: these website addresses were valid at the time of collating this syllabus

[i] As in “machiñe”

[e] (“Closed” e) as in the first vowel sound of the diphthong in “chaos” or more accurately a French é.

[ε] (“Open” e) as in “then”

[a] As the first vowel sound of the diphthong in “aisle” or “light”. (The English neutralised vowels [ə] as in “father” or [ʌ] as in “further” are not acceptable beyond the use of [ə] as indicated in “la” “ma & “ta”)

[o] (“Open” o) as in the first vowel sound of the diphthong in “bought”

[o] (“Closed” o) as in the first vowel sound of the diphthong in “obey”

[u] As in “food”
PRELIMINARY GRADE

Exercises: Transpose to suit the candidate’s voice.

Three songs: Candidates must prepare three songs: one from each List A, B and C. 

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Songs marked with an * are to be sung unaccompanied.

Candidates must supply a copy of each song to be performed for the examiner.

LIST A

arr Appleby & Fowler
arr Appleby & Fowler
Trad
Trad
arr Appleby & Fowler
arr Appleby & Fowler
Trad
Trad

FOLK SONGS

My Father’s Garden (2 verses) Sing Together (OUP) *
Skip to my Lou (4 verses) Sing Together (OUP) *
Beidh aonach amárach (2 verses) (any edition) *
Trup, trup a chapaillín (any edition) *
L’il Liza Jane (4 verses) Sing Together (OUP)*
Punchinello (4 verses) Sing Together (OUP) *

Oh dear what can the matter be? The Library of Children’s Song Classics (Music Sales) from http://www.musicroom.com/ or any edition *

Dance to your Daddie The Library of Children’s Song Classics (Music Sales) from http://www.musicroom.com/ or any edition *
LIST B  ART SONGS
P Jenkyns  Bessy the Black Cat (Novello / Music Sales)
P Jenkyns  The Little Spanish Town (Novello / Music Sales)
W R Smith  A Pirate Song (Banks)
H Nelson  Adventure (D major) John of the North (Lengnick 4713)
H Nelson  Stay, little blackbird (Lengnick)
W H Monk  All things Bright and Beautiful (refrain, verse 1, refrain)
J G Ebeling  All My Heart This Night Rejoices (any two verses) Carols for Choirs 2 (OUP)
S Foster  Oh, Susanna Sing Together (OUP)

LIST C  POPULAR SONGS
S Fain  I’m late (C major) Alice in Wonderland The Best of Disney (Wonderland Music Company Inc / Music Sales)
A Wrubel  Zip-A-Dee-Doo-Dah (C major) Song of the South The Best of Disney (Wonderland Music Company Inc / Music Sales)
T Gilkyson  The Bare Necessities (F major) Jungle Book (Wonderland Music Company Inc / Music Sales)
Sherman  Doll on a Music Box Chitty Chitty Bang Bang (Belwin)
L Bart  Who will buy? (version for solo voice) Vocal Selections from Oliver (Lakeview Ltd)
R Sherman  Winnie-the-Pooh The Best of Disney (Wonderland Music Co)
W F Moller  The Happy Wanderer (any 2 verses) (any edition)
F Loesser  Thumbelina Hans Christian Anderson Vocal Selections (Hal Leonard)

Sight-Singing:
A four-bar phrase in 2/4 time
Key: C major
Range: d,r,m,s (adjacent notes only)
Values ↓ + ↓
Tonic chord and tonic note played by examiner suited to candidate’s voice.
PRIMARY GRADE

Exercises: Transpose to suit the candidate’s voice.
To be sung to:

(a) Sol-fa names
    or
(b) “la”
    or
(c) Vowel, [a] (“father”) legato

Three songs: Candidates must prepare three songs: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Songs marked with an * are to be sung unaccompanied.

Candidates must supply a copy of each song to be performed for the examiner.
RIAM Local Centre Syllabus of Singing 2015-2018

**LIST A  FOLK SONGS**

arr Appelby & Fowler
Michael Finnigin (four verses) G major *Sing Together (OUP)*

arr Appelby & Fowler
Fisherman’s Night Song (two verses) *Sing Together (OUP)*

arr Appelby & Fowler
One man went to mow (six verses) *Sing Together (OUP)*

arr Appelby & Fowler
The Merry Cobbler (four verses) *Sing Together (OUP)*

Trad
Óró mo Bháidín (three verses) (any edition) *

Trad
Dilín Ó Deamhas (three verses) (any edition) *

arr Sharp
The Riddle Song (*Novello NOV482032*)

arr Harrop
Let him go, let him tarry *Ta-ra-ra boom de-ay* (Black)

arr Britten
Early One Morning *Boosey & Hawkes Twentieth Century Easy Song Collection (Boosey & Hawkes)*

**LIST B  ART SONGS**

A E Gawthorne
Bruce and the Spider (*Curwen 72062*)

Rowley
The Lion Tamer (*Curwen*)

E Thiman
The Beech, the Birch and the Lime (*Cramer*)

T F Dunhill
April Rain (*Boosey & Hawkes*)

Lin Marsh
Seagull from *Junior Songscape: Earth, Sea and Sky* (*Faber Music*)

C Le Fleming
A Smuggler’s Song (*OUP*)

E Markham Lee
Arcady (*Leonard, Gould & Bottler 10137*)

J Barnard
God has come in (*OUP*)

**LIST C  POPULAR SONGS**

F Churchill
The Second Star on the Right *Peter Pan* (*Hal Leonard-Disney / Music Sales*)

F Churchill
Never Smile at a Crocodile *Peter Pan* (Walt Disney) The Best of Disney (*Wonderland Music Company Inc/Music Sales*)

F Churchill
Who’s afraid of the big bad wolf? *Junior Songscape: Children’s Favourites* (*Faber Music*)

F Churchill
Little April Shower *Junior Songscape: Children’s Favourites* (*Faber Music*)

David & Hoffman
Biddidi-Bobbidi-Boo *Cinderella* (Walt Disney) The Best of Disney (*Wonderland Music Company Inc /Music Sales*)

Rogers
Edelweiss *The Sound of Music* (*Williamson Music*)

Bratton & Kennedy
The Teddy Bears’ Picnic *Junior Songscape: Children’s Favourites* (*Faber Music*)

H Leigh
Give a Little Whistle *Junior Songscape: Children’s Favourites* (*Faber Music*)

**Sight-Singing:**

A four-bar phrase in 2/4 or 3/4 time

Key: C, D major

Range: d, r, m, s (leaps between triad notes)

Values ♩ ♫ ♬.  

Tonic chord and tonic note played by examiner suited to candidate’s voice.
GRADE I

Exercises: Transpose to suit the candidate’s voice.
To be sung legato to: (a) Sol-fa names

or

(b) Any vowel of own choice

Three songs: Candidates must prepare three songs: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Songs marked with an * are to be sung unaccompanied.

Candidates must supply a copy of each song to be performed for the examiner.
**LIST A**

**FOLK SONGS**

arr Appelby & Fowler
What shall we do with the drunken sailor? (4 verses)
*Sing together (OUP)*

arr Appelby & Fowler
Cockles and Mussels (3 verses) *Sing Together (OUP)*

arr Appelby & Fowler
The Wraggle Taggle Gipsies (any 4 verses) *Sing Together (OUP)*

arr Hargest Jones
La Cucaracha (any 2 verses) *Songs of the Americas (Boosey & Hawkes)*

Trad arr H Hughes
I have a bonnet trimmed with blue *Irish Country Songs (Boosey & Hawkes)*

arr G Cockshott
William and Greta (Danish folk song) *Oxford Choral Songs (unison) OCS1209/Banks*

arr Clark
Home on the Range (any two verses) *Songs you think you know (Faber Music)*

Trad
Ding dong dederó (four verses) *(any edition)*

Trad
Nead na lachán sa mhúta (four verses) *(any edition)*

**LIST B**

**ART SONGS**

Fleiss attrib
Cradlesong *(any edition)*

Mozart
Ladybird (Marienwürmchen): no 6 *Seven Children’s Songs (Curwen 72400 / Music Sales)*

Brahms
Shivery Sarah *(Roberton Publications 2214)*

E Sweeney
He! Haw! Hum! *Still South I Went (Roberton Publications)*

H Nelson
Ghost in the Belfry *(Roberton Publications)*

R Rodney Bennett
The Fly *The Insect World (Universal Edition)*

R R Terry
Myn Lyking (soprano line) *(any 2 verses and refrain twice) Carols for Choirs 2 (OUP)*

A Beswick
Coconut Man *Pick ‘n’ Choose (EU 16393)*

**LIST C**

**POPULAR SONGS**

L Bart
Where is Love? *Oliver (Lakeview / Music Sales)*

R Sherman
Truly Scrumptious *Chitty Chitty Bang Bang (Belwin)*

R Sherman
A Spoonful of Sugar *Mary Poppins (Walt Disney) The Best of Disney (Wonderland Music Company Inc/Music Sales)*

R Sherman
The Wonderful Thing about Tiggers Winnie the Pooh *The Best of Disney (Wonderland Music Company Inc / Music Sales)*

D Hoffmann
A dream is a wish your heart makes *Cinderella: Vocal Selections (Hal Leonard HLD00313100/Goodmusic)*

Livingstone
*Goodmusic)*

Arthur Baynon
Any Boy to Any Ship *(Boosey & Hawkes custom print/MDS)*

Clifford Crawley
Mrs Dinosaur *(Roberton 75391/Goodmusic)*

Joel Hirschhorn
Candle on the Water *Pete’s Dragon: Vocal Selection from Pete’s Dragon (Wonderland Music Company Inc/Music Sales)*
Sight-Singing: A four-bar phrase in 2/4, 3/4 or 4/4 time
Key: C, D major
Range: d, r, m, s, l (leaps between triad notes)
Values ♩, ♪, ♫. + ♩

Tonic chord and tonic note played by examiner suited to candidate’s voice.

GRADE II

Exercises: To be sung to: (a) Sol-fa names

or

(b) Any vowel of own choice

Minor Arpeggio

Major triad & inversions
Three songs: Candidates must prepare three songs: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must supply a copy of each song to be performed for the examiner.

**LIST A**

**FOLK SONGS**

**arr A Copland**

Simple Gifts *Old American Songs set 1* (Boosey & Hawkes)

**arr A Copland**

I bought me a cat *Old American Songs set 1* (Boosey & Hawkes)

**arr A Copland**

The Little Horses *Old American Songs set 2* (Boosey & Hawkes)

**arr R Mervyn**

Mo mhaidrin beag donn (*Oifig an tSoláthair* M318)

**arr H Hughes**

The Gardan Mother’s Lullaby *Irish Country Songs* (Boosey & Hawkes)

**arr H Hughes**

Little Boats *The Boosey and Hawkes Twentieth Century Easy Song Collection* (Boosey & Hawkes)

**arr H Hughes**

The Leprehaun *Irish Country Songs* (Boosey & Hawkes)

**arr Appleby &**

Shenandoah (any four verses) *Sing Together* (OUP)

**LIST B**

**ART SONGS**

**Caccini**

Tu ch’hai le penne amore *40 Arie Antiche* vol 3 (*Ricordi* 101918/Schott)

**Rosa**

Star vicino *The Chester Books of Celebrated Songs* book one (*Chester/Music Sales*)

**Mendelssohn**

Grüss op 19 no 5 (*Peters Edition*)

**Reger**

Maria Wiegenlied / Mary’s Cradle Song (any edition)

**Britten**

Fishing Song *Friday Afternoons* (Boosey & Hawkes)

**Britten**

A New Year Carol *Friday Afternoons* (Boosey & Hawkes)

**E Thiman**

Path to the Moon *Boosey and Hawkes Twentieth Century Easy Song Collection* (Boosey & Hawkes)

**Hely-Hutchinson**

The Owl and the Pussy-Cat *Three Nonsense Songs* (Paterson Publication)

**LIST C**

**POPULAR SONGS**

**Rogers & Hammerstein**


**Sherman**

Chim Chim Cheree *Mary Poppins* (Hal Leonard / *Music Sales*)

**Lloyd Webber**

Whistle down the Wind (F) *Whistle Down the Wind* (Really Useful Group/ *Music Sales*)

**L Bart**

Consider Yourself (M) *Oliver* (Lakeview Music Publishers / *Music Sales*)

**Schönberg & Boublil**

Castle on a Cloud (F) *Les Miserables* (Wise/Music Sales)

**Rodgers & Hammerstein**

I Whistle a Happy Tune *The King and I: Vocal Selections* (*Williamson* HL00313067/Music Sales)

**Gilkyson**

The Bare Necessities *The Jungle Book The New Illustrated Treasury of Disney Songs* (5th Edition) (*Hal Leonard* HLD0031300/Music Sales)

**H Arlen**

If I only had a Brain (any one character) *The Wizard of Oz: Vocal Selections* (Alfred/MF Distribution)
Sight-Singing: A four-bar phrase in 2/4, 3/4 or 4/4 time
Key: C, D major
Range: d, r, m, f, s, l, t, d’ (leaps between triad notes)
Values: ♮, ▼, ♭, ♯, ♮
Tonic chord and tonic note played by examiner suited to candidate’s voice.

Please note that up to Grade II candidates can choose popular songs from among the given lists. From Grade III onwards candidates can either follow the Music Theatre & Popular Singing syllabus from which they have a choice of popular songs only, or they can remain with the existing Singing Syllabus from which they have a choice of art songs only.
GRADE III

Exercises: To be sung to: (a) Sol-fa names

or

(b) Any vowel of own choice
Candidates must prepare three songs: one from each List A, B and C.

In List A songs, ornamentation is recommended where appropriate.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must supply a copy of each song to be performed for the examiner.

**LIST A**

**A Scarlatti**
O cessate di piagarmi 26 *Italian Songs and Arias [medium high/medium low]* (Alfred Publishing Co Inc 3396/3397)

**Vivaldi**
Vieni, vieni *The Chester Books of Celebrated Songs, book two* (Chester/Music Sales)

**Paisiello**
Nel cor più non mi sento 26 *Italian Songs and Arias [medium high/medium low]* (Alfred Publishing Co Inc 3396/3397)

**Morley**
It was a Lover and his Lass *Thomas Morley The First Booke of Ayres* (Stainer & Bell)

**Purcell**
I attempt from love’s sickness to fly in vain *The Chester Books of Celebrated Songs book three* (Chester / Music Sales)

**Purcell**
Ah! how pleasant ‘tis to love *Novello / Music Sales*

**Boyce**
Tell me, Lovely Shepherd (OUP)

**Mozart**
Komm, liebe Zither, komm *Mozart: 50 songs, high and low* (Peters 4699a/b)

**LIST B**

**Schubert**
Minnelied *Peters Edition*

**Schumann**
Volksliedchen (soprano / mezzo) op 51 no 2 *The Art of Song vol 2 [high &medium-low available]* (Peters Edition)

**Anon**
Jeunes Fillettes *The Chester Books of Celebrated Songs, book one* (Chester/ Music Sales)

**Trad arr**
Táimse im chodladh *any edition*

**É Ó Gallchobhair**
I know where I’m goin’ (soprano / mezzo) *Irish country songs* (Boosey & Hawkes)

**Trad arr H Hughes**
The Spanish Lady (tenor / baritone) *(A Major)* *any edition*

**Stanford**
A Lullaby *A heritage of Twentieth Century British Song vol 1* (Boosey & Hawkes)

**Vaughan Williams**
Linden Lea (tenor / baritone) (Boosey & Hawkes)

**Quilter**
June (soprano / mezzo) (Boosey & Hawkes)

**S Barber**
The Daisies *Collected Songs [high / low]* (Schirmer/Music Sales)
LIST C Vocal Study
Vaccai
Lesson 1, Part 2 in Italian. *Vaccai Practical Method (Ricordi, Schirmer)*

**Sight-Singing:**
A six-bar phrase in 2/4, 3/4 or 4/4 time
Key: C, D, F and G major
Range: d - d’ and s - s (leaps between triad notes)
Values: \( \text{♩, ♦, ♠, ♦, ♣, ♨} \)
Tonic chord and tonic note played by examiner suited to candidate’s voice.

![Sight-Singing Example](image)

**GRADE IV**

**Exercises:**
To be sung to Sol-fa names, or any vowel of own choice.

![Exercises Examples](image)
Singing 2015-2018

Three songs: Candidates must prepare three songs: one from each List A, B and C.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

List A - songs ornamentation is recommended where appropriate.

Songs marked with * are to be sung unaccompanied.

Candidates must supply a copy of each song to be performed for the examiner.

LIST A
A Scarlatti Gia il sole dal Gange 26 Italian Songs and Arias [medium high/medium low] (Alfred Publishing Co Inc 3396 / 3397)
Giordani Caro mio ben 26 Italian Songs and Arias [medium high/medium low] (Alfred Publishing Co Inc 3396 / 3397)
Caldara Sebben Crudele 26 Italian Songs and Arias [medium high/medium low] (Alfred Publishing Co Inc 3396 / 3397)
Dowland Come again, Sweet Love doth now invite Dowland: Fifty Songs book 1 (high and low) (Stainer & Bell)
Purcell Love quickly is pall’d (any edition)
Arne When daisies pied (Stainer & Bell)
Handel Silent Worship (The Chester Books of Celebrated Songs, book one (Chester/Music Sales)
Linley Still the lark finds repose Songs of the Linleys (Stainer & Bell B569)
Mozart Komm, lieber Mai (Sehnsucht nach dem Frühlinge KV 596)
Mozart: 50 songs, high and low (Peters 4699a / b)

LIST B
Schubert Heidenroslein (soprano) The Lieder Anthology, high and low (Hal Leonard 740219)
Schubert Seligkeit (soprano/mezzo) (Peters Edition)
Schubert Was ist Sylvia? (tenor/baritone) (Peters Edition)
Schumann Der Nußbaum The Lieder Anthology, high and low (Hal Leonard 740219)
Trad An raibh tú ag an gcarraig? (any edition) *
Stevenson/Moore Believe me if all those endearing young charms Moores Irish Melodies (any edition)
Trad arr H Hughes I know my love (soprano / mezzo) Irish Country Songs (Boosey & Hawkes)
Trad arr B Britten O Waly, Waly Folksong arrangements from British Isles (Boosey & Hawkes)
A Copland At the river Old American Songs [medium high and low] (Boosey & Hawkes)
Somervell Young love lies sleeping A heritage of Twentieth Century British Song vol 2 (Boosey & Hawkes)
Vaughan Williams The sky above the Roof (Boosey & Hawkes)
Bernstein My House Peter Pan in Leonard Bernstein Song Album (Boosey & Hawkes)
LIST C

Vocal Study

Vaccaj

Lesson 2, Part 1 in Italian, *Vaccaj Practical Method (Ricordi/Schirmer)*

*Sight-Singing:* A six-bar phrase in 3/4, 4/4 or 6/8 time

Key: C, D, F, G major and A minor

Range: d - d’ and s, - s in major keys. l - l’ in minor key

(leaps between triad notes)

Values \( \text{I, I, I, I, I, I, I} \)

Tonic chord and tonic note played by examiner suited to candidate’s voice.

![Musical notation](image-url)
GRADE V

Exercises: To be sung to Sol-fa names or any vowel of own choice

Harmonic Minor Scale

Minor Arpeggio with slurred notes, allegro

Major arpeggio 10th Allegro

Chromatic Scale

Vocalise Allegro
Candidates must prepare three songs: one from each List A, B and C. In List A songs ornamentation is recommended where appropriate.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must supply a copy of each song to be performed for the examiner.

**LIST A**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Edition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parisotti, attrib</td>
<td>Se tu m’ami (soprano / mezzo)</td>
<td>26 Italian Songs and Arias</td>
</tr>
<tr>
<td>Pergolesi</td>
<td>Sento nel core</td>
<td>26 Italian Songs and Arias [medium high and medium low]</td>
</tr>
<tr>
<td>A Scarlatti</td>
<td>Le Violette</td>
<td>26 Italian Songs and Arias [medium high and medium low]</td>
</tr>
<tr>
<td>A Scarlatti</td>
<td>Danza, Danza</td>
<td>26 Italian Songs and Arias [medium high and medium low]</td>
</tr>
<tr>
<td>Durante</td>
<td>Now, o now I needs must part</td>
<td>Dowland: Fifty songs book 1 [high and low] (Stainer &amp; Bell)</td>
</tr>
<tr>
<td>Dowland</td>
<td>Sleep wayward thoughts</td>
<td>Dowland: Fifty Songs book 1 [high and low] (Stainer &amp; Bell)</td>
</tr>
<tr>
<td>Purcell</td>
<td>Fairest Isle (any edition)</td>
<td></td>
</tr>
<tr>
<td>Purcell</td>
<td>If music be the food of love (Version 1)</td>
<td>Purcell 30 Songs in Two Volumes (OUP)</td>
</tr>
<tr>
<td>Storace</td>
<td>Peaceful slumbering on the ocean (soprano)</td>
<td>Storace: Seven Songs for high voice (Stainer &amp; Bell)</td>
</tr>
</tbody>
</table>

**LIST B**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Edition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven</td>
<td>Ich liebe dich</td>
<td>The Lieder Anthology, high and low (Hal Leonard 740219)</td>
</tr>
<tr>
<td>Schubert</td>
<td>Das Wandern (tenor / baritone)</td>
<td>Die Schöne Müllerin in Schubert album book 1, high and low (Peters Edition)</td>
</tr>
<tr>
<td>Schubert</td>
<td>Lachen und Weinen op 59 no 4</td>
<td>The Lieder Anthology, high and low (Hal Leonard 740219)</td>
</tr>
<tr>
<td>C Schumann</td>
<td>Liebst du um Schönheit</td>
<td>The Lieder Anthology, high and low (Hal Leonard 740219)</td>
</tr>
<tr>
<td>Trad arr H Hughes</td>
<td>I will walk with my love (soprano)</td>
<td>Irish Country Songs (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Trad arr H Hughes</td>
<td>The Star of the County Down (baritone)</td>
<td>Irish Country Songs (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Trad arr B Britten</td>
<td>Oliver Cromwell Folksongs</td>
<td>Arrangements from the British Isles (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Delius</td>
<td>Twilight fancies</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Dunhill</td>
<td>The Cloths of Heaven</td>
<td>(Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Head</td>
<td>A Green Cornfield</td>
<td>A Heritage of Twentieth Century British Song vol 3 (Boosey &amp; Hawkes)</td>
</tr>
</tbody>
</table>
LIST C  
Vocal Study  
Lesson 2, Part 2 in Italian Vaccaj Practical Method (Ricordi/Schirmer)  

Sight-Singing:  
A six-eight bar phrase in 3/4, 4/4 or 6/8 time  
Key:  C, D, F, G major. A, D minor, including melodic form  
Range:  d - d' and s - s in major keys.  l - l' and m - m' in minor keys  
(leaps to triad notes)  
Values  \( \text{\textaccidentals} \)  
Tonic chord and tonic note played by examiner suited to candidate’s voice.
GRADE VI

Exercises: To be sung to Sol-fa or any vowel of own choice

[Music notation images for Major Scale 10th, Major Arpeggio 10th Allegro, Minor Arpeggio with slurred notes, Allegro, Chromatic Scale, Legato and Staccato Scale Allegro]
**Three songs:** Candidates must prepare three songs: one from each List A, B and C.

In List A songs, ornamentation is recommended where appropriate.

**NB:** The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must supply a copy of each song to be performed for the examiner.

### LIST A

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caccini</td>
<td>Amarilli, mia bella 26 Italian Songs and Arias [medium high and medium low] (Alfred Publishing Co Inc 3396 / 3397)</td>
</tr>
<tr>
<td>Carissimi</td>
<td>Vittoria, mio core! 26 Italian Songs and Arias [medium high and medium low] (Alfred Publishing Co Inc 3396 / 3397)</td>
</tr>
<tr>
<td>Bononcini</td>
<td>Per la gloria 26 Italian Songs and Arias [medium high and medium low] (Alfred Publishing Co Inc, 3396 / 3397)</td>
</tr>
<tr>
<td>F Conti</td>
<td>Quella Fiamma 26 Italian Songs and Arias [medium high and medium low] (Alfred Publishing Co Inc 3396 / 3397)</td>
</tr>
<tr>
<td>Handel</td>
<td>Verdi Prati (mezzo) from Alcina The Chester Book of Celebrated Songs book two (Chester/Music Sales)</td>
</tr>
<tr>
<td>Handel</td>
<td>Spring (Curwen/Music Sales) [high and low]</td>
</tr>
<tr>
<td>Purcell</td>
<td>Now Winter comes slowly (bass / baritone) The Fairy Queen (any edition)</td>
</tr>
<tr>
<td>Boyce</td>
<td>By thy banks gentle Stour (OUP/Banks)</td>
</tr>
<tr>
<td>Mozart</td>
<td>Das Veilchen KV 476 Mozart: 50 songs [high and low] (Peters 4699a / b)</td>
</tr>
<tr>
<td>Mozart</td>
<td>Una donna a quindici anni Cosi fan tutte (soprano) (Bärenreiter)</td>
</tr>
<tr>
<td>Purcell</td>
<td>Hark! How All Things with One Sound Rejoice The Fairy Queen (soprano or tenor) Henry Purcell – Fifteen Songs and Airs (Novello)</td>
</tr>
</tbody>
</table>

### LIST B

<table>
<thead>
<tr>
<th>Composer</th>
<th>Selections</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schubert</td>
<td>Wanderers Nachtlied D 768 Schubert Album book 1 high and low (Peters EP 20a/b/c)</td>
</tr>
<tr>
<td>Mendelssohn</td>
<td>Auf Flügeln des Gesanges (Peters Edition)</td>
</tr>
<tr>
<td>Schumann</td>
<td>Die Lotosblume 50 Selected Songs (Schirmer)</td>
</tr>
<tr>
<td>Massenet</td>
<td>Ouvre tes yeux bleus F / G major (any edition)</td>
</tr>
<tr>
<td>R Hahn</td>
<td>Si mes vers avaient des ailes (The First Book of Soprano Solos (Schirmer/Hal Leonard)</td>
</tr>
<tr>
<td>Fauré</td>
<td>Le Secret Gabriel Fauré Album, vol 1 [high and low] (Edward B Marks Music/Hal Leonard)</td>
</tr>
<tr>
<td>Hughes</td>
<td>O men from the fields (soprano / mezzo) A Heritage of Twentieth Century British Song vol 2 (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>J Ireland</td>
<td>Sea Fever (tenor / baritone / bass) (Stainer &amp; Bell)</td>
</tr>
<tr>
<td>J Ireland</td>
<td>I have twelve oxen A Heritage of Twentieth Century British Song vol 3 (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Stanford</td>
<td>The bold unbiddable child Charles Stanford: Six Songs for Medium Voice (Stainer &amp; Bell B 526)</td>
</tr>
<tr>
<td>E Maconchy</td>
<td>Ophelia’s Song (soprano / mezzo) (OUP)</td>
</tr>
<tr>
<td>H Nelson</td>
<td>I think it will be winter (mezzo / tenor) (Banks)</td>
</tr>
</tbody>
</table>
**LIST C**

**Vocal Study**

**Vaccaj**

Lesson 7 in Italian. *Vaccaj Practical Method* (Ricordi/ Schirmer)

**Sight-Singing:** An eight bar phrase in 3/4, 4/4 or 6/8 time

Key: C, D, F, G, B flat major. A, E, D minor (including melodic form)

Range: d - d' and s, - s in major keys. l - l' and m - m' in minor keys

(leaps to triad notes and all intervals of a third)

Values $\frac{2}{4}, \frac{3}{4}, \frac{5}{4}, \frac{7}{4}, \frac{10}{4}$, may include an upbeat

Tonic chord and tonic note played by examiner suited to candidate’s voice.
GRADE VII

Exercises: To be sung to Sol-fa or any vowel of own choice

Major Scale 10th

Major arpeggio 10th Allegro

Exercise in slurred thirds, andante allegro

Chromatic scale, andante allegro

Vocalise allegro
Three songs: Candidates must prepare three songs: one from each List A, B and C.

In List A songs, ornamentation is recommended where appropriate.

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Candidates must supply a copy of each song to be performed for the examiner.

**LIST A**

**J S Bach**

Mein gläubiges Herze / My heart ever faithful (soprano) Bach Arias for Soprano (Bärenreiter) or Twenty-Six Classical Songs (Novello)

**G Torelli**

Tu lo sai 26 Italian Songs and Arias [medium high and medium low] (Alfred Publishing Co Inc 3396 / 3397)

**A Scarlatti**

Se Florinda è fedele 26 Italian Songs and Arias [medium high and medium low] (Alfred Publishing Co Inc 3396 / 3397)

**Dowland**

Fine Knacks for Ladies Dowland: Fifty Songs book 1 [high and low] (Stainer & Bell)

**Purcell**

Music for a while (Novello)

**Mozart**

Un moto di gioia (soprano) 50 songs, high and low (Peters 4699a / b)

**Mozart**

Papageno’s aria: Der Vogelfänger bin ich ja (baritone / bass) Der Zauberflöte (Bärenreiter, or other edition)

**Mozart**

Voi che sapete (mezzo) Le nozze di Figaro (Bärenreiter, or other edition)

**Munro**

My lovely Celia (tenor) The Chester Books of Celebrated Songs, book three (Chester / Music Sales)

**Mozart**

Batti, batti, O Bel Masetto Don Giovanni (soprano or mezzo) (Bärenreiter)

**LIST B**

**Schubert**

Die Forelle The Lieder Anthology, high and low (Hal Leonard 740219)

**Schubert**

Litanei high, medium, low (Peters Edition)

**Schubert**

An die Musik The Lieder Anthology, low (Hal Leonard 742019)

**Brahms**

Vergebliches Ständchen (soprano / mezzo) The Lieder Anthology, high and low (Peters Edition)

**Brahms**

Feldeinsamkeit Brahms Lieder book 1, high and low (Peters Edition)

**Gounod**

Sérénade (soprano) Charles Gounod: 11 Mélodies, high and medium (Editions Henry Lemoine 26756 / 26755)

**Fauré**

Chanson d’Amour The French Song Anthology [high and low] (Hal Leonard 740163)

**R Hahn**

L’heure exquise (Chansons Grises) French Art Songs of the Nineteenth century (Dover) or Twelve Songs (IMC)

**Quilter**

Love’s Philosophy (soprano/mezzo) A Heritage of Twentieth Century British Song, vol 4 (Boosey & Hawkes)

**Quilter**

Now Sleeps the Crimson Petal (tenor / baritone) (Boosey & Hawkes)

**Vaughan Williams**

The Vagabond (baritone) (Boosey & Hawkes)

**B Marmion**

Brightcap (soprano / tenor) Music Sweet (CMC)

**Fauré**

Automne, Gabriel Fauré 50 Songs (high or medium/low) (Hal Leonard)

**Fauré**

Les Berceaux, Gabriel Fauré 50 Songs (high or medium/low) (Hal Leonard)
Mahler  
Frühlingsmorgen, Mahler 24 Songs vol 1 (International Music Co)

Schubert  
Der Musensohn, Schubert Lieder vol IV (Peters Edition)

LIST C  
Vocal Study  
Vaccaj  
Lesson 5 in Italian, Vaccaj Practical Method (Ricordi/Schirmer)

Sight-Singing:  
An eight bar phrase in 3/4, 4/4 or 6/8 time
Key: Major and minor keys to two sharps and two flats
Range: No greater than an octave (leaps to triad notes and all intervals of a third and fourth)
Values \( \frac{1}{8}, \frac{1}{4}, \frac{3}{8}, \frac{1}{2}, \frac{3}{4} \), may include an upbeat
Tonic chord and tonic note played by examiner suited to candidate’s voice.

\[ \text{Andante} \]

\[ \text{mf} \]
GRADE VIII

Exercises: To be sung to Sol-fa or any vowel of own choice

Chromatic scale, allegro

Major scale to 12th allegro

Chromatic turn, andante

Vocalise: Allegro vivace. First time f repeat p
Three songs: Candidates must prepare three songs: one from each List A, B and C (NB Please note the change in choice selection)

NB: The editions cited here are only suggestions; other authoritative editions may be used by candidates if so desired.

Songs marked with * are to be sung unaccompanied.

Candidates must supply a copy of each song to be performed for the examiner.

LIST A

J S Bach
Schafe können sicher weiden (Sheep may safely graze) (Bach Arias for Soprano (soprano) (Bärenreiter)
Handel
Lascia ch’io pianga Rinaldo (soprano) (any edition)
Handel
Bel Piacere Agrippina (soprano) (The First Book of Soprano Solos (Schirmer/Hal Leonard)
Haydn
With verdure clad, The Creation (soprano) (Peters Edition)
Pergolesi
Stizzoso, mio stizzoso (Le serva padrona) 30 Arie Antiche vol 1, medium high (soprano) (Ricordi 50251)
Mozart
Vedrai, carino Don Giovanni (soprano or mezzo) (any edition)
Handel
Thou art gone up on high Messiah (mezzo/alto) (OUP only)
Handel
Recit: Frondi Tenere and Aria: Ombra Mai fu Xerxes (mezzo)
ISM 9790041274874 (Ricordi)
Handel
O thou that tellest Messiah (Alto) (any edition)
Mozart
Laudamus te Mass in C minor (mezzo) (Bärenreiter)
Rossini
Una voce poco fa Il Barbiere di Sivilglio (mezzo) (any edition)
Handel
Comfort Ye Messiah (tenor) (any edition)
Handel
Every valley Messiah (tenor) (any edition)
Haydn
In native worth and honour clad The Creation (tenor) (Peters Edition)
Mozart
Ridente la calma Mozart:50 songs, high (tenor) (Peters 4699a)
Mozart
Un’aura amorosa Così fan tutte (tenor) (any edition)
Handel
Thus saith the Lord (D minor Messiah (baritone/bass) (any edition)
Haydn
Recit: And God created great whales and Aria: Be fruitful all The Creation (baritone/bass) (Novello)
Haydn
Rolling in foam billows The Creation (baritone/bass)
Mozart
Deh vieni alla finestra Don Giovanni (baritone) (any edition)
Mozart
Non più andrai Le Nozze di Figaro (baritone/bass) (Bärenreiter)

LIST B

Schubert
Frühlingsglaube D 686 Schubert Album vol 1, high (Peters Edition)
Schubert
Nur wer die Sehnsucht kennt Schubert Album vol 1. high (Peters Edition)
Schubert
Ständchen The Lieder Anthology, (Hal Leonard)
Schubert
Wohin? (from Die Schöne Müllerin) Schubert Album vol 1, (Peters Edition)
Brahms
Mein Liebe ist Grün The Lieder Anthology, (Hal Leonard 740219)
Wolf
Das verlassene Mägdlein (female voice) (Peters Edition)
R Hahn  A Chloris The French Song Anthology, (Hal Leonard 740163)
Fauré  Nell Gabriel Fauré Album vol 2, (male voice) (Edward B Marks Music /Hal Leonard)
E Granados  El majo discreto (The First Book of Soprano Solos (soprano)(Schirmer/Hal Leonard)
M Head  The Singer (A Flat) Michael Head Song Album, vol 2 (Boosey & Hawkes)*
M Head  A Blackbird singing (Boosey & Hawkes)
L Bernstein  I hate music! Leonard Bernstein Song Album (soprano)(Boosey & Hawkes)
P Martin  The Lake Isle of Inisfree Five W B Yeats Songs (CMC, Dublin)*
Paisiello  Chi vuol la zingarella 30 Arie Antiche vol 1, (Ricordi 50251)
Schumann  Du Ring an meinem finger (from Frauenliebe und-leben) (female voice) (Hal Leonard 740219)
Schumann  Widmung (from Myrthen) The Lieder Anthology, (Hal Leonard 740219)
Schubert  Lied eines Schießers an die Diosküren Schubert album, vol 1 (Peters EP 20 a/b/c)
Wolf  Auch kleine Dinge The Lieder Anthology, (Hal Leonard)
Fauré  Lydia The French Song Anthology, (male voice)(Hal Leonard 740163)
Berlioz  Villanelle (from Nuits d’Été )The French Song Anthology, (Hal Leonard 740163)
Fauré  Clair de lune The French Song Anthology, (Hal Leonard 740163)
Montsalvatge  Cancion de negrito a dormir Cinco Canciones Negras (Southern Music Publishing)
Harty  Sea Wrack A Heritage of Twentieth Century British Song (Boosey & Hawkes)
Harty  A Lullaby A Heritage of Twentieth Century British Song (Boosey & Hawkes)
Elgar  Where corals lie Sea Pictures (mezzo/alto) (Boosey & Hawkes)
A Gibbs  Five eyes (Boosey & Hawkes)
H Nelson  Dirty Work (Banks BS2006)
Dowland  Flow my tears Dowland: Fifty Songs, book 1 [high and low] (Stainer & Bell)
Fauré  Ici-bas Gabriel Fauré Album vol 1, (Edward B Marks Music / Hal Leonard)
Fauré  Après un rêve The French Song Anthology, (Hal Leonard 740163)
E Lalo  Vainement, ma bien-aimée (from Le Roi d’Ys) Tenor Opera Arias (tenor) (Schirmer)
M Head  Why have you stolen my delight? Michael Head Song Album vol 2 (Boosey & Hawkes)
Vaughan Williams  Silent Noon(Ashdown / William Elkin)
Vaughan Williams  Orpheus with his lute Vaughan Williams: Collected Songs vol 1 (OUP)
B Marmion  When you are old and gray (CMC)
Quilter  O mistress mine (from Three Shakespeare Songs) A Heritage of Twentieth Century British Song vol 3 (male voice) (Boosey & Hawkes)
Butterworth  Is my team ploughing? (male voice) A Shropshire Lad (Boosey & Hawkes)
Finzi  Come away death Let us garlands bring (Boosey & Hawkes)
LIST C  Vocal Study
Vaccaj
Lesson 10, Part 1 in Italian Vaccaj Practical Method (Ricordi/Schirmer)

**Sight-Singing:**
An eight bar phrase in 3/4, 4/4 or 6/8 time
Key: Major keys to three sharps and flats. Minor keys to two sharps and flats
Range: No greater than an octave (leaps to triad notes and all intervals of a third, fourth and fifth). Modulation to the relative major/minor
Values $\ddot{,}=, \cdot, \cdot/,$ $\dot{,}^+, o, \tilde{,}$ and $\check{}$

Tonic chord and tonic note played by examiner suited to candidate’s voice.
SENIOR CERTIFICATE

Exercises: All scale requirements/exercises from Grade VI to Grade VIII inclusive.

Three songs: Candidates must select three songs: one from each List A, B and C.

Candidates must supply a copy of each song to be performed for the examiner.

PLEASE NOTE: NO ITEM WHICH IS ON ANY OF THE RIAM GRADE LISTS MAY BE PRESENTED FOR SENIOR CERTIFICATE

LIST A
An aria from an oratorio, cantata or mass by any of the listed composers:
Bach
Handel
Haydn
Mozart
Rossini
Mendelssohn

LIST B
A song in the original language by any of the listed composers:
Schubert
Schumann
Brahms
Wolf
R Strauss
Fauré
Debussy
Duparc
Poulenc

LIST C
An aria from an opera (not operetta) or an art song in English.

Sight-Singing: An eight to twelve bar phrase in 3/4, 4/4 or 6/8 time
Key: Major and minor keys to three sharps and three flats.
Range: No greater than an octave. Modulation from a major key to a relative minor or the dominant. Modulation from a minor key to the relative major
Values: \( \text{values} \)

Tonic chord and tonic note played by examiner suited to candidate’s voice.
MUSIC THEATRE AND POPULAR SINGING SYLLABUS

INTRODUCTION

The Music Theatre and Popular Singing Syllabus starts from Grade III and is an alternative to the Classical Singing Syllabus. It has a less stringent emphasis on technical requirements, aural tests and sight-singing; however, there is greater importance given to presentation and dramatic awareness in this syllabus.

It is hoped that this syllabus will appeal to many children and adults who enjoy singing popular music and would like a course to follow while developing their interest and skill. While encouraging the dramatic element of the examination candidates should note that the emphasis is primarily musical and that the examiner will be a music examiner, as opposed to a speech and drama examiner.

- For each grade candidates will be required to choose three songs: One Musical Theatre Song marked with an asterisk and any other two songs from the list. Each of these three songs carries a maximum of 20 marks.

- The scales/technical requirements for each grade are different from the other Singing Syllabi; there is more emphasis on performance and presentation in the Musical Theatre and Popular Singing Syllabus. Please note the different weighting of marks; this section is marked out of 10 for the Music Theatre Syllabus as opposed to out of 15 for the existing Singing Syllabus.

- Candidates should familiarise themselves with the requirements for the music theatre musicianship tests. Guidelines are available from pages 17 to 23.

- Candidates will be assessed on their presentation. This will include such elements as:
  - Spoken Introductions for the three songs: Title, Composer, Name of the Musical the song is from
  - Short Prepared Improvised Introduction or a Short Prepared Scripted Introduction, to be performed from memory for the Musical Theatre Songs performed (marked with an asterisk only). This will set the scene and will also help the candidate get into character
  - Movement and Dramatisation
  - Use of Costume is expected for the First Musical Theatre Song to be performed. (Candidates may remain in this costume for the duration of the examination)

- The examiner will test the candidate on his/her knowledge of the Musical Theatre songs performed. Candidates will be asked questions on the character whose song they have sung and on any of the other characters of the musical. They can also expect questions on the plot of the musical, where and when the musical was first performed, general knowledge of the composer(s), placing him/her in historical context and showing awareness of his/her other works.
For the POPULAR songs: Candidates will be asked general questions on the background to the popular songs performed and general knowledge of the composer(s), placing him/her in historical context and showing awareness of his/her other works.

Please note that candidates must choose three songs.

The marking scheme for Music Theatre examinations is as follows:

- Song 1 Musical Theatre Song marked with * 20
- Song 2 20
- Song 3 20
- Scales/technical requirements 10
- Music Theatre Musicianship tests 10
- Presentation 10
- General Knowledge 10
- Total Mark: 100

Popular Songs may be Sung by ALL Male and Female Voices, and adapted as necessary.

If Musical Theatre Songs have marked (M) = Male Voices and (F) = Female Voices, these songs must only be sung by the stated voice type. If there is no (M) or (F) marking on the Musical Theatre Song, this may be sung and adapted as necessary to any voice.

No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified.

Candidates must present a copy of each of their chosen songs for the examiner.

Piano Accompaniment, Accompaniment Backing Tracks and Self Accompaniment

A Piano Accompanist must be present at the examination to play for the candidate. If desired, the candidate can opt to use an Accompaniment Backing Track for one song only.

A Piano Accompanist must be present at the examination to play for at least two songs.

Original Written Music must be presented to the examiner for all Accompaniment Backing Tracks being used with the Original CD. Please bring the Original CD accompaniment backing track with you to the examination even if you are using a copy of it. This is for copyright purposes.

When using a Backing Track, the candidate is responsible for bringing his/her own CD player or Music System. Marks will be lost for CD Accompaniment Tracks that do not work properly at the examination. Candidates are advised to bring an additional copy of the Backing track to avoid this happening.

Please note that Self Accompaniment on Guitar/Piano is permitted for one of the Popular Songs if desired.

Most songs on this syllabus may be purchased as digital downloads from either URL: http://www.musicnotes.com/sheetmusic or http://www.musicroom.com.
No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified. Please supply proof of purchase for music downloaded from the Internet.

For Aural Requirements and Theoretical Questions see pages 17 to 23.

**GRADE III**

*Exercises:* To be sung to: (a) Sol-fa names  
(b) “ma” and “ta”  
(c) any vowel of own choice

The exercises listed below are not required to be sung to vowel sounds. They should be presented as indicated.

**Jaw Exercise**

**Tongue exercise Allegro**

(As in the flower “lily”)

**Mouth exercise Allegro**
Three songs: Candidates to choose three songs: one of which must be a Musical Theatre Song marked with an *

Candidates must present a copy of each of their chosen songs for the examiner.

Bock & Harnick Matchmaker Fiddler on the Roof (Hal Leonard / Music Sales)* (F)
Strouse Maybe Annie (IMP)* (F)
Loewe Wouldn’t It Be Loverly My Fair Lady Essential Audition Songs for Kids (IMP)* (F)
Menken Part of Your World The Little Mermaid The Illustrated Treasury of Disney Songs (Hal Leonard / Disney)* (F)
Rice & John I Just Can’t Wait to be King The Lion King The Illustrated Treasury of Disney Songs (Hal Leonard / Disney)*
Bart Pick a Pocket or Two Oliver! (Lakeview Music / Music Sales)* (M)
Menken Under the Sea The Little Mermaid The Illustrated Treasury of Disney Songs (Hal Leonard / Disney)* (M)
Loewe Get Me to the Church on Time My Fair Lady (IMP)* (M)
Sherman/ Step in Time Mary Poppins (Hal Leonard)*
Sherman
Harborg /Arlen Somewhere Over the Rainbow (50363)
McBroom The Rose All Woman vol 1 (IMP)
Blake Walking in the Air - Theme from the Snowman (Music Sales)
Jackson 5 ABC Motown’s First: The Ultimate Collection of Soul (Editions Paul Beuscher)
Lauper True Colours Glee Songbook Season 1/vol 2 (Wise Publications)
Minchin When I Grow Up Matilda (Kobalt Music Publishing)*
Minchin Naughty Matilda (Kobalt Music Publishing)*
Minchin Revolting Children Matilda (Kobalt Music Publishing)*
Harry/Harrison One Way Or Another (Monster Island Publishing)
Burke/O’Neill
Kotecha/Yacoub/ That’s What Makes you Beautiful (EMI April Music)
Falk
Kelly/Simmons/ Price Tag (Sony/ATV Publishing)
Gottwald/Cornish
Corcoran/Gotweld Make It Shine Victorious TV series (Kobalt)
Archontis/Lurie/ Falling for Ya Teen Beach Movie (Walt Disney)
Neeman
Allan/Evigan/ Cruisin for a Bruisin Teen Beach Movie (Walt Disney)
GRADE IV

Exercises: To be sung to Sol-fa names or any vowel of own choice

The exercises listed below are not required to be sung to vowel sounds. They should be presented as indicated.

Jaw Exercise

Tongue exercise Allegro

Mouth exercise Allegro
Three songs: Candidates to choose three songs: one of which must be a Musical Theatre Song marked with an *

Candidates must present a copy of each of their chosen songs for the examiner.

Bernstein & Sondheim
Bock & Harnick
Casey
Williams
Rodgers & Hammerstein
Menken
Formby
Casey
Bart
Schönberg & Boublil
Hamlisch/
Kleben
Gershwin
Warren
Lane
Cohen
Martin/Swift
Moroder, Forsey
Cara
Lloyd Webber
Carter/Gerstein
Ace of Base
Armato
Archontis/Lurie
Neeman
Lowdermilk

I Feel Pretty West Side Story (Boosey & Hawkes)* (F)
Far from the home I love Fiddler on the Roof (Hal Leonard / Music Sales)* (F)
Hopelessly Devoted To You Grease (IMP) * (F)
My Name Is Tallulah Bugsy Malone (IMP 9181A) (F)
In My Own Little Corner Cinderella (Hal Leonard) HL.304094 * (F)
Colours of the Wind Pocahontas (IMP 1137785)
Leaning On A Lamp Post George Formby Songbook (Music Sales AM61656) (M)
Sandy Grease (IMP)* (M)
Reviewing The Situation Oliver (Lakeview Music/Music Sales)* (M)
Little People Les Miserables (Music Sales)* (M)
One A Chorus Line (Hal Leonard)* (M)
I Got Rhythm Crazy for You (IMP /Music Sales)*
Lullaby of Broadway Forty-Second Street (IMP)*
How are Things in Glocca Morra? Finian’s Rainbow (IMP)
Hallelujah Shrek (Cherry Lane Music / HL 2500414)
We are never getting back together Taylor Swift (Sony/ATV Publishing)
Flashdance...What a Feeling All Woman vol 2 (Faber Music) 0571528317
Mr Mistoffelees Cats (The Really Useful Group Ltd)*
The Cup Song Pitch Perfect (Hal Leonard)
The Sign Pitch Perfect (Hal Leonard)
Oxygen Teen Beach Movie (Walt Disney)
Not a Love Song Austin & Ally (Walt Disney)
My Party Dress Henry & Mudge (BKLK Music) * (F)
GRADE V

Exercises: To be sung to Sol-fa names, or any vowel of own choice

The exercises listed below are not required to be sung to vowel sounds. They should be presented as indicated.

Jaw Exercise

Tongue exercise Allegro
(As in the flower "lily")

Mouth exercise Allegro
Three songs: Candidates to choose three songs: one of which must be a Musical Theatre Song marked with an *.

Candidates must present a copy of each of their chosen songs for the examiner.

Loesser
Adelaide’s Lament *Guys and Dolls* (Music Sales)* (F)

S Schwartz
Popular *Wicked* (Hal Leonard Corporation)* (F)

Dempsey & Rowe
Loose Ends *The Witches of Eastwick* (IMP)* (F)

Rogers
I Enjoy Being a Girl *Flower Drum Song* (Hal Leonard) * (F)

Lloyd Webber
I Don’t Know How to Love Him *Jesus Christ Superstar* (F)

Brown
What it Means to be a Friend *13* (Hal Leonard) (F)

Lerner & Loewe
I could have Danced all Night *My Fair Lady* (IMP)* (F)

Hamlisch
Nothing *A Chorus Line Essential Audition Songs for Female Vocalists Broadway* (IMP)* (F)

Irglova
The Hill *Once* (Alfred Publishing)* (F)

Bock
If I were a Rich Man *Fiddler on the Roof* (Hal Leonard/Music Sales)* (M)

Tesori
Who I’d Be *Shrek: The Musical* (Cherry Lane Music) HL.02501371 * (M)

Loesser
Luck be a Lady Tonight *Guys and Dolls* (Music Sales)" (M)

O’Farrell
Gold *Once* (Alfred Publishing)" (M)

Lloyd Webber
Close every door to me Joseph and the Amazing Technicoloured Dream Coat (Music Sales) * (M)

Lerner & Loewe
On the Street Where You Live *My Fair Lady Essential Audition Songs for Male Vocalists Broadway* (IMP)* (M)

O’Brien
The Time Warp *The Rocky Horror Picture Show* (Wise Publications)

Paul Simon
Bridge Over Troubled Water *Simon & Garfunkel* (Music Exchange) 031103P

The Carpenters
Close To You (IMP)

Mraz
I’m Yours *Jason Mraz* (Cherry Lane Music)

Lee/Moody
My Immortal *Evanescence* (Alfred Music Publishing)

Michael Jackson

Green Day
Wake Me Up When September Ends Top of the Charts: Winter 2005 (IMP)

Chaplin
Smile *Glee Songbook Season 1/vol 2* (Wise Publications)

Spektor
The Call *Wonderland Music Company*

Little Mix
Wings (Universal Music)

Sheeran/Bevan
Little Things (Sony/ATV Music Publishing)

Perri/Hodges
A Thousand Years (Perri Lane Publishing)

Perry/Gottwald
The One That Got Away (Kobalt Music Publishing)

Martin
You’ll Think of Me (EMI April Music)

Lacy/Matkovsky/Brown
If I Lose Myself (Sony/ATV Publishing)

Levin/Tedder
Dance with Me (Alfred Publishing)

O’Donoghue
Hall of Fame (Universal Music Publishing)

Sheehan/Adams/Barr
GRADE VI

Exercises: To be sung to any vowel of own choice

Major Arpeggio with slurred notes, allegro

Harmonic Minor Scale

Minor Arpeggio with slurred notes, allegro

Vowel exercise

Chromatic Scale
The exercises listed below are not required to be sung to vowel sounds. They should be presented as indicated.

Jaw Exercise

Tongue exercise Allegro

Mouth exercise Allegro

(As in the flower "lily")

Three songs: Candidates to choose three songs: one of which must be a Musical Theatre Song marked with an *

Candidates must present a copy of each of their chosen songs for the examiner.

Coleman
Bernstein
John
Lloyd Webber
Kander & Ebb
Rice
Bernstein
Schönberg & Boublil
Kander & Ebb
Pitchford & Gore
Kern
Benjamin/O’Keefe
Manilow
Scheik
Graham
Rzennik
Hewson
Helen Potts
Ward/Tyson
Goldrich
Perri/Lawrence

If They Could See Me Now Audition Songs for Female Singers Cabaret (Wise Publications) * (F)
Tonight West Side Story (Boosey & Hawkes)* (M)
Can You Feel the Love Tonight Audition Songs for Male Singers 3 (Wise Publications) *
High Flying Adored Evita (Music Sales) * (M)
Razzle Dazzle Chicago (Faber Music)* (M)
I Want to Be Chess (Music Sales AM944955)* (M)
Tonight West Side Story (Boosey & Hawkes)* (M)
Stars Les Miserables (Music Sales)* (M)
Cabaret Auditions Songs for Female Singers: Cabaret (Wise Publications) * (F)
Out Here On My Own Essential Audition Songs for Female Vocalists Westend Hits (IMP)* (F)
Bill Show Boat (Hal Leonard)* (F)
Legally Blonde Legally Blonde the Musical (Hal Leonard)* (F)
Just Arrived Copacabana (Hal Leonard)* (F)
Mama who bore me Spring Awakening (Hal Leonard)* (F)
You Raise Me Up Top of the Charts: Winter 2005 (IMP)
Iris Goo Goo Dolls Dizzy Up the Girl (Hal Leonard)
One Blockbuster Book of Today’s Hits (Music Sales)
Cry Me A River Mari Wilson (Music Exchange 0312587)
Black Velvet Auditions Songs for Professional Singers (Wise Publications)
Taylor the Latte Boy Goldrich & Heisler Songbook vol 1 (Hal Leonard)
Jar of Hearts (Microcosm Publishing)
Music Theatre & Popular Singing 2015-2018

Yeretsian Bring Me to Life *Evanescence (Alfred Music Publishing)*
Lee/Moody/Hodges
Spektor Samson (EMI Music Publishing)
Sheeran The A Team (Sony/AVT Publishing)
Sheeran/Leonard Lego House (Sony/ATV Publishing)
Gosling
Buble/Chang/Foster Home (Warner/Chappell Music)
Pomus/Shuman Save the Last Dance for Me (Unichappell Music)
Arata The Dance (Evergreen Copyrights)
Tedder Counting Stars (Sony/ATV Publishing)
O’Donoghue/ The Man Who Can’t Be Moved (EMI Music Publishing)
Sheehan/Frampton/Kipner
Dench/Schubert/ Ave Maria (EMI Publishing)
Knowles/Erolsem/
Ghost/Harmansen/
Makeba
Kitt Superboy and the Invisible Girl *Next to Normal (Alfred Publishing Co Inc)* * (F)
Lopez & Lopez For the First Time in Forever *Frozen (Walt Disney Music)*

GRADE VII

Exercises: To be sung to any vowel of own choice

- Major Scale 10th
- Major arpeggio 10th Allegro
- Harmonic Minor Scale
- Minor Arpeggio with slurred notes, allegro
The exercises listed below are not required to be sung to vowel sounds. They should be presented as indicated.

**Jaw Exercise**

**Tongue exercise Allegro**

(As in the flower "lily")

**Mouth exercise Allegro**

**Three songs:** Candidates to choose three songs: one of which must be a Musical Theatre Song marked with an *

Candidates must present a copy of each of their chosen songs for the examiner.

**Brooks**
- If You’ve Got it, Flaunt it The Producers (Hal Leonard)* (F)

**Kander & Ebb**
- Roxie Chicago (Faber Music)* (F)

**Dempsey & Rowe**
- Another Night at Darryl’s The Witches of Eastwick (IMP)* (F)

**Schönberg & Boublil**
- I dreamed a dream Les Miserables (Music Sales) * (F)

**Lloyd Webber**
- Memory Cats (Hal Leonard)* (F)

**Lloyd Webber**
- Wishing You Were Somehow Here Again Phantom of the Opera (Really Useful Group / Music Sales)* (F)
**Music Theatre & Popular Singing 2015-2018**

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<td>Kander &amp; Ebb</td>
<td>All I Care About Chicago (Faber Music)* (M)</td>
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<td>Larson</td>
<td>One Song Glory Rent (EMI Music Publishing)* (M)</td>
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<td>S Schwartz</td>
<td>Dancing Through Life Wicked (Hal Leonard Corporation)* (M)</td>
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<td>Gershwin</td>
<td>I Got Plenty o’ Nothin’ (M) Porgy and Bess (Chappell / IMP)* (M)</td>
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<td>Schönberg &amp; Boublil</td>
<td>Master of the House Les Misérables (Music Sales) * (M)</td>
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<td>John/Taupin</td>
<td>Come What May Moulin Rouge Audition Songs for Male Singers 3 (Wise Publications) *</td>
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<td>Manilow</td>
<td>Copacabana (At the Copa) Copacabana (Hal Leonard HL.313163) * (M)</td>
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<td>Redding</td>
<td>Try a Little Tenderness Audition Songs for Male Singers 3 (Wise Publications) (M)</td>
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<td>Queen</td>
<td>Somebody to Love Will Rock You Essential Audition Songs for Female Vocalists (IMP) *</td>
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<td>Covay</td>
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<td>Shaiman</td>
<td>Second Hand White Baby Grand Smash/Bombshell (Alfred Publishing)* (F)</td>
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<td>Rice</td>
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<td>Masser</td>
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<td>C de Rouge</td>
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<td>Williams/ Chambers</td>
<td>Let Me Entertain You Audition Songs for Male Singers 4 (Wise Publications)</td>
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<td>Fisher/Roberts</td>
<td>Old Devil Called Love Audition Songs for Female Singers 4 (Wise Publications)</td>
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<td>Antonoff/Dost</td>
<td>We Are Young (Way Above Music)</td>
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<td>Means/Ruess</td>
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<td>Peiken/Gad/Cornish</td>
<td>Who You Are (Sony/ATV Publishing)</td>
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<td>Cannon/Stefi/</td>
<td>The Fool (Major Bob Music Co)</td>
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<td>Ellsworth</td>
<td>The Dog Days Are Over (Universal Music Publishing)</td>
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<tr>
<td>Berryman/Martin</td>
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<td>Buckland/Champion</td>
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<td>Prendergast/May</td>
<td>High Hopes (Kobalt Music Publishing)</td>
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<td>Garrigan</td>
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<td>Sheehan/Frampton</td>
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<td>Kipner</td>
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<td>Billy Joel</td>
<td>She’s Always a Woman to Me (Universal Music Publishing Group)</td>
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<tr>
<td>Lopez &amp; Lopez</td>
<td>Let it Go Frozen (Walt Disney Music)</td>
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</table>
GRADE VIII

Exercises: To be sung to Sol-fa or any vowel of own choice

The exercises listed below are not required to be sung to vowel sounds. They should be presented as indicated.

Jaw Exercise

Tongue exercise Allegro

Mouth exercise Allegro
Three songs: Candidates to choose three songs: one of which must be a Musical Theatre Song marked with an *

Candidates must present a copy of each of their chosen songs for the examiner.

Styne
Some People Gypsy (Hal Leonard)* (F)
Benjamin
So Much Better Legally Blonde the Musical (Hal Leonard)* (F)
O’Keefe
Kander/Ebb
Maybe this Time Cabaret 10 Essential Audition Songs for Kids (Faber Music)* (F)
S Schwartz
No Good Deed Wicked (Hal Leonard Corporation)* (F)
Schönberg & Boublil
The Movie In My Mind The Boublil-Schönberg Collection Show Hits (F)
Kander & Ebb
And All That Jazz Chicago (Faber Music)* (F)
Lloyd Webber
Think Of Me Phantom of the Opera (A Really Useful Group PLC / Music Sales)* (F)
Du Prez
Whatever Happened to My Part Spamalot (Hal Leonard)* (F)
Parker/Lopez
I Believe The Book of Mormon (Alfred)* (M)
Stone
Menken
If I Can’t Love Her Beauty and the Beast (Hal Leonard)* (M)
Schönberg & Boublil
Why God Why? Miss Saigon (Chappell)* (M)
Bernstein
Maria West Side Story (Boosey & Hawkes)* (M)
Lloyd Webber
Music of the Night The Phantom of the Opera (Really Useful Group / Music Sales)* (M)
Gershwin
It Ain’t Necessarily So Porgy and Bess (Chappell / IMP)* (M)
Sondheim
Johanna Sweeney Todd The Singers’s Musical Theatre Anthology vol 1 (IMP)* (M)
Schönberg & Boublil
Bring Him Home Les Miserables (Music Sales)* (M)
Rogers & Hammerstein
Oh What A Beautiful Mornin’ from “Oklahoma” Musical Theatre Classics (HLE/Music Sales)* (M)
Rogers & Hammerstein
Soliloquet Carousel Musical Theatre Classic (HLE/Music Sales)* (M)
Wildhorn
This is the Moment Jekyll and Hyde (Cherry Lane Music Company)* (M)
Krieger/Eyen
I am Changing Dreamgirls (Hal Leonard)
Diane Warren
There You’ll Be from Pearl Harbour (Hal Leonard) HL 352344 Publications) (F)
Williams/Chambers
Angels Audition Songs for Male Singers 3 (Wise Publications) (M)
John/Taupin
Your Song Moulin Rouge Audition Songs For Male Singers 3 (Wise Publications) * (M)
James
Suspicious Minds Audition Songs for Professional Male Singers (Wise Publications) (M)
Rogers/Hammerstein
If I Loved You Carousel (Hal Leonard) *
McClelland/Quinn/Archer/Connolly
Run (Leona Lewis version) Spirit (Hal Leonard)
Epworth/Welch       Shake It Out (Universal Music Publishing)
Steinberg/Kelly     Alone (Sony/ATV Publishing)
Guetta/Furler       Titanium (EMI Blackwood/Sony/ATV Publishing)
Tuinfort/deWall     She Wolf (EMI Blackwood/Sony/ATV Publishing)
Guetta/Furler       I Believe In A Thing Called Love (Universal Music Publishing)
Tuinfort/Braide     Sweet Child O’Mine (Universal Music Publishing Ltd)
Hawkins/Hawkins     Your Beautiful (Sony/ATV Publishing)
Graham/Poulain      Guns n Roses Sweet Child O’Mine (Universal Music Publishing)
Sandé/Posner/       Your Beautiful (Sony/ATV Publishing)
McKenzie            Guns n Roses Sweet Child O’Mine (Universal Music Publishing Ltd)

SENIOR CERTIFICATE

Exercises: All scale requirements/exercises as per Grade VIII

Three songs: Candidates to choose three songs: one of which must be a Music Theatre Song marked with an asterisk *

Candidates must present a copy of each of their chosen songs for the examiner.

Schwartz       Defying Gravity Wicked (Hal.Leonard Corporation)* (F)
Weill          Surabaya Johnny Kurt Weill Songs: A Centennial Anthology vol 2 (IMP)* (F)
Merrill/Styne  Don’t Rain on my Parade Funny Girl The Singer’s Musical Theatre Anthology Vol 3 (IMP)* (F)
Sondheim      Green Finch and Linnet Bird Sweeney Todd The Singer’s Musical Theatre Anthology Vol 1 (IMP)* (F)
McPherson      Once Upon a Time Brooklyn The Musical (Hal Leonard)* (F)
Krieger/Eyen   And I am Telling You Dreamgirls Hal Leonard)* (F)
Shaiman        Let’s Be Bad Smash/Bombshell(Alfred Publishing)* (F)
Shaiman        Let Me Be Your Star Smash/Bombshell(Alfred Publishing)* (F)
Flaherty       Your Daddy’s Son Ragtime (Alfred Publishing)* (F)
Schönberg/     I’m Martin Guerre The Boublil-Schönberg Collection show hits
Boublil        (Wise Publications) * (M)
Schönberg/     Bui-Doi The Boublil-Schönberg Collection show hits (Wise Publications) * (M)
Boublil        (M)
Kern           Ol’ Man River The Singer’s Musical Theatre Anthology vol 1 (IMP) * (M)
Bock           She Loves Me The Singer’s Musical Theatre Anthology vol 2 (IMP) * (M)
Leigh          The Impossible Dream Man of La Mancha (Music Sales) * (M)
Lloyd Webber   I Only Want to Say (Gethsemane) Jesus Christ Superstar (Hal Leonard)* (M)
Lloyd Webber   Music of the Night Phantom of the Opera (A Really Useful Group PLC)* (M)
Wildhorn       Confrontation Jekyll and Hyde (Cherry Lane Music Company)* (M)
Bernstein      Glitter and Be Gay Candide (Leonard BernsteinMusic Publishing Co (HL450020))* (F)
Warren         Don’t want to Miss a Thing (Alfred Music Publishing) (M)
### Music Theatre & Popular Singing 2015-2018

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kravitz</td>
<td>Are You Gonna Go My Way</td>
<td>Audition Songs for Male Singers, Rock Classics (Wise Publications) (M)</td>
</tr>
<tr>
<td>Weill</td>
<td>Mack The Knife</td>
<td>The Threepenny Opera (Alfred Publishing) AP. VS0324 (M)</td>
</tr>
<tr>
<td>Williams</td>
<td>Feel</td>
<td>Audition Songs for Professional Male Singers (Wise Publications) (M)</td>
</tr>
<tr>
<td>Clarkson</td>
<td>Behind These Hazel Eyes</td>
<td>Kelly Clarkson: Breakaway (Hal Leonard HL 306731) (F)</td>
</tr>
<tr>
<td>Tesori/Scanlan</td>
<td>The Girl in 14G</td>
<td>(Hal Leonard HL 02500585)</td>
</tr>
<tr>
<td>Barry/Greenwich</td>
<td>River Deep</td>
<td>Tina Turner: Simply the Best of Tina Turner (Cherry Lane Music) Hal Leonard HL 2500722) (F)</td>
</tr>
<tr>
<td>Jim Steinman</td>
<td>It’s All Coming Back to Me Now</td>
<td>The Celine Dion Collection (Music Sales/Wise Publications) (F)</td>
</tr>
<tr>
<td>Thompson/Foster</td>
<td>I Have Nothing</td>
<td>Whitney Houston: The greatest hits (Alfred Publishing AP.PFM0028) (F)</td>
</tr>
<tr>
<td>Britten</td>
<td>Johnny</td>
<td>Cabaret Songs (Faber Music) (F)</td>
</tr>
<tr>
<td>Krieger/Preven</td>
<td>Listen</td>
<td>Dreamgirls (Hal Leonard) (F)</td>
</tr>
<tr>
<td>Cutler/Knowles</td>
<td>Bush</td>
<td>Wuthering Heights (EMI Music Publishing)</td>
</tr>
<tr>
<td>James/Kirkland</td>
<td>Woods</td>
<td>Something’s Got a Hold on Me Burlesque (EMI Longitude Music Publishing)</td>
</tr>
<tr>
<td>Aguilera/Stewart</td>
<td>Kelly</td>
<td>Show Me How You Burlesque Me Burlesque (EMI Longitude Music Publishing)</td>
</tr>
<tr>
<td>Deep Purple</td>
<td>Child in Time</td>
<td>The Best of Deep Purple (Hal Leonard)</td>
</tr>
<tr>
<td>Buckley/Lucas</td>
<td>May</td>
<td>Grace (Sony/ATV Publishing)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Who Wants to Live Forever (EMI Music Publishing)</td>
</tr>
</tbody>
</table>
VOCAL DUETS

Performance of the songs is the only requirement in this examination. No marks will be awarded for incorrect music presented at examination. Candidates using photocopies of music will be disqualified.

Music requiring accompaniment will not be accepted unaccompanied. Candidates requiring accompaniment must provide their own accompanist. Candidates must present a copy of each of their chosen songs for the examiner.

JUNIOR GRADE

Candidates should present two of the following:

Schubert arr H Nelson
Reger
Montague Phillips
arr E Sharpe
arr E Sharpe
arr E Sharpe
arr E Sharpe

MIDDLE GRADE

Candidates should present two of following:

Campian arr Poston
Handel
C Frank
Schumann
Mendelssohn
Mendelssohn
Humperdinck
Vaughan Williams
arr Rowley
H Nelson
arr E Sharpe
arr E Sharpe
J Buckley
J Buckley

Schubert
Virgin’s Slumber Song (Banks 2369 – version for SS)
Montague
The Owl and the Pussycat (Banks)
Phillips
The Castle of Dromore (Banks)
All Through the Night (Banks)
Early One Morning (Banks)
Cockles and Mussels (Banks)
Oh dear what can the matter be? (Banks)

Campian arr Poston Never Weather-beaten Sail (Oxford Choral / Banks)
Handel O Lovely Peace Judas Macabees (Banks)
C Frank Panis Angelicus (Edwin Ashdown)
Schumann Mailied: Komm lieber Mai op 79 Schumann Duette (Peters Edition)
Mendelssohn Ich wolt’ meine Lieb’ [German or English] Mendelssohn 16 Two-Part Songs Schirmer)
Mendelssohn Grüss [German or English] Mendelssohn 16 Two-Part Songs (Schirmer)
Humperdinck Evening Prayer Hansel and Gretel (Roberton 75075/Goodmusic)
Vaughan Williams Linden Lea (Boosey & Hawkes)
arr Rowley
H Nelson Little Miss Muffet (Paterson / Music Sales)
arr E Sharpe At the Mid Hour of Night (Banks)
arr E Sharpe The Meeting of the Waters (Banks)
J Buckley Ceol Earraig (CMC, Dublin)
J Buckley Suantraí (CMC, Dublin)
SENIOR GRADE

Candidates should present two of the following:

**Vivaldi**  
Laudamus Te *Gloria* (Novello / Music Sales)

**Purcell**  
Lost is my quiet forever *Henry Purcell Ten Duets, book 1* (Stainer & Bell)

**Purcell**  
Sound the Trumpet *Henry Purcell Ten Duets, book 1* (Stainer & Bell)

**Schumann**  
Das Glück op 79 *Schumann Duette* (Peters Edition)

**Mendelssohn**  
Wasserfahrt *Mendelssohn Sixteen Two-Part Songs* (Schirmer)

**Brahms**  
Die Schwestern op 61 *Four duets* (Simrock)

**Rossini**  
Duetto buffo di due gatti *Cat duet* (Ricordi / Schott)

**Offenbach**  
Barcarole *Tales of Hoffmann* (Ashdown EA 16496 / Music Sales)

**Britten**  
A Cradle Song: sleep, beauty bright (Faber Music)

**arr H Nelson**  
Kitty McGee (*Cumann Náisiúnta na gCór*)
CLASS SINGING

The Class Singing Syllabus is designed for Primary School choirs and is presented at two levels: Junior and Senior. The examination is judged on performance only. Written comments, a mark and a grade will be awarded.

Guidelines

• A list of suggested repertoire is offered. However teachers/conductors should feel free to explore other repertoire to suit the ability and strengths of each choir.

• A copy of the music should be presented to the examiner.

• Songs must be accompanied if there is an accompaniment, and any accompanist must be provided by the choir. Candidates may opt to use an accompaniment backing track for one song only.

• Candidates using photocopies of music will be disqualified. It is essential that the original music is present in the examination room on the day.

• Please supply proof of purchase for music downloaded from the Internet.
## JUNIOR GRADE: Unison Choir

**Songs:** Two contrasting songs to be performed. Candidates may choose from the list of suggested repertoire, or present own choice songs.

### Suggested Repertoire

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Britten</td>
<td>Lone Dog <em>Friday Afternoons</em> (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Trad arr Hunt</td>
<td>Oliver Cromwell <em>Voiceworks 2</em> (OUP)</td>
</tr>
<tr>
<td>Britten</td>
<td>Hodie Christus natus est <em>A Ceremony of Carols</em> (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Lawrence</td>
<td>All over the world <em>Singing Sherlock book 1</em> (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>C M Schönberg</td>
<td>Castle in a cloud <em>Alain Boublil Music Ltd / Music Sales</em></td>
</tr>
<tr>
<td>Trad</td>
<td>Óró, mo bháidín <em>Ceolta Gael</em> (Ossian)</td>
</tr>
<tr>
<td>arr N Calthorpe</td>
<td>Annon ‘s anall <em>The Chalthorpe Collection vol 1 Music for the Irish Harp</em> (Waltons)</td>
</tr>
<tr>
<td>S Furlong</td>
<td>An buachaill bó D’aon ghuth (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>R M Sherman &amp;</td>
<td>Supercalifragilistic-expialidocious <em>The Best of Disney</em> (Hal Leonard)</td>
</tr>
<tr>
<td>R B Sherman</td>
<td>The Ashgrove (Banks)</td>
</tr>
<tr>
<td>arr E Sharpe</td>
<td>Blake’s Lullaby <em>(Roberton Publ: 75280)</em></td>
</tr>
<tr>
<td>A Hopkins</td>
<td>The Hermit <em>(Roberton Publ: 75149)</em></td>
</tr>
<tr>
<td>H Nelson</td>
<td></td>
</tr>
<tr>
<td>B Chilcott</td>
<td>Nozone (OUP)</td>
</tr>
</tbody>
</table>
SENIOR GRADE: Unison and Two-Part Choir

_Songs:_ Two contrasting songs to be performed. One song to be in unison and one in two-part. Candidates may choose from the list of suggested repertoire, or present own choice songs.

### Suggested Repertoire

#### Unison

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handel</td>
<td>Silent Worship (Curwen)</td>
</tr>
<tr>
<td>Mawby</td>
<td>Ave Maria (Kevin Mayhew)</td>
</tr>
<tr>
<td>Trad</td>
<td>Cill Chais Ceolta Gael 2 (Ossian)</td>
</tr>
<tr>
<td>Trad</td>
<td>An Poc ar Buile Ceolta Gael (Ossian)</td>
</tr>
<tr>
<td>arr Britten</td>
<td>The Salley Gardens (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>A Copland</td>
<td>Simple Gifts Old American Songs (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>arr D Rao</td>
<td>Poor Little Children We will sing! (Boosey &amp; Hawkes)</td>
</tr>
</tbody>
</table>

#### Two-Part

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Gibbs</td>
<td>Five Eyes (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>arr Emerson</td>
<td>Choral Highlights from Grease (Music Sales)</td>
</tr>
<tr>
<td>A Copland</td>
<td>The Little Horses (Boosey &amp; Hawkes)</td>
</tr>
<tr>
<td>Mexican folk arr P Tate</td>
<td>Cielito lindo Firsts and Seconds (OUP)</td>
</tr>
<tr>
<td>arr Mac Huff</td>
<td>Get Happy! (IMP/Music Sales)</td>
</tr>
<tr>
<td>arr Alexander L’Estrange</td>
<td>The Vicar of Dibley Howard Goodall’s Great Big Tunes (Faber Music)</td>
</tr>
<tr>
<td>arr Alexander L’Estrange</td>
<td>Theme Academy (medley) Howard Goodall’s Great Big Tunes (Faber Music)</td>
</tr>
<tr>
<td>arr Alexander L’Estrange</td>
<td>Dashing sway with the smoothing iron (SA) (Faber Music)</td>
</tr>
<tr>
<td>S Furlong</td>
<td>Gruaim treibheach D’aon ghuth 3 (Boosey &amp; Hawkes)</td>
</tr>
</tbody>
</table>
CHORAL SINGING

This choral syllabus is designed to be as flexible as possible. The examination is available to any choral group in second level schools or in the wider community. Community choirs may be youth choirs, adult choirs or a mixture of both as long as all members are at least twelve years on the day of the examination. The syllabus is presented at four grade levels:

- Bronze: Unison Choirs
- Silver: Two part choirs
- Gold: Three and Four part choirs
- Platinum: Advanced four and more part choral singing.

Guidelines for Applicants

- A choir for the purposes of this syllabus is any vocal group comprising 10 or more singers performing under the direction of a conductor, who may also be the keyboard accompanist.
- The choir could be any formal group of community based singers, a school choir or a class in a school.
- The purpose of assessment will be to affirm good practice and to offer advice on the improvement of the standard of performance. It should be noted that the performance is judged as a whole according to the performance rubrics included in this syllabus. Written comments, a mark and a grade are awarded for the entire performance.
- An original copy of the music whether taken from the repertoire lists or chosen by the choir must be presented to the examiner, together with a short translation when the words are other than in English.
- Please note that the repertoire suggestions are meant to guide conductors and choirs in their own choices.
Syllabus Requirements

Bronze Standard Choirs (see Bronze standard assessment rubric)

To present two contrasting songs from the attached repertoire lists or chosen by the choir and of a similar standard to those in the repertoire lists. One of the songs must be sung from memory.

Songs may be accompanied or unaccompanied and should be chosen for their suitability for the choir presented for examination.

The songs may be in any language.

Suggested Repertoire for Bronze Standard Choirs

A Copland
 arr P Hunt
 Trad
 J Rutter
 arr R E Schram
 P Warlock
 arr Giardiniere
 arr J Helgen

Ching-a-ring-chaw (Unison) (Boosey & Hawkes)
The Blackleg Miner trad English Folk Voiceworks (OUP)
Amhrán na Cuiginne or An Mhaighdean Mhara or Preab san Ól from any Junior Certificate Music Textbook
A Clare Benediction (OUP)
The Water is Wide trad (BriLee Music)
My Own Country (OUP)
Keep Your Lamps Trimmed and Burning trad spiritual (Augsburg Publishing Co)
Assessment Rubric for Bronze Standard Choirs

**Distinction: a mark of 90 or above**
The music chosen will be of an appropriate standard and will suit the group being examined. The notes and rhythm will all be in place and the sound will be confident and well projected. Obvious dynamic and tonal contrasts will be in evidence. Breath support and intonation will be very good and the performance will be characterised by attention to obvious musical detail.

**Honours: a mark of 80-89**
The music chosen will be of an appropriate standard and will suit the ability of the group being examined. The notes and rhythm will nearly all be in place and the sound will be generally confident and well projected. There will be some obvious dynamics and tonal contrasts. Breath support and intonation will be very good and the performance will be characterised by attention to some musical detail.

**Merit: a mark of 70-79**
The music chosen will be of an appropriate standard and will suit the group being examined. The notes and rhythm will be nearly all in place and the sound will be fairly confident. Although there may be some reservations about the choir, breath support will be in evidence, intonation will be mostly dependable and the performance will be characterised by attention to some musical detail.

**Pass: a mark of 60-69**
The music chosen will be of an appropriate standard and will suit the group being examined. While there will be evidence of preparation, there may be some weakness in breath support or intonation and in the accuracy of occasional notes / rhythms. Dynamics or other contrasts may need attention. Despite some reservations about this choir the performance will be committed and mostly homogenous.
Silver Choirs (see Silver Standard assessment rubric)

To present two contrasting songs from the attached repertoire lists or chosen by the choir and of a similar standard to those in the repertoire lists. One of the songs must be sung from memory.

Songs may be accompanied or unaccompanied and should be chosen for their suitability for the choir presented for examination.

The songs may be in any language and should be mostly in two parts. Two part songs which are largely canonic or imitative, or songs which begin in unison and break into two parts are highly recommended.

Suggested Repertoire for Silver Standard Choirs

arr R Emerson  My Girl Robinson/White (*Hal Leonard Corporation*) (TB)
A Lloyd Webber  Macavity, the Mystery Cat (from ‘Cats’) *Favourites from ‘Cats’* (*Faber Music*) (SA)
arr Hare

arr L Woodgate  Down by the Sally Gardens trad (*OUP*) (SA)
arr J Wheeler  He's gone away trad (*BriLee Music Pub Co*) (two part treble/ girls’ choirs)

M Ingoldsby  Any song from *The Creative Use of Classroom Singing* Available through PDST (Professional Development Service for Teachers)
arr Kelley

T Morley  Now is the Month of Maying (*Hal Leonard Corporation*) (Simple two part. Ideal for TB)
arr Kelley

R Presley  Love is all around *Singing Matters* (*Heinemann*)
arr P Allen
Assessment Rubric for Silver Standard Choirs

**Distinction: a mark of 90 or above**
The music chosen will be of an appropriate standard and will suit the group being examined. The notes and rhythm will all be in place. The sound will be confident and well projected with good tonal and dynamic contrast. Breath support will be excellent allowing for musical phrases to be supported successfully throughout. Intonation will be excellent.

**Honours: a mark of 80-89**
The music chosen will be of an appropriate standard and will suit the abilities of the group being examined. The notes and rhythm will nearly all be in place. The sound will be confident and mostly well projected with good dynamic and tonal contrast. Breath support will be very good allowing for musical phrases to be supported successfully most of the time. Intonation will be very good.

**Merit: a mark of 70-79**
The music chosen will be of an appropriate standard and will suit the group being examined. The notes and rhythm will all be in place. The sound will be generally confident and well projected with some good dynamic contrast. Although there may be some reservations about the choir, breath support will be good allowing for phrases to be supported successfully most of the time. Intonation will be mostly good. The performance will be committed and with some commendable elements in evidence.

**Pass: a mark of 60-69**
The music chosen will be of an appropriate standard and will suit the group being examined. The notes and rhythm will be mostly in place. The sound will be generally confident, though dynamic contrast may not have been fully explored. Breath support may suffer at times, causing weakness in phrasing or intonation. There may be one or two reservations about this choir. Nonetheless the choir will present a committed and mostly homogenous performance.
Gold Choirs (see Gold Standard assessment rubric)

To present three contrasting songs from the attached repertoire lists or chosen by the choir and of a similar standard to those in the repertoire lists. One of the songs must be unaccompanied and at least one of the songs must be sung from memory.

Songs may be in any language but one song must be sung in a language other than English.

The music should be written for three or four distinct vocal parts although there may obviously be sections in less than four parts including unison singing.

Suggested Repertoire for Gold Standard Choirs

Vivaldi
Gloria in Excelsis Deo (no 1 from ‘Gloria’) RV 589 (OUP) (SATB)

Mendelssohn
Lift Thine Eyes (from ‘Elijah’) (Novello/ Music Sales) (SSA a cappella)

arr Havelock Nelson
Quiet Land of Erin trad Association of Irish Choirs (SSA)

Burke-Garner
Misty Fly Me to the Moon and other Jazz Classics
arr Gwyn Arch
Faber Music (SSA)

arr A Fischer
Bonse Aba trad Zambian (Alliance Music Publishing) (TTBB)

Vaughan Williams
Dives and Lazarus from Nine Carols for Male Voices (TBB)

H Mancini
Moon River (Hal Leonard Corporation) (SATB, SAB and SSA)
arr Lojeski
Bring Him Home (Novello & Company Ltd) (SATB)

Schonberg
Bring Him Home (Novello & Company Ltd) (SATB)

Mendelssohn
Jauchzet dem Herrn, alle Welt (Psalm 100) (Edition Peters) (SATB acapella)
Assessment Rubric for Gold Standard Choirs

**Distinction: a mark of 90 or above**
The music chosen will be of an appropriate standard and will suit the strengths of this excellent choir. The notes and rhythm will all be in place. The sound will be confident and well projected with excellent tonal contrast. Breath support will be excellent allowing for impeccable intonation and for musical phrases to be supported successfully throughout.

**Honours: a mark of 80-89**
The music chosen will be of an appropriate standard and will suit the strengths of this very good choir. The notes and rhythm will all be in place. The sound will be confident and well projected with very good tonal contrast. Breath support will be very good allowing for excellent intonation and for musical phrases to be supported successfully throughout.

**Merit: a mark of 70-79**
The music chosen will be of an appropriate standard and will suit the strengths of this good choir. The notes and rhythm will all be in place. The sound will be confident and well projected with some good dynamic contrast. There may be a slight reservation about one of the songs or about some aspect of this otherwise very good choir. Breath support will be mostly good allowing for good intonation and for phrases to be supported well most of the time.

**Pass: a mark of 60-69**
The music chosen will be of an appropriate standard and will suit the ability of the choir. The notes and rhythm will be mostly in place, though there may be evidence of some weakness in preparation. The sound may be mostly confident, though there is room to explore dynamic contrast. Breath support may suffer on occasion, causing weakness in the phrasing or intonation. Not all of the songs may be performed to an adequate standard although this choir offers a good overall standard of performance.
Platinum Choirs (see Platinum Standard assessment rubric)

To present a programme of four contrasting songs sung entirely from memory.

Two of the songs must be unaccompanied. The programme should demonstrate the ability of the choir to sing in a variety of musical styles and in at least one language apart from English.

The music sung must demonstrate the ability to sing in at least four parts although there may obviously be sections in less than four parts including unison singing.

Suggested Repertoire for Platinum Standard Choirs

arr M Hogan
Joshua fit the battle of Jericho trad (*Hal Leonard Corporation*) (SSATTBB a capella)

Handel
For unto us a child is born (from ‘Messiah’) (*OUP*) (SATB)

Schubert
The Twenty-third Psalm *Schubert Three Partsongs for Upper Voices* (*Faber Music*) (SSAA)

Brahms
How beautiful is thy dwelling place (from ‘A German Requiem’). This may be sung in German or English (*Schrimer*) (SATB. TTBB available through Hal Leonard Publishing)

Fauré
Cantique de Jean Racine (*OUP*) (SATB)

C Mawby
Alleluia, Christus resurrexit (*CMC*) (SSAATTBB a capella)

F Biebl
Ave Maria (*Hinshaw Music Inc*) (SAATTBB)
Choral Singing 2015-2018

Assessment Rubric for Platinum Standard Choirs

**Distinction: a mark of 90 or above**

The music chosen will be of a high standard and will demonstrate the strengths of this exemplary choir. As well as notes and rhythm all being impeccable, the sound will be confident across a full range of dynamics and colour. Breath support will be outstanding and intonation flawless with a true sense of artistry in evidence throughout the performance.

**Honours: a mark of 80-89**

The music chosen will be of a high standard and will demonstrate the strengths of this extremely capable choir. As well as notes and rhythm all being accurately placed, the sound will be confident across all of the range although some parts may be noticeably stronger than others and this may have a slight impact on performance. Breath support will be very good and intonation nearly always excellent with a true sense of musicianship in evidence throughout the performance.

**Merit: a mark of 70-79**

The music chosen will be of a high standard and will demonstrate the strengths of this very good choir. As well as notes and rhythm being accurately placed, the sound will be confident across most of the range. Some work remains to be done on balance, sound and interpretation although the overall impact is positive. Breath support will be good with very good intonation and with a sense of musicianship in evidence throughout much of the performance. There may be a slight reservation about one of the songs or about some aspect of this otherwise very good choir.

**Pass: a mark of 60-69**

While there is evidence of good preparation, there may be times when the most challenging passages in the music create significant issues for this choir. The sound will be mostly confident, though there may be slight weaknesses in balance or occasionally intonation which will affect the overall impact. There will be a good sense of musicianship, though breath support may suffer slightly on occasion. Not all of the songs may be performed to an adequate standard although this is nevertheless a good choir with a good level of performance.
General Notes

- School and youth choirs should choose repertoire carefully to allow young voices to sing in an appropriate range and manner.

- The appropriateness of material is extremely important. Performance of material beyond the capabilities of the group being examined will result in the non-award of the certificate.

- Examiners will use the assessment rubric to help them reach their decision. Conductors and choirs are asked to think about the following when preparing for their examination:

  1. Breathing and breath support
  2. Unanimity of sound and purpose
  3. Clarity of diction
  4. Energy across a range of dynamics from a vibrant *ff* to a fully supported *pp*
  5. Interpretation of songs and general musicianship.

- In awarding a mark, examiners will consider whether the choir sings at the upper end, middle or lower end of each band. It is also important to note that the assessments rubrics are intended to guide choirs and examiners and do not preclude comments being made about any aspect of performance.

- Songs must be accompanied if there is an accompaniment. A capella music must be sung unaccompanied. An accompaniment may be piano or other instrument/instruments as demanded by the music but should not be dominant to the extent of making it difficult for the examiner to hear the choir and reach a decision.

- Any accompaniment must be provided by the choir. Examiners will not accompany choirs under any circumstances.

- A programme which emphasises the strengths of the choir is encouraged. There should also be contrast between the chosen songs. Contrast in style, tempo or mode are possible within the attached repertoire lists. Choirs are encouraged to choose contrasting repertoire of their own also.

- The Pass mark for each examination is 60; a mark of 59 or lower will indicate that the choir has been unsuccessful.
PREPARATORY GRADE
1. Note values of Semibreve, Minim, dotted minim and crotchet. Rest values of semibreve, minim and crotchet.
3. Stave: Writing and naming notes on the stave only in Treble (G) and Bass (F) clefs.
4. Observation of the above elements in relation to a melody written in either the Treble or the Bass clef.

GRADE I
1. Note values of semibreve, minim, dotted minim, crotchet, dotted crotchet and quaver. Rest values of semibreve, minim and crotchet.
2. Time Signatures: 2/4, 3/4, 4/4 C.
3. Stave: Treble (G) and Bass (F) clefs to one ledger line above and below the stave.
4. The writing and use of sharp and flat signs.
5. Scales: Major scales of C and G in both clefs.
   To be familiar with the relevant Tonic Solfa names and to understand the positioning of the tones and semitones and the use of key signature.
6. Observation of the above elements in answering simple questions about a melody including some terms and signs.

GRADE II
1. Note values of semibreve to semiquaver inclusive. Dotted notes and tied notes. Rest values of semibreve to quaver inclusive.
2. Grouping of notes and rests in 2/4, 3/4, 4/4 times.
3. Stave: Notes to the second space above and below treble and bass staves.
4. The writing and use of sharp, flat and natural signs.
5. Scales: Major scales, key signatures and tonic triads of C, G, D and F and their application in recognising the key of a piece, adding accidentals instead of key signature and using relevant tonic solfa.
6. Observation of the above elements in answering simple questions about a melody including more terms and signs.

GRADE III
1. Note values of semibreve to semiquaver including quaver triplets. Rest values of semibreve to semiquaver.
2. Times Signatures: Simple Duple 2/4, 2/2, ε
   Simple Triple 3/4, 3/2, 3/8
   Simple Quadruple 4/4, 4/2,
and grouping of notes and rests in these times.
RIAM Local Centre Syllabus of Singing 2015-2018

3 Stave: Notes to two ledger lines above and below treble and bass staves. Transcribing from treble to bass or vice versa at the same pitch.

4 Scales and Intervals: Major scales, key signatures and tonic triads of keys up to two sharps and two flats. Intervals formed from the tonic of these major keys. Minor scales, key signatures and tonic triads of A, E and D to be familiar with the relevant tonic solfa names and to understand the positioning of tones and semitones. Harmonic or melodic form may be used at the candidate’s choice.

5 Composition: To compose the final two bars of a simple four bar melody of which the opening two bars are given. The melody will be in the treble clef, in the key of C, G or F and in 2/4 or 3/4 time.

6 Observation: To answer simple questions about a melody appropriate to the grade.

GRADE IV

1 Note and rest values semibreve to demisemiquaver including crotchet, quaver and semiquaver triplets, and triplet note groups using rests.

2 Time signatures: All simple time signatures. Compound time signatures of 6/8, 9/8 and 12/8 and the grouping of notes and rests in all these times.

3 Stave: Notes beyond two ledger lines above and below treble and bass staves. Transposing a melody up or down one octave between treble and bass staves.

4 Scales and Intervals: Scales, key signatures and tonic triads of major keys up to four sharps and four flats and of minor keys up to two sharps and two flats with both the harmonic and melodic form of minor scales and the relevant tonic solfa. Intervals formed from the tonic of these major and harmonic minor scales.

5 Composition: To compose the final two bars of a four-bar melody of which the opening two bars are given. The melody will be in the treble clef and in the major keys of C, G, D, F or in the minor key of A and in 2/4, 3/4, or 4/4 time. Phrasing and a tempo mark should be added to the completed melody.

6 Observation: To answer questions about a short musical extract appropriate to the grade.

GRADE V

1 Note and rest values semibreve to demisemiquaver including irregular divisions ie duplets, quintuplets and septuplets. Double dotted notes.

2 Time Signatures: All simple and compound times and the grouping of notes and rests in these times.

3 Clefs: The addition of the Alto (C) clef. Transcribing a melody written in treble or bass clef to the alto clef at the same pitch.

4 Keys: Scales and key signatures of major keys up to five sharps and flats and both forms of minor scales up to four sharps and flats. The construction of the chromatic scale. Enharmonic notes including double sharps and double flats. Technical names for the notes of the diatonic scale. Tonic triads of the above keys in root position, first inversion and second inversion.

5 Intervals and Transposition: Intervals not greater than an octave formed between any two notes of the above major and minor scales to include augmented and diminished intervals. Transposing a melody either up or down by any of the following intervals: major second, major or minor third, perfect fourth or fifth. The melody will be in a major key, using only treble or bass clef and will contain no chromatic notes.
Theory and Harmony 2015-2018

6 Composition: To compose an answering four bars to a given four-bar melody in major or minor keys up to two sharps and flats and in 2/4, 3/4, 4/4 or 6/8 time. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4 and 4/4 times.

7 Instruments of the orchestra to include orchestral families, clefs used by individual instruments and their basic method of tone production.

8 Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.

GRADE VI


2 Clefs: The addition of the Tenor (C) clef. Transposing a melody up or down one octave between any of the four clefs.

3 Keys: Scales, key signatures and tonic triads with their inversions of major keys up to seven sharps and flats and both forms of minor keys up to five sharps and flats.

4 Intervals and Transposition: All intervals (not greater than an octave) and the inversion of intervals. Transposing a melody either up or down by any of the following intervals: Major second, major or minor third, perfect fourth or fifth. The melody will be in a major or minor key, using only treble or bass clef and will include some chromatic notes.

5 Triads and four part chords:
   a) The construction of major, minor, diminished and augmented triads in root position on any note.
   b) The writing of the following triads in keys appropriate to the grade:
      i) tonic triads in root position, first inversion and second inversion
      ii) subdominant and dominant triads in root position only
   c) Arranging the primary triads (tonic, subdominant and dominant) as four part chords (root position) for SATB.
   d) The writing in open score (using treble and bass clefs) of a passage for SATB written in short score or vice versa.
   e) The identification of the primary chords (root position) in an extract scored for piano, voices or string quartet.

6 Composition: To compose a melody from a given opening to make a total of eight bars. Marks of tempo, phrasing and expression to be added to the completed melody. Writing a rhythm to words using 2/4, 3/4, 4/4 and 6/8 times.

7 Observation: General questions on a musical extract to include the identification of ornaments.

8 History and instrumental knowledge:
   A general knowledge of the Baroque period to include style, forms, main composers and their standard works.
   Terms indicating special effects on instruments and transposing instruments.
GRADE VII

1 Keys, intervals and transposition: Scales and key signatures of all keys major and minor. All simple and compound intervals. Transposition of a melody by any interval in any of the four clefs.

2 Melodic composition: Using a given opening to compose a twelve-bar melody which should include a modulation to the dominant key or to the relative major or minor key. Marks of tempo, phrasing and expression to be included or (at the candidate's choice) the setting of words for solo voice.

3 Harmony: Using the following resources:-
   Major keys C, G, D and F - chords I, ii, IV, V, vi
   Minor keys A, E and D - chords i, iv, V, VI
   in root position with unaccented passing and auxiliary notes.
   a) To select suitable chords to harmonise cadential points in a given melody (indicate by roman numerals) and also to write the appropriate root notes in the bass.
   b) To add inner parts in Perfect, Imperfect, Plagal and Interrupted cadences for SATB in which the soprano and bass are given.
   c) To write a melody above a given progression of chords. The bass line will be complete and the opening of the melody given.

4 Harmonic Analysis: In a given extract for piano or voices in any major or minor key to identify chords of the tonic, supertonic, subdominant, dominant and submedianant, in root position and first inversion. The cadential 6/4 on the dominant. The dominant seventh chord in root position. Unaccented passing and auxiliary notes.

5 History and instrumental knowledge: A general knowledge of the classical period to include style, forms, main composers and their standard works.
   General questions on an orchestral extract to include abbreviated and foreign names of instruments.

GRADE VIII

1 Melodic composition: Using a given opening to compose a sixteen-bar melody which should include some modulation to any closely related key. Marks of tempo, phrasing and expression to be included.
   or (at the candidate's choice) the setting of words for solo voice.

2 Harmony: Using the following resources:
   All major and minor chords in root position and first inversion. Diminished chords in first inversion.
   The use of the second inversion as cadential and passing decoration. Dominant seventh chord in root position. Unaccented passing and auxiliary notes.
   a) To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line.
   b) To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.
   c) To create a simple two part texture by completing the treble over a given bass.

3 Harmonic analysis: In a given extract for piano or voices to identify the above elements and in addition to recognise basic modulation, dominant seventh chord in all positions and the use of suspensions and accented passing notes.

4 History and instrumental knowledge: A general knowledge of the Romantic period to include style, forms, main composers and their standard works. General instrumental questions.
SENIOR CERTIFICATE

1 Harmony: Using resources as in Grade VIII (2) with the addition of harmonisation of the melodic minor. Dominant seventh in all positions. Accented passing notes and suspensions. Modulation to the dominant and relative of the tonic. To indicate suitable chords to harmonise a folk song style melody (indicate by roman numerals) and also to write the notes which will form the bass line. To add inner parts in a passage for SATB in which the soprano and bass are given and to show chord analysis.

2 Harmonic analysis: In a given extract for piano or voices to identify the above elements and in addition to recognise chromatic passing notes, appoggiaturas, supertonic seventh, diminished seventh chords and modulations to related keys.

3 Counterpoint: The writing of simple two-part counterpoint by adding another melody above or below a given melody.

4 History: A general knowledge of the Impressionist and Modern periods to include style, forms, main composers and their standard works.

5 Musical perception: General questions on an orchestral extract to include rudiments, ornaments, harmonic structure and instruments.
OBTAINING MUSIC FOR THE SINGING SYLLABUS

Most of the music set on the syllabus should be available easily from local music retailers, who will also order in materials not in stock. In the event of difficulty obtaining items, Irish, UK and international publishers are listed below. The Contemporary Music Centre (Ireland) is an information agency for all matters related to contemporary Irish composers, as well as supplying copies of pieces by these composers.

MUSIC RETAILERS - IRELAND

Conradh na Gaeilge Siopa leabhair, 6 Sr Fhearchair, Baile Átha Cliath 2 Tel: 01-475740. Web: www.cnagsiopa.com
Educational Music Services Ltd 22 Mountjoy Square, Dublin 1 Tel: 01-8742310 Fax: 01-8725292 Email: ems@eircom.net Web: www.emsmusic.ie
McCullough Pigott 11 South William Street, Dublin 2 Tel: 01-6773138
Opus II 5 St Augustine Street Galway, Tel: 091-500300. Also: 131 Oliver Plunkett Street, Cork, Tel: 021-4279611 Web: www.opus2.ie Email: info@opus2.ie
Waltons 2-5 North Frederick Street, Dublin 1 69; Tel: 01-8747805 Fax: 01-8786065 South Great Georges Street, Dublin Tel: 01-4750661 Web: www.waltonsmusic.ie Email: info@waltonsmusic.ie

MUSIC PUBLISHERS, ASSOCIATIONS, LIBRARIES AND AGENCIES

Alfred Publishing available from Faber Music Distribution; Web: www.alfred.com
Ashdown (Edwin) see under Music Sales
Associated Board 24 Portland Place, London WC1B 1LU, United Kingdom Tel: +44-20-76365400 Fax: +44-20-7637024; Web: www.abrsm.org
Association of Irish Choirs/Cumann Náisiúnta na gCór University Concert Hall, Foundation building, University of Limerick Tel: 061-234823; Email: aoc@ul.ie; Web: www.aoc.ie
Banks Music Publications The Granary, Waltham Court, Hovingham, York YO62 4NN, UK Tel: +44-1694-628545; Fax: +44-1694-627214; Web: www.banksmusicpublications.co.uk
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Beaumaris Publications, Rockfield, Carrigavantry, Tramore, Co Waterford Ireland, Tel: 051-391746; Email: salieri@oceanfree.net
Belwin Mills available from Faber Music
Beuschler (Paul) Editions available from Music Sales
Black (A & C) 36 Soho Square, London, W1D 3QY Tel: +44-20-77580200; Web www.aclblack.com
Breitkopf & Härtel web: www.breitkopf.com
BriLee Music available from Schott
Bosworth & Co Ltd available from Music Sales [www.musicroom.com]
British Kodály Academy web: [www.britishkodalyacademy.org]
Chappell available from Music Sales
Cherry Lane Music available from Music Sales
Chester Music available from Music Sales
CMC – Contemporary Music Centre, 19 Fishamble Street, Dublin 8 Tel: 01-6731922; Fax: 01-6489100; Web: [www.cmc.ie] Email: info@cmc.ie
CNC – Cumann Náisiúnta na gCór see Association of Irish Choirs
Cramer 192 Queens Road, Watford, Herts, WD17 2NT, Tel: +44-207 240 1614, Fax: +44-20 240 2639 Web: [www.spartanpress.co.uk]
Creighton Music available from CMC
Curwen available from Music Sales
de Haske Music 17-18 Henrietta Street, Covent Garden, London WC2E 8QH, UK Tel: +44-207-3950380 [www.dehaske.com]
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Web: www.stainer.co.uk
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Minstrel Music, Peter Street, Wexford Town, Co Wexford Tel: 053-9144105
Monaghan Music & Piano Centre, Tullaghan, Ballinade, Co Monaghan Tel: 047-89232
Musicman, 3 The Plaza, College Street, Cavan Town, Co Cavan Tel: 049-4332131
McCullough Pigott, 11 South William Street, Dublin 2 Tel: 01-6773138
Opus II, 131 Oliver Plunkett Street, Cork Tel: 021-4279611
Opus II, 4 High Street, Galway Tel: 091-500300
Opening Minds, Unit 2, Block 4, Ashbourne Business Park, Ashbourne, Co Meath Tel: 8353411
Polymath Books, 1-2 Courthouse Lane, Tralee, Co Kerry Tel: 066-7125035
P Powell & Sons, The Four Corners, William Street, Galway Tel: 091-562295
Premier Music Store, 58 O’Connell Street, Clonmel, Co Tipperary Tel: 052-6129811
Pro Musica, Jem Music House, 20 Oliver Plunkett Street, Cork Tel: 021-4271659
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The Learning Lab@Ryans, 34 Oliver Plunkett Street, Mullingar, Co Westmeath Tel: 044-9342497
D R Ryan, 20 Bank Place, Tipperary Town, Co Tipperary Tel: 062:51128
Soundfactory, Upper Irishtown, Athlone, Co Westmeath Tel: 090-6478983
Soundshop Ireland Ltd, Unit 11 East Coast Business Park, Matthews Lane, Drogheda, Co Louth Tel: 041-9831078
Salmons Department Store, Main Street, Ballinasloe, Co Galway Tel: 090-9642120
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Waltons, 69 South Great Georges Street, Dublin 2 Tel: 01-4750661
Ward’s Music Shop, Castle Street, Donegal Town, Co Donegal Tel: 074-9721313
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