

GRADE 5

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

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

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

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

ACCOMPANIED SONG LISTS

LIST A

- 1 **arr. Jay Althouse** Shenandoah.
(*bb/eb' - f"/ab"*), (*a/d' - e"/g"*) or (*g/c' - d"/f"*): *Folk Songs for Solo Singers, Vol. 2 (high, medium-high or medium-low)* (Alfred 41547, 16300 or 16301)
- 2 **Anon. Italian** Star vicino (Being Near to You).
F (*c' - c"/d"*): *arr. Pegler (ornamentation optional). The ABRSM Songbook Plus, Grade 5 (ABRSM) (Ital/Eng)**
Eb (*d' - bb'*: treble clef) or *C* (*B - g*: bass clef): *arr. Edwards. No. 13 from Changing Voices: Songs within an octave for teenage male singers (Peters EP 72482) (Ital)*
- 3 **Anon. Italian (attrib. Pergolesi)** Nina.
G min (*f' - a"*) or *D min*: *The Art of Song (revised & expanded edition), Grades 4-5 (high or medium-low)* (Peters EP 71763 or 71764) (Ital/Eng)
F min or *D min*: No. 26 from *30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low)* (Peters EP 7743a or 7743b) (Ital/Eng)
F min or *D min*: No. 21 from *26 Italian Songs and Arias (medium-high or medium-low)* (Alfred 3402 or 3403) (Ital/Eng)
E min or *D min*: *The Language of Song: Elementary (high or low)* (Faber) (Ital)
- 4 **T. A. Arne** Where the bee sucks.
G (*d' - g"*): *arr. Barclay Wilson. Pp. 8-10 from Arne Selected Songs (Cramer)*
G or *F*: *The Art of Song (revised & expanded edition), Grades 4-5 (high or medium-low)* (Peters EP 71763 or 71764)
F: publ. separately (Roberton 75372)
F: *Shakespeare Song Album (Boosey & Hawkes)*
F: *The 100 Best Short Songs, Book 2 (Paterson PAT00602)*
F: *The ABRSM Songbook, Book 5 (ABRSM)*
- 5 **arr. Alan Bullard** The water is wide.
E/F (*b - c"/d"*): *The ABRSM Songbook Plus, Grade 5 (ABRSM)**
- 6 **Bob Chilcott** Be thou my vision.
Ab (*eb' - f"*) or *G*: *Oxford Solo Songs: Sacred (high or low) (OUP)*
- 7 **Bob Chilcott** The Lord's my Shepherd.
C/Ab (*c' - e"*) or *Bb/Gb*: *Oxford Solo Songs: Sacred (high or low) (OUP)*

* Available late October 2017.

LIST A (cont.)

- 8 **Franck** Panis angelicus.
B (*a*[#]–*g*[#]): *A*, *G* or *F*: (Ashdown EA12545B, EA12545A, EA12545C or EA12545D) (*Latin/Eng*)
A or *F*: *arr. Jenkins. Sing Solo Sacred (high or low) (OUP) (Latin/Eng)*
G or *F*: *The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764) (Latin/Eng)*
G or *F*: *The Best of Singing, Grades 4–5 (high or low) (Faber) (Latin/Eng)*
- 9 **Handel** Dove sei? (Art thou troubled?/Can you hear me?/Oh, where are you?/O, where art thou?): from *Rodelinda*, HWV 19.
Ab (*eb*–*ab*^{''}) or *F*: publ. separately (*Novello NOV170006 or NOV170007) (Eng)*
G or *E*: *The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764) (Ital/Eng)*
F or *E*: *The Best of Singing, Grades 4–5 (high or low) (Faber) (Ital/Eng)*
E: *Handel 45 Arias from Operas and Oratorios, Vol. 3 (low) (IMC 1698) (Ital)*
E: *The ABRSM Songbook, Book 5 (ABRSM) (Ital/Eng)*
- 10 **Handel** Where'er you walk: from *Semele*, HWV 58.
Bb (*f*[']–*g*[']): publ. separately (*Novello NOV170218)*
Bb or *G*: *English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)*
Bb or *F*: *Handel 45 Arias from Operas and Oratorios, Vol. 1 (high or low) (IMC 1693 or 1694)*
Bb or *F*: *The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764)*
Bb: No. 3 from *Sing Solo Tenor (OUP)*
G: *The ABRSM Songbook, Book 5 (ABRSM)*
- 11 **arr. Mark Hayes** The water is wide.
(*e*[']–*g*[']), (*d*[']–*f*[']) or (*a*–*c*[']): *Folk Songs for Solo Singers, Vol. 2 (high, medium-high or medium-low) (Alfred 41547, 16300 or 16301)*
- 12 **arr. Holloway** O can ye sew cushions?
F (*c*[']–*f*[']): *Celebrated Songs, Book 1 (Chester CH55317)*
- 13 **Monk & Lyte** Abide with me (*omitting verse 4*).
Eb (*c*[']–*eb*[']): *arr. Wedgwood. It's Never Too Late to Sing: Songbook (Faber)*
- 14 **T. Morley** It was a lover and his lass.
G (*g*[']–*g*[']): *Shakespeare Song Album (Boosey & Hawkes)*
G or *D*: *The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764)*
F or *D*: *English Songs: Renaissance to Baroque (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)*
D: *The ABRSM Songbook, Book 5 (ABRSM)*
- 15 **Mozart** L'ho perduta, me meschina!: from *Le nozze di Figaro*, K. 492. (F)
F min (*f*[']–*f*[']): No. 23 from vocal score (*G. Schirmer GS33772) (Ital/Eng)*
F min: *Grandi Operisti per Giovani Cantanti per Soprano (Ricordi NR 13760000) (Ital)*
- 16 **Purcell** Fairest isle (Venus's Song): from *King Arthur*, Z. 628.
Ab (*eb*[']–*gb*[']) or *F*: *Purcell 40 Songs (high or low) (IMC 2071 or 2072)*
Ab or *F*: *Purcell 15 Songs and Airs, Set 1 (high or low) (Novello NOV170263 or NOV170264)*
Ab: *The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764)*
G or *F*: *The Best of Singing, Grades 4–5 (high or low) (Faber)*
G: *The ABRSM Songbook Plus, Grade 5 (ABRSM)**

* Available late October 2017.

- 17 **Purcell** I attempt from love's sickness to fly: from *The Indian Queen*, Z. 630.
A ($d\#'-f\#''$): arr. Holloway. *Celebrated Songs, Book 3* (Chester CH55319)
A or *G*: *Purcell 15 Songs and Airs, Set 1* (high or low) (Novello NOV170263 or NOV170264)
A or *F*: publ. separately (omitting repeat) (high or low) (IMC 1922 or 1923)
A or *F*: *Purcell 40 Songs* (omitting repeat) (high or low) (IMC 2071 or 2072)
Ab or *F*: *English Songs: Renaissance to Baroque* (omitting repeat) (high or low) (Hal Leonard HL40018 or HL40019–Music Sales)
G: *The ABRSM Songbook, Book 5* (ABRSM)
G ($c\#'-e''/g''$): *Purcell Songs, Book 3* (Stainer & Bell B383)
F: arr. Diack. *The 100 Best Short Songs, Book 4* (Paterson PAT00604)
- 18 **John Rutter** A Gaelic Blessing.
D ($d'-f\#''$) or *C*: *Oxford Solo Songs: Sacred* (high or low) (OUP)
C: *The ABRSM Songbook Plus, Grade 5* (ABRSM)*
- 19 **arr. John Rutter** O can ye sew cushions?: No. 2 from *Three Folk-Songs for Upper Voices*. *D* ($d'-d''$): (OUP)
- 20 **A. Scarlatti** Le Violette (Rugiadoso, odoroso): from *Il Pirro e Demetrio*.
Bb ($f'-g''$) or *Eb*: *24 Italian Songs and Arias* (medium-high or medium-low) (G. Schirmer GS26114 or GS26115) (Ital/Eng)
A or *F*: No. 9 from *26 Italian Songs and Arias* (medium-high or medium-low) (Alfred 3402 or 3403) (Ital/Eng)
A or *E*: *A Selection of Italian Arias 1600–1800, Vol. 2* (high or low) (ABRSM) (Ital/Eng)
G: *The ABRSM Songbook, Book 5* (ABRSM) (Ital/Eng)
- 21 **arr. Ruth Elaine Schram** Go 'way from my window.
($c'-g''$), ($b-f\#''$) or ($a-e''$): *Folk Songs for Solo Singers, Vol. 2* (high, medium-high or medium-low) (Alfred 41547, 16300 or 16301)
- 22 **arr. Ruth Elaine Schram** He's gone away. (F)
($d'-g\#''$), ($c'-f\#''$) or ($a-d\#''$): *Folk Songs for Solo Singers, Vol. 2* (high, medium-high or medium-low) (Alfred 41547, 16300 or 16301)
- 23 **Vivaldi** Vieni, vieni o mio diletto (Come, oh come).
B min ($d'-f\#''$): arr. Holloway. *Celebrated Songs, Book 2* (observing repeats) (Chester CH55318) (Ital)
B min: No. 3 from *Vivaldi Four Arias* (observing repeats) (IMC 1203) (Ital)
B min: *The ABRSM Songbook, Book 5* (ABRSM) (Ital/Eng)
B min or *G min*: *A Selection of Italian Arias 1600–1800, Vol. 2* (high or low) (ABRSM) (Ital/Eng)

LIST B

- 1 **Jón Ásgeirsson** Vor hinsti dagur (Our final day).
E min ($e'-g''$) or *C min*: *Icelandic Art Songs, First Collection* (high or low) (Ísalög Music) (Ice/Eng)
- 2 **Beethoven** Mailed (Maigesang), Op. 52 No. 4 (omitting bb. 39–75).
Eb ($eb'-eb''$) or *D*: No. 9 from *Beethoven 30 Selected Songs* (high or low) (Peters EP 731 or 732) (Ger)
Eb: No. 12 from *Beethoven 67 Songs* (Peters EP 180) (Ger)
Eb: No. 7 from *Beethoven Complete Songs, Vol. 1* (Henle HN 533) (Ger)
- 3 **R. R. Bennett** The Birds' Lament (Der Vögel Klage): No. 1 from *The Aviary*.
A ($c\#'-e''$): *R. R. Bennett The Aviary* (Universal UE 14168) (Eng/Ger)
A: *The ABRSM Songbook, Book 5* (ABRSM) (Eng)
- 4 **Chausson** Hébé, Op. 2 No. 6.
($e'-d''$): *The ABRSM Songbook Plus, Grade 5* (ABRSM) (Fr/Eng)*
($d'-c''$) or ($b-a'$): No. 18 from *Changing Voices: Songs within an octave for teenage male singers* (Peters EP 72482) (Fr)

LIST B (cont.)

- 5 **arr. Copland** Simple Gifts: No. 4 from *Old American Songs*, First Set.
Bb ($f' - f''$), *Ab* or *F*: *Copland Old American Songs, Complete* (high, medium/original or low) (Boosey & Hawkes)
Ab: *20th-Century Easy Song Collection* (Boosey & Hawkes)
Ab: *The ABRSM Songbook, Book 5* (ABRSM)
- 6 **Dunhill** The Cloths of Heaven, Op. 30 No. 3. *Eb* ($eb' - g''$) or *C*: publ. separately (Stainer & Bell H183 or SS15)
- 7 **Dvořák** Jsem jako lípa košatá (Like to a linden tree), Op. 31 No. 3.
F ($d' - f''$): *The ABRSM Songbook, Book 5* (ABRSM) (Czech/Eng)
F: *Celebrated Songs, Book 1* (Chester CH55317) (Eng)
- 8 **Elwyn-Edwards** Sweet Suffolk owl (Dylluan Deg). *F* ($d' - f''$): publ. separately (Gwynn Publishing 80229) (Eng/Welsh)
- 9 **Christopher Field** Fall, leaves, fall: No. 8 from *A Garland of Song*.
C min ($d' - eb''$): *Christopher Field A Garland of Song (Recital Music RM910)*
C min: *The ABRSM Songbook Plus, Grade 5* (ABRSM)*
- 10 **Finzi** Boy Johnny, Op. 1 No. 10.
G ($d' - e''/g''$): *20th-Century Easy Song Collection* (Boosey & Hawkes)
- 11 **Grieg** Jeg elsker Dig (Ich liebe Dich) (I Love but Thee/I love you), Op. 5 No. 3.
C ($e' - f''$): *Grieg Centenary Song Album* (Peters EP 7958) (Dan/Ger/Eng)
C or *Bb*: *The Art of Song (revised & expanded edition), Grades 4-5* (high or medium-low) (Peters EP 71763 or 71764) (Dan/Ger/Eng)
Bb: *The ABRSM Songbook, Book 5* (ABRSM) (Dan/Eng)
- 12 **Ian Higginson** Fear no more the heat o' the sun.
E min ($d' - e''$): *Shakespeare Song Album* (Boosey & Hawkes)
E min: *The ABRSM Songbook, Book 5* (ABRSM)
- 13 **Howells** Girl's Song, Op. 22 No. 4. (F)
G ($d' - e''$): *20th-Century Easy Song Collection* (Boosey & Hawkes)
- 14 **Ireland** Spring Sorrow.
Ab ($eb' - f''$) or *F*: *Art Song in English* (high or low) (Boosey & Hawkes)
F: *The Boosey & Hawkes Song Collection, Vol. 2* (Boosey & Hawkes)
F: *Ireland The Complete Works for Voice & Piano, Vol. 4* (Stainer & Bell B599)
F: *A Heritage of 20th-Century British Song, Vol. 3* (Boosey & Hawkes)
F or *Eb*: No. 7 from *Everlasting Voices* (medium-high or medium-low) (Peters EP 72672a or 72672b)
- 15 **Kaldalóns** Mamma ætlar að sofna (Mother).
F ($c' - db''$) or *Eb*: *Icelandic Art Songs, First Collection* (high or low) (Ísalög Music) (Ice/Eng)
- 16 **Keel** Trade Winds: No. 2 from *Three Salt-Water Ballads*.
Eb ($bb - eb''$): publ. separately (Boosey & Hawkes)
Eb: *Keel Three Salt-Water Ballads* (Boosey & Hawkes)
Eb: *The Boosey & Hawkes Song Collection, Vol. 2* (Boosey & Hawkes)
Eb: *The ABRSM Songbook, Book 5* (ABRSM)
- 17 **Alexander L'Estrange** She walks in beauty: from *Love's Philosophy*. (M)
G ($d' - d''$): *Alexander L'Estrange Love's Philosophy* (Faber)
G or *F*: *The Best of Singing, Grades 4-5* (high or low) (Faber)
- 18 **Lin Marsh** Windy Weather: No. 8 from *Serendipity Solos*.
G min ($d' - g''$): *Lin Marsh Serendipity Solos* (Faber)
F min or *E min*: *The Best of Singing, Grades 4-5* (high or low) (Faber)

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- 19 **Peel** The Early Morning.
A ($d' - a''$), *G*, *F* or *E♭*: publ. separately (*Faber*)
F or *E♭*: *The Best of Singing, Grades 4–5 (high or low)* (*Faber*)
F: *The ABRSM Songbook Plus, Grade 5 (ABRSM)**
- 20 **Quilter** The Fuchsia Tree, Op. 25 No. 2.
B min ($b - f\#''$) or *A min*: *Roger Quilter Collected Songs (high or low)* (*Boosey & Hawkes*)
- 21 **Reger** Mariä Wiegenlied (The Virgin's Slumber Song/Mary's Cradle Song), Op. 76 No. 52.
Ab ($ab' - ab''$) or *F*: *Reger Schlichte Weisen Op. 76, Vol. 6 (high or medium)* (*Bote & Bock*) (*Ger*)
Ab, *G*, *F* or *D♭*: publ. separately (*G. Schirmer GS22299, GS22300, GS22302 or GS22301*) (*Eng/Ger*)
G: *High Praise 2 (soprano line)* (*Novello NOV020680*) (*Eng/Ger*)
F or *D*: *The Language of Song: Intermediate (high or low)* (*Faber*) (*Ger*)
F or *D♭*: No. 11 from *Sing Solo Christmas (high or low)* (*OUP*) (*Ger/Eng*)
E♭: *The ABRSM Songbook, Book 5 (ABRSM)* (*Ger/Eng*)
- 22 **Rodrigo** Una palomita blanca (The Little White Dove). No. 3 from *Doce canciones españolas*.
C min ($f' - eb''$): *Rodrigo 12 Spanish Songs* (*Schott ED 10675*) (*Span/Eng*)
C min: *Rodrigo 35 Songs* (*Schott SMC 541*) (*Span/Eng*)
C min: *The ABRSM Songbook, Book 5 (ABRSM)* (*Span/Eng*)
- 23 **John Rutter** Star Carol (omitting verse 2; upper part in final chorus). *D* ($d' - f\#''$): publ. separately (*OUP*)
- 24 **Schubert** An Sylvia (To Sylvia), Op. 106 No. 4, D. 891 (omitting verse 2).
A ($e' - f\#''$) or *G*: *The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)* (*Peters EP 71763 or 71764*) (*Ger/Eng*)
A: *The ABRSM Songbook, Book 5 (ABRSM)* (*Ger/Eng*)
A, *G* or *F*: No. 60 from *Schubert Lieder, Vol. 2 (high, medium or low)* (*Peters EP 178a, 178b or 178c*) (*Ger*)
- 25 **Schubert** Lachen und Weinen (Laughing and Crying), Op. 59 No. 4, D. 777.
Ab ($eb' - gb''$), *F* or *E*: No. 82 from *Schubert Lieder, Vol. 1 (high, medium or low)* (*Peters EP 20a, 20b or 20c*) (*Ger*)
Ab, *F* or *E*: No. 37 from *Schubert Lieder, Vol. 2 (high, medium or low)* (*Peters EP 178a, 178b or 178c*) (*Ger*)
F: *The ABRSM Songbook Plus, Grade 5 (ABRSM)* (*Ger/Eng*)*
- 26 **Schubert** Trauer der Liebe (Love's Sorrow), D. 465.
Ab ($g' - ab''$) or *E♭*: *The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)* (*Peters EP 71763 or 71764*) (*Ger/Eng*)
- 27 **Vaughan Williams** Linden Lea.
A ($e' - f\#''$), *G* or *F*: publ. separately (*Boosey & Hawkes*) (*Eng/Dorset dialect*)
A or *G*: *Art Song in English (high or low)* (*Boosey & Hawkes*) (*Eng*)
G: *The Boosey & Hawkes Song Collection, Vol. 2 (Boosey & Hawkes)* (*Eng/Dorset dialect*)
G: *The ABRSM Songbook, Book 5 (ABRSM)* (*Eng*)
- 28 **Warlock** Adam lay ybounden.
C min ($c' - f''$): publ. separately (*OUP*)
C min: No. 180 from *The Oxford Book of Carols* (*OUP*)
- 29 **arr. Weckerlin** Jeune fillette (Maiden, remember).
A min ($g' - e''$): No. 9 from *Bergerettes – Twenty Romances and Songs of the 18th Century* (*G. Schirmer GS32612*) (*Fr/Eng*)
A min: *Celebrated Songs, Book 1 (Chester CH55317)* (*Fr*)
- 30 **Haydn Wood** A Brown Bird Singing.
E♭ ($d' - c''$) or *C*: No. 6 from *Changing Voices: Songs within an octave for teenage male singers* (*Peters EP 72482*)

LIST C

- 1 **Benny Andersson & Björn Ulvaeus** Slipping through my fingers (*bb. 1–47 only, omitting repeat*): from *Mamma Mia!*
(*a–c''*): vocal selections (*Wise AM959464*)
(*a–c''*): *The ABRSM Songbook Plus, Grade 5 (ABRSM)**
- 2 **Arlen & Koehler** Stormy Weather (Keeps Rainin' All the Time) (*omitting interlude*): from *Cotton Club Parade of 1933*.
G (*c'–d''*): *The Harold Arlen Songbook (Hal Leonard–Faber)*
G: *The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)*
- 3 **Ayer & Grey** If you were the only girl in the world (*any one verse*): from *The Bing Boys Are Here*. (M)
Eb (*c'–f''*): *100 Years of Popular Music: 1900 (Faber)*
- 4 **L. Bernstein, Comden & Green** A little bit in love: from *Wonderful Town*.
F (*c'–c#''*): vocal selections (*omitting bb. 11–34*) (*Boosey & Hawkes*)
F: *The Graded Song Collection (omitting bb. 1–16) (Faber)*
- 5 **Blane & Martin** The Trolley Song: from *Meet Me in St Louis*.
Eb (*d'–eb''*): *100 Years of Popular Music: 40s Vol. 1 (Faber)*
Eb or Db: *The Best of Singing, Grades 4–5 (high or low) (Faber)*
- 6 **Bock & Harnick** Sunrise, sunset: from *Fiddler on the Roof*.
G min (*d'–eb''*): vocal selections (*Wise AM39520*)
G min: *Stage & Screen – The Black Book (Wise AM92249)*
G min: arr. Marsh (*melody line from b. 37*). *Songscape: Stage and Screen (Faber)*
G min: arr. Marsh. *The Faber Music Theatre Songbook (Faber)*
- 7 **Brooks, 'Fats' Waller & Razaf** Ain't misbehavin': from *Ain't Misbehavin'*.
Eb (*eb'–f''*): *The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)*
C: *Stage & Screen – The White Book (Wise AM92248)*
- 8 **Stephen Flaherty & Lynn Ahrens** Alone in the Universe (*ending b. 57*): from *Seussical the Musical*.
G/E (*b–e''*): vocal selections (*Alfred 0484B*)
- 9 **N. Gay** Leaning on a lamp-post: from *Me and My Girl*. (M)
C (*c'–e''*): arr. Booth. Vocal selections (*Music Sales NG10014*)
Bb (*d'–eb''*): *The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 2 (first four pages only) (Hal Leonard–Faber)*
- 10 **G. Gershwin, I. Gershwin & DeSylva** I'll Build a Stairway to Paradise (*omitting repeats*): from *George White's Scandals of 1922*.
C (*c'–f''*): *The Best of George Gershwin and Ira Gershwin (Faber)*
C: *The Great Songs of Gershwin (Alfred SF0147)*
C: *George Gershwin: The Definitive Songbook (Faber)*
C: *The ABRSM Songbook Plus, Grade 5 (ABRSM)**
- 11 **G. & I. Gershwin** Love Walked In: from *The Goldwyn Follies*.
Eb (*bb–f''*): *The Best of George Gershwin and Ira Gershwin (Faber)*
Eb: *The Great Songs of Gershwin (Alfred SF0147)*
Eb: *George Gershwin: The Definitive Songbook (Faber)*
Eb: *The ABRSM Songbook, Book 5 (ABRSM)*
- 12 **G. & I. Gershwin** They can't take that away from me: from *Shall We Dance?*
Eb (*b'–eb''*): *The Best of George Gershwin and Ira Gershwin (Faber)*
Eb: *The Great Songs of Gershwin (Alfred SF0147)*
Eb: *George Gershwin: The Definitive Songbook (Faber)*
- 13 **Gilbert & Sullivan** The flowers that bloom in the spring: from *The Mikado*.
G (*d'–e''*): arr. Field. *The ABRSM Songbook Plus, Grade 5 (ABRSM)**

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- 14 **Gilbert & Sullivan** When a felon's not engaged in his employment (The Policeman's Song): from *The Pirates of Penzance*.
F (f-c''): *The Second Book of Baritone/Bass Solos* (G. Schirmer GS82071)
F (F-c''): *Gilbert & Sullivan for Singers – Baritone/Bass* (Hal Leonard HL00740217–Music Sales)
F: *The Art of Song (revised & expanded edition)*, Grades 4–5 (medium-low) (Peters EP 71764)
- 15 **Gilbert & Sullivan** When a merry maiden marries (Tessa's Song): from *The Gondoliers*. (F)
F (c'-f''): *Gilbert & Sullivan for Singers – Mezzo-Soprano* (Hal Leonard HL00740215–Music Sales)
F: *The Art of Song (revised & expanded edition)*, Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764)
- 16 **B. Howard** Fly me to the moon (In Other Words).
Eb (d'-g''): in 3 time. Publ. separately (TRO Essex Music KE53519)
Eb: in 2 time. *The Definitive Jazz Collection (2nd edition)* (Hal Leonard–Faber)
Eb: in 3 time. *The ABRSM Songbook Plus, Grade 5* (ABRSM)*
D or *C*: in 3 time (omitting bb. 5–36). *The Best of Singing, Grades 4–5* (high or low) (Faber)
- 17 **Kander & Ebb** Cabaret (this version only): from *Cabaret*.
Eb (bb-f''): arr. Marsh. *The Faber Music Theatre Songbook* (Faber)
Eb: arr. Marsh (melody line from b. 22). *Songscape: Stage and Screen* (Faber)
- 18 **Lerner & Loewe** I could have danced all night: from *My Fair Lady*.
C (b-g''): *The Broadway Ingénue: 37 Theatre Songs for Soprano* (Hal Leonard–Faber)
C (b-g''): *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition)* (Hal Leonard–Faber)
C (b-f''): *Stage & Screen – The Black Book (with repeat)* (Wise AM92249)
C (b-f''/g'') or *Bb*: *The Best of Singing, Grades 4–5* (high or low) (Faber)
Bb (a-f''): vocal selections (omitting Coda 1 and additional character parts) (Faber)
- 19 **Lerner & Loewe** On the Street Where You Live: from *My Fair Lady*.
C (c'-f''/g''): *The Singer's Musical Theatre Anthology, Tenor Vol. 1 (revised edition)* (starting at *Allegro moderato*) (Hal Leonard–Faber)
C (c'-f''): vocal selections (Faber)
Bb (bb-e''): *Stage & Screen – The Black Book (refrain only, with suitable intro.)* (Wise AM92249)
- 20 **Alan Menken & Stephen Schwartz** God Help the Outcasts (omitting repeat; this version only): from *The Hunchback of Notre Dame*.
C/D (g/b-d''): *Kids' Musical Theatre Collection, Vol. 2* (Hal Leonard HL00230031–Music Sales)
- 21 **Randy Newman** When she loved me: from *Toy Story 2*.
F (g-f''): *The New Illustrated Treasury of Disney Songs (6th edition)* (Hal Leonard HL00313100–Music Sales)
F (g/c'-f'') or *E*: *The Best of Singing, Grades 4–5* (high or low) (Faber)
- 22 **I. Novello** I can give you the starlight (ending b. 44): from *The Dancing Years*.
G (d'-g''): *Ivor Novello Song Album* (Faber)
F: *The ABRSM Songbook Plus, Grade 5* (ABRSM)*
- 23 **Ben Parry** Career Paths.
F (e'-c''): *The ABRSM Songbook Plus, Grade 5* (ABRSM)*
F: No. 10 from *Changing Voices: Songs within an octave for teenage male singers* (omitting bb. 39–72) (Peters EP 72482)
- 24 **C. Porter** I Love Paris: from *Can-Can*.
(c'-e''): *The Best of Cole Porter* (Faber)
(c'-e''): *Cole Porter 100th Anniversary* (Alfred VF1713)
(c'-e''): *Forever Ella: 19 Ella Fitzgerald Classics* (Faber)
(c'-e''): *The Graded Song Collection* (Faber)

(continued overleaf)

LIST C (*cont.*)

- 25 **Rodgers & Hammerstein** I have dreamed: from *The King and I*.
F (*c' - g''*): *The Broadway Ingénue: 37 Theatre Songs for Soprano* (Hal Leonard-Faber)
E♭: vocal selections (Williamson HLW00312227)
E♭: *The Rodgers & Hammerstein Collection* (Williamson HL00313207)
- 26 **Shearing & Weiss** Lullaby of Birdland.
(b - d''): *Forever Ella: 19 Ella Fitzgerald Classics* (Faber)
- 27 **Sherwin** A Nightingale Sang in Berkeley Square (*omitting chorus 2*): from *New Faces*.
E♭ (*bb - eb''*): *100 Years of Popular Music: 40s Vol. 1* (Faber)
E♭: *The ABRSM Songbook, Book 5* (ABRSM)
- 28 **George Stiles & Anthony Drewe** Different (*omitting bb. 37-45*): from *Honk!*
D♭ (*db' - f''*): vocal selections (Faber)
- 29 **Weill & I. Gershwin** My Ship: from *Lady in the Dark*.
F (*c' - f''*): *Weill From Berlin to Broadway* (Hal Leonard-Faber)
F: *The Definitive Jazz Collection (2nd edition)* (Hal Leonard-Faber)
F: *The ABRSM Songbook, Book 5* (ABRSM)
- 30 **Frank Wildhorn & Leslie Bricusse** Once Upon a Dream: from *Jekyll & Hyde*.
E/F# (*b - c#''*): vocal selections (Cherry Lane Music Company CLM02502211)
E/G♭ (*b - db''*): *The Singer's Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard-Faber)

SINGING GRADES: requirements and information

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

Changes in the 2018 syllabus (Grades 6–8)

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

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

Entering for an exam

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

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

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

Elements of the exam

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

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

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

Accompanied songs

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

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

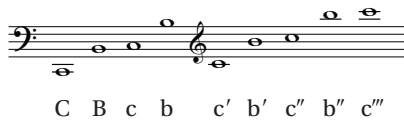
In Grades 6–8, candidates choose one song from any three of the five Lists, A, B, C, D and E.

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

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

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

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



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

(continued overleaf)

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

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

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

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

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

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

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

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

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

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

Unaccompanied traditional song (folk song)

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

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

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

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

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

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

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

Sight-singing

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

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








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

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

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

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

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

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

Aural tests

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

In the exam

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

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

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

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

Assessment

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

Obtaining exam music

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

AURAL TESTS: included in the Practical exams for all subjects

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

In the exam

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

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

Assessment

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

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

Specimen tests

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

Deaf or hearing-impaired candidates

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

Aural Tests GRADE 5

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).
- B To sing six notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a fifth above and a fourth below the tonic, in a major key with up to two sharps or flats. The test will begin and end on the tonic and will not contain intervals greater than a third, except for the rising fourth from dominant to tonic. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics, articulation, tempo, tonality, character; the second will be style and period.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.