

Voice

SYLLABUS / 2019 EDITION

soprano
baritone
contralto
mezzo
soprano
tenor



Message from the President

The mission of The Royal Conservatory—to develop human potential through leadership in music and the arts—is based on the conviction that music and the arts are humanity's greatest means to achieve personal growth and social cohesion. Since 1886 The Royal Conservatory has realized this mission by developing a structured system consisting of curriculum and assessment that fosters participation in music making and creative expression by millions of people. We believe that the curriculum at the core of our system is the finest in the world today.

In order to ensure the quality, relevance, and effectiveness of our curriculum, we engage in an ongoing process of revitalization, which elicits the input of hundreds of leading teachers. The award-winning publications that support the use of the curriculum offer the widest selection of carefully selected and graded materials at all levels. Certificates and Diplomas from The Royal Conservatory of Music attained through examinations represent the gold standard in music education.

The strength of the curriculum and assessment structure is reinforced by the distinguished College of Examiners—a group of outstanding musicians and teachers from Canada, the United States, and abroad who have been chosen for their experience, skill, and professionalism. An acclaimed adjudicator certification program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become an important partner with The Royal Conservatory in helping all people to open critical windows for reflection, to unleash their creativity, and to make deeper connections with others.

Dr. Peter C. Simon

Michael and Sonja Koerner President & CEO
The Royal Conservatory

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1: Introduction

About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based education and social programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

- Randy Bachman
- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- David Foster
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Jan Lisiecki
- Lois Marshall
- Sarah McLachlan
- Oscar Peterson
- Adrienne Pieczonka
- Gordon Pinsent
- Paul Shaffer
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers

★ Visit rcmusic.com to learn more about the history of The Royal Conservatory.

The RCM Certificate Program

The RCM Certificate Program is a globally recognized system of music study and assessment designed by over 100 leading teachers throughout North America. Available for more than twenty instruments and voice, and sequenced from elementary to advanced levels, the curriculum of the Certificate Program encompasses a wide range of inspiring repertoire, as well as technique, ear tests, sight reading, and theory to develop well-rounded musicians.

★ Visit rcmusic.com/certificate-program for more information.

The RCM College of Examiners

Examiners are highly trained professional musicians and pedagogues from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the College of Examiners. Professional development and performance evaluation continues throughout each examiner's career to ensure consistent examination standards across North America.

★ Read about the College of Examiners, including examiner biographies, at rcmusic.com.

RCM Publishing

RCM Publishing produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

★ Visit rcmpublishing.com to view a complete list of available titles.

Digital Learning

The Digital Learning Program serves to broaden the reach of music education by offering students and teachers online courses and resources, ensuring ease of access, and maximizing engagement and interactivity. Using the power of technology, and leveraging some of the best musical minds available, digital resources ensure that learning with The Royal Conservatory is now available to all.

Additional Programs

Additional programs of The Royal Conservatory are delivered through the following divisions:

- The **Glenn Gould School** provides professional music training for gifted young artists at the undergraduate and graduate levels.
- The **Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- The **Marilyn Thomson Early Childhood Education Centre** develops innovative early childhood education programs, teacher certification, and digital early childhood education products for use by parents and their children.
- The **Royal Conservatory School** provides music classes and private lessons for people of all ages and stages of musical literacy.
- **Learning Through the Arts®** supports excellence in public education programs by utilizing the arts to enhance learning.
- The **Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues in Toronto: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and Temerty Theatre.

Getting Started

Why Choose the RCM Certificate Program?

The RCM Certificate Program provides a comprehensive path for musical development, with progressively sequenced requirements encompassing four main areas:

Repertoire

- Each level includes a broad selection of repertoire representing a variety of styles and periods.
- Regular reviews of the repertoire ensure a balance between the familiar canon of teaching repertoire and new and innovative selections.
- Teachers and students can add favorite pieces through the Teacher's Choice selections.

Technical Requirements

- Technical requirements are designed to support the demands of the repertoire for each level.
- Technical tests include patterns based on scales, chords, and arpeggios.
- Vocalises develop technical skills within a musical context, while providing the opportunity to refine formation of vowels.

Musicianship Skills

- A thoughtful and consistent approach to the development of ear training and sight reading provides students with a solid foundation for independent creative musical explorations.
- Musicianship skills are developed to support the goals and requirements of both performance of repertoire and theoretical concepts.

Music Literacy

- The theory concepts recommended for concurrent study at Elementary levels, and corequisite examinations at Intermediate and Advanced levels support students in acquiring the theoretical and historical knowledge necessary for music literacy.
- Theory examinations are tied to the Intermediate and Advanced practical levels, reinforcing concepts encountered in repertoire, technical requirements, and musicianship skills.

Examinations Offered

Practical Examinations

Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, Guitar, Harp, Harpsichord, Horn, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Theory Examinations

Theory; Harmony & Counterpoint; History; Analysis; ARCT, Teacher; ARCT in Piano Pedagogy; ARCT in Composition and Theory

Contact Us

Canada

- Email: candidateservices@rcmusic.ca
- Phone: 416-408-5019 or toll-free 1-800-461-6058

273 Bloor Street West
Toronto ON M5S 1W2

United States

- Email: USaccountservices@rcmusic.ca
- Phone: toll-free 1-866-716-2223

60 Industrial Parkway, Suite 882
Cheektowaga NY 14227-2713

rcmusic.com

Register for an Examination

All examination registrations should be submitted using the online registration system.

Examination Sessions and Registration Deadlines

Practical and written examination sessions take place several times a year at examination centers across North America.

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may not always be accommodated.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found online.

Examination Centers

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Center Representative who ensures that students and teachers have a successful examination experience.

Examination Scheduling

All students must verify their examination schedules online two weeks prior to the beginning of the examination session. Examination schedules will not be mailed. Teachers may verify their students' examination schedules online through their teacher account.

Students are asked to print the "Examination Program Form" from their account. The program form must be filled out by the student and/or teacher, and brought to the examination center for presentation to the examiner.

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule. The Center Representative may be able to provide an alternate appointment time.

What's New?

- The levels of the Certificate Program have been organized into four progressive stages of musical development: Elementary, Intermediate, Advanced, and Diploma.
- Repertoire lists have been expanded to include new works written in the last ten years.
- Repertoire selections will be marked individually, with separate marks awarded for each selection. Vocal production, diction, and presentation will be factored into the mark awarded.
- Substitution policies have been clarified, allowing students and teachers more flexibility in choosing repertoire not included in the *Voice Syllabus, 2019 Edition*.
- Technical tests have been revised to align with musicianship skills, and to connect with concepts encountered in theory studies.
- Musicianship requirements (ear tests and sight reading) have been revised, reflecting a smoother progression of skill development.

Program Overview

Internationally recognized certificates are awarded for successful completion of each practical and theory examination from Preparatory to Level 10.

Comprehensive certificates are awarded to students in Levels 5 through 10 for successful completion of both the practical and corequisite theory examinations. Diplomas are awarded to Associate Diploma (ARCT) candidates for successful completion of both the practical and corequisite theory examinations.

★ See the current *Theory Syllabus* (available online) for further information regarding prerequisites and corequisites.

Practical Certificates and Diplomas

Elementary Certificates

While completion of theory examinations is not required to obtain practical certificates for Preparatory to Level 4, it is highly recommended that theory study be concurrent with practical study at all levels. This table illustrates the correlation of practical levels with theory levels.

Certificate	Practical Examination Requirement	Corresponding Theory Level (no examination required)
Preparatory Voice	Preparatory Voice	Preparatory Theory
Level 1 Voice	Level 1 Voice	Level 1 Theory
Level 2 Voice	Level 2 Voice	Level 2 Theory
Level 3 Voice	Level 3 Voice	Level 3 Theory
Level 4 Voice	Level 4 Voice	Level 4 Theory

Intermediate Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examination for Levels 5 to 8.

Comprehensive Certificate	Practical Examination Requirement	Theory Examination Corequisite
Level 5 Voice	Level 5 Voice	Level 5 Theory
Level 6 Voice	Level 6 Voice	Level 6 Theory
Level 7 Voice	Level 7 Voice	Level 7 Theory
Level 8 Voice	Level 8 Voice	Level 8 Theory

Advanced Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examinations for Levels 9 and 10.

Comprehensive Certificate	Practical Examination Requirement	Theory Examination Corequisites
Level 9 Voice	Level 9 Voice	<ul style="list-style-type: none"> Level 8 Theory Level 9 Harmony (or Keyboard Harmony) Level 9 History
Level 10 Voice	Level 10 Voice	<ul style="list-style-type: none"> Level 8 Theory Level 9 Harmony (or Keyboard Harmony) Level 9 History Level 10 Harmony & Counterpoint (or Keyboard Harmony) Level 10 History

Diplomas

The following table summarizes all prerequisite and corequisite examinations required to obtain the Associate Diploma (ARCT) in Voice, Performer. Prerequisites are indicated with P and corequisites are indicated with C.

Candidates must complete prerequisite examinations at least one session prior to registration.

	ARCT Performer
Comprehensive Certificates	
Level 10	P
Theory Examinations	
Level 8 Theory	P
Level 9 Harmony (or Keyboard Harmony)	P*
Level 9 History	P
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	P
Level 10 History	P
ARCT Harmony & Counterpoint (or Keyboard Harmony)	C
ARCT Analysis	C
ARCT History	C

★ For more information, please see celebratetheory.com.

★ For current information on the requirements for the Associate Diploma (ARCT) in Voice, Teacher, please visit www.rcmusic.com.

Theory Examinations

★ See the current *Theory Syllabus* (available online) for detailed theory examination requirements.

Practical studies are supported by theory examinations that promote the development of musical literacy and encourage an enriched understanding of style and structure. Theory examinations test knowledge of music theory and history, either through an in-person written examination or online.

Official Examination Papers, available from the RCM bookstore and at music retailers, are published annually by RCM Publishing to aid with examination preparation.

Practical Examination Requirements

Repertoire

At each level, students are encouraged to choose a balanced examination program that includes a variety of musical styles, genres, and tonalities. Students may select repertoire published in the *Voice Series, 2019 Edition*, published by RCM Publishing, or repertoire from other published resources, as listed in the “Complete Repertoire” section for each level in the *Syllabus*.

Voice Series, 2019 Edition

Selected repertoire from the Preparatory to Level 8 *Syllabus* lists is published in individual volumes of the *Voice Series, 2019 Edition*. The table of contents for each volume (listing the title, composer, and page number for each selection) is presented on the first page of Preparatory to Level 8 in the *Syllabus*.

Complete Repertoire

The “Complete Repertoire” section of each level in the *Syllabus* is a full list of repertoire required for voice examinations. Information given for each item includes:

- the composer
- the title of the selection
- the larger work of which the selection is a part (where applicable)
- an anthology or collection in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 112 for a list of publishers with their abbreviations.

Repertoire Lists

The repertoire for Levels 1 to 10 and the Associate Diploma (ARCT) in Voice, Performer is divided into lists, according to genre or stylistic period.

★ Students are encouraged to choose only one selection from each composer.

Levels 1 to 6

List A: Folk Songs and Pre-1900 Repertoire

List B: 20th- and 21st-century Repertoire

List C: Popular Repertoire

Levels 7 and 8

List A: Baroque and Classical Repertoire

List B: Romantic and Post-Romantic Repertoire

List C: 20th- and 21st-century Repertoire

List D: Popular Repertoire

Levels 9 and 10

List A: Baroque and Classical Repertoire

List B: Romantic and Post-Romantic Repertoire

List C: 20th- and 21st-century Repertoire

List D: Musical Theater, Operetta, and Jazz

Associate Diploma (ARCT) in Voice, Performer

List A: Baroque and Classical Repertoire

List B: Romantic and Post-Romantic Repertoire

List C: 20th- and 21st-century Repertoire

List D: Opera Arias

List E: Oratorio and Mass Arias

List F: Musical Theater and Operetta

★ For the examination repertoire requirements for Preparatory, please see p. 13.

Popular Repertoire, Musical Theater, and Operetta

List C in Levels 1 to 6, List D in Levels 7 to 10, and List F in ARCT are optional. These lists include genres such as musical theater, operetta, jazz standards, and popular songs from a variety of eras. Students are encouraged to use vocal technique that suits the style of each selection. Students performing repertoire from these lists may not bring props or costumes to the examination. For these lists, students may use editions other than those listed in the *Syllabus*, provided that the arrangements are the same as those cited in the *Syllabus*.

Transposition

Elementary (Preparatory to Level 4)

- Repertoire may be transposed to suit the range of the student's voice, except where otherwise indicated in the *Syllabus*.

Intermediate (Levels 5 to 8)

- In Levels 5 to 8, repertoire may be transposed to suit the range of the student's voice, except where otherwise indicated in the *Syllabus*.
- Vocalises may be transposed.

Advanced (Levels 9 and 10)

- In Level 10 List A, students may choose repertoire from Any Voice or from their own voice type (Soprano, Mezzo-Soprano/Contralto, Tenor, or Baritone/Bass). For example, Soprano students may choose from Any Voice or from Soprano. Selections from Any Voice may be transposed. Selections for specific voice types must be sung in the original key.
- In List B and List C, repertoire may be transposed to suit the range of the student's voice, except where otherwise indicated in the *Syllabus*.
- In List D, selections are divided into Male and Female roles. These selections must be sung in the original key, except where otherwise indicated, and must match the arrangements cited in the *Syllabus*.
- Recitatives must be sung in the original key.
- Vocalises may be transposed.

Associate Diploma (ARCT) in Voice, Performer

In List A, candidates may choose repertoire from Any Voice or from their own voice type (Soprano, Mezzo-Soprano/Contralto, Tenor, or Baritone/Bass). For example, Soprano students may choose from Any Voice or from Soprano. Selections from Any Voice may be transposed. Selections for specific voice types must be sung in the original key.

In List B and List C, repertoire may be transposed to suit the range of the student's voice, except where otherwise indicated in the *Syllabus*.

In List D and List E, candidates must sing selections chosen from their voice type. Selections must be sung in the original key with the accompanying recitative where specified. *One* selection must be performed with the accompanying recitative where specified.

In List F, selections are divided into Male and Female roles. These selections must be sung in the original key and must match the arrangements cited in the *Syllabus*.

Recitatives must be sung in the original key.

Language

Wherever possible, repertoire included in *Voice Series, 2019 Edition* is presented in the original language. Most selections in a language other than English include either English lyrics to be sung or a literal English translation as a footnote. Recitatives are presented in the original language only, with a literal English translation as a footnote. Students are expected to demonstrate proficiency appropriate to their level in the pronunciation of each language they choose.

Preparatory to Level 4

Students are encouraged to sing repertoire in the original language and to be as familiar as possible with the meaning of the lyrics.

Levels 5 to 8

- Students are expected to sing repertoire in the original language, unless otherwise specified in the *Syllabus*.
- In Levels 5 and 6, students must include *one* repertoire selection in French, German, Italian, Latin, or Spanish. At least *one* selection must be in English.
- In Levels 7 and 8, students must include repertoire selections in *two* of the following languages: French, German, Italian, Latin, and Spanish. At least *one* selection must be in English.

Levels 9 and 10

- Students are expected to sing repertoire and recitatives in the original language, unless otherwise specified in the *Syllabus*.
- In Level 9, students must include repertoire selections in *two* of the following languages: French, German, Italian, Latin, and Spanish. At least *one* selection must be in English.
- In Level 10, students must include repertoire selections in *three* of the following languages: French, Italian, German, Latin, and Spanish. At least *one* selection must be in English.

Associate Diploma (ARCT) in Voice, Performer

- Students are expected to sing repertoire and recitatives in the original language, unless otherwise specified in the *Syllabus*.
- Students must include repertoire selections in *three* of the following languages: French, Italian, German, Latin, and Spanish. At least *one* selection must be in English.

Repertoire Commonly Performed in More than One Language

In most cases, the original language is the language of the text that was originally set by the composer. However, for the following exceptions, versions in two different languages are well established in the repertoire and academically justified:

- Selections from Haydn's oratorios *Die Schöpfung* / *The Creation* and *Die Jahreszeiten* / *The Seasons* may be sung in either German or English.
- Selections from Mendelssohn's oratorios *Paulus* / *St. Paul* and *Elias* / *Elijah* may be sung in either German or English.

- Selections from Gluck's opera *Orfeo ed Euridice* may be taken either from the original Italian version (1762) and sung in Italian, or the revised French version (*Orphée et Eurydice*, 1774) and sung in French.
- German selections from Levels 9 and 10 List D and ARCT List F may be performed in either German or English. Students who choose to sing in English must use the translation in the edition listed in the *Syllabus*.

Choice of Verses

- The *Syllabus* specifies the required number or choice of verses for some folk songs and strophic songs for examination purposes.

Numbering of Measures

- Please ensure that measures are numbered in all repertoire provided for the examiner.

Ornamentation

- For List A repertoire in the intermediate, advanced, and diploma levels, students may add appropriate ornamentation to repeated motivic material, stressed syllables, and cadences.

Da Capo Signs and Repeats

- When performing repertoire in an examination, students should observe *da capo* and *dal segno* signs, unless stated otherwise in the *Voice Syllabus, 2019 Edition*.
- Repeat signs should ordinarily be ignored. However, repeat signs should be observed if indicated in the *Voice Syllabus, 2019 Edition* or in the *Voice Series, 2019 Edition*.
- At the Associate Diploma (ARCT) level, repeats may be observed at the candidate's discretion, within the allotted time.

Memorization

- Students are expected to perform repertoire from memory.
- In Preparatory to Level 10, marks will be deducted for each repertoire selection performed with the music.
- Recitatives must be memorized.
- Vocalises and technical tests need not be memorized.
- For the Associate Diploma (ARCT) in Voice, Performer, memorization is compulsory. Candidates not performing from memory will receive comments only. Any selection sung with music will receive a mark of zero.

Collaborative Pianists

Voice students must provide their own collaborative pianists. Recorded accompaniments are not permitted. The recordings that accompany the repertoire volumes of *Voice Series, 2019 Edition* are to be used as a teaching and study guide only. They are not to be used as piano accompaniment in examinations. Students who do not provide a collaborative pianist may not be examined.

Substitutions

Students have the option of expanding upon the given lists for their level with substitute selections. Official approval of most substitute selections is not required. Substitute selections fall into two categories: Syllabus substitutions and Teacher's Choice substitutions. Students must comply with the following regulations regarding repertoire substitutions. A substantial mark deduction may be applied for substitute selections that do not comply with the following regulations. (See Substitutions Summary table on the next page.)

Syllabus Substitutions

Students in Levels 1 to 10 may substitute selections from the corresponding list of the level immediately above their examination level. For example, a Level 7 List A selection may be performed in place of a Level 6 List A selection.

- Official approval is not required prior to the examination.
- Students must ensure that the substitute piece complies with the genre or stylistic period intended for the list in the level to be examined (see "Repertoire Lists" on p. 8). For example, a Level 6 List B selection may be replaced with a selection from Level 7 List C.
- Syllabus substitutions must be performed according to the syllabus requirements of the higher level and will be evaluated at the standard of the higher level.
- Syllabus substitutions are not permitted for vocalises or recitatives.

Teacher's Choice Substitutions

Students in Levels 1 to 9 may substitute one repertoire selection with a work not listed in the *Voice Syllabus, 2019 Edition* that is of comparable length, difficulty, and musical quality to selections in the specified list.

- Teacher's Choice substitutions for repertoire must be of comparable stylistic idiom to the corresponding list for which they are performed.
- The mark for the performance of a Teacher's Choice substitute selection will include an assessment of the appropriateness of the choice.
- Students performing a Teacher's Choice selection that exceeds the expected length of a repertoire selection for the student's level may be stopped by the examiner once an assessment has been reached.
- It is the responsibility of the teacher to provide guidance regarding Teacher's Choice substitutions.

Substitutions Summary

Level	Repertoire Substitution
Levels 1–6	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level or <ul style="list-style-type: none"> one Teacher’s Choice substitution for List B
Levels 7–9	<ul style="list-style-type: none"> one Syllabus substitution from the next higher level or <ul style="list-style-type: none"> one Teacher’s Choice substitution for List C
Level 10	<ul style="list-style-type: none"> one Syllabus substitution from ARCT
ARCT	<ul style="list-style-type: none"> one substitution for List B, C, or F (prior approval required)

For any substitute selections falling outside these categories, and any substitutions at the Associate Diploma (ARCT) level, students may complete an Examination Substitute Piece Request Form (available online) by the examination registration deadline. Students are advised to prepare an alternate work in case the request is denied.

Technical Requirements

Vocalises

Vocalise selections for Levels 5 to 10 are published in *Voice Series, 2019 Edition: Vocalises 5–8, Vocalises & Recitatives 9–10 (High Voice)*, and *Vocalises & Recitatives 9–10 (Low Voice)*.

Vocalises are extended exercises that feature specific technical demands such as dotted rhythms, *coloratura*, *legato*, and sustained singing. They should be considered expressive songs without words.

- Students should focus on *bel canto* production of tone and on an observation of the musical markings, such as accents, dynamics, and phrasing.
- All vocalises must be sung using the vowels [a], [e], [i], [o], [u], and [y]. Students should change the vowel according to phrasing.
- The vowel sound [y] is like the French *u* as in *tu* or the German *ü* as *müde*. This vowel may be formed by singing [i] with the mouth shaped like [u].
- Vocalises need not be memorized, and no extra marks are awarded for memorization.

★ For further details on examination requirements for vocalises, please consult the listings for each level.

Technical Tests

Complete technical tests for Preparatory to Level 10 are notated in “Appendix A” on p. 114.

- Students will be provided with a copy of the technical tests in the examination and may choose an alternative starting note.
- The examiner may request that the exercises be sung on any of the following vowels: [a], [e], [i], [o], [u], and, beginning in Level 5, [y].

- Pure vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.
- Technical tests need not be memorized, and no extra marks are awarded for memorization.

★ For further details on examination requirements for technical tests, please consult the listings for each level.

★ For further information on pronunciation, please consult “The International Phonetic Alphabet (IPA)” on p. 12.

Musicianship

Ear Tests

Ear tests include melody clapback, melody singback, identification and singing of intervals, and identification of chords and chord progressions. Ear test exercises are available in *RCM Online Ear Training*.

★ For further details on examination requirements for ear tests, please consult the requirements for each level.

Sight Reading

Sight-reading tests consist of tapping the rhythm of short excerpts and sight singing of short passages.

Rhythm

- Students are required to tap one measure of the beat before performing the sight-rhythm excerpt to establish a sense of pulse and to set the tempo for their performance. Students may choose to tap the beat with one hand or foot.
- To perform the sight-rhythm excerpt, students may speak the rhythm using the syllable of their choice (“la,” “ta,” Kodály syllables, etc.), count the rhythm (1& 2&, etc.), clap the rhythm, or tap the rhythm with their other hand.

Singing

- Students may tap one measure of the beat before performing the sight-singing excerpt to establish a sense of pulse and to set the tempo for their performance. Students may choose to tap the beat with one hand or foot.
- To perform the sight-singing excerpt, students may use any system that enables them to produce the correct pitches; for example, *solfege* (fixed *do*), tonic sol-fa (moveable *do*), or numbers. Students may also use a vowel or syllable (such as [a] or [la]).

★ For further details on examination requirements for sight-reading tests, please consult the requirements for each level.

The International Phonetic Alphabet (IPA)

Vowels	English	French ¹	Italian	Spanish	German
[i]	me <u>e</u> t	qu <u>i</u>	m <u>i</u>	f <u>i</u> la	L <u>i</u> ebe
[y]		du <u>u</u>			fr <u>ü</u> h
[e]	cha <u>u</u> otic, fa <u>a</u> tal	é <u>t</u> é, e <u>t</u>	ve <u>r</u> o		m <u>e</u> hr
[ø]		pe <u>u</u> , de <u>u</u> x			sch <u>ö</u> n
[ɛ]	l <u>e</u> t	belle, <u>e</u> st	be <u>l</u> lo	per <u>r</u> o	Be <u>t</u> t
[œ]		co <u>e</u> ur, fle <u>u</u> r, je <u>u</u> ne			kö <u>n</u> nen
[a]		ta <u>b</u> le	ca <u>r</u> o	agu <u>a</u>	Ba <u>h</u> n
[ɑ]	f <u>a</u> ther	â <u>m</u> e			
[ɔ]	ou <u>g</u> ht	mo <u>r</u> t	mo <u>r</u> te		do <u>ch</u>
[o]	ob <u>e</u> y	mo <u>t</u> , au, <u>e</u> au	no <u>m</u> e	do <u>s</u>	Ro <u>s</u> e
[u]	too, mo <u>o</u> n	fo <u>u</u> , ou <u>u</u>	lu <u>n</u> a	fortu <u>n</u> a	du <u>u</u>
[ə] (schwa)	hi <u>d</u> den	je, que			Le <u>b</u> en, schlaf <u>e</u>
[ɪ]	hi <u>t</u>				m <u>i</u> t, im <u>me</u> r
[ʊ]	pu <u>t</u> , bo <u>o</u> k				Mu <u>t</u> ter

Consonants	English	French	Italian	Spanish ²	German
[ɲ]	(on <u>i</u> on)	agne <u>u</u> , baig <u>n</u> é	agn <u>e</u> llo	espa <u>ñ</u> ol	
[r] (roll)	(th <u>r</u> ill)		cor <u>r</u> e, cor	ro <u>j</u> o	
[ɾ] (flap)	(sp <u>i</u> rit)	clai <u>r</u> e	co <u>r</u> e, ca <u>r</u> o	ent <u>e</u> ro	Ih <u>r</u> e, Her <u>r</u> en
[ŋ]	si <u>ng</u>		sang <u>ue</u>	cin <u>c</u> o	Ring
[ʒ]	As <u>i</u> a	je, log <u>e</u>			
[ʃ]	sh <u>i</u> ne	ch <u>a</u> rme	lasc <u>i</u> a		sch <u>ö</u> n, stumm
[tʃ]	ch <u>a</u> se		bac <u>i</u> o	ch <u>i</u> co	Klats <u>ch</u>
[dʒ]	judg <u>e</u> , gi <u>n</u>		gi <u>o</u> rno, agitato		
[x]	loch (Scottish)			gitano	nach, auch
[ç]					dich, selig
[β]				hab <u>l</u> ar, lay <u>a</u> r	
[ʎ]	mill <u>i</u> on		gli	Sevill <u>a</u>	
[v]	y <u>a</u> se	y <u>e</u> nt	y <u>e</u> cchio		W <u>e</u> g
[f]	f <u>a</u> ther	f <u>o</u>	f <u>u</u> ori	f <u>a</u> bula	V <u>a</u> ter
[z]	z <u>e</u> ro, prais <u>e</u>	ros <u>e</u>	ros <u>a</u> , spos <u>a</u>		s <u>e</u> he, ges <u>u</u> nd

Glides	English	French	Italian	Spanish	German
[j]	y <u>e</u> s	bi <u>e</u> n	pi <u>ù</u>	adi <u>o</u> s	J <u>a</u> hr
[w]	w <u>e</u>	ou <u>i</u>	qu <u>a</u> ndo	h <u>u</u> evo	

¹ In French, there are also nasal vowels, such as [ɑ̃] (champ), [ɛ̃] (vin), [ɔ̃] (non), and [œ̃] (un). The nasal consonants n and m are not pronounced unless there is elision onto the subsequent vowel.

² For selections in Spanish, students are encouraged to use pronunciation that best suits the song origin. For example, the final sound in “arroz” would be pronounced with an unvoiced [s] in a Latin American folk song; however, in a Spanish art song, the final sound would be an unvoiced [θ].

Note: the IPA presented above is an abbreviated guide. Please consult dictionaries or online IPA resources for more detailed information.

2: Level-by-Level Requirements

Preparatory

Preparatory Requirements	Marks
Repertoire	70
two selections from the <i>Syllabus</i> list	35 (2) 35 (2)
Technical Requirements	10
Technical Tests	10
Musicianship	
Ear Tests	10
Clapback	4
Chords	2
Singback	4
Sight Reading	10
Rhythm	5
Singing	5
Total possible marks (pass = 60)	100

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections by different composers.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

► The following selections are found in *Voice Series, 2019 Edition: Preparatory Repertoire* on the pages indicated.

Title	Composer	Page
Almost Asleep	Ouchterlony	4
L'inverno l'è passato	arr. Chatman	6
Snowflake	Hampshire	8
Butterflies	Smith	10
The Rainbow	Hampshire	13
Monsieur le Printemps	Champagne, arr. Adams	14
Au clair de la lune	arr. Kinney	16
When the Saints Go Marching In	arr. Kinney	18
Underwater	Marsh	20
Las mañanitas	arr. Birston	22
A Cookie for Snip	Kurth	24
Donkey Riding	arr. Fletcher	26
Monkeys	Belyea	28
I Need a Home for My Dinosaur	Rhodenizer	30
There Once Was a Puffin	Hampshire	32
Michael Row the Boat Ashore	arr. Donkin	33
The Mocking Bird	arr. Mrozinski	34
Michaud	arr. Fletcher	37
Farfallina bella e bianca	arr. Donkin	38
La granja	arr. Birston	40
Suse, liebe Suse	arr. Chatman	42
Rabbits	Belyea	44
Teddy Bears' Picnic	Bratton, arr. Kinney	46

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 14.

Preparatory

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [i], or [u], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

1. Major five-note scale
2. Major triad

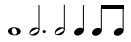
Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two measures

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played the first five notes of a major or minor scale followed by the tonic triad in solid/blocked form *once*.

Chords	Position
major and minor triads	root position

Singback

Students will be asked to sing back on any vowel a melody based on the first three notes of a major or minor scale. The examiner will play the tonic triad *once*, and play the melody *twice*.

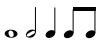
Beginning Note	Approximate Length
tonic, mediant	four notes

Sight Reading

Rhythm

For a given rhythm, students will be asked to:


- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm. A steady pulse and metric accentuation are expected.

Time Signature	Note Values	Approximate Length
$\frac{4}{4}$		two measures

Singing

Students will be asked to sing a two-measure, unaccompanied melody that moves by step.

The examiner will play the broken tonic triad and the beginning note *once*. The student will be given a short time to silently review the music. The examiner will then repeat the broken tonic triad and the beginning note before the student sings.

Beginning Note	Key	Time Signature	Note Values	Range
tonic	C major	$\frac{4}{4}$		five notes (tonic to dominant)

Complete Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *two* contrasting selections by different composers from the following list.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in *Voice Series, 2019 Edition: Preparatory Repertoire*

Belyea, W. Herbert

The Zoo LES

- Monkeys
- Rabbits

Birston, Harold, arr.

- La granja / The Farm (Latin American folk song) FHM

- Las mañanitas / Birthday Song (Mexican folk song) FHM

→ sing once in Spanish *then* once in English

Preparatory

Bratton, John Walter

- ▶ Teddy Bears' Picnic (arr. Forrest Kinney FHM)

Brook, Harry

- Colours CUR

Champagne, Lise

- ▶ Monsieur le Printemps (arr. Lydia Adams ADM)

Chatman, Stephen, arr.

- ▶ L'inverno l'è passato / The Wintertime Is Over (Italian folk song) FHM
→ *two* verses in Italian or English *or one* verse in each language
- ▶ Suse, liebe Suse / Susie, Little Susie (German folk song) FHM

Donkin, Christine, arr.

- ▶ Farfallina bella e bianca / Lovely Little Butterfly (Italian folk song) FHM
- ▶ Michael Row the Boat Ashore (African American spiritual) FHM

Fletcher, Linda

- The Man in the Moon (in *Sing!*, 1 LES)

Fletcher, Linda, arr.

- ▶ Donkey Riding (Canadian folk song) (in *Sing!*, 3 LES)
- ▶ Michaud (French Canadian folk song) (in *Sing!*, 1 LES)

Hampshire, Cyril

Five Unison Songs LES

- ▶ The Rainbow
- ▶ Snowflake
- ▶ There Once Was a Puffin

Helyer, Marjorie

- The Ferryman NOV

Kinney, Akiko and Forrest, arr.

- ▶ Au clair de la lune / Underneath the Moonlight (Traditional French song) FHM
→ sing once in French *then* once in English

Kinney, Forrest, arr.

- ▶ When the Saints Go Marching In (African American spiritual) FHM

Kurth, Burton Lowell

- ▶ A Cookie for Snip LES

Marsh, Lin

Junior Songscape: Earth, Sea and Sky FAB

- ▶ Underwater

Mrozinski, Mark, arr.

- ▶ The Mocking Bird (Appalachian folk song) FHM

Ouchterlony, David

Three Songs for Very Young People LES

- ▶ Almost Asleep

Rhodenizer, Donna

Dinosaurs, Dragons and Me RCP

- ▶ I Need a Home for My Dinosaur
→ verses 1, 2, *and* coda only

Roe, Betty

10 Ponder and William Songs THA

- Song of the Cake

Smith, Lilian

- ▶ Butterflies / Les Papillons BNK

Level 1

Level 1 Requirements	Marks
Repertoire	70
one selection from List A	24 (2)
one selection from List B	24 (2)
one selection from List A, List B, or List C	22 (2)
Technical Requirements	10
Technical Tests	10
Musicianship	
Ear Tests	10
Clapback	2
Intervals	2
Chords	2
Singback	4
Sight Reading	10
Rhythm	3
Singing	7
Total possible marks (pass = 60)	100

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, List B, or List C.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

► The following selections are found in *Voice Series, 2019 Edition: Repertoire 1* on the pages indicated.

List A

Folk Songs and Pre-1900 Repertoire

Title	Composer	Page
A la puerta del cielo	arr. Kinney	4
Red River Valley	arr. Donkin	6
Skye Boat Song	arr. Lawson	8
Wiegenlied	Fleischmann	10
Marmotte	Beethoven	12
La Pulga de San José	arr. Kinney	14
Ma bella bimba	arr. Donkin	18
All Things Bright and Beautiful	arr. Kinney	21
Vive la Canadienne	arr. McLean	24
This Little Light of Mine	arr. Donkin	26

List B

20th- and 21st-century Repertoire

La fourmi	Kosma, arr. Birston	28
On a Star Bright Winter Night	Crockart	30
The Spider Hunter	Anderson	32
Silver Moon	Marsh	34
The Wind	Sharman	36
The Penguin Ball	Rhodenizer	38

List C

Popular Repertoire

This Land Is Your Land	Guthrie, arr. Kinney	41
Sing a Rainbow	Hamilton	44
I'm Forever Blowing Bubbles	Kellette, arr. Donkin	46

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 18.

Level 1

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [e], [i], [o], or [u], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

1. Major five-note scale
2. Minor five-note scale
3. Major triad
4. Minor triad

Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two to three measures

Intervals

Students will be asked to identify *and* sing any of the following intervals.

- The examiner will play each interval in melodic form (ascending and descending) *once*. The student will identify the interval.
- The examiner will play the first note of the interval *once*. The student will sing both notes of the interval ascending and descending.

Intervals (ascending and descending)
minor 3rd
major 3rd

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in broken and then solid/blocked form *once*.

Chords	Position
major and minor triads	root position

Singback

Students will be asked to sing back on any vowel a melody based on the first five notes of a major or minor scale. The examiner will play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Approximate Length
tonic, dominant	five notes


Sight Reading

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.


A steady pulse and metric accentuation are expected.

Time Signature	Note Values	Approximate Length
$\frac{4}{4}$		two measures

Singing

Students will be asked to sing a two-measure, unaccompanied melody that moves by step.

The examiner will play the broken tonic triad and the beginning note *once*. The student will be given a short time to silently review the music. The examiner will then repeat the broken tonic triad and the beginning note before the student sings.

Beginning Note	Key	Time Signature	Note Values	Range
tonic	C major	$\frac{4}{4}$		five notes (tonic to dominant)

Level 1

Complete Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, List B, or List C.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ one selection, found in *Voice Series, 2019 Edition: Repertoire 1*

List A

Folk Songs and Pre-1900 Repertoire

Folk Songs

Anderson, William Henry, arr.

Two Icelandic Folksongs LES

- Fairies in the Moonlight

Boytim, Joan Frey, arr.

- The Blue Bells of Scotland (Scottish folk song) (in *36 Solos for Young Singers* HAL)
- Old King Cole (16th-century English song) (in *36 Solos for Young Singers* HAL)

Culli, Benjamin M., arr.

- The Weather (American folk song) (in *36 Solos for Young Singers* HAL)

Donkin, Christine, arr.

- ▶ Ma bella bimba / My Lovely Little Lady (Italian folk song) FHM
- ▶ Red River Valley (American folk song) FHM
- ▶ This Little Light of Mine FHM

Kinney, Akiko and Forrest, arr.

- ▶ La Pulga de San José / The Market of San José (Latin American folk song) FHM

Kinney, Forrest, arr.

- ▶ A la puerta del cielo / At the Gates of Heaven (Basque lullaby) FHM
- both verses in either Spanish *or* English

Lawson, Malcolm Leonard, arr.

Songs of the North CRA

- ▶ Skye Boat Song (Highland rowing measure)

MacMillan, Sir Ernest, arr.

A Canadian Song Book CMC

- Ein Männlein steht / There Stands a Little Man (German folk song)

McLean, Hugh J., arr.

- ▶ Vive la Canadienne (French Canadian folk song) FHM

Stephen, Roberta, arr.

- The Cradle (Austrian Carol) (in *Songs for Inbetweens*, 2 PAL)

Toldrà, Eduardo, arr.

Doce canciones populares españolas UME

- Una vez en el mercado / One Day in the Market (Basque folk song)

Willan, Healy, arr.

Two Christmas Carols LES

- Jesus Ahatonhia / 'Twas in the Moon of Wintertime (16th-century French melody)
- two verses in French or English *or one* verse in each language

Pre-1900 Repertoire

Anonymous

- ▶ All Things Bright and Beautiful (17th-century English melody, arr. Akiko and Forrest Kinney FHM)

Beethoven, Ludwig van

Acht Lieder, op. 52

- Das Blümchen Wunderhold (no. 8) (in *Beethoven: 30 Selected Songs* PET)
- verse 1 *and* verse 3
- ▶ Marmotte / Marmot (no. 7)
- both verses in either German *or* English, with the French refrain

Brahms, Johannes, arr.

Volks-Kinderlieder, WoO 31

- Sandmännchen / The Sandman (German folk song)
- two verses in German or English *or one* verse in each language

Fleischmann, Friedrich

- ▶ Wiegenlied / Cradle Song [formerly attributed to Wolfgang Amadeus Mozart or Bernhard Flies]
- two verses in German or English

Foster, Stephen

- Some Folks (in *Foster: Songbook* DOV; *Foster: Sesquicentennial Songbook* ASH)

List B

20th- and 21st-century Repertoire

Anderson, William Henry

- ▶ The Spider Hunter LES

Four Seasonal Songs LES

- Winter

Archer, Violet

Eight Short Songs for Young Singers PLA

- The Lazy Little Hippo

Level 1

Blair, Dean*Six Playful Songs* PAL

- Boating

Crawley, Clifford

- Little Leprechaun (in *Sing!*, 1 LES)

Creatures Great and Small, 1 LES

- Dragons
- The Unicorn

→ two verses

Crockart, Eric

- On a Star Bright Winter Night

→ verses 1 and 3

Dunhill, Thomas Frederick

- The Curliest Thing LES

Fleming, Gordon M.*Five Primary Songs* LES

- The Red Caboose

Fletcher, Linda

- Dinosaurs (in *Sing!*, 1 LES)
- Prayer for a Child LES
- Sleep, Little Baby (in *Sing!*, 1 LES)

Kasemets, Udo*Five Songs for Children* BER; CMC

- Elelephony

Kosma, Joseph

- La fourmi / The Ant (arr. Harold Birston FHM)

→ one verse in French then one verse in English

Kurth, Burton L.

- The Tired Moon LES

Marsh, Lin*Junior Songscape: Earth, Sea and Sky* FAB

- Silver Moon

Ouchterlony, David*Three Songs for Very Young People* LES

- Some Day

Rhodenizer, Donna

- The Giraffe RCP

Computer Cat RCP

- I Wonder
- The Penguin Ball

Dinosaurs, Dragons and Me RCP

- The Best One for the Job

→ introductory verse, one other verse, and coda

Sharman, Cecil*Songs of Autumn* BNK

- The Wind

Sleeth, Natalie*Sunday Songbook* HNS

- Light One Candle
- This Is the Day

Telfer, Nancy

- Lullaby (in *Sing!*, 1 LES)

- Searching for a Gift LES

List C

Popular Repertoire

Bart, Lionel*Oliver!*

- Where Is Love? (in *Kids' Broadway Songbook* HAL)

Bennett, Roy C., and Sid Tepper

- Suzy Snowflake (in *Best Christmas Songs Ever* HAL)

→ omit *D.S.* and go directly to coda**Churchill, Frank, and Larry Morey***Bambi*

- Little April Shower (in *Disney Collection* HAL)

Snow White and the Seven Dwarfs

- With a Smile and a Song (in *Disney Collection* HAL)

Clare, Sidney, and Richard A. Whiting*Bright Eyes*

- On the Good Ship Lollipop (in *Popular Solos for Young Singers* HAL)

→ one verse

David, Mack, Al Hoffman, and Jerry Livingston*Cinderella*

- Bibbidi-Bobbidi-Boo (in *Disney Collection* HAL)

Fain, Sammy, and Bob Hilliard*Alice in Wonderland*

- Very Good Advice (in *Alice in Wonderland: Vocal Selections* HAL)

→ omit repeat

Peter Pan

- The Second Star to the Right (in *Disney Collection* HAL)

Guthrie, Woody

- This Land Is Your Land (arr. Forrest Kinney FHM)

→ choose either the American or Canadian lyrics

Hamilton, Arthur*Pete Kelly's Blues*

- Sing a Rainbow

Harline, Leigh, and Ned Washington*Pinocchio*

- I've Got No Strings (in *Disney Collection* HAL)

Level 1

Huddleston, Floyd, and Al Rinker*The Aristocats*

- Ev'rybody Wants to Be a Cat (in *Disney Collection* HAL)
→ omit repeat

Kasha, Al, and Joel Hirschhorn*Pete's Dragon*

- Candle on the Water (in *Disney Collection* HAL)

Kellette, John W.

- I'm Forever Blowing Bubbles (arr. Christine Donkin FHM)
→ omit repeat

Loesser, Frank*Hans Christian Andersen*

- Inchworm (in *Hans Christian Andersen: Vocal Selections* MSG)
→ refrain melody and *obligato* may be combined on repeat

Moss, Jeff*Sesame Street*

- I Don't Want to Live on the Moon (in *Kids' Musical Theatre Collection*, 2 HAL)
→ omit repeat

Rodgers, Richard, and Oscar Hammerstein II*South Pacific*

- Dites-moi / Tell Me Why (in *Kids' Broadway Songbook* HAL)
→ observe repeat, singing once in French *and* once in English

Sherman, Richard M., and Robert B. Sherman*Mary Poppins*

- Stay Awake (in *Selections from Walt Disney's Mary Poppins* HAL)

Level 2

► The following selections are found in *Voice Series, 2019 Edition: Repertoire 2* on the pages indicated.

Level 2 Requirements	Marks
Repertoire	70
one selection from List A	24 (2)
one selection from List B	24 (2)
one selection from List A, List B, or List C	22 (2)
Technical Requirements	10
Technical Tests	10
Musicianship	
Ear Tests	10
Clapback	2
Intervals	2
Chords	2
Singback	4
Sight Reading	10
Rhythm	3
Singing	7
Total possible marks (pass = 60)	100

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, List B, or List C.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

List A

Folk Songs and Pre-1900 Repertoire

Title	Composer	Page
All Through the Night	arr. McLean	4
De colores	arr. Fletcher	6
Gather Ye Rosebuds	Lawes	9
Sehnsucht nach dem Frühling	Mozart	10
The Winsome Rover	arr. Donkin	12
La sauterelle et la fourmi	Delsarte	16
Wiegenlied	arr. Brahms	18
Santa Lucia	arr. Mrozinski	19
D’où viens-tu, bergère	arr. Kinney	22
Skip to My Lou	arr. Donkin	25
Coraggio, ben mio	arr. Chatman	28
¿Dónde vas, Alfonso Doce?	arr. Kinney	30

List B

20th- and 21st-century Repertoire

Bobsledding	Blair	33
Ed the Invisible Dragon	Rhodenizer	36
On the Back of an Eagle	Telfer	41
Butterfly	Marsh	44
Winter-time	Belyea	46
Star Above	Rhodenizer	48
If You Should Meet a Crocodile	Telfer	52
Someone	Archer	56

List C

Popular Repertoire

Spread a Little Happiness	Ellis	58
We’re Off to See the Wizard	Arlen	61

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 23.

Level 2

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [e], [i], [o], or [u], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

1. Major triad with descending scale
2. Minor triad with descending scale
3. Exercise in 3rds
4. Major arpeggio
5. Minor arpeggio

Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two to three measures

Intervals

Students will be asked to identify *and* sing any of the following intervals.

- The examiner will play each interval in melodic form (ascending and descending) *once*. The student will identify the interval.
- The examiner will play the first note of the interval *once*. The student will sing both notes of the interval ascending and descending.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 5th

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

Chords	Position
major and minor triads	root position

Singback

Students will be asked to sing back on any vowel a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	
tonic, dominant	five notes

Sight Reading

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.


A steady pulse and metric accentuation are expected.

Time Signature	Note and Rest Values	Approximate Length
$\frac{3}{4}$		two to four measures

Singing

Students will be asked to sing a four-measure, unaccompanied melody that moves by step or skip.

The examiner will play the broken tonic triad and the beginning note *once*. The student will be given a short time to silently review the music. The examiner will then repeat the broken tonic triad and the beginning note before the student sings.

Beginning Note	Keys	Time Signatures	Note Values	Range
tonic	C, F major	$\frac{3}{4}$		five notes (tonic to dominant)

Level 2

Complete Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, List B, or List C.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in *Voice Series, 2019 Edition: Repertoire 2*

List A

Folk Songs and Pre-1900 Repertoire

Folk Songs

Anderson, William Henry, arr.

- Margery Maketh the Tea (Canadian folk song) (in *Sing!*, 1 LES)
→ verses 1, 3, and 4
- Now the Cold Winter Days (Icelandic folk song) LES
→ two verses

Two Ukrainian Folk Songs LES

- In the Garden Flowers Are Growing (Ukrainian folk song)

Chatman, Stephen, arr.

- Coraggio, ben mio / Courage, My Love (Italian folk song) FHM

Donkin, Christine, arr.

- The Winsome Rover (Irish folk song) FHM
- Skip to My Lou (Appalachian folk song) FHM

Fletcher, Linda, arr.

- De colores / Colors (Mexican folk song) (in *Sing!*, 1 LES)
- Jack Was Evr’y Inch a Sailor (in *Sing!*, 2 LES; *Sing!*, 3 LES)
- Vieni sul mar (in *Sing!*, 2 LES)

Holst, Imogen, arr.

19 European Folk Songs NOV

- River Wisla (Polish folk song)

Kinney, Akiko and Forrest, arr.

- D’où viens-tu, bergère / Tell Me Shepherdess (French Canadian folk song) FHM
→ sing in either French or English
- ¿Dónde vas, Alfonso Doce? (Spanish folk song) FHM

McLean, Hugh J., arr.

- All Through the Night (Traditional Welsh melody) FHM

Mrozinski, Mark, arr.

- Santa Lucia (Neapolitan folk song) FHM

Rao, Doreen, arr.

- Good Night (Russian folk song) B&H

Seiber, Mátyás, arr.

- The Handsome Butcher (Hungarian folk song) CUR

Strommen, Carl, arr.

- To the Sky (American folk song) (in *Folk Songs for Solo Singers*, 1 ALF)

Telfer, Nancy, arr.

- Jumpety Bumpety (Australian folk song) LES

Pre-1900 Repertoire

Anonymous

- My Little Pretty One (arr. J. Michael Diack in *The Hundred Best Short Songs*, 4 PAT)

Brahms, Johannes, arr.

Volks-Kinderlieder, WoO 31

- Marienwürmchen / Ladybug (German folk song)
- Wiegenlied (Schlaf, Kindlein, schlaf) / Cradle Song

Delsarte, Gustave

45 Fables de La Fontaine

- La sauterelle et la fourmi / The Grasshopper and the Ant (no. 7)
→ two verses in French or English

Foster, Stephen

- Hard Times Come No More Again (in *Foster: Songbook* DOV)

Lawes, William

- Gather Ye Rosebuds

Mendelssohn, Felix

- Gruss / Greeting, op. 19a, no. 5

Mozart, Wolfgang Amadeus

- Sehnsucht nach dem Frühling / Longing for Spring, K 596

List B

20th- and 21st-century Repertoire

Anderson, William Henry

- Popping Corn LES
- Four Seasonal Songs* LES
- Summer on the Prairie (in *Sing!*, 1 LES)

Archer, Violet

- Someone MAY

Barab, Seymour

A Child’s Garden of Verses, 1 B&H

- At the Seaside

Level 2

Beckwith, John

10 *English Rhymes* BER; CMC

- The North Wind Doth Blow

Belyea, W. Herbert

- Winter-time LES

Blair, Dean

Six Playful Songs PAL

- Bobsledding

Clark, Henry A.

- The Rose and the Butterfly LES

Crawley, Clifford

- My Dog Spot CUR

Dunhill, Thomas Frederick

- April's a Lovely Lady LES
- My Little White Boat NOV

Fleming, Gordon M.

Five Primary Songs LES

- Sea Song (in *Sing!*, 1 LES)

Fletcher, Linda

- Mr. Nobody (in *Sing!*, 1 LES)

Gayfer, James M.

- A Child's Prayer CMC

Haugen, Marty

- Sing for Peace GIA

Henderson, Ruth Watson

- A Tree Toad ALF

Marsh, Lin

Junior Songscape FAB

- Seagull

Serendipity Solos FAB

- Butterfly
- My Shadow

Murgatroyd, Vernon

- The Happy Sheep PAL

Ouchterlony, David

- The Gentle Donkey (in *Sing!*, 2 LES)
→ two verses

Parke, Dorothy

By Winding Roads RBN

- In Old Donegal

Rhodenizer, Donna

- The Snake Tango Tale RCP

Dinosaurs, Dragons and Me RCP

- Ed the Invisible Dragon
→ verses 1, 3, and 4 if using RCP ed.

Sing/Chantez! It's Christmas Time RCP

- Star Above / Étoile du ciel

Roe, Betty

10 *Ponder and William Songs* THA

- Song of Summertime
- Song of the Birds
- Song of the Boats
- Song of the Cats

Rowley, Alec

- The Linnet's Secret (in *Daffodils, Violets & Snowflakes* HAL)

Sleeth, Natalie

- Christmas Is a Feeling HNS

Sunday Songbook HNS

- For These Blessings

Stickles, William

- Four and Twenty Snowflakes (in *Daffodils, Violets & Snowflakes* HAL)

Telfer, Nancy

- If You Should Meet a Crocodile LES
- On the Back of an Eagle LES

Trois chansons pour enfants LES

- Fais dodo

Whitehead, Alfred

- House to Let LES

List C

Popular Repertoire

Arlen, Harold, and E.Y. Harburg

The Wizard of Oz

- We're Off to See the Wizard (in *The Wizard of Oz: Vocal Selections* ALF)

Berlin, Irving

White Christmas

- Count Your Blessings Instead of Sheep (in *White Christmas: Vocal Selections*)
→ omit repeat

Botkin, Perry, Jr.

- Bless the Beasts and Children (in *40 Songs for a Better World* HAL)

Campbell, Norman, and Donald Harron

Anne of Green Gables

- Summer (in *Anne of Green Gables: Song Album* ALF)
→ two verses with the second ending

Daniel, Eliot, and Larry Morey

So Dear to My Heart

- Lavender Blue (in *Disney Collection* HAL)

David, Mack, Al Hoffman, and Jerry Livingston

Cinderella

- A Dream Is a Wish Your Heart Makes (in *Disney Collection* HAL)
→ omit repeat

Level 2

Ellis, Vivian*Mr. Cinders*

- **Spread a Little Happiness** CHA
→ omit first verse if using CHA ed.

Evans, Dale*The Roy Rogers Show*

- **Happy Trails** (in *Budget Books: Country Songs* HAL)
→ omit repeat

Fain, Sammy, and Bob Hilliard*Alice in Wonderland*

- **All in the Golden Afternoon** (in *Alice in Wonderland: Vocal Selections* HAL)
→ omit repeat
- **In a World of My Own** (in *Alice in Wonderland: Vocal Selections* HAL)
→ omit repeat
- **The Unbirthday Song** (in *Alice in Wonderland: Vocal Selections* HAL)
→ verses 1 and 4 only

Gesner, Clark*You're a Good Man, Charlie Brown*

- **Happiness** (in *You're a Good Man, Charlie Brown: Vocal Selections* HAL)
→ two verses and coda

Harline, Leigh, and Ned Washington*Pinocchio*

- **When You Wish upon a Star** (in *Kids' Musical Theatre Collection*, 1 HAL; *Disney Collection* HAL)
→ omit repeat

Loesser, Frank*Hans Christian Andersen*

- **Thumbelina** (in *Hans Christian Andersen: Vocal Selections* MSG)
→ omit repeat

Moss, Jeff*The Muppets Take Manhattan*

- **Saying Goodbye** (in *Favorite Songs from Jim Henson's Muppets* HAL)

Ornadel, Cyril, and Leslie Bricusse*Pickwick*

- **If I Ruled the World** CHA

Rodgers, Richard, and Oscar Hammerstein II*The Sound of Music*

- **Edelweiss** (in *The Sound of Music: Vocal Selections* HAL; *The Best Songs Ever* HAL)
- **My Favorite Things** (in *The Sound of Music: Vocal Selections* HAL)

Schönberg, Claude-Michel, and Herbert Kretzmer*Les Misérables*

- **Castle on a Cloud** (in *Les Misérables: Vocal Selections* HAL; *Kids' Broadway Songbook* HAL)

Sherman, Richard M., and Robert B. Sherman*The Aristocats*

- **Scales and Arpeggios** (in *Songs from The Aristocats* HAL)

Bedknobs and Broomsticks

- **The Beautiful Briny Sea** HAL

Chitty Chitty Bang Bang

- **Hushabye Mountain** (in *Chitty Chitty Bang Bang: Vocal Selections* ALF)
→ omit repeat

Mary Poppins

- **Let's Go Fly a Kite** (in *Selections from Walt Disney's Mary Poppins* HAL)
- **The Perfect Nanny** (in *Selections from Walt Disney's Mary Poppins* HAL)
- **A Spoonful of Sugar** (in *Selections from Walt Disney's Mary Poppins* HAL)
→ two verses
- **Supercalifragilisticexpialidocious** (in *Selections from Walt Disney's Mary Poppins* HAL)
→ omit repeat

Thiele, Bob, and George David Weiss

- **What a Wonderful World** (in *40 Songs for a Better World* HAL)

Level 3

Level 3 Requirements	Marks
Repertoire	70
one selection from List A	24 (2)
one selection from List B	24 (2)
one selection from List A, List B, or List C	22 (2)
Technical Requirements	10
Technical Tests	10
Musicianship	
Ear Tests	10
Clapback	2
Intervals	2
Chords	2
Singback	4
Sight Reading	10
Rhythm	3
Singing	7
Total possible marks (pass = 60)	100

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, List B, or List C.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

► The following selections are found in *Voice Series, 2019 Edition: Repertoire 3* on the pages indicated.

List A		
Folk Songs and Pre-1900 Repertoire		
Title	Composer	Page
An die Laute	Schubert	4
Auprès de ma blonde	arr. Kinney	6
Cara mamma	arr. Donkin	10
Come by the Hills	arr. Donkin	15
Simple Gifts	Brackett, arr. Donkin	18
The Ash Grove	arr. Kinney	20
Night Herding Song	arr. Duncan	23
The Birds No More Shall Sing	Handel	26
Un Canadien errant	arr. Telfer	28

List B		
20th- and 21st-century Repertoire		
Computer Cat	Rhodenizer	30
Coconut Man	Beswick	33
La tragique histoire du petit René	Poulenc	36
The Stars Are with the Voyager	Althouse	38
The True Light Is You	Helppie and Kinney	42
The Wind	Clark	44
There Is a Tall Fir Tree	Telfer	48
My Cedar Canoe	Duncan	52

List C		
Popular Repertoire		
Pussywillows, Cat-tails	Lightfoot, arr. Mrozinski	55
If I Only Had a Brain	Arlen	58
Last Night I Had the Strangest Dream	McCurdy, arr. Birston	62

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 28.

Level 3

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [e], [i], [o], or [u], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

1. Major scale
2. Natural minor scale
3. Major arpeggio
4. Minor arpeggio
5. Chromatic scale


Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		three to four measures

Intervals

Students will be asked to identify *and* sing any of the following intervals.

- The examiner will play each interval in melodic form (ascending and descending) *once*. The student will identify the interval.
- The examiner will play the first note of the interval *once*. The student will sing both notes of the interval ascending and descending.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 4th
perfect 5th

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

AND

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form *once*.

Chords	Position
major and minor triads	root position

Singback

Students will be asked to sing back on any vowel a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Approximate Length
tonic, mediant, dominant	five to six notes

Sight Reading

Rhythm

For a given rhythm, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm.


A steady pulse and metric accentuation are expected.

Time Signature	Note and Rest Values	Approximate Length
$\frac{3}{4}$		four measures

Singing

Students will be asked to sing a four-measure, unaccompanied melody that may include seconds, thirds, or fifths.

The examiner will play the broken tonic triad and the beginning note *once*. The student will be given a short time to silently review the music. The examiner will then repeat the broken tonic triad and the beginning note before the student sings.

Beginning Note	Keys	Time Signatures	Note Values	Range
tonic, mediant, dominant	C, G, F major	$\frac{3}{4}$		five notes (tonic to dominant)

Level 3

Complete Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, List B, or List C.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in *Voice Series, 2019 Edition: Repertoire 3*

List A

Folk Songs and Pre-1900 Repertoire

Folk Songs

Althouse, Jay, arr.

- Guter Mond (German folk song) (in *International Folk Songs for Solo Singers* ALF)
- The Jones Boys (Canadian folk song) (in *International Folk Songs for Solo Singers* ALF)
- Old Dan Tucker (in *Folk Songs for Solo Singers*, 2 ALF)
- Schlaf in Guter Ruh (German folk song) (in *International Folk Songs for Solo Singers* ALF)

Coutts, George, arr.

12 *French Canadian Folk Songs* WAT

- Ah! Si mon moine voulait danser

Culli, Benjamin M., arr.

- The Generous Fiddler (German folk song) (in *36 Solos for Young Singers* HAL)

Donkin, Christine, arr.

- Cara mamma / Dearest Mamma (Italian folk song) FHM
- Come by the Hills (Traditional Gaelic melody) FHM

Duncan, Chester, arr.

- Night Herding Song (Montana cowboy song) CMC

Elkin, Robert, arr.

- The Bouquet of Rosemary (French folk song) NOV

Hughes, Herbert, arr.

Irish Country Songs: Highlights Ed. B&H

- I Know Where I'm Goin'

Jackson, Cynthia, arr.

- Didn't My Lord Deliver Daniel? (African American spiritual) (in *36 Solos for Young Singers* HAL)
→ verses 1 and 3

Kilenyi, Edward, arr.

- La paloma blanca (in *Anthology of Spanish Song* HAL)

Kinney, Akiko and Forrest, arr.

- Auprès de ma blonde / It's Good to Be in Love (French Canadian folk song) FHM

Kinney, Forrest, arr.

- The Ash Grove (Welsh folk song) FHM

Robertson, Hugh S., arr.

- Mairi's Wedding (Scottish wedding song) RBN

Telfer, Nancy, arr.

- Un Canadien errant / The Banished Canadian (French Canadian folk song) FHM

Toldrà, Eduardo, arr.

Doce canciones populares españolas UME

- El pájaro era verde / The Green Parrot (Spanish folk song)

Trinkley, Bruce, arr.

Nine Latin American Folk Songs

- Vuela, sospiro

Willan, Healey, arr.

Songs of the British Isles, 2 WAT

- Early One Morning

Pre-1900 Repertoire

Brackett, Joseph

- Simple Gifts (arr. Christine Donkin) FHM

Brahms, Johannes, arr.

49 *Deutsche Volkslieder*, WoO 33, 3

- Wach' auf mein' Herzensschöne / Awake, My Heart's Delight (by Johann Friedrich Reichardt)

Handel, George Frideric

- The Birds No More Shall Sing

Louis, Emile

- Petit Noël (in *The First Book of Soprano Solos*, 2 SCH)

Morley, Thomas

- Now is the Month of Maying (arr. Charles Vincent in *Reliquary of English Song*, 1 SCH)

Schubert, Franz

- An die Laute / To the Lute, D 905
→ in either German or English
- Seligkeit / Joy, D 433 BAR

Schumann, Robert

- Marienwürmchen / Ladybug, op. 79, no. 14

Silcher, Friedrich

- Die Lorelei / The Lorelei (arr. Granville Bantock, in *100 Folksongs of All Nations* DIT; IMSLP)

Level 3

List B

20th- and 21st-century Repertoire

Althouse, Jay

- The Stars Are with the Voyager (in *Ye Shall Have a Song* ALF)

Anderson, Carol Schieman

- Fairies (in *Songs for Inbetweens*, 1 PAL)

Anderson, William Henry

- A Child's Prayer LES
- Spring Magic LES
- Sweet Nightingale LES

Four Seasonal Songs LES

- Evening in Autumn (in *Sing!*, 2 LES)
- Spring Is Singing in the Garden

Barab, Seymour*A Child's Garden of Verses*, 1 B&H

- Foreign Lands

Belyea, W. Herbert

- Slumber Song LES

Beswick, Aubrey*Pick 'n' Choose* UNI

- Coconut Man

Blair, Dean

- Autumn PAL

Cassils, Craig

- Child of the Universe HOP

Clark, Henry A.

- The Wind LES

Coulthard, Jean

- Piping Down the Valleys Wild PAL

Crawley, Clifford*Songs of the Settlers* LES

- We'll Blaze a Trail Through the Rockies (in *Sing!*, 3 LES)

Trick or Treat LES

- Grizelda

Dahlgren, David

- I'm Gonna Go an' Live at Gramma's WAN

Duncan, Martha Hill*Summer* MHD

- My Cedar Canoe
- The Swimmer

Dunhill, Thomas Frederick

- The Bonny Blue-eyed Sailor NOV

Fleming, Gordon M.

- Witch LES

Fletcher, Linda

- Softly Now (in *Sing!*, 2 LES)
- A Song of Sharing (in *Sing!*, 2 LES)

Helppie, Kevin, and Forrest Kinney

- The True Light Is You (in *Bridges to Artistry* KNY)

Henderson, Ruth Watson*Through the Eyes of Children* LES

- Four Is Wonderful
- La chasse (in *Sing!*, 2 LES)

Hodd, Jack Lorne

- Gentle Jesus, Meek and Mild LES

Jenkyns, Peter

- Bessie the Black Cat NOV
- Snakes NOV

Marsh, Lin*Serendipity Solos* FAB

- Windy Weather
- Winter

Ouchterlony, David

- Gloria Deo (from *Carol Cantata*) LES

Porterfield, Sherri

- Sing Me a Song of a Lad That Is Gone (in *Sing Me a Song* ALF)

Poulenc, Francis

- La tragique histoire du petit René ENO

Rhodenizer, Donna*Computer Cat* RCP

- Computer Cat
- two verses
- I'm Wishing
- omit verse 4

Roe, Betty*10 Ponder and William Songs* THA

- Song of the Crab

Sangster, Donalda

- Dreams (in *Sing!*, 2 LES)

Sharman, Cecil

- The Dream Ship NOV

Simituk, John

- Catch a Little Sunbeam LES

Sleeth, Natalie

- Hymn of Promise (In the Bulb There Is a Flower) HOP

Smith, William R.

- A Pirate Song BNK

Telfer, Nancy

- There Is a Tall Fir Tree LES

Thiman, Eric H.

- Sailings BNK

Level 3

List C

Popular Repertoire

Arlen, Harold, and E.Y. Harburg

The Wizard of Oz

- If I Only Had a Brain (in *The Wizard of Oz: Vocal Selections* ALF)
→ one verse

Ascher, Kenneth, and Paul Williams

The Muppet Movie

- Rainbow Connection (in *Popular Solos for Young Singers* HAL; *40 Songs for a Better World* HAL)
→ omit repeat

Baez, Joan, arr.

- Geordie (in *Joan Baez Songbook* MSG)

Bart, Lionel

Oliver!

- Who Will Buy? (in *Oliver!: Vocal Selections* HAL; *Kids' Broadway Songbook* HAL)
→ two verses

Brown, Nacio Herb, and Arthur Freed

Singin' in the Rain

- Good Morning (in *Singin' in the Rain: Deluxe 50th Anniversary Edition* ALF; *Kids' Musical Theatre Anthology* HAL)

Campbell, Norman, and Donald Harron

Anne of Green Gables

- Gee, I'm Glad I'm No One Else but Me (in *Anne of Green Gables: Song Album* ALF)
→ omit repeat

Churchill, Frank

Peter Pan

- Never Smile at a Crocodile (in *The Best Children's Songs Ever*, 2nd ed. HAL)

Dacre, Harry

- A Bicycle Built for Two (in *The Great Big Book of Children's Songs* HAL; *The Big Book of Nostalgia* HAL)
→ two verses

Fain, Sammy

Peter Pan

- You Can Fly! You Can Fly! You Can Fly! (in *Disney Collection* HAL)

Fain, Sammy, and Bob Hilliard

Alice in Wonderland

- I'm Late (in *Boy's Songs from Musicals* HAL)

Flaherty, Stephen

Seussical

- It's Possible (in *Seussical: Vocal Selections* ALF)

Lightfoot, Gordon

- Pussy Willows, Cat-tails (arr. Mark Mrozinski FHM)

McCurdy, Ed

- Last Night I Had the Strangest Dream (arr. Harold Birston FHM)

Merrell, Bob

Carnival!

- Love Makes the World Go 'Round (in *Carnival!: Vocal Selections* ALF)

Rodgers, Richard, and Oscar Hammerstein II

Cinderella

- In My Own Little Corner (in *Cinderella: Vocal Selections* HAL; *The Teen's Musical Theatre Collection: Young Women's Edition* HAL)
→ omit repeat

The King and I

- Getting to Know You (in *The King and I: Vocal Selections* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 3 HAL)

Rome, Harold

Fanny

- Be Kind to Your Parents (in *Kids' Musical Theatre Anthology* ALF)
→ omit repeat

Sherman, Richard M., and Robert B. Sherman

Bedknobs and Broomsticks

- The Age of Not Believing (in *And the Winner Is...* HAL)

Mary Poppins

- Feed the Birds (in *Selections from Walt Disney's Mary Poppins* HAL; *Disney Collection* HAL; *The Teen's Musical Theatre Collection: Young Women's Edition* HAL)

Simon, Lucy, and Marsha Norman

The Secret Garden

- The Girl I Mean to Be (arr. Michael Kosarin in *The Secret Garden: Vocal Selections* ALF; *Kids' Broadway Songbook* HAL)

Strouse, Charles, and Martin Charnin

Annie

- Maybe (in *Kids' Broadway Songbook* HAL)

Annie Warbucks

- I Always Knew (in *Kids' Musical Theatre Collection*, 2 HAL)

Van Heusen, Jimmy

Going My Way

- Swinging on a Star BOU (in *The Great American Songbook: The Singers* HAL)
→ two verses

Vance, Paul, and Lee Pockriss

- Catch a Falling Star (in *Boy's Songs from Musicals* HAL)

Willson, Meredith

The Music Man

- Well's Fargo Wagon (in *Boy's Songs from Musicals* HAL)

Level 4

Level 4 Requirements	Marks
Repertoire	70
one selection from List A	24 (2)
one selection from List B	24 (2)
one selection from List A, List B, or List C	22 (2)
Technical Requirements	10
Technical Tests	10
Musicianship	
Ear Tests	10
Clapback	2
Intervals	2
Chords	2
Singback	4
Sight Reading	10
Rhythm	3
Singing	7
Total possible marks (pass = 60)	100

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, List B, or List C.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

► The following selections are found in *Voice Series, 2019 Edition: Repertoire 4* on the pages indicated.

List A		
Folk Songs and Pre-1900 Repertoire		
Title	Composer	Page
A la nanita nana	Gomis, arr. Fletcher	4
L'étoile du matin	arr. Weckerlin	7
Mi mamá me aconsejaba	arr. Donkin	10
Frühlingslied	Schubert	12
Gioite al canto mio	Peri, arr. Paton	14
In Sherwood Lived Stout Robin Hood	Jones, arr. Wood	17
Ich steh' an deiner Krippe hier	Bach	20
She's Like the Swallow	arr. Cassils	22
The Gospel Train	arr. Kinney	26

List B		
20th- and 21st-century Repertoire		
Gloria in Excelsis	Anderson	30
If You Become the Moon	Helppie, Kinney, and Weber	33
Abends, will ich schlafen geh'n	Humperdinck, arr. Birston	36
L'été	Henderson	38
Let In the Clear	MacIntyre	42
L'abeille et le papillon	Salvador	44
May Sunshine Light Your Way	Albrecht and Althouse	48

List C		
Popular Repertoire		
Different	Stiles	51
Singin' in the Rain	Brown	56
Song for the Mira	MacGillivray, arr. Feeney	60

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 33.

Level 4

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [e], [i], [o], or [u], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

1. Major scale
2. Harmonic minor scale
3. Melodic minor scale
4. Broken-triad exercise
5. Chromatic scale


Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Clapback

Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it *twice*. The examiner will identify the time signature and count one measure before beginning.

Time Signatures	Note Values	Approximate Length
$\frac{3}{4}$		two to four measures

Intervals

Students will be asked to identify *and* sing any of the following intervals.

- The examiner will play each interval in melodic form (ascending and descending) *once*. The student will identify the interval.
- The examiner will play the first note of the interval *once*. The student will sing both notes of the interval ascending and descending.

Intervals (ascending and descending)
minor 3rd
major 3rd
perfect 4th
perfect 5th
perfect octave

Chords

Students will be asked to identify the quality (major or minor) of a triad after the examiner has played it in solid/blocked form *once*.

AND

Students will be asked to identify a single note as the root, third, or fifth of a major or minor triad after the examiner has played the triad in broken form *once*.

Chords	Position
major and minor triads	root position

Singback

Students will be asked to sing back on any vowel a melody based on the first five notes of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *twice*.

Beginning Note	Approximate Length
tonic, mediant, dominant	six to eight notes

Sight Reading

Rhythm

For a given melody, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the rhythm of the given melody.


A steady pulse and metric accentuation are expected.

Time Signature	Note and Rest Values	Approximate Length
$\frac{3}{4}$		four measures

Singing

Students will be asked to sing a four-measure, unaccompanied melody that may include seconds, thirds, fourths, or fifths.

The examiner will play the broken tonic triad and the beginning note *once*. The student will be given a short time to silently review the music. The examiner will then repeat the broken tonic triad and the beginning note before the student sings.

Beginning Note	Keys	Time Signatures	Note Values	Range
tonic, mediant, dominant	C, G, D, F major	$\frac{3}{4}$		full octave (tonic to tonic or dominant to dominant)

Level 4

Complete Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List A, List B, or List C.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in **Voice Series, 2019 Edition: Repertoire 4**

List A

Folk Songs and Pre-1900 Repertoire

Folk Songs

Althouse, Jay, arr.

- Follow the Drinking Gourd (in *Folk Songs for Solo Singers*, 2 ALF)
- Valencianita (Spanish folk song) (in *International Folk Songs for Solo Singers* ALF)

Anderson, William Henry, arr.

Two French Folk Songs LES

- Sur le pont d'Avignon / On the Bridge at Avignon (French folk song)

Two Ukrainian Folk Songs LES

- Alone (Ukrainian folk song) (in *Sing!*, 2 LES)
→ verses 1 and 3

Bissell, Keith, arr.

Six Maritime Folksongs LES

- Harbour Grace (Canadian folk song)

Boytim, Joan Frey, arr.

- In einem kühlen grunde (German folk song) (in *First Book of Baritone Solos*, 2 SCH)

Burleigh, Harry T., arr.

Spirituals of Harry T. Burleigh BEL

- Little David, Play on Your Harp (African American spiritual)

Cassils, Craig, arr.

- She's Like the Swallow (Canadian folk song) LES

Deis, Carl, arr.

- Loch Lomond (Scottish folk song) (in *The First Book of Tenor Solos*, 1 SCH)

Donkin, Christine, arr.

- Mi mamá me aconsejaba (Mexican folk song) FHM

Dougherty, Celius, arr.

Dougherty: Folksongs and Chanties HAL

- Colorado Trail (American folk song)

Ewer, Gary arr.

- The Blackbird (Canadian folk song) MGR

Kern, Philip, arr.

- Greensleeves (English folk song) (in *Folk Songs for Solo Singers*, 1 ALF)

Kilenyi, Edward, arr.

- El trovador (in *Anthology of Spanish Song* HAL)
- La calle de la paloma (in *Anthology of Spanish Song* HAL)
- Noche serena (in *Anthology of Spanish Song* HAL)

Kinney, Forrest, arr.

- The Gospel Train (African American spiritual) FHM

Lorca, Federico García, arr.

Canciones españolas antiguas UME

- Los pelegritinos / The Little Pilgrims (Spanish folk tune)

Sharp, Cecil, arr.

100 English Folksongs DOV; IMSLP

- The Lark in the Morning (English folk song)

Weckerlin, Jean-Baptiste Théodore, arr.

- L'étoile du matin / The Morning Star (Alsatian song)

Pre-1900 Repertoire

Anonymous

- Canción de Cuna (in *Anthology of Spanish Song* HAL)

Bach, Johann Sebastian

Weihnachtsoratorium/Christmas Oratorio, BWV 248, part 6

- Ich steh' an deiner Krippen hier / Beside Thy Cradle Here I Stand

Bach, Johann Sebastian, arr.

- Come, Let Us All This Day, BWV 479 (in *Georg C. Schemelli's Musikalisches Gesangbuch* [Leipzig 1736]; in *Songs for Inbetweens*, 2 PAL)

Brahms, Johannes

- Wiegenlied (Guten Abend) / Cradle Song, op. 49, no. 4 (in *Brahms: 70 Songs* INT; *56 Songs You Like to Sing* SCH)

Brahms, Johannes, arr.

49 Deutsche Volkslieder, WoO 33, 3

- Schwesterlein, Schwesterlein (German folk song)
→ one verse

Campion, Thomas

- Fair, If You Expect Admiring (in *English Songs: Renaissance to Baroque* HAL)

Foster, Stephen

- Beautiful Dreamer (in *Easy Songs for the Beginning Baritone/Bass* SCH)

Gomis, José Ramón

- A la nanita nana (arr. Linda Fletcher FHM)

Level 4

Handel, George Frideric

Berenice, HWV 38

- Come See Where Golden Hearted Spring

Tolomeo, HWV 25

- Non lo dirò col labbro / Silent Worship (arr. Arthur Somervell in *First Book of Tenor Solos* SCH)

Haydn, Franz Joseph

- Serenade (Liebes Mädchen, hör mir zu) / Lovely Maiden, Hear Me True, Hob. XXVIa/D1 (in *The Young Singer: Baritone* ROW)

Holmes, Augusta

- Noël LEM

Jones, Robert

- ▶ In Sherwood Lived Stout Robin Hood (arr. Kathleen Wood FHM)

Mendelssohn, Felix

- Lieblingsplätzchen (Wisst ihr, wo ich gerne weil'), op. 99, no. 3 UNI (in *Mendelssohn: 79 Songs* KAL)
→ verses 1 and 3

Pergolesi, Giovanni Battista, attr.

- Que ne suis-je la fougere (arr. Jean-Baptiste Théodore Weckerlin in *Bergerettes*)

Peri, Jacopo

- ▶ Gioite al canto mio / Rejoice with Me in Song (arr. John Glenn Paton LEY)
→ in Italian or English

Purcell, Henry

- Cease, O My Sad Soul (in *Reliquary of English Song* SCH)

Reichardt, Louise

- Die Blume der Blumen (in *Frauen Komponieren* OTT)
→ two verses

Schubert, Franz

- ▶ Frühlingslied / Spring Song, D 398
- Wiegenlied (Schlafe, schlafe) / Cradle Song, op. 98, no. 2, D 498 BAR

Spilman, Jonathan E.

- Flow Gently, Sweet Afton (in *Easy Songs for the Beginning Tenor* SCH)
→ verses 1 and 3

List B

20th- and 21st-century Repertoire

Adaskin, Murray

- The Prairie Lily CMC

Albrecht, Sally, and Jay Althouse

- ▶ May Sunshine Light Your Way (in *Ye Shall Have a Song* ALF)

Anderson, Robert B.

- ▶ Gloria in Excelsis LES

Anderson, William Henry

- Last Year LES

Besly, Maurice

- The Second Minuet B&H

Beswick, Aubrey

Pick 'n' Choose UNI

- Water-Melon Seller
→ omit repeat and go directly to the second ending

Bissell, Keith

- Lullaby ALF

Britten, Benjamin

Friday Afternoons, op. 7 B&H

- Begone, Dull Care

Chanler, Theodore

- The Lamb (in *The First Book of Mezzo-Soprano/Alto Solos*, 1 SCH)

Crawley, Clifford

- Trolls (in *Sing!*, 2 LES)

Duncan, Chester

- Beautiful CMC

Duncan, Martha Hill

Summer MHD

- Cloud Dreams

Dunhill, Thomas Frederick

- If Ever I Marry at All LES
→ verses 1, 3, and 4
- Twilight CRA

Finzi, Gerald

Ten Children's Songs to Poems by Christina Rossetti, op. 1 B&H

- The Lily Has a Smooth Stalk (no. 1)

Fleming, Robert

- The Voice CMC

Helppie, Kevin, and Forrest Kinney

- ▶ If You Become the Moon (in *World Songs*, 1 KNY)

Henderson, Ruth Watson

Through the Eyes of Children GVT

- ▶ L'été

Humperdinck, Engelbert

Hänsel und Gretel

- ▶ Abends, will ich schlafen geh'n (arr. Harold Birston FHM)

Jenkyns, Peter

- The Owls NOV
- The Tiger NOV

Level 4

Löhr, Hermann

- You'd Better Ask Me (in *Daffodils, Violets & Snowflakes* HAL)

MacIntyre, David K.

- Let In the Clear MAC

MacNutt, Walter

- Lullaby for Benjamin (in *Sing!*, 2 LES)

Mandel, Ellen

A Wind Has Blown the Rain Away MOP

- Little Man

Martin, Joseph

- Sleep Little Baby (in *From the Manger to the Cross* EXA)

Miller, Anne Stratton

- Boats of Mine (in *Daffodils, Violets & Snowflakes* HAL)

Nassar, Denis

- The Incredible Journey NSR
- Sick NSR

Perry, Dave and Jean

- The Red, Red Rose (in *Solos for the Changing Male Voice* SHA)

Quilter, Roger

Three Songs of the Sea, op. 1

- Moonlight (in *Quilter: 55 Songs* HAL)

Roe, Betty

10 Ponder and William Songs THA

- Song of the Shell

Salvador, Henri

- Labeille et le papillon / The Bee and the Butterfly
→ sing in either French or English

Speaks, Oley

- The Secret (in *Daffodils, Violets & Snowflakes* HAL)

Stanford, Charles Villiers

- A Japanese Lullaby BNK

Stephen, Roberta

- The Monotony Song PAL

Telfer, Nancy

- Chez moi LES
- Le lion et le rat LES
- La maison que Jacques a Batie LES

Thiman, Eric H.

- The Path to the Moon (in *The Boosey & Hawkes 20th Century Easy Song Collection* B&H)
- Where Go the Boats (in *Thiman: Thirteen Songs* S&B)

Ursan, Robert

- A Lover and His Lass URS
- Sudden Light URS

Ware, Harriet

- 'Tis Spring (in *Daffodils, Violets & Snowflakes* HAL)

Washburn, Jon

Six Songscapes CMC

- Mountain, bend

List C

Popular Repertoire

Adler, Richard, and Jerry Ross

Damn Yankees

- Heart (in *Kids' Musical Theatre Anthology* ALF)
→ omit repeat

Allen, Peter

The Boy from Oz

- When I Get My Name in Lights (in *Kids' Musical Theatre Anthology* ALF)
→ omit repeat

Bricusse, Leslie, and Anthony Newley

Willy Wonka and the Chocolate Factory

- Pure Imagination (in *Kids' Musical Theatre Anthology* ALF)

Brown, Nacio Herb, and Arthur Freed

Singin' in the Rain

- Singin' in the Rain

Campbell, Norman, and Donald Harron

Anne of Green Gables

- Ice Cream (in *Anne of Green Gables: Song Album* ALF)

Churchill, Frank, and Larry Morey

Bambi

- Love Is a Song (in *Disney Songs for Singers* HAL)

Denver, John

- Leavin' on a Jet Plane (in *John Denver's Greatest Hits* HAL)

Gay, Noel

Me and My Girl

- Leaning on a Lamp-Post (in *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)

Hanley, James, and Grant Clarke

- Second-Hand Rose
→ one verse, then go to second ending

MacGillivray, Allister

- Song for the Mira (arr. Alan Feeney CTM)

Menken, Alan, and Glenn Slater

The Little Mermaid (Broadway version)

- The World Above (in *The Little Mermaid: Vocal Selections* HAL)

Level 4

Miller, Roger

Big River

- Waitin' for the Light to Shine (in *Popular Solos for Young Singers* HAL; in *Musical Theatre Anthology for Teens: Young Men's Edition* HAL)

Porter, Cole, and Moss Hart

Kiss Me, Kate

- Brush Up Your Shakespeare (in *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)
→ one verse

Rodgers, Richard, and Oscar Hammerstein II

The King and I

- I Whistle a Happy Tune (in *The King and I: Vocal Selections* HAL; in *Kids' Broadway Songbook* HAL)

Schmidt, Harvey, and Tom Jones

The Fantasticks

- Try to Remember (in *The Fantasticks: Vocal Selections* ALF; *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)

Springfield, Tom, and Jim Dale

- Georgy Girl (in *Great Songs of the Sixties*, 1 CLC)

Stiles, George, and Anthony Drew

Honk! FAB

- Different

Strouse, Charles, and Lee Adams

Bye Bye Birdie

- Put on a Happy Face (in *Bye Bye Birdie: Vocal Selections* HAL)

Tierney, Harry, and Joseph McCarthy

Irene

- Alice Blue Gown (in *Easy Songs for The Beginning Soprano* SCH)

Webber, Andrew Lloyd, and Tim Rice

Joseph and the Amazing Technicolor Dreamcoat

- Close Every Door (in *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)

Weiss, George David, and Hugo Perett

Blue Hawaii

- Can't Help Falling in Love (in *The Best Songs Ever* HAL)

Wildhorn, Frank, and Jack Murphy

Wonderland

- Home (in *Wonderland: Vocal Selections* CLC)

Level 5

► The following selections are found in *Voice Series, 2019 Edition: Repertoire 5* on the pages indicated.

Level 5 Requirements	Marks
Repertoire	64
two selections from List A	16 (2)
one selection from List B	16 (2)
one selection from List B or List C	16 (2)
Technical Requirements	16
Vocalises: <i>one</i> vocalise from the <i>Syllabus</i> list	6
Technical Tests	10
Musicianship	
Ear Tests	10
Intervals	2
Chords	2
Chord Progressions	2
Singback	4
Sight Reading	10
Rhythm	3
Singing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 5 Theory	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *two* from List A, *one* from List B, and *one* from List B or List C. Students must include *one* selection in French, German, Italian, Latin, or Spanish. At least *one* selection must be in English.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

List A

Folk Songs and Pre-1900 Repertoire

Title	Composer	Page
Cara è la rosa e vaga	Falconieri, transc. Paton	4
Te souviens-tu	Godard	8
Liebhaber in allen Gestalten	Schubert	11
'Liza Jane	arr. Althouse	14
Mystery's Song	Purcell	18
Pregúntale a las estrellas	arr. Donkin	20
Verratene Liebe	Schumann	24
Già la notte s'avvicina	Colbran	26
Morning Has Broken	arr. Kinney	28
The Water Is Wide	arr. Birston	31
Poor Wayfaring Stranger	arr. Mrozinski	34

List B

20th- and 21st-century Repertoire

A King of Oaks	Marsh	38
Monsieur Sans-Souci	Poulenc	41
Night Lights	Duncan	44
Olde Irish Blessing	Fletcher	47
Forty Little Birdies	Rhodenizer	50
Moon, sing	Washburn	54
Sorge il sol! Che fai tu?	Donaudy	56
This Little Rose	Roy	60

List C

Popular Repertoire

Someone Handed Me the Moon Today	White, arr. Johnston and Leighton	63
The Circle Game	Mitchell	66
Stairway to Paradise	Gershwin	69

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 39.

Level 5

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Vocalises

Students must sing *one* vocalise from the following list, using all of the vowels [a], [e], [i], [o], [u], and [y]. Students should change the vowel according to phrasing. Vocalises need not be memorized and may be transposed.

- All vocalises are found in ***Voice Series, 2019 Edition: Vocalises 5–8*** on the pages indicated.

No.	Title	Composer	Page
1.	Vocalise in G Major	Lyon	4
2.	Vocalise in C Minor, op. 21, part 2, no. 3	Marchesi	5
3.	Vocalise in E flat Major	Glinka	6
4.	Vocalise in D Major	Panofka	7
5.	Vocalise in E Minor	Panofka	8
6.	Vocalise in A flat Major	Panofka	9
7.	Vocalise in G Minor	Panofka	10
8.	Vocalise in C Major	Mascheroni	11

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

- Major scale
- Harmonic minor scale
- Melodic minor scale
- Interval exercise
- Major arpeggio, *legato* and *staccato*
- Dominant 7th exercise
- Chromatic scale

Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify *and* sing any of the following intervals.

- The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*. The student will identify the interval.
- The examiner will play the first note of the interval *once*. The student will sing both notes of the interval ascending or descending.

Intervals (ascending or descending)
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position

Chord Progressions

Students will be asked to identify chord progressions in major keys as I–IV–I or I–V–I after the examiner has played the progression *twice*. The bass line will ascend from the tonic.

Chord Progressions
I–IV–I
I–V–I

Level 5

Singback

Students will be asked to sing back on any vowel a melody based on the first five notes and upper tonic of a major or minor scale. The examiner will identify the key, play the tonic triad *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm.
- After the third playing, the student will sing the melody.

Beginning Note	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	$\frac{3}{4}$	up to eight notes

Sight Reading

At this level, a single musical excerpt will be used to test both rhythm and singing.

Rhythm

For the given excerpt, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm. A steady pulse and metric accentuation are expected.

Singing

After performing the rhythm of the excerpt, students will be asked to sing it. The given four-measure unaccompanied melody may include seconds, thirds, fourths, fifths, or octaves.

The examiner will play the broken tonic four-note chord and the beginning note *once*. The student will be given a short time to silently review the music. The examiner will then repeat the broken tonic four-note chord and the beginning note before the student sings.

Beginning Note	Keys	Time Signatures	Range
tonic, mediant, dominant	C, G, F major A, E, D minor	$\frac{3}{4}$	full octave (tonic to tonic or dominant to dominant)

Complete Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *two* from List A, *one* from List B, and *one* from List B or List C. Students must include *one* selection in French, German, Italian, Latin, or Spanish. At least *one* selection must be in English.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in *Voice Series, 2019 Edition Repertoire 5*

List A

Folk Songs and Pre-1900 Repertoire

Folk Songs

Althouse, Jay, arr.

- 'Liza Jane (American folk song) (in *Folk Songs for Solo Singers*, 1 ALF)

Birston, Harold, arr.

- The Water Is Wide (Scottish folk song) FHM

Campbell-Watson, Frank, arr.

- No quiero casarme / I Don't Wish to Marry (Spanish folk song) (in *Pathways of Song*, 3 ALF)

Davis, Katherine K., arr.

- The Soldier (Kentucky folk song) ECS

Donkin, Christine, arr.

- Pregúntale a las estrellas (Latin American folk song) FHM

Johnston, Richard, arr.

Folk Love Canadian Style CMC

- The Morning Dew (Newfoundland folk song)

Kilenyi, Edward, arr.

- El galan incognito (in *Anthology of Spanish Song* HAL)
- La seña (in *Anthology of Spanish Song* HAL)

Kinney, Akiko and Forrest, arr.

- Morning Has Broken (Traditional Gaelic melody) FHM

Lehmann, Amelia, arr.

- When Love Is Kind (English folk melody) (in *Art Songs for School and Studio*, 1 PRE; *Lovers, Lasses & Spring* HAL; *The Young Singer: Soprano* ROW)

Mrozinski, Mark, arr.

- Poor Wayfaring Stranger (American folk ballad) FHM

Level 5

Willan, Healey, arr.*Songs of the British Isles*, 2 WAT

- Irish Lullaby (The Angels' Whisper) (Irish folk song)
- Pretty Polly Oliver (English folk song)

Zaninelli, Luigi, arr.*Five Folk Songs*, 2 SHA

- Sweet Betsy from Pike (American folk song)

Pre-1900 Repertoire

Anonymous

- Brother James' Air (Scottish psalm tune, arr. James Leith Macbeth Bain NOV)
- L'amour de moi (in *Classic Songs: Italian, French & English* ALF)

Brahms, Johannes

- Liebe Schwalbe, kleine Schwalbe / Pretty Swallow, op. 112, no. 6 (in *The Hundred Best Short Songs*, 2 PAT)

Colbran, Isabella

- Già la notte s'avvicina
→ omit repeats

Dowland, John

- Now, O Now I Needs Must Part (in *Dowland: 50 Songs*, 1 S&B; *Dowland: The First Book of Ayres* S&B; *Reliquary of English Song* SCH)
→ two verses

Falconieri, Andrea

- Cara è la rosa e vaga (transc. John Glenn Paton) LEY

Godard, Benjamin

- Chanson de Florian / Song of Florian CVR (in *Art Songs for School and Studio*, 1 PRE)
- Te souviens-tu

Grieg, Edvard

- Margerethens Wiegenlied / Margaret's Cradle Song, op. 15, no. 1 (in *Grieg: Selected Songs* KAL)

Hopkinson, Francis

- Beneath a Weeping Willow's Shade (in *Hopkinson: Six Songs* CVR; *The First Book of Mezzo-Soprano/Alto Solos*, 2 SCH)

Lohr, Herman

- The Little Irish Girl (in *The Young Singer: Soprano; Baritone* ROW)

Purcell, Henry

- Ah! How Pleasant 'Tis to Love, Z 353 (in *Purcell: Solo Song*, 3 NOV; *Purcell: 40 Songs*, 1 INT)
- The Fairy Queen*, Z 629 FAB
- Mystery's Song

Schubert, Franz

- An den Mond (Füllest wieder Busch und Tal) / To the Moon, D 259 BAR (in *Schubert: 100 Songs* HAL)
→ two verses
- Liebhaber in allen Gestalten / A Lover in All Forms, D 558
→ three verses: all in German or all in English

Schumann, Robert

- Verrathene Liebe, op. 40, no. 5
- Volksliedchen, op. 51, no. 2 PET (in *The First Book of Mezzo-Soprano/Alto Solos*, 1 SCH; *The Hundred Best Short Songs*, 1 PAT)

List B

20th- and 21st-century Repertoire

Belyea, W. Herbert*Three Happy Seasons* LES

- Lazy Summer

Bemberg, Hermann

- Il neige (in *The First Book of Soprano Solos*, 3 SCH)

Britten, Benjamin*Friday Afternoons*, op. 7 B&H

- Jazz-Man
- A New Year Carol
→ verses 1 and 3

Carrillo, Alvaro

- Sabor a mí HAL

Donaudy, Stefano*36 Arie di stile antico*, 3 RIC

- Sorge il sol! Che fai tu?

Duncan, Martha Hill*Searching the Painted Sky* MHD

- Deep Winter Snowfall
- Petal Waltz

Singing in the Northland, 1 GPT

- The Star

Summer MHD

- Night Lights

Dunhill, Thomas Frederick

- How Soft upon the Ev'ning Air CUR
→ two verses

Fletcher, Linda

- Olde Irish Blessing LES

Govedas, John E.

- Where Go the Boats LES

Granados, Enrique*Tonadillas en un estilo antiguo* INT; MAS (in *Anthology of Spanish Song* HAL)

- El tra la la y el punteado (in *The Art Song* AMS; *The First Book of Soprano Solos*, 1 SCH)

Level 5

Helppie, Kevin, and Forrest Kinney

- Red Tulip (in *World Songs*, 1 KNY)
→ omit repeat and go directly to the second ending

Jenkyns, Peter

- The Little Spanish Town NOV

Marsh, Lin

Serendipity Solos FAB

- ▶ A King of Oaks

Martin, Joseph

Seasons of Song SHA

- Nothing Left to Say

Mayor, Simon, and Hilary James

- A Magpie Sitting on a Broken Chair (in *Songscape* FAB)

McIntyre, David L.

- You'll Be Sorry CMC

Niles, John Jacob

Songs of John Jacob Niles SCH

- What Songs Were Sung (in *The First Book of Tenor Solos*, 2 SCH)

Ouchterlony, David

- I See the Love of God in Every River GVT

Poorman, Berta and Sonja

- There Is a Season (in *Ye Shall Have a Song* ALF)

Porterfield, Sherri

- The Tiger (in *Sing Me a Song* ALF)

Poulenc, Francis

- ▶ Monsieur Sans-Souci ENO

Rhodenizer, Donna

Blue Skies and Pirates RCP

- Get Up in the Mornin'
→ two verses

Computer Cat RCP

- ▶ Forty Little Birdies

Roy, William

- ▶ This Little Rose SCH

Thiman, Eric H.

- I Love All Graceful Things CUR (in *Contemporary Art Songs* SCH; in *The First Book of Soprano Solos*, 1 SCH)
- The King of Song BNK

Ursan, Robert

- A Birthday URS

Vaughan Williams, Ralph

Three Songs from Shakespeare (in *Vaughan-Williams: Collected Songs*, 1 OUP)

- Orpheus with His Lute

Washburn, Jon

Six Songscape CMC

- ▶ Moon, sing

List C

Popular Repertoire

Ayer, Nat. D

- If You Were the Only Girl in the World (in *Easy Songs for The Beginning Baritone/Bass* SCH)

Ballard, Glen, and Dave Stewart

Charlotte's Web

- Ordinary Miracle HAL

Berlin, Irving

Annie Get Your Gun

- I Got the Sun in the Morning (in *The Teen's Musical Theatre Collection: Young Women's Edition* HAL)

→ omit repeats

Stop! Look! Listen!

- I Love a Piano (in *The Singer's Anthology of American Standards* HAL)

→ verse 1 only

Bernstein, Leonard

Peter Pan

- My House (in *Peter Pan: Vocal Selections* B&H; *Bernstein on Broadway* B&H)

Carpenter, Richard, and John Bettis

- Top of the World (in *The Best Songs Ever* HAL)

Gershwin, George, Ira Gershwin, and Buddy DeSylva

George White's Scandals / An American in Paris

- ▶ Stairway to Paradise

Loesser, Frank

Guys and Dolls

- I'll Know (in *The Teen's Musical Theatre Collection: Young Women's Edition* HAL; *Musical Theatre Anthology for Teens: Young Women's Edition* HAL)
→ in F major only

Mancini, Henry, and Johnny Mercer

Breakfast at Tiffany's

- Moon River (in *The Singer's Anthology of American Standards* HAL)

McHugh, Jimmy, and Harold Adamson

A Date with Judy

- It's a Most Unusual Day (in *The Singer's Movie Anthology: Women's Edition* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 4 HAL; *The Teen's Musical Theatre Collection: Young Women's Edition* HAL)

Menken, Alan

The Little Mermaid

- Part of Your World (in *The Teen's Musical Theatre Collection* HAL)

Miller, Chris, and Nathan Tysen

Tuck Everlasting

- Everlasting (in *Tuck Everlasting: The Musical* HAL)

Miller, Sy, and Jill Jackson

- Let There Be Peace on Earth JLM

Level 5

Miranda, Lin-Manuel

Moana

- **How Far I'll Go** (in *Moana* HAL)

Mitchell, Joni

- **The Circle Game** (in *Joni Mitchell Anthology* ALF)

Rodgers, Richard, and Oscar Hammerstein II

Cinderella

- **A Lovely Night** (in *The Singer's Musical Theatre Anthology: Soprano*, 4 HAL)

The Flower Drum Song

- **I Enjoy Being a Girl** (in *The Teen's Musical Theatre Collection: Young Women's Edition* HAL)

The King and I

- **We Kiss in a Shadow** (in *The King and I: Vocal Selections* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 4 HAL)

The Sound of Music

- **Sixteen Going on Seventeen** HAL (in *The Teen's Musical Theatre Collection: Young Women's Edition* HAL; *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)

South Pacific

- **A Cock-Eyed Optimist** HAL (in *Musical Theatre Anthology for Teens: Young Women's Edition* HAL)

Stevens, Yusef/Cat

- **Moonshadow** (in *Cat Stevens Complete: Songs from 1970–1975* MSG)

Sullivan, Arthur, and William Schwenck Gilbert

H.M.S. Pinafore

- **I'm Called Little Buttercup** (in *The Authentic Gilbert & Sullivan Songbook* DOV; *Gilbert & Sullivan for Singers: Mezzo Soprano* HAL)

White, Nancy

Anne & Gilbert A&G

- **Someone Handed Me the Moon Today** (arr. Bob Johnston and Tom Leighton)

Young, Victor, and Edward Heyman

One Minute to Zero

- **When I Fall in Love** (in *The Singer's Anthology of American Standards* HAL)

Level 6

► The following selections are found in *Voice Series, 2019 Edition: Repertoire 6* on the pages indicated.

Level 6 Requirements	Marks
Repertoire	64
two selections from List A	16 (2)
one selection from List B	16 (2)
one selection from List B or List C	16 (2)
Technical Requirements	16
Vocalises: <i>one</i> vocalise from the <i>Syllabus</i> list	6
Technical Tests	10
Musicianship	
Ear Tests	10
Intervals	2
Chords	2
Chord Progressions	2
Singback	4
Sight Reading	10
Rhythm	3
Singing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 6 Theory	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *two* from List A, *one* from List B, and *one* from List B or List C. Students must include *one* selection in French, German, Italian, Latin, or Spanish. At least *one* selection must be in English.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

List A

Folk Songs and Pre-1900 Repertoire

Title	Composer	Page
Flocks Are Sporting	Carey, arr. Row	4
Dove sei, amato bene?	Handel	6
Nymphs and Shepherds	Purcell	9
Presto, presto io m’innamoro	Mazzaferrata	12
Lied zur Gesellenreise	Mozart	14
Wade in the Water	arr. Menefield	16
Nel cor più non mi sento	Paisiello, ed. Paton	20
Blow, Blow Thou Winter Wind	Arne, ed. Pilkington	22
Schneeglöckchen	Schumann	24
How Can I Keep from Singing?	Lowry, arr. Kinney	26
Papillon, tu es volage	arr. O’Brien	30
Colette	Chaminade	32
Shenandoah	arr. Mrozinski	36

List B

20th- and 21st-century Repertoire

April Weather	Archer	39
Ninna Nanna	Castelnuovo-Tedesco	42
Petite souris	Bernec	46
Bluebird	Schirmer	49
Tally-Ho!	Leoni	52
The Meditation of the Old Fisherman	Mandel	56
Singin’ the Blues	Rhodenizer	60
The Cloak, the Boat, and the Shoes	Moore	64

List C

Popular Repertoire

I Want to Fly	Lindsey-Nassif	67
Corner of the Sky	Schwartz	72
Over the Rainbow	Arlen	76

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 45.

Level 6

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Vocalises

Students must sing *one* vocalise from the following list, using all of the vowels [a], [e], [i], [o], [u], and [y]. Students should change the vowel according to phrasing. Vocalises need not be memorized and may be transposed.

- All vocalises are found in *Voice Series, 2019 Edition: Vocalises 5–8* on the pages indicated.

No.	Title	Composer	Page
1.	Vocalise in G Major	Bordèse	12
2.	Vocalise in D Minor	Nava	15
3.	Vocalise in D Major	Nava	18
4.	Vocalise in E Minor	Paneron	20
5.	Vocalise in F Major	Paneron	22
6.	Vocalise in C Major	Paneron	25
7.	Vocalise in G Major, op. 85, no. 3	Panofka	28
8.	Vocalise in A Minor	Paneron	30
9.	Vocalise in D Minor	Bordèse	32

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

- Major arpeggio with descending major scale
- Minor arpeggio with descending harmonic minor scale
- Interval exercise
- Major arpeggio, *legato* and *staccato*
- Minor arpeggio, *legato* and *staccato*
- Dominant 7th exercise, *legato* and *staccato*
- Major scale in 3rds
- Chromatic scale

Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify *and* sing any of the following intervals.

- The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*. The student will identify the interval.
- The examiner will play the first note of the interval *once*. The student will sing both notes of the interval ascending or descending.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression *twice*. The bass line will ascend from the tonic.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i

Singback

Students will be asked to sing back on any vowel a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

Level 6

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm.
- After the third playing, the student will sing the melody.

Beginning Note	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	$\frac{3}{4}$	up to eight notes

Sight Reading

At this level, a single musical excerpt will be used to test both rhythm and singing.

Rhythm

For the given excerpt, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm. A steady pulse and metric accentuation are expected.

Singing

After performing the rhythm of the excerpt, students will be asked to sing it. The given four-measure unaccompanied melody may include seconds, thirds, fourths, fifths, or octaves.

The examiner will play the broken tonic four-note chord and the beginning note *once*. The student will be given a short time to silently review the music. The examiner will then repeat the broken tonic four-note chord and the beginning note before the student sings.

Beginning Note	Keys	Time Signatures	Range
tonic, mediant, dominant	C, G, D, F major A, E, B, D minor	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	full octave (tonic to tonic or dominant to dominant)

Complete Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *two* from List A, *one* from List B, and *one* from List B or List C. Students must include *one* selection in French, German, Italian, Latin, or Spanish. At least *one* selection must be in English.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in *Voice Series, 2019 Edition Repertoire 6*

List A

Folk Songs and Pre-1900 Repertoire

Folk Songs

Traditional

- Ah! toi, belle hirondelle (French Canadian folk song, arr. George Coutts in *12 Chansons Canadiennes* WAT)

Althouse, Jay, arr.

- Scarborough Fair (English folk song) (in *Folk Songs for Solo Singers*, 1 ALF)

Britten, Benjamin, arr.

Folk Song Arrangements, 2: France B&H

- La belle est au jardin (French folk song)
→ *three* verses

Burleigh, Harry T., arr.

Spirituals of Harry T. Burleigh BEL

- Ride On, King Jesus (African American spiritual)

Davis, Katherine K.

- The Pitcher (Portuguese folk song) ECS

Hopson, Hal, arr.

- The Gift of Love (British folk tune) HOP

Menefield, William, arr.

- Wade in the Water (African American spiritual)
FHM

Mrozinski, Mark, arr.

- Shenandoah (American folk song) FHM

O'Brien, Oscar, arr.

- Papillon, tu es volage / Butterfly, Away You Flutter (French Canadian folk song) FHM

Quilter, Roger, arr.

- Barbara Allen (Scottish folk song) (in *Arnold Book of Old Songs* B&H)

Ridout, Godfrey, arr.

Folk Songs of Eastern Canada CMC

- I'll Give My Love an Apple (Canadian folk song)

Simms, Patsy Ford, arr.

- Climbin' Up the Mountain (African American spiritual) (in *Spirituals for Solo Singers* ALF)

Willan, Healey, arr.

Songs of the British Isles, 2 WAT

- The Little Red Lark (Irish folk song)

Pre-1900 Repertoire

Anonymous

- Drink to Me Only with Thine Eyes (English song, arr. Roger Quilter in *Arnold Book of Old Songs* B&H)
- Humbly I Adore Thee (18th-century Benedictine Plainsong, arr. Lloyd Pfausch in *Solos for the Church Year* ALF)
- Star vicino (arr. John Glenn Paton in *26 Italian Songs & Arias* ALF)

Level 6

Arne, Thomas Augustine

- Blow, Blow Thou Winter Wind (ed. Michael Pilkington in *Arne: 12 Songs for High Voice*, 1 S&B)

Beethoven, Ludwig van

- Das Geheimnis, WoO 145

Acht Lieder, op. 52

- Mailed / May Song (no. 4) PET (in *The First Book of Tenor Solos*, 1 SCH)

Carey, Henry

- Flocks Are Sporting (A Pastoral) (arr. Richard D. Row, in *The Young Singer: Soprano ROW*)

Chaminade, Cécile

- Colette

Grieg, Edvard

- Ich liebe dich SCH

Handel, George Frideric

Rodelinda, HWV 19

- Dove sei, amato bene? / Art Thou Troubled
→ in either Italian or English

Hopkinson, Francis

- My Days Have Been so Wondrous Free (in *Easy Songs for the Beginning Mezzo-Soprano/Alto*, 2 HAL)

Lowry, Robert

- How Can I Keep from Singing? (arr. Forrest Kinney FHM)

Mazzaferata, Giovanni Battista

- Presto, presto io m'innamoro

Mendelssohn, Felix

- Frage (Ist es wahr?), op. 9, no. 1
- Frühlingslied (Jetzt kommt der Frühling) / Spring Song, op. 8, no. 6
- Jagdlied / Hunting Song, op. 84, no. 3 (in *The First Book of Baritone/Bass Solos*, 1 SCH; *The Chester Book of Celebrated Songs*, 2 CHS)

Mozart, Wolfgang Amadeus

- Lied zur Gesellenreise, K 468

Paisiello, Giovanni

- Nel cor più non mi sento (ed. John Glenn Paton in *26 Italian Songs & Arias ALF*)

Purcell, Henry

King Arthur, Z 628

- Fairest Isle (in *Purcell: 40 Songs*, 1 INT)
- The Libertine*, Z 600
- Nymphs and Shepherds

Serradell Sevilla, Narciso

- La golondrina (in *Memories of Mexico HAL*)

Schubert, Franz

- An den Frühling, D 283 BAR
- An Sylvia / Who Is Sylvia, D 891 BAR (in *The First Book of Baritone/Bass Solos*, 2 SCH)
- Horch, horch! Die Lerche / Hark, Hark! The Lark, D 889 PET; SCH

Schumann, Robert

- An den Sonnenschein, op. 36, no. 4 PET
- Auf dem Rhein, op. 51, no. 4
- Lieder-Album für die Jugend*, op. 79
- Schneeglöckchen (no. 26)

Stradella, Alessandro

- Così Amor, mi fai languir (ed. Knud Jeppesen HAN)

Weckerlin, Jean-Baptiste Théodore, arr.

Bergerettes

- Bergère légère
- Maman, dites-moi
→ two verses

List B

20th- and 21st-century Repertoire

Anderson, William Henry

- A Litany LES
- To a Girl on Her Birthday LES

Archer, Violet

- April Weather WAT

Bernec, Claude

- Petite souris IND

Bray, Kenneth Ira

- White Butterflies GVT

Castelnuovo-Tedesco, Mario

- Ninna Nanna, op. 4

Chanler, Theodore

- The Rose SCH

Cooke, Edith

- Two Marionettes (in *Easy Songs for The Beginning Soprano SCH*)

Duncan, Chester

- Darkening CMC

Duncan, Martha Hill

Singing in the Northland, 2 GPT

- Where Leaps the Ste. Marie

Fearing, John

- When Jesus Christ Was Four Years Old LES

Fletcher, Linda

- Do Not Stand at My Grave LES

Fontenailles, Hercules de

- Obstination (in *The Second Book of Baritone/Bass Solos*, 2 SCH)

Gartlin, George H.

- The Lilac Tree (in *Easy Songs for The Beginning Soprano SCH*)

German, Edward

- Who'll Buy My Lavender (in *The Young Singer: Soprano ROW*)

Level 6

Gordon, Ricky Ian

- Souvenir HAL

Guridi Bidaola, Jesús

Seis canciones infantiles UME

- Cazando mariposas

Head, Michael

- When Sweet Ann Sings (in *Head: Song Album*, 3 B&H)

Over the Rim of the Moon B&H

- A Blackbird Singing B&H

Holman, Derek

- Jesus Christ the Apple Tree GIA

Ireland, John

- The Holy Boy B&H

Ives, Charles

Five Street Songs and Pieces (in *Ives: 114 Songs* PER)

- In the Alley

Leoni, Franco

- Tally-Ho! (in *First Book of Baritone/Bass Solos*, 1 SCH)

Lloyd, Charles, Jr.

Anthology of Art Song by Black American Composers EBM

- Compensation

Mandel, Ellen

- I So Liked Spring MOP
- Waiting Both MOP

To an Isle in the Water MOP

- The Meditation of the Old Fisherman

McIntyre, David L.

- Bird of Dawning RSM; CMC
- Lappel RSM

Moore, Ben

14 Songs SCH

- The Cloak, the Boat, and the Shoes

Moorhouse, Leonard

- Lullabye (arr. Richard Johnston PAL)

Niles, John Jacob

Songs of John Jacob Niles SCH

- Go 'Way from My Window
- The Black Dress

O'Hara, Geoffrey

- Give a Man a Horse He Can Ride (in *The First Book of Baritone/Bass Solos*, 2 SCH)

Ouchterlony, David

- The Cradle Carol LES

Parry, Charles Hubert Hastings

A Garland of Old-Fashioned Songs

- A Spring Song (in *A Heritage of 20th Century British Song*, 1 B&H)

Porterfield, Sherri

- Ye Shall Have a Song (in *Ye Shall Have a Song* ALF)

Poulenc, Francis

- Le petit garçon trop bien portant BTO

Quilter, Roger

- A Secret (in *Quilter: 55 Songs* HAL)

Rhodenizer, Donna

Blue Skies and Pirates RCP

- Singin' the Blues

Rorem, Ned

- A Christmas Carol PRE
 - Little Elegy (in *The Developing Classical Singer* B&H)
- Five Poems of Walt Whitman* B&H
- Look Down, Fair Moon

Schirmer, Rudolph

- Bluebird SCH

Scott, Cyril

- Lullaby, op. 57, no. 2

Somervell, Arthur

- Shepherd's Cradle Song (in *Album of 25 Favorite Songs for Girls* SCH)

Thompson, Marta Keen

- Homeward Bound (arr. Jay Althouse in *Folk Songs for Solo Singers*, 1 ALF)

Ursan, Robert

- Heigh Ho URS
- My Love Is Like a Red, Red Rose URS

Vaughan Williams, Ralph

- Linden Lea B&H; OUP (in *Vaughan Williams: Song Album*, 1 B&H; *Art Song in English* B&H)

Warlock, Peter

- Jillian of Berry OUP; THA
- Milkmaids MAS; THA

List C

Popular Repertoire

Arlen, Harold, and E.Y. Harburg

The Wizard of Oz

- Over the Rainbow

Auric, Georges, and William Engvick

Moulin Rouge (1952 film)

- Where Is Your Heart HAL

Berlin, Irving

Betsy

- Blue Skies (in *The Singer's Anthology of American Standards* HAL)

Level 6

Bernstein, Leonard, Betty Comden, and Adolphe Greene

On the Town

- **Lucky to Be Me** (in *Bernstein on Broadway* B&H; *Bernstein Theatre Songs* B&H)

Peter Pan

- **Who Am I?** (in *Bernstein on Broadway* B&H; *Bernstein Song Album* B&H; *Bernstein Theatre Songs* B&H)

Blake, Howard

The Snowman

- **Walking in the Air** CHS

Campbell, Norman, and Donald Harron

Anne of Green Gables

- **Wond'rin'** (in *Anne of Green Gables: Song Album* ALF)
→ alternate pronouns may be substituted

Charlap, Mark

Peter Pan

- **I Won't Grow Up** (in *Peter Pan: Vocal Selections* HAL)

Finn, William

The 25th Annual Putnam County Spelling Bee

- **I Speak Six Languages** (in *The Singer's Library of Musical Theatre: Soprano*, 2 ALF)

Gesner, Clark

You're a Good Man, Charlie Brown

- **The Kite** (in *Musical Theatre Anthology for Teens: Young Men's Edition* HAL)

Herbert, Victor, and Glen MacDonough

Babes in Toyland

- **I Can't Do the Sum** ALF
→ two verses

Lane, Burton, and E.Y. Harburg

Finian's Rainbow

- **Look to the Rainbow** (in *Broadway for Teens: Young Women's Edition* HAL; *The Best Broadway Songs Ever* HAL; *Singers Musical Theatre Anthology: Mezzo/Alto* HAL)
→ two verses

Lindsey-Nassif, Robert

Flight of the Lawnchair Man RLN

- **I Want to Fly**

Menken, Alan

Beauty and the Beast

- **A Change in Me** (in *Alan Menken Songbook* HAL)

Merrill, Bob

Carnival!

- **Mira** (Can You Imagine That?) (in *Carnival!: Vocal Selections* ALF)

Porter, Cole

High Society

- **I Love Paris** (in *High Society: Vocal Selections* ALF; *The Cole Porter Song Collection* ALF)

Rodgers, Richard, and Oscar Hammerstein II

Cinderella

- **Ten Minutes Ago** (in *Cinderella: Vocal Selections* HAL)

Oklahoma!

- **Oh, What a Beautiful Morning** (in *Oklahoma! Vocal Selections* HAL)
→ begin at measure 9
- **The Surrey with the Fringe on Top** (in *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)

The Sound of Music

- **I Have Confidence** (in *The Sound of Music: Vocal Selections* HAL; *Teen's Musical Theatre Collection: Young Women's Edition* HAL)

State Fair

- **It's a Grand Night for Singing** (in *State Fair: Vocal Selections* WMC; *The Rodgers and Hammerstein Collection* WMC)

Schwartz, Stephen

Pippin

- **Corner of the Sky**

Sondheim, Stephen

Evening Primrose

- **I Remember** (in *The Singer's Musical Theatre Anthology: Soprano*, 3 HAL)

Strouse, Charles, and Lee Adams

Bye Bye Birdie

- **How Lovely to Be a Woman** (in *The Singer's Musical Theatre Anthology: Soprano*, 4 HAL)

Sullivan, Arthur, and William Schwenck Gilbert

Thespis

- **Little Maid of Arcadee**

Willson, Meredith

The Music Man

- **Seventy-six Trombones** (in *The Music Man: Vocal Selections* HAL)

Wilson, Sandy

The Boy Friend

- **I Could Be Happy With You** (in *The Singer's Musical Theatre Anthology: Soprano*, 4 HAL)
→ omit repeat

Level 7

Level 7 Requirements	Marks
Repertoire	64
one selection from List A	16 (2)
one selection from List B	16 (2)
one selection from List C	16 (2)
one selection from List A, List B, List C, or List D	16 (2)
Technical Requirements	16
Vocalises: one vocalise from the <i>Syllabus</i> list	6
Technical Tests	10
Musicianship	
Ear Tests	10
Intervals	2
Chords	2
Chord Progressions	2
Singback	4
Sight Reading	10
Rhythm	3
Singing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 7 Theory	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* List C, and *one* from List A, List B, List C, or List D. Students must include selections in *two* of the following languages: French, German, Italian, Latin, and Spanish. At least *one* selection must be in English. Students are expected to sing repertoire in the original language. Selections may be transposed, except where otherwise specified.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

► The following selections are found in *Voice Series, 2019 Edition: Repertoire 7* on the pages indicated.

List A Baroque and Classical Repertoire

Title	Composer	Page
Let Us Dance, Let Us Sing	Purcell	4
O, dolcissima speranza	attr. Scarlatti, ed. Taylor	6
Water Parted from the Sea	Arne	9
Plaisir d’amour	Martini	12
Ich liebe dich	Beethoven	16
Pupille nere	Bononcini, arr. Wood	20
Come and Trip It	Handel	23

List B Romantic and Post-Romantic Repertoire

Jeunes fillettes	transc. Weckerlin	26
Parad!	García, arr. Viardot	29
Non giova il sospirar	Vaccari	34
Das ist ein Tag, der klingen mag	Schumann	38
The Willow Song	Sullivan	40
Die Bekehrte	Stange	44
Chanson française	arr. Ravel	49
Ecstasy	Beach	52

List C 20th- and 21st-century Repertoire

Heavenly Grass	Bowles	55
Danny Boy	arr. Smallman	58
Longing	Barber	62
Van gli effluvi de le rose	Tosti	65
Tango d’amour	Le Sieur	68
Daisy Time	Duncan	72
Sommerabend	Castelnuovo-Tedesco	75

List D Popular Repertoire

Starlight	Betts	78
Non ti scordar di me	Curtis, arr. Mancini	81
I’ll Be Fine	Ursan	84

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 51.

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Vocalises

Students must sing *one* vocalise from the following list, using all of the vowels [a], [e], [i], [o], [u], and [y]. Students should change the vowel according to phrasing. Vocalises need not be memorized and may be transposed.

- All vocalises are found in *Voice Series, 2019 Edition: Vocalises 5–8* on the pages indicated.

No.	Title	Composer	Page
1.	Vocalise in B flat Major	Tosti	34
2.	Vocalise in G Major, op. 17, no. 11	Concone	37
3.	Vocalise in G Minor, op. 85, no. 10	Panofka	40
4.	Vocalise in E Minor, op. 85, no. 12	Panofka	43
5.	Vocalise in E flat Major, op. 85, no. 17	Panofka	46
6.	Vocalise in A flat Major, op. 9, no. 27	Concone	49
7.	Vocalise in E flat Major, op. 10, no. 3	Concone	52
8.	Vocalise in B flat Major, op. 17, no. 6	Concone	54
9.	Vocalise in E Minor	Paneron	56
10.	Vocalise in B flat Major	Sieber	58

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

- Major scale with ascending arpeggio
- Harmonic minor scale with ascending arpeggio
- Melodic minor scale with ascending arpeggio
- Interval exercise
- Major arpeggio with dominant 7th exercise, *legato* and *staccato*
- Major scale with turns
- Chromatic scale (vowel chosen by student)
- Messa di voce* exercise

Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify *and* sing any of the following intervals.

- The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*. The student will identify the interval.
- The examiner will play the first note of the interval *once*. The student will sing both notes of the interval ascending or descending.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify chord progressions in major or minor keys as listed below, after the examiner has played the progression *twice*. The bass line will ascend from the tonic.

Major	Minor
I–IV–I	i–iv–i
I–V–I	i–V–i
I–IV–V	i–iv–V

Level 7

Singback

Students will be asked to sing back on any vowel a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm.
- After the third playing, the student will sing the melody.

Beginning Note	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	up to ten notes

Sight Reading

At this level, a single musical excerpt will be used to test both rhythm and singing.

Rhythm

For the given excerpt, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm. A steady pulse and metric accentuation are expected.

Singing

After performing the rhythm of the excerpt, students will be asked to sing it. The given four-measure unaccompanied melody may include seconds, thirds, fourths, fifths, or octaves.

The examiner will play the broken tonic four-note chord and the beginning note *once*. The student will be given a short time to silently review the music. The examiner will then repeat the broken tonic four-note chord and the beginning note before the student sings.

Beginning Note	Keys	Time Signatures	Range
tonic, mediant, dominant	major and minor keys up to two sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	ten notes

Complete Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* List C, and *one* from List A, List B, List C, or List D. Students must include selections in *two* of the following languages: French, German, Italian, Latin, and Spanish. At least *one* selection must be in English. Students are expected to sing repertoire in the original language. Selections may be transposed, except where otherwise specified.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in *Voice Series, 2019 Edition Repertoire 7*

List A

Baroque and Classical Repertoire

Anonymous

- Nina (in *The Art Song* AMS; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Arne, Thomas Augustine

- Under the Greenwood Tree (in *Arne: 12 Songs for High Voice*, 2 S&B)
- Water Parted from the Sea

Beethoven, Ludwig van

- Ich liebe dich (Zärtliche Liebe), WoO 123

Bononcini, Giovanni

Astarto

- L'esperto nocchiero (in *Italian Arias of the Baroque and Classical Eras* ALF)

Il Trionfo di Camilla, regina de' Volsci

- Pupille Nere

Caccini, Giulio

- Udite, amanti (in *Italian Songs: 17th and 18th Centuries*, 1 INT)

Caldara, Antonio

- Sebben, crudele (in *Arie Antiche*, 1 RIC; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Dowland, John

- Fine Knacks for Ladies (in *Dowland: 50 Songs*, 1 S&B)

Ford, Thomas

- Since First I Saw Your Face (in *English Songs: Renaissance to Baroque* HAL)
→ verse 1 *and* either verse 2 or verse 3

Level 7

Frescobaldi, Girolamo

- Se l'aura spira

Giordani, Giuseppe

- Caro mio ben (in *Arie Antiche*, 2 RIC; 24 *Italian Songs & Arias* SCH; 26 *Italian Songs & Arias* ALF; 28 *Italian Songs & Arias* SCH)

Handel, George Frideric

Alexander Balus, HWV 65

- Here Amid the Shady Woods B&H (in *English Songs: Renaissance to Baroque* HAL; *The First Book of Soprano Solos*, 2 SCH)

L'Allegro, il Penseroso, ed il Moderato, HWV 55

- Come and Trip It

Susanna, HWV 66

- Beneath the Cypress's Gloomy Shade (in *Anthology of Sacred Song*, 1 SCH)

Te Deum, HWV 278

- Vouchsafe, O Lord (in *The First Book of Mezzo-Soprano/Alto Solos*, 2 SCH)

Linley, Thomas, Sr.

- No Flower that Blows (in *The First Book of Soprano Solos*, 2 SCH)

Martini, Jean Paul

- Plaisir d'amour

Morley, Thomas

- It Was a Lover and His Lass (in *English Songs: Renaissance to Baroque* HAL; *Reliquary of English Song*, 1 SCH; *Songs through the Centuries* FIS)

Mozart, Wolfgang Amadeus

- Die Zufriedenheit (Wie sanft, wie ruhig), K 473 BAR

Munro, George

- My Lovely Celia (in *Old English Melodies* B&H; *The First Book of Tenor Solos*, 2 SCH; *The Chester Book of Celebrated Songs*, 3 CHS; *English Songs: Renaissance to Baroque* HAL; *Songs through the Centuries* FIS)
→ two verses, with ornamentation in verse 2

Howard, Samuel

- Love in Thy Youth NOV

Purcell, Edward C.

- Passing By (in *Songs through the Centuries* FIS; *The Young Singer: Soprano; Baritone ROW*)

Purcell, Henry

Dioclesian, Z 627

- Let Us Dance, Let Us Sing
- Since from My Dear Astrea's Sight (in *The Second Book of Baritone/Bass Solos* SCH)

Rosseter, Philip

- If I Hope I Pine (in *English Lute Songs*, 2 S&B)

Scarlatti, Alessandro

- O cessate di piagarmi (in *Arie Antiche*, 1 RIC; 24 *Italian Songs & Arias* SCH; 26 *Italian Songs & Arias* ALF; 28 *Italian Songs & Arias*, SCH)
- O, dolcissima speranza

Torelli, Giuseppe

- Tu lo sai (in 24 *Italian Songs & Arias* SCH; 26 *Italian Songs & Arias* ALF; 28 *Italian Songs & Arias* SCH)

List B

Romantic and Post-Romantic Repertoire

Beach, Amy

Three Songs, op. 19

- Ecstasy (no. 2)

Bellini, Vincenzo

Composizioni da camera RIC; MAS; ZEN

- Dolente immagine di Fille mia

Brahms, Johannes

- Der Jäger, op. 95, no. 4 INT; PET; SCH

- Therese, op. 86, no. 1 DOV; INT; PET

Chaminade, Cécile

- Madrigal (in *Chaminade: 20 Songs*, 1 MAS)

Fauré, Gabriel

- Le papillon et la fleur, op. 1, no. 1 PET

Franz, Robert

- Bitte / Pleading, op. 9, no. 3 INT; PET (in *The Young Singer: Soprano ROW*)

García, Manuel

Chansons espagnoles

- Parad! (no. 4) (arr. Pauline Viardot)

German, Edward

- Rolling Down to Rio (in *The Young Singer: Baritone ROW*)

Gledhill, Edwin

- Oh! Nightingale (in *Songs for Hobble-de-hoys & Giggle-de-she's*, 1 PAL)

Grieg, Edvard

- Ein Schwann / A Swan (in *The Young Singer: Soprano ROW*)

Horn, Charles Edward

- Cherry Ripe (in *Lovers, Lasses & Spring* HAL)

Massenet, Jules

- Crépuscule (in *Album of 25 Favorite Songs for Girls* SCH; *The First Book of Mezzo-Soprano/Alto Solos*, 2 SCH)

Level 7

Mendelssohn, Felix

- Minnelied (Wie der Quell so lieblich klinget) PET (in *The First Book of Soprano Solos*, 1 SCH; Mendelssohn: 24 Songs ALF)
- Pagenlied (Wenn die Sonne Lieblich schein) PET

Ravel, Maurice

Chants populaires

- Chanson française

Saint-Saëns, Camille

- La cigale et la fourmi IMSLP

Satie, Erik

- Élégie SAL; MAS

Schubert, Franz

- Der Alpenjäger, op. 13, D 524 BAR
- Heidenröslein / Heath Rose, D 257 BAR
- Das Mädchen (Wie so innig, mocht ich sagen), D 652 PET
- Romanze (from *Rosamunde, Fürstin von Zypern*, op. 26, D 797 BAR)

Die schöne Müllerin, D 795 BAR

- Des Müllers Blumen

Schumann, Clara

Sechs Lieder, op. 23

- Das ist ein Tag, der klingen mag (no. 5)

Schumann, Robert

- Erstes Grün, op. 35, no. 4 PET

Dichterliebe, op. 48 PET

- Im wunderschönen Monat Mai

Stanford, Charles Villiers

- A Soft Day S&B

Stange, Max

Zwei Lieder im Volkston, op. 13

- Die Bekehrte (no. 1)

Sullivan, Arthur

Five Shakespeare Songs

- The Willow Song
- The Lost Chord B&H

Vaccai, Nicola

- Non giova il sospirar

Weckerlin, Jean-Baptiste Théodore, transc.

- Jeunes fillettes

Bennett, Richard Rodney

The Aviary/Das Vogelhaus UNI

- The Bird's Lament / Der Vögel Klage
→ verses 1, 3, and 4
- The Owl / Die Eule

Blair, Dean

- Spring (in *Songs for Hobble-de-hoys & Giggle-de-she's*, 1 PAL)

Boulanger, Nadia

- Chanson HAM

Les heures claires HEU

- Vous m'avez dit, no. 3

Bowles, Paul F.

Blue Mountain Ballads SCH

- Heavenly Grass

Britten, Benjamin, arr.

Folksong Arrangements, 2: France B&H

- Voici le printemps

Castellnuovo-Tedesco, Mario

Drei Heine-Lieder, op. 40 UNI

- Sommerabend (no. 2)

Chilcott, Bob

- Mid-winter OUP
→ either optional line

Cohen, Cecil

- Death of an Old Seaman (in *Anthology of Art Songs by Black American Composers* EBM)

Copland, Aaron, arr.

Old American Songs, 2 B&H

- At the River

Duke, John

- Loveliest of Trees SCH (in *The First Book of Mezzo-Soprano/Alto Solos*, 1 SCH; *Songs by 22 Americans* SCH; *The Songs of John Duke* SCH)

Duncan, Martha Hill

Singing in the Northland, 1 GPT

- Daisy Time

Engel, Carl

- Sea-Shell SCH (in *50 Art Songs from the Modern Repertoire* SCH)

Finzi, Gerald

Oh Fair to See, op. 13

- Oh Fair to See (in *Art Song in English* B&H)

Fourdrain, Félix

- Sur la terrasse de Saint Germain (in *The First Book of Soprano Solos*, 3 SCH)

Freed, Isadore

- Chartless (in *Contemporary Songs in English* FIS)

Garland, Hugh

- Fond Memories LES

List C

20th- and 21st-century Repertoire

Baker, Michael Conway

- When the Robins Sing (Lullaby) LES

Barber, Samuel

Two Poems of the Wind SCH

- Little Children of the Wind (in *Barber: 65 Songs* SCH)
- Longing (in *Barber: 65 Songs* SCH)

Level 7

Hayes, Mark, arr.

10 Spirituals for Solo Voice ALF

- There is a Balm in Gilead (African American spiritual)

Head, Michael

- The Robin's Carol B&H

Howells, Herbert

- A Madrigal (in *A Heritage of 20th Century British Song*, 4 B&H)

Hughes, Herbert, arr.

Irish Country Songs: Highlights Ed. B&H

- Shule Agra

Ireland, John

- If There Were Dreams to Sell B&H (in *Ireland: Complete Works for Voice and Piano*, 5 S&B)
- Spring Sorrow S&B (in *Art Song in English* B&H; *A Heritage of 20th Century British Song*, 3 B&H; in *Ireland: Complete Works for Voice and Piano*, 4 S&B)

Ives, Charles

- The Greatest Man SCH

Kingsley, Herbert

- The Green Dog (in *The First Book of Soprano Solos*, 1 SCH)

Le Sieur, Léo

- ▶ Tango d'amour
→ omit repeat

Leoni, Franco

- A Little China Figure (in *The First Book of Soprano Solos*, 1 SCH)
→ omit repeat

Mandel, Ellen

A Wind Has Blown the Rain Away MOP

- Now (More Near Ourselves than We)
To an Isle in the Water MOP
- The Song of Wandering Aengus

Niles, John Jacob

Songs of John Jacob Niles SCH

- The Lass from the Low Countree

Obradors, Fernando J.

Canciones clásicas españolas UME

- Con amores, la mi madre...
- Oh, que ben amor, saber yoglar

Peterkin, Norman

- I Heard a Piper Piping OUP

Poulenc, Francis

Banalités ESC

- Voyage à Paris (no. 4)

Quilter, Roger

- June B&H

Six Songs, op. 25 B&H

- Music, When Soft Voices Die

Three Songs of the Sea, op. 1 B&H

- By the Sea (in *Quilter: 55 Songs* HAL)

Reger, Max

- Mariä Wiegenlied / The Virgin's Slumber Song (Mary's Cradle Song), op. 76, no. 52 AMP (in *The First Book of Mezzo-Soprano/Alto Solos*, 2 SCH; *Sing Solo: Christmas* OUP)

Rodrigo, Joaquín

Doce canciones españolas (in *Rodrigo: 35 Songs* OTT)

- Adela
- Canción de cuna

Sacco, John Charles

- Brother Will, Brother John SCH (in *20th Century Art Songs* SCH; *15 More American Art Songs* SCH)

Shaw, Martin

- I Know a Bank B&H

Smallman, Jeff, arr.

- ▶ Danny Boy (Traditional Irish air) LMP

Thiman, Eric H.

The Church Soloist NOV

- The Birds
- Flower of Heaven
- My Master Hath a Garden

Tosti, Francesco Paolo

Due piccoli notturni

- ▶ Van gli effluvi de le rose

Ursan, Robert

- Heart, We Will Forget Him URS
- We'll Go No More A-Roving URS

Wuensch, Gerhard

Three Songs from Heine's Buch der Lieder CMC

- Ein Jüngling liebt ein Mädchen

Zaninelli, Luigi, arr.

Five Folk Songs, 2 SHA

- He's Gone Away (American folk song)

List D

Popular Repertoire

Adler, Richard, and Jerry Ross

The Pajama Game

- Hey There (in *Singer's Library of Musical Theatre: Tenor*, 1 ALF)

Arlen, Harold, and Johnny Mercer

Here Come the Waves

- Ac-Cent-Tchu-Ate the Positive (in *The Great American Songbook: The Composers* HAL)
→ omit repeat

Level 7

Bart, Lionel

Oliver!

- As Long as He Needs Me (in *Oliver!: Vocal Selections* HAL; *Musical Theatre Anthology for Teens: Young Women's Edition* HAL)

Berlin, Irving

Annie Get Your Gun

- My Defences Are Down (in *Annie Get Your Gun: Vocal Selections* HAL; *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)

Bernstein, Leonard

Candide

- It Must Be So (in *Bernstein on Broadway* B&H)
→ male voice and original key only

Betts, Jim

On a Summer's Night

- Starlight (in *Field of Stars*, 1 NRM)

Bock, Jerry, and Sheldon Harnick

Fiddler on the Roof

- Far from the Home I Love (in *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Collins, Judy

- My Father (in *Best of Judy Collins: Piano/Vocal/Guitar version* HAL)

Curtis, Ernesto de

- Non ti scordar di me (arr. Henry Mancini CHA)

Gershwin, George, Ballard MacDonald, and

B.G. DeSylva

- Somebody Loves Me (in *50 Gershwin Classics* ALF)

Hamlisch, Marvin, and Edward Kleban

A Chorus Line

- What I Did for Love (in *The Singer's Musical Theatre Anthology: Mezzo Soprano/Belter*, 2 HAL)

Hupfeld, Herman

Casablanca

- As Time Goes By HAL

Jarre, Maurice, and Paul Francis Webster

Doctor Zhivago (film)

- Somewhere, My Love (Lara's theme) ALF

Lai, Francis, and Carl Sigman

Love Story

- Where Do I Begin (in *The Carl Sigman Songbook* HAL)

Loewe, Frederick, and Alan Jay Lerner

My Fair Lady

- I Could Have Danced All Night

Menken, Alan

The Little Mermaid (Broadway version)

- Her Voice (in *The Little Mermaid: Vocal Selections* HAL)

Merrill, Bob

Carnival!

- Yes, My Heart (in *Carnival! Vocal Selections* ALF)

Rodgers, Mary, and Marshall Barer

Once Upon a Mattress

- Shy (in *Once Upon a Mattress: Vocal Selections* HAL)

Rodgers, Richard, and Lorenz Hart

Babes in Arms

- My Funny Valentine (in *The Singer's Anthology of American Standards* HAL)

Rodgers, Richard, and Oscar Hammerstein II

Oklahoma!

- Many a New Day (in *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Schmidt, Harvey, and Tom Jones

The Fantasticks

- Soon It's Gonna Rain (in *The Fantasticks: Vocal Selections* ALF)
→ omit repeat

Schwartz, Stephen

Pippin

- With You (in *Pippin: Vocal Selections* ALF)

Sondheim, Stephen

Into the Woods

- No One Is Alone (in *Into the Woods: Vocal Selections* HAL)

Sullivan, Arthur, and William Schwenck Gilbert

The Pirates of Penzance

- The Policeman's Song (When a Felon's Not Engaged in His Employment) (in *The Authentic Gilbert & Sullivan Songbook* DOV; *Gilbert & Sullivan for Singers: Baritone/Bass* HAL; *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)

Ursan, Robert

Vicious Circle URS

- I'll Be Fine

Webber, Andrew Lloyd, and Tim Rice

Evita

- Another Suitcase in Another Hall (in *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)

Weill, Kurt, and Ira Gershwin

Lady in the Dark

- One Life to Live (in *Weill: Broadway & Hollywood* HAL)

Weill, Kurt, and Langston Hughes

Street Scene

- Moon-Faced, Starry-Eyed (in *Weill: Broadway & Hollywood* HAL)

Wildhorn, Frank, and Leslie Bricusse

Jekyll and Hyde

- Someone Like You CLC (in *Musical Theatre Anthology for Teens: Young Women's Edition* HAL)

Level 8

Level 8 Requirements	Marks
Repertoire	60
one selection from List A	15 (2)
one selection from List B	15 (2)
one selection from List C	15 (2)
one selection from List A, List B, List C, or List D	15 (2)
Technical Requirements	20
Vocalises: two vocalises from the <i>Syllabus</i> list	10
Technical Tests	10
Musicianship	
Ear Tests	10
Intervals	2
Chords	2
Chord Progressions	2
Singback	4
Sight Reading	10
Rhythm	3
Singing	7
Total possible marks (pass = 60)	100
Theory Examination Corequisite	
Level 8 Theory	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* List C, and *one* from List A, List B, List C, or List D. Students must include selections in *two* of the following languages: French, German, Italian, Latin, and Spanish. At least *one* selection must be in English. Students are expected to sing repertoire in the original language. Selections may be transposed, except where otherwise specified.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

► The following selections are found in *Voice Series, 2019 Edition: Repertoire 8* on the pages indicated.

List A Baroque and Classical Repertoire

Title	Composer	Page
Amor preparami	Scarlatti, arr. Paton	4
Softly Flow, Thou Silver Stream	Arne, arr. Coleman	7
Angels, Ever Bright and Fair	Handel	10
I Attempt from Love's Sickness to Fly	Purcell	13
Ach, es schmeckt doch gar zu gut	Bach	16
Oiseaux, si tous les ans	Mozart	18
Ya canta el ave	Misón, transc. Hamilton	20
Intorno all'idol mio	Cesti, arr. Parisotti	22

List B Romantic and Post-Romantic Repertoire

Auf der Wanderschaft	Mendelssohn	26
Lied der Mignon	Schubert	28
Sonntag	Brahms	31
Vaghissima sembianza	Donaudy	34
Les papillons	Chausson	38
Chanson d'amour	Fauré	42
Liebst du um Schönheit	Schumann	46
L'heure exquise	Hahn	49
Speak, Music	Elgar	52
Sérénade	Gounod	58

List C 20th- and 21st-century Repertoire

There is Sweet Music	Norris	61
For You There Is No Song	Adams	64
Shady Grove	arr. Donkin	67
If I...	Laitman	70
This Heart that Flutters	Moore	73
Màs cerca de mi siento	Osma	76
Quilled Sonnet	Wright	78
Clear Shining Moment	Duncan	82
To an Isle in the Water	Mandel	88
Fiocca la neve	Cimara	92

List D Popular Repertoire

Northern River	Betts	95
I Got Rhythm	Gershwin	100
Anything Goes	Porter	104
The Lonesome Dove	Weill	108

For a complete list of repertoire from additional sources, see “Complete Repertoire” on p. 58.

Level 8

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Vocalises

Students must sing *two* vocalises from the following list, each using all of the vowels [a], [e], [i], [o], [u], and [y]. Students should change the vowel according to phrasing. Vocalises need not be memorized and may be transposed.

- All vocalises are found in ***Voice Series, 2019 Edition: Vocalises 5–8*** on the pages indicated.

No.	Title	Composer	Page
1.	Vocalise in A flat Major	Chiaromonte	60
2.	Vocalise in G Major, op. 9, no. 13	Concone	63
3.	Vocalise in A Minor, op. 17, no. 5	Concone	66
4.	Vocalise in A Minor	Paneron	68
5.	Vocalise in F Major, op. 9, no. 30	Concone	71
6.	Vocalise in G Minor	Paneron	74
7.	Vocalise in F Major, no. 1	Rossini	76
8.	Vocalise in F Major, no. 2	Rossini	78
9.	Vocalise in E flat Major, op. 85, no. 19	Panofka	81
10.	Vocalise in A flat Major	Lütgen	84
11.	Vocalise in E Minor	Paneron	86

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

- Broken-chord exercise
- Interval exercise
- Triplet exercise
- Minor arpeggio with 10th, *legato* and *staccato*
- Major arpeggio with dominant 7th exercise, *legato* and *staccato* (vowel chosen by student)
- Minor dominant 7th and diminished 7th exercise
- Major scale with turns
- Chromatic scale
- Messa di voce* exercise

Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify *and* sing any of the following intervals.

- The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*. The student will identify the interval.
- The examiner will play the first note of the interval *once*. The student will sing both notes of the interval ascending or descending.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once* on the piano.

Chords	Position
major, minor, and augmented triads	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key as listed below, after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it.

Major	Minor
I–IV–V–I	i–iv–V–i
I–IV–V–vi	i–iv–V–VI
I–vi–IV–V	i–VI–iv–V
I–vi–IV–I	i–VI–iv–i

Level 8

Singback

Students will be asked to sing back on any vowel a melody based on the complete scale (from tonic to tonic or dominant to dominant). The examiner will identify the key and time signature, play the tonic chord *once*, and play the melody *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm.
- After the third playing, the student will sing the melody.

Beginning Note	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	up to eleven notes

Sight Reading

At this level, a single musical excerpt will be used to test both rhythm and singing.

Rhythm

For the given excerpt, students will be asked to:

- Tap a steady beat with their hand or foot for one measure.
- Continue tapping while speaking, tapping, or clapping the given rhythm. A steady pulse and metric accentuation are expected.

Singing

After performing the rhythm of the excerpt, students will be asked to sing it. The given four-measure unaccompanied melody may include seconds, thirds, fourths, fifths, or octaves.

The examiner will play the broken tonic four-note chord and the beginning note *once*. The student will be given a short time to silently review the music. The examiner will then repeat the broken tonic four-note chord and the beginning note before the student sings.

Beginning Note	Keys	Time Signatures	Range
tonic, mediant, dominant	major and minor keys up to three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	ten notes

Complete Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* List C, and *one* from List A, List B, List C, or List D. Students must include selections in *two* of the following languages: French, German, Italian, Latin, and Spanish. At least *one* selection must be in English. Students are expected to sing repertoire in the original language. Selections may be transposed, except where otherwise specified.

Repertoire selections must be memorized. Two marks will be deducted for each repertoire selection not performed by memory.

Bullets used to denote selections for examination purposes:

- one selection
- one selection, found in ***Voice Series, 2019 Edition Repertoire 8***

List A

Baroque and Classical Repertoire

Anonymous

- **Have You Seen but a White Lily Grow?** (in *The Chester Book of Celebrated Songs*, 1 CHS; *English Songs: Renaissance to Baroque* HAL; *The First Book of Soprano Solos*, 1 SCH; *Songs through the Centuries* FIS; *Reliquary of English Song* SCH)

Arne, Thomas Augustine

- **When Daisies Pied** CRA; S&B (in *English Songs: Renaissance to Baroque* HAL; *The First Book of Soprano Solos*, 2 SCH)

Reffley Spring

- **Softly Flow, Thou Silver Stream** (arr. Henry Coleman OUP)

Bach, Johann Sebastian

Mer hahn ein neue Oberkeet (“Peasant Cantata”), BWV 212

- **Ach, es schmeckt doch gar zu gut**
→ in original key

Blow, John

Amphion Anglicus

- **The Self-Banished** (in *The Hundred Best Short Songs*, 4 PAT; *The New Imperial Edition: Bass Songs* B&H)

Boyce, William

- **Amour sans souci** (in *Boyce: 10 Songs* S&B)
- **How Unhappy’s the Nymph** (in *Boyce: 10 Songs* S&B)

Level 8

Caldara, Antonio

- **Alma del core** (in *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Carissimi, Giacomo

- **Vittoria, mio core** (in *Arie Antiche*, 1 RIC; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH; *Songs through the Centuries* FIS)

Cesti, Marco Antonio

Onon tea

- **Intorno all'idol mio**

Dowland, John

- **Come Again** S&B (in *First Book of Tenor Solos* SCH)
- **What If I Never Speede** S&B (in *English Songs: Renaissance to Baroque* HAL)

Durante, Francesco

- **Vergin, tutto amor** (in *Arie Antiche*, 3 RIC; *The Art Song* AMS; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Ford, Thomas

- **Come, Phillis** (in *Elizabethan and Jacobean Song Books*, 4 S&B)
→ two verses

Gibbons, Orlando

- **The Silver Swan** (in *English Songs: Renaissance to Baroque* HAL)

Handel, George Frideric

→ in original key

Agrippina, HWV 6

- **Bel piacere** INT in *The First Book of Soprano Solos*, 1 SCH)

Alcina, HWV 34

- **Verdi prati** (in *Classics for Solo Singers* ALF; *The Chester Book of Celebrated Songs*, 2 CHS)

Deborah, HWV 51

- **Tears, Tears Such as Tender Fathers Shed** (in *Anthology of Sacred Song*, 4 SCH)

Saul, HWV 53

- **O Lord, Whose Mercies Numberless** (in *Anthology of Sacred Song*, 2 SCH)

Semele, HWV 58

- **Where'er You Walk** INT; SCH (in *English Songs: Renaissance to Baroque* HAL; *The First Book of Tenor Solos*, 2 SCH; *56 Songs You Like to Sing* SCH; *Sing Solo: Tenor* OUP)

Theodora, HWV 68

- **Angels, Ever Bright and Fair**
→ with recitative "O worse than death indeed!"

The Triumph of Time and Truth, HWV 71

- **Pleasure's Gentle Zephyrs Playing** (in *The Second Book of Mezzo-Soprano/Alto Solos* SCH)
→ observe the *da capo* with ornamentation

Haydn, Franz Joseph

Canzonettas HEN; PET

- **My Mother Bids Me Bind My Hair / Die Mutter sagt** (A Pastoral Song), Hob. XXVIa:27 (in *The Hundred Best Short Songs*, 2 PAT)
- **The Sailor's Song**, Hob. XXVIa:31 (in *26 Classical Songs* NOV; *Sing Solo: Tenor* OUP)
- **The Wanderer / Der Wanderer**, Hob. XXVIa:32

Jones, Robert

- **Go to Bed, Sweet Muse** (in *The Hundred Best Short Songs*, 2 PAT)
→ two verses

Misión, Luis

Los jardineros

- **Ya canta el ave** (arr. Mary Neal Hamilton in *Spanish Theater Songs: Baroque and Classical Eras* ALF)

Monteverdi, Claudio

L'incoronazione di Poppea

- **Sento un certo non so che** (in *Anthology of Italian Opera: Tenor* RIC)

Mozart, Wolfgang Amadeus

- **Addio** (Io ti lascio), K 255 (in *The New Imperial Edition: Contralto Songs* B&H)
→ omit recitative "Ombra felice"
- **Oiseaux, si tous les ans**, K 307 (284d)

Bastien und Bastienne, K 50

- **Wenn mein Bastien einst im Scherze / Bastien Often Stole My Flowers**

Purcell, Henry

- **What Can We Poor Females Do?**, Z 429 (in *Purcell: 40 Songs*, 1 INT)

Come Ye Sons of Art, Z 323

- **Strike the Viol, Touch the Lute**

The Indian Queen, Z 630

- **I Attempt from Love's Sickness to Fly**

Reichardt, Louise

- **Hinüber wall' ich** (in *Frauen Komponieren* OTT)

Sarri, Domenico

- **Sen corre l'agnelletta** (in *Anthology of Italian Song of the 17th and 18th Centuries*, 2 SCH; *Arie Antiche*, 2 RIC; *Italian Arias of the Baroque and Classical Eras* ALF)

Scarlatti, Alessandro

Il Pompeo

- **Amor preparami** (arr. John Glenn Paton, in *Italian Arias of the Baroque and Classical Eras* ALF)
- **Già il sole dal Gange** (in *Arie Antiche*, 2 RIC; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)
- **Se Florinda / Florindo è fedele** (in *Arie Antiche*, 1 RIC; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Vivaldi, Antonio

- **Vieni, vieni, o mio diletto** CHS

Level 8

List B

Romantic and Post-Romantic Repertoire

Balfe, Michael*The Bohemian Girl*

- I Dreamt That I Dwelt in Marble Halls

Bellini, Vincenzo

- Il zeffiro (in *Gateway to Italian Songs and Arias* ALF)

Bizet, Georges

- Chanson d'avril (in *Bizet: 20 mélodies* KAL)

Bohm, Carl

- Still wie die Nacht (in *Songs through the Centuries* FIS)

Brahms, Johannes

- Mädchenlied, op. 107, no. 5 PET

49 Deutsche Volkslieder, WoO 33, 6

- In stiller Nacht

Fünf Lieder, op. 47

- ▶ Sonntag (no. 3)

Caballero, Manuel Fernández

- Amor sin esperanza (in *Canciones de España* SCP)

Chausson, Ernest*Sept mélodies, op. 2*

- Le charme (no. 2) (in *Anthology of French Song* SCH)
- ▶ Les papillons (no. 3)

Debussy, Claude

- Les angélus (in *Songs of Claude Debussy*, 2 HAL)
- Les cloches (in *Songs of Claude Debussy*, 2 HAL)
- Romance (L'âme évaporée) (in *Debussy: 43 Songs* INT)

Delibes, Léo

- Bonjour Suzon! (in *Anthology of French Song* SCH; *The Art Song* AMS; *The First Book of Tenor Solos*, 2 SCH)

Donaudy, Stefano

- ▶ Vaghiissima sembianza

Donizetti, Gaetano*Tre canzonette* RIC

- Me voglio fà 'na casa

Dunhill, Thomas Frederick

- The Cloths of Heaven S&B (in *The First Book of Tenor Solos*, 2 SCH)

Dvořák, Antonín*Zigeunermelodien, op. 55* B&H

- In dem weiten, breiten, luft'gen Leinenkleide / Garbed in Flowing Linen

Elgar, Edward

- ▶ Speak, Music, op. 41, no. 2

Sea Pictures, op. 37

- In Haven (no. 2)

Fauré, Gabriel

- ▶ Chanson d'amour, op. 27, no. 1
- Mai, op. 1, no. 2 HAM; INT
- Rêve d'amour, op. 5, no. 2 HAM; INT

Franz, Robert

- Stille Sicherheit, op. 10, no. 2 INT; PET (in *The First Book of Tenor Solos*, 2 SCH)
- Widmung, op. 14, no. 1 INT; PET (in *The First Book of Baritone/Bass Solos*, 1 SCH; *56 Songs You Like to Sing* SCH; *The Young Singer: Soprano; Baritone* ROW)

Gounod, Charles F.

- ▶ Sérénade (Quand tu chantes)

Grieg, Edvard

- My Johann SCH (adapted by Alexander Aslanoff in *The First Book of Soprano Solos*, 1 SCH)

Hahn, Reynaldo

- D'une prison (in *Hahn: 12 Songs* INT; *Great Art Songs of Three Centuries* SCH)
- ▶ L'heure exquise
- Le rossignol des lilas (in *Hahn: Mélodies*, 2 HEU; *The Second Book of Soprano Solos*, 2 SCH)

Holst, Gustav

- The Heart Worships S&B; SCH (in *The First Book of Baritone/Bass Solos*, 2 SCH)

Liszt, Franz

- Freudvoll und leidvoll INT; PET; SCH

Massenet, Jules

- Bonne nuit (in *The First Book of Soprano Solos*, 1 SCH)
- Ouvres tes yeux bleus CVR (in *The Second Book of Tenor Solos* SCH)

Mendelssohn, Felix

- ▶ Auf der Wandschaft (Ich wand're fort in's ferne Land), op. 71, no. 5
- Auf Flügeln des Gesanges / On Wings of Song, op. 34, no. 2 PET (in *The Art Song* AMS; *26 Classical Songs* NOV; in *Mendelssohn: 79 Songs* KAL; *The Young Singer: Soprano; Baritone* ROW)
→ verses 1 and 3

Ravel, Maurice, arr.*Chants populaires* DOV; DUR

- Chanson espagnole
→ in French *only*

Schubert, Franz

- Lachen und Weinen, D 777 BAR
- Liebe schwärmt auf allen Wegen, D 239, no. 6 INT; PET
- ▶ Lied der Mignon (Nur wer die Sehnsucht kennt), D 877, no. 4

Die schöne Müllerin, D 795 BAR

- Wohin?

Level 8

Schumann, Clara*Lieder*, op. 12

- **Liebst du um Schönheit** (no. 4)

Schumann, Robert*Der arme Peter*, op. 53, no. 3 PET

- **I: Der Hans und die Grete tanzen herum**
- **II: In meiner Brust**

Myrthen, op. 25 PET

- **Die Lotosblume** (in *Songs through the Centuries* FIS)
- **Der Nussbaum** (in *The New Imperial Edition: Soprano Songs* B&H)

Somervell, Arthur

- **Young Love Lies Sleeping** B&H (in *A Heritage of 20th Century British Song*, 2 B&H)

Wolf, Hugo*Gedichte von Eduard Mörike* PET; DOV

- **Das verlassene Mägdlein** PET (in *The Second Book of Soprano Solos* SCH)

List C

20th- and 21st-century Repertoire

Adams, Leslie*Five Millay Songs* ACA

- **For You There Is No Song**

Archer, Violet*Moon Songs* PLA; CMC

- **The Beggar Speaks**
- **Owl Queen / What Grandpa Mouse Said** (in *Songs for Hobble-de-hoys & Giggle-de-she's*, 1 PAL)

Barber, Samuel

- **The Daisies**, op. 2, no. 1 (in *Barber: 65 Songs* SCH; *The First Book of Tenor Solos*, 1 SCH)
- **Strings in the Earth and Air** (in *Barber: 65 Songs* SCH; *The Second Book of Tenor Solos*, 2 SCH)

Bennett, Richard Rodney*The Aviary / Das Vogelhaus* UNI

- **The Lark / Die Lerche**

Bissell, Keith, arr.*Six Folk Songs of Eastern Canada* B&H

- **Quand j'étais fille de quinze ans**

Six Maritime Folksongs LES

- **Early Spring** (Canadian folk song)

Britten, Benjamin

- **The Birds** B&H

Britten, Benjamin, arr.*Folksong Arrangements*, 1: British Isles B&H

- **The Salley Gardens**

Folksong Arrangements, 2: France B&H

- **Fileuse**

Cardy, Patrick

- **Lullaby** ALK (in *Songs for Hobble-de-hoys & Giggle-de-she's*, 1 PAL)

Carpenter, John Alden*Gitanjali: Song Offerings* SCH

- **The Sleep that Flits on Baby's Eyes** (in *The First Book of Mezzo-Soprano/Alto Solos*, 2 SCH; *50 Art Songs from the Modern Repertoire* SCH)

Castelnuovo-Tedesco, Mario*Drei Heine-Lieder*, op. 40 UNI

- **Am Teetisch** (no. 3)

Cimara, Pietro

- **Fiocca la neve** SCH

Copland, Aaron, arr.*Old American Songs*, 2 B&H

- **The Little Horses**
- **Zion's Walls** (Revivalist song)

Davenport, Gladys

- **Cool and Silent Is the Lake** LES
- **Remembrance**

Dello Joio, Norman

- **There Is a Lady Sweet and Kind** (in *Contemporary Songs in English* FIS; *Songs through the Centuries* FIS)

Diamond, David

- **Brigid's Song** PRE

Donkin, Christine, arr.

- **Shady Grove** (American folk song) FHM

Duke, John*Richard Cory and Selected Songs* FIS

- **In the Fields**

Duncan, Martha Hill

- **Clear Shining Moment** MHD

Saskatchewan Songs MHD

- **Saskatchewan Lessons**

Singing in the Northland, 2 GPT

- **Severance**

Dunhill, Thomas A.

- **To the Queen of Heaven** (in *Contemporary Art Songs* SCH)

Fax, Mark

- **Love** (in *Anthology of Art Songs by Black American Composers* EBM)

Foster, Stephen, and Luigi Zaninelli, arr.*Three Songs by Stephen Foster* SHA

- **Ah! May the Red Rose Live Alway**
- **If You've Only Got a Moustache**
- **Why No One to Love**

Gardiner, Mary*Three Love Songs* PAL

- **He Loves Me...** (no. 1)

Level 8

Gibbs, C. Armstrong

Three Songs, op. 15 B&H

- Five Eyes (no. 3)

Gordon, Ricky Ian*Genius Child* WMC

- Troubled Woman

A Horse with Wings WMC

- A Horse with Wings
- The Red Dress
- Souvenir

Gray, Ruth Morris

- Break, Break, Break (in *Sing Me a Song* ALF)

Gurney, Ivor

- I Will Go with My Father A-ploughing B&H

Hayes, Mark, arr.*10 Spirituals for Solo Voice* ALF

- Behold That Star

Head, Michael*Songs from the Countryside* B&H

- A Green Cornfield (in *Head: Song Album*, 1 B&H;
A Heritage of 20th Century British Song, 3 B&H)

Helppie, Kevin, and Forrest Kinney

- Catch of Moonlight (in *World Songs*, 1 KNY)

Hoiby, Lee

- Lady of the Harbor (in *Hoiby: 11 Songs* SCH; *Hoiby: 13 Songs* SCH)

Hughes, Herbert, arr.*Irish Country Songs: Highlights Ed.* B&H

- The Gartan Mother's Lullaby

Hundley, Richard

- Come Ready and See Me (in *Hundley: Eight Songs* B&H; *Hundley: Four Songs* B&H)
- When Orpheus Played (in *Hundley: Four Songs* B&H)

Ireland, John

- Her Song (in *Ireland: Complete Works for Voice and Piano*, 3 S&B)
- I Have Twelve Oxen (in *A Heritage of 20th Century British Song*, 3 B&H; *Ireland: Complete Works for Voice and Piano*, 5 S&B; *The New Imperial Edition: Soprano Songs* B&H)

Ives, Charles

- Two Little Flowers (in *Ives: 114 Songs* PER; *Ives: Three Songs* AMP)

Jaque, Rhené

- Chapelle dans les bois IND

Johnston, Richard, arr.*Folk Love Canadian Style* CMC

- Do You See That There Bird? (Canadian folk song)

Keel, Frederick

- Trade Winds B&H

Kingsford, Charles

- Down Harley Street (in *Contemporary Art Songs* SCH; *The First Book of Baritone/Bass Solos*, 2 SCH)

Korngold, Erich Wolfgang*Song of the Clown*, op. 29 OTT

- Hey, Robin! (no. 4) (in *Nine Shakespeare Songs*, op. 29 and op. 31 OTT)

Laitman, Lori*Four Dickinson Songs* EKM

- ▶ If I... (no. 4)

MacNutt, Walter

- O Love, Be Deep LES

- Take Me to a Green Isle

Mandel, Ellen

- The Voice MOP

To an Isle in the Water MOP

- ▶ To an Isle in the Water

A Wind Has Blown the Rain Away MOP

- The First of All My Dreams
- This Is the Garden
- Supposing I Dreamed This

Moore, Ben

14 Songs SCH

- ▶ This Heart that Flutters
- When I Was One-and-twenty

Niles, John Jacob, arr.*Songs of John Jacob Niles* SCH

- Black is the Color of My True Love's Hair (in *First Book of Tenor Solos*, 1 SCH)

Norris, Harry

- ▶ There Is Sweet Music LES

Osma, Julio de*Cantares de mi tierra* BMC

- ▶ Mas cerca de mi siento

Persichetti, Vincent*Emily Dickinson Songs*, op. 77 ELV

- When the Hills Do (no. 3)

James Joyce Songs, op. 74 ELV

- Unquiet Heart (no. 1)

Poulenc, Francis*Banalités* ESC

- Hôtel (no. 2)

La courte paille ESC

- Les anges musiciens (no. 5)

Price, Florence

- Night (in *Anthology of Art Songs by Black American Composers* EBM)

- To the Dark Virgin (in *Anthology of Art Songs by Black American Composers* EBM)

Level 8

Quilter, Roger

- Come Back! (in *Quilter: 55 Songs* HAL)
- Over the Mountains (English song, arr. Roger Quilter in *Arnold Book of Old Songs* B&H)

Seven Elizabethan Lyrics, op. 12 B&H

- Weep You No More (in *Art Song in English* B&H; *The First Book of Tenor Solos*, 2 SCH; *A Heritage of 20th Century British Song*, 3 B&H)

Three Songs, op. 3 B&H

- Now Sleeps the Crimson Petal (in *The Young Singer: Baritone* ROW)

Rich, Gladys

- American Lullaby (in *Songs by 22 Americans* SCH)

Rodrigo, Joaquín

- Canción del grumete OTT

Rorem, Ned

- Early in the Morning PET (in *Rorem: 50 Collected Songs* B&H)
- Love B&H (in *Rorem: Song Album*, 2 B&H; *Art Song in English* B&H)
- The Nightingale (in *Rorem: Song Album*, 1 B&H)

Row, R.D., arr.

- When I Was Seventeen (Swedish folk song, in *The Young Singer: Soprano* ROW)

Smallman, Jeff

Nocturnes LMP

- A Winter Night

Surdin, Morris

- Prairie Boy, Prairie Boy B&H

Thiman, Eric H.

The Church Soloist NOV

- The God of Love My Shepherd Is
- Jesus, the Very Thought of Thee

Vaughan Williams, Ralph

- The Sky above the Roof B&H; OUP (in *Vaughan Williams: Song Album*, 1 B&H; *The First Book of Mezzo-Soprano/Alto Solos*, 1 SCH)

Seven Songs from The Pilgrim's Progress

- The Woodcutter's Song (in *Vaughan Williams: Collected Songs*, 3 OUP)

Walton, William

- Under the Greenwood Tree (in *Walton: A Song Album* OUP)

Warlock, Peter

- Robin Goodfellow OUP; THA (in *Warlock Songs*, 1 MAS)

Williams, Grace, arr.

- The Loom (Welsh folk song) (in *Sing Solo: Soprano* OUP)

Work, John W., Jr.

- Dancing in the Sun (in *Anthology of Art Songs by Black American Composers* EBM)

Wright, James

- ▶ Quilled Sonnet WRI

Yeston, Maury

December Songs CLC

- December Snow

List D

Popular Repertoire

Allen, Steve

- Impossible (in *Nat "King" Cole All-Time Greatest Hits* CCO)

Arlen, Harold, and Johnny Mercer

- Come Rain or Come Shine (in *The Judy Garland Souvenir Songbook* HAL)

Berlin, Irving

Easter Parade

- Steppin' Out with My Baby (in *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)

Bernstein, Leonard, and Stephen Sondheim

West Side Story

- Somewhere (in *Bernstein on Broadway* B&H; *Bernstein Theatre Songs* B&H; *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 5 HAL)

Betts, Jim

Colours in the Storm

- ▶ Northern River (in *Field of Stars*, 2 NRM)

Blitzstein, Marc

Juno

- I Wish it So (in *The Marc Blitzstein Songbook*, 1 B&H)

Gershwin, George, and Ira Gershwin

- ▶ I Got Rhythm ALF

Guettel, Adam

Myths and Hymns

- Migratory V

Kern, Jerome, and Otto Harback

Roberta

- Smoke Gets in Your Eyes (in *The Singer's Anthology of American Standards* HAL)

Lane, Burton, and E.Y. Harburg

Finian's Rainbow

- Old Devil Moon (in *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)

Loewe, Frederick, and Alan Jay Lerner

Brigadoon

- Waitin' for My Dearie (in *The Singer's Musical Theatre Anthology: Soprano*, 3 HAL)

Level 8

Menken, Alan

The Hunchback of Notre Dame

- **Someday** (in *The Hunchback of Notre Dame: Vocal Selections* HAL)

Novello, Ivor

Perchance to Dream

- **We'll Gather Lilacs** (in *Ivor Novello Song Album* FAB)

Porter, Cole

Anything Goes

- ▶ **Anything Goes** ALF

Jubilee

- **Begin the Beguine** (in *The Best of Cole Porter* FAB; *Porter: The Definitive Songbook* FAB; *The Cole Porter Song Collection*, 1 ALF)

Rodgers, Richard, and Lorenz Hart

Babes in Arms

- **Where or When** (in *The Singer's Anthology of American Standards* HAL)

Spring Is Here

- **With a Song in My Heart** (in *Musical Theatre for Classical Singers: Soprano* HAL; *Rodgers & Hart: A Musical Anthology* HAL)
→ one verse

Rodgers, Richard, and Oscar Hammerstein II

Carousel

- **If I Loved You** (in *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL; *Musical Theatre for Classical Singers: Soprano* HAL)
→ include opening verse, female or male

The King and I

- **Hello, Young Lovers** (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)
- **I Have Dreamed** (in *The Singer's Musical Theatre Anthology: Soprano*, 4 HAL)

Oklahoma!

- **Out of My Dreams** (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Styne, Jule, Betty Comden, and Adolph Green

Do Re Mi

- **Make Someone Happy** (in *The Singer's Anthology of American Standards* HAL)

Styne, Jule, and Stephen Sondheim

Gypsy

- **All I Need Is the Girl** (in *The Teen's Musical Theatre Collection: Young Men's Edition* HAL; *The Singer's Musical Theatre Anthology: Tenor*, 1 HAL)

Sullivan, Arthur, and William Schwenck Gilbert

The Gondoliers

- **When a Merry Maiden Marries**
→ in original key

The Pirates of Penzance

- **Oh, Better Far to Live and Die** (The Pirate King)
→ in original key

Weill, Kurt, and Arnold Sundgaard

Down in the Valley

- ▶ **The Lonesome Dove** (in *20th Century Art Songs* SCH)

Wildhorn, Frank, and Nan Knighton

The Scarlet Pimpernel

- **Only Love** (in *The Scarlet Pimpernel: Vocal Selections* ALF)

Level 9

Level 9 Requirements	Marks
Repertoire	60
two selections from List A	10 (2)
one selection from List B	10 (2)
one selection from List C	10 (2)
one selection from List B, List C, or List D	10 (2)
two recitatives from the <i>Syllabus</i> list	5 (1)
	5 (1)
Technical Requirements	20
Vocalises: two vocalises from the <i>Syllabus</i> list	10
Technical Tests	10
Musicianship	
Ear Tests	10
Intervals	2
Chords	2
Chord Progression	2
Singback	4
Sight Reading	10
Singing (Accompanied)	5
Singing (Unaccompanied)	5
Total possible marks (pass = 60)	100
Theory Examination Corequisites	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *five* contrasting repertoire selections: *two* from List A, *one* from List B, *one* from List C, and *one* from List B, List C, or List D. Students must include selections in *two* of the following languages: French, German, Italian, Latin, and Spanish. At least *one* selection must be in English. Students are expected to sing repertoire in the original language. List A, List B, and List C selections may be transposed, except where otherwise specified. List D selections must be sung in the original key, except where otherwise specified.

Students must prepare *two* contrasting recitative selections. Students must sing recitatives in the original language and chosen from their voice type. Selections must be sung in the original key.

Repertoire selections and recitatives must be memorized. Two marks will be deducted for each repertoire selection not performed by memory; one mark will be deductive for each recitative selection not performed by memory.

Each bulleted item (●) represents one selection for examination purposes.

List A

Baroque and Classical Repertoire

Bach, Johann Sebastian, attr.

- *Bist du bei mir*, BWV 508 (in *Sing Solo: Tenor* OUP; *Songs through the Centuries* FIS; *The First Book of Mezzo-Soprano/Alto Solos*, 2 SCH; *The Best of Pathways of Song* ALF; *The Art Song* AMS)

Bach, Johann Sebastian

- *Komm süßer Tod*, BWV 478 (realization by Benjamin Britten in *Bach: Five Spiritual Songs* FAB)
- Die Elenden sollen essen*, BWV 75
→ in original key
- *Ich nehme mein Leiden mit Freuden auf mich*
Magnificat in D Major, BWV 243
- *Quia respexit* (in *The Oratorio Anthology: Soprano* HAL)

Beethoven, Ludwig van

- *Bitten*, op. 48, no. 1 HEN; PET

Bononcini, Giovanni

- *Per la gloria d'adorarvi* (in *Arie Antiche*, 2 RIC; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH; *Great Art Songs of Three Centuries* SCH; *Songs through the Centuries* FIS)

Boyce, William

- *Spring Gardens* (in *Boyce: 10 Songs* S&B)

Caccini, Giulio

- *Amarilli* (in *The Best of Pathways of Song* ALF; *Songs through the Centuries* FIS; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Caldara, Antonio

- *Come raggio di sol* (in *Arie Antiche*, 1 RIC; *24 Italian Songs & Arias* SCH; *28 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *The New Imperial Edition: Contralto Songs* B&H)

Campra, André

Les fêtes vénitiennes

- *Charmant papillon* (in *The First Book of Soprano Solos*, 2 SCH)
→ begin piano introduction at m. 11

Level 9

Dibdin, Charles

- **Blow High, Blow Low** (in *The First Book of Baritone/Bass Solos*, 1 SCH)

Durante, Francesco

- **Danza, danza, fanciulla gentile** (in *Arie Antiche*, 2 RIC; *The Best of Pathways of Song* ALF; *Songs through the Centuries* FIS; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Greene, Maurice

- **I Will Lay Me Down in Peace** (in *Greene: Seven Sacred Solos* BOS; *The First Book of Soprano Solos*, 3 SCH)

Handel, George Frideric

→ in original key

L'Allegro, il Penseroso, ed il Moderato, HWV 55

- **Let Me Wander Not Unseen and Or Let the Merry Bells Ring Round** (in *Handel: 45 Arias (High)*, 1 INT; *The New Imperial Edition: Soprano Songs* B&H)

Deidamia, HWV 42

- **Nel riposo e nel contento**

→ for Bass

Esther, HWV 50b

- **Breathe Soft, Ye Gales**
- **How Thou Art Fall'n from Thy Height!**

Rinaldo, HWV 7

- **Lascia ch'io pianga** (in *Handel: 15 Arias* SCH; *Handel: 45 Arias*, 1 INT)
- with recitative "Armida di spietata!"

Samson, HWV 57

- **Return, O God of Hosts** (in *Anthology of Sacred Song*, 2 SCH; *Sing Solo: Contralto* OUP)

Serse, HWV 40

- **Ombra mai fu** (in *Handel: 45 Arias*, 2 INT; *Operatic Anthology*, 2 SCH; *Sing Solo: Contralto* OUP)
- with recitative "Frondi tenere"

Solomon, HWV 67

- **Va godendo vezzoso e bello** (in *Handel: 45 Arias*, 1 INT)
- **What Though I Trace Each Herb and Flower**

Haydn, Franz Joseph

Canzonettas HEN; PET

- **The Mermaid's Song** (Now the Dancing Sunbeams Play), Hob. XXVIa:25 (in *The First Book of Soprano Solos*, 1 SCH; *26 Classical Songs* NOV; *Singing in English* B&H)
- **Piercing Eyes**, Hob. XXVIa:35 (in *The Chester Book of Celebrated Songs*, 3 CHS; *The First Book of Soprano Solos*, 1 SCH)
- begin piano introduction at m. 9
- **She Never Told Her Love**, Hob. XXVIa:34 (in *Great Art Songs of Three Centuries* SCH)

Hume, Tobias

- **Fain Would I Change that Note** (in *English Songs: Renaissance to Baroque* HAL)

Legrenzi, Giovanni

- **Che fiero costume** (in *Arie Antiche*, 1 RIC; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Mozart, Wolfgang Amadeus

- **Als Luise die Briefe**, K 520 ALF; PET
- **Dans un bois solitaire / Einsam ging ich jüngst**, K 308 (295b) ALF; PET
- either French or German
- **Un moto di gioia**, K 579 PET

Parisotti, Alessandro

- **Se tu m'ami** [formerly attributed to Giovanni Battista Pergolesi] (in *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Pergolesi, Giovanni Battista

La serva padrona RIC

- **Stizzoso, mio stizzoso** (in *Anthology of Italian Song of the 17th and 18th Centuries*, 1 SCH; *Arie Antiche*, 1 RIC; *Italian Arias of the Baroque and Classical Eras* ALF)

Stabat Mater

- **Cujus animam gementem** (in *The Oratorio Anthology: Soprano* HAL)

Piccinni, Niccolò

La buono figliuola

- **Ogni amatore** (in *Italian Arias of the Baroque and Classical Eras* ALF)
- with recitative "Eh, Mengotto"

Purcell, Henry

- **On the Brow of Richmond Hill**, Z 405 (in *Orpheus Britannicus: Seven Songs* B&H)

A Fool's Preferment, Z 571 B&H

- **I'll Sail upon the Dog-Star** INT (in *English Songs: Renaissance to Baroque* HAL; *Purcell: 40 Songs*, 3 INT)

The Mock Marriage, Z 605

- **Man Is for the Woman Made** (in *The Art Song* AMS; *Singing in English* B&H; *Orpheus Britannicus: 13 Songs* B&H)

Sarti, Giuseppe

- **Lungi dal caro bene** (in *The First Book of Baritone/Bass Solos*, 1 SCH)

Scarlatti, Alessandro

- **Cara, cara e dolce**
- **Sento nel core** (in *Arie Antiche*, 2 RIC; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)
- **Spesso vibra per suo gioco** (in *Anthology of Italian Song of the 17th and 18th Centuries*, 1 SCH; *Arie Antiche*, 1 RIC)
- **Le violette** (in *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH; *Great Art Songs of Three Centuries* SCH; *The New Imperial Edition: Contralto Songs* B&H)

Level 9

Vivaldi, Antonio*Gloria*, RV 588

- Domine Deus (in *The Oratorio Anthology: Soprano HAL*)
→ begin piano introduction at m. 6

Griselda, RV 718

- La rondinella amante (in *Italian Arias of the Baroque and Classical Eras ALF*)

List B**Romantic and Post-Romantic Repertoire****Alvarez, Fermin Maria**

- Amor y Olvido (in *Canciones de España SCP*)

Barbieri, Francisco A.

- De que me sirve (in *Anthology of Spanish Song HAL*)

Bellini, Vincenzo*Composizioni da camera* RIC; MAS; ZEN

- Almen se non poss'io
- Ma rendi pur content
- Vaga luna, che inargenti

Brahms, Johannes

- An die Nachtigall, op. 46, no. 4 PET
- Dein blaues Auge hält so still, op. 59, no. 8 PET
- Nachtigall, op. 97, no. 1 PET
- Sapphische Ode, op. 94, no. 4 PET (in *56 Songs You Like to Sing SCH*; *The New Imperial Edition: Contralto Songs B&H*)
- Ständchen (Der Mond steht), op. 106, no. 1 PET (in *Great Art Songs of Three Centuries SCH*)
- Treue Liebe, op. 7, no. 1 PET
- Vergebliches Ständchen, op. 84, no. 4 PET (in *50 Selected Songs SCH*; *The New Imperial Edition: Soprano Songs B&H*)

Chausson, Ernest

- Sérénade italienne, op. 2, no. 5 INT

Debussy, Claude

- Beau soir INT
- Mandoline INT (in *Anthology of French Song SCH*; *The Art of French Song*, 1 PET; *The Art Song AMS*; *Songs through the Centuries FIS*)

Delius, Frederick*Seven Songs from the Norwegian*

- The Homeward Way MAS
- Twilight Fancies (in *Sing Solo: Contralto OUP*)

Donaudy, Stefano

- O del mio amato ben (in *36 Arie di stile antico*, 3 RIC; *The First Book of Tenor Solos*, 2 SCH)

Dvořák, Antonín*Zigeunermelodien* (Gypsy melodies), op. 55 MAS

- Als die alte Mutter / Songs My Mother Taught Me
- Mein Lied ertönt, ein Liebespsalm / My Song of Love
- Rings ist der Wald so stumm und still / Here in the Woods

Elgar, Edward

- Pleading, op. 48

Sea Pictures, op. 37 B&H; MAS

- Where Corals Lie (in *The New Imperial Edition: Contralto Songs B&H*)

Fauré, Gabriel

- Au bord de l'eau, op. 8, no. 1 HAM; INT
- Aurore, op. 39, no. 1 HAM; INT (in *Great Art Songs of Three Centuries SCH*; *50 Art Songs from the Modern Repertoire SCH*)
- Les berceaux, op. 23, no. 1 HAM (in *The Best of Pathways of Song ALF*; *Fauré: 30 Songs INT*; *Anthology of French Song SCH*)
- Dans les ruines d'une abbaye, op. 2, no. 1 HAM; INT (in *Great Art Songs of Three Centuries SCH*)
- En prière HAM; INT (in *The Chester Book of Celebrated Songs*, 3 CHS; *Sing Solo: Soprano OUP*)
- Ici-bas!, op. 8, no. 3 HAM; INT (in *The First Book of Mezzo-Soprano/Alto Solos*, 1 SCH; *Great Art Songs of Three Centuries SCH*)
- Lydia, op. 4, no. 2 HAM; INT (in *The Art of French Song*, 1 PET; *The Chester Book of Celebrated Songs*, 2 CHS; *The First Book of Tenor Solos*, 1 SCH)
- Les roses d'Ispahan, op. 39, no. 4 HAM; INT (in *Anthology of French Song SCH*; *Singing in French B&H*)
- Le secret, op. 23, no. 3 HAM; INT (in *The Art of French Song*, 2 PET; *The First Book of Baritone/Bass Solos*, 1 SCH)

Franck, César

- Le mariage des roses (in *Anthology of French Song SCH*)

García, Manuel

- Es corredor (arr. Pauline Viardot in *Songs and Duets of García, Malibran, and Viardot ALF*)

Hahn, Reynaldo

- Offrande INT (in *Hahn: 12 Songs INT*; *Great Art Songs of Three Centuries SCH*)
- Si mes vers avaient des ailes (in *Hahn: 12 Songs INT*; *The First Book of Soprano Solos*, 1 SCH; *56 Songs You Like to Sing SCH*)

Mendelssohn, Felix

- Allnächtlich im Traume seh' ich dich, op. 86, no. 4 KAL; PET
- Das erste Veilchen, op. 19, no. 2 KAL; PET (in *The First Book of Mezzo-Soprano/Alto Solos*, 2 SCH)

Level 9

Mendelssohn, Felix (continued)*Elias / Elijah*, op. 70

- **Sei stille dem Herrn / O Rest in the Lord** (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
→ in original key (C major), Mezzo-Soprano *or* Contralto

Obradors, Fernando J.

- **Del cabello mas sutil** (in *Obradors: Classical Spanish Songs INT; Anthology of Spanish Song HAL*)

Parry, Charles Hubert Hastings

- **My Heart Is Like a Singing Bird** (in *The Second Book of Soprano Solos SCH*)

English Lyrics, Set 4

- **Weep You No More, Sad Fountains S&B**

Puccini, Giacomo

- **E l'uccellino...** (in *Gateway to Italian Songs and Arias ALF*)

Respighi, Ottorino

- **Nebbie MAS** (in *The Art Song AMS; 50 Art Songs from the Modern Repertoire SCH; The Young Singer: Baritone ROW*)

Rossini, Gioachino

- **La Pastorella delle alpi** (in *Italian Art Songs RIC*)

Schubert, Franz

- **An die Musik**, D 547 BAR (in *The Chester Book of Celebrated Songs*, 2 CHS; *The New Imperial Edition: Contralto Songs B&H; Sing Solo: Contralto OUP; Songs through the Centuries FIS*)
- **Die Forelle**, op. 32, D 550 BAR
- **Frühlingsglaube**, D 686 PET
- **Geheimes**, op. 14, no. 2, D 719 BAR
- **Im Abendrot**, D 799 PET (in *The Best of Pathways of Song ALF*)
- **Litanei**, D 343 PET
- **Schäfers Klagelied**, op. 3, no. 1, D 121 BAR

Die schöne Müllerin, op. 25, D 795 BAR

- **Halt!**

Schwanengesang, D 957 BAR

- **Ständchen** (Leise flehen meine Lieder) (in *The First Book of Tenor Solos*, 1 SCH)
- **Die Taubenpost**

Die Winterreise, op. 89, D 911 BAR

- **Rast**

Schumann, Robert

- **Des Sennen Abschied**, op. 79, no. 23
- **Die beiden Grenadiere**, op. 49, no. 1 PET
- **Die Soldatenbraut**, op. 64, no. 1 PET (in *The Art Song AMS*)
- **Es treibt mich hin**, op. 24, no. 2

Myrthen, op. 25 PET

- **Widmung** (in *Songs through the Centuries FIS*)

Strauss, Richard

- **Ach Lieb, ich muss nun scheiden**, op. 21, no. 3 INT (in *Strauss: 30 Songs INT*)

Tosti, Francesco Paolo

- **La serenata** (in *Tosti: 30 Songs RIC*)
- **Tristezza** (in *Tosti: 30 Songs RIC*)

Viardot, Pauline

- **Haï luli!** (in *Songs and Duets of Garcia, Malibran, and Viardot ALF*)

Wolf, Hugo*Gedichte von Eduard Mörike* PET

- **Der Gärtner** (in *The Art Song AMS*)
- **Gebet**

List C

20th- and 21st-century Repertoire

Archer, Violet

- **Green Rain CMC** (in *Canadian Art Songs PAL*)

Barber, Samuel

- **The Beggar's Song** (in *Barber: 65 Songs SCH*)
- **Sure on This Shining Night**, op. 13, no. 3 SCH (in *Barber: 65 Songs SCH; The Second Book of Soprano Solos*, 2 SCH; *Songs by 22 Americans SCH*)
- **There's Nae Lark** (in *Barber: 65 Songs SCH*)

Hermit Songs, op. 29 SCH

- **The Crucifixion** (in *Barber: 65 Songs SCH; The First Book of Soprano Solos*, 1 SCH)

Two Songs of Youth SCH

- **Invocation to Youth** (in *Barber: 65 Songs SCH*)

Bax, Arnold

- **The White Peace** CHS (in *The Second Book of Soprano Solos*, 2 SCH)

Bissell, Keith, arr.*10 Folk Songs of Canada* WAT

- **Le Soleil s'en va se coucher**

Bonds, Margaret*Three Dream Portraits* (in *Anthology of Art Songs by Black American Composers EBM*)

- **Minstrel Man**

Britten, Benjamin*A Boy Was Born*, op. 3 OUP

- **Corpus Christi Carol**

Tit for Tat FAB

- **Autumn**

Level 9

Britten, Benjamin, arr.*Folksong Arrangements, 1: British Isles B&H*

- The Trees They Grow so High (in *Singing in English B&H*)

Folksong Arrangements, 2: France B&H

- Il est quelqu'un sur terre

Folksong Arrangements, 3: British Isles B&H

- Come You Not from Newcastle

Folksong Arrangements, 4: British Isles B&H

- Oft in the Stilly Night

Buczinski, Walter*The Years Were 1946–1951 PLA*

- In Flanders Fields

Butterworth, George*A Shropshire Lad*

- Is My Team Ploughing (in *A Shropshire Lad and Other Songs S&B*)
- O Fair Enough Are Sky and Plain (in *A Shropshire Lad and Other Songs S&B*)

Carpenter, John Alden

- Looking-Glass River CVR (in *A New Anthology of American Song SCH*)

Copland, Aaron, arr.*Old American Songs, 1 B&H*

- Long Time Ago

Coulthard, Jean

- Quiet (in *Canadian Art Songs for Low Voice PAL*)

Crawley, Clifford

- Dawn CMC

When Soft Voices Die CMC

- Listen

Davis, Katherine K.

- I Have a Fawn ECS
- Nancy Hanks ECS

Duke, John

- I Carry Your Heart SCH
- There Will Be Stars (in *Art Song in English B&H*)

Duncan, Chester

- Funeral Blues LES

Duncan, Martha Hill*Singing in the Northland, 2 GPT*

- Grey Rocks and Greyer Seas

Finzi, Gerald*Let Us Garlands Bring, op. 18 B&H*

- O Mistress Mine
- Who Is Sylvia?

Floyd, Carlisle*Two Stevenson Songs*

- Where Go the Boats? (in *Art Song in English B&H*)

Gordon, Ricky Ian*A Horse with Wings WMC*

- Once I Was

Granados, Enrique*Tonadillas en un estilo antiguo INT; MAS*

- El majo discreto (in *Anthology of Spanish Song HAL; The First Book of Soprano Solos, 1 SCH*)

Griffes, Charles*Three Songs, op. 3 MAS*

- We'll to the Woods, and Gather May

Harty, Hamilton

- A Lullaby (in *A Heritage of 20th Century British Song, 1 B&H; The New Imperial Edition: Soprano Songs B&H*)

- Sea-wrack (in *A Heritage of 20th Century British Song, 1 B&H; The New Imperial Edition: Contralto Songs B&H*)

Head, Michael

- The Singer (in *Head: Song Album, 2 B&H; The New Imperial Edition: Soprano Songs B&H*)

Songs from the Countryside B&H

- Money-O (in *Art Song in English B&H; A Heritage of 20th Century British Song, 4 B&H; The New Imperial Edition: Bass Songs B&H*)

- Sweet Chance that Led My Steps Abroad (in *A Heritage of 20th Century British Song, 4 B&H*)

Three Cotswold Songs B&H

- A Vagabond Song

Heggie, Jake*The Faces of Love, 3 HAL*

- The Leather-winged Bat

Helppie, Kevin, and Forrest Kinney

- There in Your Fields (in *World Songs, 2 KNY*)
- This Heart, Longing for You (in *World Songs, 2 KNY*)

Hughes, Herbert

- O Men from the Fields B&H (in *A Heritage of 20th Century British Song, 2 B&H*)

Hughes, Herbert, arr.

- The Fanaid Grove B&H; CVR

Irish Country Songs: Highlights Ed. B&H

- She Moved through the Fair

Ireland, John

- Great Things (in *Ireland: Complete Works for Voice and Piano, 3 S&B*)

- Love Is a Sickness S&B (in *A Heritage of 20th Century British Song, 4 B&H; Ireland: Complete Works for Voice and Piano, 1 S&B*)

- Sea Fever S&B (in *The First Book of Tenor Solos, 2 SCH; Ireland: Complete Works for Voice and Piano, 2 S&B*)

Ives, Charles

- Evening (in *The Art Song AMS; Ives: 114 Songs PER*)

Jaqu , Rhen 

- Voix du Golfe IND

Kalmanoff, Martin

- Twentieth Century (in *Contemporary American Songs ALF*)

Level 9

Kolinski, Mieczyslaw, arr.*Seven French-Canadian Folk Songs* CMC

- Le champ de pois
- Le retour du mari soldat

Korngold, Erich Wolfgang*Five Songs*, op. 38 OTT

- Glückwunsch (no. 1)

Songs of the Clown, op. 29 OTT

- Adieu, Good Man Devil (no. 3) (in *Nine Shakespeare Songs*, op. 29 and op. 31 OTT)
- Come Away, Death (no. 1) (in *Nine Shakespeare Songs*, op. 29 and op. 31 OTT)
- O Mistress Mine (no. 2) (in *Nine Shakespeare Songs*, op. 29 and op. 31 OTT)

Kreutz, Robert

- December Lark (in *Contemporary American Songs* ALF)

Laitman, Lori*Four Dickinson Songs* EKM

- I'm Nobody
- Will There Really Be a Morning?

Le Fleming, Christopher

- If It's Ever Spring Again (in *The Chester Book of Celebrated Songs*, 1 CHS)

Mandel, Ellen

- The Darkling Thrush MOP

A Wind Has Blown the Rain Away MOP

- Orientale I (I Spoke to Thee)
- The Hours Rise Up Putting Off Stars
- A Wind Has Blown the Rain Away

McIntyre, David L.

- Bird of Dawning RSM

Moore, Ben*14 Songs* SCH

- In the Dark Pine-Wood
- The Lake Isle of Innisfree

Morawetz, Oskar

- Cradle Song AEN

Novello, Ivor

- The Little Damsel (in *Lovers, Lasses & Spring* HAL)

Pasatieri, Thomas*Three American Songs*

- Haiku (in *Pasatieri: Selected Songs* PER)

Pépin, Clermont*Quatre mélodies de jeunesse* CMC

- Chanson d'automne (in *Pépin: Mélodies* PEP)

Persichetti, Vincent*Emily Dickinson Songs*, op. 77 ELV

- I'm Nobody
- Out of the Morning

Hillaire Belloc Songs, op. 75 ELV

- Thou Child So Wise

Piggott, Audrey*Six Elizabethan Songs* LES

- A Mind Content

Poulenc, Francis

- Priez pour paix (in *Poulenc: Mélodies et chansons* SAL; *Poulenc: Douze mélodies*, 2 SAL)

Quilter, Roger*Three Songs*, op. 3 B&H

- Love's Philosophy (in *A Heritage of 20th Century British Song*, 4 B&H)

Three Songs of William Blake, op. 20 MAS

- Dream Valley (in *The First Book of Mezzo-Soprano/Alto Solos*, 2 SCH; *Quilter: 55 Songs* HAL)

Three Shakespeare Songs, set 1, op. 6 B&H

- O Mistress Mine (in *A Heritage of 20th Century British Song*, 3 B&H; *The First Book of Baritone/Bass Solos*, 1 SCH; *Quilter: 55 Songs* HAL; *Songs of Love and Affection* B&H)

Five English Love Lyrics, op. 24

- Go, Lovely Rose (in *The First Book of Tenor Solos*, 1 SCH)

Seven Elizabethan Lyrics, op. 12 B&H

- Fair House of Joy (in *A Heritage of 20th Century British Song*, 4 B&H; *Quilter: 55 Songs* HAL)

Rodrigo, Joaquín*Doce canciones españolas* (in *Rodrigo: 35 Songs* OTT)

- Canción de baile con pandero

Rorem, Ned

- Rain in Spring B&H

14 Songs on American Poetry PET

- See How They Love Me
- What If Some Little Pain B&H

Samuel, Harold

- Diaphenia (in *A Heritage of 20th Century British Song*, 1 B&H)

Schudel, Thomas

- Echo (in *Canadian Art Songs for High Voice* PAL)

Szulc, Józef Z.

- Clair de lune

Thiman, Eric H.

- Dainty Fine Bird (in *Thiman: Thirteen Songs* S&B)
- The Silver Swan (in *Thiman: Thirteen Songs* S&B)

The Church Soloist NOV

- In the Bleak Midwinter

Vaughan Williams, Ralph*Four Last Songs* OUP

- Tired (in *Collected Songs*, 1 OUP)

Five Mystical Songs GAL

- The Call

Level 9

Vaughan Williams, Ralph (continued)

Songs of Travel B&H

- **Bright Is the Ring of Words** (in *Art Song in English* B&H)
- **Let Beauty Awake**
- **The Roadside Fire** (in *A Heritage of 20th Century British Song*, 1 B&H; *The Young Singer: Baritone* ROW)
- **The Vagabond** (in *A Heritage of 20th Century British Song*, 2 B&H)
- **Whither Must I Wander** (in *A Heritage of 20th Century British Song*, 2 B&H)

Warlock, Peter

- **The Countryman** B&H; THA (in *Singing in English* B&H)
- **My Own Country** THA
- **Pretty Ring Time** THA

List D

Musical Theater, Operetta, and Jazz

Any Voice

Arlen, Harold, and Ted Koehler

Cotton Club Parade of 1933

- **Stormy Weather** (in *The Best Songs Ever* HAL; *Torch Songs* HAL)

Berlin, Irving

- **How Deep Is the Ocean** (How High Is the Sky) (in *The Singer's Anthology of American Standards* HAL)

Carmichael, Hoagy, and Mitchell Parish

- **Stardust** (in *The Singer's Anthology of American Standards* HAL)
→ omit repeat

Carmichael, Hoagy, and Ned Washington

- **The Nearness of You** (in *The Singer's Anthology of American Standards* HAL)

Coward, Noël

Bitter Sweet

- **I'll See You Again** (in *Noël Coward: His Words and Music* CHA; *Noël Coward Rediscovered* WAR)

Ellington, Duke, and Bob Russell

- **Don't Get Around Much Anymore** (in *Nat "King" Cole: All-time Greatest Hits* CCO)
→ any key

Gershwin, George, and Ira Gershwin

Girl Crazy

- **But Not for Me** (in *The Singer's Musical Theatre Anthology: Mezzo/Belter*, 3; *The Singer's Anthology of American Standards* HAL)

Lady, Be Good!

- **Fascinatin' Rhythm** (in *50 Gershwin Classics* ALF; *The Singer's Musical Theatre Anthology: Soprano*, 5 HAL)

Herzog, Arthur, Jr., and Billie Holiday

- **God Bless the Child** (in *Torch Songs* HAL)
→ any key

Kosma, Joseph, Jacques Prevert, and Johnny Mercer

- **Autumn Leaves / Les feuilles mortes** (in *The Big Book of French Songs* HAL)
→ sing in either English or French

Sigman, Carl, and Bob Russell

- **Crazy He Calls Me** (in *Billie Holiday: Original Keys for Singers* HAL)

Female Voice

Bernstein, Leonard, Betty Comden, and Adolphe Greene

Wonderful Town

- **A Little Bit in Love** (in *Bernstein on Broadway* B&H; *The Singer's Musical Theatre Anthology: Soprano*, 4 HAL)

Bock, Jerry, and Sheldon Harnick

She Loves Me

- **Will He Like Me?** (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)

Herman, Jerry

Hello, Dolly!

- **Ribbons Down My Back** (in *The Singer's Musical Theatre Anthology: Soprano*, 3 HAL)

Loewe, Frederick, and Alan Jay Lerner

My Fair Lady

- **Show Me** (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Norman, Mark, and Richard Ouzounian

Dracula

- **Let the Night Begin** (in *Field of Stars*, 1 NRM)
→ one verse

Porter, Cole, Guy Bolton, and P.G. Wodehouse

Anything Goes

- **All Through the Night** (in *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)

Rodgers, Richard, and Oscar Hammerstein II

Carousel

- **What's the Use of Wond'rin'** (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Pal Joey

- **Bewitched** (in *The Singer's Anthology of American Standards* HAL)

Romberg, Sigmund, and Oscar Hammerstein II

The New Moon

- **Lover Come Back to Me** (in *The Singer's Musical Theatre Anthology: Soprano*, 4 HAL)

Level 9

Schmidt, Harvey, and Tom Jones

110 in the Shade

- **Is It Really Me?** (in *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)

Shearing, George

- **Lullaby of Birdland** (in *The Great American Songbook: The Singers* HAL)

Sondheim, Stephen

A Little Night Music

- **Send in the Clowns** (in *The Singer's Musical Theatre Anthology: Mezzo/Belter*, 1 HAL; *Smash Broadway Collection* HAL)

Styne, Jule, Betty Comden, and Adolph Green

Peter Pan

- **Never Never Land** (in *The Singer's Musical Theatre Anthology: Mezzo/Belter*, 2 HAL)

Sullivan, Arthur, and William Schwenck Gilbert

The Gondoliers

- **On the Day When I Was Wedded** SCH (in *Gilbert & Sullivan for Singers: Mezzo Soprano* HAL)

H.M.S. Pinafore

- **Sorry Her Lot** SCH (in *Gilbert & Sullivan for Singers: Soprano* HAL)

The Mikado

- **The Sun Whose Rays** SCH (in *The Authentic Gilbert & Sullivan Songbook DOV*; *Gilbert & Sullivan for Singers: Soprano* HAL)

Patience

- **Love Is a Plaintive Song** SCH (in *Gilbert & Sullivan for Singers: Soprano* HAL)

The Yeoman of the Guard

- **Were I Thy Bride** SCH (in *The Authentic Gilbert & Sullivan Songbook DOV*; *Gilbert & Sullivan for Singers: Mezzo Soprano* HAL)

Willson, Meredith

The Music Man

- **Till There Was You** (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Male Voice

Bartram, Neil

Somewhere in the World

- **Cradled On the Waves** (in *Field of Stars*, 2 NRM)

Bock, Jerry, and Sheldon Harnick

Fiddler on the Roof

- **Miracle of Miracles** (in *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)

Hague, Albert, and Arnold B. Horwitt

Plain and Fancy

- **Young and Foolish** (in *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)

Leigh, Mitch, and Joe Darion

Man of La Mancha

- **Dulcinea** (in *The Singer's Musical Theatre Anthology: Baritone/Bass*, 1 HAL)

Loewe, Frederick, and Alan Jay Lerner

Brigadoon

- **Almost Like Being in Love** (in *The Singer's Musical Theatre Anthology: Tenor*, 3 HAL; *Vocal Selections: Brigadoon* ALF)

Camelot

- **Camelot** (in *Camelot: Vocal Selections* HAL; *The Singer's Musical Theatre Anthology: Baritone/Bass*, 1 HAL)

My Fair Lady

- **I've Grown Accustomed to Her Face** (in *The Singer's Anthology of American Standards* HAL)
- **On the Street Where You Live** (in *The Singer's Musical Theatre Anthology: Tenor*, 1 HAL)

Paint Your Wagon

- **I Talk to the Trees** (in *The Singer's Library of Musical Theatre: Baritone/Bass*, 2 ALF)

Rome, Harold

Fanny

- **I Like You** (in *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)

Schönberg, Claude-Michel, and Herbert Kretzmer

Les Misérables

- **Bring Him Home** (in *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)
- **Stars** (in *The Singer's Musical Theatre Anthology: Baritone/Bass*, 2 HAL)

Sondheim, Stephen

Sweeney Todd

- **Not While I'm Around** (in *The Singer's Musical Theatre Anthology: Tenor*, 1 HAL)

Sullivan, Arthur, and William Schwenck Gilbert

H.M.S. Pinafore

- **Fair Moon, to Thee I Sing** SCH (in *Gilbert & Sullivan for Singers: Tenor* HAL; *Gilbert & Sullivan for Singers: Baritone/Bass* HAL)

Iolanthe

- **When All Night Long a Chap Remains** SCH (in *The Authentic Gilbert & Sullivan Songbook DOV*; *Gilbert & Sullivan for Singers: Baritone/Bass* HAL)

The Sorcerer

- **Time Was, When Love and I** SCH (in *The Authentic Gilbert & Sullivan Songbook DOV*; *Gilbert & Sullivan for Singers: Baritone/Bass* HAL)

Willson, Meredith

The Music Man

- **The Sadder but Wiser Girl** (in *The Singer's Musical Theatre Anthology: Baritone/Bass*, 3 HAL)

Level 9

Recitatives

- The following recitatives are found in *Voice Series, 2019 Edition: Vocalises and Recitatives 9–10 (High Voice)*.

Soprano

Gluck, Christoph Willibald

Orphée et Euridice (1774)

- L'Amour vient au secours

Handel, George Frideric

Jephtha, HWV 70

- Ill suits the voice of love

Messiah, HWV 56

- And the angel said unto them, Fear not

Haydn, Franz Joseph

Die Schöpfung / The Creation, Hob. XXI:2

- Es bringe die Erde Gras hervor / Let the earth bring forth grass

Mozart, Wolfgang Amadeus

Don Giovanni, K 527

- Via, via, non è gran mal

Le nozze di Figaro, K 492

- Presto avvertiam Susanna

Sullivan, Arthur, and William Schwenck Gilbert

The Yeoman of the Guard

- 'Tis done! I am a bride

Tenor

Gluck, Christoph Willibald

Iphigénie en Tauride

- Quel langage accablant

Handel, George Frideric

Israel in Egypt, HWV 56

- And Miriam the prophetess

Haydn, Franz Joseph

Die Jahreszeiten / The Seasons, Hob. XXI:3

- In grauem Schleier rückt heran / Wrapp'd in her dew-bespangled veil

Monteverdi, Claudio

L'incoronazione di Poppea

- Se tu non dai soccorso

Mozart, Wolfgang Amadeus

La Clemenza di Tito, K 621

- Se grata appieno

Don Giovanni, K 527

- Come mai creder deggio

Sullivan, Arthur, and William Schwenck Gilbert

The Yeoman of the Guard

- Forbear, my friends

- The following recitatives are found in *Voice Series, 2019 Edition: Vocalises and Recitatives 9–10 (Low Voice)*.

Mezzo-Soprano/Contralto

Handel, George Frideric

Messiah, HWV 56

- Then shall the eyes of the blind be opened

Theodora, HWV 68

- Most cruel edict!

Mendelssohn, Felix

Elias / Elijah, op. 70

- Elias, gehe weg von hinnen / Elijah, get thee hence

Offenbach, Jacques

La Grande-Duchesse de Gérolstein

- Vous aimez le danger

Rossini, Gioachino

Il barbiere di Siviglia

- Che vecchio sospettoso!

- Sì, sì, la vincerò

Sullivan, Arthur

The Mikado

- Alone, and yet alive!

Baritone/Bass

Cherubini, Luigi

Medée

- Ah! c'est trop s'occuper d'un présage funeste

Donizetti, Gaetano

Lucia di Lammermoor

- Tu del versato sangue

Handel, George Frideric

Judas Maccabaeus, HWV 63

- Be comforted

Mendelssohn, Felix

Elias / Elijah, op. 70

- Ich gehe hinab / I go on my way

Mozart, Wolfgang Amadeus

Così fan tutte, K 588

- Le nostre pene e sentirne pietà!

Sullivan, Arthur, and William Schwenck Gilbert

The Gondoliers

- To help unhappy commoners

Level 9

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Vocalises

Students must sing *two* vocalises from the following list, each using all of the vowels [a], [e], [i], [o], [u], and [y]. Students should change the vowel according to phrasing. Vocalises need not be memorized and may be transposed.

- The following vocalises are found in *Voice Series, 2019 Edition: Vocalises and Recitatives 9–10 (High Voice)* on the pages indicated.

No.	Title	Composer	Page
1.	Vocalise in C Major, op. 9, no. 46	Concone	4
2.	Vocalise in F Major	Bordogni	7
3.	Vocalise in G Minor	Paneron	10
4.	Vocalise in D Major	Mercadante	13
5.	Vocalise in E Minor	Rossini	16
6.	Vocalise in D Major	Lütgen	20
7.	Vocalise in E Major	Rossini	22

- The following vocalises are found in *Voice Series, 2019 Edition: Vocalises and Recitatives 9–10 (Low Voice)* on the pages indicated.

No.	Title	Composer	Page
1.	Vocalise in D Minor	Glinka	4
2.	Vocalise in A Major, op. 17, no. 15	Concone	8
3.	Vocalise in G Major	Ronconi	12
4.	Vocalise in G Major	Lablache	14
5.	Vocalise in F Major, op. 8, no. 9	Bordogni	18

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

1. Sustained five-note scale exercise
2. Major scale, *legato* and *staccato*
3. Harmonic minor scale, *legato* and *staccato*
4. Melodic minor scale, *legato* and *staccato*
5. Major arpeggio with 12th
6. Dominant 7th exercise
7. Major scale with turns
8. Interval exercise
9. Major scale with measured trill
10. Chromatic scale
11. *Messa di voce* exercise

Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify *and* sing any of the following intervals.

- The examiner will play each interval in melodic form (ascending or descending) followed by harmonic form *once*. The student will identify the interval.
- The examiner will play the first note of the interval *once*. The student will sing both notes of the interval ascending or descending.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave

Level 9

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position

Chord Progressions

Students will be asked to identify each chord in a four-chord progression in a major or minor key after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will begin on the tonic chord, and may include any of the following chords.

Major	Minor
I, IV, V, vi (root position only)	I, iv, V, VI (root position only)

Singback

Students will be asked to sing back on any vowel the upper part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord *once*, and play the phrase *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm of the upper part.
- After the third playing, the student will sing the upper part.

Beginning Note	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to nine notes

Sight Reading

At this level, students will be asked to read two excerpts: one *unaccompanied* and one *accompanied*.

Singing (Unaccompanied)

Students will be asked to sing a four-measure, *unaccompanied* melody that may include any major, minor, or perfect intervals within the octave. The melody may include chromatic accidentals, but it will not modulate.

The examiner will play the broken tonic four-note chord and the beginning note *once*. The student will be given a short time to silently review the music. The student will speak, tap, or clap the rhythm of the passage. The examiner will then repeat the broken tonic four-note chord and the beginning note before the student sings.

Beginning Note	Keys	Time Signatures	Range
tonic, mediant, dominant	major and minor keys up to three sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	ten notes

Singing (Accompanied)

Students will be asked to sing a song with words, *accompanied* by the examiner. The examiner will play the introduction of the song, ending with the student's beginning note. The student will be given a short time to silently review the music. The examiner will then repeat the piano introduction and the student will sing the song.

Approximate Level of Difficulty	Text Language	Keys
Level 6	English or French (student's choice)	major and minor keys up to three sharps or flats (may contain a modulation to a closely related key)

Level 10

Level 10 Requirements	Marks
Repertoire	60 (42)
two selections from List A	9 (2)
	9 (2)
two selections from List B	8 (2)
	8 (2)
one selection from List C	8 (2)
one selection from List C or List D	8 (2)
two recitatives from the <i>Syllabus</i> list	5 (1)
	5 (1)
Technical Requirements	20 (14)
Vocalises: two vocalises from the <i>Syllabus</i> list	10
Technical Tests	10
Musicianship	
Ear Tests	10 (7)
Intervals	2
Chords	2
Chord Progression	2
Singback	4
Sight Reading	10 (7)
Singing (Accompanied)	5
Singing (Unaccompanied)	5
Total possible marks (pass = 60)	100
Theory Examination Corequisites	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	
Level 10 History	

The figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.

Level 10 students who wish to pursue an Associate Diploma (ARCT) must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Level 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Please see “Classification of Marks” on p. 110 and “Supplemental Examinations” on p. 110 for important details regarding Level 10 standing for an Associate Diploma (ARCT) examination application.

For information on taking the Level 10 Voice examination in two separate segments, see “Split Level 10 Practical Examinations” on p. 110.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Students must prepare *six* contrasting selections: *two* from List A, *two* from List B, *one* from List C, and *one* from List C or List D. The program selected should not exceed 30 minutes in length. Students must include selections in *three* of the following languages: French, German, Italian, Latin, and Spanish. At least one selection must be in English. Students are expected to sing repertoire in the original language.

- In List A, students may choose repertoire from Any Voice or their own voice type (Soprano, Mezzo-Soprano/Contralto, Tenor, or Baritone/Bass). Selections from Any Voice may be transposed. Selections for specific voice types must be sung in the original key.
- In List B and List C, students may choose repertoire from any voice type. Selections may be transposed.
- In List C, students may choose one selection from either the Pre-1960 Repertoire list or the Post-1960 Repertoire list.
- In List D, students may choose selections for Female Voice or Male Voice. Selections must be sung in the original key.

Students must prepare *two* contrasting recitative selections. Students must sing recitatives in the original language and chosen from their voice type. Selections must be sung in the original key.

Repertoire selections and recitatives must be memorized. Two marks will be deducted for each repertoire selection not performed by memory; one mark will be deducted for each recitative not performed by memory.

Each bulleted item (●) represents one selection for examination purposes.

List A

Baroque and Classical Repertoire

Any Voice

Albinoni, Tomaso

- **In amar bellezza altera**
 - with recitative: “Fatto bersaglio eterno” (in *A Selection of Italian Arias 1600–1800*, 1 ABR)
 - Tenor, Mezzo-Soprano, or Countertenor *only*

Arne, Thomas Augustine

- **Now Phoebus Sinketh** CRA
- **O Peace, Thou Fairest Child** CUR; B&H (in *The First Book of Soprano Solos*, 1 SCH)
 - omit piano introduction mm. 5–14

Level 10

Beethoven, Ludwig van

- Busslied, op. 48, no. 6 PET
- Die Ehre Gottes aus der Natur, op. 48, no. 4 BAR; PET (in *The Art Song AMS*; *The New Imperial Edition: Contralto Songs B&H*)

Bononcini, Giovanni

- Non posso disperar [formerly attributed to Sergio De Luca] (in *Arie Antiche*, 2 RIC; *26 Italian Songs & Arias ALF*; *28 Italian Songs & Arias SCH*)

Boyce, William

- By Thy Banks, Gentle Stour (in *Sing Solo: Soprano OUP*)
- Goddess of the Dimpling Smile (in *Boyce: 10 Songs S&B*)
→ female voice only

Caldara, Antonio

- Selve amiche (in *Arie Antiche*, 1 RIC; *Anthology of Italian Song of the 17th and 18th Centuries*, 1 SCH; *Italian Arias of the Baroque and Classical Eras ALF*)

Conti, Francesco Bartolomeo

- Quella fiamma che m'accende [formerly attributed to Benedetto Marcello] (in *28 Italian Songs & Arias SCH*)
→ with recitative "Il mio bel foco"

Dowland, John

- Dear If You Change (in *Dowland: 50 Songs*, 1 S&B)
- If My Complaints Could Passions Move (in *Dowland: 50 Songs*, 1 S&B)
→ two verses
- Sorrow, Sorrow Stay S&B (in *English Lute Songs*, 2 S&B)
- Weep You No More Sad Fountains S&B (in *English Songs: Renaissance to Baroque HAL*)

Gluck, Christoph Willibald

Paride ed Elena

- O del mio dolce ardor (in *Arie Antiche*, 1 RIC; *The New Imperial Edition: Contralto Songs B&H*; *24 Italian Songs & Arias SCH*; *26 Italian Songs & Arias ALF*; *28 Italian Songs & Arias SCH*)

Greene, Maurice

- O That My Ways (in *Greene: Seven Sacred Solos BOS*)
→ with recitative "Thou hast charged"

Literes, Antonio

- Confiado jilguerillo (in *Spanish Theater Songs: Baroque and Classical Eras ALF*)
→ for Soprano or Mezzo-Soprano/Alto

Mozart, Wolfgang Amadeus

- An Chloë, K 524 PET (in *Mozart: 12 Songs ALF*)
- Das Veilchen, K 476 PET (in *Mozart: 12 Songs ALF*; *56 Songs You Like to Sing SCH*; *Sing Solo: Soprano OUP*)

Mozart, Wolfgang Amadeus, attr.

- Ridente la calma / Der Sylphe des Friedens, K 152 [composed by Josef Mysliveček but formerly attributed to W. A. Mozart] PET (in *Mozart: 12 Songs ALF*; *The First Book of Soprano Solos*, 3 SCH)
→ sing in Italian or German

Purcell, Henry

Oedipus, Z583

- Music for a While (in *Purcell: 40 Songs*, 1 INT; *Singing in English B&H*)

The Old Bachelor, Z 607

- Thus to a ripe consenting maid NOV
→ with ornamentation

Vivaldi, Antonio

Ercole sul Termodonte, RV 710

- Un certo non so che (in *Anthology of Italian Song of the 17th and 18th Centuries*, 1 SCH; *Arie Antiche*, 1 RIC)

Il teuzone, RV 736

- Dille ch'il viver mio (in *Vivaldi: Four Arias INT*)

Soprano

Bach, Johann Sebastian

Also hat Gott die Welt geliebt, BWV 68

- Mein gläubiges Herze (in *The Oratorio Anthology: Soprano HAL*)

Ich hab in Gottes Herz und Sinn, BWV 92

- Meinem Hirten bleib ich treu

Ich hatte viel Bekümmernis, BWV 21

- Seufzer, Tränen, Kummer, Noth (in *The Oratorio Anthology: Soprano HAL*)

Handel, George Frideric

Acis and Galatea, HWV 49a

- As when the dove laments her love (in *Handel: 45 Arias*, 2 INT)
→ with recitative "Oh! Didst thou know"

Giulio Cesare in Egitto, HWV 17

- V'adoro, pupille INT (in *Handel: 45 Arias*, 3 INT; *Arias for Soprano SCH*)

Joshua, HWV 64

- O! Had I Jubal's lyre (in *Handel: 12 Songs from Oratorios, Soprano NOV*; *Handel: 45 Arias*, 2 INT; *The Oratorio Anthology: Soprano HAL*)

Messiah, HWV 56

- Come unto Him (in *Handel: 12 Songs from Oratorios, Soprano NOV*)
- How beautiful are the feet (in *Handel: 12 Songs from Oratorios, Soprano NOV*; *26 Classical Songs NOV*)

Neun deutsche Arien, HWV 206

- Singe Seele, Gott zum Preise

Semele, HWV 58

- Endless pleasure, endless love (in *Handel: 45 Arias*, 3 INT; *The New Imperial Edition: Soprano Songs B&H*)
- O sleep, why dost thou leave me? (in *Handel: 45 Arias*, 2 INT)

Level 10

Handel, George Frideric (continued)*Theodora*, HWV 68

- Oh, that I on wings could rise
→ with recitative “But why are thou disquieted”

Lully, Jean-Baptiste*Thésée*, LWV 51

- Revenez, revenez amours BRH; IMSLP

Mozart, Wolfgang Amadeus*Don Giovanni*, K 527

- Vedrai carino (in *Arias for Soprano* SCH; *Lyric Soprano Arias* SCH; *The Prima Donna's Album* SCH)

Purcell, Henry*The Fairy Queen*, Z 629

- Hark! The echoing air (in *English Songs: Renaissance to Baroque* HAL)

Vivaldi, Antonio*Arsilda, regina di Ponto*, RV 700

- Io son quel gelsomino
→ Students should use the version in *Vivaldi: Arie d'opera per Soprano*, ed. F.M. Sardelli RIC (2005)

Mezzo-Soprano/Contralto

Bach, Johann Sebastian*Herz und Mund und Tat und Leben*, BWV 147

- Schäme dich, o Seele, nicht

Nimm, was dein ist, und gehe hin, BWV 144

- Murre nicht, lieber Christ

Handel, George Frideric*Solomon*, HWV 67

- How green our fertile pastures look

The Triumph of Time and Truth, HWV 71

- Dryads, Sylvans, with fair Flora

Mozart, Wolfgang Amadeus*Le nozze di Figaro*, K 492

- Voi che sapete (in *Arias for Mezzo-Soprano* SCH; *Operatic Anthology*, 2 SCH; *Sing Solo: Contralto* OUP)

Paisiello, Giovanni

- Chi vuol la zingarella (in *Anthology of Italian Song of the 17th and 18th Centuries*, 1 SCH; *Arie Antiche*, 1 RIC; *The First Book of Mezzo-Soprano/Alto Solos*, 1 SCH)

Pergolesi, Giovanni Battista

- Ogni pena più spietata (in *Anthology of Italian Song of the 17th and 18th Centuries*, 1 SCH; *Arie Antiche*, 1 RIC)

Scarlatti, Alessandro

- Vinto sono (in *Scarlatti: 10 Arias* SCH)

Vivaldi, Antonio*Il Giustino*, RV 717

- Il mio cor già più non sa (in *Vivaldi: Arie per mezzo* RIC)

Tenor

Handel, George Frideric*Acis and Galatea*, HWV 49a

- Love in her eyes sits playing
→ with recitative “Lo! Here my love!”
- Would you gain the tender creature

Alcina, HWV 34

- Un momento di contento
→ with recitative “M'inganna, me n'avveggo”

Alexander Balus, HWV 65

- To God who made the radiant sun

Floridante, HWV 14

- Amor commanda
→ with recitative “Servasi alla mia bella”

Judas Maccabaeus, HWV 63

- 'Tis liberty, dear liberty alone
→ with recitative “O Judas, may these noble views”

Tamerlano, HWV 18

- Forte e lieto a morte Andrei
→ with recitative “Ah, mio destin, troppo crudel tu sei!”

Baritone/Bass

Bach, Johann Sebastian*Jesus schläft, was soll ich hoffen?* BWV 81

- Ihr Kleingläubigen

Ich habe genug, BWV 82

- Schlummert ein, ihr matten Augen

Meine Seufzer, meine Tränen, BWV 13

- Ächzen und erbärmlich Weinen

Beethoven, Ludwig van

- Es war einmal ein König / Song of the Flea, op. 75, no. 3 (in *The New Imperial Edition: Bass Songs* B&H)

Handel, George Frideric*Berenice*, HWV 38

- Si, tra i ceppi (in *Great Art Songs of Three Centuries* SCH; *The New Imperial Edition: Bass Songs* B&H)

Ezio, HWV 29

- Se un bell' ardire può innamorarti
→ with recitative “Perché tanto tormento?”

Giulio Cesare in Egitto, HWV 17

- Dal fulgor di questa spada
→ with recitative “In tal' modi si premia il mio lunga servir”

Orlando, HWV 31

- Sorge infausta una procchia
→ with recitative “O voi, del mio poter ministri eletti”

Samson, HWV 57

- How willing my paternal love

Theodora, HWV 68

- Go, my faithful soldier, go
→ with recitative “'Tis Dioclesian's natal day”

Level 10

Mozart, Wolfgang Amadeus*Don Giovanni*, K 527

- Deh vieni alla finestra (in *Arias for Baritone* SCH; *Celebri arie di opere Operatic Anthology*, 4 SCH)

Purcell, Henry*The Fairy Queen*, Z 629

- Next, winter comes slowly (in *The First Book of Baritone/Bass Solos*, 1 SCH; *Purcell: 6 Songs for Bass* INT; *Reliquary of English Song* SCH)

List B

Romantic and Post-Romantic Repertoire

Bellini, Vincenzo*Composizioni da camera* RIC; MAS; ZEN

- Malinconia, Ninfa gentile
- Per pietà, bell'idol mio
- Vanne, o rosa fortunata

Brahms, Johannes

- Es träumte mir, op. 57, no. 3 PET
- Feldeinsamkeit, op. 86, no. 2 PET
- Heimweh II: O wüsst ich doch den Weg zurück, op. 63, no. 8 PET
- O kühler Wald, op. 72, no. 3 PET
- Der Tod, das ist die kühle Nacht, op. 96, no. 1 PET (in *50 Selected Songs* SCH)
- Wie Melodien zieht es mir, op. 105, no. 1 PET (in *The First Book of Mezzo-Soprano/Alto Solos*, 1 SCH; *50 Selected Songs* SCH)

Chausson, Ernest

- L'aveu, op. 13, no. 3 INT
- Le colibri, op. 2, no. 7 HAM; INT (in *The Art of French Song*, 1 PET)

Debussy, Claude

- Fleur des blés INT; MAS (in *Great Art Songs of Three Centuries* SCH)

Ariettes oubliées INT; JOB; MAS

- two of:
 - Aquarelles I: Green
 - Aquarelles II: Spleen
 - C'est l'extase
 - Chevaux de bois
 - Il pleure dans mon coeur
 - L'ombre des arbres

Fêtes galantes INT; MAS

- Fantoques (in *Singing in French* B&H)

Delius, Frederick

- The Nightingale (Has a Lyre of Gold) MAS

Donaudy, Stefano*36 Arie di stile antico*, 3 RIC

- Luoghi sereni e cari...

Duparc, Henri

- Lamento INT; MAS; PET
- Sérénade florentine INT; MAS; PET
- Soupir INT; MAS; PET

Elgar, Edward

- Is She Not Passing Fair? MAS (in *A Heritage of 20th Century British Song*, 2 B&H)

Fauré, Gabriel

- Après un rêve, op. 7, no. 1 HAM; INT (in *Anthology of French Song* SCH; *The Art of French Song*, 1 PET; *The Art Song* AMS; *50 Art Songs from the Modern Repertoire* SCH)
- Clair de lune, op. 46, no. 2 HAM; INT
- Green, op. 58, no. 3 HAM; INT

Poème d'un jour, op. 21 HAM; INT; SCH

- Adieu
- Rencontre
- Toujours

L'horizon chimérique, op. 118 DUR

- two of:
 - Diane, Séléné
 - Je me suis embarqué
 - La mer est infinie
 - Vaisseaux, nous vous aurons aimés

Requiem, op. 48 HAM; INT

- Pie Jesu (in *The Oratorio Anthology: Soprano* HAL)
 - Soprano or Countertenor, in original key

Giró, Manuel

- Ninette (in *Canciones de España* SCP)

Granados, Enrique

- Elegia eterna UME; MAS

Tonadillas en un estilo antiguo INT; MAS (in *Anthology of Spanish Song* HAL)

- two of:
 - La maja dolorosa no. 1 (Oh muerto cruel)
 - La maja dolorosa no. 2 (Ay majo de mi vida)
 - La maja dolorosa no. 3 (De aquel majo amante)

Iradier, Sebastián de

- Un adiós (in *Canciones de España* SCP)

Leoncavallo, Ruggero

- Mattinata (in *Gateway to Italian Songs and Arias* ALF; *Più belle romanze delle belle epoche* RIC)

Mahler, Gustav*Des Knaben Wunderhorn* UNI

- Rheinlegendchen
- Lieder und Gesänge, 1 INT
- Frühlingsmorgen
- Hans und Grethe

Level 10

Mendelssohn, Felix

Elias / Elijah, op. 70

- Weh ihnen, dass sie von mir weichen! / Woe unto them who forsake him! (in *The Oratorio Anthology: Alto/Mezzo Soprano* HAL)
→ in original key (E minor), Mezzo-Soprano or Contralto

Schubert, Franz

- Auf dem Wasser zu singen, D 774 BAR
- Du bist die Ruh, D 776 BAR
- Der Musensohn, D 764 BAR (in *The Chester Book of Celebrated Songs*, 3 CHS)
- Nacht und Träume, D 827 BAR
- Nähe des Geliebten, D 162 BAR
- Rastlose Liebe, D 138 BAR
- Sei mir gegrüsst, D 741 BAR
- Der Wanderer (Ich komme vom Gebirge her), D 489 BAR

Die schöne Müllerin, D 795 BAR

- Der Neugierige
- Mein!

Schwanengesang, D 957 BAR

- Liebesbotschaft
- Die Stadt
- Am Meer

Die Winterreise, op. 89, D 911 BAR

- Die Post

Schumann, Robert

- Stille Thränen, op. 35, no. 10 (in *Great Art Songs of Three Centuries* SCH)
- Wer nie sein Brot mit Tränen ass, op. 98a, no. 4

Dichterliebe, op. 48

- Aus alten Märchen
- all three:
 - Aus meinen Tränen spriessen
 - Die Rose, die Lilie, die Taube
 - Wenn ich in deine Augen seh

Liederkreis, op. 39

- Frühlingsnacht, op. 39, no. 12

Myrthen, op. 25

- Lied der Suleika

Strauss, Richard

- Allerseelen, op. 10, no. 5 INT; UNI (in *50 Selected Songs* SCH)
- Du meines Herzens Krönelein, op. 21, no. 2 INT; UNI
- Ich trage meine Minne, op. 32, no. 1 INT; UNI (in *50 Selected Songs* SCH)
- Morgen!, op. 27, no. 4 INT
- Die Nacht, op. 10, no. 3 UNI; INT
- Schlagende Herzen, op. 29, no. 2 INT
- Traum durch die Dämmerung, op. 29, no. 1 INT (in *50 Selected Songs* SCH)

Tosti, Francesco Paolo

- Ideale (in *Tosti: 30 Songs* RIC)
- Non t'amo più (in *Tosti: 30 Songs* RIC)

Verdi, Giuseppe

- Stornello (in *Italian Art Songs* RIC)

Viardot, Pauline

- Les filles de Cadix (in *Songs and Duets of García, Malibran and Viardot* ALF; *Songs for Hobble-de-hoys & Giggle-de-she's*, 2 PAL)

Wolf, Hugo

Drei Gedichte von Michelangelo

- Alles endet, was entsteht

Gedichte von Eduard Mörike PET

- Auf ein altes Bild (in *The Art Song* AMS; *The Chester Book of Celebrated Songs*, 3 CHS)
- Begegnung
- Elfenlied (in *Sing Solo: Soprano* OUP)
- Er ist's
- Fussreise (in *50 Art Songs from the Modern Repertoire* SCH)
- In der Frühe
- Verborgenheit (in *50 Selected Songs* SCH)

Gedichte von Joseph von Eichendorff PET

- Der Musikant (in *The Chester Book of Celebrated Songs*, 2 CHS)

Sechs Gedichte von Scheffel, Mörike, Goethe und Kerner PET

- Biterolf

Sechs Lieder für eine Frauenstimme PET; INT

- Mausfallen-Sprüchlein

Spanisches Liederbuch: weltliche Lieder PET

- In dem Schatten meiner Locken (in *50 Selected Songs* SCH)

List C

20th- and 21st-century Repertoire

Pre-1960 Repertoire

Bantock, Granville

- A Feast of Lanterns ELK; NOV

Barber, Samuel

- A Nun Takes the Veil, op. 13, no. 1 (in *Barber: 65 Songs* SCH)
- La nuit (in *Barber: 65 Songs* SCH)
- Of That So Sweet Imprisonment (in *Barber: 65 Songs* SCH)

Hermit Songs, op. 29 (in *Barber: 65 Songs* SCH)

- Saint Ita's Vision (no. 3)
- The Monk and His Cat (no. 8)

Mémoires passagères op. 27 (in *Barber: 65 Songs* SCH)

- two of:
 - Départ (no. 5)
 - Le clocher chante (no. 4)
 - Puisque tout passe (no. 1)
 - Tombeau dans un parc (no. 3)
 - Un cygne (no. 2)

Three Songs, op. 10 (in *Barber: 65 Songs* SCH)

- Rain Has Fallen (no. 1)
- Sleep Now (no. 2)

Level 10

Bernstein, Leonard

La bonne cuisine / Four Recipes (in *Bernstein Song Album* B&H)

- two of:
 - Civet à toute vitesse (Rabbit at Top Speed) (in *Art Song in English* B&H; *Singing in French* B&H)
 - Plum Pudding (in *Songs by 22 Americans* SCH)
 - Queues de boeuf (Ox-tails)

Boulanger, Lili

Clairières dans le ciel

- Au pied de mon lit
- Elle était descendue au bas de la prairie
- Nous nous aimerons tant
- Si tout ceci n'est qu'un pauvre rêve

Boulanger, Nadia

- Elégie HAM

Bridge, Frank

- Love Went a-Riding (in *Art Song in English* B&H; *A Heritage of 20th Century British Song*, 3 B&H)

Britten, Benjamin

A Charm of Lullabies, op. 41 B&H

→ for Mezzo-Soprano

- A Charm
- A Cradle Song
- The Highland Balou
- The Nurse's Song
- Sephestia's Lullaby (in *Art Song in English* B&H)

Carpenter, John Alden

Gitanjali: Song Offerings SCH

- The Day Is No More
- When I Bring to You Colour'd Toys (in *Contemporary Art Songs* SCH)

Copland, Aaron

The Tender Land B&H

- Once I Thought I'd Never Grow Tall as This Fence
→ for Soprano, in original key (key signature of two sharps, beginning on B natural)

12 Poems of Emily Dickinson B&H

- Heart, We Will Forget Him (in *Singing in English* B&H)
- I Felt a Funeral in My Brain

12 Poems of Emily Dickinson B&H

- I've Heard an Organ Talk Sometimes
- Why Do They Shut Me out of Heaven (in *Art Song in English* B&H; *Singing in English* B&H)
- The World Feels Dusty

Duke, John

- The Bird SCH (in *The Second Book of Soprano Solos*, 2 SCH)
- The Mountains Are Dancing FIS
- Shelling Peas SCH

Finzi, Gerald

Let Us Garlands Bring, op. 18 B&H

- Come Away, Come Away, Death (no. 1) (in *A Heritage of 20th Century British Song*, 3 B&H)
- Fear No More the Heat o' the Sun (no. 3) (in *Art Song in English* B&H; *A Heritage of 20th Century British Song*, 3 B&H; *Singing in English* B&H)

Gibbs, C. Armstrong

- To One Who Passed Whistling Through the Night
(in *The Second Book of Soprano Solos*, 2 SCH)

Gurney, Ivor

A Second Volume of Ten Songs OUP; CVR

- The Fields Are Full (in *Gurney: 20 Favourite Songs* OUP)
- Last Hours
- Sleep (in *Art Song in English* B&H; *A Heritage of 20th Century British Song*, 1 B&H)

Head, Michael

Over the Rim of the Moon B&H

- Nocturne
- When I Think upon the Maidens (in *Head: Song Album*, 3 B&H)
→ for male voice

Ireland, John

- A Thanksgiving (in *Ireland: Complete Works for Voice and Piano*, 3 S&B)

Ives, Charles

- Walking PER; SCH

Korngold, Erich Wolfgang

Songs of the Clown, op. 29

- For the Rain, It Raineth Every Day (no. 5) (in *Nine Shakespeare Songs*, op. 29 and op. 31 OTT)

Mahler, Alma Maria

- Die stille Stadt UNI (in *Frauen Komponieren* OTT)

Morawetz, Oskar

- Grenadier AEN
→ for Baritone or Bass

Niles, John Jacob

Gambling Songs (in *The Songs of John Jacob Niles* SCH)

- Gambler, Don't You Lose Your Place
- The Gambler's Lament
- Gambler's Song of the Big Sandy River
- The Gambler's Wife
- The Rovin' Gambler

Orr, C.W.

- Tryste Noel RBN

Osma, Julio

Cantares de mi tierra

- Sueño o velo no hay respiro (no. 2)

Papineau-Couture, Jean

- Mort (Mort, j'appelle de ta rigueur) CMC
→ for Contralto

Level 10

Quilter, Roger*Five Shakespeare Songs*, set 2, op. 23 B&H

- Fear No More the Heat o' the Sun
- Hey, Ho, the Wind and the Rain

Three Shakespeare Songs, set 1, op. 6 B&H

- Come Away, Death

Ravel, Maurice*Cinq mélodies populaires grecques*, DUR; MAS

- two of:
 - Chanson de la mariée
 - Chanson des cueilleuses de lentisques
 - Là-bas, vers l'église
 - Quel galant m'est comparable
 - Tout gai!

Rodrigo, Joaquín*Cuatro madrigales amorosas* CHS; MAS

- two of:
 - Con qué la lavaré?
 - De dónde venís, amore?
 - De los álamos vengo, madre
 - Vos me matásteis

Rorem, Ned*Poèmes pour la paix* B&H

- Absalom B&H
- Ode

Schuman, William

- Holiday Song (in *Contemporary Art Songs* SCH)

Somers, Harry

- A Bunch of Rowan BER; CMC

Thomson, Virgil

- Let's Take a Walk
- The Tiger (in *Contemporary Art Songs* SCH)

Vaughan Williams, Ralph*Four Last Songs* OUP

- Menelaus
- Procis

Four Poems by Fredegond Shove OUP

- Four Nights

Seven Songs from The Pilgrim's Progress OUP

- The Bird's Song
- The Song of the Pilgrim
- Watchful's Song

Warlock, Peter

- Rest, Sweet Nymphs THA (in *Sing Solo: Tenor* OUP)
- Sleep THA
- Spring THA

Work, John W., Jr.

- Soliloquy (in *Anthology of Art Songs by Black American Composers* EBM)

Post-1960 Repertoire

Applebaum, Louis*A Folio of Shakespearean Songs* CMC

- Orpheus with His Lute (1961)

Archer, Violet

- The Lonely Land (in *Canadian Art Songs for Medium Voice* PAL)

Epigrams CMC

- two of:
 - The Beehive Inn
 - The House Where Once a Lawyer Dwelt
 - I Like to Quote
 - If the Man Who Turnip Cries
 - Lord Clive
 - My Bishop's Eyes

Plainsongs CMC

→ for Mezzo-Soprano or Contralto

- House amongst the Trees
- In the Middle of the Night

Baker, Michael Conway*Seven Wonders*, op. 65 CMC

- Breathing
- Moving

Beckwith, John*Four Love Songs* BER; CMC

- Drimindown

Bissell, Keith*Hymns of the Chinese Kings* MAY

→ for high voice

- two of:
 - His Robes of Brightest Silk
 - Majestic, Never Ending is the Charge of Heaven
 - O Pity Me Whose Fearful Task
 - Our Offerings of Oxen, Sheep, We Humbly Bring
 - When I Ask for Guidance from My Ancestors
 - Worship, Revere Illustrious Heaven

Cardy, Patrick*Autumn* CMC

→ for high voice

- Alba
- Twilight

Case, Maria*Nightsongs* (in *Toronto Songbook 2009* PLA)

- Dream of Black
- Moon

Level 10

Coulthard, Jean

- Long Ago (in *Canadian Art Songs for High Voice* PAL)
- She Walks in Beauty (in *Canadian Art Songs for Medium Voice* PAL)

Five Love Songs for Baritone and Piano CMC

- When They Come Back (in *Jean Coulthard Song Album for Medium Voice* PAL)

Les chansons du coeur CMC

- J'ai fermé mon coeur (in *Jean Coulthard Song Album for High Voice* PAL)

Crawley, Clifford

When Soft Voices Die CMC

- A Child in All

Duncan, Chester

- Longing LES

Gayfer, James M.

Three Songs B&H

- Angel Spirits of Sleep

Gordon, Ricky Ian

Genius Child WMC

- Genius Child

Head, Michael

- Dear Delight (in *Head: Song Album, 2* B&H)

Heggie, Jake

Paper Wings

- Bedtime Story (in *Faces of Love, 2* HAL)

Songs to the Moon

- What the Rattlesnake Said (in *Faces of Love, 2* HAL)

Ho, Alice

City Night

- V (We Sleep) (in *Toronto Songbook 2009* PLA)

Hoiby, Lee

- Where the Music Comes From (in *28 American Art Songs* SCH)

Holt, Patricia B.

- A Lake Memory CMC

Lustig, Leila

Collision Courses CMC

- Cougar at Dumeresque Avenue

Mandel, Ellen

A Wind Has Blown the Rain Away MOP

- I Am a Little Church

Martin, Stephanie

- When You Are Old REN

McIntyre, David L.

- Lost RSM

Menotti, Gian Carlo

Five Songs SCH

- My Ghost
- The Longest Wait
- The Swing

Michaels, Patrice

The Long View: A Portrait of Ruth Bader Ginsburg in Nine Songs MIC

- Advice from Morris
- Epilogue: The Long View, Questions Answered
- Prologue: Foresight

Milhaud, Darius

L'amour chante PRE

- Veillées

Moore, Ben

14 Songs SCH

- I Would in That Sweet Bosom Be

Moore, Undine

- Love Let the Wind Cry... How I Adore Thee (in *Anthology of Art Songs by Black American Composers* EBM)

Morawetz, Oskar

Three Songs to Poems by William Blake AEN; CMC

- Piping down the Valleys Wild

Pépin, Clermont

Cycle Éluard CMC (in *Pépin: Mélodies* PEP)

- two of:
 - À l'ombre des arbres
 - Avec tes yeux
 - J'ai fermé les yeux
 - La nature s'est prise
 - Nudité de la vérité
 - Sans musique
 - Sur la maison du rire

Peters, Barry

- The Birds LES

Raminsh, Imant

Three Spanish Lyrics CMC

→ for Soprano

- Caminante, son tus huellas
- Meciendo
- Si os partíerdes al alba

Rorem, Ned

Four Poems of Tennyson B&H

- Ask Me No More

Smallman, Jeff

Epitaphs LMP

- Here Lie the Bones
- Starkwether
- With a Will

Nocturnes LMP

- Deep in the Night
- Thought

Tableaux Éternels LMP

- Nuit d'étoiles

Level 10

Thomson, Virgil*Two by Marian Moore*

- English Usage (in *Contemporary Art Songs* SCH)

Wuensch, Gerhard*Five German Songs*, op. 78b CMC

→ for Baritone

- Con sordino
- Wiegenlied

Three Songs from Heine's Buch der Lieder CMC

- Ich stand in dunklen Traäumen
- Warum sind denn die Rosen so blass

List D

Musical Theater, Operetta, and Jazz

Female Voice

Burke, Sonny, and Paul Francis Webster

- Black Coffee (in *Belter's Hot Standards* HAL)

Gershwin, George, and Ira Gershwin

- The Man I Love (arr. Richard Walters in *The Singer's Anthology of American Standards* HAL)

Oh, Kay!

- Someone to Watch Over Me (in *The Singer's Musical Theatre Anthology: Soprano* HAL; *The Singer's Anthology of American Standards* HAL)

Shall We Dance

- They Can't Take That Away from Me (in *The Singer's Anthology of American Standards* HAL)

Holmes, Rupert*The Mystery of Edwin Drood*

- Moonfall (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)

Howard, Bart

- Fly Me to the Moon (In Other Words) (arr. Richard Walters in *The Singer's Anthology of American Standards* HAL)

Kern, Jerome, and Oscar Hammerstein II*Very Warm for May*

- All the Things You Are (in *The Singer's Anthology of American Standards* HAL)

Loewe, Frederick, and Alan Jay Lerner*My Fair Lady*

- Without You (in *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)

Porter, Cole, and Moss Hart*Kiss Me, Kate*

- So in Love (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Rodgers, Richard, and Oscar Hammerstein II*The King and I*

- My Lord and Master (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)
- Something Wonderful (in *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Simon, Lucy, and Marsha Norman*The Secret Garden*

- How Could I Ever Know? (in *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)

Sondheim, Stephen*Into the Woods*

- Children Will Listen (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 4 HAL)

Strauss, Johann*Die Fledermaus* SCH

- Chacun à son goût / From Time to Time
→ Students who choose the English version must use the translation by Ruth and Thomas Martin.

Sullivan, Arthur, and William Schwenck Gilbert*The Mikado*

- Hearts Do Not Break SCH
→ with recitative "Alone, and yet alive"

Patience

- I Cannot Tell What this Love May Be (in *The Authentic Gilbert & Sullivan Songbook* DOV; *Gilbert & Sullivan for Singers: Soprano* HAL)

Patience

- Silvered Is the Raven Hair (in *The Authentic Gilbert & Sullivan Songbook* DOV; *Gilbert & Sullivan for Singers: Mezzo Soprano* HAL)
→ with recitative: "Sad is that woman's lot"

The Yeoman of the Guard

- Though Tear and Long-Drawn Sigh SCH
→ with recitative: "'Tis done! I am a bride"

Webber, Andrew Lloyd, and Charles Hart*The Phantom of the Opera*

- Think of Me (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 3 HAL)
- Wishing You Were Somehow Here Again (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 3 HAL)

Willson, Meredith*The Music Man*

- My White Knight (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Wright, Robert, and George Forrest*Kismet*

- Baubles, Bangles and Beads (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 5 HAL)

Level 10

Yeston, Maury

Nine

- Unusual Way (in *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)

Male Voice

Arden, Leslie

The House of Martin Guerre

- The World Is Changing (in *Field of Stars*, 1 NRM)

Bernstein, Leonard

Mass

- A Simple Song (Hymn and Psalm) (in *Bernstein Song Album B&H*)

Bernstein, Leonard, and Stephen Sondheim

West Side Story

- Maria (in *Bernstein on Broadway B&H*; *Bernstein Theatre Songs B&H*; *The Singer's Musical Theatre Anthology: Tenor*, 5 HAL)

Burke, Sonny, and Paul Francis Webster

- Black Coffee (in *Belter's Hot Standards HAL*)

Gershwin, George, and Ira Gershwin

Shall We Dance

- They Can't Take That Away from Me (in *The Singer's Anthology of American Standards HAL*)

Gershwin, George, Ira Gershwin, and DuBose Heyward

Porgy and Bess

- I Got Plenty o' Nuttin' (in *The Singer's Musical Theatre Anthology: Baritone/Bass*, 1 HAL)

Howard, Bart

- Fly Me to the Moon (In Other Words) (arr. Richard Walters in *The Singer's Anthology of American Standards HAL*)

Kern, Jerome, and Oscar Hammerstein II

Very Warm for May

- All the Things You Are (in *The Singer's Anthology of American Standards HAL*)

Lehár, Franz

Paganini GLO

- Gern hab' ich die Frau'n geküsst / Girls Were Made to Love and Kiss
→ Students who choose the English version must use the translation by David Kram and Dennis Olsen.

Leigh, Mitch, and Joe Darion

Man of La Mancha

- The Impossible Dream (in *The Singer's Musical Theatre Anthology: Baritone/Bass*, 1 HAL)

Loewe, Frederick, and Alan Jay Lerner

Camelot

- If Ever I Would Leave You (in *Camelot: Vocal Selections HAL*; *The Singer's Musical Theatre Anthology: Baritone/Bass*, 1 HAL)

Rodgers, Richard, and Oscar Hammerstein II

South Pacific

- Some Enchanted Evening (in *The Singer's Musical Theatre Anthology: Baritone/Bass*, 1 HAL)
- Younger than Springtime (in *The Singer's Musical Theatre Anthology: Tenor*, 1 HAL)

Schönberg, Claude-Michel, and Herbert Kretzmer

Les Misérables

- Empty Chairs at Empty Tables (in *The Singer's Musical Theatre Anthology: Baritone/Bass*, 2 HAL)

Shire, David, and Richard Maltby Jr.

Closer than Ever

- If I Sing (in *Closer than Ever: Vocal Selections ALF*; *The Singer's Musical Theatre Anthology: Baritone/Bass*, 3 HAL)

Simon, Lucy, and Marsha Norman

The Secret Garden

- A Bit of Earth (in *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)

Sondheim, Stephen

Company

- Being Alive (in *The Singer's Musical Theatre Anthology: Tenor*, 1 HAL)

Sweeney Todd

- Pretty Women (in *Sweeney Todd: Vocal Selections HAL*)

Sullivan, Arthur, and William Schwenck Gilbert

The Gondoliers

- Take a Pair of Sparkling Eyes SCH (in *Gilbert & Sullivan for Singers: Tenor HAL*)

The Mikado

- As Some Day It May Happen SCH (in *The Authentic Gilbert & Sullivan Songbook DOV*; *Gilbert & Sullivan for Singers: Baritone/Bass HAL*)

The Sorcerer

- Engaged to So and So SCH (in *Gilbert & Sullivan for Singers: Baritone/Bass HAL*)

Webber, Andrew Lloyd, and Tim Rice

Evita

- High Flying, Adored (in *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)

Weill, Kurt, and Maxwell Anderson

Lost in the Stars

- Lost in the Stars (in *Weill: Broadway & Hollywood HAL*; *The Singer's Musical Theatre Anthology: Baritone/Bass*, 1 HAL)

Wildhorn, Frank, and Leslie Bricusse

Jekyll and Hyde

- This Is the Moment (in *Jekyll and Hyde: Vocal Selections CLC*; *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)

Level 10

Recitatives

- The following recitatives are found in *Voice Series, 2019 Edition: Vocalises and Recitatives 9–10 (High Voice)*.

Soprano

Bach, Johann Sebastian

Meine Seufzer, meine Tränen, BWV 13

- Mein Kummer nimmet zu

Bizet, Georges

Les pêcheurs de perles

- Me voilà seule dans la nuit

Donizetti, Gaetano

Linda de Chamounix

- Ah! tardai troppo

Gluck, Christoph Willibald

Iphigénie en Tauride

- Je cède à vos désirs

Handel, George Frideric

Semele, HWV 58

- Ah me! What refuge

Mozart, Wolfgang Amadeus

Don Giovanni, K 527

- In quali eccessi, o Numi

Sullivan, Arthur, and William Schwenck Gilbert

H.M.S. Pinafore

- The hours creep on apace

Weber, Carl Maria von

Der Freischütz, J 277

- Wie nahte mir der Schlummer

Tenor

Handel, George Frideric

Esther, HWV 50

- Who dares intrude

Haydn, Franz Joseph

Die Jahreszeiten / The Seasons, Hob. XXI:3

- Gefesselt steht der breite See / A crystal pavement lies the lake

Mozart, Wolfgang Amadeus

Così fan tutte, K 588

- In qual fiero contrasto

Sullivan, Arthur, and William Schwenck Gilbert

The Pirates of Penzance

- Now for the pirates' lair!

Weber, Carl Maria von

Der Freischütz, J 277

- Nein, länger trag'ich nicht die Qualen

- The following recitatives are found in *Voice Series, 2019 Edition: Vocalises and Recitatives 9–10 (Low Voice)*.

Mezzo-Soprano/Contralto

Bach, Johann Sebastian

Weihnachtsoratorium, BWV 248, part 1

- Nun wird mein liebster Bräutigam

Bizet, Georges

Carmen

- Je vais danser en votre honneur
► Quand je vous aimerai?

Gluck, Christoph Willibald

Orfeo ed Euridice (1762)

- Ahimè! Dove trascorsi?

Handel, George Frideric

Judas Maccabaeus, HWV 63

- From Capharsalama

Mozart, Wolfgang Amadeus

Così fan tutte, K 588

- Ah scostati

Sullivan, Arthur, and William Schwenck Gilbert

Ruddigore

- Cheerily carols the lark over the cot

Baritone/Bass

Bach, Johann Sebastian

Ich habe genug, BWV 82

- Ich habe genug!

Johannes-Passion, BWV 245

- Ich habe frei

Handel, George Frideric

Dalla guerra amorosa, HWV 102a

- Dalla guerra amorosa

Judas Maccabaeus, HWV 63

- Not vain is all this storm of grief

Mozart, Wolfgang Amadeus

Le nozze di Figaro, K 492

- Bravo, signor padrone!

Rossini, Gioachino

Il barbiere di Siviglia

- Ma vedi il mio destino!

Sullivan, Arthur, and William Schwenck Gilbert

Iolanthe

- Love, unrequited

Thomas, Ambroise

Hamlet

- C'est en vain que j'ai cru

Level 10

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Vocalises

Students must sing *two* vocalises from the following list, each using all of the vowels [a], [e], [i], [o], [u], and [y]. Students should change the vowel according to phrasing. Vocalises need not be memorized and may be transposed.

- The following vocalises are found in *Voice Series, 2019 Edition: Vocalises and Recitatives 9–10 (High Voice)* on the pages indicated.

No.	Title	Composer	Page
1.	Vocalise in G Minor	Bordèse	25
2.	Vocalise in A Minor	Nava	28
3.	Vocalise in G Minor, op. 12, no. 6	Concone	32
4.	Vocalise in A Major, op. 31, part 2, no. 29	Marchesi	36
5.	Vocalise in E Minor	Fauré	38
6.	Vocalise in G Major, op. 5, book 2, no. 20	Marchesi	41
7.	Vocalise in G Major	Lütgen	44

- The following vocalises are found in *Voice Series, 2019 Edition: Vocalises and Recitatives 9–10 (Low Voice)* on the pages indicated.

No.	Title	Composer	Page
1.	Vocalise in C Major, op. 10, no. 13	Concone	21
2.	Vocalise in A Major, op. 85, book 2, no. 24	Panofka	24
3.	Vocalise in C Minor	Nava	27
4.	Vocalise in D Minor	Lamperti	30
5.	Vocalise in A flat Major	Bordogni	34
6.	Vocalise in D flat Major	Ronconi	38
7.	Vocalise in G Major	Lablache	42
8.	Vocalise in G flat Major	Ronconi	46
9.	Vocalise in F Major	Bordogni	49

Technical Tests

Please see “Appendix A” on p. 114 for notation of all technical tests.

Students will be asked to sing the following technical tests unaccompanied, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The examiner will play only the starting note; the student may request an alternate starting note.

- Two-octave major scale
- Two-octave melodic minor scale
- Harmonic minor scale with 12th
- Major scale descending from tonic, mediant, and dominant
- Chromatic octave exercise
- Dominant 7th exercise
- Broken-chord exercise (vowel chosen by student)
- Agility exercise
- Martellato* exercise with turns
- Major scale with unmeasured trill
- Legato messa di voce* exercise

Musicianship

Please see “Musicianship” on p. 11 and “Appendix B” on p. 124 for important information regarding this section of the examination.

Ear Tests

Intervals

Students will be asked to identify *and* sing any of the following intervals.

- The examiner will play each interval in melodic form (ascending or descending) or harmonic form *once*. The student will identify the interval.
- The examiner will play the first note of the interval *once*. The student will sing both notes of the interval ascending or descending.

Intervals (ascending or descending)
minor 2nd, major 2nd
minor 3rd, major 3rd
perfect 4th
augmented 4th/diminished 5th
perfect 5th
minor 6th, major 6th
minor 7th, major 7th
perfect octave
minor 9th, major 9th

Level 10

Chords

Students will be asked to identify the quality of the following chords after the examiner has played the chord in solid/blocked form, close position *once*.

Chords	Position
major and minor four-note chords	root position, 1st inversion
augmented triad	root position
dominant 7th (major–minor 7th)	root position
diminished 7th	root position
major–major 7th	root position
minor–minor 7th	root position

Chord Progressions

Students will be asked to identify each chord in a five-chord progression in a major or minor key as I, IV, V, VI, or cadential $\frac{6}{4}$ after the examiner has played the progression *twice*. In the second playing, the examiner will pause on each chord for the student to identify it. The progression will begin on the tonic chord.

Major	Minor
I, IV, V, vi (root position only)	I, iv, V, VI (root position only)
cadential $\frac{6}{4}$	cadential $\frac{6}{4}$

Singback

Students will be asked to sing back on any vowel the lower part of a two-part phrase. The examiner will identify the key and time signature, play the tonic chord *once*, and play the phrase *three* times.

- Before the first playing, the examiner will count one measure.
- After the second playing, the student will clap the rhythm.
- After the third playing, the student will sing the melody.

Beginning Note	Time Signatures	Approximate Length
tonic, mediant, dominant, upper tonic	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	up to twelve notes

Sight Reading

At this level, students will be asked to read two excerpts: one *unaccompanied* and one *accompanied*.

Singing (Unaccompanied)

Students will be asked to sing a four-measure, *unaccompanied* melody that may include any major, minor, or perfect intervals within the octave. The melody may include chromatic accidentals, but it will not modulate.

The examiner will play the broken tonic four-note chord and the beginning note *once*. The student will be given a short time to silently review the music. The student will speak, tap, or clap the rhythm of the passage. The examiner will then repeat the broken tonic four-note chord and the beginning note before the student sings.

Beginning Note	Keys	Time Signatures	Range
tonic, mediant, dominant	major and minor keys up to four sharps or flats	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ (may include an upbeat)	ten notes

Singing (Accompanied)

Students will be asked to sing a song with words, *accompanied* by the examiner. The examiner will play the introduction of the song, ending with the student's beginning note. The student will be given a short time to silently review the music. The examiner will then repeat the piano introduction and the student will sing the song.

Approximate Level of Difficulty	Text Language	Keys
Level 7	English or French (student's choice)	major and minor keys up to three sharps or flats (may contain a modulation to a closely related key)

Associate Diploma (ARCT) in Voice, Performer

ARCT in Voice, Performer Requirements	Marks
Repertoire	100
two selections from List A	10
	10
two selections from List B	10
	10
two selections from List C	10
	10
one selection from List D	10
two selections from List E	10
	10
one selection from List D or List F	10
Total possible marks (pass = 70)	100
Prerequisite	
Level 10 Voice comprehensive certificate	
Theory Examination Prerequisites	
Level 8 Theory	
Level 9 Harmony (or Keyboard Harmony)	
Level 9 History	
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	
Level 10 History	
Theory Examination Corequisites	
ARCT Harmony & Counterpoint (or Keyboard Harmony)	
ARCT Analysis	
ARCT History	

Please see “Program Overview” on p. 7, “Classification of Marks” on p. 110, and “Supplemental Examinations” on p. 110 for important details regarding the Associate Diploma (ARCT) examination. Candidates are strongly recommended to study for at least two years after passing the Level 10 examination.

Candidates must achieve an Honors standing (70 percent) in order to be awarded an Associate Diploma (ARCT). For descriptions of performance marks, please see “Marking Criteria for Performance Repertoire” on p. 110.

Repertoire

Please see “Repertoire” on p. 8 for important information regarding this section of the examination.

Candidates must prepare *ten* contrasting selections by memory: *two* from List A, *two* from List B, *two* from List C, *one* from List D, *two* from List E, and *one* from List D or List F.

Any selections not performed by memory and not performed in their entirety will receive a mark of zero.

Students are encouraged to choose a varied and cohesive recital program. The artistic balance of the program is considered in the assessment and evaluation.

The program selected must not exceed 50 minutes in length. Please note that the examiner may stop the performance if it exceeds the allotted time. A short break (approximately 5 minutes) representing an intermission will be allowed at the candidate’s discretion. This time is in addition to the allotted 50 minutes.

Candidates must include selections in *three* of the following languages: French, Italian, German, Latin, and Spanish. At least one selection must be in English. Candidates are expected to sing repertoire in the original language.

- In List A, candidates may choose repertoire from Any Voice or their own voice type (Soprano, Mezzo-Soprano/Contralto, Tenor, or Baritone/Bass). Selections from Any Voice may be transposed. Selections for specific voice types must be sung in the original key.
- In List B and List C, candidates may choose repertoire from any voice type. Selections may be transposed.
- In List C, candidates must choose *one* selection from the Post-1900 Repertoire list.
- In List D and List E, candidates must sing selections chosen from their voice type. Selections must be sung in the original key with the accompanying recitative where specified. *One* selection must be performed with the accompanying recitative where specified.
- In List F, candidates may choose selections for Female Voice or Male Voice. Selections must be sung in the original key.

Each bulleted item (●) represents one selection for examination purposes.

Associate Diploma (ARCT) in Voice, Performer

List A

Baroque and Classical Repertoire

Any Voice

Anonymous

- *Pietà signore* (in *24 Italian Songs & Arias* SCH; 28 *Italian Songs & Arias* SCH)

Beethoven, Ludwig van

- *Adelaide*, op. 46 PET
→ male voice
- *In questa tomba oscura*, WoO 133 KAL

Carissimi, Giacomo

- *Piangete* (in *Arie Antiche*, 3 RIC; *Italian Arias of the Baroque and Classical Eras* ALF)

Dowland, John

- *Flow My Tears* (in *English Songs: Renaissance to Baroque* HAL)
- *I Saw My Lady Weep* (in *Dowland: 50 Songs*, 1 S&B)
- *Shall I Sue, Shall I Seek for Grace* S&B (in *English Lute Songs*, 2 S&B)

Greene, Maurice

- *Blessed Are They That Dwell in Thy House* (in *Greene: Seven Sacred Solos* BOS)

Monteverdi, Claudio

- *Quel sguardo sdegnosetto* (in *Monteverdi: Five Songs* PRE)

Purcell, Henry

- *Bess of Bedlam* (Mad Bess), Z 370 (in *Orpheus Britannicus: 13 Songs* B&H)
- *Evening Hymn* (Now that the Sun Hath Veiled his Light), Z 193 (realized by Benjamin Britten in *Purcell: Three Divine Hymns* B&H)
- *If Music Be the Food of Love*, Z 379C INT (third version) (in *English Songs: Renaissance to Baroque* HAL; *Orpheus Britannicus: Seven Songs* B&H; *Sing Solo: Contralto* OUP)
→ students must use the International edition of this piece.
- *Lord, What Is Man*, Z 192 (realized by Benjamin Britten in *Purcell: Three Divine Hymns* B&H; in *Purcell: 6 Sacred Songs* NOV)
- *Tell Me, Some Pitying Angel* (The Blessed Virgin's Expostulation), Z 196 B&H; INT; SCH
→ female voice only

Don Quixote, Z 578

- *From Rosy Bowers* INT

Pausanias, Z 585

- *Sweeter than Roses* INT (realized by Benjamin Britten in *Singing in English* B&H)

Scarlatti, Alessandro

- *Se delitto è l'essere amante*

Vivaldi, Antonio

Ercole sul Termodonte, RV 710

- *Se ben sente arder le plume* (in *Vivaldi: Five Arias* INT)
- *Sento con qual diletto* (in *Vivaldi: Five Arias* INT)

Soprano

Bach, Johann Sebastian

Jauchzet Gott in allen Landen!, BWV 51

- *Höchster, mache deine Güte*
- *Jauchzet Gott in allen Landen!*

Jesu, nun sei gepreiset (chorale), BWV 41

- *Lass uns, O höchster Gott*

Liebster Jesu, mein Verlangen, BWV 32

- *Liebster Jesu, mein verlangen*

Schweigt stille, plaudert nicht ("Coffee Cantata"), BWV 211

- *Ei! Wie schmeckt der Coffee süsse*
→ with recitative "Herr Vater"

Süsser Trost, mein Jesus kömmt, BWV 151

- *Süsser Trost, mein Jesus kömmt*

Was mir behagt, ist nur die muntre Jagd!, BWV 208

- *Schafe können sicher weiden*

Weichet nur, betrübte Schatten ("Wedding Cantata"), BWV 202

- *Sich üben im Lieben*
- *Weichet nur, betrübte Schatten*

Beethoven, Ludwig van

- *Ah! perfido*, op. 65

Mozart, Wolfgang Amadeus

- *Vado, ma dove*, K 583 (in *Mozart: 21 Concert Arias for Soprano*, 2 SCH)

- *Voi avete un cor fedele*, K 217 (in *Mozart: 21 Concert Arias for Soprano*, 1 SCH)

Ergo interest, KV 143

- *Quaere superna*
→ with recitative "Ergo interest, an quis male vivat, an bene?"

Exsultate jubilate, K 165

- *Alleluja*
- *Exsultate jubilate*
- *Tu virginum corona*
→ with recitative "Fulgit amica dies"

Vesperae Solennes de Confessore, K 339

- *Laudate Dominum* (in *The Oratorio Anthology: Soprano* HAL)
→ omit chorus strophe at m. 46

Vivaldi, Antonio

Arsilda, regina di Ponto, RV 700

- *Col piacer della mia fede* (in *Vivaldi: Arie per Soprano* RIC)

Associate Diploma (ARCT) in Voice, Performer

Mezzo-Soprano/Contralto

Bach, Johann Sebastian

Bleib bei uns, denn es will Abend werden, BWV 6

- Hochgelobter Gottessohn

Freue dich erlöste Schar, BWV 30

- Kommt, ihr angefocht

→ with recitative “Der Herold kommt”

Gott fähret auf mit Jauchzen, BWV 43

- Ich sehe schon im Geist

→ with recitative “Der Vater hat im ja ein ewig Reich bestimmt”

Gott der Herr ist Sonn und Schild!, BWV 79

- Gott ist unsre Sonn und Schild!

Der Herr ist mein getreuer Hirt, BWV 112

- Zum reinen Wasser er mich weist

Ich freue mich in dir, BWV 133

- Getrost! es fasst ein heiliger Leib

Vivaldi, Antonio

Arsilda, regina di Ponto, RV 700

- Del goder la bella speme (in *Vivaldi: Arie per mezzo RIC*)

Tenor

Bach, Johann Sebastian

Ach wie flüchtig, ach wie nichtig, BWV 26

- So schnell ein rauschend Wasser schiesst

Die Elenden sollen essen, BWV 75

- Mein Jesu soll mein Alles sein

Halt im Gedächtnis Jesum Christ, BWV 67

- Mein Jesus ist erstanden

Meine Seufzer, meine Tränen, BWV 13

- Meine Seufzer, meine Tränen

Wer nur den Lieben Gott lässt walten, BWV 93

- Man halte nur ein wenig stille

Purcell, Henry

- Ah! Cruel Nymph!, Z 352 NOV

- Love Arms Himself in Celia's Eyes, Z 392 NOV

- She Loves and She Confesses Too, Z 413 NOV

Telemann, Georg Philipp

Ich weiss, dass mein Erlöser lebt, TWV 1:877 [Cantata, formerly attributed to J.S. Bach as BWV 160] BRH

- Gott Lob, Gott Lob

→ with recitative “Er lebt”

Baritone/Bass

Bach, Johann Sebastian

Wer weiss, wie nahe mir mein Ende!, BWV 27

- Gute Nacht, du Weltgetümmel!

Geschwinde, ihr wirbelnden Winde BWV 201

- Mit Verlangen

Bach, Johann Sebastian (continued)

Was mir behagt, ist nur die muntre Jagd! (“Hunting Cantata”), BWV 208

- Ein Fürst ist seines Landes Pan!

→ with recitative “Ich, der ich sonst ein Gott”

- Ihr Felder und Auen

Schweigt stille, plaudert nicht (“Coffee Cantata”), BWV 211

- Hat man nicht mit seinen Kindern

Liebster Jesu, mein Verlangen, BWV 32

- Hier, in meines Vaters Stätte

→ with recitative “Was ist's, dass du mich gesuchet?”

Herz und Mund und Tat und Leben, BWV 147

- Ich will von Jesu Wundern singen

Beethoven, Ludwig van

- Prüfung des Küssens (Meine weise Mutter spricht), WoO 89 BRH

Purcell, Henry

- Bacchus Is a Pow'r Divine, Z 360 NOV

- This Poet Sings the Trojan Wars, Z 423 NOV

The Tempest, Z 631

- Arise, Ye Subterranean Winds (in *The New Imperial Edition: Bass Songs B&H; Reliquary of English Song SCH*)

List B

Romantic and Post-Romantic Repertoire

Berlioz, Hector

Les nuits d'été, op. 7 INT; SCH

- Villanelle

- Le spectre de la rose (in *Singing in French B&H*)

- Sur les lagunes

- L'Absence (in *The Art of French Song*, 1 PET; *The Art Song AMS*; *Great Art Songs of Three Centuries SCH*; *Singing in French B&H*)

- Au cimetière

- L'Île inconnue

Brahms, Johannes

- An eine Äolsharfe, op. 19, no. 5 INT; PET

- Botschaft, op. 47, no. 1 INT; PET (in *Great Art Songs of Three Centuries SCH*; *50 Selected Songs SCH*)

- Immer leiser wird mein Schlummer, op. 105, no. 2 INT; PET (in *The Art Song AMS*)

- In Waldeseinsamkeit, op. 85, no. 6 INT; PET (in *50 Selected Songs SCH*)

- Die Mainacht, op. 43, no. 2 INT; PET (in *Great Art Songs of Three Centuries SCH*; *The New Imperial Edition: Contralto Songs B&H*; *Sing Solo: Contralto OUP*)

- Meine Liebe ist grün, op. 63, no. 5 INT; PET (in *50 Selected Songs SCH*)

- Verrat, op. 105, no. 5 INT; PET

→ for Baritone or Bass

Associate Diploma (ARCT) in Voice, Performer

Brahms, Johannes (continued)

- Von ewiger Liebe, op. 43, no. 1 PET (in *50 Selected Songs* SCH; *The New Imperial Edition: Contralto Songs* B&H)
 - Wie bist du, meine Königin, op. 32, no. 9 INT; PET
- Die schöne Magelone*, op. 33 PET
- Sind es Schmerzen, sind es Freuden?, op. 33, no. 3
 - Wie soll ich die Freude, op. 33, no. 6

Vier ernste Gesänge, op. 121 INT; PET

- Denn es gehet dem Menschen
- Ich wandte mich und sahe an alle
- O Tod, O Tod, wie bitter bist du
- Wenn ich mit Menschen und mit Engelszungen redete

Debussy, Claude

- Apparition (in *Debussy: Quatre chansons de jeunesse* JOB)

- La romance d'Ariel

Chansons de Bilitis INT; MAS

- La chevelure (in *Anthology of French Song* SCH)
→ for female voice
- La flûte de Pan
- Le tombeau des naïades

Fêtes galantes INT; MAS

- Clair de lune (in *Great Art Songs of Three Centuries* SCH)

- En sourdine

Trois mélodies INT

- Le son du cor s'afflige

Delibes, Léo

- Les filles de Cadix (in *French Art Songs of the Nineteenth Century* DOV)

Delius, Frederick

Three Songs (P.B. Shelley 1891)

- To the Queen of My Heart MAS

Duparc, Henri

- Chanson triste INT; MAS (in *Anthology of French Song* SCH)
- Élégie MAS; INT
- L'invitation au voyage MAS; INT (in *50 Art Songs from the Modern Repertoire* SCH; *Anthology of French Song* SCH)
- Phidylé MAS; INT
- La vie antérieure INT (in *The Art of French Song*, 2 PET)

Falla, Manuel de*Siete canciones populares españolas* HAL; MAS (in *Anthology of Spanish Song* HAL)

- two of:
 - Asturiana
 - Canción
 - El paño moruno
 - Jota
 - Nana
 - Polo
 - Seguidilla murciana

Fauré, Gabriel

- Automne, op. 18, no. 3 HAM; INT (in *The Art of French Song*, 2 PET)
- En sourdine, op. 58, no. 2 HAM; INT
- Fleur jetée, op. 39, no. 2 HAM; INT (in *Singing in French* B&H)
- Nocturne, op. 43, no. 2 HAM
- Notre amour, op. 23, no. 2 HAM
- Soir, op. 83, no. 2 HAM (in *Anthology of French Song* SCH)

La bonne chanson, op. 61

- L'hiver a cessé INT

Franck, César

- La procession NOV

Granados, Enrique*Canciones amorosas* UME

- two of:
 - Descubrase el pensamiento
 - Grazia mía
 - Iban al pinar
 - Llorad, corazón
 - Mañanica era
 - Mira que soy niña
 - No lloreis, ojuelos

Liszt, Franz

- Die Lorelei B&H (in *The New Imperial Edition: Soprano Songs* B&H)
- Oh! quand je dors DOV

Mahler, Gustav*Des Knaben Wunderhorn* UNI

- Das irdische Leben

Lieder eines fahrenden Gesellen INT; PET

- Ging heut' morgens übers Feld
- Ich hab' ein glühend Messer
- Wenn mein Schatz Hochzeit macht

Lieder und Gesänge, 3 OTT

- Nicht wiedersehen

Rückert Lieder INT; KAL

- Ich atmet' einen Linden Duft (in *The Contemporary Art Song: Soprano* OTT; *Songs through the Centuries* FIS)
- Ich bin der Welt abhanden gekommen
- Liebste du um Schönheit (in *The Art Song* AMS)
- Der Tamboursg'sell

Ravel, Maurice*Don Quichotte à Dulcinée* DUR

- two of:
 - Chanson romanesque
→ for Baritone or Bass
 - Chanson à boire
 - Chanson épique

Histoires naturelles DUR; MAS

- Le cygne
- Le grillon
- Le paon
- La pintade

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Schubert, Franz

- Die Allmacht, D 852 BAR (in *50 Selected Songs* SCH)
- Erlkönig, D 328 BAR
- Ganymed, D 544 BAR
- Gretchen am Spinnrade, D 118 BAR
- Im Frühling, D 882 BAR
- Die junge Nonne, D 828 BAR
- Nachtstück, D 672 BAR
- Suleika I (Was bedeutet die Bewegung?), D 720 BAR
- Suleika II (Ach um deine feuchten Schwingen), D 717 BAR

Schwanengesang, D 957 BAR

- Der Atlas
- Aufenthalt

Die Winterreise, D 911, op. 89 BAR

- Frühlingstraum
- Der Lindenbaum

Schumann, Robert

- Da liegt der Feinde gestreckte Schar, op. 117, no. 4 PET

- Der Kontrabandiste, op. 74, no. 10 PET

Dichterliebe, op. 48 PET; INT

- four of:
 - Am leuchtenden Sommermorgen
 - Aus alten Märchen winkt es
 - Die alten, bösen Lieder
 - Das ist ein Flöten und Geigen
 - Hör' ich das Liedchen klingen
 - Ich hab im Traum geweinet
 - Ich will meine Seele tauchen
 - Im Rhein, im heiligen Strome
 - Ein Jüngling liebt ein Mädchen
 - Und wüsstens die Blumen

Frauenliebe und -leben, op. 42 PET; SCH; INT

- two of:
 - An meinem Herzen, an meiner Brust
 - Du ring an meinem Finger
 - Er, der Herrlichste von allen
 - Helft mir, ihr Schwestern
 - Ich kann's nicht fassen, nicht glauben
 - Nun hast du mir den ersten Schmerz getan
 - Seit ich ihn gesehen
 - Süßer Freund, du blickest

Liederkreis, op. 24 INT

- Mit Myrten und Rosen
- Schöne Wiege meiner Leiden

Liederkreis, op. 39 PET; INT

- In der Fremde (Aus der Heimat) and Intermezzo
- Mondnacht (in *50 Selected Songs* SCH)
- Waldesgespräch, op. 39, no. 3

Strauss, Richard

- Cäcilie, op. 27, no. 2 INT (in *50 Selected Songs* SCH)
- Heimliche Aufforderung, op. 27, no. 3 INT (in *50 Selected Songs* SCH)
- Herr Lenz, op. 37, no. 5 INT
- Ich schwebe, op. 48, no. 2 INT (in *The New Imperial Edition: Soprano Songs* B&H)

Strauss, Richard (continued)

- Nachtgang, op. 29, no. 3 INT
- Nichts, op. 10, no. 2 INT
- Ständchen, op. 17, no. 2 INT (in *50 Selected Songs* SCH)
- Zueignung, op. 10, no. 1 INT (in *The Art Song* AMS; *50 Selected Songs* SCH)

Turina, Joaquín

Poema en forma de canciones, op. 19 UME

- two of:
 - Cantares
 - Los dos miedos
 - Las locas por amor

Three Arias, op. 26 ESC

- El pescador
- Rima (in *Anthology of Spanish Song* HAL)
- Romance

Wagner, Richard

Wesendonck-Lieder PET; SCH

- Der Engel
- Im Treibhaus
- Schmerzen
- Stehe still!
- Träume

Wolf, Hugo

- Verschwiegene Liebe [songs published posthumously no. 74] (in *50 Art Songs from the Modern Repertoire* SCH)

Drei Gedichte von Michelangelo

- Fühlt meine Seele
→ for Baritone or Bass

Gedichte von Eduard Mörike PET

- Der Feuerreiter
- Im Frühling

Gedichte von J.W. von Goethe PET

- Anakreons Grab
- Der Rattenfänger
- Die Spröde

Italienisches Liederbuch nach Paul Heyse, 3 PET

- Benedeit die sel'ge Mutter, no. 35

Spanisches Liederbuch: geistliche Lieder PET

- Die ihr schwebet
- Nun wandre, Maria

List C

20th- and 21st-century Repertoire

Pre-1960 Repertoire

Barber, Samuel

Hermit Songs, op. 29 (in *Barber: 65 Songs* SCH)

- The Desire for Hermitage (no. 10)

Three Songs, op. 10 (in *Barber: 65 Songs* SCH)

- I Hear an Army, op. 10 (no. 3)
- Nuvoletta, op. 25 (in *Barber: 65 Songs* SCH)
- Watchers SCH (in *Barber: 65 Songs* SCH)

Associate Diploma (ARCT) in Voice, Performer

Beach, Amy

- Meadow-Larks, op. 79, no. 1 (in *A New Anthology of American Song* SCH)

Beeson, Jack

- Indiana Homecoming (in *Art Song in English* B&H)

Boulanger, Lili

Clairières dans le ciel

- Les lilas qui avaient fleuri
- Parce que j'ai souffert

Britten, Benjamin

On This Island, op. 11 B&H

- As It Is, Plenty
- Let the Florid Music Praise!
- Nocturne (in *Art Song in English* B&H)
- Now the Leaves are Falling Fast
- Seascape

Butterworth, George

A Shropshire Lad

- Bredon Hill (in *A Shropshire Lad and Other Songs* S&B)

Carpenter, John Alden

Gitanjali: Song Offerings SCH

- I Am Like a Remnant of a Cloud of Autumn
- On the Seashore of Endless Worlds

Clarke, Rebecca

- The Seal Man (in *Art Song in English* B&H)

Copland, Aaron

12 Poems of Emily Dickinson B&H

- Going to Heaven
- Nature, the Gentlest Mother
- There Came a Wind Like a Bugle

Duke, John

- A Piper (in *Songs by 22 Americans* SCH; *The Songs of John Duke* SCH)

Finzi, Gerald

A Young Man's Exhortation, op. 14 B&H; MAS

- Budmouth Dears
- Her Temple
- The Comet at Yell'ham
- The Dance Continued

Earth and Air and Rain, op. 15 B&H

- To Lizbie Browne

Let Us Garlands Bring, op. 18 B&H

- It Was a Lover and His Lass (in *Art Song in English* B&H)

Gurney, Ivor

A Second Volume of Ten Songs OUP; CVR

- The Folly of Being Comforted

A Third Volume of Ten Songs OUP; CVR

- Down by the Salley Gardens (in *Gurney: 20 Favourite Songs* OUP)
- Ploughman Singing

Hageman, Richard

- Do Not Go, My Love (in *28 American Art Songs* SCH; *Songs by 22 Americans* SCH)

Head, Michael

Songs from the Countryside B&H (in *Head: Song Album*, 1 B&H)

- Oh, for a March Wind

Howells, Herbert

- King David (in *A Heritage of 20th Century British Song*, 4 B&H)

Ives, Charles

- The Housatonic at Stockbridge PER

Lara, Agustín

- Granada PER

Mahler, Alma Maria

- Der Erkennende UNI
- Erntelied UNI
- Lobgesang UNI

Milhaud, Darius

Poemes juifs, op. 34 ESC; MAS

- Chant de la pitié
- Lamentation

Quatre chansons de Ronsard, op. 223 B&H

- two of:
 - À cupidon
 - À une fontaine
 - Dieu vous gard'
 - Tais-toi babillarde

Montsalvatge, Xavier

Cinco canciones negras PER

- two of:
 - Canto negro
 - Dormir a un negrito
 - Pinto de habañera

Morawetz, Oskar

Sonnets from the Portuguese CMC

- Thou Hast Thy Calling
→ for Soprano
- Unlike Are We
- When We Two Parted AEN; CMC
→ for Soprano, Mezzo-Soprano, or Tenor

Naylor, Bernard

Speaking from the Snow RBN

- Beauty's End Is in Sight...
→ for high voice
- Dreams of the Sea LES

Orr, C.W.

- The Lads in Their Hundreds RBN

Poulenc, Francis

Airs chantés SAL

- Air romantique, Air champêtre, Air grave, and Air vif

Associate Diploma (ARCT) in Voice, Performer

Poulenc, Francis (continued)*Miroirs brûlants* SAL

- Allons plus vite
- Tu vois le feu du soir

Quilter, Roger*Three Shakespeare Songs*, set 1, op. 6 B&H

- **Blow, Blow Thou Winter Wind** (in *The First Book of Baritone/Bass Solos*, 1 SCH)

Ridout, Godfrey*Cantiones Mysticae* CMC

- At the Round Earth's Imagined Corners
- Thou Hast Made Me
- Wilt Thou Love God?

Rodrigo, Joaquín*Tres villancicos* OTT

- Aire y donaire
- Cántico de la esposa OTT

Rorem, Ned

- Alleluia B&H (in *Art Song in English* B&H)
- The Silver Swan B&H

Cycle of Holy Songs PER

- Psalm 142 (I cried unto the Lord with my voice) *and* Psalm 148 (Praise ye the Lord, from the heavens)

Flight for Heaven PRE

- **To Anthea, Who May Command Him Anything**
→ for Bass
- **To Music, to Becalm His Fever**

Three Poems of Demetrios Capetanakis B&H

- Abel
- Guilt
- The Land of Fear

Rubbra, Edmund*Three Psalms*, op. 61 ALF

- Psalm CL: Praise Ye the Lord
- Psalm VI: O Lord, Rebuke Me Not
→ for low voice
- Psalm XX: The Lord Is My Shepherd

Schoenberg, Arnold

- Erhebung, op. 2, no. 3 SCH (in *50 Art Songs from the Modern Repertoire* SCH)

Somers, Harry

- Conversation Piece BER; CMC

Swanson, Howard

- **The Negro Speaks of Rivers** (in *Anthology of Art Songs by Black American Composers* EBM)

Thomson, Virgil*Five Songs from William Blake* PER

- And Did Those Feet
- The Divine Image
→ for Baritone or Bass
- The Land of Dreams
- The Little Black Boy
- Tiger! Tiger!

Vaughan Williams, Ralph*Four Poems by Fredegonde Shove* OUP

- The New Ghost
- The Water Mill (in *Sing Solo: Contralto* OUP)

The House of Life

- **Silent Noon** (in *Contemporary Songs in English* FIS; *50 Art Songs from the Modern Repertoire* SCH; *The First Book of Mezzo-Soprano/Alto Solos*, 1 SCH; *The Young Singer: Baritone* ROW)

Seven Songs from The Pilgrim's Progress OUP

- The Pilgrim's Psalm
- The Song of Vanity Fair

Post-1960 Repertoire

Applebaum, Louis*A Folio of Shakespearean Songs* CMC

- Sigh No More, Ladies III (1987)

Argento, Dominick*Six Elizabethan Songs* B&H

- two of:
 - Diaphenia
 - Dirge (in *Art Song in English* B&H)
 - Hymn
 - Sleep
 - Spring (in *Art Song in English* B&H)
 - Winter

Beckwith, John*Four Love Songs* BER; CMC

- L'amant malheureux
- The St. John's Girl

Four Songs to Poems of E.E. Cummings BER

- two of:
 - Curtains Part
 - Nobody Wears a Flower in His Buttonhole
 - Sweet Spring Is Your Time Is My Time Is Our Time
 - The Glory Is Fallen out of the Sky

Six Songs to Poems by E.E. Cummings CMC

- Jimmie's Got a Gail

Beeson, Jack

- In the Public Gardens (in *Art Song in English* B&H)

Bell, Allan Gordon

- Nocturne CMC (in *Canadian Art Songs for High Voice* PAL)

Binkerd, Gordon*Heart Songs* B&H

- Blythe Hae I Been
- Bonnie Bell
- Long, Long the Night

Bolcom, William*Cabaret Songs*, 1 EBM

- Amor

Associate Diploma (ARCT) in Voice, Performer

Case, Maria*Into Flight* CSE

- Effortlessly
- I Cannot Dance, O Lord
- O Soaring Eagle!

Corigliano, John*The Cloisters* SCH

- Christmas at the Cloisters (in *Contemporary Art Songs* SCH)
- The Unicorn (in *Contemporary Art Songs* SCH)

Coulthard, Jean*Les chansons du coeur* CMC

- Je tisserais un arc-en-ciel
- Voix d'yeux

Duncan, Chester

- Saturday and Sunday CMC
- for Baritone

Eatock, Colin*Five Shakespeare Songs* CMC

- Feste's Epilogue (in *Toronto Songbook 2009* PLA)

Fleming, Robert*The Confession Stone* CMS

- two of:
 - Bring Me Those Needles, Martha
 - Cold and Icy in My Bed
 - Everything Is Black
 - Jesus, Did You Know That Lazarus Is Back
 - O My Boy: Jesus, My First and Only Son
 - for medium voice (female only)
 - There's a Supper in Jerusalem Tonight

Freedman, Harry*Trois poèmes de Jacques Prévert* PLA

- Déjeuner du matin (no. 2)
- Nuages (no. 1)
- Page d'écriture (no. 3)

Gayfer, James M.

Three Songs B&H

- Alas, So All Things Now

Glick, Srul Irving*I Never Saw Another Butterfly* PAL

- two of:
 - Narrative
 - On a Sunny Evening
 - The Butterfly
 - The Little Mouse
 - To Olga
 - Yes That's the Way Things Are

Gordon, Ricky Ian*Finding Home* WMC

- Otherwise

Greer, John*The Red Red Heart*

- My Mother's Hands (in *Toronto Songbook 2009* PLA)

Hess, Juliet*Places Among the Stars* (in *Toronto Songbook 2009* PLA)

- Rows
- There Was a Crimson Clash of War

Hoiby, Lee*Songs for Leontyne* PER

- The Serpent

Hundley, Richard

- Waterbird

Martin, Stephanie*Canterbury* CMC**Menotti, Gian Carlo***Canti della Lontananza* RIC

- Mattinata di neve
- Rassegnazione

Michaels, Patrice*The Long View: A Portrait of Ruth Bader Ginsburg in Nine Songs* MIC

- Anita's Story
- Celia
- The Elevator Thief
- On Working Together

Milhaud, Darius*L'amour chante* PRE

- Nevermore
- Plusieurs de leurs corps dénués

Moore, Ben

14 Songs SCH

- I Am in Need of Music

Morawetz, Oskar*Three Songs to Poems by William Blake* AEN; CMC

- Land of Dreams

Pasatieri, Thomas*Three Coloratura Songs*

- Lear and His Daughters (in *Pasatieri: Selected Songs* PER)
- Love's Emblems (in *Pasatieri: Selected Songs* PER)
- Miranda-Miranda (in *Pasatieri: Selected Songs* PER)

Pine, Katya*A Piece of Alligator Pie* PIN

- Nimpkin

Rapoport, Alexander*Drei Lieder nach Texten von Heinrich Heine*

- In mein gar zu dunkles Leben (in *Toronto Songbook 2009* PLA)

Rival, Robert*Red Moon & Other Songs of War* (in *Toronto Songbook 2009* PLA)

- What the Bullet Sang

Associate Diploma (ARCT) in Voice, Performer

Rorem, Ned*Four Poems of Tennyson B&H*

- Now Sleeps the Crimson Petal

Schipizky, Frederick A.

- The Year's at the Spring (in *Canadian Art Songs for Medium Voice PAL*)

Smallman, Jeff*Chansons triste LMP*

- Avant mes jours
- Chanson d'automne
- Demain

Telfer, Nancy*Jesus, My Love, My Joy LES*

- Silence Awhile (no. 1)
- The Virgin Mary to Christ on the Cross (no. 2)
- Resurgam (no. 3)

Weinzweig, John*Private Collection CMC*

- Hello Rico
- Love, Love, Love

Wuensch, Gerhard*Seasonings CMC*

- two of:
 - Life in Limbo
 - March
 - Salad Days
 - Shadows

List D

Opera Arias

Soprano

Beethoven, Ludwig van*Fidelio*

- O wär' ich schon mit dir vereint (in *Arias for Soprano SCH; Lyric Soprano Arias SCH*)

Bellini, Vincenzo*La sonnambula*

- Ah! non credea mirarti... Ah, non giunge (in *15 Arias for Coloratura Soprano SCH; Celebri arie di opere per canto e pianoforte, 1 RIC; The Prima Donna's Album SCH*)

Bizet, Georges*Carmen*

- Je dis que rien ne m'épouvante (in *Arias for Soprano SCH; Operatic Anthology, 1 SCH*)
 - with recitative "C'est des contrebandiers"

Les pêcheurs de perles

- Comme autre fois
 - with recitative "Me voilà seule dans la nuit"

Boito, Arrigo*Mefistofele*

- L'altra notte in fondo al mare (in *Celebri arie di opere per canto e pianoforte, 2 RIC*)

Britten, Benjamin*Albert Herring*

- I'm full of happiness (in *Britten Opera Arias: Soprano, 1 SCH*)

Peter Grimes

- Embroidery Aria (in *Britten Opera Arias: Soprano, 1 SCH*)

Catalani, Alfredo*La Wally*

- Ebben, n'andrò lontana (in *Celebri arie di opere per canto e pianoforte, 2 RIC; The Modern Soprano Operatic Album RIC; Sing Solo: Soprano OUP*)

Charpentier, Gustave*Louise*

- Depuis le jour INT

Donizetti, Gaetano*Don Pasquale*

- So anch'io la virtù magica (in *Celebri arie di opere per canto e pianoforte, 1 RIC; The Prima Donna's Album SCH*)
 - with recitative "Quel guardo il cavaliere"

La fille du régiment

- Chacun le sait / Ciascun lo dice (in *15 Arias for Coloratura Soprano SCH; The Prima Donna's Album SCH*)

L'elisir d'amore

- Prendi, per me sei libero

Lucia di Lammermoor

- Regnava nel silenzio (in *Anthology of Italian Opera: Soprano RIC; Celebri arie di opere per canto e pianoforte, 1 RIC; The Prima Donna's Album SCH*)

Floyd, Carlisle*Susannah*

- Ain't it a pretty night
- The trees on the mountains

Gershwin, George, Ira Gershwin, and DuBose Heyward*Porgy and Bess ALF*

- My man's gone now
- Summertime

Gluck, Christoph Willibald*Alceste*

- Divinités du Styx (in *Operatic Anthology, 1 SCH*)

Gounod, Charles F.*Faust*

- Ah! Je ris de me voir si belle (in *Arias for Soprano SCH*)
 - with recitative "O Dieu! Que de bijoux!"
- Ah! Je veux vivre (in *Arias for Soprano SCH; 15 Arias for Coloratura Soprano SCH; Lyric Soprano Arias: A Master Class with Evelyn Lear, 2 SCH*)

Associate Diploma (ARCT) in Voice, Performer

Handel, George Frideric*Alcina*, HWV 34

- **Tornami a vagheggiar** (in *Coloratura Arias for Soprano SCH*)

Giulio Cesare in Egitto, HWV 17

- **Da tempeste il legno infranto**
- **Piangerò la sorte mia** (in *Handel: 15 Arias SCH*; *Handel: 45 Arias*, 3 INT; *Arie Antiche*, 3 RIC)
- **Se pietà di me non senti**
→ with recitative “Che sento? o Dio!”

Massenet, Jules*Le Cid*

- **Pleurez, pleurez mes yeux** (in *Operatic Anthology*, 1 SCH)

Hérodiade

- **Il est doux, il est bon** (in *Operatic Anthology*, 1 SCH)

Manon

- **Adieu notre petite table** (in *Arias for Soprano SCH*)
→ with recitative “Allons! Il le faut”

Mechem, Kirke*Tartuffe*

- **Fair Robin I love** (in *Arias for Soprano SCH*; *American Aria Anthology: Soprano SCH*)

Menotti, Gian Carlo*The Consul*

- **To this we've come** (Magda's aria) (in *The Prima Donna's Album SCH*)

The Medium

- **Monica's Waltz** (in *Arias for Soprano SCH*; *American Aria Anthology: Soprano SCH*)

The Old Maid and the Thief

- **Steal me, sweet thief** (in *American Aria Anthology: Soprano SCH*)

Moore, Douglas*The Ballad of Baby Doe*

- **Willow Song** (in *American Aria Anthology: Soprano SCH*; *Arias for Soprano SCH*)

Mozart, Wolfgang Amadeus*La Clemenza di Tito*, K 621

- **Non più di fiori**

Così fan tutte, K 588

- **Una donna a quindici anni**
→ with recitative: “Che disgrazia!”

Don Giovanni, K 527

- **Batti, batti** (in *Arias for Soprano SCH*; *The Prima Donna's Album SCH*; *Lyric Soprano Arias SCH*)
- **Mi tradi**
→ with recitative “In quali eccessi, o numi”

Die Entführung aus dem Serail, K 384

- **Durch Zärtlichkeit und Schmeicheln** (in *The Prima Donna's Album SCH*)

Le nozze di Figaro, K 492

- **Deh vieni, non tardar** (in *Arias for Soprano SCH*; *Lyric Soprano Arias SCH*; *Operatic Anthology*, 1 SCH)
→ with recitative “Giunse alfin il momento”

Mozart, Wolfgang Amadeus (continued)

- **Dove sono** (in *Arias for Soprano SCH*; *The Prima Donna's Album SCH*)
→ with recitative “E Susanna non vien”
- **Porgi amor** (in *Opera Arias: Soprano SCH*; *Mozart: Arie scelte RIC*; *Operatic Anthology*, 1 SCH; *Opera Arias: Soprano*, 1 SCH)

Der Schauspieldirektor, K 486

- **Bester Jüngling** INT (in *Arias for Soprano SCH*)

Die Zauberflöte, K 620

- **Ach, ich fühl's** (in *Arias for Soprano SCH*; *Lyric Soprano Arias SCH*; *Mozart: Arie scelte RIC*; *Operatic Anthology*, 1 SCH; *The Prima Donna's Album SCH*)

Offenbach, Jacques*Les contes d'Hoffmann*

- **Elle a fui la tourterelle** (in *Arias for Soprano SCH*; *Operatic Anthology*, 1 SCH)

Previn, André*A Streetcar Named Desire* HAL

- **I want magic** (in *Arias for Soprano SCH*; *American Aria Anthology: Soprano SCH*)

Puccini, Giacomo*La bohème*

- **Donde lieta** (in *Arias for Soprano SCH*; *The Modern Soprano Operatic Album RIC*; *The Prima Donna's Album SCH*)
- **Quando m'en vo** (in *Arias for Soprano SCH*; *Lyric Soprano Arias SCH*; *The Modern Soprano Operatic Album RIC*; *The Prima Donna's Album SCH*)
- **Si, mi chiamano Mimì** (in *Arias for Soprano SCH*; *Celebri arie di opere per canto e pianoforte*, 1 RIC; *Lyric Soprano Arias SCH*; *The Modern Soprano Operatic Album RIC*; *Operatic Anthology*, 1 SCH)

Manon Lescaut

- **In quelle trine morbide** (in *The Modern Soprano Operatic Album RIC*; *Operatic Anthology*, 1 SCH; *The Prima Donna's Album SCH*)

Turandot RIC

- **Signore, ascolta** (in *Arias for Soprano SCH*; *The Modern Soprano Operatic Album RIC*)

Purcell, Henry*Dido and Aeneas*, Z 626

- **When I am laid in earth** INT (in *Arias for Mezzo-Soprano SCH*; *Operatic Anthology*, 2 SCH)
→ with recitative “Thy hand Belinda”

Rossini, Gioachino*Il barbiere di Siviglia*

- **Una voce poco fa** (in *Celebri arie di opere per canto e pianoforte*, 1 RIC; *15 Arias for Coloratura Soprano SCH*; *The Prima Donna's Album SCH*)

Associate Diploma (ARCT) in Voice, Performer

Verdi, Giuseppe*Un ballo in maschera*

- **Saper vorreste di che si veste** (in *Arias for Soprano SCH*; *Celebri arie di opere per canto e pianoforte*, 1 RIC; *Modern Soprano Operatic Album RIC*; *The Prima Donna's Album SCH*)
- **Volta la terra** (in *Celebri arie di opere per canto e pianoforte*, 1 RIC; *Coloratura Arias for Soprano SCH*; *The Prima Donna's Album SCH*)

Falstaff

- **Sul fil d'un soffio etesio** (in *Arias for Soprano SCH*; *The Modern Soprano Operatic Album RIC*)

Rigoletto

- **Caro nome** (in *Arias for Soprano SCH*; *Celebri arie di opere per canto e pianoforte*, 1 RIC; *15 Arias for Coloratura Soprano SCH*; *The Modern Soprano Operatic Album RIC*; *The Prima Donna's Album SCH*)

Wagner, Richard*Lohengrin*

- **Einsam in trüben Tagen** (Elsas Traum) (in *The Modern Soprano Operatic Album RIC*; *Operatic Anthology*, 1 SCH)

Tannhäuser

- **Allmächt' Jungfrau** (Gebet der Elisabeth) (in *Operatic Anthology*, 1 SCH)

Weber, Carl Maria von*Der Freischütz*, J 277

- **Kommt ein schlanker Bursch gegangen** (in *Arias for Soprano SCH*)
- **Und ob die Wolke** (in *Operatic Anthology*, 1 SCH)

Mezzo-Soprano/Contralto

Barber, Samuel*Vanessa*

- **Must the winter come so soon** (in *American Aria Anthology: Mezzo Soprano SCH*; *Arias for Mezzo-Soprano SCH*; *Contemporary Art Songs SCH*)

Bizet, Georges*Carmen*

- **L'amour est un oiseau rebelle** (Habañera) (in *Arias for Mezzo-Soprano SCH*; *Operatic Anthology*, 2 SCH)

Britten, Benjamin*The Rape of Lucretia* B&H

- **The Flower Song**

Gluck, Christoph Willibald*Orfeo ed Euridice* (1762)

- **Che farò senza Euridice?** (in *Arias for Mezzo-Soprano SCH*; *Operatic Anthology*, 2 SCH; *Celebri arie di opere per canto e pianoforte*, 3 RIC)
→ with recitative "Ahimè! dove trascorsi"

Gounod, Charles F.*Faust*

- **Faites-lui mes aveux** (Flower song) (in *Arias for Mezzo-Soprano SCH*; *Operatic Anthology*, 2 SCH)

Roméo et Juliette

- **Que fais-tu blanche tourterelle?** (in *Arias for Mezzo-Soprano SCH*; *Operatic Anthology*, 2 SCH)

Handel, George Frideric*Giulio Cesare in Egitto*, HWV 17

- **Presti omai l'Egizia terra** (in *Handel: Opera Repertory S&B*)
- **Svegliatevi nel core**
→ with recitative "Vani sono i lamenti"
- **Va tacito e nascosto** (in *Handel: Opera Repertory S&B*)

Massenet, Jules*Werther*

- **Va! laisse couler mes larmes** (in *Arias for Mezzo-Soprano SCH*; *Operatic Anthology*, 2 SCH)

Menotti, Gian Carlo*Amahl and the Night Visitors*

- **All that gold** (in *American Aria Anthology: Mezzo Soprano SCH*)

The Consul

- **Lullaby** (in *American Aria Anthology: Mezzo Soprano SCH*; *Arias for Mezzo-Soprano SCH*; *Contemporary Art Songs SCH*)

Meyerbeer, Giacomo*Les Huguenots*

- **Nobles seigneurs, salut!** (in *Arias for Mezzo-Soprano SCH*)

Monteverdi, Claudio*L'incoronazione di Poppea*

- **Disprezzata regina**

Mozart, Wolfgang Amadeus*La Clemenza di Tito*, K 621

- **Deh, per questo**
- **Non più di fiori** (in *Operatic Anthology*, 2 SCH)
- **Parto, parto** (in *Operatic Anthology*, 2 SCH)

Così fan tutte, K 588

- **È amore un ladroncello**
- **Smanie implacabili** (in *Arias for Mezzo-Soprano SCH*)

Le nozze di Figaro, K 492

- **Non so più cosa son** (in *Arias for Mezzo-Soprano SCH*)

Ponchielli, Amilcare*La gioconda*

- **Stella del marinar** (in *Operatic Anthology*, 2 SCH)
- **Voce di donna** (in *Arias for Mezzo-Soprano SCH*; *Celebri arie di opere per canto e pianoforte*, 3 RIC; *Operatic Anthology*, 2 SCH)

Associate Diploma (ARCT) in Voice, Performer

Purcell, Henry*Dido and Aeneas*, Z 626

- **When I am laid in earth** INT (in *Arias for Mezzo-Soprano* SCH; *Operatic Anthology*, 2 SCH)
→ with recitative “Thy hand Belinda”

Rossini, Gioachino*Il barbiere di Siviglia*

- **Una voce poco fa** (in *Arias for Mezzo-Soprano* SCH; *The Prima Donna's Album* SCH; *Operatic Anthology*, 2 SCH)
→ in E major

La cenerentola

- **Non più mesta** (in *Arias for Mezzo-Soprano* SCH; *Operatic Anthology*, 2 SCH)
→ with recitative “Nacqui all'affano”

L'Italiana in Algeri

- **Cruda sorte... Già so per pratica** (in *Arias for Mezzo-Soprano* SCH)

Saint-Saëns, Camille*Samson et Dalila*

- **Mon coeur s'ouvre à ta voix** (in *Arias for Mezzo-Soprano* SCH; *Operatic Anthology*, 2 SCH)

Tchaikovsky, Pyotr Il'yich*Jeanne d'Arc*

- **Adieu, forêts** (in *Operatic Anthology*, 2 SCH)

Thomas, Ambroise*Mignon*

- **Connais-tu le pays** (in *Operatic Anthology*, 2 SCH)
- **Me voici dans son boudoir** (in *Operatic Anthology*, 2 SCH)

Verdi, Giuseppe*Il Trovatore*

- **Stride la vampa** (in *Arias for Mezzo-Soprano* SCH; *Celebri arie di opere per canto e pianoforte*, 3 RIC; *Operatic Anthology*, 2 SCH)

Wagner, Richard*Die Walküre*

- **Wo in Bergen du dich birgst** (in *Operatic Anthology*, 2 SCH)

Tenor

Barber, Samuel*Vanessa*

- **Outside this house** (Anatole) (in *American Aria Anthology: Tenor* SCH; *Arias for Tenor* SCH)

Bizet, Georges*Carmen*

- **La fleur que tu m'avais jettée** (in *Arias for Tenor* SCH; *Operatic Anthology*, 3 SCH)

Britten, Benjamin*The Rape of Lucretia* B&H

- **The ride**

Donizetti, Gaetano*Don Pasquale*

- **Com'è gentil** (in *Arias for Tenor* SCH; *The Modern Tenor Operatic Album* RIC; *Operatic Anthology*, 3 SCH; *Celebri arie di opere per canto e pianoforte*, 4 RIC)

L'elisir d'amore

- **Quanto è bella** (in *Arias for Tenor* SCH)
- **Una furtiva lagrima** (in *Arias for Tenor* SCH; *Operatic Anthology*, 3 SCH; *The Modern Tenor Operatic Album* RIC; *Sing Solo: Tenor* OUP)

Giordano, Umberto*Fedora*

- **Amor ti vieta** (in *Arias for Tenor* SCH)

Gounod, Charles F.*Faust*

- **Salut! demeure chaste et pure** (in *Arias for Tenor* SCH; *The Modern Tenor Operatic Album* RIC; *Operatic Anthology*, 3 SCH)

Roméo et Juliette

- **Ah, lève-toi, soleil** (Cavatina) (in *Operatic Anthology*, 3 SCH)
→ with recitative “L'amour! l'amour!”

Handel, George Frideric*Acis and Galatea*, HWV 49a

- **Love sounds the alarm**
→ with recitative “His hideous love provokes my rage”

Alceste, HWV 45

- **Enjoy the sweet Elysian grove**

Giulio Cesare in Egitto, HWV 17

- **Svegliatevi nel core**
→ with recitative “Vani sono i lamenti”

Lalo, Edouard*Le roy d'Ys*

- **Vainement ma bien aimée** (in *Arias for Tenor* SCH; *Operatic Anthology*, 3 SCH)

Massenet, Jules*Manon*

- **En fermant les yeux** (Le rêve) (in *Arias for Tenor* SCH; *Operatic Anthology*, 3 SCH)

Werther

- **Pourquoi me réveiller** (in *Arias for Tenor* SCH)

Menotti, Gian Carlo*The Consul*

- **O what a lovely ballroom this is** (Magician)

Mozart, Wolfgang Amadeus*Così fan tutte*, K 588

- **Un' aura amorosa** (in *Arias for Tenor* SCH; *Operatic Anthology*, 3 SCH)

Don Giovanni, K 527

- **Dalla sua pace** (in *Arias for Tenor* SCH; *Operatic Anthology*, 3 SCH)
- **Il mio tesoro** (in *Arias for Tenor* SCH; *Operatic Anthology*, 3 SCH)

Associate Diploma (ARCT) in Voice, Performer

Mozart, Wolfgang Amadeus (continued)*Die Entführung aus dem Serail*, K 384

- Hier soll'ich dich denn sehen
- O wie ängstlich (in *Arias for Tenor SCH*; *Operatic Anthology*, 3 SCH)

Die Zauberflöte, K 620

- Dies Bildnis ist bezaubernd schön (in *Arias for Tenor SCH*; *Operatic Anthology*, 3 SCH)

Nicolai, Karl Otto Ehrenfried*Die lustigen Weiber von Windsor*

- Horch, die Lerche (in *Arias for Tenor SCH*)

Puccini, Giacomo*La bohème*

- Che gelida manina (in *Arias for Tenor SCH*; *Celebri arie di opere per canto e pianoforte*, 4 RIC; *The Modern Tenor Operatic Album RIC*; *Operatic Anthology*, 3 SCH)

Gianni Schicchi

- Firenze è come un albero fiorito (in *Arias for Tenor SCH*)

Rossini, Gioachino*Il barbiere di Siviglia*

- Ecco, ridente in cielo (in *Arias for Tenor SCH*; *Celebri arie di opere per canto e pianoforte*, 4 RIC)
- Se il mio nome

Verdi, Giuseppe*Rigoletto*

- La donna è mobile (in *Arias for Tenor SCH*; *The Modern Tenor Operatic Album RIC*; *Operatic Anthology*, 3 SCH)
- Questa o quella (in *Arias for Tenor SCH*; *Celebri arie di opere per canto e pianoforte*, 4 RIC; *The Modern Tenor Operatic Album RIC*)

La traviata

- De' miei bollenti spiriti (in *Arias for Tenor SCH*; *The Modern Tenor Operatic Album RIC*)
→ with recitative "Lunge da lei"

Baritone/Bass**Barber, Samuel***Antony and Cleopatra*

- O sovereign mistress (Enobarbus)

Vanessa

- I should never have been a doctor (Old Doc)
- You rascal you! I never knew you had a soul (in *American Aria Anthology: Baritone/Bass SCH*; *Arias for Baritone SCH*)

Bellini, Vincenzo*I puritani*

- Ah! per sempre io te perdei (in *Arias for Baritone SCH*; *Anthology of Italian Opera: Baritone RIC*)

La sonnambula

- Vi ravviso (in *Arias for Bass SCH*; *Celebri arie di opere per canto e pianoforte*, 6 RIC)

Bizet, Georges*Carmen*

- Votre toast, je peux vous rendre (in *Arias for Baritone SCH*; *Operatic Anthology*, 4 SCH)

Les pêcheurs de perles

- O Nadir, tendre ami
→ with recitative "L'orage s'est calmé"

Britten, Benjamin*Billy Budd* B&H

- Looking through the port

Donizetti, Gaetano*Don Pasquale*

- Ah! un foco insolito (in *Arias for Bass SCH*; *Operatic Anthology*, 5 SCH)
- Bella siccome un angelo (in *Arias for Baritone SCH*; *Operatic Anthology*, 4 SCH; *Celebri arie di opere per canto e pianoforte*, 5 RIC; *Anthology of Italian Opera: Baritone RIC*)

L'elisir d'amore

- Come Paride vezzoso (in *Arias for Baritone SCH*)

Lucia di Lammermoor

- Dalle stanze ove Lucia (in *Anthology of Italian Opera: Baritone RIC*; *Arias for Bass SCH*; *Operatic Anthology*, 5 SCH)

Gershwin, George, Ira Gershwin, and DuBose Heyward*Porgy and Bess* ALF

- It ain't necessarily so

Gounod, Charles F.*Faust*

- Avant de quitter ces lieux (in *Arias for Baritone SCH*; *Operatic Anthology*, 4 SCH)
- Le veau d'or est toujours debout! (in *Arias for Bass SCH*; *Operatic Anthology*, 5 SCH)
- Vous qui faites l'endormie (in *Arias for Bass SCH*; *Operatic Anthology*, 5 SCH)

Roméo et Juliette

- Mab, la reine des mensonges (in *Arias for Baritone SCH*)

Handel, George Frideric*Acis and Galatea*, HWV 49a

- O ruddier than the cherry
→ with recitative "I rage, I melt, I burn"

Il Floridante, HWV 14

- Non lasciar oppressa della sorte

Massenet, Jules*Manon*

- Épouse quelque brave fille (in *Arias for Bass SCH*; *Operatic Anthology*, 5 SCH)

Moore, Douglas*The Ballad of Baby Doe* CHA

- Warm as the autumn night (in *American Aria Anthology: Baritone/Bass SCH*; *Arias for Baritone SCH*)

The Devil and Daniel Webster B&H

- Jabez's narrative

Associate Diploma (ARCT) in Voice, Performer

Mozart, Wolfgang Amadeus*Così fan tutte*, K 588

- **Donne mie, la fate a tanti** (in *Arias for Baritone SCH*)

Don Giovanni, K 527

- **Fin ch'an dal vino** (in *Arias for Baritone SCH; Operatic Anthology*, 4 SCH)
- **Madamina! il catalogo è questo** (in *Arias for Bass SCH; Operatic Anthology*, 5 SCH)

Die Entführung aus dem Serail, K 384 BAR

- **Ha! wie will ich triumphieren** (in *Arias for Bass SCH*)
- **Solche hergelaufne Laffen** (in *Operatic Anthology*, 5 SCH)
- **Wer ein Liebchen hat gefunden** (in *Operatic Anthology*, 5 SCH)

La finta giardiniera, K 196

- **Non c'è al mondo altro che donne** (in *Mozart: 20 Arias INT*)
- **Vieni, vieni, o mia Ninetta** (in *Mozart: 20 Arias INT*)

Le nozze di Figaro, K 492

- **Aprite un po' quegli'occhi** (in *Arias for Bass SCH*)
- **Non più andrai** (in *Arias for Bass SCH; Celebri arie di opere per canto e pianoforte*, 6 RIC; *Operatic Anthology*, 5 SCH)
- **Vedrò mentr'io sospiro**
→ with recitative "Hai già vinta la causa"
- **La vendetta** (in *Arias for Bass SCH*)
→ with recitative "Bene, io tutto fatò"

Die Zauberflöte, K 620

- **In diesen heiligen Hallen** (in *Mozart: Arie scelte RIC; Arias for Bass SCH; Operatic Anthology*, 5 SCH)
- **O Isis und Osiris** (in *Mozart: Arie scelte RIC; Arias for Bass SCH; Operatic Anthology*, 5 SCH)

Nicolai, Karl Otto Ehrenfried*Die lustigen Weiber von Windsor*

- **Als Büblein klein** (in *Arias for Bass SCH; Operatic Anthology*, 5 SCH)

Puccini, Giacomo*La bohème*

- **Vecchia zimarra** (in *Arias for Bass SCH; Celebri arie di opere per canto e pianoforte*, 6 RIC; *Operatic Anthology*, 5 SCH)

Rossini, Gioachino*Il barbiere di Siviglia*

- **La calunnia** (in *Arias for Bass SCH; Celebri arie di opere per canto e pianoforte*, 6 RIC; *Operatic Anthology*, 5 SCH)
- **Largo al factotum** (in *Arias for Baritone SCH; Celebri arie di opere per canto e pianoforte*, 5 RIC; *Operatic Anthology*, 4 SCH; *Anthology of Italian Opera: Baritone RIC*)

La cenerentola

- **Miei rampoli femminini** (in *Arias for Bass SCH*)

Guillaume Tell

- **Resta immobile**

Stravinsky, Igor*Oedipus Rex*

- **Miserande dico** (Tiresias)

Thomas, Ambroise*Hamlet*

- **O vin, dissipe la tristesse** (in *Arias for Baritone SCH; Operatic Anthology*, 4 SCH)

Thomson, Virgil*The Mother of Us All*

- **What? What Is It?** (in *American Aria Anthology: Baritone/Bass SCH; Arias for Bass SCH*)

Verdi, Giuseppe*Rigoletto*

- **Pari siamo** (in *Arias for Baritone SCH; Operatic Anthology*, 4 SCH; *Anthology of Italian Opera: Baritone RIC*)

La traviata

- **Di provenza il mar, il suo** (in *Arias for Baritone SCH; Celebri arie di opere per canto e pianoforte*, 5 RIC; *Operatic Anthology*, 4 SCH; *Anthology of Italian Opera: Baritone RIC*)
→ with recitative "Mio figlio!"

I vespri siciliani

- **O tu Palermo** (in *Arias for Bass SCH; Celebri arie di opere per canto e pianoforte*, 6 RIC)
→ with recitative "O patria"

Wagner, Richard*Tannhäuser*

- **O du mein holder Abendstern** (in *Operatic Anthology*, 4 SCH)

List E

Oratorio and Mass Arias

Soprano

Bach, Johann Sebastian*Johannes-Passion*, BWV 245

- **Ich folge dir gleichfalls mit freudigen Schritten** (in *The Oratorio Anthology: Soprano HAL*)
- **Zerfließe, mein Herze** (in *The Oratorio Anthology: Soprano HAL*)

Mass in B Minor, BWV 232

- **Laudamus te**

Matthäus-Passion, BWV 244

- **Aus Liebe will mein Heiland sterben**
→ with recitative "Er hat uns allen wohl getan"
- **Blute nur du liebes Herz** (in *The Oratorio Anthology: Soprano HAL*)
- **Ich will dir mein Herze schenken** (in *The Oratorio Anthology: Soprano HAL*)
→ with recitative "Wiewohl mein Herz"

Elgar, Edward*The Light of Life*, op. 29

- **Be not extreme**

Associate Diploma (ARCT) in Voice, Performer

Handel, George Frideric*Jephtha*, HWV 70

- Farewell, farewell, ye limpid springs and floods (in *Handel: 12 Songs from Oratorios, Soprano NOV; Sing Solo: Soprano OUP*)

Judas Maccabaeus, HWV 63

- So shall the lute and harp awake (in *Handel: 45 Arias, 2 INT; Handel: 12 Songs from Oratorios, Soprano NOV*)
→ with recitative “Oh grant it, heav’n”

Messiah, HWV 56

- I know that my redeemer liveth (in *The Oratorio Anthology: Soprano HAL*)
- If God be for us, who can be against us
- Rejoice greatly (in *The Oratorio Anthology: Soprano HAL*)

Samson, HWV 57

- Let the bright seraphim (in *Lyric Soprano Arias SCH; The Oratorio Anthology: Soprano HAL; Handel: 45 Arias, 1 INT*)

Haydn, Franz Joseph*Die Jahreszeiten / The Seasons*, Hob. XXI:3

- Licht und Leben sind geschwächt / Light and life dejected languish
- Welche Labung für die Sinne / O how pleasing to the senses (in *The Oratorio Anthology: Soprano HAL*)

Die Schöpfung / The Creation, Hob. XXI:2

- Auf starkem Fittiche schwinget sich / On mighty pens (in *The Oratorio Anthology: Soprano HAL*)
→ with recitative “Und Gott sprach: Es bringe das Wasser” / “And God said, Let the waters bring forth”
- Nun beut die Flur das frische Grün / With verdure clad (in *The Oratorio Anthology: Soprano HAL*)
→ with recitative “Und Gott sprach: Es bringe die Erde Gras hervor” / “And God said, Let the earth bring forth grass”

Mendelssohn, Felix*Elias / Elijah*, op. 70

- Höre, Israel / Hear ye, Israel (in *The Oratorio Anthology: Soprano HAL*)

Mozart, Wolfgang Amadeus

Mass in C Minor, K 427

- Et incarnatus est
- Laudamus te (in *The Oratorio Anthology: Soprano HAL*)

Mezzo-Soprano/Contralto

Bach, Johann Sebastian*Johannes-Passion*, BWV 245

- Es ist vollbracht! (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
- Von den Stricken meiner Sünden (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Magnificat in D Major, BWV 243

- Esurientes implevit bonis

Bach, Johann Sebastian (continued)

Mass in B minor, BWV 232

- Agnus Dei (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
- Qui sedes ad dextram Patris (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Matthäus-Passion, BWV 244

- Buss und Reu (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
→ with recitative “Du lieber Heiland du”
- Erbarme dich, mein Gott (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
- Können Tränen meiner Wangen (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Weihnachtsoratorium, BWV 248, part 1

- Bereite dich Zion, mit zärtliche Trieben (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
- Schlafe, mein Liebster, genieße der Ruh (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
- Schliesse, mein Herze, dies selige Wunder (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
→ with recitative “Nun wird mein”

Dvořák, Antonín*Stabat Mater*

- Inflammatus et accensus (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Handel, George Frideric*Jephtha*, HWV 70

- In gentle murmurs will I mourn
→ with recitative “’Twill be a painful separation”

Judas Maccabaeus, HWV 63

- Father of heav’n! (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Messiah, HWV 56

- But who may abide the day of his coming (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
- He was despised (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
- O thou that tellest (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
→ with recitative “Behold, a virgin shall conceive”
- Thou art gone up on high (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Semele, HWV 58

- Despair no more shall wound me
- Theodora*, HWV 68
- The raptured soul
→ with recitative “Most cruel edict!”

Haydn, Franz Joseph*Stabat Mater*, Hob. XXbis

- Fac me vere tecum flere (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Mozart, Wolfgang Amadeus

Mass in C Minor, K 427

- Laudamus te (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Associate Diploma (ARCT) in Voice, Performer

Pergolesi, Giovanni Battista*Stabat Mater*

- Eja mater fons amoris (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
- Fac ut portem Christi mortem (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
- Quae moirebat et dolebut (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Purcell, Henry*Te Deum and Jubilate, Z 232*

- Vouchsafe, O Lord (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Rossini, Gioachino*Messe solennelle*

- Agnus Dei (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Stabat Mater

- Fac ut portem (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Verdi, Giuseppe*Messa di Requiem*

- Liber scriptus (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Vivaldi, Antonio*Gloria, RV 588*

- Qui sedes ad dexteram Patris (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Tenor**Bach, Carl Philipp Emanuel***Magnificat*

- Quia fecit mihi magna (in *The Oratorio Anthology: Tenor HAL*)

Bach, Johann Sebastian*Magnificat in D Major, BWV 243*

- Deposuit potentes (in *The Oratorio Anthology: Tenor HAL*)

Mass in B Minor, BWV 232

- Benedictus (in *The Oratorio Anthology: Tenor HAL*)

Weihnachtsoratorium, BWV 248, part 2

- Frohe Hirten, eilt, ach eilet (in *The Oratorio Anthology: Tenor HAL*)

Weihnachtsoratorium, BWV 248, part 6

- Nun mögt ihr stolzen Feinde schrecken
→ with recitative “So geht! Genug”

Beethoven, Ludwig van*Christus am Ölberge, op. 85*

- Meine Seele ist erschüttert (in *The Oratorio Anthology: Tenor HAL*)

Berlioz, Hector*L'enfance du Christ*

- Depuis trois jours
- Les pèlerins étant venus

Handel, George Frideric*Alexander's Feast, HWV 75*

- Softly sweet in Lydian measures
→ with recitative “The mighty master smil'd to see”
- War, he sung, is toil and trouble

Israel in Egypt, HWV 54

- The enemy said: I will pursue (in *The Oratorio Anthology: Tenor HAL*)

Jephtha, HWV 70

- Waft her, angels, through the skies (in *Handel: 45 Arias, 1 INT*)
→ with recitative “Deeper and deeper still”

Joshua, HWV 64

- While Kedron's brook to Jordan's stream
→ with recitative “So long the memory shall last”

Judas Maccabaeus, HWV 63

- How vain is man
→ with recitative “Thanks to my brethren”

Messiah, HWV 56

- Every valley shall be exalted (in *The Oratorio Anthology: Tenor HAL*)
→ with recitative “Comfort ye”

Samson, HWV 57

- Total eclipse! (in *The Oratorio Anthology: Tenor HAL*)
→ with recitative “O loss of sight”

Solomon, HWV 67

- See the tall palm
→ with recitative “From morn to eve”

Die Schöpfung / The Creation, Hob. XXI:2

- Mit Würd und Hoheit angethan / In native worth and honour clad (in *The Oratorio Anthology: Tenor HAL*)
→ with recitative “Und Gott schuf den Menschen” / “And God created man”

Stabat Mater, Hob. XXa:1

- Fac me cruce custodiri (in *The Oratorio Anthology: Tenor HAL*)

Mendelssohn, Felix*Elias / Elijah, op. 70*

- Dann werden die Gerechten leuchten / Then shall the righteous shine forth (in *The Oratorio Anthology: Tenor HAL*)
- So ihr mich von ganzem Herzen suchet / If with all your hearts ye truly seek me (in *The Oratorio Anthology: Tenor HAL; Sing Solo: Tenor OUP*)
→ with recitative “Zerisset eure Herzen” / “Ye people, rend your hearts”

Rossini, Gioachino*Messe solennelle*

- Domine Deus (in *The Oratorio Anthology: Tenor HAL*)

Stabat Mater

- Cujus animam (in *The Oratorio Anthology: Tenor HAL*)

Vivaldi, Antonio*Beatus vir, RV 597*

- Peccator videbit (in *The Oratorio Anthology: Tenor HAL*)

Associate Diploma (ARCT) in Voice, Performer

Baritone/Bass

Bach, Carl Philipp Emanuel

Magnificat

- **Fecit potentiam** (in *The Oratorio Anthology: Baritone/Bass HAL*)

Bach, Johann Sebastian

Johannes-Passion, BWV 245

- **Betrachte, meine Seele** (in *The Oratorio Anthology: Baritone/Bass HAL*)

Magnificat in D Major, BWV 243

- **Quia fecit mihi magna** (in *The Oratorio Anthology: Baritone/Bass HAL*)

Mass in B Minor, BWV 232

- **Et in Spiritum sanctum Dominum** (in *The Oratorio Anthology: Baritone/Bass HAL*)

Matthäus-Passion, BWV 244

- **Komm, süßes Kreuz**
→ with recitative “Ja freilich will in uns”

Weihnachtsoratorium / Christmas Oratorio, BWV 248, part 1

- **Grosser Herr, o starker König** (in *The Oratorio Anthology: Baritone/Bass HAL*)

Handel, George Frideric

Alexander Balus, HWV 65

- **O Sword and thou, all-daring hand**
→ with recitative “Ungrateful child”

Alexander's Feast, HWV 75

- **Revenge, Timotheus cries** (in *The Oratorio Anthology: Baritone/Bass HAL*)

Joshua, HWV 64

- **See, the raging flames arise** (in *The Oratorio Anthology: Baritone/Bass HAL*)

Judas Maccabaeus, HWV 63

- **Arm, arm ye brave!** (in *The Oratorio Anthology: Baritone/Bass HAL*)
→ with recitative “I feel the deity within”

- **The Lord worketh wonders**
→ with recitative “Be comforted”

Messiah, HWV 56

- **But who may abide the day of his coming** (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
→ with recitative “Thus sayeth the Lord”
- **The people that walked in darkness** (in *The Oratorio Anthology: Baritone/Bass HAL*)
→ with recitative “For behold, darkness”
- **The trumpet shall sound** (in *The Oratorio Anthology: Baritone/Bass HAL*)
- **Why do the nations so furiously rage together**

Samson, HWV 57

- **Honour and arms scorn such a foe** (in *The Oratorio Anthology: Baritone/Bass HAL*)
- **Thy glorious deeds inspir'd my tongue** (in *The Oratorio Anthology: Baritone/Bass HAL*)

Susanna, HWV 66

- **The oak that for a thousand years**

Haydn, Franz Joseph

Die Jahreszeiten / The Seasons, Hob. XXI:3

- **Schon eilet froh der Ackersman** / With eagerness the husbandman (in *The Oratorio Anthology: Baritone/Bass HAL*)

Die Schöpfung / The Creation, Hob. XXI:2

- **Rollend in schäumenden Wellen** / Rolling and foaming billows (in *The Oratorio Anthology: Baritone/Bass HAL*)
→ with recitative “Und Gott sprach: Es sammle sich das Wasser” / “And God said, Let the waters under the heavens”

Mendelssohn, Felix

Paulus / St. Paul

- **Gott sei mir gnädig nach deiner Güte** / O God, have mercy upon me (in *The Oratorio Anthology: Baritone/Bass HAL*)
- **Vertilge sie, Herr Zabaoth** / Consume them all, Lord Sabaoth

Elias / Elijah, op. 70

- **Es ist genug!** / It is enough (in *The Oratorio Anthology: Baritone/Bass HAL*)
→ with recitative “Du Mann Gottes” / “Man of God”
- **Herr Gott Abrahams, Isaaks und Israels** / Lord God of Abraham, Isaac, and Israel (in *The Oratorio Anthology: Baritone/Bass HAL*)
- **Ja, es sollen wohl Berge weichen** / For the mountains shall depart (in *The Oratorio Anthology: Baritone/Bass HAL*)
→ with recitative “Ich gehe hinab” / “I go on my way”

Purcell, Henry

Hail, Bright Cecilia, Z 328

- **Wondrous Machine**

Rossini, Gioachino

Stabat Mater

- **Pro peccatis** (in *The Oratorio Anthology: Baritone/Bass HAL*)

Associate Diploma (ARCT) in Voice, Performer

List F

Musical Theater and Operetta

Female Voice

Bernstein, Leonard, Betty Comden, and Adolphe Greene

On the Town

- **I Can Cook Too** (in *Bernstein on Broadway* B&H; *The Singer's Musical Theatre Anthology: Mezzo/Belter*, 2 HAL)

Trouble in Tahiti

- **What a Movie!** B&H

Guettel, Adam

The Light in the Piazza

- **The Beauty Is** (in *The Light in the Piazza: Vocal Selections* HAL)

Herbert, Victor, and Harry B. Smith

The Enchantress

- **Art Is Calling for Me** (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)

Lehár, Franz

Giuditta GLO

- **Meine Lippen sie küssen so heiss / On my lips every kiss is like wine** GLO (in *Anneliese Rothenberger's Favorite Soprano Arias* GLO)
→ Sing with introduction "Ich weiss es selber nicht" / "Why ever should it be"; Students who choose the English version must use the translation by Geoffrey Dunn

Die lustige Witwe / The Merry Widow

- **Es lebt eine Vilja, ein Waldmägdelein / Vilja Song** (There once was a Vilja), GLO (in *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)
→ with recitative "Nun lasst uns aber wie daheim" / "Now gather as we've done before/Let's all now waken memories"; students who choose the English version must use a translation by either Christopher Hassall or Martha Gerhart

Schmidt, Harvey, and Tom Jones

110 in the Shade

- **Old Maid** (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL; *Musical Theatre Classics: Soprano*, 2 HAL)

Sondheim, Stephen

Sweeney Todd

- **Green Finch and Linnet Bird** (in *American Aria Anthology: Soprano* SCH; *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Strauss, Johann

Die Fledermaus

- **Mein Herr Marquis / My dear Marquis** (in *Coloratura Arias for Soprano* SCH)
→ Students who choose the English version must use the translation by Ruth and Thomas Martin.

Strouse, Charles, and Stephen Schwartz

Rags

- **Children of the Wind** (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 4 HAL)

Sullivan, Arthur, and William Schwenck Gilbert

The Grand Duke

- **All Is Darksome** (in *The Authentic Gilbert & Sullivan Songbook* DOV)
→ with recitative "So ends my dream"

H.M.S. Pinafore

- **A Simple Sailor, Lowly Born** (in *Gilbert & Sullivan for Singers: Soprano* HAL)
→ with recitative "The hours creep on apace"

The Pirates of Penzance

- **Poor Wandering One** (in *The Authentic Gilbert & Sullivan Songbook* DOV; *Coloratura Arias for Soprano* SCH; *Gilbert & Sullivan for Singers: Soprano* HAL)

Ruddigore

- **Sir Rupert Murgatroyd** (in *Gilbert & Sullivan for Singers: Mezzo Soprano* HAL)

Weill, Kurt, and Langston Hughes

Street Scene

- **What Good Would the Moon Be?** (in *American Aria Anthology: Soprano* SCH; *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 1 HAL)

Wright, Robert, and George Forrest (based on music by Alexander Borodin)

Kismet

- **And This Is My Beloved** (in *Musical Theatre for Classical Singers: Soprano* HAL; *The Singer's Musical Theatre Anthology: Soprano*, 2 HAL)

Yeston, Maury

Titanic

- **Still** (in *The Singer's Musical Theatre Anthology: Soprano*, 3 HAL)

Male Voice

Bock, Jerry, and Sheldon Harnick

She Loves Me

- **She Loves Me** (in *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)

Kern, Jerome, and Oscar Hammerstein II

Showboat

- **Ol' Man River** (in *The Singer's Musical Theatre Anthology: Baritone/Bass*, 1 HAL)

Associate Diploma (ARCT) in Voice, Performer

Lane, Burton, and Alan Jay Lerner

On a Clear Day You Can See Forever

- **Come Back to Me** (in *The Singer's Musical Theatre Anthology: Baritone/Bass*, 3 HAL)

Lehár, Franz

Giuditta GLO

- **Freunde, das Leben ist Lebenswert / This Is the Life for Me** GLO
→ Students who choose the English version must use the translation by Geoffrey Dunn.

Das Land des Lächelns / The Land of Smiles GLO

- **Dein ist mein Ganzes Herz / You are my heart's delight** GLO
→ Students who choose the English version must use the translation by Harry Graham.

Leigh, Mitch, and Joe Darion

Man of La Mancha

- **The Man of La Mancha** (I, Don Quixote) (in *The Singer's Musical Theatre Anthology: Baritone/Bass*, 1 HAL)

Romberg, Sigmund, and Dorothy Donnelly

The Student Prince

- **Serenade** (in *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)

Sondheim, Stephen

Into the Woods

- **Giants in the Sky**

Sondheim, Stephen

Sweeney Todd

- **Johanna** (in *The Singer's Musical Theatre Anthology: Tenor*, 1 HAL)

Sullivan, Arthur, and William Schwenck Gilbert

The Mikado SCH

- **A Wandering Minstrel I** (in *The Authentic Gilbert & Sullivan Songbook DOV; Gilbert & Sullivan for Singers: Tenor* HAL)

The Pirates of Penzance SCH

- **O Is There Not One Maiden Breast**
→ with recitative "Ladies, do not shun me!"

The Sorcerer SCH

- **My Name Is John Wellington Wells** (in *The Authentic Gilbert & Sullivan Songbook DOV; Gilbert & Sullivan for Singers: Baritone/Bass* HAL)

Weill, Kurt, and Langston Hughes

Street Scene

- **Let Things Be Like They Always Was** (in *American Aria Anthology: Baritone/Bass* SCH; *Arias for Bass* SCH)
- **Lonely House** (in *American Aria Anthology: Tenor* SCH; *The Singer's Musical Theatre Anthology: Tenor*, 1 HAL)

Williams, Timothy, and Andrew Sabiston

Napoleon

- **Sweet Victory Divine** (in *Field of Stars*, 2 NRM)

Wright, Robert, and George Forrest

Kismet

- **Stranger in Paradise** (in *The Singer's Musical Theatre Anthology: Tenor*, 1 HAL)

Wright, Robert, George Forrest, and Maury Yeston

Grand Hotel

- **Love Can't Happen** (in *The Singer's Musical Theatre Anthology: Tenor*, 2 HAL)

Associate Diploma (ARCT) in Voice, Teacher

For current information on the requirements for the Associate Diploma (ARCT) in Voice, Teacher, please visit www.rcmusic.com.

3: Policies and Reference

Examination Regulations

Examination Procedures

Students must be ready to perform at least fifteen minutes before their scheduled time. Please contact the Center Representative if you are unable to attend the examination at the assigned time. *Note that examination times cannot be exchanged among students.*

- Students are required to list all repertoire, vocalises, and recitatives to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Students will begin the examination (with their collaborative pianist) by singing their choice of repertoire, vocalises, or recitatives. The pianist will then leave the room and the student will continue with the Technical Tests.
- Warm-up rooms are not guaranteed for voice students.
- A music stand will be provided.
- Photo ID may be requested before students are admitted to the examination room.
- Students must provide the examiner with a published edition of each piece of music to be performed at the examination.
- Collaborative pianists must perform from a published edition.
- Photocopied music is not permitted in the examination room unless the student has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 111.)
- Recording devices, cell phones, and other electronic devices are strictly prohibited in the examination room. All electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing or listening outside the examination room door is prohibited.
- The student’s performance of a repertoire selection or vocalise may be interrupted at the examiner’s discretion once an assessment has been made.
- At each level, the examiner will choose a representative sampling of technical tests.
- Students must provide their own collaborative pianist. Recorded accompaniments are not permitted. *Students who do not provide collaborative pianist may not be examined.*

Credits and Refunds for Missed Examinations

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination credits and fee refunds are granted only to students who are unable to attend an examination because of:

- medical reasons *or*
- scheduling conflicts with a school examination.

Only in these two specific situations are students eligible to request *either* an examination credit for the full amount of the examination fee *or* a 50 percent refund of the examination fee.

Requests for examination credits and refunds must be made to the RCM Certificate Program *in writing* and be accompanied by the necessary documentation. Additional information is available online.

- ★ All requests must be submitted by email or mail within two weeks following the examination. Requests received after this time will be denied.

Examination Credit

An examination credit may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination. Examination credits can be redeemed when the student registers for his or her next examination. The credit will be automatically applied during the online registration process. *Please note that credits are not transferable and may not be extended beyond one year.*

Fee Refund

Students who know at the time they are applying for an examination credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of 50 percent of the examination fee.

Students with Special Needs

Students with special needs should submit a Special Needs Request Form by email or mail to the RCM Certificate Program. All Special Needs Requests must be submitted before the registration deadline. Students may be required to submit current medical documentation and/or an Individual Education Plan in order to evaluate the accommodation request. Each case will be assessed individually.

Students with special needs may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

- ★ The Special Needs Request Form is available **online**.

Certificates

Certificates are awarded to students who successfully complete the requirements for each practical and theory examination. Please see “Program Overview” on p. 7.

Beginning in Level 5, comprehensive certificates are awarded *after* both the practical and corequisite theory examinations for that level have been successfully completed. Corequisite theory examinations must be completed before or within five years after the original practical examination in order to receive the comprehensive certificate.

- ★ For further information regarding the recognition of achievement in the Certificate Program, please visit rcmusic.com/recognition.

Examination Regulations

Table of Marks

	Elementary		Intermediate			Advanced		Diploma
	Prep	Levels 1–4	Levels 5–6	Level 7	Level 8	Level 9	Level 10	ARCT Performer
Repertoire	70	70	64	64	60	60	60 (42)	100
two selections	35 (2) 35 (2)	—	—	—	—	—	—	—
List A	—	24 (2)	16 (2) 16 (2)	16 (2)	15 (1)	10 (1) 10 (1)	9 (1) 9 (1)	10 10
List B	—	24 (2)	16 (2)	16 (2)	15 (1)	10 (1)	8 (1) 8 (1)	10 10
List C	—	—	—	16 (2)	15 (1)	10 (1)	8 (1)	10 10
List D	—	—	—	—	—	—	—	10
List E	—	—	—	—	—	—	—	10 10
Additional List	—	List A, B, or C 22 (2)	List B or C 16 (2)	List A, B, C, or D 16 (2)	List A, B, C, or D 15 (1)	List B, C, or D 10 (1)	List C or D 8 (1)	List D or F 10
Recitatives	—	—	—	—	—	5 (1) 5 (1)	5 (1) 5 (1)	—
Technical Requirements	10	10	16	16	20	20	20 (14)	—
Vocalises	—	—	6	6	10	10	10	—
Technical Tests	10	10	10	10	10	10	10	—
Ear Tests	10	10	10	10	10	10	10 (7)	—
Clapback	4	2	—	—	—	—	—	—
Intervals	—	2	2	2	2	2	2	—
Chords	2	2	2	2	2	2	2	—
Chord Progressions	—	—	2	2	2	2	2	—
Singback	4	4	4	4	4	4	4	—
Sight Reading	10	10	10	10	10	10	10 (7)	—
Rhythm	5	3	3	3	3	—	—	—
Singing	5	7	7	7	7	—	—	—
Singing (Accompanied)	—	—	—	—	—	5	5	—
Singing (Unaccompanied)	—	—	—	—	—	5	5	—
TOTALS	100 (pass = 60)							100 (pass = 70)

- In Preparatory to Level 10, the figures in parentheses in the repertoire section indicate the marks that will be deducted for each selection that is not memorized.
- To qualify for the Associate Diploma (ARCT) examination, Level 10 students must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the examination. (In the Table of Marks, 70-percent figures are given in bold parentheses.)
- Candidates for the Associate Diploma (ARCT) in Voice, Performer must achieve an overall mark of 70 in order to pass.

Examination Results

Students and teachers can access examination marks online following the examination period. Access to complete examination results, with comments and marks, will follow.

Please note that results will neither be mailed nor provided by telephone.

★ Teachers may access their students' examination results by logging into their online account at **rcmusic.com**.

Official transcripts are available upon written request to the RCM Certificate Program and payment of the requisite fee. (The Official Transcript Request Form is available online.)

Interpreting Examination Results

All students may access their complete, official results (including examiner's comments) online after the examination has taken place. The examiner's report explains in general terms how the official mark was calculated, and it provides information to support students in their future musical development. The official mark reflects the examiner's evaluation of the student's performance during the examination. As the student's performance cannot be reconstructed, requests to review marks will be considered only in the event of a serious procedural irregularity.

Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Preparatory and Levels 1–10)	60–69
Insufficient to Pass	50–59

Please note: in cases where the total mark would be under 50, no mark is assigned. The student receives the examiner's comments only; further preparation is deemed necessary for assessment.

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100

This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89

This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner's report will identify areas that require further study and exploration.

Insufficient to Pass: 50–59

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Marks Below 50

The performance is not yet ready for assessment due to insufficient preparation.

Split Level 10 Practical Examinations

Students may choose to take the Level 10 Voice examination in two separate segments: one consisting entirely of repertoire; the other consisting of technical requirements (including vocalises), ear tests, and sight reading.

- The division of material in the split Level 10 examination cannot be altered.
- The two segments may be completed in any order within the same session or in different sessions.
- Both segments of the split Level 10 examination must be completed before registering for any supplemental examinations.
- Both segments of the split Level 10 examination and any supplemental examinations must be completed within two years of the initial examination segment.

Students must complete the corequisite theory examinations within five years of the *initial practical examination segment*.

Students who have taken a complete Level 10 examination and have achieved 70 percent in the repertoire section are permitted to register for a split Level 10 examination in order to improve their mark in the technical requirements, ear tests, and sight-reading sections. The repertoire mark from the complete Level 10 examination will count towards the student's official mark.

Only students who take the complete Level 10 examination (without the split) will be eligible to receive awards.

Supplemental Examinations

Students seeking to improve their official mark for Level 10 may take up to *three* supplemental examinations.

- Supplemental examinations must be taken within two years of the original examination.
- Supplemental examinations are given during regular examination sessions.
- Students in Level 10 may repeat any three sections of a practical examination: repertoire, technical requirements (including vocalises), or musicianship (ear tests and sight reading).
- To be eligible for a supplemental examination in Level 10, students must have achieved a minimum mark of 65 overall.

Students must complete the corequisite theory examinations within five years of the *original practical examination*.

Reference

Editions

For many repertoire items, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. If a student has purchased an online edition or downloaded a free edition which is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

Editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically and stylistically acceptable.

Availability

The Royal Conservatory has made every effort to ensure that the materials listed in the *Voice Syllabus, 2019 Edition* are in print and available at leading music retailers throughout North America. If you experience difficulty in obtaining voice music in your community, you may visit rcmusic.com to find a listing of additional music retailers near you.

Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Syllabus* listing. Individual selections may also be found in other sources. In order to save space, the words "volume" and "book" have been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *Operatic Anthology*, 1)

Voice Series, 2019 Edition

In order to ensure the ready availability of high-quality examination materials, RCM Publishing has published the *Voice Series, 2019 Edition*. This series includes nine volumes of *Repertoire* (Preparatory through Level 8) with recordings of the piano accompaniments (accessible online); one volume of *Vocalises* (Levels 5–8); and two volumes of *Vocalises and Recitatives* (Levels 9–10 High Voice and Levels 9–10 Low Voice).

★ Visit rcmusic.com/voice for more information.

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Students should bring all music to be performed to the examination. Students who wish to photocopy one page of a selection to facilitate a page turn may do so only with permission from the publisher.

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Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the *Voice Syllabus, 2019 Edition*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions.

A&G	Anne & Gilbert Inc.
ABR	Associated Board of the Royal Schools of Music
ACA	American Composers Alliance
ADM	Lydia Adams
AEN	Aeneas Publications
ALF	Alfred Publishing Co., Inc.
AMP	Associated Music Publishers, Inc. (G. Schirmer)
AMS	Amsco Music
ASH	Ashley Mark Publishing Company
B&H	Boosey & Hawkes (London, New York)
BAR	Bärenreiter
BEL	Belwin-Mills Music Corporation (Alfred)
BER	Berandol Music
BMC	Boston Music Company
BNK	Banks Music Publications
BOS	Bosworth & Co. Ltd.
BOU	Bourne Co.
BRH	Breitkopf & Härtel
BTO	Beriato Music
CCO	Creative Concepts Publishing Corporation
CHA	Chappell Music Co., Ltd. (Alfred)
CHS	Chester Music Ltd.
CLC	Cherry Lane Music Company
CMC	available from Canadian Music Centre
CMS	Counterpoint Musical Services
CRA	Cramer Music
CSE	Maria Case
CTM	Cabot Trail Music
CUR	J. Curwen & Sons
CVR	Classical Vocal Reprints
DIT	Oliver Ditson Company
DOM	Les Éditions Doberman-Yppan
DOV	Dover Publications
DUR	Durand et Cie (Paris)
EBM	Edward B. Marks Music Company
ECS	ECS Publishing
EKM	Enchanted Knickers Music

ELK	Elkin and Co.
ELV	Elkan-Vogel, Inc.
ENO	Enoch et Cie.
ESC	Max Eschig
EXA	Exaltation Publications
FAB	Faber Music Ltd.
FHM	The Frederick Harris Music Co., Limited
FIS	Carl Fischer (New York)
GIA	GIA Publications
GLO	Glocken Verlag
GPT	Graphite
GVT	Gordon V. Thompson Music (Alfred)
HAE	Hänssler Verlag
HAL	Hal Leonard Corporation
HAM	Hamelle et Cie.
HAN	Wilhelm Hansen (Copenhagen)
HEN	G. Henle
HEU	Heugel et Cie.
HNS	Hinshaw Music Inc.
HOP	Hope Publishing
IND	Éditions de l'École Vincent d'Indy
INT	International Music Co.
JOB	Éditions Jobert
JLM	Jan Lee Music
KAL	Kalmus
KNY	Forrest Kinney
LED	Alphonse Leduc
LES	Leslie Music Supply
LEY	Leyerle Publications
LMP	Lighthouse Music Publications
MAC	David K. MacIntyre
MAS	Masters Music Publications
MAY	Mayfair
MGR	McGroarty Music Publishing
MHD	Martha Hill Duncan
MIC	Patrice Michaels
MOP	Mopat Music
NSR	Denis Nassar
NOV	Novello
NRM	Northern River Music
OTT	B. Schotts Söhne (Mainz)
OUP	Oxford University Press
PAL	Palliser Music Publishing

PAT	Paterson's Publications Ltd.
PEP	Les Éditions Clermont Pépin
PER	Peer International
PET	Edition Peters (Frankfurt, New York)
PIN	Pine Productions
PLA	Plangere
PRE	Theodore Presser Company
RBN	Roberton Publications
RCP	Red Castle Publishing
REN	Renforth Music
RIC	G. Ricordi (Milan)
RLN	Robert Lindsey-Nassif
ROW	R.D. Row
RSM	Roy Street Music
SAL	Éditions Salabert
SCH	G. Schirmer Inc.
SCP	Scarecrow Press
SHA	Shawnee
S&B	Stainer & Bell (London)
THA	Thames Publishing
UME	Unión Musical Ediciones
UNI	Universal Edition Inc.
URS	Robert Ursan
WAN	Debra Wanless Music
WAR	Warner Chappell Music Ltd. (Alfred)
WAT	Waterloo Music Co. Ltd.
WMC	Williamson Music Co.
WRI	Songwright Music
ZEN	Zen-On

Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
ed.	edition/edited by
no.	number
op.	opus
p.	page
transc.	transcribed by

● represents one selection for examination purposes

► selection is published in *Voice Series, 2019 Edition*

→ additional performance instructions

Resources for Examination Preparation

Repertoire, Vocalises, and Recitatives

Voice Series, 2019 Edition: Repertoire. 9 vols.: Preparatory–Level 8.

Voice Series, 2019 Edition: Vocalises 5–8.

Voice Series, 2019 Edition: Vocalises and Recitatives 9–10. 2 vols. High Voice and Low Voice.

Ear Tests

RCM Online Ear Training. Preparatory A–Level 10.

Theory

Theory Syllabus (available online).

Celebrate Theory. 18 vols. Theory: Preparatory–Level 8; History: Levels 9–ARCT; Harmony & Counterpoint: Levels 9–ARCT; Analysis: ARCT.

Music History Online. Levels 9–10.

Music Theory 5–8 Online. Levels 5–8.

RCM Music Theory Apps. Preparatory–Level 4.

Official Examination Papers

The Royal Conservatory Examinations Official Examination Papers. 15 vols. Published annually.

Individual ARCT, Teacher Written Examination papers are also available upon request.

★ For a list of current titles, please visit bookstore.rcmusic.com.

Appendices

Appendix A: Technical Tests Examples

All technical tests must be performed unaccompanied with clear vowel sounds, accurate pitch and rhythm, and the indicated phrasing.

Preparatory

1. Major five-note scale



2. Major triad



Level 1

1. Major five-note scale



2. Minor five-note scale



3. Major triad

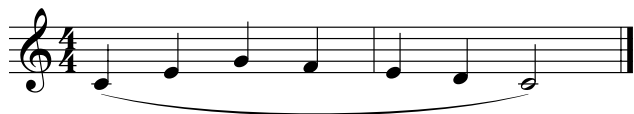


4. Minor triad



Level 2

1. Major triad with descending scale



2. Minor triad with descending scale



3. Exercise in 3rds



4. Major arpeggio



5. Minor arpeggio

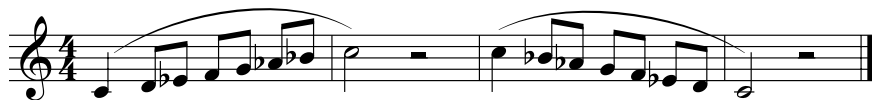


Level 3

1. Major scale



2. Natural minor scale



3. Major arpeggio



4. Minor arpeggio



5. Chromatic scale



Level 4

1. Major scale



2. Harmonic minor scale



3. Melodic minor scale



4. Broken-triad exercise



5. Chromatic scale



Level 5

1. Major scale



2. Harmonic minor scale



3. Melodic minor scale



4. Interval exercise



Appendices

5. Major arpeggio, *legato* and *staccato*

Students should be prepared to sing “*legato* then *staccato*” (a.) or “*staccato* then *legato*” (b.) (examiner’s choice).

a.



b.



6. Dominant 7th exercise



7. Chromatic scale



Level 6

1. Major arpeggio with descending major scale



2. Minor arpeggio with descending harmonic minor scale



3. Interval exercise

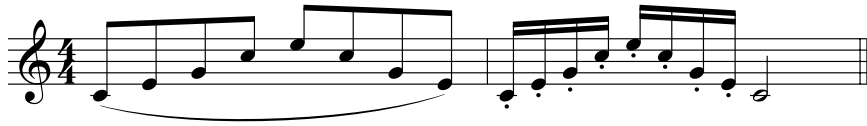


Appendices

- #### 4. Major arpeggio, *legato* and *staccato*

Students should be prepared to sing “*legato* then *staccato*” (a.) or “*staccato* then *legato*” (b.) (examiner’s choice).

a.



b.



5. Minor arpeggio, *legato* and *staccato*

Students should be prepared to sing “*legato* then *staccato*” (a.) or “*staccato* then *legato*” (b.) (examiner’s choice).

a.



b.



6. Dominant 7th exercise, *legato* and *staccato*



- ## 7. Major scale in 3rds



- ## 8. Chromatic scale



Level 7

1. Major scale with ascending arpeggio



2. Harmonic minor scale with ascending arpeggio



3. Melodic minor scale with ascending arpeggio



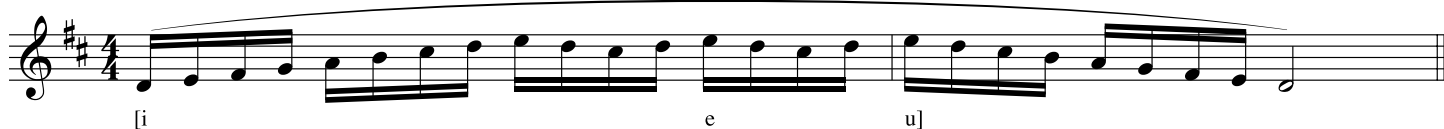
4. Interval exercise



5. Major arpeggio with dominant 7th exercise, *legato* and *staccato*



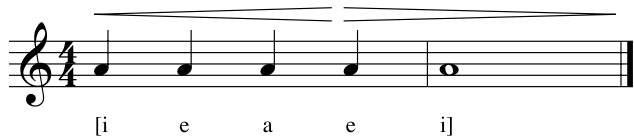
6. Major scale with turns



7. Chromatic scale (vowel chosen by student)



8. *Messa di voce* exercise



Level 8

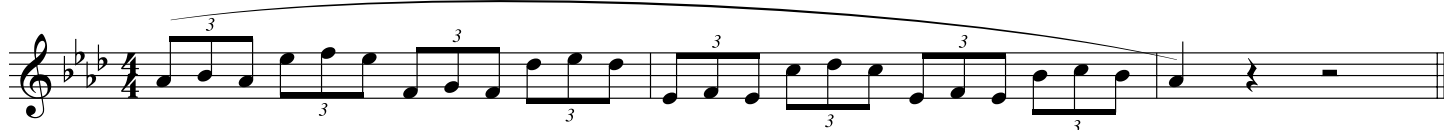
1. Broken-chord exercise



2. Interval exercise



3. Triplet exercise



4. Minor arpeggio with 10th, *legato* and *staccato*



5. Major arpeggio with dominant 7th exercise, *legato* and *staccato* (vowel chosen by student)



6. Minor dominant 7th and diminished 7th exercise



7. Major scale with turns

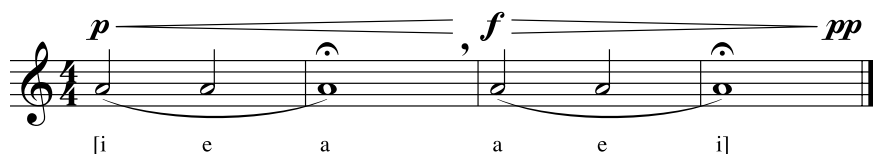


8. Chromatic scale



Appendices

9. *Messa di voce* exercise



Level 9

1. Sustained five-note scale exercise



2. Major scale, *legato* and *staccato*



3. Harmonic minor scale, *legato* and *staccato*



4. Melodic minor scale, *legato* and *staccato*



5. Major arpeggio with 12th



6. Dominant 7th exercise



7. Major scale with turns



Appendices

8. Interval exercise

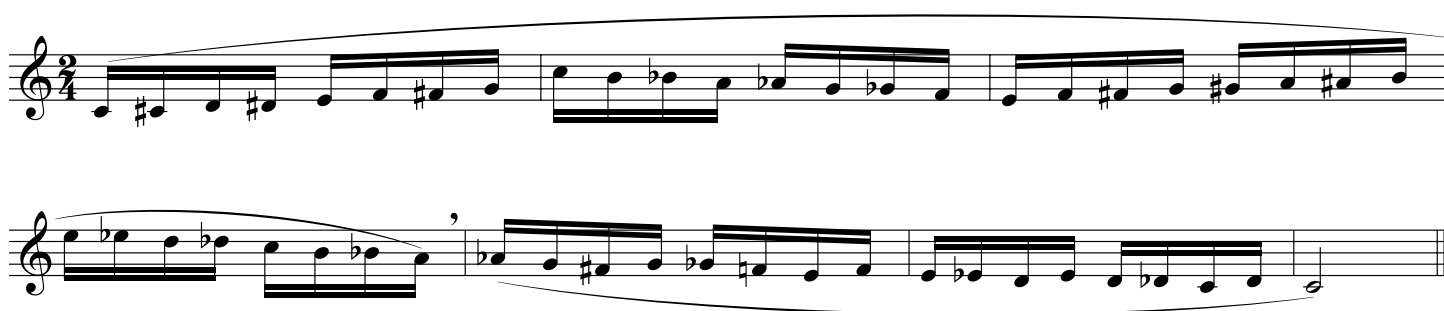
Lento



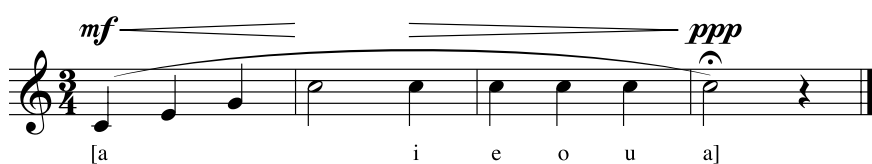
9. Major scale with measured trill



10. Chromatic scale



11. *Messa di voce* exercise



Level 10

1. Two-octave major scale



2. Two-octave melodic minor scale



3. Harmonic minor scale with 12th



4. Major scale descending from tonic, mediant, and dominant

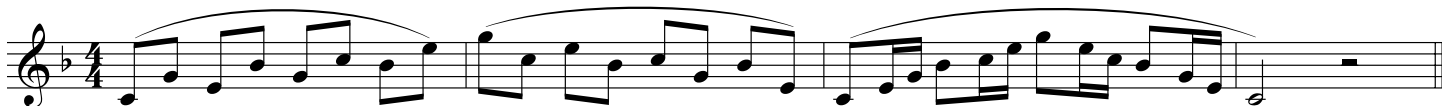


Appendices

5. Chromatic octave exercise



6. Dominant 7th exercise



7. Broken-chord exercise (vowel chosen by student)



8. Agility exercise



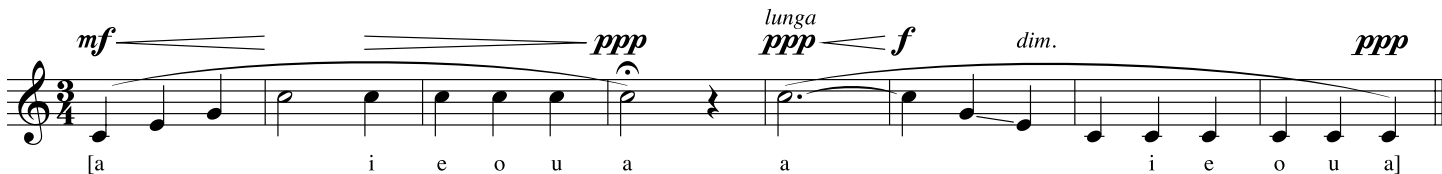
9. *Martellato* exercise with turns



10. Major scale with unmeasured trill



11. *Legato messa di voce* exercise



Appendix B: Musicianship Examples

Ear Tests: Clapback (examples only)

Preparatory



Level 1



Level 2



Level 3



Level 4



Ear Tests: Intervals (examples only)

Levels 1–4

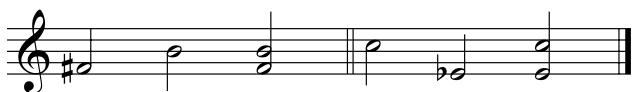
Intervals played ascending and descending. Refer to each level for specific intervals.



Appendices

Levels 5–9

Intervals played in melodic form (ascending or descending) followed by harmonic form. Refer to each level for specific intervals.



Level 10

Intervals played in melodic form (ascending or descending) or harmonic form.



Ear Tests: Chords (examples only)

Preparatory



Ear Tests: Singback (examples only)

Preparatory



Level 1



Level 2



Level 3



Level 4



Level 5



Level 6



Level 7



Level 8



Level 9



Level 10



Ear Tests: Chord Progressions (examples only)

Level 5

Chord progression: I IV I

Chord progression: I V I

Level 6

Chord progression: i iv i

Chord progression: I V I

Level 7

Chord progression: I IV V

Chord progression: i V i

Level 8

Chord progression: I IV V I

Chord progression: i iv V VI

Chord progression: I vi IV V

Chord progression: i VI iv i

Level 9

i iv i V

Level 10

I IV V⁶₄ — ⁵₄ cad. ⁶₄ I

Sight Reading: Rhythm (examples only)

Preparatory

Level 1

Level 2

Level 3

Level 4

Sight Reading: Singing (examples only)**Preparatory****Level 1****Level 2****Level 3****Level 4****Sight Reading: Rhythm and Singing (examples only)****Level 5****Level 6****Level 7****Level 8**

Appendices

Sight Reading: Unaccompanied Singing (examples only)

Level 9



Level 10



Practical Examination Day Checklist for Students

Before You Leave Home

- _____ Plan to arrive 15 minutes early.
- _____ Complete your Examination Program Form.
- _____ Bring original copies of all the music being performed in the examination.
- _____ Mark the pieces being performed with a paper clip or a “sticky note.”

Points to Remember

- Warm-up rooms are not guaranteed for voice students.
- Photo ID may be requested before a student is admitted to the examination room.
- Photocopied music is prohibited unless authorized by the publisher.
- Recording devices are strictly prohibited in the examination room.
- Electronic devices, phones, books, notes, bags, and coats must be left in the area designated by the Center Representative.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing or listening outside the examination room door is prohibited.
- The performance of repertoire may be interrupted by the examiner when an assessment has been made.

What to Expect from a Voice Examination

- A friendly, professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, vocalises, recitatives, technical tests, ear tests, and sight reading.
- The examiner’s written evaluation online within four weeks.

After the Examination

Access your examination marks and examiner comments through the “My Exams and Results” section in your online account at **rcmusic.com**.

