

ROYAL IRISH ACADEMY OF MUSIC
RIAM EXAMS

VOICE SYLLABUS
EFFECTIVE FROM 2019

EXAM TIMINGS

GRADES	RECITAL CERTIFICATE	THEORY AND HARMONY
Preliminary, Primary, Grade I: 10 minutes	Junior: 5–10 minutes	Preparatory: 1 hour
Grade II: 12 minutes	Intermediate: 12–15 minutes	Grades I & II: 1 ½ hours
Grade III: 15 minutes	Advanced: 20–25 minutes	Grades III, IV, & V: 2 hours
Grades IV & V: 20 minutes	Duets:	Grades VI, VII, VIII, & Senior Certificate: 3 hours
Grades VI, VII, & VIII: 30 minutes	Junior: 15 minutes	
Senior Certificate: 45 minutes	Intermediate and Senior: 20 minutes	
Candidates who submit a special needs form and relevant documentation are allocated additional time.		

Grades

Graded exams consist of the performance of 3 pieces, scales & arpeggios, sight-reading, aural tests, and theory questions (in Music Theatre & Popular Singing there are musicianship, presentation, general knowledge sections instead of aural tests and theory questions). From Grade VI–Senior Certificate, the aural and theoretical sections are combined. For senior certificate only, there is a brief *viva voce* section.

All graded exams are marked out of 100. The pass mark is 60–69, pass with Merit 70–79, pass with Honours 80–89, and pass with Distinction 90+.

Recital Certificate

The recital exams consist of the performance of songs only. A minimum of two songs must be performed at Junior level, while a minimum of three songs must be performed at the Intermediate and Advanced levels; it is important to note that more songs may be necessary to meet the time requirement. The recital certificates are marked out of 100. The pass mark is 70–79 for the awarding of a bronze medal, 80–89 for a silver medal, and 90+ for a gold medal.

Duets

The duet exams consist of the performance of two songs only from the list provided. The duets are marked out of 100. The pass mark is 60–69, merit 70–79, honours 80–89, and distinction 90+.

Deadlines

The closing dates have been fixed (see Deadlines and Notifications under the section Local Centre Exams' Office Information). Should the date fall on a weekend, postal entries will be accepted on the following Monday.

RIAM

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Academy of **Music**

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INTRODUCTION

Welcome to the Royal Irish Academy of Music RIAM Exams Voice Syllabus. Please note that this syllabus is effective from 2019 until further notice. The decision to name this syllabus ‘voice’ rather than ‘singing’, as in previous years, was to bring it in line with all our instrumental exams by referring to the instrument as opposed to the action of singing.

This syllabus is divided into two primary sections: Classical Singing and Music Theatre & Popular Music Singing. Although Preliminary–Grade II falls under ‘Classical Singing’ its focus is singing in general and therefore is suitable for all those embarking on vocal studies. From Grade III onwards, candidates have the option of following Classical Singing or Music Theatre & Popular Music Singing; depending on the candidate’s goals, both streams may also be followed in conjunction with the other.

In order to improve exam preparation and the overall exam experience, the syllabus has been reformatted and restructured to facilitate the teacher, student, and examiner. For this reason, please note the following changes:

- There is an exam ‘checklist’ at the start of sections for teachers and students;
- No two grades will appear opposite each other in the syllabus;
- All sections of the exam are listed under the relevant grade, while their corresponding marks are also included;
- Where applicable, the titles of any RIAM supporting publications have been provided;
- All scales, arpeggios, and exercises have been noted in full with examples.

In response to misconceptions frequently encountered by our examiners in the exam room, a ‘General Theory’ section has been included. This will provide easy access to general theoretical information and should be used as a point of reference only and/or starting point for further enquiry: it is not an exhaustive resource and does not replace a music dictionary, theory book, or teacher.

The Music Theatre & Popular Singing syllabus has had a significant makeover including the addition of a duet programme. This is particularly appropriate as duets regularly feature in musicals. There have been changes to scales and exercises, and for those who would like further support and ideas for teaching, sample musicianship tests have been included in the appendix where you will also find additional articulation and vowel exercises from compiler Kaeylea VanKeith. We are delighted to announce that from Grade VI–Senior Certificate, Music Theatre & Popular Singing candidates will be exempt from musicianship tests on the presentation of a successful RIAM Theory & Harmony result sheet and/or certificate for the equivalent grade or higher. Please note: only RIAM Theory & Harmony exams from Grade VI–Senior Certificate are accepted.

The Classical Singing scales have been edited slightly as well as the Senior Certificate song requirements: observe these carefully. Ever mindful of the wealth of songs from female composers, you will have greater option in Grades VI–VIII of songs by Amy Beach, Nadia

INTRODUCTION

Boulanger, Ina Boyle, Francesca Caccini, Rebecca Clarke, Madeline Dring, Fanny Hensel, Dorothy Parke, Elizabeth Poston, and Clara Schumann. Where there is no prescribed list of works for Senior Certificate, we encourage you to explore the repertoire of these and other female composers in the syllabus, as well as songs by contemporary Irish composers.

The recital certificate requirements have been revised: candidates must now supply notes for their programme as opposed to only listing the songs and composers chosen, as was the case in the previous syllabus. At each recital level – Junior, Intermediate, and Advanced – the requirement of the notes will vary; please consult this part of the syllabus closely. Programme notes as part of the recital have been added to enrich the candidate's learning experience: writing and researching programme notes, even on a basic level, will encourage candidates to think actively about, engage with, and participate in the programme selection, as well as to learn about the musical world of any given song. The underpinning objective of the recital and the introduction of programme notes is to step away from a graded exam-focussed learning by encouraging the candidate to take control of their musical journey. For those who may find programme notes daunting, guidelines have been provided as a starting point, including a maximum word count; this word count should not be viewed as a target, while the guidelines are merely guidelines and do not have to be strictly followed.

Under the section 'Further Information' you briefly be taken through the exam process from the application form through to receiving results, while 'Professional Development' directs you towards RIAM courses and diplomas that support upskilling. This syllabus aims to connect the various services, publications, and courses offered by and in the RIAM for a richer learning experience as well as to support the educational development of both the RIAM Exams student and teacher.

Although this syllabus should not serve as a curriculum, it does strive to complement music tuition. We hope you enjoy it and we look forward to working with you throughout its duration.

Dr Majella Boland (Senior Examiner)
Dublin, December 2018.

VOICE: CLASSICAL SINGING

COMPILED BY KATHLEEN TYNAN
WITH CONTRIBUTIONS BY SYLVIA O'BRIEN AND SYLVIA O'REGAN

CLASSICAL SINGING

- ✓ All music must be sung from memory.
- ✓ A copy of the music should be supplied to the examiner.
- ✓ Original music must always be in the room with proof of purchase for works bought online.
- ✓ Editions listed in the syllabus are suggested editions with few exceptions where a specific edition should be used: these are noted.
- ✓ For online sources, please ensure that the version is not a simplified version.
- ✓ Take note of the songs that need to be accompanied and unaccompanied: failure to do so will result in no marks being awarded for the song in question.
- ✓ You must supply your own accompanist.
- ✓ The accompaniment part should be the original accompaniment and though it may need to be slightly altered in some cases, it should not negatively impact on the performance and style of the song.
- ✓ Scales, arpeggios, and exercises may be sung in any key to suit the individual voice.
- ✓ Songs may be sung in any key or transposed to suit the individual voice, except if it is from an opera or oratorio for a specific voice type; in that case it must be sung in the original key.
- ✓ Songs must be sung in the original language.
- ✓ The Vaccai studies must be sung in Italian. The Schirmer edition is recommended.
- ✓ Where applicable, remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam for the equivalent grade or higher to receive exemption from the theory or aural/theoretical tests as appropriate.

PRELIMINARY: SINGING

EXERCISES (15 marks)

Starting note to suit the candidate's range will be provided. Candidates may consult the examiner's syllabus to confirm which exercise is being asked. Candidate may be asked to sing in sol-fa or to la at the examiner's choice.



PRELIMINARY: SINGING

SONGS

(60 marks: 20x3)

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

LIST A: FOLK SONGS (TO BE SUNG UNACCOMPANIED ONLY)

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Arr. Appleby & Fowler	L'il Liza Jane (4 verses)	<i>Sing Together</i>	Oxford University Press
Arr. Appleby & Fowler	My father's garden (2 verses)	<i>Sing Together</i>	Oxford University Press
Arr. Appleby & Fowler	Punchinello (4 verses)	<i>Sing Together</i>	Oxford University Press
Arr. Appleby & Fowler	Skip to my Lou (4 verses)	<i>Sing Together</i>	Oxford University Press
Traditional	Trup, trup a chapailín		Any edition
Traditional	Beidh aonach amárach (2 verses)		Any edition
Traditional	Dance to your Daddie	<i>The Library of Children's Songs Classics</i>	Music Sales
Traditional	Oh dear! What can the matter be?	<i>The Library of Children's Songs Classics</i>	Music Sales

LIST B: ART SONGS (TO BE SUNG ACCOMPANIED UNLESS INDICATED OTHERWISE)

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Ebeling	All my heart this night rejoices (any two verses)	<i>Carols for Choirs 2</i>	Oxford University Press
Foster (unaccompanied)	Oh! Susanna	<i>Sing Together</i>	Oxford University Press
Jenkyns	Bessie, the black cat (choral unison voices version)		Novello
Jenkyns	The little Spanish town		Novello
Monk	All things bright and beautiful (refrain, verse 1, refrain)		Any edition
Nelson	Adventure	<i>John of the North</i>	Lengnick
Nelson	Stay, little blackbird		Lengnick
Smith	A pirate song		Banks

LIST C: POPULAR SONGS (TO BE SUNG ACCOMPANIED)

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Bart	Who will buy? (version for solo voice)	<i>Vocal Selections from Oliver</i>	Lakeview Ltd
Fain	I'm late (Alice in Wonderland)	<i>The Best of Disney</i>	Hal Leonard
Fain	Zip-a-dee-doo-dah (Song of the South)	<i>The Best of Disney</i>	Hal Leonard

PRELIMINARY: SINGING

Loesser	Thumbelina	<i>Hans Christian Anderson Vocal Selections</i>	Hal Leonard
Moller	The happy wanderer (any 2 verses)		Any edition
Sherman	Doll on a music box	<i>Chitty Chitty Bang Bang</i>	Belwin
Sherman	Winnie-the-Pooh	<i>The Best of Disney</i>	Hal Leonard

THEORY (5 marks)

The examiner will ask up to five questions in relation to any of the songs performed.

Name and explain

- Clefs, stave, bar lines, double bar lines, note values, simple time signatures, tempo, dynamics, and articulations.

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Preparatory or higher i.e. (Grades I–Senior Certificate), candidates will be awarded a full five marks for this section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Preparatory* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Preparatory Grade, and is available from music stockists.

AURAL (10 marks)

The aural test comprises three sections in Preliminary (aural observation, memory and reading).

Aural Observation

- A short piece will be played twice. On the second playing the tempo and dynamics will be changed. Questions about the tempo and dynamics of either playing will be asked.

Memory

- Clap or tap from memory the rhythm of a two-bar melody in simple duple or triple time. The pulse will be provided after which the melody will be played three times; it will begin on the first beat of the bar.
- Sing, hum, or whistle a two-bar major melody (range of a major third), which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

PRELIMINARY: SINGING

Reading

- Clap or tap at sight a three-bar rhythm in either simple triple or quadruple time. It will consist of crotchets, minims, and semibreves. The use of time names is also accepted.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

SIGHT SINGING (10 marks)

Four bar melody in simple duple time. Crotchets and minims. Range of a perfect fifth (d–s) in C major. Stepwise movement and skip from m–s–m. Tonic chord and note will be played and, where appropriate, transposed at the candidate's request. Some tonic sol-fa will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

PRIMARY: SINGING

SCALES AND ARPEGGIOS

(15 marks)

Starting note to suit the candidate's range will be provided. The candidate will be expected to sing – at examiner's choice – scales and arpeggios to the following:

- 1) sol-fa
- 2) la
- 3) legato to vowel [α] (as in father)

Major scale ascending

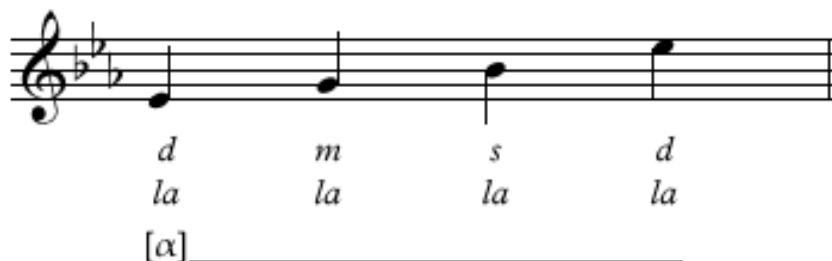
d r m f s l t d
la la la la la la la la
[α] _____

Major scale descending

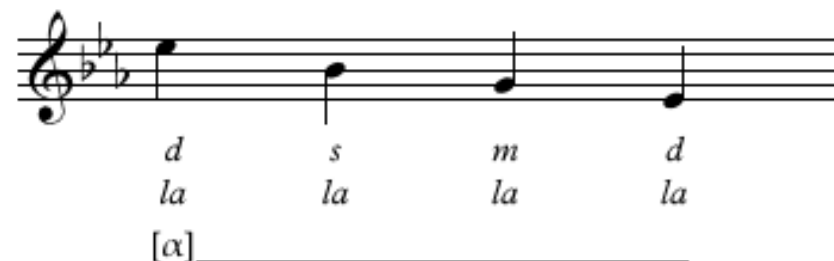
d t l s f m r d
la la la la la la la la
[α] _____

PRIMARY: SINGING

Major arpeggio ascending



Major arpeggio descending



SONGS

(60 marks: 20x3)

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

LIST A: FOLK SONGS: (TO BE SUNG UNACCOMPANIED UNLESS INDICATED OTHERWISE)

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Arr. Appleby & Fowler	Fisherman's night song (two verses)	<i>Sing Together</i>	Oxford University Press
Arr. Appleby & Fowler	Michael Finnigin (four verses)	<i>Sing Together</i>	Oxford University Press
Arr. Appleby & Fowler	One man went to mow (six verses)	<i>Sing Together</i>	Oxford University Press
Arr. Appleby & Fowler	The merry cobbler (four verses)	<i>Sing Together</i>	Oxford University Press
Arr. Britten (accompanied)	Early one morning	<i>The Boosey & Hawkes 20th-Century Easy Song Collection</i>	Boosey & Hawkes
Arr. Harrop (accompanied)	Let him go, let him tarry	<i>Ta-ra-ra boom de-ay</i>	Black
Arr. Sharp (accompanied)	The riddle song	<i>The Traditional Tunes of the Child Ballads vol. 1</i>	Princeton
Traditional	Dilín Ó Deamhas (three verses)		Any edition
Traditional	Óró mo bháidín (three verses)	<i>Sing Together</i>	Oxford University Press

PRIMARY: SINGING

LIST B: ART SONGS (TO BE SUNG ACCOMPANIED)

Barnard	God has come in	Oxford University Press
Dunhill	April rain	Boosey & Hawkes
Fleming	A smuggler's song (unison version)	Oxford University Press
Gawthorne	Bruce and the spider	Curwen
Markham Lee	Arcady (unison song version)	Leonard, Gould & Boltler
Marsh	Seagull	<i>Junior Songscape: Earth, Sea, and Sky</i> (Key Stage 1–2) Faber
Rowley	The lion tamer (unison version)	Curwen
Thiman	The beech, the birch, and the lime (unison version)	Cramer

LIST C: POPULAR SONGS (TO BE SUNG ACCOMPANIED)

Bratton & Kennedy	The teddy bears' picnic	<i>Junior Songscape: Children's Favourites</i> (Key Stage 1)	Faber
Churchill	Little April shower	<i>Junior Songscape: Children's Favourites</i> (Key Stage 1)	Faber
Churchill	Never smile at a crocodile	<i>The Best of Disney</i>	Hal Leonard
Churchill	The second star to the right	<i>The Giant Book of Children's Vocal Solo</i>	Hal Leonard
Churchill	Who's afraid of the big bad wolf?	<i>Junior Songscape: Children's Favourites</i> (Key Stage 1)	Faber
David & Hoffman	Bibbidi-bobbidi-boo	<i>The Best of Disney</i>	Hal Leonard
Leigh	Give a little whistle	<i>Junior Songscape: Children's Favourites</i> (Key Stage 1)	Faber
Rodgers & Hammerstein	Edelweiss	<i>The Sound of Music: Revised Edition</i>	Hal Leonard

THEORY

(5 marks)

The examiner will ask up to five questions in relation to any of the songs performed.

Name and explain

- Clefs, stave, bar lines, double bar lines, note values, simple time signatures, tempo, dynamics, and articulations.

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Preparatory or higher i.e. (Grades I–Senior Certificate), candidates will be awarded a full five marks for this section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Preparatory* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Preparatory Grade, and is available from music stockists.

PRIMARY: SINGING

AURAL (10 marks)

The aural tests comprise three sections in primary (aural observation, memory and reading).

Aural Observation

- A short piece will be played once, after which a question about the tempo (identify the speed, or a possible change) and the dynamics (how did it begin, how did it end, which half was louder or softer) will be asked.

Memory

- Clap or tap from memory the rhythm of a two-bar melody in simple triple, quadruple, or compound duple time, which will be played three times. The pulse will be provided, and the melody will begin on the first beat of each bar.
- Sing, hum, or whistle a two-bar major melody (range of a major third), which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

- Clap or tap at sight a four-bar rhythm in either simple triple or quadruple time, consisting of crotchets, minims, dotted minims, and semibreves. The use of time names is also accepted.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

SIGHT SINGING (10 marks)

Four bar melody in simple duple or triple time. Crotchets, minims, and dotted minims. Range of a perfect fifth (d–s) in C or D major. Stepwise movement and skips from d–m–s/ s–m/ m–d. Tonic chord and note will be played and, where appropriate, transposed at the candidate's request. Some tonic sol-fa will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

GRADE I: SINGING

SCALES AND ARPEGGIOS

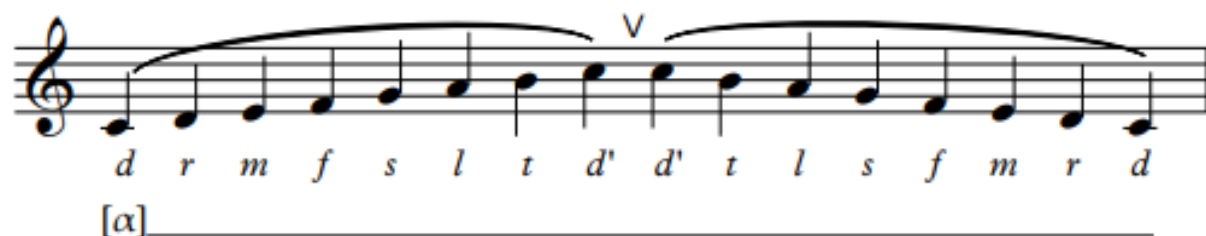
(15 marks)

Starting note to suit the candidate's range will be provided. Breath mark is indicated by 'v'. Arpeggio should be sung in one breath. The candidate will be expected to sing – at examiner's choice – the scale and arpeggio to the following:

1) sol-fa

2) legato to vowel [ɑ] (as in father)

Major scale ascending and descending



Major arpeggio ascending and descending



GRADE I: SINGING

SONGS

(60 marks: 20x3)

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

LIST A: FOLK SONGS: (TO BE SUNG ACCOMPANIED UNLESS INDICATED OTHERWISE)

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Arr. Appleby & Fowler	Cockles and mussels (3 verses) (unaccompanied)	<i>Sing Together</i>	Oxford University Press
Arr. Appleby & Fowler	The wraggle taggle gypsies(unaccompanied)	<i>Sing Together</i>	Oxford University Press
Arr. Appleby & Fowler	What shall we do with the drunken sailor? (4 verses) (unaccompanied)	<i>Sing Together</i>	Oxford University Press
Arr. Clark	Home on the range (any two verses)	<i>Songs you think you know</i>	Faber
Arr. Cockshott	William and Greta (Danish folk song)	<i>Oxford Choral Songs</i>	Oxford University Press
Arr. Hargest Jones	La Cucaracha (any 2 verses)	<i>Song of the Americas</i>	Boosey & Hawkes
Arr. Hughes, Traditional	I have a bonnet trimmed with blue	<i>Irish Country Songs</i>	Boosey & Hawkes
Traditional	Ding dong dedero (four verses)		Any edition
Traditional	Nead na lachán sa mhúta (four verses)		Any edition

LIST B: ART SONGS (TO BE SUNG ACCOMPANIED)

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Bennett, Rodney	The fly	<i>The Insect World</i>	Universal Edition
Beswick	Coconut man	<i>Pick 'n' Choose</i>	Universal Edition
Brahms	Ladybird (Marienwürmchen)	<i>Seven Children's Songs</i>	Curwen
Fleiss (attrib. Mozart)	Cradle song		Any edition
Nelson	Ghosts in the belfry		Roberton Publications
Nelson	Shivery Sarah		Roberton Publications
Sweeney	He! Haw! Hum!	<i>Still South I Went</i>	Roberton Publications
Terry	Myn Lyking (soprano line) (any two verses & refrain twice)	<i>Carols for Choirs 2</i>	Oxford University Press

LIST C: POPULAR SONGS (TO BE SUNG ACCOMPANIED)

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Bart	Where is love?	<i>Oliver</i>	Lakeview Music Publishing
Baynon	Any boy to any ship		Boosey & Hawkes

GRADE I: SINGING

Crawley	Mrs Dinosaur		Roberton Publications
Hirschhorn	Candle on the water	<i>Vocal Selection from Pete's Dragon</i>	Hal Leonard
Hoffmann & Livingstone	A dream is a wish your heart makes	<i>Cinderella: Vocal Selections</i>	Hal Leonard
Sherman	A spoonful of sugar	<i>The Best of Disney</i>	Hal Leonard
Sherman	The wonderful thing about Tiggers	<i>The Best of Disney</i>	Hal Leonard
Sherman	Truly scrumptious	<i>Chitty Chitty Bang Bang</i>	Belwin

THEORY (5 marks)

The examiner will ask up to five questions in relation to any of the songs performed.

Name and explain

- Note values, time signatures, keys and corresponding key signatures, tempo, dynamics, and articulations.

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade I or higher i.e. (Grades II–Senior Certificate), candidates will be awarded a full five marks for this section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 1* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade I, and is available from music stockists.

AURAL (10 marks)

The aural tests comprise three sections in Grade I (aural observation, memory, and reading).

Aural Observation

- A short piece will be played once after which two questions will be asked from two of the following three categories: tempo (identify the speed or a possible change), dynamics (describe the dynamics, and any possible changes including sudden or gradual changes), or articulation (legato, staccato, a mixture of both, or which part was legato or staccato – treble or bass).

Memory

- Clap the rhythm of a melody already heard in the aural observation; the extract will be played twice.
- Sing, hum, or whistle a two-bar major melody (range of a fifth) which will be played three times. The pulse will be provided, as well as the tonic chord, and starting note.

GRADE I: SINGING

Reading

- Clap or tap at sight a four-bar rhythm in either simple triple or quadruple time, consisting of crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

SIGHT SINGING

(10 marks)

Four bar melody in simple duple, triple, or quadruple time. Crotchets, minims, and dotted minims. Range of a major sixth (d–l) in C or D major. Stepwise movement including the addition of tonic sol-fa ‘la’. Skips and leaps from d–m–s/ s–m–s /s–d/ m–d. Tonic chord and note will be played and, where appropriate, transposed at the candidate’s request. Some tonic sol-fa will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

GRADE II: SINGING

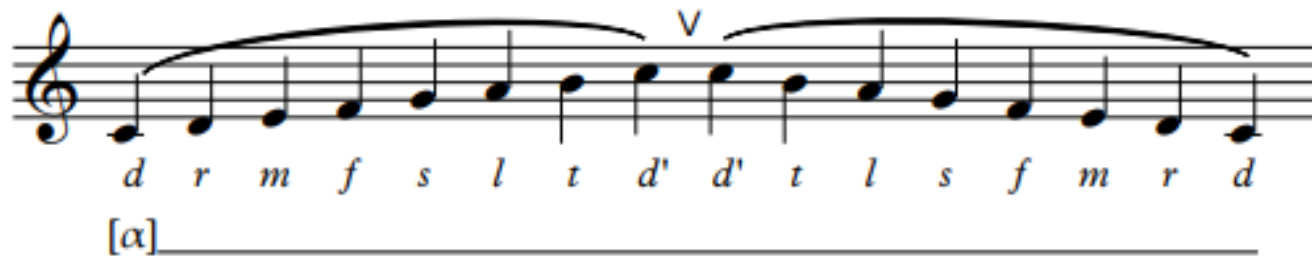
SCALES AND ARPEGGIOS (15 marks)

Starting note to suit the candidate's range will be provided. Breath marks are indicated by 'v'. Arpeggios should be sung in one breath. The candidate will be expected to sing – at examiner's choice – the scale, arpeggios, and triad to the following:

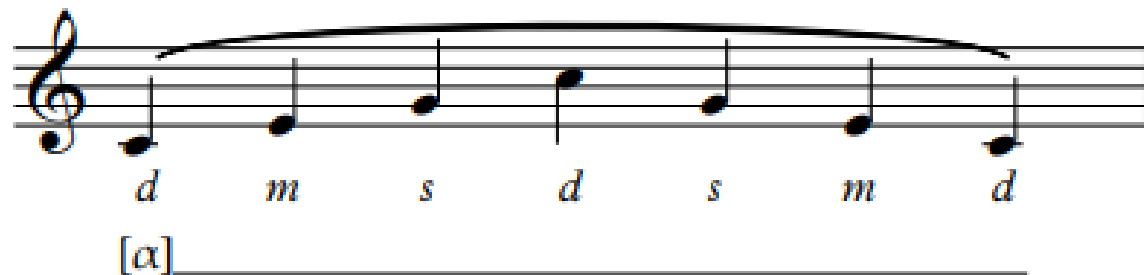
1) sol-fa

2) legato to vowel [α] (as in father)

Major scale ascending and descending



Major arpeggio ascending and descending



GRADE II: SINGING

Major triad (root position and inversions ascending)

Musical notation for Major triad (root position and inversions ascending) on a treble clef staff. The melody consists of 15 eighth notes, grouped into three sets of five notes each, each set ascending and then descending. The notes are: d, m, s, m, d; m, s, d, s, m; s, d, m, d, s. Above the first group is a slur. Above the second group is a slur with a 'V' above it. Above the third group is a slur with a 'V' above it. Below the staff are the letters: d m s m d m s d s m s d m d s d. Below the letters is a horizontal line with a bracket labeled [α] at the start.

Minor arpeggio ascending and descending

Musical notation for Minor arpeggio ascending and descending on a treble clef staff. The melody consists of 7 eighth notes, ascending and then descending. The notes are: l, d, m, l, m, d, l. Above the staff is a slur. Below the staff are the letters: l d m l m d l. Below the letters is a horizontal line with a bracket labeled [α] at the start.

GRADE II: SINGING

SONGS

(60 marks: 20x3)

Candidates must prepare three songs, **one from each List A, B, and C. All songs are accompanied.**

LIST A: FOLK SONGS

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Arr. Appleby & Fowler	Shenandoah (any four verses)	<i>Sing Together</i>	Oxford University Press
Arr. Copland	Simple gifts	<i>Old American Songs Set 1</i>	Boosey & Hawkes
Arr. Copland	I bought me a cat	<i>Old American Songs Set 1</i>	Boosey & Hawkes
Arr. Copland	The little horses	<i>Old American Songs Set 2</i>	Bossey & Hawkes
Arr. Hughes	Little boats	<i>The Boosey & Hawkes 20th-Century Easy Song Collection</i>	Boosey & Hawkes
Arr. Hughes	The Gartan mother's lullaby	<i>Irish Country Songs</i>	Boosey & Hawkes
Arr. Hughes	The leprechaun	<i>Irish Country Songs</i>	Boosey & Hawkes
Arr. Mervyn	Mo mhaidrín beag donn		Any edition

LIST B: ART SONGS

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Britten	A new year carol	<i>Friday Afternoons</i>	Boosey & Hawkes
Britten	Fishing song	<i>Friday Afternoons</i>	Boosey & Hawkes
Caccini	Tu ch'hai le penne amore	<i>40 Arie Antiche vol. 3</i>	Ricordi/Schott
Hely-Hutchinson	The owl and the pussy cat	<i>Three Nonsense Songs</i>	Paterson Publication
Mendelssohn	Grüss, Op. 19 No. 5	<i>20 Selected Songs</i>	Edition Peters
Reger	Maria Wiegenlied/Mary's cradle song	<i>The Chester Vocal Anthology: Soprano</i>	Chester
Rosa	Star vicino	<i>The Chester Books of Celebrated Songs Book 1</i>	Chester
Thiman	Path to the moon	<i>Boosey & Hawkes 20th-Century Easy Song Collection</i>	Boosey & Hawkes

LIST C: POPULAR SONGS

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Rodgers & Hammerstein	My favourite things	<i>The Sound of Music: Vocal Selections</i> (revised edition)	Music Sales
Sherman	Chim chim cheree	<i>Mary Poppins</i>	Hal Leonard
Lloyd Webber	Whistle down the wind	<i>Whistle Down the Wind</i>	Music Sales

GRADE II: SINGING

Bart	Consider yourself	<i>Oliver</i>	Music Sales
Schönberg & Boublil	Castle on a cloud	<i>Les Misérables</i>	Music Sales
Rodgers & Hammerstein	I whistle a happy tune	<i>The King and I: Vocal Selections</i>	Music Sales
Gilkyson	The bare necessities	<i>The Jungle Book: Piano/Vocal</i>	Hal Leonard
Arlen	If I only had a brain (any one character)	<i>The Wizard of Oz: Vocal Selections</i>	Hal Leonard

THEORY

(5 marks)

The examiner will ask up to five questions in relation to any of the songs performed.

Name and explain

- Note values, time signatures, keys and corresponding key signatures, tempo, dynamics, and articulations.
- Describe the character/mood of any of the songs performed (i.e. happy, sad, jazzy, energetic etc.)

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade II or higher i.e. (Grades III–Senior Certificate), will be awarded a full five marks for this section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 2* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade II, and is available from music stockists.

AURAL

(10 marks)

The aural tests comprise three sections in Grade II (aural observation, memory, and reading).

Aural Observation

- A short piece will be played once after which two questions will be asked from two of following three categories: tempo, dynamics, or articulation.
- On the second playing, join in by clapping the pulse of the piece.

Memory

- Clap the rhythm of a melody already heard in the aural observation; the extract will be played once.

GRADE II: SINGING

- Sing, hum, or whistle a two-bar major or minor melody (range of a perfect fifth) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

Reading

- Clap or tap at sight a four-bar rhythm in either simple triple or quadruple time, consisting of quavers, crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

SIGHT SINGING

(10 marks)

Four bar melody in simple duple, triple, or quadruple time. Quavers, crotchets, minims, and dotted minims. Range of an octave (d–d') in C or D major. Stepwise movement including the addition of tonic sol-fa note 'fa'. Skips and leaps including d–m–s/ s–m–s/ s–d/ m–d/ d'–d. Tonic chord and note will be played and, where appropriate, transposed at the candidate's request. Some tonic sol-fa will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

NOTES

GRADE III: SINGING

SCALES AND ARPEGGIOS

(15 marks)

Starting note to suit the candidate's range will be provided. Breath marks are indicated by 'v', without which the exercise should be sung in one breath. **Where there is an option, sol-fa or vowel sound is at the examiner's choice.**

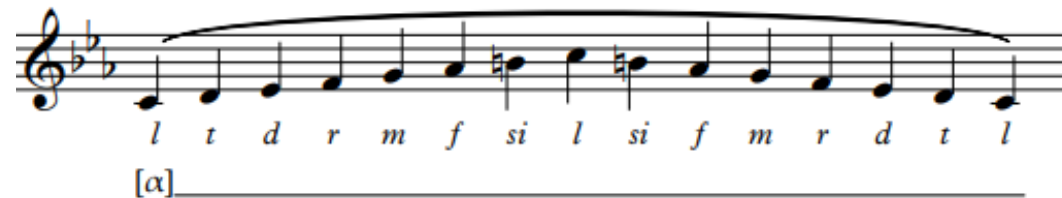
Major scale ascending and descending to be sung to sol-fa or legato to vowel [ɑ] (as in father).



Major arpeggio ascending and descending to be sung to sol-fa or legato to vowel [ɑ] (as in father).



Harmonic minor ascending and descending to be sung to sol-fa or legato to vowel [ɑ] (as in father).



GRADE III: SINGING

Minor arpeggio ascending and descending to be sung to sol-fa or legato to vowel [α] (as in father).



Minor triad (root position and inversions ascending) to be sung to sol-fa or legato to vowel [α] (as in father).



Vocalise to be sung legato to vowel [α] (as in father)



GRADE III: SINGING

SONGS

(60 marks: 20x3)

Candidates must prepare three songs, **one from each List A, B, and C. All songs are accompanied.**

LIST A:

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Boyce	Tell me, lovely shepherd		Oxford University Press
Morley	It was a lover and his lass (4 verses)	<i>Thomas Morley: The First Booke of Ayres</i>	Stainer & Bell
Mozart	Komm, liebe Zither, komm	<i>Mozart: 50 Songs, High and Low</i>	Edition Peters
Paisiello	Nel cor più non mi sento	<i>26 Italian Songs and Arias</i>	Alfred Publishing
Purcell	I attempt from love's sickness	<i>The Chester Books of Celebrated Songs, Book 3</i>	Chester Music
Purcell	Ah! how pleasant 'tis to love		Music Sales
Scarlatti	O cessate di piagarmi	<i>26 Italian Songs and Arias</i>	Alfred Publishing
Vivaldi	Vieni, vieni	<i>The Chester Books of Celebrated Songs, Book 2</i>	Chester Music

LIST B:

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Anonymous	Jeunes fillettes	<i>The Chester Books of Celebrated Songs, Book 1</i>	Chester
Barber, S	The daisies	<i>Collected Songs</i>	Schirmer/Music Sales
Quilter	June (soprano/mezzo)		Boosey & Hawkes
Schubert	Minnelied	<i>The Art of Song vol. 2</i>	Edition Peters
Schumann	Volksliedchen Op. 52 No. 2 (soprano/mezzo)	<i>The Art of Song vol. 2</i>	Edition Peters
Stanford	A lullaby	<i>A Heritage of 20th-Century British Song, vol. 1</i>	Boosey & Hawkes
Traditional	Táimse im chodladh		Any edition
Traditional	I know where I'm goin' (soprano/mezzo)	<i>Irish Country Songs</i>	Boosey & Hawkes
Traditional	The Spanish lady (tenor/baritone)		Any edition
Vaughan Williams	Linden Lea (tenor/baritone)		Boosey & Hawkes

LIST C: VOCAL STUDY

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Vaccai	Lesson 1 (in Italian)	<i>Vaccai Pratical Method</i>	Ricordi/Schirmer
	Intervals of a third: 'Semplicetta tortorella'.		

GRADE III: SINGING

THEORY

(5 marks)

The examiner will ask up to five questions in relation to any of the songs performed.

Name and explain

- Note values, time signatures, keys and corresponding key signatures, tempo, dynamics, and articulations.
- Describe the character/mood of any of the songs performed (i.e. happy, sad, jazzy, energetic etc.)

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade III or higher i.e. (Grades IV–Senior Certificate), candidates will be awarded a full five marks for this section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 3* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade III, and is available from music stockists.

AURAL

(10 marks)

The aural tests comprise three sections in Grade III (aural observation, memory, and reading).

Aural Observation

- A short piece will be played once after which one question will be asked about either dynamics or articulation.
- On the second playing, join in by clapping the pulse of the piece.
- Identify the pulse, or time signature (3 or 4 beats per bar, or $\frac{3}{4}$, $\frac{4}{4}$)

Memory

- Clap the rhythm of a melody from a section of the piece from the aural observation. The extract will be played once.
- Sing, hum, or whistle a two-bar major or minor melody (range of a perfect fifth) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

- Clap or tap at sight a four-bar rhythm in either simple triple, quadruple, or compound duple time, consisting of quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.
- For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.
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GRADE III: SINGING

SIGHT SINGING

(10 marks)

Six bar melody in simple duple, triple, or quadruple time. Quavers, crotchets, minims, dotted minims, and semibreves. Range of an octave (s,–s or d–d') in G, D, or F major. Stepwise movement including the addition of tonic sol-fa notes 's,' 'l', 't,' (below d). Skips and leaps including (d–m–s/ s–m–d/ s–d/ s,–d/ d–s,/ m–d/ d'–d). Tonic chord and note will be played and, where appropriate, transposed at the candidate's request. Some tonic sol-fa will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

NOTES

GRADE IV: CLASSICAL SINGING

SCALES AND ARPEGGIOS

(15 marks)

Starting note to suit the candidate's range will be provided.

Breath marks are indicated by 'v', otherwise the exercise should be sung in one breath.

Where there is an option, sol-fa or vowel sound is at the examiner's choice.

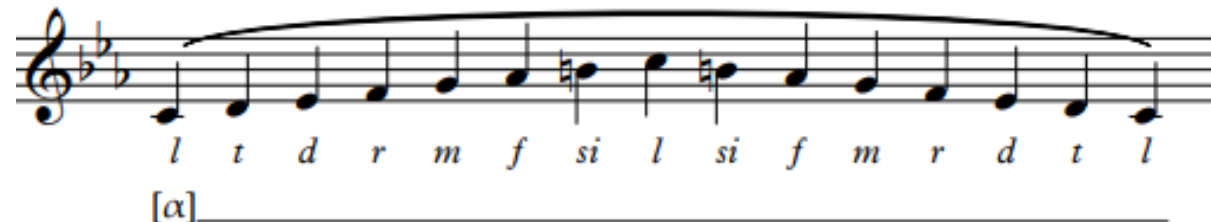
Major scale ascending and descending to be sung to sol-fa or legato to vowel [α] (as in father)



Major arpeggio with slurred notes legato to vowel [α] (as in father)

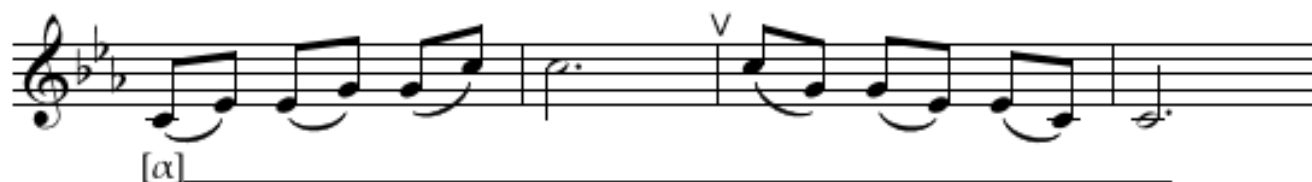


Harmonic minor ascending and descending to be sung to sol-fa or legato to vowel [α] (as in father)



GRADE IV: CLASSICAL SINGING

Minor arpeggio with slurred notes legato to vowel [ɑ] (as in father)



Chromatic ascending legato to vowel [u] (as in food)



SONGS

(60 marks: 20x3)

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

All songs are accompanied except one traditional song in List B.

LIST A:

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Arne	When daisies pied		Stainer & Bell
Caldara	Sebben crudele	<i>26 Italian Songs and Arias</i>	Alfred Publishing
Dowland	Come again, sweet love doth now invite	<i>Dowland: Fifty Songs Book 1</i>	Stainer & Bell
Giordani	Caro mio ben	<i>26 Italian Songs and Arias</i>	Alfred Publishing
Handel	Silent worship	<i>The Chester Books of Celebrated Songs Book 1</i>	Chester Music
Linley	Still the lark finds repose	<i>Songs of the Linleys</i>	Stainer & Bell
Mozart	Sehnsucht nach dem Frühling (3 or 4 verses)	<i>50 Selected Lieder</i>	Edition Peters
Mozart	L'ho perduta (soprano)	<i>Le Nozze di Figaro</i>	Bärenreiter
Purcell	Love quickly is pall'd		Any edition
Scarlatti, A	Gia il sole dal gange	<i>26 Italian Songs and Arias</i>	Alfred Publishing

GRADE IV: CLASSICAL SINGING

LIST B: (SONGS ARE ACCOMPANIED UNLESS INDICATED OTHERWISE)

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Bernstein	My house	<i>Leonard Bernstein Song Album</i>	Boosey & Hawkes
Copland	At the river	<i>Old American Songs</i>	Boosey & Hawkes
Schubert	Heidenröslein (soprano)	<i>The Lieder Anthology</i>	Hal Leonard
Schubert	Seligkeit (soprano/mezzo)	<i>Liederbuch</i>	Edition Peters
Schubert	Was ist Sylvia? (tenor/baritone)	<i>German Lieder of the 19th Century</i>	Edition Peters
Schumann	Der Nussbaum	<i>The Lieder Anthology</i>	Hal Leonard
Somervell	Young love lies sleeping	<i>A Heritage of 20th-century British Song vol. 2</i>	Boosey & Hawkes
Stevenson/Moore	Believe me if all those endearing young charms	<i>Moore's Irish Melodies</i>	Any edition
Traditional	O Waly, Waly	<i>Folksong Arrangements from British Isles</i>	Boosey & Hawkes
Traditional	I know my love (soprano/mezzo)	<i>Irish Country Songs</i>	Boosey & Hawkes
Traditional	An raibh tú ag an gcearrig? (unaccompanied)		Any edition
Vaughan Williams	The sky above the roof		Boosey & Hawkes

LIST C: VOCAL STUDY

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Vaccai	Lesson 2 (in Italian) Intervals of a fourth: 'Lascia il lido'	<i>Vaccai Practical Method</i>	Ricordi/Schirmer

THEORY (5 marks)

The examiner will ask up to five questions in relation to any of the songs performed.

Name and explain

- Time signatures, keys (atonal songs do not apply), any musical terms, signs, and tempo indications.
- Identify the relative major or minor key of any of the songs performed.
- Name the period of any of the songs (i.e. Baroque, Classical, Romantic, Twentieth Century, Contemporary etc.).

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade IV or higher i.e. (Grades V–Senior Certificate), candidates will be awarded a full five marks for this section in the practical exam. (N.B. only RIAM Theory

GRADE IV: CLASSICAL SINGING

& Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 4* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade IV, and is available from music stockists.

AURAL (10 marks)

The aural tests comprise three sections in Grade IV (aural observation, memory and reading).

Aural Observation

- A short piece will be played once after which one question will be asked about either dynamics or articulation. Italian terms are required.
- On the second playing, join in by clapping the pulse of the piece.
- Identify the pulse, or time signature (3 or 4 beats per bar, or $\frac{3}{4}$, $\frac{4}{4}$)

Memory

- Clap the rhythm of a melody from a section of the piece from the aural observation, which will be played once.
- Sing, hum, or whistle a two-bar major or minor melody (range of up to a perfect octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

- Clap or tap at sight a four-bar rhythm in either simple triple, quadruple, or compound duple time, consisting of semi-quavers, quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

SIGHT SINGING (10 marks)

Six bar melody in simple duple, triple, quadruple, or compound duple time. Quavers, crotchets, dotted crotchets, minims, dotted minims, and semibreves. Range of an octave (s,–s/ d–d'/ l,–l) in G, D, F major, or A minor. Stepwise movement including tonic sol-fa notes 's,' 'l,' 't,' (below d) as before. Raised 7th (si) in minor key. Skips and leaps including (d–m–s/ s–m /s–d /m–d/ d'–d/ d–s,–d/ s–d'/l–d/ m–l'/ l'–m–d–l). Tonic chord and note will be played and, where appropriate, transposed at the candidate's request. Some tonic sol-fa will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

GRADE V: CLASSICAL SINGING

SCALES, ARPEGGIOS, AND EXERCISES

(15 marks)

Starting note to suit the candidate's range will be provided.

Breath marks are indicated by 'v', without which the exercise should be sung in one breath.

Where there is an option, Sol-fa or vowel sound is at the examiner's choice.

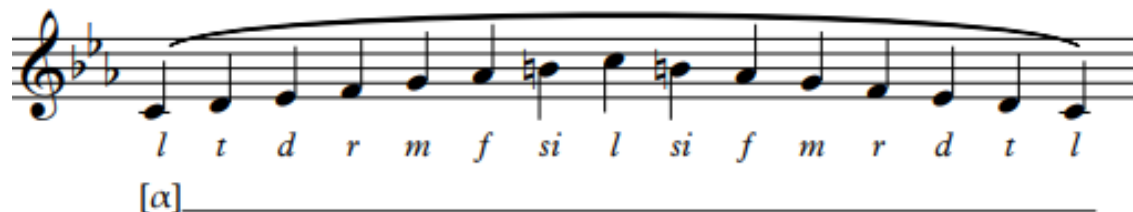
Major scale ascending and descending to be sung to sol-fa or legato to vowel [α] (as in father)



Major arpeggio to a 10th ascending and descending legato to vowel [α] (as in father)

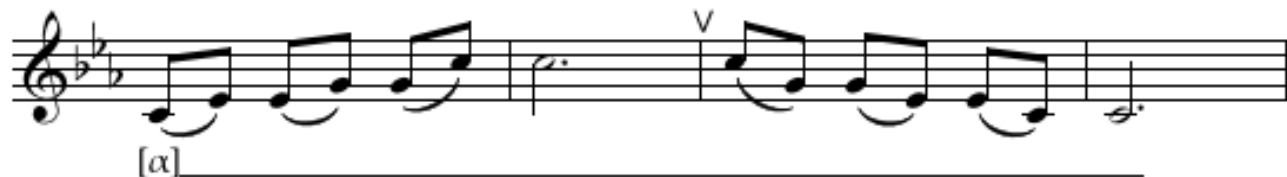


Harmonic minor scale ascending and descending to be sung to sol-fa or legato to vowel [α] (as in father)

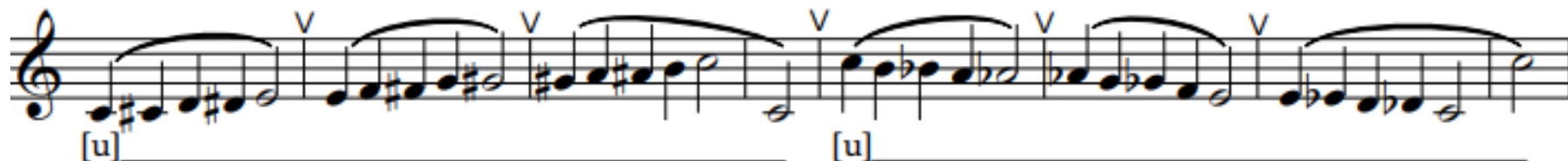


GRADE V: CLASSICAL SINGING

Minor arpeggio with slurred notes to vowel [ɑ] (as in father)



Chromatic scale ascending and descending to vowel [u] (as in food)



Vocalise legato to vowel [ɑ] (as in father)



GRADE V: CLASSICAL SINGING

SONGS

(60 marks: 20x3)

Candidates must prepare three songs, **one from each List A, B, and C. All songs are accompanied.**

LIST A:

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Dowland	Now, o now I needs must part	<i>Dowland: Fifty Songs Book 1</i>	Stainer & Bell
Dowland	Sleep wayward thoughts	<i>Dowland: Fifty Songs Book 1</i>	Stainer & Bell
Durante	Danza, danza	<i>26 Italian Songs and Arias</i>	Alfred Publishing
Parisotti (attrib. Pergolesi)	Se tu m'ami (soprano/mezzo)	<i>26 Italian Songs and Arias</i>	Alfred Publishing
Purcell	Fairest isle	<i>King Arthur</i>	Any edition
Purcell	If music be the food of love (version 1)	<i>30 Songs in Two Volumes</i>	Oxford University Press
Scarlatti	Le violette	<i>26 Italian Songs and Arias</i>	Alfred Publishing
Scarlatti	Sento nel core	<i>26 Italian Songs and Arias</i>	Alfred Publishing
Storage	Peaceful slumbering on the ocean (soprano)	<i>Stephen Storage: Seven Songs for High Voice</i>	Stainer & Bell

LIST B:

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Beethoven	Ich liebe dich	<i>The Lieder Anthology</i>	Hal Leonard
Schubert	Das Wandern(tenor/baritone)	<i>Schubert in Album Book 1</i>	Edition Peters
Delius	Twilight fancies		Boosey & Hawkes
Dunhill	The cloths of heaven		Boosey & Hawkes
Head	A green cornfield	<i>A Heritage of 20th-century British Song vol. 3</i>	Boosey & Hawkes
Poston, Elizabeth	The bellman's song	<i>The Boosey & Hawkes 20th-Century Easy Song Collection</i>	Boosey & Hawkes
Schubert	Lachen und Weinen Op. 59 No. 4	<i>The Lieder Anthology</i>	Hal Leonard
Schumann, Clara	Liebst du um Schönheit	<i>Clara Schumann: Sämtliche Lieder für Singstimme und Klavier vol. 1</i>	Breitkopf & Härtel
Trad. (arr. Hughes)	I will walk with my Love(soprano)	<i>Irish Country Songs</i>	Boosey & Hawkes
Trad. (arr. Britten)	Oliver Cromwell	<i>Folksongs Arrangements from the British Isles</i>	Boosey & Hawkes
Trad. (arr. Hughes)	The star of the county down (baritone)	<i>Irish Country Songs</i>	Boosey & Hawkes

GRADE V: CLASSICAL SINGING

LIST C: VOCAL STUDY

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Vaccai	Lesson 2 (in Italian) Intervals of a fifth: 'Avvezzo a vivere'	<i>Vaccai Practical Method</i>	Ricordi/Schirmer

THEORY (5 marks)

The examiner will ask up to five questions in relation to any of the songs performed.

Name and explain

- Time signatures, keys (atonal songs do not apply), any musical terms, signs, and tempo indications.
- Identify the relative major/minor and dominant keys of the tonic.
- Name the period of any of the songs performed (i.e. Baroque, Classical, Romantic, Twentieth-Century, Contemporary etc.).

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade V or higher i.e. (Grades VI–Senior Certificate), candidates will be awarded full five marks for this section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 5* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade V, and is available from music stockists.

AURAL (10 marks)

The aural tests comprise three sections in Grade V (aural observation, memory, and reading).

Aural Observation

- A short piece will be played once after which one question will be asked about the dynamics or articulation. Italian terms are required.
- State whether the time signature is $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$
- State whether the tonality is major or minor

Memory

- Clap the rhythm of a melody from a section of the piece from the aural observation, which will be played once.

GRADE V: CLASSICAL SINGING

- Sing, hum, or whistle a three-bar major or minor melody (range of an octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

Reading

- Clap or tap at sight a four-bar rhythm in either simple triple, quadruple, or compound duple time, consisting of semiquavers, quavers, dotted quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted. For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.
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SIGHT SINGING

(10 marks)

Six to eight bar melody in simple duple, triple, quadruple, or compound duple time. Quavers, crotchets, dotted crotchets, minims, dotted minims, and semibreves. Range of an octave (s, –s / d–d'/m, –m/ l– l') in G, D, F major, A minor. Stepwise movement including tonic sol-fa notes 's,' 'l,' 't,' (below d). Raised 6th and 7th degrees (fi & si) in minor key. Skips and leaps including (d–m–s–d'/ l–d–m–l'/d'–s/ s–d'/s, –d/ d–s/ l–m,/ m–s/ m, –m/ s, –s / d–l,/l–d). Tonic chord and note will be played and, where appropriate, transposed at the candidate's request. Some tonic sol-fa will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

NOTES

GRADE VI: CLASSICAL SINGING

SCALES AND ARPEGGIOS

(15 marks)

Starting note to suit the candidate's range will be provided.

Breath marks are indicated by 'v', without which the exercise should be sung in one breath.

All scales, arpeggios, and exercises are **to be sung to any vowel of candidate's choice**: see options below.

VOWEL OPTIONS

[i] as in machine

[e] closed e as in the first vowel sound of the diphthong in chaos or French é

[ɛ] open e as in then

[a] as the first vowel sound of the diphthong in aile or light.

[ɑ] as in father

[ɔ] 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

Major scale to a 10th ascending and descending



GRADE VI: CLASSICAL SINGING

Major arpeggio to a 10th ascending and descending



Harmonic minor ascending and descending



Minor Arpeggio slurred ascending and descending



Legato and staccato scale, both ascending and descending



GRADE VI: CLASSICAL SINGING

Chromatic scale ascending



SONGS

(60 marks: 20x3)

Candidates must prepare three songs, **one from each List A, B, and C. All songs are accompanied.**

LIST A:

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Bononcini	Per la gloria	<i>26 Italian Songs and arias</i>	Alfred Publishing
Boyce	By thy banks gentle stour		Oxford University Press
Caccini, Francesca	Per le più vaga e bella	<i>Women Composers: A Heritage of Song</i> (high and low voice)	Hal Leonard
Caccini, Giulio	Amarilli, mia bella	<i>26 Italian Songs and arias</i>	Alfred Publishing
Carissimi	Vittoria, mio core	<i>26 Italian Songs and arias</i>	Alfred Publishing
Conti	Quella fiamma	<i>26 Italian Songs and arias</i>	Alfred Publishing
Handel	Spring		Curwen
Handel	Verdi prati (mezzo)	<i>The Chester Book of Celebrated Songs Book 2</i>	Chester
Mozart	Das Veilchen KV 476	<i>Mozart Liederbuch: Gesang und Klavier</i>	Edition Peters
Mozart	Vedrai, carino (soprano/mezzo)	<i>Don Giovanni</i>	Any edition
Purcell	Now winter comes slowly (bass/baritone)	<i>The Fairy Queen</i>	Any edition
Purcell	Hark! The echo'ing air (soprano)	<i>The Fairy Queen</i>	Any edition

LIST B:

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Arr. Hughes	The lover's curse	<i>Irish Country Songs</i>	Boosey & Hawkes
Boulanger, Nadia	Cantique	<i>Songs</i>	DaCapo
Boyle, Ina	A mountain woman asks for quiet so her child may sleep		CMC, Dublin
Brahms	O liebliche Wangen	<i>Brahms: 15 Selected Songs</i>	Lengnick & Co.

GRADE VI: CLASSICAL SINGING

Copland	Long time ago	<i>Old American Songs First Set</i>	Boosey & Hawkes
Clarke, Rebecca	Down by the Salley gardens	<i>20th-Century Easy Song Collection</i>	Boosey & Hawkes
Debussy	Romance: L'âme évaporée	<i>Debussy Songs vol. 2</i>	Hal Leonard
Fauré	En prière	<i>Gabriel Fauré 50 Songs</i>	Hal Leonard
Fauré	Le Secret	<i>Gabriel Fauré Album, vol. 1</i>	Edward B Marks Music
Hahn	Si mes vers avaient des ailes	<i>The First Book of Soprano Solos</i>	Hal Leonard/Schirmer
Hughes	O men from the fields (soprano/mezzo)	<i>A Heritage of 20th-Century British Song vol. 2</i>	Boosey & Hawkes
Ireland	I have twelve oxen	<i>A Heritage of 20th-Century British Son vol. 3</i>	Boosey & Hawkes
Ireland	Sea fever (tenor/baritone/bass)	<i>Sea Fever</i>	Stainer & Bell
Maconchy, Elizabeth	Ophelia's song (soprano/mezzo)		Oxford University Press
Massenet	Ouvre tes yeux bleus (F/G major)		Any edition
Mendelssohn	Auf Flügeln des Gesanges	<i>Lieder: für eine Singstimme und Klavier</i>	Edition Peters
Nelson	I think it will be winter		Banks
Schubert	Wanderers Nachtlied	<i>Schubert Album Book 1</i>	Edition Peters
Schumann, Clara	Warum willst du and're Fragen	<i>Clara Schumann: Sämtliche Lieder für Singstimme und Klavier vol. 1</i>	Breitkopf & Härtel
Schumann	Die Lotosblume	<i>50 Selected Songs</i>	Schirmer
Stanford	The bold unbiddable child	<i>Charles Stanford: Six Songs</i>	Stainer & Bell
Warlock	Captain Stratton's fancy (baritone/bass)		Stainer & Bell

LIST C: VOCAL STUDY

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Vaccai	Lesson 7 (in Italian)	<i>Vaccai Practical Method</i>	Ricordi/Schirmer
	Introduction to the Roulade: 'Come il candore'		

GRADE VI: CLASSICAL SINGING

COMBINED AURAL AND THEORETICAL REQUIREMENTS

(15 marks)

The combined aural/theoretical test comprises three sections in Grade VI (aural/visual observation, memory, and intervals).

Aural/Visual Observation

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first playing state the tonic key and the relative of the tonic. Describe the time signature as simple or compound, duple, triple or quadruple. Give the technical names of specific pitches from the piece as indicated by the examiner. After the first or second playing, describe the texture of the piece from one of three options provided. After the second playing, locate any type of cadence (i.e. perfect, imperfect, plagal, interrupted).

Memory

- Clap the rhythm of the upper line of a short two-part extract, which will be played three times. The pulse will be given before the first playing.
- Sing, hum, or whistle a major or minor melody of up to four bars (range of up to an octave) in either simple or compound duple, or simple triple, quadruple time. The pulse, tonic chord and starting note will be provided before the first playing.

Intervals

- Sing, hum, whistle, or sing in sol-fa a selection of major and perfect intervals (major second to perfect octave) above a pitch provided by the examiner.
- Sing, hum, whistle, or sing in sol-fa both notes of a selection of harmonic major and perfect intervals (major second to perfect fifth) played by the examiner twice. Identify the interval.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade VI or higher i.e. (Grades VII–Senior Certificate), candidates will be awarded a full fifteen marks for the aural/theoretical section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 6* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VI and is available from music stockists.

GRADE VI: CLASSICAL SINGING

SIGHT SINGING

(10 marks)

Eight bar melody in simple duple, triple, quadruple, or compound duple time; upbeats may be included. Quavers, crotchets, dotted crotchets, minims, dotted minims, and semibreves. Range of an octave (s,–s / d–d'/m,–m/ l–l') in G, D, F, B \flat major, A and E. Stepwise movement including raised and lowered 6th and 7th degrees (fi & si/ fa & so). Skips and leaps including (s–d/ d–s, /d'–s/ s–d'/ d–m–l'/ l'–m–d/ m–d–l,/ m–s,/m–s/ r–t,/ f–r/ r–f/ f–l). Tonic chord and note will be played and, where appropriate, transposed at the candidate's request. No tonic sol-fa will feature. Dynamics ranging from *mp*–*mf* will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

GRADE VII: CLASSICAL SINGING

SCALES, ARPEGGIOS, AND EXERCISES (15 marks)

Starting note to suit the candidate's range will be provided.

Breath marks are indicated by 'v', without which the exercise should be sung in one breath.

All scales, arpeggios, and exercises **to be sung to any vowel of candidate's choice**: see below.

VOWEL OPTIONS

[i] as in machine

[e] closed e as in the first vowel sound of the diphthong in chaos or French é

[ɛ] open e as in then

[a] as the first vowel sound of the diphthong in aile or light.

[ɑ] as in father

[ɔ] 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

Major scale to a 10th ascending and descending

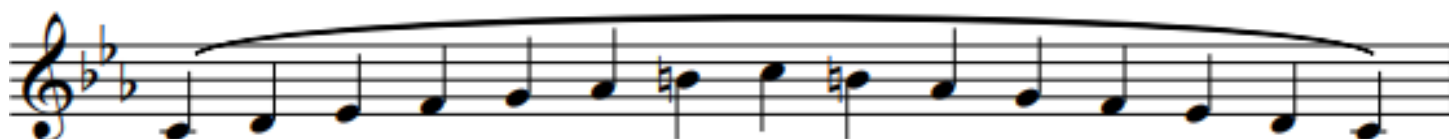


GRADE VII: CLASSICAL SINGING

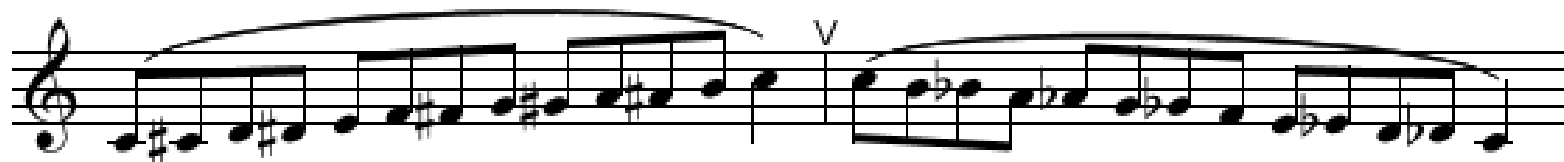
Major arpeggio to a 10th ascending and descending



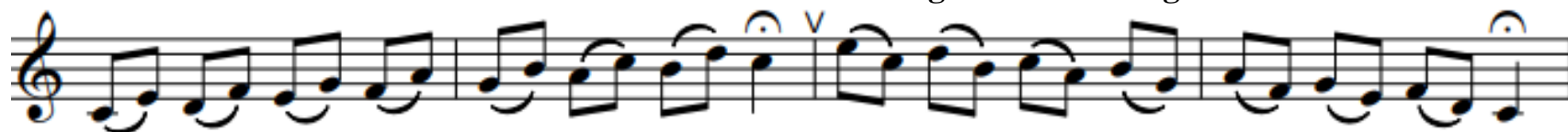
Harmonic minor scale ascending and descending



Chromatic scale ascending and descending



Exercise in slurred thirds ascending and descending



GRADE VII: CLASSICAL SINGING

Vocalise



SONGS

(60 marks: 20x3)

Candidates must prepare three songs, **one from each List A, B, and C. All songs are accompanied.**

LIST A:

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Bach, J. S.	Mein gläubiges Herze/My heart ever faithful (soprano)	<i>Bach Arias for Soprano/Twenty-Six Classical Songs</i>	Bärenreiter/Novello
Dowland	Fine knacks for ladies	<i>Dowland: Fifty Songs Book 1</i>	Stainer & Bell
Durante	Vergin tutto amor	<i>26 Italian Songs and Arias</i>	Alfred Publishing
Mozart	Der Vogelfänger bin ich ja (baritone/bass)	<i>Der Zauberflöte</i>	Bärenreiter
Mozart	Voi che sapete (soprano/mezzo)	<i>Le Nozze di Figaro</i>	Bärenreiter
Mozart	Un moto di gioia (soprano)	<i>50 Songs, High and Low</i>	Edition Peters
Munro	My lovely Celia (tenor)	<i>The Chester Books of Celebrated Songs Book 3</i>	Chester
Purcell	Music for a while	<i>Solo Songs vol. 1</i>	Novello
Scarlatti	Se Florinda è fedele	<i>26 Italian Songs and Arias</i>	Alfred Publishing
Torelli	Tu lo sai	<i>26 Italian Songs and Arias</i>	Alfred Publishing

LIST B:

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Brahms	Feldeinsamkeit	<i>Brahms Lieder Book 1</i>	Edition Peters
Brahms	Vergebliches Ständchen (soprano/mezzo)	<i>The Lieder Anthology</i>	Hal Leonard/ Peters
Fauré	Automne	<i>Gabriel Fauré 50 Songs</i>	Hal Leonard

GRADE VII: CLASSICAL SINGING

Fauré	Chanson d'amour	<i>The French Song Anthology</i>	Hal Leonard
Fauré	Les Berceaux	<i>Gabriel Fauré 50 Songs</i>	Hal Leonard
Gounod	Sérénade (soprano)	<i>Charles Gounod: 11 Mélodies</i>	Henry Lemoine
Hahn	L'heure exquise	<i>French Art Songs of the Nineteenth Century/Twelve Songs</i>	Dover/IMC
Hensel, Fanny	Die Schiffende	<i>Ausgewählte Lieder für Singstimme und Klavier, vol. 1</i>	Breitkopf & Härtel
Mahler	Frühlingsmorgen	<i>Mahler 24 Songs vol. 1</i>	IMC
Marmion, Bernadette	Brightcap (soprano/tenor)	<i>Music Sweet</i>	CMC, Dublin
Parke, Dorothy	The house and the road		Roberton publications
Quilter	Love's philosophy (soprano/mezzo)	<i>A Heritage of Twentieth-Century British Song, vol. 4</i>	Boosey & Hawkes
Quilter	Now sleeps the crimson petal (tenor/baritone)	<i>Now Sleeps the Crimson Petal</i>	Boosey & Hawkes
Schubert	An die Musik	<i>The Lieder Anthology</i>	Hal Leonard
Schubert	Der Musensohn	<i>Lieder vol. 4</i>	Edition Peters
Schubert	Die Forelle	<i>The Lieder Anthology</i>	Hal Leonard
Schubert	Litanei	<i>Lieder vol. 2</i>	Edition Peters
Vaughan Williams	The Vagabond (baritone)	<i>Lieder vol. 2</i>	Boosey & Hawkes

LIST C: VOCAL STUDY

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Vaccai	Lesson 5 (in Italian) Semitones: 'Delira dubbiosa'	<i>Vaccai Practical Method</i>	Ricordi/Schirmer

COMBINED AURAL AND THEORETICAL REQUIREMENTS (15 marks)

The combined aural/theoretical test comprises three sections in Grade VII (aural/visual observation, memory, and intervals)

Aural/Visual Observation

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first hearing, state the tonic key, the relative of the tonic, and the dominant key. After the first or second hearing comment as requested on the structure of the piece. After the

GRADE VII: CLASSICAL SINGING

second hearing, locate a perfect and/or imperfect cadence and indicate where the music modulates to the relative major/minor or dominant key.

Memory

- Clap the rhythm of the lower line of a short two-part extract, which will be played three times. The pulse will be given before the first playing.
- Sing, hum, or whistle the melody from the upper line of a short two-part extract (range of up to an octave) in a major or minor key, which will be played three times. The pulse will be provided before the first playing, as well as the tonic chord and starting note.

Intervals

- Sing, hum, whistle, or sing in sol-fa a minor third and/or sixth above a pitch played by the examiner.
- Sing, hum, whistle, or sing in sol-fa both notes a selection of major and perfect harmonic intervals (major second to perfect octave) played twice by the examiner, and identify the interval.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade VII or higher i.e. (Grades VIII–Senior Certificate), candidates will be awarded a full fifteen marks for the aural/theoretical section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 7* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VII, and is available from music stockists.

SIGHT SINGING

(10 marks)

Eight bar melody in simple duple, triple, quadruple, or compound duple time; upbeats may be included. Quavers, crotchets, dotted crotchets, minims, dotted minims, and semibreves. Range of an octave (s,–s / d–d'/m,–m/ l–l') in G, D, F, B \flat major, E and D minor. Stepwise movement including raised and lowered 6th and 7th degrees (fi & si/ fa & so). Skips including (s–d/ m–l, / l,–m/ m–l'/ d–m–s/ s–m–d/ l,–d–m/ m–d–l, / r–t, / f–r/ r–f/ f–l). Tonic chord and note will be played and, where appropriate, transposed at the candidate's request. No tonic sol-fa will feature. Dynamics ranging from *mp*–*mf* will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

NOTES

GRADE VIII: CLASSICAL SINGING

SCALES AND EXERCISES (15 marks)

Starting note to suit the candidate's range will be provided.

Breath marks are indicated by 'v', without which the exercise should be sung in one breath.

All scales, arpeggios, and exercises **to be sung to any vowel of candidate's choice**: see below.

VOWEL OPTIONS

[i] as in machine

[e] closed e as in the first vowel sound of the diphthong in chaos or French é

[ɛ] open e as in then

[a] as the first vowel sound of the diphthong in aisle or light.

[ɑ] as in father

[ɔ] 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

Major scale to a 12th ascending and descending with dynamics



GRADE VIII: CLASSICAL SINGING

Melodic minor ascending and descending



Chromatic scale ascending and descending



Chromatic turn



Vocalise: first time *f*, repeat *p*



GRADE VIII: CLASSICAL SINGING

SONGS

(60 marks: 20x3)

Candidates must prepare three songs, **one from each List A, B, and C. All songs are accompanied except two songs marked in List B.**

LIST A:

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Bach, J.S.	Schafe können sicher weiden (Sheep may safely graze) (soprano)	<i>Bach Arias for Soprano</i>	Bärenreiter
Dowland	Flow my tears	<i>Dowland: Fifty Songs, Book 1</i>	Stainer & Bell
Handel	Thus saith the Lord (baritone/bass)	<i>Messiah</i>	Any edition
Handel	Bel piacere (soprano)	<i>The First Book of Soprano Solos</i>	Schirmer/Hal Leonard
Handel	Comfort ye (tenor)	<i>Messiah</i>	Any edition
Handel	Every valley (tenor)	<i>Messiah</i>	Any edition
Handel	Lascia ch'io pianga (soprano)	<i>Rinaldo</i>	Any edition
Handel	O thou that tellest (alto)	<i>Messiah</i>	Any edition
Handel	Frondi tenere...Ombra mai fu (mezzo)	<i>Xerxes/Serse</i>	Ricordi
Handel	Thou art gone up on high (mezzo/alto)	<i>Messiah</i> (this edition only)	Oxford University Press
Haydn	In native worth and honour clad (tenor)	<i>The Creation</i>	Edition Peters
Haydn	And God created great whales...Be fruitful all (baritone/bass)	<i>The Creation</i>	Novello
Haydn	Rolling in foaming billows (baritone/bass)	<i>The Creation</i>	Novello
Lalo	Vainement, ma bien-aimée (Le Roi d'Ys) (tenor)	<i>Tenor Opera Arias</i>	Schirmer
Lehar	Vilja (soprano)	<i>The Merry Widow</i>	Hal Leonard
Mozart	Laudamus te (mezzo)	<i>Mass in C Minor</i>	Bärenreiter
Mozart	Deh vieni alla finestra (baritone)	<i>Don Giovanni</i>	Any edition
Mozart	È Amore un ladroncello (mezzo)	<i>Così fan tutte</i>	Bärenreiter
Mozart	Non più andrai (baritone/bass)	<i>Le Nozze di Figaro</i>	Bärenreiter
Mozart	Ridente la calma (tenor)	<i>Mozart: 50 Songs</i>	Edition Peters
Mozart	Una donna a quindici anni (soprano)	<i>Così fan tutte</i>	Bärenreiter
Paisiello	Chi vuol la zingarella	<i>30 Arie Antiche vol. 1</i>	Ricordi
Pergolesi	Stizzoso, mio stizzoso (soprano)	<i>30 Arie Antiche vol. 1</i>	Ricordi

GRADE VIII: CLASSICAL SINGING

LIST B: SONGS ARE ACCOMPANIED UNLESS INDICATED OTHERWISE

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Beach, Amy	Take, o take those lips away	<i>The Second Book of Soprano Solos</i>	Schirmer
Berlioz	Villanelle (from Nuits d'été)	<i>The French Song Anthology</i>	Hal Leonard
Bernstein	I hate music! (soprano)	<i>Leonard Bernstein Song Album</i>	Boosey & Hawkes
Boulanger, Nadia	Chanson	<i>Songs</i>	DaCapo
Brahms	Mein Liebe ist Grün	<i>The Lieder Anthology</i>	Hal Leonard
Butterworth	Is my team ploughing? (male voice)	<i>A Shropshire Lad</i>	Boosey & Hawkes
Debussy	Nuits d'étoiles	<i>Debussy Songs vol. 1</i>	Hal Leonard
Dring, Madeleine	Cuckoo	<i>Seven Shakespeare Songs</i>	Thames
Elgar	Where corals lie (mezzo/alto)	<i>Sea Pictures</i>	Boosey & Hawkes
Fauré	Clair de lune	<i>The French Song Anthology</i>	Hal Leonard
Fauré	Ici-bas	<i>Gabriel Fauré Album vol. 1</i>	Edward B Marks/Hal Leonard
Fauré	Lydia (male voice)	<i>The French Song Anthology</i>	Hal Leonard
Fauré	Nell (male voice)	<i>Gabriel Fauré Album vol. 2</i>	Edward B Marks/Hal Leonard
Finzi	Come away death	<i>Let us Garlands Bring</i>	Boosey & Hawkes
Gibbs	Five eyes	<i>Five Eyes</i>	Boosey & Hawkes
Granados	El majo discrete (soprano)	<i>The First Book of Soprano Solos</i>	Hal Leonard/Schirmer
Hahn	A Chloris	<i>The French Song Anthology</i>	Hal Leonard
Harty	A lullaby	<i>A Heritage of 20th-Century British Song</i>	Boosey & Hawkes
Harty	Sea wrack	<i>A Heritage of 20th-Century British Song</i>	Boosey & Hawkes
Head	A blackbird singing	<i>A Blackbird Singing</i>	Boosey & Hawkes
Head	The singer (A-flat) (unaccompanied)	<i>Michael Head Song Album vol. 2</i>	Boosey & Hawkes
Head	Why have you stolen my delight?	<i>Michael Head Song Album vol. 2</i>	Boosey & Hawkes
Hensel, Fanny	Die Mainacht	<i>Fanny Hensel: Ausgewählte Lieder für Singstimme und Klavier, vol. 1</i>	Breitkopf & Härtel
Marmion, Bernadette	When you are old and gray		CMC, Dublin
Martin	The lake isle of Innisfree (unaccompanied)	<i>Five W. B. Yeats Songs</i>	CMC, Dublin
Montsalvatge	Cancion de cuna para dormir a un negrito	<i>Cinco Canciones Negras</i>	Southern Music
Nelson	Dirty work	<i>Dirty Work</i>	Banks Music
Parry	My heart is like a singing bird (soprano)	<i>My Heart is like a Singing Bird</i>	Novello
Quilter	O mistress mine (Three Shakespeare Songs) (male voice)	<i>A Heritage of 20th-Century British Song vol. 3</i>	Boosey & Hawkes
Schubert	Frühlingsglaube	<i>Schubert Album vol. 1</i>	Edition Peters

GRADE VIII: CLASSICAL SINGING

Schubert	Lied eines Schiffers an die Diosküren	<i>Schubert Album vol. 1</i>	Edition Peters
Schubert	Nur wer die Sehnsucht kennt	<i>Schubert Album vol. 1</i>	Edition Peters
Schubert	Ständchen	<i>The Lieder Anthology</i>	Hal Leonard
Schubert	Wohin? (Die Schöne Müllerin)	<i>Schubert Album vol. 1</i>	Edition Peters
Schumann	Du Ring an meinem Finger (female voice)	<i>Frauen-Liebe und-leben</i>	Hal Leonard
Schumann	Mondnacht (Liederkreis Op. 39)	<i>Lieder vol. 1</i>	Edition Peters
Schumann	Widmung (Myrthen)	<i>The Lieder Anthology</i>	Hal Leonard
Vaughan Williams	Orpheus with his lute	<i>Vaughan Williams: Collected Songs vol. 1</i>	Oxford University Press
Vaughan Williams	Silent Noon	<i>Silent Noon</i>	Ashdown/William Elkin
Wolf	Auch kleine Dinge	<i>The Lieder Anthology</i>	Hal Leonard
Wolf	Das verlassene Mägdlein (female voice)	<i>51 Ausgewählte Lieder</i>	Edition Peters

LIST C: VOCAL STUDY

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Vaccai	Lesson 10, Part 1 (in Italian) Introduction to the turn: 'Quando accende'.	<i>Vaccai Practical Method</i>	Ricordi/Schirmer

COMBINED AURAL AND THEORETICAL REQUIREMENTS (15 marks)

The combined aural/theoretical test comprises three sections in Grade VIII (aural/visual observation, memory, and intervals and triads).

Aural/Visual Observation

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first playing state the tonic key, the relative of the tonic, and the subdominant and dominant keys. After the first or second hearing comment as requested on the structure of the piece and the similarities and differences between sections. After the second hearing, describe the cadences and modulations indicated by the examiner.

Memory

- Sing, hum, or whistle the melody from the lower line of a short two-part extract (range of up to an octave) in a major or minor key, which will be played three times. The pulse will be provided before the first playing, as well as the tonic chord and starting note.

GRADE VIII: CLASSICAL SINGING

Intervals and Triads

- Sing, hum, whistle, or sing in sol-fa both notes from a selection of major, minor, and perfect harmonic intervals (major second to perfect octave, minor third and minor sixth) played twice by the examiner, and identify the interval.
- Sing, hum, whistle, or sing in sol-fa all three notes from selection of major and minor triads in root position, first and second inversions. State the tonality of the triad and its position.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade VIII or higher i.e. (Senior Certificate), candidates will be awarded a full fifteen marks for the aural/theoretical section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII, and is available from music stockists.

SIGHT SINGING (10 marks)

Eight bar melody in simple duple, triple, quadruple, or compound duple time; upbeats may be included. Quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, quaver, and crotchet rests. Range of an octave (s, –s / d–d'/m, –m/ l–l') in D, A, B \flat major, E, D, G minor. Stepwise movement including raised and lowered 6th and 7th degrees (fi & si/ so & fa) in minor key may feature. Skips and leaps including (m, –l–d'/ m–d–l, / s–d'/ d–f/ d–s, / si–m/ m–s, / l–m, / r–m, / m, –d/ m–t, / d–m/ m–d/ m–s). Tonic chord and note will be played and, where appropriate, transposed at the candidate's request. No tonic sol-fa will feature. Dynamics *mp–mf* will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

SENIOR CERTIFICATE: CLASSICAL SINGING

SCALES, ARPEGGIOS, AND EXERCISES

(15 marks)

Starting note to suit the candidate's range will be provided.

Breath marks are indicated by 'v', otherwise the exercise should be sung in one breath.

All scales, arpeggios, and exercises **to be sung to any vowel of candidate's choice**: see below.

VOWEL OPTIONS

[i] as in machine

[e] closed e as in the first vowel sound of the diphthong in chaos or French é

[ɛ] open e as in then

[a] as the first vowel sound of the diphthong in aile or light.

[ɑ] as in father

[ɔ] 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

Major scale to a 12th ascending and descending

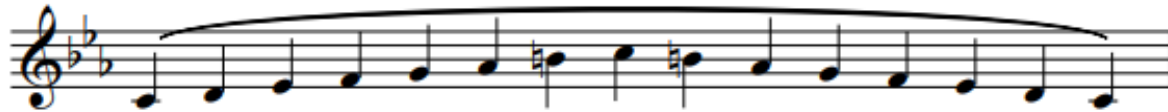


SENIOR CERTIFICATE: CLASSICAL SINGING

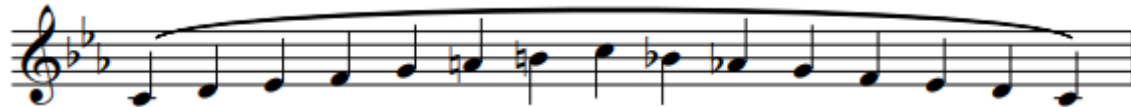
Major arpeggio to a 10th ascending and descending



Harmonic minor ascending and descending



Melodic minor ascending and descending



Minor Arpeggio slurred ascending and descending



Chromatic scale ascending and descending



SENIOR CERTIFICATE: CLASSICAL SINGING

Chromatic turn ascending and descending



Legato and staccato scale ascending and descending



Exercise in slurred thirds ascending and descending



Vocalise: first time *f*, repeat *p*



SENIOR CERTIFICATE: CLASSICAL SINGING

SONGS

(60 marks: 20x3)

Candidates must prepare three songs, **one from each List A, B, and C. Please note changes to List C from the previous syllabus.**

N.B. Works chosen must not be listed on previous grades and must be commensurate with senior certificate standard.

LIST A: AN ARIA FROM AN ORATORIO, CANTATA OR MASS BY ANY OF THE LISTED COMPOSERS

Bach
Handel
Haydn
Mendelssohn
Mozart
Rossini

LIST B: A SONG IN THE ORIGINAL LANGUAGE BY ANY OF THE LISTED COMPOSERS

Brahms
Debussy
Duparc
Fauré
Poulenc
Schubert
Schumann
Strauss, Richard
Wolf

LIST C: AN ART SONG IN ENGLISH FROM THE TWENTIETH- OR TWENTY-FIRST CENTURY

The Contemporary Music Centre in Dublin is a wonderful archive, library, and resource for candidates wishing to explore works by Irish composers and broaden their repertoire list.

SENIOR CERTIFICATE: CLASSICAL SINGING

VIVA VOCE

(5 marks)

Candidates will be asked questions in relation to the following list but will not necessarily be asked about each area:

- Demonstrate an understanding of the style of the songs performed;
 - Discuss the technical demands of the songs;
 - Discuss the approach taken when preparing the songs, including any difficulties and how they were overcome.
-

COMBINED AURAL AND THEORETICAL REQUIREMENTS

(10 marks)

The combined aural/theoretical test comprises two sections in Senior Certificate (aural/visual observation and memory).

Aural/Visual Observation

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first or second playing, state the opening key and any subsequent modulations, or identify and describe the cadential areas. After the second playing, comment on the texture, or structure of the piece, or on the style and texture. The examiner will choose the questions.

Memory

- Sing, hum, or whistle the melody from the lower line of a short two-part extract (range of up to an octave) in a major or minor key, which will be played three times. The pulse will be either simple triple, quadruple, or compound duple time and will be provided before the first playing, as well as the tonic chord and starting note.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Senior Certificate grade only, candidates will be awarded a full ten marks in the aural/theoretical section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 8* by Jean Archibald and Bernadette Marmion is the suggested workbook for those preparing Senior Certificate as it also provides the fundamental components for this level. It is available from music stockists.

SENIOR CERTIFICATE: CLASSICAL SINGING

SIGHT SINGING

(10 marks)

Ten to twelve bar melody in simple duple, triple, quadruple, or compound duple time; upbeats may be included. Semiquavers, quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, quaver, and crotchet rests. Range of an octave (s,–s/ d–d'/m,–m/ l–l') in A, B \flat E \flat major, B, D, G minor. Modulations to closely related keys (relative minor, major, and dominant keys) may be included. Stepwise movement including raised and lowered 6th and 7th degrees (fi & si/ so & fa) in minor key may feature. Skips and leaps (d–s–m/ m–s–m–d/ f–r–t, / m–d–l, / l–d–m–l' / l–l'/s–s, / l–d'–l / m–l' / t,–s/ t,–m/ s,–d/ m–s/ s–r/ f–r/ r–f). Tonic chord and note will be played and, where appropriate, transposed at the candidate's request. No tonic sol-fa will feature but dynamics *p–f* will be included. Candidate may hum, whistle, sing to vowel sound, or sing to sol-fa.

NOTES

CLASSICAL SINGING DUETS

COMPILED BY KATHLEEN TYNAN

- ✓ Performance of two songs only: each song is marked out of 50.
- ✓ Original copies must be in the room and a copy presented to the examiner.
- ✓ Music requiring accompaniment will not be accepted unaccompanied.
- ✓ Candidates must provide their own accompanist.
- ✓ Music should be sung from memory.

JUNIOR GRADE: CLASSICAL SINGING DUETS

Candidates must prepare two songs from the following list:

COMPOSER	SONG	SUGGESTED EDITION
Arr. Sharpe	Cockles and Mussels	Banks
Arr. Sharpe	Early One Morning	Banks
Arr. Sharpe	All through the Night	Banks
Arr. Sharpe	Oh Dear, What Can the Matter Be?	Banks
Arr. Sharpe	The Castle of Dromore	Banks
Montague	The Owl and the Pussycat	Banks
Reger	Virgin's Slumber Song	Banks version for SS or Schirmer version for SA
Schubert (arr. H. Nelson)	The Quiet Serenade	Roberton/Goodmusic

INTERMEDIATE GRADE: CLASSICAL SINGING DUETS

Candidates must prepare two songs from the following list:

COMPOSER	SONG	SUGGESTED EDITION
Arr. Sharpe	At the Mid Hour of Night	Banks
Arr. Sharpe	The Meeting of the Waters	Banks
Buckley	Suantraí	CMC, Dublin
Buckley	Ceol Earraig	CMC, Dublin
Campion (arr. Poston)	Never Weather-Beaten Sail	Oxford Choral/Banks
Frank	Panis Angelicus	Edwin Ashdown
Handel	O Lovely Peace from <i>Judas Maccabeus</i>	Banks
Humperdinck	Evening Prayer from <i>Hansel and Gretel</i>	Roberton/Goodmusic
Mendelssohn	Grüss (German or English) in <i>Mendelssohn 16 two-part songs</i>	Schirmer
Mendelssohn	Ich wollt' meine Lieb' (German or English) in <i>Mendelssohn 16 two-part songs</i>	Schirmer
Nelson	Little Miss Muffet	Paterson
Schumann	Mailed: Komm lieber Mai	Edition Peters
Williams (arr. Rowley)	Linden Lea	Boosey & Hawkes

SENIOR GRADE: CLASSICAL SINGING DUETS

Candidates must prepare two songs from the following list:

COMPOSER	SONG	SUGGESTED EDITION
Arr. Nelson	Kitty McGee	Cumann Náisiúnta na gCór
Brahms	Die Schwestern Op. 61 in <i>Four Duets</i>	Simrock
Britten	A Cradle Song: Sleep, Beauty Bright	Faber
Mendelssohn	Wasserfahrt in <i>Mendelssohn 16 two-part songs</i>	Schirmer
Offenbach	Barcarole from <i>Tales of Hoffmann</i>	Edwin Ashdown
Purcell	Lost is my Quiet Forever from <i>Henry Purcell Ten Duets Book 1</i>	Stainer & Bell
Purcell	Sound the Trumpet from <i>Henry Purcell Ten Duets Book 1</i>	Stainer & Bell
Rossini	Duetto buffo di due gatti (Cat duet)	Ricordi/Schott
Schumann	Das Glück	Edition Peters
Vivaldi	Laudamus Te from <i>Gloria</i>	Novello

MUSIC THEATRE & POPULAR SINGING

COMPILED BY KAEYLEA B. VANKEITH

- ✓ Remember to bring a copy of the music for the examiner.
- ✓ Original copies or any authorised download of sheet music must also be in the room: failure to produce original music will result in disqualification.
- ✓ At least one musical theatre song should be sung.
- ✓ Remember to introduce your songs and to provide a context. General knowledge can be displayed during the introductions.
- ✓ All songs should be sung from memory.
- ✓ Costume is optional and not obligatory.
- ✓ Props are not required, but may be used to enhance the performance as long as they are not a distraction.
- ✓ One of the three songs may be accompanied by backing track. The candidate must supply their own speaker/sound system.
- ✓ The accompaniment should be the original accompaniment. In cases where it needs to be altered slightly it should not negatively impact on the performance.
- ✓ Where applicable, remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam (Grades VI–Senior Certificate) for the equivalent grade or higher to receive exemption from the musicianship tests.

INTRODUCTION: MUSIC THEATRE & POPULAR SINGING

The Musical Theatre & Popular Singing Syllabus starts from Grade III and is an alternative to the Classical Singing Syllabus. The emphasis in performing the Musical Theatre repertoire is acting through singing, along with the necessary technical development and character analysis to achieve a convincing performance. For the Popular songs, the aim is to convey the meaning of the song while developing an individual sound, style, and approach to the material. It is not necessary to emulate the original artist who recorded the song. Technical skills are equally important for this style of singing and should be developed to help deliver an effective vocal performance. While each candidate is unique and develops at their own pace, the interpretive, technical, and performance demands of the repertoire in each grade should be considered carefully to avoid overstretching the candidate's voice. For this reason, suggesting a minimum age per grade is not feasible but we encourage teachers to be mindful of the candidate's voice and also that the content of the song is age appropriate.

The repertoire lists have been expanded with the hope that there will be many choices to appeal to both teens and adults who would like a course to follow while developing their artistic interests and technical skills. While the dramatic element of the examination is encouraged, 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.

SONGS (60 MARKS: 20x3)

- For each grade, candidates are required to choose **three** songs, one of which must be a Musical Theatre song.
- For ease of reference, Musical Theatre songs are listed according to the original Female or Male character; however, **candidates may choose from either list** and transpose the songs accordingly.
- If singing a Popular song that was originally recorded by an artist of a different gender (or voice type) than the candidate, be sure to transpose the song to a suitable key.
- Sheet music for all songs in the Syllabus are available on www.musicnotes.com as well as other online retailers. In cases where the music is not on musicnotes, alternative sources are listed.
- Many songs are also available in the Singer's Musical Theatre Anthology series, published by Hal Leonard, which includes accompaniments, as well as in the 'Vocal Selections' song book from the musical.

SCALES & TECHNICAL REQUIREMENTS (10 MARKS)

- Scales and Technical requirements are intended to help increase the technical and musical skills of the developing singer. We encourage you to work on this area consistently.

INTRODUCTION: MUSIC THEATRE & POPULAR SINGING

PRESENTATION (10 MARKS)

Candidates will be assessed on their presentation, including:

- A spoken introduction for each of the three songs, where 'General Knowledge' can be displayed.
- The pacing and clarity of speech in the introduction as well as overall connection and engagement with the 'audience'.
- Either a scripted or improvised monologue to set-up the song may also be performed, but is not required.
- The use of costumes is NOT obligatory. The candidate may use a costume for one of the songs, if desired. Props may be used to enhance the performance, but should not become a distraction.
- The focus of the exam is communicating the story through the vocal performance first – acting through singing – and it is possible to achieve the maximum 10/10 marks in this section without the use of costumes or props.
- The use of appropriate facial expression, gesture/movement and dramatisation will enhance the performance.

GENERAL KNOWLEDGE (10 MARKS)

Requirements for general knowledge are listed individually for each grade. This information can be included in the introduction to each song.

MUSICIANSHIP TESTS (10 MARKS)

Guidelines for Musicianship Tests are listed individually for each grade. Sample tests are included in the appendix.

ACCOMPANIMENT

- Piano accompaniment is required for all songs, although acoustic guitar accompaniment for popular songs is acceptable.
- Self-accompaniment on piano or guitar is permitted for **one popular song**, if desired and if appropriate.
- A backing track may be used for **one** song. Backing tracks should be either on CD or downloaded to play on your iPod, iPad or phone through speakers (not from the phone speaker). Candidates must provide their own speaker/sound system.
- Candidates should not attempt to stream a backing track, as a poor internet connection could disturb the performance.
- Please ensure that your equipment is working properly prior to entering the exam room.

Kaeylea B. VanKeith, 2018.

GRADE III: MUSIC THEATRE & POPULAR SINGING

SCALES, ARPEGGIOS, AND EXERCISES (10 marks)

Please note: Scales, arpeggios, and exercises will be transposed to a suitable key for candidate as required.

Scales and arpeggios to be sung to:

- Sol-fa names
- Ma ma ma
- Ta ta ta



GRADE III: MUSIC THEATRE & POPULAR SINGING



PIECES

(60 marks: 20x3)

Candidates must prepare three pieces from the lists below: please note that **one must be a Musical Theatre song.**
For ease of reference, Musical Theatre songs are listed according to the original female or male character, however candidates may choose from either list and transpose the songs accordingly.

MUSICAL THEATRE SONGS

Female

Abigail
Feed the Birds
Get Back Up Again
Getting To Know You
Good Night, My Someone
Halfway *
Home
How Far I'll Go
I Remember
Matchmaker

MUSICAL / MOVIE

Dear Edwina
Mary Poppins
Trolls
The King & I
The Music Man
Amelie the Musical
Wonderland
Moana
Evening Primrose
Fiddler On The Roof

COMPOSER

Marcy Heisler & Zina Goldrich
Richard & Robert Sherman
Benj Pasek & Justin Paul
Richard Rodgers & Oscar Hammerstein
Meredith Willson
Nathan Tysen & Daniel Messe
Frank Wildhorn & Jack Murphy
Lin-Manuel Miranda
Stephen Sondheim
Jerry Bock & Sheldon Harnick

GRADE III: MUSIC THEATRE & POPULAR SINGING

Maybe
Naughty
Once Upon a Dream
Over The Rainbow **
Part of Your World
Shall We Dance
Something Good
The Girl I Mean To Be
When I Grow Up
Who Am I? ***
Wouldn't it be Lovely
You're Never Fully Dressed without a Smile

Annie
Matilda
Sleeping Beauty
The Wizard of Oz
The Little Mermaid
The King And I
The Sound Of Music
The Secret Garden
Matilda
Peter Pan
My Fair Lady
Annie

Charnin & Strouse
Tim Minchin
Sammy Fain & Jack Lawrence
Harold Arlen & E.Y. Harburg
Menken & Ashman
Richard Rodgers & Oscar Hammerstein
Richard Rodgers
Marsha Norman & Lucy Simon
Tim Minchin
Leonard Bernstein
Lerner & Loewe
Charnin & Strouse

* "Halfway" is available in "Amelie Vocal Selections", publ. Hal Leonard

** "Over the Rainbow" - Include introductory verse

*** "Who Am I?" – available in the book Bernstein For Singers, Mezzo-Soprano edition, publ. by Hal Leonard (incl. accompaniment)

Male

Brotherhood of Man
Consider Yourself
Good Mornin'
Heart
Kids
Little People
Pure Imagination
Seamus
Singin' in the Rain
The Tree
Try To Remember
What If?
When I Get My Name in Lights

How to Succeed in Business...
Oliver
Singin' in the Rain
Damn Yankees
Bye Bye Birdie
Les Miserables (stage version)
Willy Wonky & the Chocolate Factory
Dear Edwina
Singin' in the Rain
The Me Nobody Knows
The Fantasticks
The Addams Family Musical
The Boy From Oz

Frank Loesser
Lionel Bart
Nacio Herb Brown & Arthur Freed
Richard Adler & Jerry Ross
Charles Strouse & Lee Adams
Schonberg & Boublil
Leslie Bricusse & Anthony Newley
Marcy Heisler & Zina Goldrich
Nacio Herb Brown & Arthur Freed
Will Holt & Gary W. Friedman
Tom Jones & Harvey Schmidt
Andrew Lippa
Peter Allen

GRADE III: MUSIC THEATRE & POPULAR SINGING

POPULAR SONGS

A Life That's Good
 Blue Eyes Crying In The Rain
 Blue Moon
 Budapest
 Circle Game
 Ho Hey
 I'm Always Chasing Rainbows
 Imagine
 Let Her Go
 Lost Boy (*edit to 3 minutes*) *
 Moon River
 Que Sera Sera
 Riptide
 The Wind
 Time In A Bottle
 True Colors

ARTIST

Lennon & Maisy
 Willie Nelson; Eva Cassidy; Roy Acuff
 Billie Holliday; Frank Sinatra
 George Ezra
 Joni Mitchell
 The Lumineers; cover: Lennon & Maisy
 Judy Garland; Jo Stafford; Frank Sinatra
 John Lennon; cover: Eva Cassidy
 Passenger; cover: Jasmine Thompson
 Ruth B.
 Audrey Hepburn/Frank Ocean
 Doris Day/Holly Cole
 Vance Joy
 Cat Stevens
 Jim Croce
 Cyndi Lauper

COMPOSER

Ashley Monroe & Sarah Siskind
 Fred Rose
 Richard Rodgers & Lorenz Hart
 George Barnett & Joel Pott
 Joni Mitchell
 Jeremy Fraites & Wesley Schultz
 Joseph McCarthy & Harry Carroll
 John Lennon
 Michael Rosenberg
 Ruth Berhe
 Henry Mancini & Johnny Mercer
 Jay Livingston & Ray Evans
 Vance Joy
 Cat Stevens
 Jim Croce
 Billy Steinberg & Tom Kelly

* "Lost Boy" - MusicNotes SingerPro version – edit to 3 minutes by omitting pages 7&8

MUSICIANSHIP

(10 marks)

Comprises two sections: memory and reading tests.

MEMORY:

Rhythm: Examiner will play a 2-bar melody in either simple or compound time three times after which the candidate is to clap back the rhythm of the melody.

Melody: Examiner to play a 2-bar melody in either simple or compound time, after which the candidate is to sing back the melody to any sound of their choice. The melody may be major or minor.

GRADE III: MUSIC THEATRE & POPULAR SINGING

READING:

Rhythm:

Candidate to clap a 4-bar rhythm at sight in either simple duple, triple, quadruple, or compound duple time. Time names may also be used. Note values range from quaver to dotted minim. Crotchet rest may be included.

Melody: Candidate to sing at sight a 4-bar melody (range d–l). All melodies are in a major key and begin and end on the tonic. The starting note will be provided. If the candidate would like to start on a specific note, the examiner will accommodate this at the candidate's request.

PRESENTATION

(10 marks)

Candidates will be assessed on their presentation, which includes:

- A spoken introduction for each of the three songs. Here general knowledge can also be displayed.
- The pacing and clarity of speech in the introduction as well as overall connection and engagement with the 'audience'.
- Either a scripted or improvised monologue to set-up the song may also be performed, but is not required.
- **The use of costumes is NOT obligatory.** The candidate may use a costume for one of the songs, if desired.
- Props may be used to enhance the performance, but should not become a distraction.
- The focus of the exam is communicating the story through the vocal performance first – acting through singing – and it is possible to achieve the maximum 10/10 marks in this section without the use of costumes or props.
- The use of appropriate facial expression, gesture/movement and dramatisation will enhance the performance.

GENERAL KNOWLEDGE

(10 marks)

Music Theatre Introductions:

Title of the song

Composer & lyricist

Title of the musical or movie that the song is from

Name of your character

Why she/he is singing the song (context)

Popular Singing Introductions:

Title of the song

Composer & lyricist

Artist who recorded the song

A brief description of what the song is about/what it means to you

NOTES

GRADE IV: MUSIC THEATRE & POPULAR SINGING

SCALES, ARPEGGIOS, AND EXERCISES (10 marks)

Please note: Scales, arpeggios, and exercises will be transposed to a suitable key for candidate as required.

Scales and arpeggios to be sung to:

- Sol-fa names
- Ma ma ma
- Ta ta ta
- Any vowel of candidate's choice

VOWEL OPTIONS

[i] as in machine

[e] closed e as in the first vowel sound of the diphthong in chaos or French é

[ɛ] open e as in then

[a] as the first vowel sound of the diphthong in aisle or light.

[ɑ] as in father

[ɔ] 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



GRADE IV: MUSIC THEATRE & POPULAR SINGING

Major Arpeggio



d m s d s m d

Harmonic Minor Scale



l t d r m f si l si f m r d t l

Minor Arpeggio

1 2 3 1 2 3 1

Articulation exercise, allegro



Kan - ga - roos were kick - ing in the Kan - ga - roos were kick - ing in the Kan - ga - roos were kick - ing in the cave!

GRADE IV: MUSIC THEATRE & POPULAR SINGING

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces from the lists below: please note that **one must be a Musical Theatre song.**

For ease of reference, Musical Theatre songs are listed according to the original female or male character, however candidates may choose from either list and transpose the songs accordingly.

MUSICAL THEATRE SONGS

Female

All For You
Audition (The Fools Who Dream)
Before The Parade Passes By
Cheek to Cheek
Everlasting
Far From The Home I Love
God Help The Outcasts
How Are Things in Glocca Morra?
I Got The Sun In The Morning
In My Own Little Corner
My House*
Once Upon A Dream
Quiet
Ribbons Down My Back
Sunflower
Take Me To The World
The Sound of Music
Up On The Fridge

MUSICAL/MOVIE

Seussical the Musical
La La Land
Hello Dolly
Top Hat
Tuck Everlasting
Fiddler on the Roof
The Hunchback of Notre Dame
Finian's Rainbow
Annie Get Your Gun
Cinderella
Peter Pan
Jekyll & Hyde
Matilda
Hello Dolly
Sierra Burgess is a Loser
Evening Primrose
The Sound of Music
Dear Edwina

COMPOSER

Lynn Ahrens & Stephen Flaherty
B.Pasek, J.Paul, J.Hurwitz
Jerry Herman
Irving Berlin
Nathan Tysen & Chris Miller
Bock & Harnick
Alan Menken & Stephen Schwartz
Burton Lane & E.Y. Harburg
Irving Berlin
Richard Rodgers & Oscar Hammerstein
Leonard Bernstein
Frank Wildhorn & Leslie Bricusse
Tim Minchin
Jerry Herman
Beer/Hughes/Inscore/SivanMcLaughlin
Stephen Sondheim
Richard Rodgers & Oscar Hammerstein
Marcy Heisler & Zina Goldrich

*"My House" – available in the book *Bernstein For Singers, Soprano edition, publ. by Hal Leonard (incl. accompaniment)*

Male

Another Op'nin', Another Show
City of Stars (*Sebastian's solo version*)

Kiss Me, Kate
La La Land

Cole Porter
B.Pasek/J.Paul/J.Hurwitz

GRADE IV: MUSIC THEATRE & POPULAR SINGING

Different
Hephaestus
Her Voice
I Believe In You
I've Never Been In Love Before
Leaning On A Lamp Post
Let's Call The Whole Thing Off
Not While I'm Around
Oh, What A Beautiful Mornin'
One Hand, One Heart
Pick A Pocket Or Two
Put On A Happy Face
Sit Down, You're Rockin' The Boat
Soon It's Gonna Rain (*solo version*)
Ten Minutes Ago
The Surrey With The Fringe On Top

Honk!
Dear Edwina
The Little Mermaid
How To Succeed in Business...
Guys & Dolls
Me And My Girl
Shall We Dance
Sweeney Todd
Oklahoma
West Side Story
Oliver!
Bye Bye Birdie
Guys And Dolls
The Fantasticks
Cinderella
Oklahoma

George Stiles & Anthony Drewe
Marcy Heisler & Zina Goldrich
Alan Menken & Glenn Slater
Frank Loesser
Frank Loesser
Noel Gay
George & Ira Gershwin
Stephen Sondheim
Richard Rodgers & Oscar Hammerstein
L. Bernstein & Stephen Sondheim
Lionel Bart
Charles Strouse & Lee Adams
Frank Loesser
Tom Jones & Harvey Schmidt
Richard Rodgers & Oscar Hammerstein
Richard Rodgers & Oscar Hammerstein

POPULAR SONGS

Arms
Can't Help Falling In Love
Fire and Rain
Half The World Away
I Got A Name
I'll Never Forget You
In My Life
It's Only A Paper Moon
Lost
Malibu
Sanctuary
Supermarket Flowers
Take A Bow

ARTIST

Christina Perri
Elvis/21 Pilots/Haley Reinhart
James Taylor; cover: Birdy
Oasis; cover: Aurora
Jim Croce
Birdy
Beatles
Ella Fitzgerald; Frank Sinatra
Coldplay
Miley Cyrus
Lennon & Maisy (*Nashville*)
Ed Sheeran
Rihanna

COMPOSER

Christina Perri & David Hodges
G. Weiss/H. Peretti/L. Creatore
James Taylor
Noel Gallagher
Charles Fox & Norman Gimbel
Francis Farewell Starlite
Lennon & McCartney
H. Arlen/B. Rose/E.Y. Harburg
Berryman/Martin/Buckland/Champio
Miley Cyrus & Oren Yoel
J. Andrews, G. Nicholson, S. Siskind
Ed Sheeran/J. McDaid/B. Levin
M.Ekko/T.E. Hermansen/S. Smith

GRADE IV: MUSIC THEATRE & POPULAR SINGING

Vienna
While My Guitar Gently Sleeps
You've Got A Friend
Your Song

Billy Joel
Beatles; cover: Regina Spektor
Carole King; cover: James Taylor
Elton John; cover: Ellie Goulding

Billy Joel
George Harrison
Carole King
Elton John & Bernie Taupin

MUSICIANSHIP (10 marks)

Comprises two sections: memory and reading tests.

MEMORY

Rhythm: Examiner will play a 2-bar melody in either simple or compound time. The melody will be played three times, after which the candidate is to clap or tap back the rhythm.

Melody: Examiner will play a 2-bar melody in either simple or compound time. The melody will be played three times, after which the candidate is to sing back the melody to any sound of their choice. The melody may be either major or minor.

READING

Rhythm

Candidate to clap at sight a 4-bar rhythm in either simple duple, triple, quadruple, or compound duple time. Time names may also be used. Note values range from semiquaver to minim. Crotchet rest may also be included.

Sight singing

Candidate to sing at sight a 4-bar melody (range 1, – 1 including d – 1,). All melodies are in a major key and begin and end on the tonic. The starting note will be provided. If the candidate would like to start on a specific note, the examiner will accommodate this at the candidate's request.

PRESENTATION (10 marks)

Candidates will be assessed on their presentation, which includes:

- A spoken introduction for each of the three songs. Here general knowledge can also be displayed.

GRADE IV: MUSIC THEATRE & POPULAR SINGING

- The pacing and clarity of speech in the introduction as well as overall connection and engagement with the ‘audience’.
 - Either a scripted or improvised monologue to set-up the song may also be performed, but is not required.
 - **The use of costumes is NOT obligatory.** The candidate may use a costume for one of the songs, if desired.
 - Props may be used to enhance the performance, but should not become a distraction.
 - The focus of the exam is communicating the story through the vocal performance first – acting through singing – and it is possible to achieve the maximum 10/10 marks in this section without the use of costumes or props.
 - The use of appropriate facial expression, gesture/movement and dramatisation will enhance the performance.
-

GENERAL KNOWLEDGE (10 marks)

Music Theatre Introductions:

Title of the song
Title of the musical or movie the song is from
Composer & Lyricist
Name of your character
Context: where in the plot does the song happen?
What is the song about?
Why are they singing it, and to whom?
Give a brief summary of the plot as it relates to your character
Name two other songs from the musical

Popular Singing Introductions:

Title of the song
Composer & Lyricist
Name of artist who originally recorded the song
What year was it first recorded
A brief description of what the song is about / what it means to you

GRADE V: MUSIC THEATRE & POPULAR SINGING

SCALES, ARPEGGIOS, AND EXERCISES (10 marks)

Please note: Scales, arpeggios, and exercises will be transposed to a suitable key for candidate as required.

Scales to be sung to:

- Sol-fa names
- Any vowel of candidate's choice

Arpeggios to be sung to any vowel (see below) of candidate's choice (no sol-fa).

VOWEL OPTIONS

[i] as in machine

[e] closed e as in the first vowel sound of the diphthong in chaos or French é

[ɛ] open e as in then

[a] as the first vowel sound of the diphthong in aisle or light.

[ɑ] as in father

[ɔ] 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



GRADE V: MUSIC THEATRE & POPULAR SINGING

Major Arpeggio



Harmonic Minor Scale



Minor Arpeggio



Articulation exercise Allegro

Sing 3x total



GRADE V: MUSIC THEATRE & POPULAR SINGING

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces from the lists below: please note that **one must be a Musical Theatre song.**
For ease of reference, Musical Theatre songs are listed according to the original female or male character, however candidates may choose from either list and transpose the songs accordingly.

MUSICAL THEATRE SONGS

Female

Crossing A Bridge
Good Girl Winnie Foster
Good Morning Baltimore
He Plays The Violin
How Can I Wait?
I Am Playing Me
I Have Confidence
I Know It's Today *
I'll Never Fall In Love Again
It Might As Well Be Spring **
It's Today
Lion Tamer
Mama Who Bore Me
My House
My Party Dress
Out Of My Dreams
Sing Your Own Song
The Secret of Happiness
Til There Was You
What It Means To Be A Friend
Wherever He Ain't

MUSICAL / MOVIE

Anastasia the Musical (2017)
Tuck Everlasting
Hairspray
1776
Paint Your Wagon
[title of show]
The Sound Of Music
Shrek
Promises, Promises
State Fair
Mame
The Magic Show
Spring Awakening
Matilda
Henry & Mudge
Oklahoma
Dear Edwina
Daddy Long Legs
The Music Man
13 The Musical
Mack And Mabel

COMPOSER

Lynn Ahrens, Stephen Flaherty
Nathan Tysen & Chris Miller
Marc Shaiman & Scott Wittman
Sherman Edwards
Alan Jay Lerner & Frederick Loewe
Jeff Bowen
Rodgers & Hammerstein
J. Tesori & D. Lindsay-Abaire
Burt Bacharach & Hal David
Richard Rodgers & Oscar Hammerstein
Jerry Herman
Stephen Schwartz
Stephen Sater & Duncan Sheik
Tim Minchin
Kait Kerrigan & Brian Lowdermilk
Richard Rodgers & Oscar Hammerstein
Marcy Heisler & Zina Goldrich
Paul Gordon
Meredith Willson
Jason Robert Brown
Jerry Herman

GRADE V: MUSIC THEATRE & POPULAR SINGING

* “I Know It’s Today” - Stop at the end of Teen Fiona’s part, “He’ll show up today”.

** “It Might As Well Be Spring” - Include introductory verse

Male

A Lovely Night

A Million Dreams *

Almost Like Being In Love **

Close Every Door To Me

Get Me To The Church On Time

Grand Knowing You

I Could Write A Book **

I Don’t Care Much

I Won’t Send Roses

If The World Only Knew

Just In Time ***

Make ‘Em Laugh

My Time Of Day

On The Street Where You Live

Reviewing the Situation

Something Was Missing

The Man I Used To Be

There’s A World

There’s Nowhere To Go But Up

Younger Than Springtime **

La La Land

The Greatest Showman

Brigadoon

Joseph & Amazing Technicolor Dreamcoat

My Fair Lady

She Loves Me

I Could Write A Book

Cabaret

Mack And Mabel

Powerful Day

Bells Are Ringing

Singin’ in the Rain

Guys & Dolls

My Fair Lady

Oliver!

Annie

Pipe Dream

Next To Normal

Knickerbocker Holiday

South Pacific

J. Hurwitz, B. Pasek, J. Paul

Benj Pasek & Justin Paul

Alan J. Lerner & Frederick Loewe

Andrew Lloyd Webber & Tim Rice

Lerner & Loewe

Sheldon Harnick & Jerry Bock

Richard Rodgers & Lorenz Hart

Kander & Ebb

Jerry Herman

Scott Evan Davis

J.Styne/B.Comden/A.Green

Nacio Herb Brown & Arthur Freed

Frank Loesser

Lerner & Loewe

Lionel Bart

Martin Charnin & Charles Strouse

Richard Rodgers & Oscar Hammerstein

Brian Yorkey & Tim Kitt

Kurt Weill & Macwell Anderson

Richard Rodgers & Oscar Hammerstein

* Omit Charity solo part and go to last chorus (Musicnotes SingerPro version, cut from p.7 bar 3 to p.8, line 2, bar 4)

** “Almost Like Being In Love”, “I Could Write A Book”, “Younger Than Springtime” - Include introductory verse

*** “Just In Time” - Include introductory verse – available in Singer’s Musical Theatre Anthology, Baritone/Bass Volume 2

GRADE V: MUSIC THEATRE & POPULAR SINGING

POPULAR SONGS

A Wink And A Smile
 Beautiful
 Blackbird
 Both Sides Now
 Bridge Over Troubled Water
 Dream A Little Dream Of Me
 Eleanor Rigby
 Fire And The Flood
 If Only
 Look For The Silver Lining*
 One Call Away
 Safe And Sound
 Say Something (*solo version*)
 Sign Of The Times
 Somewhere Only We Know
 Songbird
 Stay
 The Call
 The Climb
 What Do I Know

ARTIST

Harry Connick, Jr.
 Christina Aguilera
 Beatles
 Joni Mitchell
 Simon & Garfunkel
 Doris Day/Cass Elliott/Glee
 Beatles
 Vance Joy
 Dove Cameron (*Descendants*)
 Judy Garland; Leslie Odom, Jr., Chet Baker
 Charlie Puth
 Taylor Swift feat. The Civil Wars
 A Great Big World
 Harry Styles
 Keane; cover: Lily Allen
 Christine McVie; cover: Eva Cassidy
 Rihanna
 Regina Spektor
 Miley Cyrus
 Ed Sheeran

COMPOSER

Marc Shaiman & Ramsey McLean
 Linda Perry
 Lennon & McCartney
 Joni Mitchell
 Paul Simon
 Gus Kahn/W. Schwandt/Fabian Andre
 Lennon & McCartney
 Eriksen/Hermansen/Levin/Keogh
 A.Anders/N.Hassman/P.Astrom
 Jerome Kern & Bud DeSylva
 Carter/Franks/Isaac/McDonald/Puth
 Burnett/Swift/White/Williams
 I.Axel/M.Campbell/C.Vaccarino
 Styles/Bhasker/Salibian/Nasci/Rowland
 T.Rice-Oxley, T.Chaplin, R.Hughes
 Christine McVie
 M. Ekko, E. Loelv, J. Parker
 Regina Spektor
 Jessi Alexander & Jon Mabe
 Ed Sheeran, John McDaid, Foy Vance

* “Look For The Silver Lining” – include introductory verse

GRADE V: MUSIC THEATRE & POPULAR SINGING

MUSICIANSHIP

(10 marks)

Comprises two sections: memory and reading tests.

MEMORY

Rhythm: Examiner will play a 2-bar melody in either simple or compound time. The melody will be played three times, after which the candidate is to clap or tap back the rhythm.

Melody: Examiner will play a 2-bar melody in either simple or compound time. The melody will be played three times, after which the candidate is to sing back the melody to any sound of their choice. The melody may be either major or minor (including use of the melodic minor ascending).

READING

Rhythm

Candidate to clap at sight a 4-bar rhythm in either simple duple, triple, quadruple, or compound duple time. Time names may also be used. Note values range from semiquaver to minim. Dotted semiquavers and crotchet rest may also be included.

Sight singing

Candidate to sing at sight a 4-bar melody (octave range s,–s / d–d') All melodies are in a major key. Melodies may begin on either d/m/s,. The starting note will be provided. If the candidate would like to start on a specific note, the examiner will accommodate this at the candidate's request.

PRESENTATION

(10 marks)

Candidates will be assessed on their presentation, which includes:

- A spoken introduction for each of the three songs. Here general knowledge can also be displayed.
- The pacing and clarity of speech in the introduction as well as overall connection and engagement with the 'audience'.
- Either a scripted or improvised monologue to set-up the song may also be performed, but is not required.
- **The use of costumes is NOT obligatory.** The candidate may use a costume for one of the songs, if desired.
- Props may be used to enhance the performance, but should not become a distraction.

GRADE V: MUSIC THEATRE & POPULAR SINGING

- The focus of the exam is communicating the story through the vocal performance first – acting through singing – and it is possible to achieve the maximum 10/10 marks in this section without the use of costumes or props.
 - The use of appropriate facial expression, gesture/movement and dramatisation will enhance the performance.
-

GENERAL KNOWLEDGE (10 marks)

Music Theatre Introductions:

Title of the song
Title of the musical or movie that the song is from
Composer & lyricist
What year the musical premiered
Where the musical premiered
Name of your character
Who originally performed the part
Context: where in the plot does the song happen?
What is the song about?
Why are they singing, and to whom?
Give a brief summary of the plot as it relates to your character.
Be aware of the other main characters.
Name two other songs from the musical
Name one or two other works by the composer & lyricist

Popular Singing Introductions:

Title of the song
Composer & Lyricist
Name of artist who originally recorded the song
What year it was recorded
Name ONE example of:
Another artist who has recorded the song, **OR**
Another song written by the composer/lyricist
A brief description of what the song is about / what it means to you

NOTES

GRADE VI: MUSIC THEATRE & POPULAR SINGING

SCALES, ARPEGGIOS, AND EXERCISES (10 marks)

Please note: Scales, arpeggios, and exercises will be transposed to a suitable key for candidate as required.

Scales, arpeggios, and exercises to be sung to any vowel (see below) of candidate's choice (no sol-fa).

VOWEL OPTIONS

[i] as in machine

[e] closed e as in the first vowel sound of the diphthong in chaos or French é

[ɛ] open e as in then

[a] as the first vowel sound of the diphthong in aisle or light.

[ɑ] as in father

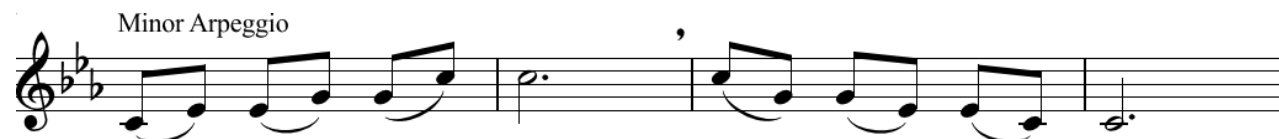
[ɔ] open o as in the first vowel sound of the diphthong in bought

[o] closed o as in the first vowel sound of the diphthong in obey

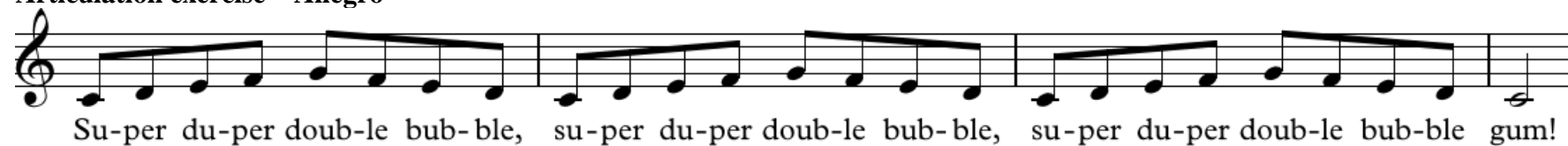
[u] as in food



GRADE VI: MUSIC THEATRE & POPULAR SINGING



Articulation exercise – Allegro



GRADE VI: MUSIC THEATRE & POPULAR SINGING

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces from the lists below: please note that **one must be a Musical Theatre song.**
For ease of reference, Musical Theatre songs are listed according to the original female or male character, however candidates may choose from either list and transpose the songs accordingly.

MUSICAL THEATRE SONGS

Female

Adelaide's Lament
Anyone Can Whistle
Apex Predator
As Long As He Needs Me
Bill
Everything I Know
How Could I Ever Know?
If I Were A Bell
I'm Not That Girl
I Know Things Now
If My Friends Could See Me Now
It Might As Well Be Spring
Like Other Girls
Look To The Rainbow
Many A New Day
Mira (Can you Imagine That?)
Morning Person *
Nothing
One Perfect Moment
Popular
Sonya Alone
Taylor The Latte Boy
The Lamest Place In the World
The Trolley Song **

MUSICAL / MOVIE

Guys And Dolls
Anyone Can Whistle
Mean Girls the Musical
Oliver
Show Boat
In The Heights
The Secret Garden
Guys And Dolls
Wicked
Into The Woods
Sweet Charity
State Fair
Daddy Long Legs
Finian's Rainbow
Oklahoma
Carnival
Shrek The Musical
A Chorus Line
Bring It On! The Musical
Wicked
The Great Comet of 1812
Stand-Alone Song
13: The Musical
Meet Me In St. Louis

COMPOSER

Frank Loesser
Stephen Sondheim
Nell Benjamin, Jeff Richmond
Lionel Bart
J. Kern/Wodehouse/Hammerstein
Lin-Manuel Miranda
Lucy Simon, Marsha Norman
Frank Loesser
Stephen Schwartz
Stephen Sondheim
Cy Coleman, Dorothy Fields
Richard Rodgers, Oscar Hammerstein
Paul Gordon
E.Y. Harburg, Burton Lane
Richard Rodgers, Oscar Hammerstein
Bob Merrill
Jeanine Tesori, David Lindsay-Abaire
Marvin Hamlisch, Edward Kleban
Tom Kitt, Amanda Green
Stephen Schwartz
Dave Malloy
Marcy Heisler, Zina Goldrich
Jason Robert Brown
H. Martin, R. Blane

GRADE VI: MUSIC THEATRE & POPULAR SINGING

Time Heals Everything
Times Are Hard For Dreamers ***
Wait A Bit
What Baking Can Do
Without You

Mack And Mabel
Amelie The Musical
Just So
Waitress
My Fair Lady

Jerry Herman
Nathan Tysen, Daniel Messe
George Stiles, Andrew Drewe
Sara Bareilles
Alan J. Lerner, Frederick Loewe

* *“Morning Person” - Musicnotes Singer Pro version*

** *“The Trolley Song” - Include introductory verse*

*** *“Times Are Hard For Dreamers” - Musicnotes Singer Pro or “Amelie Vocal Selections”, publ. Hal Leonard*

Male

All I Need Is The Girl
All That’s Known
Alone in the Universe
Embraceable You *
I Can’t Be Bothered Now **
Her Voice
Ilona
If Ever I Would Leave You
I’m Calm
Joey, Joey, Joey
Lonely Town***
Luck Be A Lady
Lucky To Be Me
Mama, A Rainbow
Me
Mister Cellophane
Promises, Promises ***
Some Enchanted Evening
Something’s Coming
Stars
The Way You Look Tonight *****
What Do I Need With Love

Gypsy
Spring Awakening
Seussical
Girl Crazy
Crazy For You
The Little Mermaid
She Loves Me
Camelot
A Funny Thing Happened...Forum
The Most Happy Fella
On The Town
Guys & Dolls
On the Town
Minnie’s Boys
Beauty and the Beast
Chicago
Promises, Promises
South Pacific
West Side Story
Les Miserables
Swing Time
Thoroughly Modern Millie

Jule Styne, Stephen Sondheim
Steven Sater, Duncan Sheik
Lynn Ahrens, Stephen Flaherty
George Gershwin, Ira Gershwin
George Gershwin, Ira Gershwin
Alan Menken, Glenn Slater
Jerry Bock, Sheldon Harnock
Alan Jay Lerner & Frederick Loewe
Stephen Sondheim
Frank Loesser
L.Bernstein/B.Comden/A.Green
Frank Loesser
L. Bernstein/B. Comden/A. Green
Hal Hackady, Larry Grossman
Alan Menken, Tim Rice
John Kander, Fred Ebb
Burt Bacharach, Hal David
Richard Rodgers, Oscar Hammerstein
L.Bernstein & Stephen Sondheim
Schonberg/Boublil/Kretzmer
Dorothy Fields, Jerome Kern
Dick Scanlon, Jeanine Tesori

GRADE VI: MUSIC THEATRE & POPULAR SINGING

* Include introductory verse (“Embraceable You”)
 ** “I Can’t Be Bothered Now” – Teens’ Musical Theatre Anthology (Male edition), Alfred publishing
 *** “Lonely Town” & “Promises Promises” – Singers Musical Theatre Anthology, vol. 2 (Baritone/Bass)
 **** “The Way You Look Tonight” – Musicnotes.com Fred Astaire Singer Pro version

POPULAR SONGS

Any Other World
 Candle in the Wind
 Desperado
 Fields Of Gold
 I Can’t Get Started With You
 Joanne
 Jolene
 Just Breathe
 Mad World
 Never Tear Us Apart
 New Year’s Day
 People Help The People
 Sweet Creature
 Stitches
 Wade In The Water*
 What About Us
 When I Fall In Love
 Wild Horses
 Yesterday
 Youth

ARTIST

Mika
 Elton John
 Eagles
 Sting; cover: Eva Cassidy
 Ella Fitzgerald
 Lady Gaga
 Dolly Parton
 Pearl Jam
 Tears For Fears; cover: Gary Jules
 INXS; cover: Paloma Faith
 Taylor Swift
 Cherry Ghost; cover: Birdy
 Harry Styles
 Shawn Mendes
 Eva Cassidy
 Pink
 Nat King Cole; Doris Day
 Rolling Stones; cover: The Sundays
 Beatles
 Daughter; cover: Geraldine Hakewill

COMPOSER

Mika
 Elton John, Bernie Taupin
 Don Henley, Glenn Frey
 Sting
 Vernon Duke, Ira Gershwin
 Stefani Germanotta, Mark Ronson
 Dolly Parton
 Eddie Vedder
 Roland Orzabal
 Andrew Farriss, Michael Hutchence
 Taylor Swift, Jack Antonoff
 Simon Aldred
 Harry Styles, Thomas Hull
 T. Geiger, D. Kyriakides, D. Parker
 Spiritual/Traditional
 Steve Mac/J. McDaid/Alecia Moore
 Edward Heyman, Victor Young
 Mick Jagger, Keith Richards
 Lennon & McCartney
 Elena Tonra, Igor Haefeli

*Available in Eva Cassidy’s “Songbird” songbook, publ. Music Sales Ltd.

GRADE VI: MUSIC THEATRE & POPULAR SINGING

MUSICIANSHIP

(10 marks)

Comprises two sections: memory and reading tests.

MEMORY TESTS

Rhythm: Examiner will play a 2-bar melody in either simple or compound time. The melody will be played three times, after which the candidate is to clap or tap back the rhythm.

Melody: Examiner will play a 2-bar melody in either simple or compound time. The melody will be played three times, after which the candidate is to sing back the melody to any sound of their choice. The melody may be either major or minor (including use of the melodic minor ascending).

READING TESTS

Rhythm

Candidate to clap at sight a 4-bar rhythm in either simple duple, triple, quadruple, or compound duple time. Time names may also be used. Note values range from semiquaver to minim. Dotted semiquavers, and quaver and crotchet rests may also be included.

Sight singing

Candidate to sing at sight a 4-bar melody (octave range 1–1') All melodies are in a minor key and begin on the tonic. The starting note will be provided. If the candidate would like to start on a specific note, the examiner will accommodate this at the candidate's request.

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade VI or higher i.e. (Grades VII–Senior Certificate), candidates will be awarded a full ten marks for the musicianship section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 6* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VI and is available from music stockists.

PRESENTATION

(10 marks)

Candidates will be assessed on their presentation, which includes:

- A spoken introduction for each of the three songs. Here general knowledge can also be displayed.
- The pacing and clarity of speech in the introduction as well as overall connection and engagement with the 'audience'.

GRADE VI: MUSIC THEATRE & POPULAR SINGING

- Either a scripted or improvised monologue to set-up the song may also be performed, but is not required.
 - **The use of costumes is NOT obligatory.** The candidate may use a costume for one of the songs, if desired.
 - Props may be used to enhance the performance, but should not become a distraction.
 - The focus of the exam is communicating the story through the vocal performance first – acting through singing – and it is possible to achieve the maximum 10/10 marks in this section without the use of costumes or props.
 - The use of appropriate facial expression, gesture/movement and dramatisation will enhance the performance.
-

GENERAL KNOWLEDGE (10 marks)

Music Theatre Introductions:

Title of the song
Title of the musical or movie that the song is from
Composer & lyricist
What year the musical premiered
Where the musical premiered
Name of your character
Who originally performed the part
Context: where in the plot does the song happen?
What is the song about?
Why are they singing, and to whom?
Give a brief summary of the plot as it relates to your character.
Be aware of the other main characters and their storylines.
Name three other songs from the musical
Name one or two other works by the composer & lyricist

Popular Singing Introductions:

Title of the song
Composer & Lyricist
Name of artist who originally recorded the song
What year it was recorded
Briefly describe what the song is about
Name TWO examples (*or one of each*) of:
Other artists who have recorded the song, **OR**
Other songs written by the composer/lyricist
A brief description of what the song is about/what it means to you

NOTES

GRADE VII: MUSIC THEATRE & POPULAR SINGING

SCALES, ARPEGGIOS, AND EXERCISES (10 marks)

Please note: Scales, arpeggios, and exercises will be transposed to a suitable key for candidate as required.

Scales and arpeggios to be sung **to the following vowels only** (see below) at candidate's choice, no sol-fa.

VOWEL OPTIONS

[i] as in machine

[a] as the first vowel sound of the diphthong in aisle or light.

[u] as in food

Major Scale 10th, Allegro



Major Arpeggio 10th, Allegro



Harmonic Minor Scale



GRADE VII: MUSIC THEATRE & POPULAR SINGING

Chromatic Scale



Articulation exercise *Allegro*

Sing $3x$ total



PIECES

(60 marks: 20x3)

Candidates must prepare three pieces from the lists below: please note that **one must** be a **Musical Theatre** song.

For ease of reference, Musical Theatre songs are listed according to the original female or male character, however candidates may choose from either list and transpose the songs accordingly.

MUSICAL THEATRE SONGS

Female

A Part Of That
Cabaret
Can't Help Lovin' That Man
Dyin' Ain't So Bad
Home
I Don't Care
I Speak Six Languages
I'll Show Him

MUSICAL / MOVIE

The Last Five Years
Cabaret
Showboat
Bonnie & Clyde
Beauty & The Beast
In The Good Old Summertime
25th Annual Putnam Co. Spelling Bee
Plain And Fancy

COMPOSER

Jason Robert Brown
John Kander & Fred Ebb
Jerome Kern & Oscar Hammerstein
Don Black & Frank Wildhorn
Alan Menken & Tim Rice
Harry O. Sutton & Jean Lenox
William Finn
Albert Hague, Arnold Horwitt

GRADE VII: MUSIC THEATRE & POPULAR SINGING

I've Never Said I Love You

Journey to the Past

Just You Wait

Killer Instinct

My New Philosophy

No One Is Alone

Not For The Life Of Me

Notice Me, Horton

Omar Sharif

Pulled

Raining

She Used To Be Mine

Secondhand White Baby Grand

Some Other Time *

Some Things Are Meant To Be (*solo version*)

Tightrope

What I Did For Love **

When You Look At Me

Dear World

Anastasia the Musical (2017)

My Fair Lady

Bring It On! The Musical

You're A Good Man, Charlie Brown

Into The Woods

Thoroughly Modern Millie

Seussical

The Band's Visit

The Addams Family Musical

Rocky the Musical

Waitress

Smash

On The Town

Little Women

The Greatest Showman

A Chorus Line

The Scarlet Pimpernel

Jerry Herman

Lynn Ahrens & Stephen Flaherty

Alan J. Lerner & Frederick Loewe

Tom Kitt & Amanda Green

Andrew Lippa

Stephen Sondheim

Jeanine Tesori & Dick Scanlon

Lynn Ahrens & Stephen Flaherty

David Yazbek

Andrew Lippa

Lynn Ahrens & Stephen Flaherty

Sara Bareilles

Marc Shaiman & Scott Witmann

L.Bernstein/B.Comden/A.Green

Jason Howland & Mindi Dickstein

Benj Pasek & Justin Paul

Marvin Hamlisch & Edward Kleban

Frank Wildhorn & Nan Knighton

* "Some Other Time" – available on MusicNotes or in the book *Bernstein For Singers, Soprano or Baritone editions*, publ. by Hal Leonard (incl. accompaniment)

** "What I Did For Love" - *Singer's Musical Theatre Anthology, Mezzo Vol.2* – show key: Ab

Male

Answer Me

Build A Wall

Corner of the Sky

Foolish To Think

If I Can't Love Her

I'm Alive

I'm Not That Smart

Johanna

The Band's Visit

Shrek The Musical

Pippin

A Gentleman's Guide to Love & Murder

Beauty and the Beast (musical)

Next To Normal

25th Annual Putnam Co. Spelling Bee

Sweeney Todd

David Yazbek

Jeanine Tesori & David Lindsay-Abaire

Stephen Schwartz

R. Freedman & S. Lutvak

Alan Menken & Tim Rice

Brian Yorkey & Tom Kitt

William Finn

Stephen Sondheim

GRADE VII: MUSIC THEATRE & POPULAR SINGING

Larger Than Life
One Song Glory
Since I Gave My Heart Away
Still
The Old Red Hills Of Home
Tonight
When The Booth Goes Bright*
Who I'd Be
With You
You Don't Need To Love Me

My Favorite Year
Rent
Geppetto
Anastasia the Musical (2017)
Parade
West Side Story
Amelie the Musical
Shrek The Musical
Pippin
If/Then

Lynn Ahrens & Stephen Flaherty
Jonathan Larson
Stephen Schwartz
Lynn Ahrens, Stephen Flaherty
Jason Robert Brown
L. Bernstein & Stephen Sondheim
Nathan Tysen & Daniel Messe
Jeanine Tesori & David Lindsay-Abaire
Stephen Schwartz
Tom Kitt & Brian Yorkey

* "When the Booth Goes Bright" – available in "Amelie Vocal Selections", publ. Hal Leonard

POPULAR SONGS

Angel Down
Cannonball
Don't Let The Sun Go Down On Me
Elastic Heart
Everybody Hurts
Fly Me To The Moon
If I Were A Boy
Lazy River
Love Yourself
Lullaby of Birdland
No One
Not About Angels
Piece By Piece
River
Samson
Sandcastles

ARTIST

Lady Gaga
Damien Rice
Elton John
Sia
R.E.M.
Frank Sinatra; Julie London
Beyonce
Helen Forrest; The Mills Brothers
Justin Bieber
Ella Fitzgerald; Mel Torme
Alicia Keys
Birdy
Kelly Clarkson
Joni Mitchell; cover: CeeLo Green
Regina Spektor
Beyonce

COMPOSER

Stefani Germanotta, Nadir Khayat
Damien Rice
Elton John & Bernie Taupin
Sia Furler, Thomas Pentz
W.Berry/P.Buck/M.Mills/M.Stipe
Bart Howard
Toby Gad & Brittany Carlson
Hoagy Carmichael & Sidney Arodin
J. Bieber, B. Blanco, E. Sheeran
George Shearing & George D. Weiss
Alicia Keys, K. Brothers Jr, G. Harry
Jasmine Van Den Bogaerde
Kelly Clarkson & Greg Kurstin
Joni Mitchell
Regina Spektor
Beyonce/Berry/Mathers/Yusef

GRADE VII: MUSIC THEATRE & POPULAR SINGING

They Can't Take That Away From Me*
Treat You Better
Wild Hearts Can't Be Broken
Work Song

Tony Bennett; Ella Fitzgerald
Shawn Mendes; cover: Boyce Ave.
Pink
Hozier

George & Ira Gershwin
T.Geiger/S.Harris/S. Mendes
Alecia Moore & Busbee
Andrew Hozier-Byrne

**Include the introductory verse "They Can't Take That Away From Me"*

MUSICIANSHIP

(10 marks)

Comprises two sections: memory and reading tests.

MEMORY TESTS

Rhythm

Examiner will play a 2-bar, 2-part melody in either simple or compound time. The melody will be played three times, after which the candidate is to clap or tap back the rhythm from the **upper line**.

Melody

Examiner will play a 4-bar melody in either simple or compound time. The melody will be played three times, after which the candidate is to sing back the melody to any sound of their choice. The melody may be either major or minor (including use of the melodic minor ascending).

READING TESTS

Rhythm

Candidate to clap at sight a 4-bar rhythm in either simple duple, triple, quadruple, or compound duple, triple time. Time names may also be used. Note values range from semiquaver to minim. Dotted semiquavers, and quaver, crotchet, and dotted crotchet rests may also be included.

Sight singing

Candidate to sing at sight a 4-bar melody (octave range d–d' / l–l'). The melody may be in a major or minor key (including melodic minor ascending) and may begin on d/l/s. The starting note will be provided. If the candidate would like to start on a specific note, the examiner will accommodate this at the candidate's request.

GRADE VII: MUSIC THEATRE & POPULAR SINGING

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade VII or higher i.e. (Grades VIII–Senior Certificate), candidates will be awarded a full ten marks for the musicianship section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 7* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VII and is available from music stockists.

PRESENTATION (10 marks)

Candidates will be assessed on their presentation, which includes:

- A spoken introduction for each of the three songs. Here general knowledge can also be displayed.
 - The pacing and clarity of speech in the introduction as well as overall connection and engagement with the ‘audience’.
 - Either a scripted or improvised monologue to set-up the song may also be performed, but is not required.
 - **The use of costumes is NOT obligatory.** The candidate may use a costume for one of the songs, if desired.
 - Props may be used to enhance the performance, but should not become a distraction.
 - The focus of the exam is communicating the story through the vocal performance first – acting through singing – and it is possible to achieve the maximum 10/10 marks in this section without the use of costumes or props.
 - The use of appropriate facial expression, gesture/movement and dramatisation will enhance the performance.
-

GENERAL KNOWLEDGE (10 marks)

Music Theatre Introductions:

Title of the song
Title of the musical or movie that the song is from
Composer & lyricist
Who wrote the “book” (libretto)?
What year the musical premiered
Where the musical premiered
Name of your character
Who originally performed the part

Popular Singing Introductions:

Title of the song
Composer & Lyricist
Name of artist who originally recorded the song
What year it was recorded? And on what album?
Briefly describe what the song is about
Chart information, if applicable (Billboard/Top Ten/etc)
Name THREE examples (*or combination of each*) of:
Other artists who have recorded the song, **OR**

GRADE VII: MUSIC THEATRE & POPULAR SINGING

Context: where in the plot does the song happen?

What is the song about?

Why are they singing, and to whom?

Give a brief summary of the plot as it relates to your character.

Be aware of the other main characters and their storylines.

Name three other songs from the musical

Name one or two other works by the composer & lyricist

Other songs written by the composer/lyricist

A brief description of what the song is about / what it means to you

NOTES

GRADE VIII: MUSIC THEATRE & POPULAR SINGING

SCALES, ARPEGGIOS, AND EXERCISES (10 marks)

Please note: Scales, arpeggios, and exercises will be transposed to a suitable key for candidate as required.

Scales and arpeggios to be sung **to the following vowels only** (see below) at candidate's choice, no sol-fa.

VOWEL OPTIONS

[i] as in machine

[a] as the first vowel sound of the diphthong in aisle or light.

[u] as in food

Major Scale 10th, Allegro



Major Arpeggio 10th, Allegro



GRADE VIII: MUSIC THEATRE & POPULAR SINGING

Harmonic Minor Scale



l t d r m f si l si f m r d t l

Chromatic Scale

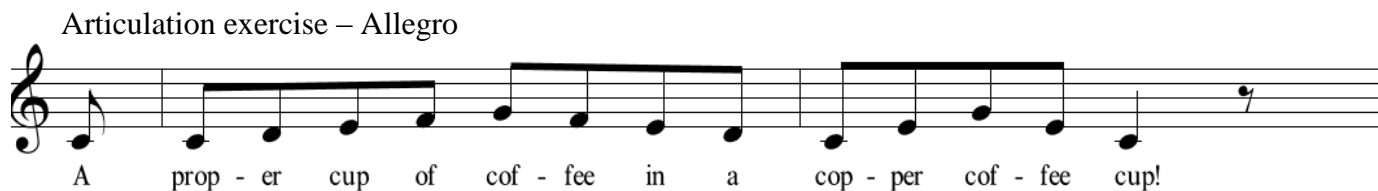


Vowel exercise



i e a (no gliss.)

Articulation exercise – Allegro



A prop - er cup of cof - fee in a cop - per cof - fee cup!

GRADE VIII: MUSIC THEATRE & POPULAR SINGING

PIECES

(60 marks: 20x3)

Candidates must prepare three pieces from the lists below: please note that **one must be a Musical Theatre song.**
For ease of reference, Musical Theatre songs are listed according to the original female or male character, however candidates may choose from either list and transpose the songs accordingly.

MUSICAL THEATRE SONGS

Female

Alto's Lament
Burn
Children Will Listen
Come To Your Senses
Dear Friend
Don't Tell Mama
Graduation Day
Happy To Keep His Dinner Warm
I Don't Know What I'd Do Without You
If He Walked Into My Life
If I Loved You
In My Dreams
It's Quiet Uptown *
Live Out Loud
Maybe This Time
Much More
Requiem **
Safer
Show Me
Shy
Still Hurting
The Life I Never Led
The Spark Of Creation
Unusual Way

MUSICAL / MOVIE

(Stand-alone song)
Hamilton
Into The Woods
tick, tick... Boom!
She Loves Me
Cabaret
Daddy Long Legs
How To Succeed in Business...
A Gentleman's Guide To Love & Murder
Mame
Carousel
Anastasia the Musical (2017)
Hamilton
A Little Princess
Cabaret
The Fantasticks
Dear Evan Hansen
First Date the Musical
My Fair Lady
Once Upon A Mattress
The Last Five Years
Sister Act
Children Of Eden
Nine

COMPOSER

Marcy Heisler & Zina Goldrich
Lin-Manuel Miranda
Stephen Sondheim
Jonathan Larson
Jerry Bock & Sheldon Harnick
John Kander & Fred Ebb
Paul Gordon
Frank Loesser
R. Freedman, S. Lutvak
Jerry Herman
Richard Rodgers & Oscar Hammerstein
Lynn Ahrens & Stephen Flaherty
Lin-Manuel Miranda
A.Lippa & B.Crawley
John Kander & Fred Ebb
Tom Jones & Harvey Schmidt
Benj Pasek & Justin Paul
Alan Zachary, Michael Weiner
Lerner & Loewe
Marshall Barer & Mary Rodgers
Jason Robert Brown
Alan Menken & Glenn Slater
Stephen Schwartz
Maury Yeston

GRADE VIII: MUSIC THEATRE & POPULAR SINGING

Whatever Happened to My Part
What's The Use of Wond'rin'
Will He Like Me?
You Learn To Live Without

Monty Python's Spamalot
Carousel
She Loves Me
If/Then

Eric Idle & John Du Prez
Richard Rodgers & Oscar Hammerstein
Sheldon Harnick & Jerry Bock
Tom Kitt & Brian Yorkey

**Solo version of It's Quiet Uptown available on musicnotes.com – Kelly Clarkson's Hamilton MixTape version*

***Solo version of Requiem available for download on newmusicaltheatre.com*

Male

A Bit Of Earth
Charity *
Enjoy The Trip
Empty Chairs At Empty Tables
Evermore
Flying Home
Foolish To Think
From Now On (*edit to approx 4 min*)
Giants In The Sky
If I Didn't Believe In You
I'm Alive
Live In Living Color
Lost In The Wilderness
Lucky To Be Me
Memphis Lives In Me
Middle Of A Moment
Monticello
Proud Of Your Boy
Sunset Boulevard
The Streets of Dublin
Time
Tonight At Eight
You'll Be Back

The Secret Garden
Daddy Long Legs
Bring It On! The Musical
Les Miserables
Beauty and the Beast (2017 movie)
Songs For A New World
A Gentleman's Guide To Love & Murder
The Greatest Showman
Into The Woods
The Last Five Years
Next To Normal
Catch Me If You Can
Children Of Eden
On The Town
Memphis The Musical
James & The Giant Peach
Edges
Aladdin
Sunset Boulevard
A Man Of No Importance
Tuck Everlasting
She Loves Me
Hamilton

Marsha Norman & Lucy Simon
Paul Gordon
Tom Kitt & Amanda Green
Schonberg, Boublil, Kretzmer
Alan Menken & Tim Rice
Jason Robert Brown
R. Freedman & S. Lutvak
Benj Pasek & Justin Paul
Stephen Sondheim
Jason Robert Brown
Tom Kitt & Brian Yorkey
Marc Shaiman & Scott Wittman
Stephen Schwartz
L.Bernstein, B.Comden, A.Green
David Bryan & Joe DiPietro
Benj Pasek & Justin Paul
Benj Pasek & Justin Paul
Alan Menken & Howard Ashman
Webber/Black/Hampton/Powers
Lynn Ahrens & Stephen Flaherty
Nathan Tysen & Chris Miller
Sheldon Harnick & Jerry Bock
Lin-Manuel Miranda

GRADE VIII: MUSIC THEATRE & POPULAR SINGING

*Charity – available for download at newmusicaltheatre.com

POPULAR SONGS

All of Me
Chandelier
Dancing On My Own
Gone
Gravity
Happier
I'm Getting' Sentimental Over You
Issues
Million Reasons
Once Upon Another Time
Photograph
Piece By Piece (*American Idol* version)
Praying
Remedy
Roar
Take Me To Church
The Blower's Daughter
Too Good At Goodbyes

ARTIST

John Legend
Sia; cover: Sara Bareilles
Robyn; cover: Calum Scott
Lianne La Havas
Sara Bareilles
Ed Sheeran
Frank Sinatra; Ella Fitzgerald
Julia Michaels
Lady Gaga
Sara Bareilles
Ed Sheeran
Kelly Clarkson
Kesha
Adele
Katy Perry
Hozier
Damien Rice
Sam Smith

COMPOSER

John Stephens & Toby Gad
Sia Furler
Robin Carlsson & Patrik Berger
Lianne Barnes & Matthew Hales
Sara Bareilles
B. Levin/E. Sheeran/R. Tedder
George Bassman; Ned Washington
Michaels/Blanco/Eriksen/Hermansen
Germanotta/Lindsey/Ronson/Tucker
Sara Bareilles
Ed Sheeran & John McDaid
Kelly Clarkson & Greg Kurstin
Sebert/Joslyn/Lewis/Abraham
Adele Adkins & Ryan Tedder
Gottwald/McKee/Perry/Martin/Walter
Andrew Hozier-Byrne
Damien Rice
Smith/Napier/Hermansen/Eriksen

MUSICIANSHIP

(10 marks)

Comprises two sections: memory and reading tests.

MEMORY TESTS

Rhythm

Examiner will play a 4-bar, 2-part melody in either simple or compound time. The melody will be played three times, after which the candidate is to clap or tap back the rhythm from the **lower line**.

GRADE VIII: MUSIC THEATRE & POPULAR SINGING

Melody

Examiner will play a 2-bar, 2-part melody in either simple or compound time. The melody will be played three times, after which the candidate is to sing back the melody from the **upper line** to any sound of their choice. The melody may be either major or minor.

READING TESTS

Sight singing

Candidate to sing at sight a 4-bar melody, which may include an upbeat (octave range d–d'/ l–l'/s,–s). The melody may be in a major or minor key (including melodic minor ascending) and may begin on d/m/s/l. The starting note will be provided; if the candidate would like to start on a specific note, the examiner will accommodate this at the candidate's request.

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Grade VIII or higher i.e. (Senior Certificate grade), candidates will be awarded a full ten marks for the musicianship section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII and is available from music stockists.

PRESENTATION (10 marks)

Candidates will be assessed on their presentation, which includes:

- A spoken introduction for each of the three songs. Here general knowledge can also be displayed.
 - The pacing and clarity of speech in the introduction as well as overall connection and engagement with the 'audience'.
 - Either a scripted or improvised monologue to set-up the song may also be performed, but is not required.
 - **The use of costumes is NOT obligatory.** The candidate may use a costume for one of the songs, if desired.
 - Props may be used to enhance the performance, but should not become a distraction.
 - The focus of the exam is communicating the story through the vocal performance first – acting through singing – and it is possible to achieve the maximum 10/10 marks in this section without the use of costumes or props.
 - The use of appropriate facial expression, gesture/movement and dramatisation will enhance the performance.
-

GRADE VIII: MUSIC THEATRE & POPULAR SINGING

GENERAL KNOWLEDGE

(10 marks)

Music Theatre Introductions:

Title of the song
Title of the musical or movie that the song is from
Composer & lyricist
Who wrote the “book” (libretto)?
Who was the original Director?
What is the musical based on ? (source material)
What year was the musical premiered?
Where was the musical premiered?
Name of your character
Who originally performed the part

Context: where in the plot does the song happen?
What is the song about?
Why are they singing, and to whom?
Give a brief summary of the plot as it relates to your character.
Be aware of the other main characters and their storylines.
Include more detailed information about the musical, e.g.:

- history/development of the show
- it’s place in musical theatre history
- what historical significance it might have
- themes explored in the musical

Name three other songs from the musical
Name one or two other works by the composer & lyricist

Popular Singing Introductions:

Title of the song
Composer & Lyricist
Name of artist who originally recorded the song
What year it was recorded? And on what album?
Discuss what the song is about
Chart information, if applicable (Billboard/Top Ten/etc.)
Name THREE examples (*or combination of each*) of:

- Other artists who have recorded the song, **OR**
- Other songs written by the composer/lyricist

A brief description of what the song is about / what it means to you

NOTES

SENIOR CERTIFICATE: MUSIC THEATRE & POPULAR SINGING

SCALES, ARPEGGIOS, AND EXERCISES

(10 marks)

Please note: Scales, arpeggios, and exercises will be transposed to a suitable key for candidate as required.

Scales and arpeggios to be sung **to the following vowels only** (see below) at candidate's choice, no sol-fa.

VOWEL OPTIONS

[i] as in machine

[a] as the first vowel sound of the diphthong in aisle or light.

[u] as in food

Major Scale 10th, Allegro



Major Arpeggio 10th, Allegro

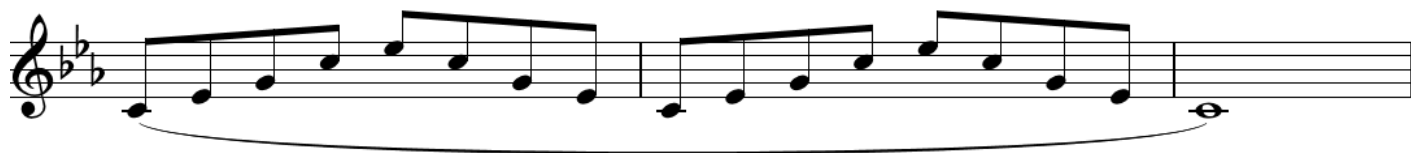


Harmonic Minor Scale



SENIOR CERTIFICATE: MUSIC THEATRE & POPULAR SINGING

Minor Arpeggio 10th, Allegro



Chromatic Scale to be sung to / i a u / (examiner's choice)



Vowel exercise (to be sung in one breath)



SENIOR CERTIFICATE: MUSIC THEATRE & POPULAR SINGING

PIECES

(60 marks: 20x3)

The candidate must perform three songs from the lists below.

One must be a Musical Theatre song.

For ease of reference, Musical Theatre songs are listed according to the original female or male character, however candidates may choose from either list and transpose the songs accordingly.

MUSICAL THEATRE SONGS

Female

100 Easy Ways To Lose A Man
A Trip To The Library
A Way Back To Then
As If We Never Said Goodbye
Back To Before
Breathe
Don't Rain On My Parade
Fly, Fly Away
Get Out And Stay Out
Gimme Gimme
Green Finch and Linnet Bird
How Did We Come To This?
I'll Be Here
I'm Not Afraid Of Anything
Let Me Be Your Star
Love Will Stand When All Else Falls
Meadowlark
Never Enough
No One Else
On The Steps Of The Palace
Poor Monty
Quiet
Some People

MUSICAL / MOVIE

Wonderful Town
She Loves Me
[title of show]
Sunset Boulevard
Ragtime
In The Heights
Funny Girl
Catch Me If You Can
9 To 5 The Musical
Thoroughly Modern Millie
Sweeney Todd
The Wild Party
Ordinary Days
Songs For A New World
Smash
Memphis The Musical
The Baker's Wife
The Greatest Showman
The Great Comet of 1812
Into The Woods
A Gentleman's Guide To Love & Murder
Thirteen Stories Down
Gypsy

COMPOSER

B.Comden/A.Green/L.Bernstein
Sheldon Harnick & Jerry Bock
Jeff Bowen
Webber/Black/Hampton/Powers
Lynn Ahrens & Stephen Flaherty
Lin Manuel-Miranda
Jule Styne & Bob Merrill
Marc Shaiman & Scott Wittman
Dolly Parton
Jeanine Tesori & Dick Scanlon
Stephen Sondheim
Andrew Lippa
Adam Gwon
Jason Robert Brown
Marc Shaiman & Scott Wittman
David Bryan & Joe DiPietro
Stephen Schwartz
Benj Pasek & Justin Paul
Dave Malloy
Stephen Sondheim
R. Freedman & S. Lutvak
Jonathan Reid Gealt
Jule Styne & Stephen Sondheim

SENIOR CERTIFICATE: MUSIC THEATRE & POPULAR SINGING

Stay With Me
The Light In The Piazza
The Miller's Son
The Oldest Orphan In The John Grier Home
This Is Me
Watch What Happens
With You
You Don't Know This Man
Your Daddy's Son

Male

Being Alive
Bring Him Home
Do You Remember?
Everybody Says Don't
For Forever
I Believe
I Don't Understand the Poor
King Of The World
Lost in the Waves*
Maria
Moving Too Fast
Purpose
Santa Fe
Soliloquy
Try Me
Wait For It
Waving Through A Window
What Do I Need With Love?
Why God Why
Ya Got Trouble

Into The Woods
The Light In The Piazza
A Little Night Music
Daddy Long Legs
The Greatest Showman
Newsies
Ghost the Musical
Parade
Ragtime

Company
Les Misérables
Peter Pan (2009)
Anyone Can Whistle
Dear Evan Hansen
Book of Mormon
A Gentleman's Guide To Love & Murder
Songs For A New World
(standalone song)
West Side Story
The Last Five Years
Avenue Q
Newsies
Carousel
She Loves Me
Hamilton
Dear Evan Hansen
Thoroughly Modern Millie
Miss Saigon
The Music Man

Stephen Sondheim
Adam Guettel
Stephen Sondheim
Paul Gordon
Benj Pasek & Justin Paul
Alan Menken & Jack Feldman
G. Ballard, D. Stewart, B. Rubin
Jason Robert Brown
Lynn Ahrens & Stephen Flaherty

Stephen Sondheim
Schonberg, Boublil, Kretzmer
Benj Pasek & Justin Paul
Stephen Sondheim
Benj Pasek & Justin Paul
Trey Parker, Robert Lopez, Jeff Stone
R. Freedman & S. Lutvak
Jason Robert Brown
Michael Kooman & Christopher Diamond
L. Bernstein & S. Sondheim
Jason Robert Brown
Robert Lopez & Jeff Marx
Jack Feldman & Alan Menken
Rodgers & Hammerstein
Sheldon Harnick & Jerry Bock
Lin-Manuel Miranda
Benj Pasek & Justin Paul
Jeanine Tesori & Dick Scanlon
Schonberg & Boublil
Meredith Willson

* *Lost in the Waves* – sheet music available for download at www.koomandiamond.com

SENIOR CERTIFICATE: MUSIC THEATRE & POPULAR SINGING

POPULAR SONGS

Alive
 Black Hole Sun
 Brave
 Burning
 Fight Song
 Firework
 Freckles
 I Can't Make You Love Me
 Learn To Let Go
 Misty
 Natural Woman
 Peak (Stripped)
 Rise Up
 Stone Cold
 Thinking Out Loud
 This Woman's Work
 Til It Happens To You
 Warrior
 What About Us
 When We Were Young

ARTIST

Sia
 Soundgarten
 Sara Bareilles
 Sam Smith
 Rachel Platten
 Katy Perry
 Natasha Bedingfield
 Bonnie Raitt; George Michael
 Kesha
 E.Fitzgerald; S.Vaughan; J.Mathis
 Carole King; Aretha Franklin
 Anne-Marie
 Andra Day
 Demi Lovato
 Ed Sheeran
 Kate Bush; cover: Maxwell
 Lady Gaga
 Demi Lovato
 Pink
 Adele

COMPOSER

Adele Adkins/Tobais Jesso Jr./Sia Furler
 Chris Cornell
 Jack Antonoff & Sara Bareilles
 S.Smith/J.Boyd/J.Giannos/D.Jordan
 Dave Bassett & Rachel Platten
 K.Perry/M.Eriksen/T.Hermansen/S.Wilhelm
 Natasha Bedingfield & Toby Gad
 Mike Reid & Allen Shamblin
 K.Seibert/A.Joslyn/R.Lewis/B.Abraham
 Errol Garner & Johnny Burke
 Gerry Goffin/Carole King/Jerry Wexler
 L.Dockrill/A-M. Nicholson/B. Ellis
 Cassandra Monique Batie & Jennifer Decilveo
 D.Lovato/L.Pourkarim/G.Thorn
 Ed Sheeran & Amy Wadge
 Kate Bush
 Diane Warren & Stefani Germanotta
 Robbins/Kiriakou/Goldstein/Lovato
 Steve Mac/Johnny McDaid/Alecia Moore
 Adele Adkins & Tobais Jesso Jr.

MUSICIANSHIP

(10 marks)

Comprises two sections: memory and reading tests.

MEMORY

Rhythm: Examiner will play a 3 or 4-bar, 2-part melody in either simple or compound time. The melody will be played three times, after which the candidate is to clap or tap back the rhythm from the **lower line**.

SENIOR CERTIFICATE: MUSIC THEATRE & POPULAR SINGING

Melody: Examiner will play a 4-bar, 2-part melody in either simple or compound time. The melody will be played three times, after which the candidate is to sing back the melody from the **upper line** to any sound of their choice. The melody may be either major or minor.

READING

Sight singing

Candidate to sing at sight a 4-bar melody, which may include an upbeat (octave range d–d'/l–l'/s,–s/m,–m). The melody may be in a major or minor key (including melodic minor ascending and descending) and may begin on d/m/l. The starting note will be provided; if the candidate would like to start on a specific note, the examiner will accommodate this at the candidate's request.

Please note that on the presentation of a RIAM Theory & Harmony certificate or result sheet for Senior Certificate, candidates will be awarded a full ten marks for the musicianship section in the practical exam. (N.B. only RIAM Theory & Harmony certificates and result sheets will be accepted). The RIAM theory workbook *Music Workout: Grade 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII and Senior Certificate grade and is available from music stockists.

PRESENTATION **(10 marks)**

Candidates will be assessed on their presentation, which includes:

- A spoken introduction for each of the three songs. Here general knowledge can also be displayed.
 - The pacing and clarity of speech in the introduction as well as overall connection and engagement with the 'audience'.
 - Either a scripted or improvised monologue to set-up the song may also be performed, but is not required.
 - **The use of costumes is NOT obligatory.** The candidate may use a costume for one of the songs, if desired.
 - Props may be used to enhance the performance, but should not become a distraction.
 - The focus of the exam is communicating the story through the vocal performance first – acting through singing – and it is possible to achieve the maximum 10/10 marks in this section without the use of costumes or props.
 - The use of appropriate facial expression, gesture/movement and dramatisation will enhance the performance.
-

SENIOR CERTIFICATE: MUSIC THEATRE & POPULAR SINGING

GENERAL KNOWLEDGE

(10 marks)

Music Theatre Introductions:

Title of the song
Title of the musical or movie that the song is from
Composer & lyricist
Who wrote the “book” (libretto)?
Who were the original Director and Choreographer?
What is the musical based on ? (source material)
What year was the musical premiered?
Where was the musical premiered?
Name of your character
Who originally performed the part
Context: where in the plot does the song happen?

What is the song about?
Why are they singing, and to whom?
Give a brief summary of the plot as it relates to your character.
Be aware of the other main characters and their storylines.
Include more detailed information about the musical, e.g.:

- history/development of the show
- it's place in musical theatre history
- what historical significance it might have
- themes explored in the musical

Name three other songs from the musical
Name one or two other works by the composer & lyricist

Popular Singing Introductions:

Title of the song
Composer & Lyricist
Name of artist who originally recorded the song
What year it was recorded?
What album was it on?
Discuss what the song is about
Chart information, if applicable (Billboard/Top Ten/etc)
Name **BOTH**:

- Two other artists who have recorded the song, **AND**
- Two other songs written by the composer/lyricist

A brief description of what the song is about / what it means to you

MUSIC THEATRE & POPULAR SINGING

DUETS

COMPILED BY KAEYLEA B. VANKEITH

- ✓ Performance of two songs is the only requirement. Each song is marked out of 50.
- ✓ Candidates may choose **any two songs** from the list.
- ✓ Songs must be sung from memory.
- ✓ 2-part choir + piano refers to a version on www.musicnotes.com that will work for duets.
- ✓ All songs in the duet syllabus require accompaniment.
- ✓ Candidates must provide their own piano accompanist (or guitar where appropriate).
- ✓ A backing track may be used for one of the songs.
- ✓ All of the song selections in the duets syllabus are available on www.musicnotes.com
- ✓ Candidates must present a copy of the songs to the examiner.
- ✓ Original or any authorised download of sheet music must be in the room.

JUNIOR GRADE: MUSIC THEATRE & POPULAR SINGING DUETS

MUSICAL THEATRE SONGS

A Whole New World *

City of Stars (Sebastian & Mia duet)

Edelweiss (2-part choir +piano)

Happiness (2-part choir +piano)

How Far I'll Go (2-part choir +piano)

I See The Light (*Singer Pro version*)

I Whistle A Happy Tune *

It's A Grand Night For Singing *

Naughty (2-part choir +piano)

Pick Yourself Up (2-part choir +piano)

Pure Imagination (2-part choir+piano)

Sing (2-part choir +piano)

Somewhere Out There (2-part choir +piano)

When I Grow Up (2-part choir +piano)

You'll Never Walk Alone (2-part choir +piano)

You've Got A Friend In Me

POPULAR SONGS

A Life That's Good

Side By Side *

The Sound of Silence (2-part choir+piano)

This Little Light Of Mine (*unison, opt 2-part choir*)

You Are My Sunshine (2-part treble choir+piano)

You've Got A Friend (2-part treble choir+piano)

What A Wonderful World (2-part choir +piano)

MUSICAL / MOVIE

Aladdin: The Musical

LaLa Land

The Sound Of Music

You're a Good Man, Charlie Brown

Moana

Tangled

The King And I

State Fair

Matilda

Swing Time

Willy Wonka & Chocolate Factory

Sesame Street

An American Tail

Matilda

Carousel

Toy Story

ARTIST

Lennon & Maisy

Martin & Lewis; Puppini Sisters

Simon & Garfunkel

Odetta; Sam Cooke

Johnny Cash

James Taylor; Carole King

Louis Armstrong

COMPOSER

Alan Menken, Tim Rice

B.Pasek/J.Paul/J.Hurwitz

R.Rodgers, O.Hammerstein (*arr.L.Spevacek*)

Clark Gesner (*arr.Greg Gilpin*)

Lin-Manuel Miranda (*arr.Ed Lojeski*)

Alan Menken & Glenn Slater

Rodgers & Hammerstin

Rodgers & Hammerstein

Tim Minchin

J.Kern & D.Fields (*arr.Rosana Eckert*)

A.Newley & L.Bricusse (*arr.Audrey Snyder*)

Joe Raposo (*arr.Steve Zegree*)

J.Horner/B.Mann/C.Weil (*arr.Roger Emerson*)

Tim Minchin

R.Rodgers, O.Hammerstein (*arr. J. Mann*)

Randy Newman (*arr.Mac Huff*)

COMPOSER

Ashley Monroe & Sarah Siskind

Harry Woods

Paul Simon (*arr. Roger Emerson*)

Traditional Spiritual (*arr. Anna Laura Page*)

J. Davis, C. Mitchell (*arr. Jonathan Miller*)

Carole King (*arr. Mark Brymer*)

G.D.Weiss, B.Thiele (*arr. Mark Brymer*)

* Available in Musical Theatre Anthology for Teens: Duets Edition, publ. Hal Leonard

NOTES

INTERMEDIATE GRADE: MUSIC THEATRE & POPULAR SINGING DUETS

MUSICAL THEATRE SONGS

A Million Dreams (2-part choir+piano)
 Anything You Can Do (Singer Pro version)
 By My Side *
 Crazy Than You (Singer Pro version)
 Falling Slowly
 Guys And Dolls **
 I Could Be Happy With You *
 I Know Him So Well
 I Will Never Leave You
 If Momma Was Married *
 Legally Blonde
 People Will Say We're In Love *
 Seasons of Love (2-part choir +piano)
 Ten Minutes Ago
 The Color of Your Eyes
 The Picture Show
 They Were You **
 What Is This Feeling?
 When Your Feet Don't Touch The Ground

MUSICAL / MOVIE

The Greatest Showman
 Annie Get Your Gun
 Godspell
 The Addams Family Musical
 Once
 Guys And Dolls
 The Boyfriend
 Chess
 Sideshow
 Gypsy
 Legally Blonde
 Oklahoma
 Rent
 Cinderella
 Daddy Long Legs
 Parade
 The Fantasticks
 Wicked
 Finding Neverland

COMPOSER

B. Pasek, J. Paul (arr. Mac Huff)
 Irving Berlin
 Jay Hamburger, Peggy Gordon
 Andrew Lippa
 Glen Hansard, Marketa Irglova
 Frank Loesser
 Sandy Wilson
 B.Andersson, T.Rice, B.Ulvaeus
 Henry Krieger, Bill Russell
 Jule Styne, Stephen Sondheim
 Laurence O'Keefe, Nell Benjamin
 Richard Rodgers, Oscar Hammerstein
 Jonathan Larsen (arr. Mac Huff)
 Richard Rodgers, Oscar Hammerstein
 Paul Gordon
 Jason Robert Brown
 Tom Jones, Havey Schmidt
 Stephen Schwartz
 Gary Barlow, Eliot Kennedy

* Available in Musical Theatre Anthology for Teens: Duets Edition, publ. Hal Leonard

** Available in The Singer's Musical Theatre Anthology: Duets Volume 2, publ. Hal Leonard

POPULAR SONGS

9 Crimes
 A Life That's Good
 Here Comes The Sun (2-part choir+piano)
 Halo (2-part choir+piano)
 It Had To Be You

ARTIST

Damien Rice & Lisa Hannigan
 Lennon & Maisy (Nashville)
 Beatles
 Beyonce
 Tony Bennett & Carrie Underwood

COMPOSER

Damien Rice
 Ashley Monroe, Sarah Siskind
 George Harrison (arr. Mac Huff)
 Tedder, Bogart, Knowles (arr. Rick Hein)
 Gus Kahn, Isham Jones

INTERMEDIATE GRADE: MUSIC THEATRE & POPULAR SINGING DUETS

Man In The Mirror (*2-part choir+piano*)
Over The Rainbow
Say Something
Sanctuary
She's Leaving Home
Sweet Dreams Are Made Of This

Michael Jackson
Israel Kamakawiwo'ole
A Great Big World & C. Aguilera
Lennon & Maisy (*Nashville*)
The Beatles
Annie Lennox

G.Ballard, S.Garrett (*arr.Ed Lojeski*)
H.Arlen, E.Y.Harburg (*arr.Andy Beck*)
I.Axel, C.Vaccarino, M.Campbell
J.Andrews, G.Nicholson, S.Siskind
John Lennon, Paul McCartney
D.A.Stewart, A. Lennox

SENIOR GRADE: MUSIC THEATRE & POPULAR SINGING DUETS

MUSICAL THEATRE SONGS

A Boy Like That/I Have A Love
 Agony
 All I Ask Of You
 All The Wasted Time
 Dear Theodosia
 For Good
 Found/Tonight
 I Hmm You
 If I Could Tell Her
 It Takes Two
 More Than I Am
 Only Us
 Secondary Characters
 Seventeen
 Some Things Are Meant To Be (*duet version*)
 Something To Believe In
 Sonya And Natasha
 Stepsisters' Lament *
 Sue Me **
 Take Me Or Leave Me
 The Next Ten Minutes
 This Is Me (*2 part choir + piano*)
 Two Nobodies In New York
 What Kind of Girl Is She?
 Where Did We Go Right?

MUSICAL / MOVIE

West Side Story
 Into The Woods
 Phantom Of The Opera
 Parade
 Hamilton
 Wicked
 Hamilton/Dear Evan Hansen
 Edges
 Dear Evan Hansen
 Into The Woods
 Little Women
 Dear Evan Hansen
 [title of show]
 Heathers the Musical
 Little Women
 Newsies
 The Great Comet of 1812
 Cinderella
 Guys And Dolls
 Rent
 The Last Five Years
 The Greatest Showman
 [title of show]
 [title of show]
 The Producers

COMPOSER

L.Bernstein & S.Sondheim
 Stephen Sondheim
 A.L. Webber/C.Hart/R.Stilgoe
 Jason Robert Brown
 Lin-Manuel Miranda
 Stephen Schwartz
 Lin-Manuel Miranda/Benj Pasek/Justin Paul
 Benj Pasek & Justin Paul
 Benj Pasek & Justin Paul
 Stephen Sondheim
 Mindi Dickstein & Jason Howland
 Benj Pasek & Justin Paul
 Jeff Bowen
 Laurence O'Keefe & Kevin Murphy
 Jason Howland & Mindi Dickstein
 Alan Menken & Jack Feldman
 Dave Malloy
 Richard Rodgers & Oscar Hammerstein
 Frank Loesser
 Jonathan Larsen
 Jason Robert Brown
 B. Pasek & J.Paul (*arr.Mac Huff*)
 Jeff Bowen
 Jeff Bowen
 Mel Brooks

* Available in *Musical Theatre Anthology for Teens: Duets Edition*, publ. Hal Leonard

** Available in *The Singer's Musical Theatre Anthology: Duets Volume 2*, publ. Hal Leonard

SENIOR GRADE: MUSIC THEATRE & POPULAR SINGING DUETS

POPULAR SONGS

All Your Life
 Emmylou
 Million Reasons
 Need You Now
 Perfect
 Rise Up (2-part choir+piano)
 Somethin' Stupid ***
 That's What's Up
 The Boxer
 The Lady Is A Tramp
 Til It Happens To You
 Volcano

ARTIST

The Band Perry
 First Aid Kit
 Lady Gaga
 Lady Antebellum
 Ed Sheeran & Beyonce
 Andra Day
 Frank & Nancy Sinatra
 Lennon & Maisey (Nashville)
 Simon & Garfunkel; Krauss & Colvin
 Tony Bennett & Lady Gaga
 Lady Gaga
 Damien Rice & Lisa Hannigan

COMPOSER

Brian Henningsen & Clara Henningsen
 Johanna & Klara Soderberg
 Germanotta/Lindsey/Ronson/Tucker
 D.Haywood/C.Kelley/H.Scott/J.Kear
 Ed Sheeran
 C.Batie & J.Decilveo (arr.Mac Huff)
 Carson Parks
 Alex Ebert & Christian Letts
 Paul Simon
 Richard Rodgers & Lorenz Hart
 Diane Warren & Stefani Germanotta
 Damien Rice

*** *Harmonies are included in the Robbie Williams version of sheet music on musicnotes.com*

NOTES

RECITAL CERTIFICATE

- ✓ The recital certificate is open to solo and duet programmes or any vocal ensemble.
- ✓ The pass mark is 70.
- ✓ Performance only (no scales, aural, sight-reading, or theory tests).
- ✓ A copy of all the music should be supplied to the examiner, while the original music must also be in the room.
- ✓ Failure to produce original music will result in disqualification.
- ✓ You must supply your own accompanist.
- ✓ Programme notes must be supplied to the examiner. This area has been revised; please read criteria carefully.
- ✓ Common errors that result in the deduction of marks:
 - an over-reliance on current/recent syllabus;
 - a programme under or over the allotted time;
 - an inappropriate standard including inappropriate arrangements of music;
 - failure to produce programme notes;
 - failure to provide a copy of the music for the examiner.

RECITAL CERTIFICATE

INTRODUCTION

The Recital Certificate offers both the student and the teacher the option to explore repertoire beyond that of the graded exams, as well as to explore works that specifically appeal to the student. Greater emphasis is placed on the candidate's sense of performance including the ability to present a programme that is technically and musically secure. Variety is important and offers a lot of freedom in the selection process. Here, variety is not restricted to performing works from different eras: a candidate may be more at ease singing nineteenth-century songs, songs from a particular composer, or songs in a particular style. In this case, songs entirely from this era/composer/style would be appropriate as long as there is variety throughout the programme.

Educationally, this exam choice encourages the candidate to develop greater awareness of songs by a composer they may like, contemporaries of that composer, the genre, style, and context. Moreover, there is an abundance of contemporary music waiting to be discovered at the *Contemporary Music Centre* <https://www.Contemporary Music Centre.ie/>. The decision to include written programme notes was to encourage the student to think of the character and style of the songs chosen and the message they would like to communicate to their audience.

The Recital Certificate affords candidates the opportunity to become familiar with various recordings and editions of a song, and encourages them to attend, where possible, live performances, to plan a programme, to undertake background research, and to interpret the music in an artistic manner; if possible, the candidate may explore options of performing for other people to gain performing experience. Similar to a performer in a concert hall, the candidate should dictate the pacing of the recital and communicate the music to the audience (the examiner in this case) in a meaningful manner. Songs must be sung from memory and a sense of performance is expected in the room. Although scales, sight-reading, aural tests, and theory do not form part of this assessment, they are integral to the development of any musician and facilitate the learning and greater understanding of music. We encourage candidates and teachers to maintain this area of study.

RECITAL LEVELS

JUNIOR

The standard for this recital equates to RIAM Grades II–III. The duration of the recital should be 5–10 minutes. A minimum of two songs must be performed. More than two songs may be required to meet the time requirement.

RECITAL CERTIFICATE

INTERMEDIATE

The standard for this recital equates to RIAM Grades V–VI. The duration of the recital should be 12–15 minutes. A minimum of three songs must be performed. More than three songs may be required to meet the time requirement.

ADVANCED

The standard for this recital equates to RIAM Grade VIII or higher. The duration of the recital should be 20–25 minutes. A minimum of three songs must be performed. More than three songs may be required to meet the time requirement.

On completion of a successful programme, the candidate will be awarded a certificate and a medal (70–79 Bronze medal, 80–89 Silver medal, 90+ Gold medal).

CHOOSING A PROGRAMME

- Candidates should choose a programme that will display their imagination, technical strengths, and musical preferences, as well a programme that they will enjoy practising and performing.
- Candidates are encouraged to explore repertoire beyond the Local Centre syllabus (over-reliance on recent or current syllabus will be penalised), but a song or some songs from the syllabus may be included if the programme consists of numerous works.
- Songs from outside the classical genre, such as jazz, popular and film music, cabaret and music theatre, or Irish traditional music are accepted.
- If performing popular music or musical theatre the music must be from a good-quality arrangement.
- Candidates might browse a library, music shop, or compilation book for ideas.
- Simplified editions of classical repertoire are not accepted; the candidate should work from original versions.
- Extracts from songs are not accepted; the full song should be sung.
- Variety is expected but note that there can be variety within the works of any one composer, or within the same period of music. Variety does not necessarily mean the candidate should perform a song from different eras.
- Where a song may be technically or musically below the required standard, it should be balanced with a song more difficult than the required standard.

RECITAL CERTIFICATE

CATEGORIES EXAMINED

Technical ability (30 marks)

Technical ability is integral to any recital. The examiner will look for clarity and accuracy in passages, rhythmic security, security of pulse, a good tone, breath support, and security of pitch.

Interpretation (30 marks)

All singers are essentially interpreting the music they sing. No two performers or even performances will be exactly the same. The examiner will look for an understanding of the style and period of the songs presented. The ability to set the mood and portray the character will also be considered. Interpretation equally includes dynamics/well-controlled dynamics, phrasing, articulation, and the ability to portray the character of the chosen songs and to tell a story.

Overall impression and choice of programme (40)

In overall impression, the technical ability and interpretation categories will be once again taken into consideration. Here, the examiner will also consider the timing of the programme (exceeding or falling short of the allotted time will be penalised). The written programme and its presentation will be taken into account. The ability to communicate to and engage with the audience through the programme will be assessed. The pacing of the programme and its suitability to the performer is also important, as is whether the performer sang with style, originality, and flair. Although the appropriate standard will equally be observed, the quality of the performance is crucial.

GUIDELINES FOR PROGRAMME NOTES

The introduction of programme notes for the recital certificate in this syllabus is first and foremost to enhance the student's appreciation of the works being performed as well as the student's overall learning experience. As this area will be new to Local Centre students, there is flexibility in writing the programme notes: we encourage students to write a brief paragraph in their own words outlining their reasons for choosing the programme and/or their personal description of the works. For students who prefer a more structured approach to writing programme notes, see guidelines below to get started. **Please note:** these are guidelines only; the student may wish to include some or all of the suggested categories, or touch on other sections not listed.

RECITAL CERTIFICATE

Junior (up to and no more than 100 words per song)

Provide a list of the songs being presented and their composers. Separately, but in the same document, the following may be considered:

- the title of the song
 - the name of the composer
 - year and place of birth and death where applicable
 - reference to the era
 - in the candidate's words, a brief description of the song (the character and what gives the song its character; for example, articulation, tempo, tonality, dynamics, texture).
-

Intermediate (up to and no more than 120 words per song)

Provide a list of the songs being presented and their composers. Separately, but in the same document, the following may be considered:

- the title of the song
 - the name of the composer
 - year and place of birth and death where applicable
 - reference to the era
 - a brief paragraph on the composer(s) outlining their main achievements
 - in the candidate's words, a brief description of the song (the character and what gives the song its character – articulation, tempo, tonality, dynamics, texture).
-

Advanced (up to and no more than 150 words per song)

Provide a list of the songs being presented and their composers. Separately, but in the same document, the following may be considered:

- the title of the song
- the name of the composer
- year and place of birth and death where applicable
- reference to the era – its hallmarks, and how it relates to the song
- a brief paragraph on the composer(s) outlining their main achievements

RECITAL CERTIFICATE

- A brief description of the song and any facts or information you feel is relevant to it and that might enhance the audience's appreciation of the song
 - A brief paragraph on the recital (for example, did you specifically pick a theme throughout? Why did you choose this specific programme?)
-

CLASS SINGING

COMPILED BY KATHLEEN TYNAN

- ✓ Designed for primary school choirs.
- ✓ Two levels (Junior and Senior).
- ✓ Performance exam only.
- ✓ Repertoire listed is suggested only: 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 but the original music must be in the exam room.
- ✓ Songs must be accompanied (where appropriate).
- ✓ The accompanist must be provided by the choir.
- ✓ Candidates may choose a backing track for accompaniment for one song only.
- ✓ Proof of purchase is required for online/downloaded music.

CLASS SINGING

JUNIOR GRADE: UNISON CHOIR

Two contrasting songs are to be performed. Candidates may choose from the list of suggested repertoire or present songs of their own choice.

SUGGESTED REPERTOIRE

COMPOSER	SONG	PUBLICATION	EDITION
Arr. Calthorpe	Annon's anall	<i>The Calthorpe Collection vol. 1: Music for the Irish Harp</i>	Waltons
Arr. Sharpe	The Ashgrove		Banks
Britten	Hodie Christus natus est	<i>A Ceremony of Carols</i>	Boosey & Hawkes
Britten	Lone dog	<i>Friday Afternoons</i>	Boosey & Hawkes
Chilcott	Nozone	<i>Green Songs</i>	Oxford University Press
Furlong	An buachaill bó	<i>D'aon ghuth</i>	Boosey & Hawkes
Hopkins	Blake's lullaby		Roberton publications
Lawrence	All over the world	<i>Singing Sherlock Book 1</i>	Boosey & Hawkes
Nelson	The Hermit		Roberton publications
Schönberg	Castle in a cloud		Music Sales
Sherman & Sherman	Supercalifragilisticexpialidocious	<i>The Best of Disney</i>	Hal Leonard
Trad. (arr. Hunt)	Oliver Cromwell	<i>Voiceworks 2</i>	Oxford University Press
Trad.	Óró, mo bháidín	<i>Ceolta Gael</i>	Ossian

CLASS SINGING

SENIOR GRADE: UNISON AND TWO-PART CHOIR

Two contrasting songs are to be performed: one is to be sung in unison and one is to be sung as two-part. Candidates may choose from the list of suggested repertoire or present songs of their own choice.

UNISON: SUGGESTED REPERTOIRE

COMPOSER	SONG	PUBLICATION	EDITION
Arr. Britten	The Salley gardens		Boosey & Hawkes
Arr. Rao	Poor little children	<i>We Will Sing!</i>	Boosey & Hawkes
Copland	Simple gifts	<i>Old American Songs</i>	Boosey & Hawkes
Handel	Silent worship		Curwen
Mawby	Ave Maria		Kevin Mayhew
Trad.	An poc ar buile	<i>Ceolta Gael 2</i>	Ossian
Trad.	Cill Chais	<i>Ceolta Gael 2</i>	Ossian

TWO-PART: SUGGESTED REPERTOIRE

COMPOSER	SONG	PUBLICATION	EDITION
Arr. Emerson	Choral highlights from Grease		Music Sales
Arr. L'Estrange	Dashing sway with the smoothing iron		Faber
Arr. L'Estrange	The Vicar of Dibley	<i>Howard Goodall's Great Big Tunes</i>	Faber
Arr. Mac Huff	Get happy!		Music Sales
Copland	The little horses		Boosey & Hawkes
Furlong	Gruaim treibheach	<i>D'aon ghuth 3</i>	Boosey & Hawkes
Gibbs	Five eyes		Boosey & Hawkes
Mexican folk (arr. Tate)	Cielito lindo	<i>Firsts and Seconds</i>	Oxford University Press

CHORAL SINGING

COMPILED BY JONATHAN BROWNER

- ✓ 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.
- ✓ Four levels:
 - Bronze: unison choirs
 - Silver: two-part choirs
 - Gold: three- and four-part choirs
 - Platinum: advanced four-part or more choral singing.
- ✓ Pass mark is 60 and the exam is marked out of 100.
- ✓ A copy of the music performed must be presented to the examiner.
- ✓ Original music must also be in the exam room.
- ✓ A translation of the text must be supplied where it is not in English.
- ✓ A repertoire list is provided as a suggestion as well as to guide conductors and choirs in their own choices.

INTRODUCTION: CHORAL SINGING

For the purpose of this syllabus, a choir is defined as any vocal group comprising 10 or more singers performing under the direction of a conductor who may also be the keyboard accompanist. The choir may 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. Written comments, a mark, and a grade are awarded for the entire performance. It should be noted that the performance is judged as a whole according to the performance rubrics included in this syllabus and conductors and choirs should consider them in preparation for the exam:

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

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

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 circumstance.

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 yield an unsuccessful result. 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 also encouraged to choose contrasting repertoire of their own.

CHORAL SINGING: BRONZE CHOIR

The choir must present two contrasting songs.
Below is a suggested list: other songs of a similar standard will be accepted.

N.B. please note the following three points:

- 1) one of the songs must be sung from memory
- 2) songs may be in any language
- 3) songs may be accompanied or unaccompanied.

COMPOSER	SONG	SUGGESTED EDITION
Arr. Helgen	Keep your lamps trimmed and burning (trad. Spiritual)	Augsburg Publishing Co.
Arr. Hunt	The blackleg miner (trad. English) in <i>Folk Voiceworks</i>	Oxford University Press
Arr. Schram	The water is wide (trad.)	BriLee Music
Copland	Ching-a-ring-chaw (unison)	Boosey & Hawkes
Rutter	A Clare Benediction	Oxford University Press
Trad.	Amhrán na cuiginne	
Trad.	An MhaighdeanMhara	Any junior certificate text book
Trad.	Preab san ól	
Warlock (arr. Giardiniere)	My Own Country	Oxford University Press

CHORAL SINGING: BRONZE STANDARD ASSESSMENT RUBRIC

DISTINCTION: 90+

- The music chosen is an appropriate standard and suits the group being examined
- Notes and rhythm are all in place
- The sound is confident and well projected
- Obvious dynamic and tonal contrasts are evident
- Breath support and pitching are very good
- Performance has been characterised by attention to obvious music detail

HONOURS: 80–89

- The music chosen is an appropriate standard and suits the ability of the group being examined
- Notes and rhythm are nearly all in place
- Sound is generally confident and well projected
- Some obvious dynamic and tonal contrasts
- Breath support and pitching are very good
- Performance has been characterised by attention to some musical detail

MERIT: 70–79

- The music chosen is an appropriate standard and suits the group being examined
- Notes and rhythm are nearly all in place
- Sound is fairly confident
- There are some reservations about the choir but breath support is evident and pitching is mostly dependable
- Performance has been characterised by attention to some musical detail.

PASS: 60–69

- The music chosen is an appropriate standard and suits the group being examined
- Evidence of preparation but there are weaknesses in breath support, pitching, and the accuracy of occasional notes/rhythm
- Dynamics or other contrasts need attention
- Despite reservations, the performance is committed and mostly homogeneous

CHORAL SINGING: SILVER CHOIR

The choir must present two contrasting songs. Two-part songs which are largely canonic or imitative, or songs which begin in unison and break into two parts are highly recommended.

Below is a suggested list: other songs of a similar standard will be accepted.

N.B. please note the following three points:

- 1) one of the songs must be sung from memory
- 2) songs may be in any language and should be mostly in two parts
- 3) songs may be accompanied or unaccompanied.

COMPOSER	SONG	PUBLICATION	SUGGESTED EDITION
Ingoldsby	Any song from	<i>The Creative Use of Classroom Singing</i> Available from Professional Development Service for Teachers	
Lloyd Webber (arr. Hare)	Macavity, the mystery cat (Soprano/Alto)	<i>Favourites from 'Cats'</i>	Faber
Morley (arr. Kelley)	Now is the month of maying (simple two-part ideal for tenor/bass)		Hal Leonard
Presley (arr. Allen)	Love is all around	<i>Singing Matters</i>	Heinemann
Robinson/White (arr. Emerson)	My girl (Tenor/Bass)		Hal Leonard
Trad. (arr. Wheeler)	He's gone away (two-part treble)		BriLee Music
Trad. (arr. Woodgate)	Down by the Salley gardens (Soprano/Alto)		Oxford University Press

CHORAL SINGING: SILVER STANDARD ASSESSMENT RUBRIC

DISTINCTION: 90+

- The music chosen is an appropriate standard and suits the group being examined
- Notes and rhythm are all in place and the sound is confident and well projected
- Good dynamic and tonal contrasts are evident
- Breath support will be excellent allowing for musical phrases to be fully supported throughout and
- Pitching will be excellent.

HONOURS: 80–89

- The music chosen is an appropriate standard and suits the abilities of the group being examined
- Notes and rhythm are nearly all in place and the sound is confident and mostly well projected
- Good dynamic and tonal contrasts
- Breath support is very good allowing for musical phrases to be supported successfully most of the time
- Pitching is very good.

MERIT: 70–79

- The music chosen is an appropriate standard and suits the group being examined
- Notes and rhythm are nearly all in place
- Sound is generally confident and well projected with some good dynamic contrast
- There are some reservations about the choir but breath support is good allowing for phrases to be supported successfully most of the time.
- Pitching is mostly good.
- Performance is committed and some commendable elements are evident.

PASS: 60–69

- The music chosen is an appropriate standard and suits the group being examined
- Notes and rhythm are mostly in place
- Sound is generally confident though dynamic contrast may not have been fully explored
- Breath support may have suffered at times, causing weaknesses in phrasing and/or pitching
- One or two reservations, but the choir presented a committed and mostly homogeneous performance.

CHORAL SINGING: GOLD CHOIR

The choir must present three contrasting songs. The music should be written for three or four distinct vocal parts although there may be sections in less than four parts including unison singing.

Below is a suggested list: other songs of a similar standard will be accepted.

N.B. please note the following four points:

- 1) at least one of the songs must be sung from memory
- 2) one song must be sung in a language other than English
- 3) the remaining songs may be in any other language
- 4) one of the songs must be unaccompanied.

COMPOSER	SONG/PUBLICATION	SUGGESTED EDITION
Burke Garner (arr. Arch) (SSA)	Misty <i>Fly me to the Moon and other Jazz Classics</i>	Faber
Mancini (arr. Lojeski) (SATB, SAB, SSA)	Moon river	Hal Leonard
Mendelssohn (SATB/a capella)	Jauchzet dem Herrn, alle Welt (Psalm 100)	Edition Peters
Mendelssohn (SSA/ a cappella)	Lift thine eyes <i>Elijah</i>	Novello
Schönberg (SATB)	Bring him home	Novello
Trad. (arr. Nelson) (SSA)	Quite land of Erin	Association of Irish Choirs
Trad. Zambian (arr. Fischer) (TTBB)	Bonse Aba	Alliance Music Publishing
Vaughan Williams (TTB)	Dives and Lazarus <i>Nine Carols for Male Voices</i>	Oxford University Press
Vivaldi (SATB)	Gloria in excelsis Deo (No. 1 from Gloria) <i>Gloria</i>	Oxford University Press

CHORAL SINGING: GOLD STANDARD ASSESSMENT RUBRIC

DISTINCTION: 90+

- The music chosen is an appropriate standard and suits the strengths of this excellent choir
- Notes and rhythm are all in place
- The sound is confident and well projected with excellent tonal contrast
- Breath support is excellent allowing for impeccable pitching and for musical phrases to be supported successfully throughout

HONOURS: 80–89

- The music chosen is an appropriate standard and suits the strengths of this very good choir
- Notes and rhythm are all in place
- The sound is confident and well projected with very good tonal contrast
- Breath support is very good allowing for excellent pitching and for musical phrases to be supported successfully throughout

MERIT: 70–79

- The music chosen is an appropriate standard and suits the strengths of this good choir
- Notes and rhythm are all in place
- Sound is confident and well projected with some good dynamic contrast
- There are slight reservations about one of the songs or about some aspect of this otherwise very good choir
- Breath support is mostly good allowing for good pitching and for phrases to be supported well most of the time.

PASS: 60–69

- The music chosen is an appropriate standard and suits the ability of the choir
- Notes and rhythm are mostly in place, though there may be evidence of some weaknesses in preparation
- Sound is mostly confident though there is room to explore dynamic contrast
- Breath support may have suffered on occasion causing weaknesses in phrasing and/or pitching
- Not all of the songs were performed to an adequate standard although this choir offers a good overall standard of performance.

CHORAL SINGING: PLATINUM CHOIR

The choir must present four contrasting songs. 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.

Below is a suggested list: other songs of a similar standard will be accepted.

N.B. please note the following four points:

- 1) All songs must be sung entirely from memory
- 2) one song must be sung in a language other than English
- 3) the remaining songs may be in any other language
- 4) two of the songs must be unaccompanied.

COMPOSER	SONG/PUBLICATION	SUGGESTED EDITION
Biebel	Ave Maria (SAATTBB)	Hinshaw Music
Brahms	How beautiful is thy dwelling place, <i>A German Requiem</i> (SATB/TTBB) How beautiful is thy dwelling place may be sung in German or English.	Schirmer/Hal Leonard
Fauré	Cantique de Jean Racine (SATB)	Oxford University Press
Handel	For unto us a child is born, <i>Messiah</i> (SATB)	Oxford University Press
Mawby	Alleluia, Christus resurrexit (SSAATTBB/ A Capella)	CMC, Dublin
Schubert	23 rd psalm (Gott in der natur und Ständchen) <i>Schubert Three Part songs for Upper Voices</i> (SSAA)	Faber
Trad. (arr. Hogan)	Joshua fit the battle of Jericho (SSATTBB/A Capella)	Hal Leonard

CHORAL SINGING: PLATINUM STANDARD ASSESSMENT RUBRIC

DISTINCTION: 90+

- The music chosen is of a high standard and demonstrated the strengths of this exemplary choir
- Notes and rhythm are impeccable and the sound is confident across a full range of dynamics and colour
- Breath support is outstanding and pitching is flawless with a true sense of artistry in evidence throughout the performance

HONOURS: 80–89

- The music chosen is a high standard and demonstrates the strengths of this extremely capable choir
- Notes and rhythm are accurately placed
- The sound is confident across all of the range although some parts may be noticeably stronger than others. This may have a slight impact on performance
- Breath support is very good and pitching is nearly always excellent with a true sense of musicianship in evidence throughout the performance

MERIT: 70–79

- The music chosen is of a high standard and showcases the strengths of this very good choir
- Notes and rhythm are accurately placed and the sound is confident across most of the range
- Some work remains to be addressed on balance, sound, and interpretation although the overall impact is positive
- Breath support is good. Pitching is very good with a sense of musicianship evident throughout most of the performance
- Slight reservation about one of the songs or about some aspect of this otherwise very good choir

PASS: 60–69

- Evidence of good preparation but there may be times when the most challenging passages create significant issues for the choir
- Sound is mostly confident, though there are slight weaknesses in balance or in pitching which affected the overall impact
- Good sense of musicianship, though breath support suffered slightly on occasion
- Not all songs were performed to an adequate standard although this is nevertheless a good choir with a good level of performance

NOTES

THEORY AND HARMONY

COMPILED BY JEAN ARCHIBALD, BERNADETTE MARMION, AND MARIE MORAN

- ✓ The theory workbook series *Music Workout* supports the RIAM Theory and Harmony exams and is available for Preparatory grade up to Grade VIII.
- ✓ *Music Workout* covers sight-clapping, sight-singing, interval training, and written exercises. It progressively develops the theoretical component of music, including harmony and melody writing, harmonic analysis, as well as general musicianship. At the senior grades, it broadly addresses the Baroque, Classical, and Romantic eras and offers suggested reading for further research.
- ✓ Past exam papers can be bought online: <https://network.riam.ie/index.php/theory-papers2> or in the Local Centre Exams' Office 36–38 Westland Row, Dublin 2.
- ✓ The Theory and Harmony exams take place twice a year (generally in May and November).
- ✓ On the day of the exam, remember to bring a pencil, eraser, sharpener, and ruler. No other material is permitted.
- ✓ Manuscript paper is provided.
- ✓ Check that the correct name and grade is on the exam paper before the exam starts.
- ✓ Exams can be taken in your local centre: please state your preferred centre/region on the application form.
- ✓ The *Music Workout* series complements the practical aspect of music education and is the RIAM recommended material to assist music tuition and development of musicianship.
- ✓ Candidates are exempt from the theory section in the practical exam on the presentation of a successful RIAM Theory and Harmony certificate and/or result sheet, of the equivalent grade or higher. At the senior grades, (Grade VI–Senior Certificate) candidates are exempt from the combined aural/theoretical test.

THEORY AND HARMONY

PREPARATORY GRADE (1 hour)

- Note values of semibreve, minim, dotted minim, and crotchet. Rest values of semibreve, minim, and crotchet.
 - Time signatures: the top number only of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$.
 - Stave writing and naming notes on the stave only in the Treble/G clef and Bass/F clef.
 - Observation of the above elements in relation to a melody written in either the Treble/G clef or Bass/F clef.
-

GRADE I (1 ½ hour)

- Note values of semibreve, minim, dotted minim, crotchet, dotted crotchet, and quaver. Rest values of semibreve, minim, and crotchet.
 - Time signatures: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, C.
 - Stave: Treble/G clef or Bass/F clef to one ledger line above and below the stave.
 - The writing and use of sharp and flat signs.
 - Scales: major scales (C and G) in both clefs. To be familiar with the relevant tonic sol-fa names and to understand the positioning of the tones and semitones and the use of key signature.
 - Observation of the above elements in answering simple questions about a melody including some terms and signs.
-

GRADE II (1 ½ hours)

- Note values of semibreve to semiquaver inclusive. Dotted notes and tied notes. Rest values of semibreve to quaver inclusive.
 - Grouping of notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ times.
 - Stave: notes to the second space above and below treble and bass staves.
 - The writing and use of sharp, flat, and natural signs.
 - 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 sol-fa.
 - Observation of the above elements in answering simple questions about a melody including more terms and signs.
-

GRADE III (2 hours)

- Note values of semibreve to semiquaver including quaver triples. Rest values of semibreve to semiquaver.
- Time signatures: simple duple $\frac{2}{4}$, $\frac{2}{2}$ C, simple triple $\frac{3}{4}$, $\frac{3}{2}$, $\frac{3}{8}$, and simple quadruple $\frac{4}{4}$, $\frac{4}{2}$, and the grouping of notes and rests in these times.
- 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.

THEORY AND HARMONY

- 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 sol-fa names and to understand the positioning of tones and semitones. Harmonic or melodic form may be used at the candidate's choice. 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/G clef, in the key of C, G, or F and in $\frac{2}{4}$ or $\frac{3}{4}$ time.
 - Observation: to answer simple questions about a melody appropriate to the grade.
-

GRADE IV (2 hours)

- Note and rest values of semibreve to demisemiquaver including crotchet, quaver, and semiquaver triplets, and triplet-note groups using rests.
 - Time signatures: all simple time signatures. Compound time signatures of $\frac{6}{8}$, $\frac{9}{8}$, or $\frac{12}{8}$ and the grouping of notes and rests in all these times.
 - 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.
 - 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 sol-fa. Intervals formed from the tonic of these major and harmonic minor scales.
 - 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 $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ time. Phrasing and a tempo mark should be added to the completed melody
 - Observation: to answer questions about a short musical extract appropriate to the grade.
-

GRADE V (2 hours)

- Note and rest values of semibreve to demisemiquaver including double dotted notes and irregular divisions i.e. duplets, quintuplets, and septuplets.
- Time signatures: all simple and compound times and the grouping of notes and rests in these times.
- 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.
- 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.

THEORY AND HARMONY

- 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.
 - 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 $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$. Marks of tempo, phrasing, and expression to be added to the completed melody. Writing rhythm to words using $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ times.
 - Instruments of the orchestra to include orchestral families, clefs used by individual instruments and their basic method of tone production.
 - Observation: questions on a musical extract to test the general understanding and application of points appropriate to the grade.
-

GRADE VI (3 hours)

- Time signatures: all simple and compound times and the irregular times signatures of $\frac{5}{4}$, $\frac{5}{8}$, $\frac{7}{4}$, $\frac{7}{8}$.
 - Clefs: the addition of the Tenor/C clef. Transposing up or down one octave between any of the four clefs.
 - 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.
 - 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.
 - Triads and four-part chords:
 - The construction of major, minor, diminished, and augmented triads in root position on any note.
 - The writing of the following triads in keys appropriate to the grade: tonic triads in root position, first inversion and second inversion; subdominant and dominant triads in root position only.
 - Arranging the primary triads (tonic, subdominant, and dominant) as four-part chords (root position) for SATB.
 - The writing in open score (using treble and bass clefs) of a passage for SATB written in short score or vice versa.
 - The identification of the primary chords (root position) in an extract scored for piano, voices, or string quartet.
 - Composition: 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 $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ times.
 - Observation: general questions on a musical extract to include the identification of ornaments.
 - 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.
-

THEORY AND HARMONY

GRADE VII (3 hours)

- 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.
 - 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 to music for solo voice.
 - Harmony: using the following resources: major keys C, G, D, F (chords I, ii, IV, V, vi); minor keys a, E, and D (chords i, iv/IV, v/V, VI). Chords in root position with unaccented passing, and auxiliary notes.
 - 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.
 - To add inner parts in perfect, imperfect, plagal, and interrupted cadences for SATB in which the soprano and bass are given.
 - To write a melody above a given progression of chords. The bass line will be completed and the opening of the melody given.
 - 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 submediant, in root position and first inversion. The cadential $\frac{6}{4}$ on the dominant. The dominant seventh chord in root position, unaccented passing and auxiliary notes.
 - 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.
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GRADE VIII (3 hours)

- 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**
- The setting of words to music for solo voice.
- 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 notes, and auxiliary notes.
 - 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.
 - To create a simple two-part texture by completing the treble over a given bass.
 - 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.

THEORY AND HARMONY

- 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 (3 hours)

- Harmony: using the following resources: all major and minor chords (including the harmonisation of melodic minor) 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 all positions; unaccented and accented passing notes, and auxiliary notes; accented 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.
 - To create a simple two-part texture by completing the treble over a given bass.
- 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.
- Counterpoint: the writing of a straightforward two-part counterpoint by adding another melody above or below a given melody.
- History: a general knowledge of the Impressionist and Modern periods to include style, forms, main composers, and their standard works.
- Musical perception: general questions on an orchestral extract to include rudiments, ornaments, harmonic structure, and instruments.

GENERAL THEORY

This section has been included to support candidates, teachers, and parents.
It incorporates very general theoretical information by way of addressing common errors encountered in the exam room as well as areas that are frequently queried.

GENERAL THEORY

<u>TECHNICAL NAMES</u>	<u>MAJOR SOL-FA</u>	<u>MINOR SOL-FA</u>
Tonic	Do	La
Supertonic	Re	Ti
Mediant	Mi	Do
Subdominant	Fa	Re
Dominant	So	Mi
Submediant	La	Fa/Fi
Leading note	Ti	So/Si

In the minor, the tonic sol-fa 'so' is the subtonic rather than the leading note, which must be raised. The raised 7th is referred to as 'si' in tonic sol-fa. The tonic sol-fa can be applied to any key.

CLEFS



Treble clef or G clef, so called because it starts on the G line. It **does not** mean right hand. The higher registers are notated on this clef

Bass clef or F clef, so called because it starts on the F line. It **does not** mean the left hand. The lower registers are notated

<u>MAJOR KEYS</u>	<u>KEY SIGNATURES</u>	<u>MINOR KEYS</u>	<u>MAJOR KEYS</u>	<u>DOMINANT MAJOR</u>	<u>MINOR KEY</u>	<u>DOMINANT MINOR</u>
C	none	a	C	G Major	a	e minor
G	F#	e	G	D major	e	b minor
D	F#C#	b	D	A major	b	f# minor
A	F#C#G#	f#	A	E major	f#	c# minor
E	F#C#G#D#	c#	E	B major	c#	g# minor
B	F#C#G#D#A#	g#	B	F# major	g#	d# minor
F#	F#C#G#D#A#E#	d#	F#	C# major	d#	a# minor
C#	F#C#G#D#A#E#B#	a#	C#	G# major	a#	e# minor
F	Bb	d	F	C major	d	a minor
Bb	BbEb	g	Bb	F major	g	d minor
Eb	BbEbAb	c	Eb	Bb major	c	g minor
Ab	BbEbAbDb	f	Ab	Eb major	f	c minor
Db	BbEbAbDbGb	bb	Db	Ab major	bb	f minor
Gb	BbEbAbDbGbCb	eb	Gb	Db major	eb	bb minor
Cb	BbEbAbDbGbCbFb	ab	Cb	Gb major	ab	eb minor

GENERAL THEORY

TIME SIGNATURES

Time signatures with 2, 3, and 4 on top are always simple, whereas time signatures with 6, 9, and 12 on top are always compound. In simple time, 2, 3, and 4 are described as duple, triple, and quadruple time respectively. In compound time, 6, 9, and 12 are duple, triple, and quadruple time respectively.

The top number indicates the quantity of beats, the bottom number indicates the value used. In simple time signatures, the quantity of beats and the value correspond. For example, in $\frac{2}{4}$ time, 2 refers to 2 crotchet beats in a bar; 4 on the bottom stands for quarter note, which is another name for crotchet. In $\frac{3}{8}$ time, 3 refers to 3 quaver beats in a bar; 8 on the bottom stands for eighth note, which is another name for quaver. In $\frac{4}{2}$ time, there are four minim beats in a bar; 2 on the bottom stands for half note, which is another name for minim.

In compound time, the beat will always be dotted. For this reason grouping is important. This means that the figures in the time signature do not correspond directly. For example, $\frac{6}{8}$ is not 6 quaver beats per bar but rather 2 dotted crotchet beats per bar. As it is duple time, you must group the 6 quavers into two groups, which gives you two dotted crotchets. In $\frac{9}{4}$ time, 9 is not nine crotchet beats per bar, instead it is three dotted minim beats per bar; as nine indicates triple time, we expect the crotchets to be grouped into three, resulting in a dotted minim. In $\frac{12}{16}$ time, there are 4 dotted quaver beats per bar as opposed to 12 semiquaver beats; as $\frac{12}{16}$ is quadruple time, there will be 4 groups of three semiquavers i.e. 4 dotted quavers.

Simple Duple	Simple Triple	Simple Quadruple	Compound Duple	Compound Triple	Compound Quadruple
2 2	3 3 3	4 4 4	6 6 6	9 9 9	12 12 12
4 2	8 4 2	8 4 2	16 8 4	16 8 4	16 8 4

ENHARMONIC EQUIVALENTS

An enharmonic equivalent is a shared pitch with a different spelling. It is a term that is applied to pitches, intervals, scales, and keys. For example, the scale of F \sharp major has an enharmonic of G \flat major. The pitch C \flat has an enharmonic of B. The interval of a major third has an enharmonic of a diminished fourth. The key of C \sharp major has an enharmonic key of D \flat major. Although all of these share the same sound, their functions are different.

INTERVALS

An interval is the distance between two notes. It can be melodic (notes played one after the other), or harmonic (notes played simultaneously). Keep in mind enharmonic equivalents: it is important to provide the correct spelling when dealing with intervals. Enharmonic spellings are not interchangeable. For example, C–G \sharp is an augmented fifth, not a minor sixth, which would be C–A \flat . To avoid any ambiguity first count the letter names inclusive (i.e. C is 1 all the way up to G which is 5, or C is 1 all the way up to A is 6) to get the correct numerical value; the quality of the

GENERAL THEORY

interval then follows i.e. major, minor, perfect, diminished, augmented, compound. Familiarity with key signatures is of paramount importance when considering intervals. Remember, 4ths, 5ths, and 8ves will never be major or minor.

CHARACTER

The character of the song is important when performing and it is something the candidate should aim to convey; in fact, all candidates should sing ‘in character’. One way to consider the character is to think about how the song should be performed. In order to make this decision, take note of the title of the piece. Is it descriptive? Does it suggest mischief, mystery, love, or tragedy? What dynamic, tempo, and articulation markings have been used to conjure up these relevant scenes? In what era was it written? Consider then what is characteristic of an era or style and how to bring this out in your performance. Remember, telling a story is crucial to the performance of a song.

Another way to convey the character is to think about which features give the piece its character? If a song is happy in character, is it because of the dynamics, tempo, rhythm, articulation, register, or harmonies? Trying to capture the character helps engage the candidate’s imagination. For grades II and III however, the candidate is only required to describe the character briefly – for example, happy or sad – rather than giving an explanation as to why you think it is this character.

STYLE AND PERIOD

Understanding the style and knowing the period of the works you perform are indispensable components of the learning experience, without which it would be difficult to convey the character and style as well as to reflect, where possible, the intentions of the composer. Each piece of music will have been written at a certain point in time. This is referred to as the period of music. Each period of music varies in duration: it may span decades or even exceed a century.

As a starting point, the candidate should therefore consider the following questions:

- Who composed the song?
- During which period did the composer live?
- Is the composer still alive?
- Into which category does this work fall?
- Who were the composer’s contemporaries?
- Where did they live and work?
- What was happening in music at this time?

Each period is characterised by certain traits, giving the music its style. Although the candidate is only required to identify the period of the songs performed, for example, Classical, they should have an understanding of the hallmarks of the music to help them in their preparation.

GENERAL THEORY

A tempo	Original speed	Cantabile	Singing style	Forte (f)	Loud
Accelerando	Becoming faster	Con anima	With feeling/soul/spirit	Forte Piano (fp)	Loud then immediately quiet
Adagio	Slowly	Con moto	With movement	Fortissimo (ff)	Very loud
Ad libitum	At choice/freely	Con spirito	With spirit	Fuoco	In a fiery manner
Affettuoso	Tenderly	Crescendo	Gradually get louder	Giocoso	Jocular, cheerful
Alla Marcia	Style of a march	Da capo	From the beginning	Giusto	Proper/exact
Allargando	Slower and broader (stately)	Dal segno	Repeat the music from the sign	Grazioso	Gracefully
Allegretto	Fairly lively	Deciso	With determination	Larghetto	Slowish (not as slow as largo)
Allegro	Lively	Decrescendo	Gradually get quieter	Largo	Slow
Andante	Walking pace	Diminuendo	Gradually get quieter	Legato	Smooth
Animato	With spirit, animated	Dolce	Sweetly	Leggiero	Lightly
Animé	Animated	Doloroso	Sorrowful	Lento	Slow
Marcato	In a marked manner	Poco rall./rit.	Gradually slow down a little	Sforzando (sf)	Strong emphasis on the note
Meno mosso	Less movement	Presto	Very fast	Simile	In a similar way
Mezzo Forte (mf)	Moderately loud	Prestissimo	Faster than presto	Staccato	Detached
Mezzo Piano (mp)	Moderately quiet	Rallentando	Gradually slower	Subito	Suddenly
Moderato	Moderate pace	Risolto	Determined/with intention	Tempo giusto	Strict time
Molto	Much/very	Ritardando	Gradually slower	Tranquillo	Calmly/peacefully
Non troppo	Not too much	Ritenuto	Hold back	Vivace	Lively
Pianissimo (pp)	Very quiet	Ritmico	Rhythmically	Vivo	Alive and brisk
Piano (p)	Quiet	Scherzando	In a playful		
Più mosso	More movement	Sempre	Always		

OUR SUGGESTIONS

Your songs are more than just exam songs: we encourage you to sing and to enjoy them frequently. They should be part of your repertoire rather than being your entire repertoire. Use them to explore the world in which they were written, to learn more about their composers, the type of song, and any developments of music and ideas related to them or that influenced them. Perhaps the composer was inspired by a play, novel, poem, work of art, sculpture, building, person, or city? Perhaps they were involved in a political or social movement? Listen to various good-quality recordings of the songs. Attend live concerts. Practise theory and harmony and sight-reading to enhance your skills and to assist how you approach the songs. Consider a recital certificate or duet exam if you wish to explore options beyond graded exams.

EXAMS' OFFICE INFORMATION

EXAMS' OFFICE INFORMATION

SPECIAL NEEDS

RIAM Exams is committed to accommodating candidates with special needs where applicable. A special needs entry form must be submitted with the application. This allows the candidate and examiner extra time to complete the exam, while the exam format may be adjusted to suit the candidate's needs.

EXAM DAY

On the day of the exam, the candidate will arrive at the specified exam centre for their call time, which is ten minutes before their start time. Examiners aim to keep to schedule but in some circumstances they may run ahead or behind time.

Any candidate failing to attend their exam on the date and time assigned to them will forfeit the entry fee. In case of illness, a medical certificate with a cover note should be sent in writing to the Exams Office directly with the name of the candidate, address, exam number, date, venue, and subject of the exam within seven days of the exam. In such instances, every effort will be made to reschedule or postpone the exam, or where appropriate, offer a refund. If you are aware of dates on which you or your student will not be available to be examined, these must be listed on the application.

CENTRES

Exams are held at Local Centres throughout the country. These centres will be selected by the RIAM on the basis of their suitability and availability. The same centre cannot be guaranteed each time. At least four to five hours is required to form a centre but where this is not possible every effort will be made to schedule the candidate to the nearest venue.

RESULTS

Results will be processed and posted within five weeks of the exam date.

TRAINING AND MONITORING

Training and monitoring sessions are conducted in the Royal Irish Academy of Music during live exams. In this instance, up to three people may be in the room at one time. The official results will be those of the senior examiner even if one of the trainee examiners is conducting the exam. In the case of monitoring sessions, the senior examiner will be an observer as part of quality assurance practise and will not be the official examiner.

LOCAL CENTRE EXAMS' OFFICE INFORMATION

FEEDBACK

We rely on our candidates', teachers', and parents' feedback to continue to improve the RIAM exam experience. We encourage all parties to send their positive feedback as well as any concerns they may have. Feedback is also welcome on the syllabus.

COMPLAINTS AND APPEALS

Should you wish to raise concern about the exam day please do so in writing within one week of the exam taking place. Should you wish to appeal a mark, it must be submitted within three weeks of receiving the result. There is a €10 fee for this process. For more information on both complaints and appeals please follow: <http://www.riam.ie/examinations/examination-information/appeals/>

PROFESSIONAL DEVELOPMENT

The RIAM would like to support vocal teachers and students throughout the country. If you have any suggestions in how we may assist you, please do not hesitate to contact us: ***LC.publications@riam.ie***

The RIAM is committed to facilitating professional development around the country and offer courses primarily based on feedback from our examiners, teachers, students, and results. To keep up to date on courses on offer please visit our website regularly.

DipRIAM

The DipRIAM was introduced in 2016. Initially it was a new piano diploma which would focus primarily on the process of teaching and learning, offering the successful candidate a qualification to teach from beginners up to and including Grade V. From 2018, the DipRIAM was opened up to include all instruments including the voice. The strength of the DipRIAM is the extent to which it acknowledges and values the role of the teacher, as well as the importance of creating an effective teaching and learning environment. By using videos and case studies as part of the basis for assessment, the DipRIAM represents an exciting and innovative approach to achieving a teaching qualification. The practical demonstration component of the diploma requires candidates to prepare 3 songs each from List A and List B as well as the study in List C; there is sufficient technical and musical demands in these pieces to test a candidate's ability to teach up to this level.

Emphasis is placed on cultivating a musical approach to teaching and learning. The syllabus also acknowledges the fact that successful teachers can differ widely in their approach thereby encouraging teachers to find and explore the style and methods of teaching most suitable to them. The cycle of planning, reflecting, and evaluating encourages teachers to think about how to approach specific techniques, and how to cultivate musicality in their students. The syllabus is deliberately tailored around the Local Centre graded exams syllabus. For the current DipRIAM syllabus please follow: http://www.riam.ie/wp-content/uploads/2017/07/DipRIAM-Handbook-6_7_2017-FINAL-1.pdf

The syllabus is subject to updates and to change: please check the general DipRIAM link regularly to ensure you are working from the most recent version: <http://www.riam.ie/examinations/dipriam/>

TEACHERS TOOL KIT

An interactive, lively, and varied course by expert educator Gráinne Deery who will explore the following themes:

- The role of the instrumental and vocal teacher in the 21st century
- The business of music teaching
- The reflective practitioner
- Creative teaching and practice strategies
- Lesson planning
- Learning differences and styles
- Developing musicianship and aural skills
- Health and wellbeing, motivation, performance anxiety.

LEAVING CERTIFICATE ECOURSE

The Leaving Certificate Ecourse is aimed at those who would like to develop their current knowledge of teaching of the syllabus. It can also be used as a refresher course, or for those who are thinking of taking it or teaching it as an extra subject.

For more information, please follow: <https://network.riam.ie/index.php/e-courses>

THE MUSICIANSHIP CLINIC

The Musicianship Clinic was introduced in January 2018 as a pilot scheme that ran over an 8-week period in the RIAM Westland Row Dublin 2. Led by Gráinne Deery (Teachers Tool Kit) the RIAM Theory & Harmony past exam papers and *Theory Workout* books were taken as a starting point to explore the fundamentals of musicianship. The Musicianship Clinic will run again in the RIAM in September.

For updates, please follow: <http://www.riam.ie/the-musicianship-clinic/>

APPENDIX

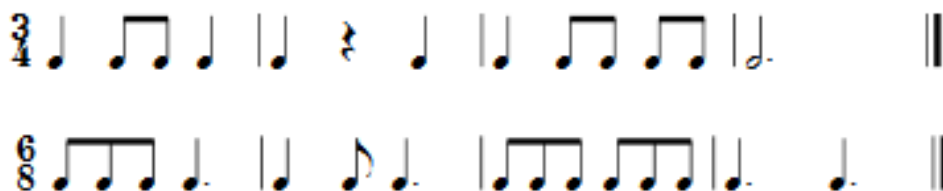
GRADE III MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Rhythmic memory

The pulse is given; one test is played 3 times; the candidate claps back the rhythm.



Reading test (a) Rhythm



Melodic memory

The tonic chord and starting note is played; the pulse is given.
One test is played 3 times. The candidate may hum, whistle or sing to 'la'.



Reading test (b) Sight singing

The tonic chord and starting note is played.



GRADE IV MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Rhythmic memory

The pulse is given; one test is played 3 times; the candidate claps back the rhythm.

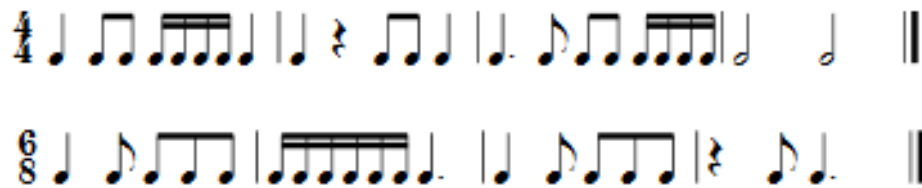


Melodic memory

The tonic chord and starting note is played; the pulse is given.
One test is played 3 times. The candidate may hum, whistle or sing to 'la'.



Reading test (a) Rhythm



Reading test (b) Sight singing

The tonic chord and starting note is played.



GRADE V MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Rhythmic memory

The pulse is given; one test is played 3 times; the candidate claps back the rhythm.



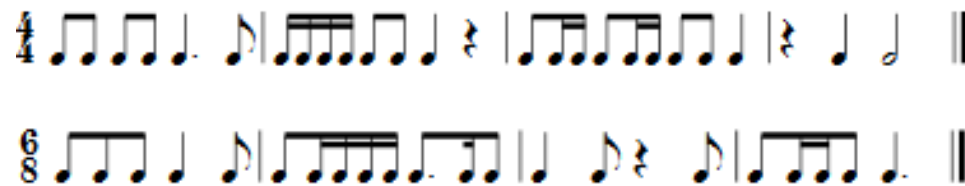
Melodic memory

The tonic chord and starting note is played; the pulse is given.

One test is played 3 times. The candidate may hum, whistle or sing to 'la'.



Reading test (a) Rhythm



Reading test (b) Sight singing

The tonic chord and starting note is played.



GRADE VI MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Rhythmic memory

The pulse is given; one test is played 3 times; the candidate claps back the rhythm.

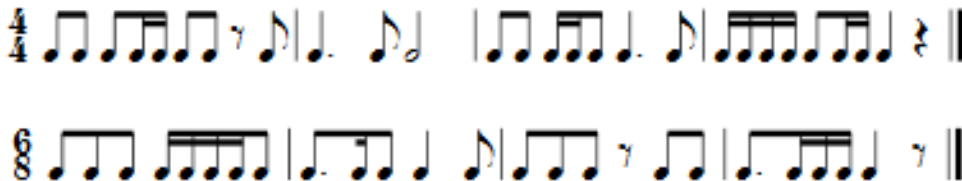


Melodic memory

The tonic chord and starting note is played; the pulse is given.
One test is played 3 times. The candidate may hum, whistle or sing to 'la'.



Reading test (a) Rhythm



Reading test (b) Sight singing

The tonic chord and starting note is played.

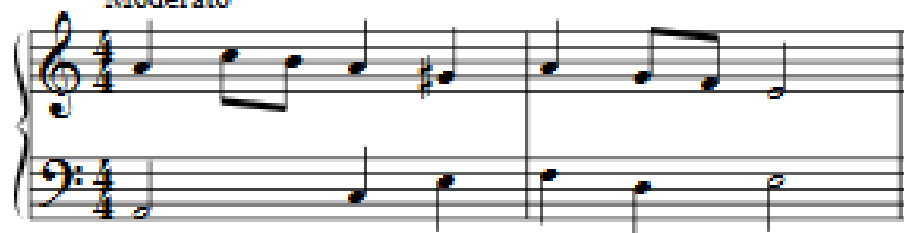


GRADE VII MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Rhythmic memory

The pulse is given; one test is played 3 times; the candidate claps back the rhythm of the **upper** line.

Moderato



Allegro



Melodic memory

The tonic chord and starting note is played; the pulse is given.

One test is played 3 times. The candidate may hum, whistle or sing to 'la'.



GRADE VII MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Reading test (a) Rhythm



Reading test (b) Sight singing

The tonic chord and starting note is played.



GRADE VIII MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Rhythmic memory

The pulse is given; one test is played 3 times; the candidate claps back the rhythm of the lower line.



GRADE VIII MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Melodic memory

The tonic chord and starting note is played; the pulse is given.

One test is played 3 times. The candidate may hum, whistle or sing to 'la' the **upper** line.



GRADE VIII MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Sight singing

The tonic chord and starting note is played.

The image displays two staves of musical notation for sight singing exercises. Both staves begin with a treble clef and a key signature of two sharps (F# and C#). The first staff starts with a tonic chord (D major) and a whole note D. The melody consists of two phrases, each spanning four measures and marked with a slur. The first phrase starts on D and moves up stepwise to A, while the second phrase starts on A and moves down stepwise to D. The notes are labeled with solfège syllables: 'd' for D, 's' for E, 't' for F#, and 's' for A. The second staff also begins with a tonic chord (D major) and a whole note D. Its melody consists of two phrases, each spanning four measures and marked with a slur. The first phrase starts on D and moves up stepwise to A, while the second phrase starts on A and moves down stepwise to D. The notes are labeled with solfège syllables: 'm' for D, 'si' for E, and 'm' for F#.

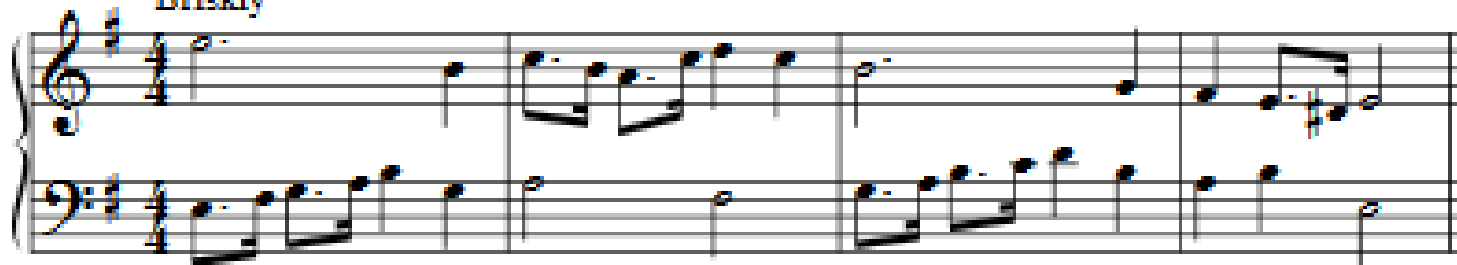
NOTES

SENIOR CERTIFICATE MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Rhythmic memory

The pulse is given; one test is played 3 times; the candidate claps back the rhythm of the lower line.

Briskly



Allegretto



SENIOR CERTIFICATE MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Melodic memory

The tonic chord and starting note is played; the pulse is given.

One test is played 3 times. The candidate may hum, whistle or sing to 'la' the upper line.



SENIOR CERTIFICATE MUSICIANSHIP SAMPLE TESTS: MUSIC THEATRE & POPULAR SINGING

Sight singing

The tonic chord and starting note is played.



NOTES

MUSIC THEATRE & POPULAR SINGING ADDITIONAL EXERCISES

Vowel exercise



Vowel exercise



Vowel exercise



Vowel exercise



MUSIC THEATRE & POPULAR SINGING ADDITIONAL EXERCISES

Vowel exercise, descending scale in 3rds



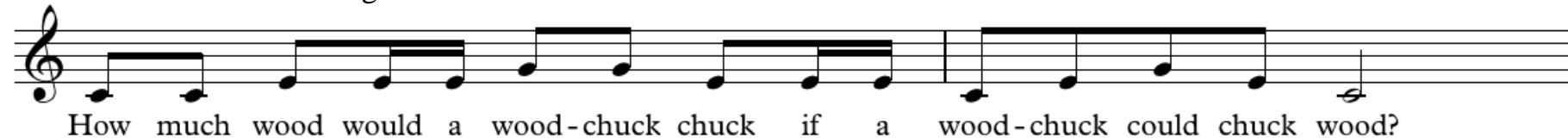
Tonic arpeggio ascending 12th, dominant arpeggio descending (vowels as indicated, to be performed in one breath)



Minor arpeggio with skips (vowels as indicated, to be performed in one breath)



Articulation exercise - Allegro



MUSIC THEATRE & POPULAR SINGING ADDITIONAL EXERCISES

Articulation exercise

Bet - ty bought a bit of but-ter, but the but-ter was too bit-ter, Bet - ty bought a - noth-er bit of
but - ter which was bet - ter trhan the bit - ter bit of but - ter Bet - ty bought!

Articulation exercise - Allegro

One black bug bled blue - black blood but the oth - er black bug bled blue;
One black bug bled blue - black blood but the oth - er black bug bled blue.