

GRADE 6

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

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

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

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

AURAL TESTS FOR THE GRADE: administered by the examiner from the piano. For further details see pages 88 and 91.

ACCOMPANIED SONG LISTS

LIST A EARLY & SACRED

- 1 **J. S. Bach** Come, let us all this day, BWV 479. *F* (*c' - g''*): publ. separately (*Novello NOV290321*)
- 2 **J. S. Bach** Komm, süßer Tod (Come, gentle death), BWV 478.
C min (*c' - g''*) or *A min*: arr. Tippett and Bergmann. *J. S. Bach Bist du bei mir and Komm, süßer Tod* (high or low) (*Schott ED 11913 or 11914*) (*Eng/Ger*)
G min: arr. Brett. *Charles Brett's Baroque Anthology for Counter-tenor, Vol. 2: Germany and England* (*Green Man Press GM-CB2*) (*Ger*)
- 3 **Blow** The Self Banished. *G* (*d' - g''*) or *D*: publ. separately (*Schott ED 11939 or 11940*)
- 4 **A. Boësset** Objet dont les charmes si doux.
A min (*a - d''*): *Charles Brett's Baroque Anthology for Counter-tenor, Vol. 1: Italy and France* (*Green Man Press GM-CB1*) (*Fr*)
- 5 **T. Campion** Oft have I sigh'd. (**F**)
E min (*e' - e''*), *D min* or *C min*: *The Art of Song (revised & expanded edition), Grade 6 (high, medium or low)* (*Peters EP 71765, 71766 or 71767*)
D min: No. 20 from *English Lute Songs, Book 1* (*Stainer & Bell B616*)
- 6 **Bob Chilcott** This day.
D (*d' - f#''*) or *C*: *Oxford Solo Songs: Sacred (high or low)* (*OUP*)
- 7 **Bob Chilcott** The Time of Snow: No. 1 from *Three Christmas Songs*.
G min (*d' - g''*): No. 3 from *Spirit be joyful! - 14 Songs for Advent or Christmas (high)* (*OUP*)
F min: publ. separately (*OUP*)
- 8 **Dankworth** Light of the World.
F/D♭ (*bb - e''*): No. 14 from *High Praise* (*Novello NOV032118*)
- 9 **T. Ford** Fair sweet cruel. (**M**)
G min (*d' - f''*), *E min* or *D min*: *The Art of Song (revised & expanded edition), Grade 6 (high, medium or low)* (*Peters EP 71765, 71766 or 71767*)
E min: No. 50 from *English Lute Songs, Book 1* (*Stainer & Bell B616*)
- 10 **F. Gasparini** Caro laccio, dolce nodo.
E♭ (*eb' - eb''*) or *C*: No. 10 from *Everlasting Voices (medium-high or medium-low)* (*Peters EP 72672a or 72672b*) (*Ital*)

LIST A (cont.)

- 11 **O. Gibbons** The silver swan.
E♭ (*e♭* - *f*"), *D* or *C*: *The Art of Song (revised & expanded edition), Grade 6 (high, medium or low)* (Peters EP 71765, 71766 or 71767)
E♭ or *C*: *English Songs: Renaissance to Baroque (high or low)* (Hal Leonard HL40018 or HL40019-Music Sales)
- 12 **Handel** How willing my paternal love: from *Samson*, HWV 57.
E (*B* - *e'*): No. 81 from vocal score (Novello NOV090926)
- 13 **Handel** Let me wander not unseen: from *L'Allegro, il Penseroso ed il Moderato*, HWV 55.
D min (*d'* - *g*") or *A min*: *English Songs: Renaissance to Baroque (high or low)* (Hal Leonard HL40018 or HL40019-Music Sales)
- 14 **Handel** Recit: O, worse than death indeed! *and* Aria: Angels ever bright and fair: from *Theodora*, HWV 68.
A min/F (*d'* - *f*"): *Handel 12 Songs from the Oratorios – Soprano* (Novello NOV170246)
A min/F: *Handel 45 Arias from Operas and Oratorios, Vol. 2 (high)* (IMC 1695)
- 15 **Handel** Vouchsafe, O Lord: from *Dettingen Te Deum*, HWV 283.
B min (*d* - *d#'*): No. 17 from vocal score (Novello NOV070125)
B min: publ. separately (OUP archive OSS651-Banks)
- 16 **Renatus Harris** Could I the lovely Celia move. (M)
A min (*e'* - *f*") or *F min*: No. 8 from *English Baroque Songs 1 (high or medium)* (Green Man Press GM-EBS 1H or GM-EBS 1M)
- 17 **Haydn** Piercing Eyes (Heller Blick): from *12 Canzonettas*, Hob. XXVIa/35.
G (*e'* - *g*"): *The Art of Song (revised & expanded edition), Grade 6 (high)* (Peters EP 71765) (Eng)
G: No. 35 from *Haydn Lieder* (Henle HN 535) (Eng)
G: No. 11 from *Haydn Canzonettas and Songs* (Peters EP 1351a) (Eng/Ger)
G: *The First Book of Soprano Solos* (G. Schirmer GS81173) (Eng)
- 18 **Haydn** She never told her love (Die Liebe trug sie stumm): from *12 Canzonettas*, Hob. XXVIa/34.
A♭ (*d'* - *f*"): *The Art of Song (revised & expanded edition), Grade 6 (high)* (Peters EP 71765) (Eng)
A♭: No. 34 from *Haydn Lieder* (Henle HN 535) (Eng)
A♭: No. 10 from *Haydn Canzonettas and Songs* (Peters EP 1351a) (Eng/Ger)
A♭: No. 12 from *O Tuneful Voice* (OUP) (Eng)
- 19 **Melani** Vezzoza aurora.
G min (*e'* - *g*") or *D min*: *A Selection of Italian Arias 1600-1800, Vol. 1 (high or low)* (ABRSM) (Ital/Eng)
- 20 **Mendelssohn** Recit: And he journey'd with companions *and* Aria: But the Lord is mindful: from *St Paul*, Op. 36.
G (*a* - *d*"): No. 9 from *Sing Solo Contralto* (OUP)
- 21 **G. Munro** My lovely Celia. (M)
G (*d'* - *g*"), *F* or *E*: *The Art of Song (revised & expanded edition), Grade 6 (high, medium or low)* (verses 1 & 3) (Peters EP 71765, 71766 or 71767)
G or *E*: arr. Wilson. Publ. separately (Boosey & Hawkes)
G or *E♭*: *English Songs: Renaissance to Baroque (high or low)* (verses 1 & 3) (Hal Leonard HL40018 or HL40019-Music Sales)
F or *D*: No. 11 from *Everlasting Voices (medium-high or medium-low)* (Peters EP 72672a or 72672b)
E: arr. Wilson. *Celebrated Songs, Book 3* (Chester CH55319)
- 22 **Pergolesi** Cujus animam gementem: No. 2 from *Stabat Mater*.
C min (*f'* - *ab*"): vocal score (Ricordi CP 12371800) (Latin)
C min: *The Art of Song (revised & expanded edition), Grade 6 (high)* (Peters EP 71765) (Latin)
- 23 **Pinto** A shepherd lov'd a nymph so fair.
G (*d'* - *e*"): No. 19 from *O Tuneful Voice* (OUP)

- 24 **D. Purcell** Alas! When charming Sylvia's gone. (M)
A min (d' - f'') or *F min*: No. 1 from *English Baroque Songs 1 (high or medium)* (Green Man Press GM-EBS 1H or GM-EBS 1M)
- 25 **arr. Tate** Long ago in Bethlehem: No. 3 from *Three Moravian Carols*.
G (f# - g'') or *Eb*: No. 9 from *Sing Solo Christmas (high or low)* (OUP)
- 26 **Torelli** Tu lo sai (You know well).
E (c# - f#) or *D*: No. 10 from *30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low)* (Peters EP 7743a or 7743b) (Ital/Eng)
E or *Db*: *The Language of Song: Intermediate (high or low)* (Faber) (Ital)
E or *C*: No. 5 from *26 Italian Songs and Arias (medium-high or medium-low)* (Alfred 3402 or 3403) (Ital/Eng)
- 27 **Juan del Vado** Molinillo que moles amores.
F# min (e' - f''): arr. Roma. *Cinco siglos de canciones españolas (1300-1800)* (UME UMV20095) (Span)
- 28 **arr. Weckerlin** Maman, dites-moi (Mother, please explain). (F)
(eb' - f#): No. 10 from *Bergerettes - Twenty Romances and Songs of the 18th Century* (G. Schirmer GS32612) (Fr/Eng)

LIST B ART SONGS IN FRENCH & GERMAN

- 1 **Beethoven** An die Geliebte, WoO 140.
D (e' - e''): *The Art of Song (revised & expanded edition), Grade 6 (high)* (Peters EP 71765) (Ger)
D: No. 52 or No. 53 from *Beethoven 67 Songs* (Peters EP 180) (Ger)
D or *C*: No. 54, No. 55 or No. 80 from *Beethoven Complete Songs, Vol. 2* (Henle HN 534) (Ger)
- 2 **Brahms** Dein blaues Auge, Op. 59 No. 8.
Eb (bb - g''), *D* or *D*: *The Art of Song (revised & expanded edition), Grade 6 (high, medium or low)* (Peters EP 71765, 71766 or 71767) (Ger)
Eb or *C*: *The Language of Song: Elementary (high or low)* (Faber) (Ger)
- 3 **Brahms** Komm bald, Op. 97 No. 5.
A (d# - g''), *G* or *F*: *The Art of Song (revised & expanded edition), Grade 6 (high, medium or low)* (Peters EP 71765, 71766 or 71767) (Ger)
- 4 **Brahms** Sonntag, Op. 47 No. 3.
G (d' - g''), *F* or *Eb*: *The Art of Song (revised & expanded edition), Grade 6 (high, medium or low)* (Peters EP 71765, 71766 or 71767) (Ger)
G or *Eb*: *The Language of Song: Elementary (high or low)* (Faber) (Ger)
- 5 **Chausson** Le charme (When you surprised me/The Charm), Op. 2 No. 2.
G (d' - g'') or *Eb*: *The Language of Song: Intermediate (high or low)* (Faber) (Fr)
G or *Eb*: No. 3 from *Chausson 20 Songs (high or low)* (IMC 1130 or 1131) (Fr)
Eb: *The Second Book of Baritone/Bass Solos* (G. Schirmer GS82071) (Fr/Eng)
Eb: *Anthology of French Song (high or low)* (G. Schirmer GS32604 or GS32605) (Fr/Eng)
- 6 **Félicien David** Tristesse de l'odalisque.
C# min (c# - f#) or *B*: *Gateway to French Mélodies (high or low)* (Alfred 36533 or 36534) (Fr)
- 7 **Fauré** Aurore (Aurora), Op. 39 No. 1.
G (d' - g''), *F* or *E*: No. 3 from *Fauré 30 Songs (high, medium or low)* (IMC 1601, 1602 or 1132) (Fr)
G or *F*: *Fauré 25 Selected Songs (high or low)* (G. Schirmer GS26106 or GS26107) (Fr/Eng)
G or *F*: *Fauré 20 Mélodies, Vol. 2 (Soprano or Mezzo)* (Hamelle HA09116 or HA09119) (Fr)
G or *F*: *Gateway to French Mélodies (high or low)* (Alfred 36533 or 36534) (Fr)
G or *E*: *Favorite French Art Songs, Vol. 1 (high or low)* (Hal Leonard HL40046 or HL40047-Music Sales) (Fr)
G or *D*: *The Language of Song: Intermediate (high or low)* (Faber) (Fr)

LIST B (*cont.*)

- 8 **Fauré** Chanson d'amour, Op. 27 No. 1.
G ($e' - f\#\prime$), F or E: No. 29 from *Fauré 30 Songs* (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)
G or F: *Fauré 20 Mélodies*, Vol. 2 (Soprano or Mezzo) (Hamelle HA09116 or HA09119) (Fr)
- 9 **Fauré** En prière (In Prayer/At Prayer).
F ($f' - f\#\prime$), Eb or D: No. 30 from *Fauré 30 Songs* (high, medium or low) (IMC 1601, 1602 or 1132) (Fr)
F or Eb: *Fauré 25 Selected Songs* (high or low) (G. Schirmer GS26106 or GS26107) (Fr/Eng)
F or Eb: *Fauré 20 Mélodies*, Vol. 2 (Soprano or Mezzo) (Hamelle HA09116 or HA09119) (Fr)
F or D: *The Language of Song: Elementary* (high or low) (Faber) (Fr)
F: No. 3 from *Sing Solo Soprano* (OUP) (Fr/Eng)
Eb or C: *Gateway to French Mélodies* (high or low) (Alfred 36533 or 36534) (Fr)
- 10 **M. García** L'absence.
A ($g' - f\#\prime$) or F: No. 1 from *Songs and Duets of García, Malibran and Viardot* (high or low) (Alfred 16813 or 16814) (Fr)
- 11 **arr. A. Hopkins** Gai lon la: No. 4 from *Five French Folk Songs*. Eb ($eb' - eb\prime$): (Chester) (Fr)
- 12 **Liszt** Es muss ein Wunderbares sein (Oh who can feel the bliss that know/It must be wonderful, withal) (Quel rêve et quel divin transport!).
Ab ($f' - ab\prime$): No. 12 from *Liszt 20 Selected Songs* (Peters EP 8590a) (Ger/Eng/Fr)
F or Eb: *Liszt 12 Songs* (high or low) (G. Schirmer GS26050 or GS81280) (Ger/Eng)
- 13 **A. Mahler** Bei dir ist es traut.
D ($d' - e\prime$): *A Celebration of Song* (high) (Universal UE 33936) (Ger)
- 14 **Mozart** Oiseaux, si tous les ans, K. 307.
C ($g' - g\prime$) or Ab: No. 4 from *Mozart Complete Songs* (high or medium) (Bärenreiter BA 5330 or 5328) (Fr)
- 15 **Ravel** Quel galant m'est comparable? (Poios asikis san ki emena?): No. 3 from *Cinq mélodies populaires grecques*. A ($e' - g\prime$), G or F: (high, medium or low) (Durand DF 01581600, 01223601 or 01581500) (Fr/Greek)
- 16 **Ravel** Tout gai! (Yarumpe!): No. 5 from *Cinq mélodies populaires grecques*. Bb ($f' - g\prime$), Ab or Gb: (high, medium or low) (Durand DF 01581600, 01223601 or 01581500) (Fr/Greek)
- 17 **Schubert** Der Lindenbaum (The Linden Tree): No. 5 from *Winterreise*, Op. 89, D. 911.
E ($b - e\prime$), E or D: *The Art of Song* (revised & expanded edition), Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)
E, E, D or C: No. 25 from *Schubert Lieder*, Vol. 1 (high, medium, low or very low) (Peters EP 20a, 20b, 20c or 20d) (Ger)
D: *The Second Book of Baritone/Bass Solos* (G. Schirmer GS82071) (Ger/Eng)
- 18 **Schubert** Frühlingslied 'Die Luft ist blau', D. 398.
G ($e' - g\prime$): *The Art of Song* (revised & expanded edition), Grade 6 (high) (Peters EP 71765) (Ger)
- 19 **Schubert** Litanei auf das Fest Aller Seelen, D. 343.
Eb ($c' - eb\prime$), Eb or Db: No. 84 from *Schubert Lieder*, Vol. 1 (high, medium or low) (Peters EP 20a, 20b or 20c) (Ger)
Eb, Eb or Db: No. 63 from *Schubert Lieder*, Vol. 2 (high, medium or low) (Peters EP 178a, 178b or 178c) (Ger)
- 20 **Schubert** Romanze: from *Rosamunde*, Op. 26, D. 797/3b.
F min ($c' - eb\prime$), F min or Eb min: *The Art of Song* (revised & expanded edition), Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)
F min, F min, Eb min or D min: No. 78 from *Schubert Lieder*, Vol. 1 (high, medium, low or very low) (Peters EP 20a, 20b, 20c or 20d) (Ger)

- 21 **Schubert** Ständchen: No. 4 from *Schwanengesang*, D. 957.
D min (d' - g''), *C min* or *B min*: *The Art of Song (revised & expanded edition)*, Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)
D min, C min, B min or *A min*: No. 48 from *Schubert Lieder*, Vol. 1 (high, medium, low or very low) (Peters EP 20a, 20b, 20c or 20d) (Ger)
D min or *B min*: *The Language of Song: Intermediate (high or low)* (Faber) (Ger)
- 22 **Schumann** Der Nussbaum: No. 3 from *Myrthen*, Op. 25.
G (d' - f#''), *F* or *Eb*: *The Art of Song (revised & expanded edition)*, Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)
- 23 **Schumann** Frühlingsgruss, Op. 79 No. 4.
G (d' - g''), *F* or *F*: *The Art of Song (revised & expanded edition)*, Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)
- 24 **Schumann** Marienwürmchen, Op. 79 No. 14.
F (f' - f''), *Eb* or *Eb*: *The Art of Song (revised & expanded edition)*, Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)
- 25 **de Séverac** Ma poupée chérie.
D (d' - e''/f#'') or *C*: *The Art of French Song, Vol. 1 (high or medium/low)* (Peters EP 7519a or 7519b) (Fr)
- 26 **Pauline Viardot** Les deux roses.
G (f' - g'') or *Eb*: *The Art of French Song, Vol. 2 (high or medium/low)* (Peters EP 7520a or 7520b) (Fr)
- 27 **Wolf** Auf ein altes Bild: No. 23 from *Mörrike-Lieder*.
F# min (f#' - e#''), *E min* or *E min*: *The Art of Song (revised & expanded edition)*, Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767) (Ger)

LIST C ART SONGS IN ENGLISH

- 1 **S. Barber** The Daisies, Op. 2 No. 1.
F (c' - f''): *Barber 65 Songs (high or medium/low)* (G. Schirmer HL50490044 or HL50490045)
F: *The First Book of Tenor Solos* (G. Schirmer GS81175)
F or *D*: *15 American Art Songs (high or low)* (G. Schirmer GS82645 or GS82607)
- 2 **R. R. Bennett** The Owl (Die Eule): No. 2 from *The Aviary*. (*eb' - f'')*: (Universal UE 14168) (Eng/Ger)
- 3 **Britten** The Birds.
E (b - e''): publ. separately (Boosey & Hawkes)
E: *The Boosey & Hawkes Song Collection, Vol. 2* (Boosey & Hawkes)
- 4 **Britten** How sweet the answer (The Wren).
B (f#' - f#''): No. 3 from *Britten Folksong Arrangements, Vol. 4: Moore's Irish Melodies* (Boosey & Hawkes)
B or *G*: *Britten Complete Folksong Arrangements (high or medium/low)* (Boosey & Hawkes)
- 5 **Britten** When you're feeling like expressing your affection.
F (c' - f'') or *E*: No. 2 from *Britten The Red Cockatoo and Other Songs (high or medium/low)* (Faber)
- 6 **Rebecca Clarke** Down by the salley gardens. (M)
G min (f' - g'') or *E min*: *Art Song in English (high or low)* (Boosey & Hawkes)
E min: *20th-Century Easy Song Collection* (Boosey & Hawkes)
E min: *Rebecca Clarke Song Album (medium-high)* (Boosey & Hawkes)
- 7 **arr. Copland** At the River: No. 4 from *Old American Songs*, Second Set.
F (f' - f''), *Eb* or *Db*: *Copland Old American Songs, Complete (high, medium/original or low)* (Boosey & Hawkes)
F or *Db*: *Art Song in English (high or low)* (Boosey & Hawkes)

LIST C (cont.)

- 8 **arr. Copland** The Little Horses: No. 1 from *Old American Songs*, Second Set.
(d' - g"), (b - e") or *(a - d")*: *Copland Old American Songs, Complete (high, medium/original or low)*
 (Boosey & Hawkes)
(d' - g") or *(a - d")*: *Art Song in English (high or low)* (Boosey & Hawkes)
(b - e"): publ. separately (Boosey & Hawkes)
(b - e"): *The Boosey & Hawkes Song Collection, Vol. 2* (Boosey & Hawkes)
- 9 **J. Duke** Loveliest of trees.
Ab (d# - f") or *F*: *15 American Art Songs (high or low)* (G. Schirmer GS82645 or GS82607)
F: *The First Book of Mezzo-Soprano/Alto Solos* (G. Schirmer GS81174)
- 10 **Christopher Field** He Wishes for the Cloths of Heaven: No. 6 from *A Garland of Song*. *F (c' - d")*:
(Recital Music RM910)
- 11 **A. Gibbs** Nod, Op. 10 No. 2.
D (d' - f#"): *Celebrated Songs, Book 1* (Chester CH55317)
D: *A Heritage of 20th-Century British Song, Vol. 3* (Boosey & Hawkes)
- 12 **A. Gibbs** Silver, Op. 30 No. 2.
F# min (c# - f#") or *E min*: publ. separately (high or low) (Boosey & Hawkes)
F# min: *A Heritage of 20th-Century British Song, Vol. 4* (Boosey & Hawkes)
- 13 **Head** Star Candles. *D min (c' - f")*: publ. separately (Boosey & Hawkes)
- 14 **Holst** The Heart Worships. *E min (c' - e")* or *D min*: publ. separately (Stainer & Bell SS24 or H184)
- 15 **A. Hopkins** A Melancholy Song. (F)
D (d' - f#"): publ. separately (Chester CH04044)
D: *A Century of English Song, Vol. 1: Ten Songs for Soprano* (Thames TH978421)
- 16 **Howells** The Widow Bird.
E min (e' - e"): *The Boosey & Hawkes Song Collection, Vol. 2* (Boosey & Hawkes)
- 17 **Ireland** Her Song.
(e' - f#"), *(d' - e")* or *(c' - d")*: publ. separately (Cramer)
(c' - d"): *Ireland The Complete Works for Voice & Piano, Vol. 3* (Stainer & Bell B598)
- 18 **Keen, arr. Jay Althouse** Homeward Bound.
F (c' - f"), *Eb* or *D*: *Folk Songs for Solo Singers, Vol. 1 (high, medium-high or medium-low)* (Alfred
 21836, 4952 or 4953)
- 19 **Alexander L'Estrange** Love's Philosophy: from *Love's Philosophy*. *D (b - d")*: (Faber)
- 20 **Alexander L'Estrange** Now sleeps the crimson petal: from *Love's Philosophy*. *Bb (c' - eb")*: (Faber)
- 21 **Jenny McLeod** I have no name. *(d' - f")*: publ. separately (SOUNZ)
- 22 **Clive Pollard** Pot and Kettle.
D (c# - d"): *A Century of English Song, Vol. 10: Fourteen Songs for Medium/low Voice* (Association of
 English Singers & Speakers AESS010)
- 23 **Quilter** Dream Valley, Op. 20 No. 1.
Gb (eb' - gb") or *D*: *Roger Quilter Collected Songs (high or low)* (Boosey & Hawkes)
F or *D*: *Roger Quilter 18 Songs for Voice and Piano (high or low)* (Boosey & Hawkes)
E or *C*: No. 16 from *Everlasting Voices (medium-high or medium-low)* (Peters EP 72672a or 72672b)
- 24 **Quilter** Fair House of Joy, Op. 12 No. 7.
Db (f' - ab") or *Bb*: publ. separately (Boosey & Hawkes)
Db or *Bb*: *Roger Quilter Collected Songs (high or low)* (Boosey & Hawkes)
Db: *The Second Book of Tenor Solos* (G. Schirmer GS82070)
Db: *A Heritage of 20th-Century British Song, Vol. 4* (Boosey & Hawkes)

- 25 **Quilter** How should I your true love know?, Op. 30 No. 3.
B min (f#'-f#') or *G min: Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)*
Bb min or G min: Art Song in English (high or low) (Boosey & Hawkes)
Bb min: A Century of English Song, Vol. 1: Ten Songs for Soprano (Thames TH978421)
- 26 **arr. Quilter** Over the mountains.
A (e'-e''/a'') or *G: publ. separately (Boosey & Hawkes)*
G or F: Roger Quilter Collected Songs (high or low) (Boosey & Hawkes)
- 27 **Rich** American Lullaby.
F (c'-f'') or *D: 15 American Art Songs (high or low) (G. Schirmer GS82645 or GS82607)*
D: The First Book of Mezzo-Soprano/Alto Solos (G. Schirmer GS81174)
- 28 **Ned Rorem** Early in the Morning.
Bb (d'-f''): *Ned Rorem 14 Songs on American Poetry (Peters EP 66583)*
- 29 **arr. John Rutter** The Sprig of Thyme: No. 3 from *Three Folk-Songs for Upper Voices*. (F) *G (d'-e'')*:
(OUP)
- 30 **Steele** O mistress mine (2nd setting). (M)
F (c'-d''): No. 8 from *Music by Douglas Steele, Vol. 2: Selected Songs (Forsyth FSD02)*
- 31 **Thiman** Madonna and Child (A Carol).
F (e'-f''): *Thiman 13 Songs (Stainer & Bell B665)*
- 32 **Walton** Under the greenwood tree.
G min (d'-g''): *Walton A Song Album (OUP)*
- 33 **Warlock** Balulalow (A Cradle-song).
Eb (eb'-f'') or *C: No. 2 from Sing Solo Christmas (high or low) (OUP)*
- 34 **Warlock** Chopcherry.
A (e'-e''): *Celebrated Songs, Book 2 (Chester CH55318)*
- 35 **Warlock** The First Mercy (Première merci).
(f'-f''): publ. separately (*Boosey & Hawkes*) (*Eng/Fr*)
(f'-f''): *Warlock Songs (Boosey & Hawkes) (Eng)*
(f'-f''): *Christmas Song Album, Vol. 2 (Boosey & Hawkes) (Eng/Fr)*
- 36 **arr. G. Williams** The Loom.
G min (bb'-eb''): publ. separately (*OUP archive OSS637-Banks*)
G min: No. 5 from Sing Solo Soprano (OUP)
- 37 **M. Williamson** Sweet and Low: No. 4 from *Six English Lyrics*. *Eb (db'-d'')*: (*Weinberger*)

LIST D ART SONGS IN OTHER LANGUAGES

- 1 **Bellini** Dolente immagine di Fille mia.
E min (b-d''): No. 8 from *Bellini 15 Composizioni da Camera (Ricordi NR 12328200) (Ital)*
- 2 **di Chiara** La Spagnola (The Spanish Girl).
D min/D (c#'-e''): *Italian Songs & Arias (Mel Bay MLB95480) (Ital/Eng)*
- 3 **Chopin** Piosnka Litewska (Lithauisches Lied) (Lithuanian Song), Op. 74 No. 16.
F (d'-d''): No. 16 from *Chopin Complete Works, Vol. 17: Songs (PWM 242071) (Pol/Eng)*
Eb: No. 9 from Chopin Polnische Lieder (Polish Songs) (Universal UE 934) (Ger/Eng)
- 4 **Donizetti** Amore e morte.
(c'-f''): No. 11 from *Donizetti Composizioni da Camera, Vol. 1 (Ricordi NR 13033000) (Ital)*
- 5 **Dunayevsky & Lebedev-Kumach** Yesli Volga razolyotsya (Should the Volga's Banks be Flooded)
(verse 1 and chorus only).
D (b-d''): *A Russian Song Book (Dover DP14069) (Russ Cyrillic/Russ/Eng)*
- 6 **Einarsson** Draumalandið (The Landscape of my Heart).
Gb (db'-eb'') or *E: Icelandic Art Songs, First Collection (high or low) (Ísalög Music) (Ice/Eng)*

LIST D (cont.)

- 7 **Elwyn-Edwards** Mae Hiraeth yn y môr (There's Longing in the Sea): from *Caneuon y Tri Aderyn* (*Songs of the Three Birds*). *Ab* ($e'b' - ab''$): (Gwynn Publishing 80037) (Welsh/Eng)
- 8 **M. García** Parad!
F ($e' - g''$) or *D*: arr. Viardot. No. 4 from *Songs and Duets of García, Malibran and Viardot* (high or low) (Alfred 16813 or 16814) (Span)
- 9 **Granados** Callejeo: from *Tonadillas en estilo antiguo*.
A ($c\#' - f\#''$): *Granados Colección de Tonadillas* (UME UMV1082) (Span)
- 10 **Ísólffsson** Í dag skein sól (Farewell), Op. 2 No. 1.
E min ($e' - g''$) or *C min*: *Icelandic Art Songs, First Collection* (high or low) (Ísalög Music) (Ice/Eng)
- 11 **Ísólffsson** Vögguvísa (Lullaby).
Gb ($db' - gb''$) or *Eb*: *Icelandic Art Songs, First Collection* (high or low) (Ísalög Music) (Ice/Eng)
- 12 **Lin Sheng Xi** He Nian He Ri Zai Xiang Feng (In which year, on which day shall we meet again?).
Ab ($db' - g''$): P. 80 from *Lin Sheng Xi Collection* (Taipei Musiker House) (Mandarin)
- 13 **Mompou** Cançoneta incerta.
 $(f\#' - e'')$: *Canciones de España* (*Songs of Spain*), Vol. 1 (UME UMV24032) (Catalan)
- 14 **Nosov & Churkin** Daleko, daleko (Far away, far away).
C ($c' - e''/f''$): *A Russian Song Book* (Dover DPI4069) (Russ Cyrillic/Russ/Eng)
- 15 **Arvo Pärt** Rozhdestvenskaya kolybelnaya (Christmas Lullaby).
F ($c' - c''$): No. 1 from *Pärt Zwei Wiegenlieder* (Universal UE 32749) (Russ Cyrillic/Russ)
- 16 **Rodrigo** Fino cristal.
 $(c\#' - f'')$: *Rodrigo 35 Songs* (Schott SMC 541) (Span)
- 17 **Sibelius** Spånet på vattnet (Der Span auf den Wellen) (Wood on the Water), Op. 17 No. 7.
 $(e'b' - f'')$ or $(c' - d'')$: No. 8 from *Sibelius 15 Selected Songs* (high or low) (Breitkopf & Härtel EB 6943 or 6944) (Ger/Eng/Swed)
- 18 **M. Thomas** Mehefin: Wrth y Gwair (June: Hay-making): from *Caneuon y Misoedd* (*Songs of the Year*).
 $(d' - f'')$: (Mansel Thomas Trust MT029) (Welsh/Eng)
- 19 **Thorsteinson** Nótt (Sunset).
A min ($a - f''$) or *G min*: *Icelandic Art Songs, First Collection* (high or low) (Ísalög Music) (Ice/Eng)
- 20 **Toldrá** Romanç de Santa Lluçia.
E ($e' - f\#''$): *Canciones de España* (*Songs of Spain*), Vol. 1 (UME UMV24032) (Catalan)

LIST E OPERA, OPERETTA, MUSICAL THEATRE & POPULAR SONG

- 1 **L. Bernstein** Tonight: from *West Side Story*.
Ab ($bb - fb''$): vocal selections (new edition) (ending b. 35) (Boosey & Hawkes) (Eng)
G: publ. separately (Boosey & Hawkes) (Eng)
G: publ. separately (Bote & Bock) (Eng/Ger)
- 2 **Bock & Harnick** Far from the home I love: from *Fiddler on the Roof*.
C min ($c' - e''$): vocal selections (either lyric) (Wise AM39520)
C min: *The Singer's Musical Theatre Anthology, Soprano Vol. 1* (revised edition) (Hal Leonard-Faber)
- 3 **Bononcini** Per la gloria d'adorarvi (Only joyful adoration/Oh the pleasure and delight): from *Griselda*.
F ($d' - f''$) or *D*: No. 19 from *30 Italian Songs and Arias of the 17th & 18th Centuries* (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)
F or *D*: *A Selection of Italian Arias 1600-1800, Vol. 2* (high or low) (ABRSM) (Ital/Eng)

- 4 **Caldara** Alma del core (Soul of compassion/Heart of my being/Spirit of being): from *La costanza in amor vince l'inganno*.
A (*a' - g#*) or *F*: *A Selection of Italian Arias 1600–1800, Vol. 1 (high or low) (ABRSM) (Ital/Eng)*
A or *E*: No. 21 from *30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low) (Peters EP 7743a or 7743b) (Ital/Eng)*
G or *D*: No. 16 from *26 Italian Songs and Arias (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)*
G or *D*: *The Language of Song: Elementary (high or low) (Faber) (Ital)*
- 5 **Churchill & Morey** Some day my prince will come: from *Snow White and the Seven Dwarfs*. (**F**)
F (*c' - g*): *The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard HL00313100–Music Sales)*
F: *The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)*
- 6 **Coleman & Stewart** The colors of my life (*once through, either lyric*): from *Barnum*.
F (*c' - eb*): vocal selections (*Alfred VF1821*)
- 7 **N. Gay** Once you lose your heart: from *Me and My Girl*.
Db (*ab - db*): vocal selections (*Music Sales NG10014*)
Db: *The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard–Faber)*
Db: *Musical Theatre Collection for Young Women Singers (Hal Leonard HLE90001476)*
- 8 **G. & I. Gershwin** Embraceable You: from *Girl Crazy*.
G (*d' - e*): *The Best of George Gershwin and Ira Gershwin (omitting repeat) (Faber)*
G: *The Great Songs of Gershwin (Alfred SF0147)*
G: *George Gershwin: The Definitive Songbook (Faber)*
- 9 **G. & I. Gershwin** Oh, Lady, Be Good! (*once through, either lyric*): from *Lady, Be Good!*
G (*d' - e*): *The Best of George Gershwin and Ira Gershwin (Faber)*
G: *The Great Songs of Gershwin (Alfred SF0147)*
G: *George Gershwin: The Definitive Songbook (Faber)*
- 10 **Gilbert & Sullivan** I Am a Pirate King 'Oh, better far to live and die' (Pirate King's Song): from *The Pirates of Penzance*.
C (*B - e*): *Gilbert & Sullivan for Singers – Baritone/Bass (Hal Leonard HL00740217–Music Sales)*
C: *The Art of Song (revised & expanded edition), Grade 6 (low) (Peters EP 71767)*
- 11 **Gilbert & Sullivan** Love is a plaintive song (Patience's Song): from *Patience*.
A min/A (*e' - a*): *Gilbert & Sullivan for Singers – Soprano (Hal Leonard HL00740214–Music Sales)*
A min/A: *The Art of Song (revised & expanded edition), Grade 6 (high) (Peters EP 71765)*
- 12 **Gilbert & Sullivan** Oh, foolish fay (Queen's Song): from *Iolanthe*.
Db (*ab - c*): *Gilbert & Sullivan for Singers – Mezzo-Soprano (Hal Leonard HL00740215–Music Sales)*
Db: *The Art of Song (revised & expanded edition), Grade 6 (medium) (Peters EP 71766)*
- 13 **Gilbert & Sullivan** When first my old, old love I knew (Defendant's Song): from *Trial by Jury*.
D (*e' - f#*/*a*): *Gilbert & Sullivan for Singers – Tenor (Hal Leonard HL00740216–Music Sales)*
D: *The Second Book of Tenor Solos (G. Schirmer GS82070)*
D (*e' - f#*): *The Art of Song (revised & expanded edition), Grade 6 (high) (Peters EP 71765)*
- 14 **Arthur Hamilton** Cry Me a River: from *The Girl Can't Help It*.
C min (*c' - d*): *The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)*
- 15 **Humperdinck** Der kleine Sandmann bin ich (Sandman's Song) (*ending b. 36*): from *Hänsel und Gretel*.
D (*c# - f#*): P. 104 from vocal score (new edition) (*Schott ED 8029) (Ger/Eng)*
D: P. 89 from vocal score (*Dover 0486438260) (Eng)*
- 16 **Kern** Bill: from *Show Boat*. (**F**)
Bb (*c' - d*): No. 23 from vocal score (*Wise AM79948*)
Bb: *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard–Faber)*
Bb: *The Essential Jerome Kern Song Book (Wise AM81506)*

LIST E (cont.)

- 17 **Lerner & Loewe** Without You: from *My Fair Lady*.
C (b - eb[#]): *The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition) (Hal Leonard-Faber)*
- 18 **Andrew Lloyd Webber & Tim Rice** Close every door: from *Joseph and the Amazing Technicolor Dreamcoat*.
F min (c' - f[#]): No. 6 from vocal score (cut from fig. H to fig. K) (Really Useful Group)
F min: *The Singer's Musical Theatre Anthology, Tenor Vol. 2 (Hal Leonard-Faber)*
- 19 **Alan Menken & Howard Ashman** Proud of your boy: from *Aladdin*.
D (e' - f[#]): stage vocal selections (Hal Leonard HL00130669-Music Sales)
- 20 **Alan Menken & Tim Rice** Home (omitting repeat): from *Beauty and the Beast*.
G/D (g - e[#]): P. 47 from vocal selections (Hal Leonard HLD00312511-Music Sales)
G/D: *Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 2 (Hal Leonard HL00129886-Music Sales)*
- 21 **Mozart** Meiner Liebsten schöne Wangen (Della mia cara le guance amate) (any one verse): from *Bastien und Bastienne*, K. 50. (M)
A (d[#] - f[#]): *Grandi Operisti per Giovani Cantanti per Tenore (Ricordi NR 13765200) (Ger/Ital)*
- 22 **Mozart** Der Vogelfänger (The Bird Catcher): from *Die Zauberflöte*, K. 620. (M)
G (d - e[#]): *The Art of Song (revised & expanded edition), Grade 6 (low) (Peters EP 71767) (Ger/Eng)*
G: publ. separately (OUP archive OSS652-Banks) (Ger/Eng)
- 23 **Mozart** Deh vieni alla finestra (O star, why keep thy beauty/Oh, come to your window): from *Don Giovanni*, K. 527.
D (d - e[#]): No. 16 from vocal score (G. Schirmer GS33818) (Ital/Eng)
D (d' - e[#]): *Italian Songs & Arias (Mel Bay MLB95480) (Ital/Eng)*
- 24 **Mozart** Venite inginocchiatevi (Come here and kneel in front of me): from *Le nozze di Figaro*, K. 492.
G (d' - g[#]): No. 12 from vocal score (G. Schirmer GS33772) (Ital/Eng)
- 25 **Mozart** Voi, che sapete (You know the answer/Tell me, you ladies/Tell me, fair ladies): from *Le nozze di Figaro*, K. 492.
Bb (c' - f[#]): No. 11 from vocal score (G. Schirmer GS33772) (Ital/Eng)
Bb: *The Art of Song (revised & expanded edition), Grade 6 (medium) (Peters EP 71766) (Ital/Eng)*
Bb: No. 11 from *Sing Solo Contralto (OUP) (Ital/Eng)*
- 26 **I. Novello** We'll gather lilacs: from *Perchance to Dream*.
F (bb - f[#]): *Ivor Novello Song Album (Faber)*
F: *100 Years of Popular Music: 40s Vol. 1 (Faber)*
- 27 **C. Porter** I Get a Kick out of You: from *Anything Goes*.
Eb (c' - f[#]): *The Best of Cole Porter (Faber)*
Eb: *Cole Porter 100th Anniversary (Alfred VF1713)*
C: *The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 2 (revised edition) (Hal Leonard-Faber)*
- 28 **C. Porter** I've got you under my skin: from *Born to Dance*.
Eb (bb - f[#]): *The Definitive Jazz Collection (2nd edition) (Hal Leonard-Faber)*
Eb: *The Best of Cole Porter (Faber)*
Eb: *Cole Porter 100th Anniversary (Alfred VF1713)*
- 29 **Purcell** Nymphs and Shepherds: from *The Libertine*, Z. 600.
G (d' - g[#]), F or Eb: *The Art of Song (revised & expanded edition), Grade 6 (high, medium or low) (Peters EP 71765, 71766 or 71767)*
G or Eb: *English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019-Music Sales)*
G or Eb: *Purcell 40 Songs (high or low) (IMC 2071 or 2072)*
G: *Purcell Songs, Book 3 (Stainer & Bell B383)*

- 30 **Purcell** Pursue thy conquest: from *Dido and Aeneas*, Z. 626.
C (d' - f''): No. 11 from vocal score (*with repeat*) (Novello NOV070318)
C: The Art of Song (revised & expanded edition), Grade 6 (high) (Peters EP 71765)
- 31 **Rodgers & Hammerstein** Mister Snow: from *Carousel*. (F)
G (c' - g''): *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard-Faber)*
Eb: vocal selections (*Williamson HL01121007*)
- 32 **Rodgers & Hammerstein** You'll Never Walk Alone: from *Carousel*.
C (c' - e''/g''): vocal selections (*Williamson HLW01121008*)
C (c' - g''): *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard-Faber)*
- 33 **Rodgers & Hammerstein** Many a New Day (*observing repeat*): from *Oklahoma!* (F)
D (c#' - e''): *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard-Faber)*
C: vocal selections (*Williamson HLW00312292*)
C: The Rodgers & Hammerstein Collection (Williamson HL00313207)
C: Musical Theatre Collection for Young Women Singers (Hal Leonard HLE90001476-Music Sales)
- 34 **Rodgers & Hammerstein** Out of my dreams: from *Oklahoma!*
Ab (eb' - f''/bb''): *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard-Faber)*
Ab: The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard-Faber)
F (c' - d''): vocal selections (*Williamson HLW00312292*)
F: The Rodgers & Hammerstein Collection (Williamson HL00313207)
F: Musical Theatre Collection for Young Women Singers (Hal Leonard HLE90001476-Music Sales)
- 35 **Rodgers & Hart** The Lady Is a Tramp: from *Babes in Arms*.
A (a - b'): *The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 1 (revised edition) (Hal Leonard-Faber)*
- 36 **Lucy Simon & Marsha Norman** How could I ever know?: from *The Secret Garden*.
Db (bb - f''): vocal selections (*Alfred VF1792*)
Db: The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition) (Hal Leonard-Faber)
- 37 **Stephen Sondheim** Anyone can whistle: from *Anyone Can Whistle*.
Eb (bb - eb''): *Sondheim for Singers: Soprano (Hal Leonard HL00124179-Music Sales)*
C: Sondheim for Singers: Belter/Mezzo-soprano (Hal Leonard HL00124180-Music Sales)
F: Sondheim for Singers: Tenor (Hal Leonard HL00124181-Music Sales)
D: Sondheim for Singers: Baritone/Bass (Hal Leonard HL00124182-Music Sales)
C: The Stephen Sondheim Collection (Hal Leonard HL00313531-Music Sales)
- 38 **Styne & Robin** Diamonds Are a Girl's Best Friend: from *Gentlemen Prefer Blondes*. (F)
Eb (bb - eb''): *Musical Theatre Collection for Young Women Singers (Hal Leonard HLE90001476)*
- 39 **Warren & Gordon** Chattanooga-Choo-Choo: from *Sun Valley Serenade*.
C (b - f''): *Glenn Miller 1904-1944 (Faber)*
- 40 **Weill & Lerner** Here I'll Stay: from *Love Life*.
Bb (c - eb''): *Weill From Berlin to Broadway (Hal Leonard-Faber)*
- 41 **Frank Wildhorn & Leslie Bricusse** Someone Like You: from *Jekyll & Hyde*.
F/Gb (g - eb''): vocal selections (*Cherry Lane Music Company CLM02502211*)
- 42 **Willson** Till there was you: from *The Music Man*.
Eb (d' - g''): *The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard-Faber)*
Eb: The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard-Faber)
Eb (d' - f''/g''): *Musical Theatre Collection for Young Women Singers (Hal Leonard HLE90001476-Music Sales)*

SINGING GRADES: requirements and information

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

Changes in the 2018 syllabus (Grades 6–8)

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

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

Entering for an exam

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

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

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

Elements of the exam

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

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

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

Accompanied songs

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

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

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

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

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

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

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



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

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

(continued overleaf)

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

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

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

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

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

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

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

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

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

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

Unaccompanied traditional song (folk song)

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

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

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

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

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

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

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

Sight-singing

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

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








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

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

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

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

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

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

Aural tests

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

In the exam

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

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

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

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

Assessment

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

Obtaining exam music

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

AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

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

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

Specimen tests

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

Deaf or hearing-impaired candidates

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

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this may affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this may affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.