

Voice

SYLLABUS / 2012 EDITION

The Royal
Conservatory®
The finest instrument is the mind.



mezzo•soprano
baritone
tenor
contralto
soprano
bass

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Message from the President

The Royal Conservatory was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory is recognized in communities throughout North America for outstanding service to students, teachers, and parents, as well as a strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than one hundred years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship 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 not only an important partner with The Royal Conservatory in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Conservatory will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.



Dr. Peter C. Simon
President

Getting Started

What's New?

- Preparatory examinations are now graded.
- The Popular Music list is optional for Grades 1 to 10, and compulsory for the Teacher's ARCT examination.
- Only one vocalise is now required for Grades 6 and 7.
- Singbacks now begin in Grade 5.
- Time limits have been suggested for repertoire in Grades 6 to 10.
- The vowel [y] is now introduced at the Grade 5 level in technical exercises.
- Translations and IPA Transcriptions for some repertoire selections in Grades 5 to 8 are available at www.frederickharrismusic.com/iparesource.

Visit examinations.rcmusic.ca to register.

Contact Us

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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 through its curriculum, assessment, performances, and teacher education programs, The Royal Conservatory makes a substantial impact upon the lives of millions of people globally.

The Royal Conservatory Examinations

The Royal Conservatory provides a recognized standard of musical success through an effectively sequenced course of study and individual student assessments from beginner to advanced levels. One-hundred thousand examinations are conducted annually in 260 communities across Canada.

- The Frederick Harris Music Co., Limited

As The Royal Conservatory's publishing division, The Frederick Harris Music Co., Limited produces The Conservatory's renowned curricula and related teaching materials, as well as additional publications and tools supporting music educators and their students.

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

- The Glenn Gould School offers the most gifted young artists professional music training at the undergraduate and graduate levels.
- The Young Artists Performance Academy provides supportive, comprehensive training for the most promising musicians aged nine to eighteen.
- The Royal Conservatory School provides acclaimed early childhood music education programs and music classes 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: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and the Conservatory Theatre.
- The Royal Conservatory Music Development Program promotes and expands musical activity and makes the study of music a central part of the lives of all Americans.

The College of Examiners

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

Read about our College of Examiners, including examiner biographies, at examinations.rcmusic.ca.

Examinations Offered

Practical Examinations

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

Theory Examinations

Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

Musicianship Examinations

Junior, Intermediate, Senior

Notable Alumni

Notable alumni include:

- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- Naida Cole
- David Foster
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Lois Marshall
- Adrienne Pieczonka
- Oscar Peterson
- Paul Shaffer
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers

Strengthening Canadian Society Since 1886

- 1886** The Toronto Conservatory of Music is founded.
- 1887** The Conservatory officially opens with 200 students and 50 teachers, operating from the two upper floors of a Yonge Street music store.
- 1898** The Conservatory establishes its first external examinations centres in Southern Ontario.
- 1904** Frederick Harris establishes a music publishing company in London, England.
- 1906** The Toronto Conservatory Orchestra is founded; two years later, this group becomes the first Toronto Symphony Orchestra.
- 1907** Approximately 1,500 students across Canada take Toronto Conservatory examinations—more than half from outside of Toronto.
- 1916** The first piano repertoire book based on the Conservatory curriculum is published by The Frederick Harris Music Co., Limited and distributed throughout Canada.
- 1928** Composer Boris Berlin begins teaching at the Conservatory; he remains on the faculty until his death in 2001.
- 1935** The Examination System is accredited by the Ontario Department of Education.
- 1946** Pianist Glenn Gould receives an ARCT. In the same year, the Conservatory Opera School is established; several years later it leads to the formation of the Canadian Opera Company.
- 1947** In recognition of its status as one of the Commonwealth's greatest music schools, The Conservatory receives a Royal Charter from King George VI, allowing it to be called The Royal Conservatory of Music (RCM).
- 1950** Jon Vickers enrolls in The RCM Opera School. Lois Marshall receives an Artist Diploma.
- 1959** Teresa Stratas receives an Artist Diploma.
- 1963** The Conservatory moves into its current facility, Ihnatowycz Hall, a building originally home to the Toronto Baptist College and McMaster University.
- 1979** The Conservatory's Orchestral Training Program and a program for musically gifted children (Young Artists Performance Academy) are established.
- 1991** Plans for restoration and expansion of the RCM's Toronto facilities begin.
- 1995** Learning Through the Arts®, launched as a pilot project in 1994, expands into a national initiative.
- 2002** The RCM launches its Building National Dreams Campaign to expand its Toronto facilities and build a state-of-the-art center for performance and learning.
- 2003** The Royal Conservatory Examinations expands into the United States of America.
- 2008** The Royal Conservatory's TELUS Centre for Performance and Learning opens.
- 2009** The RCM launches its Performing Arts Division and Koerner Hall opens.
- 2011** The Carnegie Hall Royal Conservatory Achievement Program is launched.

Quick Reference— Examination Requirements

Certificate Program Overview

A progressive assessment program for every examination candidate

Internationally recognized certificates are awarded for successful completion of each practical level (study of an instrument or voice) *and* the required co-requisite theory examinations. Internationally recognized diplomas are awarded for successful completion of the ARCT practical examination and the required co-requisite theory examinations. Candidates may enter the Certificate Program at any practical level from Preparatory to Grade 10. The following table summarizes the examinations required for each certificate.

Certificates	Examinations Required
Preparatory Voice	Preparatory Voice
Grade 1 Voice	Grade 1 Voice
Grade 2 Voice	Grade 2 Voice
Grade 3 Voice	Grade 3 Voice
Grade 4 Voice	Grade 4 Voice
Grade 5 Voice	Grade 5 Voice; Basic Rudiments
Grade 6 Voice	Grade 6 Voice; Intermediate Rudiments
Grade 7 Voice	Grade 7 Voice; Advanced Rudiments
Grade 8 Voice	Grade 8 Voice; Advanced Rudiments
Grade 9 Voice	Grade 9 Voice; Advanced Rudiments; Basic Harmony <i>or</i> Basic Keyboard Harmony; History 1: An Overview
Grade 10 Voice	Grade 10 Voice; Advanced Rudiments; Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical

Diplomas	Examinations Required
ARCT in Voice Performance	ARCT in Voice Performance; History 3: 19th Century to Present; Any TWO of: Advanced Harmony or Advanced Keyboard Harmony, Analysis, or Counterpoint; Grade 6 Piano
Teacher's ARCT	Teacher's ARCT; History 3: 19th Century to Present; Any TWO of: Advanced Harmony or Advanced Keyboard Harmony, Analysis, or Counterpoint; Grade 8 Piano

See the current edition of the *Theory Syllabus* for detailed theory examination requirements.

Theory Examinations

Essential Tools for Musical Development

- Candidates are encouraged to begin theory studies as early as possible.
- Beginning in Grade 5, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

Overview of Theoretical Subjects

The following table lists all of the written theory examinations in the Certificate Program with brief details including the length of the examination and a summary of the content.

Subject	Theory Examination Title
Rudiments	Preparatory Rudiments (1 hour) - Building blocks of music notation
	Basic Rudiments (1 hour) - Elements of music for the beginner
	Intermediate Rudiments (2 hours) - Continuation of basic rudiments
	Advanced Rudiments (2 hours) - Continuation of intermediate rudiments and preparation for harmony
Harmony and Counterpoint	Introductory Harmony (2 hours) - Chord symbols; non-chord tones; elementary four-part and melodic writing
	Basic Harmony (3 hours) - Four-part writing; melodic composition; harmonic and structural analysis in major and minor keys <i>or</i> Basic Keyboard Harmony (20 minutes) - Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis
	Intermediate Harmony (3 hours) - Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms <i>or</i> Intermediate Keyboard Harmony (25 minutes) - Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading
	Counterpoint (3 hours) - Composition and analysis of simple counterpoint in Baroque style
	Advanced Harmony (3 hours) - Advanced harmonic and contrapuntal techniques <i>or</i> Advanced Keyboard Harmony (30 minutes) - Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading
Analysis	Analysis (3 hours) - Advanced harmonic and structural analysis of musical forms
History	History 1: An Overview (3 hours) - Introduction to styles, composers, and music from 1600 to the present
	History 2: Middle Ages to Classical (3 hours) - Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods
	History 3: 19th Century to Present (3 hours) - Styles, composers, and music of the Romantic era to the present

Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal written setting, generally with a written examination.
- *Official Examination Papers*, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 5 to 10 and diplomas for the ARCT in Voice Performance or the Teacher's ARCT. There are no prerequisite or co-requisite theory examinations for Preparatory to Grade 4.

Beginning in September 2012, candidates for the ARCT in Voice Performance or the Teacher's ARCT will be required to complete History 3: 19th Century to Present, and and TWO of the following three examinations: Counterpoint, Advanced Harmony, or Analysis. The order and selection of these examinations is at the discretion of the candidate.

Candidates must complete co-requisite theory examinations before or within five years of the original practical examination to be eligible for the practical certificate.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Voice Performance or the Teacher's ARCT.

Grade	5	6	7	8	9	10	Perf. ARCT	Teacher's ARCT
Required Examinations (C = Co-requisite P = Prerequisite)								
Basic Rudiments	C							
Intermediate Rudiments		C						
Advanced Rudiments			C	C	C	C	P	P
Basic Harmony					C			
Intermediate Harmony						C	P	P
Any two of: Advanced Harmony, Analysis, Counterpoint							C	C
History 1: An Overview					C	C	P	P
History 2: Middle Ages to Classical						C	P	P
History 3: 19th Century to Present							C	C
Grade 10 Practical							P	P
Grade 6 Piano							C	
Grade 8 Piano								C
Recommended Examinations								
Preparatory Rudiments								
Introductory Harmony								
Alternative Examinations								
Basic Keyboard Harmony (can be substituted for Basic Harmony)						C		
Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)							C	P
Advanced Keyboard Harmony (can be substituted for Advanced Harmony)							C	C
Junior Musicianship (can be substituted for Grade 8 Ear Tests)					C			
Intermediate Musicianship (can be substituted for Grade 9 Ear Tests)						C		
Senior Musicianship (can be substituted for Grade 10 and Teacher's ARCT Ear Tests)							C	C

Examination Repertoire

The *Voice Syllabus* lists the repertoire 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. 106 for a list of publishers with their abbreviations.

Information about Editions

We live in a time of ever-increasing scholarship leading to advances in the area of informed performance practice. Recognizing the importance of good editions in the performance of increasingly advanced repertoire in the upper levels, the following publications are suggested as representing current scholarship:

- ABRSM Publishing – www.abrsmpublishing.com; an excellent resource for early Italian aria editions
- Bärenreiter – publications reflecting performance practice in the music of J.S. Bach, Handel, Haydn, Mozart, and the most comprehensive performance practice edition of Schubert
- Carus-Verlag Stuttgart – Schumann vocal literature
- Novello – critical editions include works by Handel (Watkins Shaw *Messiah*, Judas Maccabeus) Haydn (*The Creation*, *The Seasons*), Mendelssohn (*Elijah*, *St. Paul*)
- Oxford University Press – new critical editions of Handel and other common English works
- The University of Chicago Press and Casa Ricordi – critical editions of all the Verdi operas and the *Requiem*
- Edition Breitkopf and Edition Peters – reliable editions of German repertoire
- Hal Leonard – important editions of French repertoire noting the text and musical history in these works
- Alfred Publishing – editions with comprehensive pronunciation guides, translations, and information about historical background and performance practice.

Syllabus Repertoire Lists

In each grade, candidates are encouraged to choose a balanced and varied examination program that includes a variety of musical styles and keys. The repertoire for each grade is divided into lists, according to genre or stylistic period.

The candidate is asked to choose only one selection from each composer. In Grades 7, 8, and 9, List C, the candidate may choose only one song from the Traditional list.

Preparatory

Folk songs, and songs composed after 1900

Grades 1 to 6

List A: Folk songs, and songs composed before 1900

List B: Songs composed after 1900

List C: Popular Music

Grades 7 to 9

List A: Music composed or arranged before 1830

List B: Music composed or arranged 1830–1900

List C: Music composed or arranged after 1900

List D: Popular Music

Grade 10

List A: Music composed or arranged before 1830

List B: Music composed or arranged 1830–1900

List C: Music composed or arranged after 1900

List D: Musical Theatre and Operetta

ARCT

List A: Music composed or arranged before 1830

List B: Music composed or arranged 1830–1900

List C: Music composed or arranged after 1900

List D: Opera arias

List E: Oratorio and Mass

List F: Musical Theatre and Operetta

Popular Music/Musical Theatre/Operetta

This is an *optional* list for all grades except the Teacher's ARCT. The list includes genres such as musical theatre, operetta, folk rock, jazz standards, and parlour songs. Some vowel modification to suit the style is acceptable, but candidates are advised to use good vocal technique as well as balanced registration in the upper grades. Candidates performing repertoire from this list may not bring props or costumes to the examination.

- Please note that candidates for the Teacher's ARCT *must* sing *one* selection from List F (Music Theatre/Operetta).
- For this list, the candidate's music must match the arrangements in the books cited in the *Syllabus*. For Grades 1 to 7, the music may be transposed. For Grades 8 to 10 and ARCT, musical theatre and operetta selections *must* be sung in the original key. Jazz standards may be transposed.

Repertoire for Grade 10 examinations

- 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 candidates may choose from Any Voice or from Soprano. Selections from Any Voice may be transposed. Selections from voice type lists must be sung in the original key.
- Selections from List B and List C may be sung by any voice type, and may be transposed.
- Selections from List D (Musical Theatre and Operetta) are divided into Male and Female categories. These selections must be sung in the original key and must match the arrangements cited in the *Syllabus*.
- Candidates must sing repertoire in the original language unless otherwise specified in the Lists. The candidate's program must include at least *one* selection in English, as well as selections in *three* of the following languages: French, Italian, German, Latin, and Spanish. Candidates are expected to demonstrate proficiency in the pronunciation of each language they choose.

Repertoire for ARCT examinations

- In List A, candidates may choose repertoire from Any Voice or from their own voice type (Soprano, Mezzo Soprano/Contralto, Countertenor, Tenor, or Baritone/Bass). For example, Soprano candidates may choose from Any Voice or from Soprano. Selections from Any Voice may be transposed. Selections from voice type lists must be sung in the original key.
- Selections from List B and List C may be sung by any voice type, and may be transposed.
- Selections from List D (Opera) and List E (Oratorio) must be chosen from the works listed for the candidate's voice type and sung in the original key, with the accompanying recitative where specified. *Note that at least one of the arias chosen from List D (Opera) or List E (Oratorio and Mass) must have an accompanying recitative.*
- Selections from List F (Musical Theatre/Operetta) are divided into Female and Male roles. These selections must be sung in the original key and must match the arrangements cited in the *Syllabus*.
- Memorization is compulsory. Candidates not performing from memory will receive only comments on the examiner's report.
- Candidates must sing repertoire in the original language unless otherwise specified in the Lists. The candidate's program must include at least *one* selection in English, as well as selections in *three* of the following languages: French, Italian, German, Latin, and Spanish. Candidates are expected to demonstrate proficiency in the pronunciation of each language they choose.

Transposition

- In Preparatory and Grades 1 to 8, songs may be transposed to suit the range of the candidate's voice, except where otherwise indicated in the *Syllabus*.

- In Grades 8, 9, and 10, recitatives must be sung in their original keys.
- In Grades 9, 10, and ARCT, arias from cantatas, oratorios, and operas must be sung in their original keys. Art songs may be sung in any key. (The key of the published copy of the selection brought to the examination for the examiner need not match the key of the performance.)
- In Grades 5 to 10, vocalises may be transposed.
- In Grades 1 to 7, any selection in the optional Popular Music List may be transposed.
- In Grades 8 to 10 and ARCT, musical theatre and operetta selections must be sung in the original key.

Language

Wherever possible, songs included in *Resonance: A Comprehensive Voice Series* are 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 printed below the music. Recitatives are presented in the original language only and a literal English translation is printed below the music. Candidates are encouraged to sing repertoire in the original language and to be as familiar as possible with the meaning of the lyrics.

In almost all cases, the original language is the language of the text that was originally set by the composer. However, there are several notable exceptions to this rule. In all of these cases, versions in two different languages are well established in the repertoire and academically justified:

- Selections from the two oratorios by Haydn (*Die Schöpfung/The Creation* and *Die Jahreszeiten/The Seasons*) may be sung in either German or English.
- Selections from the two oratorios by Mendelssohn (*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 (1774) and sung in French.

There are a number of stipulations regarding language for performance of repertoire in the upper grades:

- In Grades 5 to 7, the candidate's examination program must include at least *one* song in English, and *one* song in *one* of the following five languages: French, German, Italian, Latin, or Spanish.
- In Grades 8 and 9, the candidate's repertoire selection must include at least *two* of the following five languages: French, German, Italian, Latin and Spanish. At least *one* selection must be sung in English.
- For Grades 10 and ARCT, the candidate's examination program must include at least *three* of the following five languages: French, German, Italian, Latin and Spanish. At least *one* selection must be sung in English.
- Recitatives in Grades 8 to 10 must be sung in the original language, unless otherwise stated in the *Syllabus*.
- Opera and oratorio arias and recitatives for the ARCT examination must be sung in the original language, unless otherwise stated in the *Syllabus*.
- German selections from the Musical Theatre and Operetta List may be performed in either German or English. Candidates who choose to sing in English must use the translation in the edition listed in the *Syllabus*. (For more information, please see "Popular Music/Musical Theatre/Operetta" on p. 13.)

Choice of Verses

- The *Syllabus* specifies the 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 Grades 6 to 10 and ARCT, the use of published or unpublished ornamentation is encouraged where appropriate.

Da capo Signs and Repeats

- When performing repertoire in an examination, candidates should observe *da capo* signs, unless the *Syllabus* states otherwise.
- Repeat signs should be observed, unless otherwise indicated in the *Syllabus*.

Memory

- In Preparatory and Grades 1 to 10, candidates are expected to perform repertoire from memory. Marks will be deducted for each piece not memorized.
- For the Performer's and Teacher's ARCT examinations, memorization is compulsory. Candidates not performing from memory will receive comments only; no marks will be awarded. Such performances do not qualify for examination awards or diplomas.
- Recitatives must be memorized.
- Vocalises and technical tests need not be memorized.

Accompanists

Voice candidates must provide their own piano accompanist. Recorded accompaniment is not permitted. The compact discs that accompany the repertoire volumes of *Resonance: A Comprehensive Voice Series* are to be used as a teaching and study guide only. They are not to be used as piano accompaniment in examinations. *Candidates who do not provide an accompanist will not be examined.*

Technical Requirements

Vocalises

Vocalises, which appear in Grades 5 to 10, are extended exercises that feature certain technical demands such as dotted rhythms, *coloratura*, *legato*, and sustained singing. They should be considered expressive songs without words. The candidate should focus on *bel canto* production of tone and on a demonstration 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]. Candidates 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.

Technical Exercises

Specific technical exercises are given in the requirements for Grades 1 to 10 and the Teacher's ARCT examinations. Candidates will be provided with a copy of the technical exercises 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 Grade 5, [y]. 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]. Pure vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected. Technical exercises need not be memorized.

Ear Tests and Sight Singing

In the Rhythm, Intervals, and Scales sections of the Ear Tests and the Sight-Singing Test, candidates may use any system that enables them to produce the correct pitches—for example, solfège (fixed *do*), tonic sol-fa (moveable *do*), or numbers; candidates may also use a vowel or syllable (such as [a] or [la]).

For the Sight-Singing test, candidates may beat one measure in the appropriate meter before beginning, to help establish the tempo.

When singing the Scales tests, candidates who choose to use a moveable *do* system should use *la* as the tonic for minor scales.

harmonic minor scale in sol-fa syllables:
la ti do re mi fa si la si fa mi re do ti la

melodic minor scale in sol-fa syllables:
la ti do re mi fi si la so fa mi re do ti la

The International Phonetic Alphabet (IPA)

Vowels	English	French ¹	Italian	Spanish	German
[i]	meet	qui	mi	f <u>i</u> la	L <u>i</u> ebe
[y]		du			fr <u>ü</u> h
[e]	cha <u>o</u> tic	é <u>t</u> é, et	ve <u>r</u> o	pe <u>ch</u> o	me <u>h</u> r
[ø]		peu			sch <u>ö</u> n
[ɛ]	let	belle, est	be <u>l</u> lo	pe <u>rr</u> o	Be <u>t</u> t
[œ]		coeur, fle <u>u</u> ri			kön <u>n</u> en
[a]		table	ca <u>r</u> o	ag <u>ua</u>	Ba <u>h</u> n
[ɑ]	f <u>a</u> ther	â <u>m</u> e			
[ɔ]	ou <u>gh</u> t	mort	mo <u>r</u> te		do <u>ch</u>
[o]	o <u>b</u> ey	mot, au, eau	no <u>m</u> e	do <u>s</u>	Ro <u>s</u> e
[u]	too	fou	lu <u>n</u> a	fo <u>rtu</u> na	du
[ə] (schwa)	hi <u>dd</u> en	je, que			Le <u>b</u> en, schla <u>f</u> e
[ɪ]	hi <u>t</u>				mi <u>t</u>
[ʊ]	pu <u>t</u>				Mu <u>t</u> ter

Consonants	English	French	Italian	Spanish	German
[ɲ]	onion	agneau, baigné	agnello	español	
[r] (trill)	(thrill)	mourrais	corre, cor	rojo	i <u>h</u> r, Ro <u>s</u> e
[ɾ] (flap)	(spirit)	claire	core	entero	i <u>h</u> re
[ŋ]	sing		sangue	cinco	Ring
[ʒ]	Asia	je			
[ʃ]	shine	charme	lascia		sch <u>ö</u> n
[tʃ]	ch <u>a</u> se		ba <u>ci</u> o		ch <u>i</u> co
[dʒ]	ju <u>d</u> ge, gi <u>n</u>		gi <u>o</u> rno		
[x]	loch (Scottish)			gi <u>t</u> ano	nach
[ç]					dich
[β]				hab <u>l</u> ar, lay <u>a</u> r	
[ʎ]	lute (British)		gli	Se <u>v</u> illa	
[v]	vase	vent	vecchio		Weg
[f]	father	fou	fouri	fabula	Vater

Glides	English	French	Italian	Spanish	German
[j]	yes	bien	più	adios	Ja <u>h</u> r
[w]	we	oui	quando	huevo	

Note: The IPA presented above serves only as an abbreviated guide. There are many slight differences between languages too subtle to be shown in the IPA.

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.

The following website is a reliable source for translations and IPA transcriptions:
www.ipasource.com.

Grade-by-Grade Requirements

Preparatory

Preparatory Requirements	Marks
Vocal Production	50
Diction	10
Note Accuracy	10
Rhythm Accuracy	10
Intonation	10
Posture (shoulders, chin, balanced weight)	10
Presentation	50
Facial Expression/Stage Presence	20
Breathing and Phrasing	20
Memory	10
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination. Songs may be transposed.

Candidates must be prepared to sing *two* pieces, from memory, by different composers from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Resonance: A Comprehensive Voice Series, Voice Preparatory Level Repertoire* FHM

Traditional

- ▶ À la claire fontaine / At the Clear Fountain (French Canadian folk song, arr. Pierre Gallant FHM)
- ▶ Au clair de la lune / Underneath the Moonlight (Traditional French, arr. Akiko and Forrest Kinney FHM)
 - *one* verse in French *and* *one* verse in English
- ▶ L'inverno l'è passato / The Wintertime Is Over (Italian folk song, arr. Stephen Chatman FHM)
 - *two* verses in Italian or English; or *one* verse in each language
- ▶ Land of the Silver Birch (Canadian folk song, arr. Nancy Telfer FHM)
- ▶ Michael Row the Boat Ashore (African American spiritual, arr. Christine Donkin FHM)
- ▶ Suse, liebe Suse / Susie, Little Susie (German folk song, arr. Stephen Chatman FHM)
- ▶ West Indian Lullaby (Trinidadian folk song, arr. Sydney Northcote OUP)
- ▶ When the Saints Go Marching In (African American folk song, arr. Akiko and Forrest Kinney FHM)

Belyea, W. Herbert

The Zoo LES

- ▶ Monkeys
- ▶ Rabbits

Brook, Harry

- ▶ Colours CUR

Champagne, Lise

- ▶ Monsieur le Printemps (arr. Lydia Adams in *Chantons/Dansons 2* GUE)

Hampshire, Cyril

Five Unison Songs LES

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

Helyer, Marjorie

- ▶ The Ferryman NOV

Kurth, Burton Lowell

- ▶ A Cookie for Snip LES

Rhodenizer, Donna

Computer Cat RCP

- ▶ The Penguin Ball

Dinosaurs, Dragons and Me RCP

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

Roe, Betty

Ten Ponder and William Songs THA

- ▶ Song of the Cake

Smith, Lillian

- ▶ Butterflies / Les Papillons BNK

Vanderkloot DiChiera, Karen

- ▶ When I Go Outside to Play FHM

Technical Requirements

There are no Technical Requirements, Ear Tests, or Sight Singing for the Preparatory examination.

Grade 1

Grade 1 Requirements	Marks
Repertoire	75
Vocal Production	35
Diction	10
Presentation	30
Technical Requirements	10
Technical Exercises	10
Ear Tests	10
Clapback	5
Intervals	5
Sight Singing	5
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing *three* songs from memory:

- one from List A
- one from List B
- one from List A or List B or List C

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Resonance: A Comprehensive Voice Series, Voice Level 1 Repertoire* FHM

List A

Folk songs, and songs composed before 1900

Anonymous

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

Traditional

- The Blue Bells of Scotland (Scottish folk song, arr. in *36 Solos for Young Singers* HAL)
- The Cradle (Austrian Carol, arr. Roberta Stephen in *Songs for Inbetweens* 2 ALK)
- Fairies in the Moonlight (arr. W.H. Anderson in *Two Icelandic Folksongs* LES)
- ▶ Jesus Ahatonhia / 'Twas in the moon of wintertime (16th-century French melody, arr. Healey Willan in *Two Christmas Carols* LES)
→ two verses in French or English or one verse in each language
- ▶ La pulga de San José / The Market of San José (Latin American folk song, arr. Akiko and Forrest Kinney FHM)
- ▶ Ma bella bimba / My Lovely Little Lady (Italian folk song, arr. Christine Donkin FHM)

- ▶ Ein Männlein steht / There Stands a Little Man (German folk song, arr. Sir Ernest MacMillan, in *A Canadian Song Book* DEN)
- Old King Cole (16th-century English song, arr. Joan Frey Boytim in *36 Solos for Young Singers* HAL)
- ▶ Red River Valley (American folk song, arr. Christine Donkin FHM)
- Sandmännchen / The Sandman (German folk song, arr. Johannes Brahms in *Volks-Kinderlieder*, WoO 31 B&H)
→ two verses in either language or one verse in each language
- ▶ Skye Boat Song (Highland rowing measure, arr. Malcolm Leonard Lawson in *Songs of the North* CRA)
- Una vez en el mercado / One Day in the Market (Basque folk song, arr. Eduardo Toldrá Soler in *Doce canciones populares españolas* UME)
- ▶ Vive la Canadienne (French Canadian folk song, arr. Hugh J. McLean FHM)
- The Weather (American folk song, arr. Benjamin M. Culli in *36 Solos for Young Singers* HAL)

Beethoven, Ludwig van

- ▶ Das Blümchen Wunderhold / The Little Flower, op. 52, no. 8 (in *Beethoven Songs*, KAL; *Beethoven Lieder* PET; FHM)
→ verse 1 and verse 3
→ two verses in German or English or one verse in each language if using the FHM edition only

Flies, Bernard

- Wiegenlied / Cradle Song [formerly attributed to Wolfgang Amadeus Mozart] (*Pathways of Song* 1 ALF)
→ two verses in German or English or one verse in each language

Foster, Stephen Collins

- Some Folks Do (in *Stephen Foster Songbook* DOV; *Stephen Foster Sesquicentennial Songbook* ASP)

List B

Songs composed after 1900

Anderson, William Henry

The Western Song Books 1 LES

- ▶ The Spider Hunter LES
- Four Seasonal Songs* LES
- Winter

Archer, Violet

Eight Short Songs for Young Singers GVT

- The Lazy Little Hippo

Bell, D. Geoffrey

- If I Were a Dinosaur ALK
→ verses 1 and 4

Blair, Dean*Six Playful Songs* ALK

- Bobsledding

Crawley, Clifford

- Little Leprechaun 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 LES

Grundman, Clare*Zoo Illogical B&H*

- The Giraffe

Ives, Charles

- Slow March PER

Kurth, Burton L.

- The Tired Moon LES

Morgan, Hilda

- Little Lamb, Where do You Sleep RBN

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

- ▶ Some Day

Rhodenizer, Donna*Computer Cat* RCP

- ▶ I Wonder

Dinosaurs, Dragons and Me RCP

- ▶ The Best One for the Job
→ introductory verse, one other verse, and coda

Roe, Betty*Ten Ponder and William Songs* THA

- ▶ Song of Summertime

Sharman, Cecil*Songs of Autumn* BNK

- ▶ The Wind

Sleeth, Natalie*Sunday Songbook* HNS

- This Is the Day

Telfer, Nancy

- Lullaby LES

List C**Popular Music**

Candidates may use scores or books other than those listed in the *Syllabus*, as long as the arrangements are the same as those cited. Selections may be transposed.

For more information about this list, please see “Popular Music/Musical Theatre/Operetta” on p. 13.

Bart, Lionel*Oliver!*

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

Churchill, Frank, and Larry Morey*Bambi*

- Little April Shower (in *Disney Collection* HAL; *The New Illustrated Treasury of Disney Songs* 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

Guthrie, Woody

- ▶ This Land Is Your Land (arr. Akiko and Forrest Kinney FHM)
→ choose either the American or Canadian lyrics

Harline, Leigh, and Ned Washington*Pinocchio*

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

Kellette, John W.

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

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

- ▶ Dites-Moi / Tell Me Why
→ observe repeat, singing once in French and once in English

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

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

Technical Requirements

Please see “Technical Requirements” on p. 15 for important information about this section of the examination.

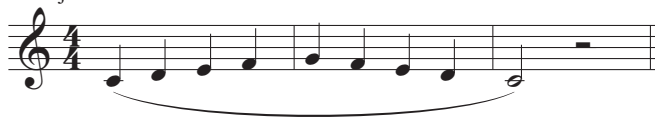
Technical Exercises

The candidate will be asked to sing the exercises as written below, using the vowels [a], [e], [i], [o], and [u], as requested by the examiner. The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play only the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.

1. Descending major scale



2. Major five-note scale



3. Major triad



Ear Tests

Please see p. 15 for important information regarding the performance of the Ear Test and Sight Singing sections of the examination.

Clapback

Candidates will choose to either clap, tap, or chant the rhythm of a short melody after the examiner has played it *twice* on the piano. A steady pace is expected.

Time Signature	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example
1



2



Intervals

Candidates will be asked to sing any of the following intervals. The examiner will play the given note *once*. The candidate may sing both the given note and the interval note.

Above a Given Note	Below a Given Note
major 3rd	minor 3rd
perfect 5th	perfect 4th
perfect octave	perfect octave

Sight Singing

Candidates will be asked to sing a simple unaccompanied melody at sight.

The examiner will play the broken tonic triad and the starting note. The candidate will be given a short time to silently review the music. The examiner will then repeat the triad and starting note before the candidate sings. A steady pace is expected.

Approximate Length	Approximate Range	Key	Note Values
four measures	five notes (<i>do to sol</i>)	C major	$\frac{1}{2}$, $\frac{1}{4}$

Example



Grade 2

Grade 2 Requirements	Marks
Repertoire	75
Vocal Production	35
Diction	10
Presentation	30
Technical Requirements	10
Technical Exercises	10
Ear Tests	10
Clapback	5
Intervals	5
Sight Singing	5
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing *three* songs from memory:

- one from List A
- one from List B
- one from List A or List B or List C

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Resonance: A Comprehensive Voice Series, Voice Level 2 Repertoire* FHM

List A

Folk songs, and songs composed before 1900

Traditional

- ▶ All Through the Night (Traditional Welsh melody, arr. Hugh J. McLean FHM)
- Cadet Rouselle / Little Rouselle (French Canadian folk song, arr. Herbert Wiseman in *Second Sixty Songs for Little Children* OUP)
- ▶ Colorado Trail (American folk song, arr. Akiko and Forrest Kinney FHM)
- ▶ Coraggio, ben mio / Courage, My Love (Italian folk song, arr. Stephen Chatman FHM)
- ▶ ¿Dónde vas, Alfonso doce? (Spanish folk song, arr. Akiko and Forrest Kinney FHM)
- ▶ Desperado (Traditional American song, arr. Mark Mrozinski FHM)
- ▶ D'où viens-tu, bergère / Tell Me Shepherdess (French Canadian folk song, arr. Akiko and Forrest Kinney FHM)
- Good Night (Russian folk song, arr. Doreen Rao B&H)
- The Handsome Butcher (Hungarian folk song, arr. Mátyás Seiber in *Three Hungarian Folk Songs* CUR)
- In the Garden Flowers are Growing (Ukrainian folk song, arr. W.H. Anderson in *Two Ukrainian Folk Songs* LES)

- Margery Maketh the Tea (Canadian folk song, arr. W.H. Anderson LES)
→ verses 1, 3, and 4
- ▶ Marienwürmchen / Ladybug (German folk song, arr. Johannes Brahms in *Volks-Kinderlieder*, WoO 31)
- Now the Cold Winter Days (Icelandic folk song, arr. W.H. Anderson LES)
→ two verses
- River Wisla (Polish folk song, arr. Imogen Holst in *19 European Folk Songs* NOV)
- Santa Lucia (Italian folk song, arr. Jay Althouse in *International Folk Songs for Solo Singers* ALF)
- ▶ To the Sky (American folk song, adapted by Carl Strommen in *Folk Songs for Solo Singers* ALF)
- Wiegenlied (Schlaf, Kindlein, schlaf) / Cradle Song (arr. Johannes Brahms in *Volks-Kinderlieder*, WoO 31 B&H; in *Songs for Inbetweens* 2 ALK)

Diack, J. Michael (arr.)

- My Little Pretty One (in *The Hundred Best Short Songs* 4 PAT)

Mendelssohn, Felix

- ▶ Gruss / Greeting, op. 19a, no. 5

Mozart, Wolfgang Amadeus

- ▶ Sehnsucht nach dem Frühlinge (Komm, lieber Mai) / Longing for Spring, K 596 BAR

List B

Songs composed after 1900

Anderson, William Henry

- Indian Lullaby LES
- Popping Corn LES
- Four Seasonal Songs* LES
- Summer on the Prairie

Archer, Violet

- ▶ Someone MAY

Barab, Seymour

- A Child's Garden of Verses* 1 B&H
- ▶ At the Seaside

Beckwith, John

- Ten English Rhymes* BER
- The North Wind Doth Blow

Clark, Henry A.

- ▶ The Rose and the Butterfly LES

Crawley, Clifford

- ▶ My Dog Spot LES

Drynan, Margaret

- The Fate of Gilbert Gim GVT

Dunhill, Thomas Frederick

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

Fleming, Gordon M.

- Five Primary Songs* LES
- Sea Song

Fletcher, Linda

- Mr. Nobody LES

Gayfer, James McDonald

- A Child's Prayer CMC

Marsh, Lin

Serendipity Solos FAB

- ▶ Butterfly
- My Shadow

Murgatroyd, Vernon

- The Happy Sheep ALK

Ouchterlony, David

- The Gentle Donkey LES
→ two verses

Parke, Dorothy

By Winding Roads RBN

- In Old Donegal

Rhodenizer, Donna

Dinosaurs, Dragons and Me RCP

- ▶ Ed the Invisible Dragon
→ verses 1, 3, and 4

Sing/Chantez! It's Christmas Time RCP

- ▶ Star Above / Étoile du ciel

Ridout, Alan

- O Sing the Glories of Our Lord THA

Roe, Betty

Ten Ponder and William Songs THA

- Song of the Birds
- ▶ Song of the Boats
- Song of the Cats

Rowley, Alec

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

Schieman Anderson, Carol

- Fairies (in *Songs for Inbetweens 1* ALK)

Sleeth, Natalie

Sunday Songbook HNS

- For These Blessings

Somers, Harry

- Song of Praise (in *Anthems for Treble Voices* OUP)

Stickles, William

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

Taylor, Colin

- Grasshopper Green OUP

Telfer, Nancy

- ▶ On the Back of an Eagle LES

Whitehead, Alfred

- House to Let LES

List C**Popular Music**

Candidates may use scores or books other than those listed in the *Syllabus*, as long as the arrangements are the same as those cited. Selections may be transposed.

For more information about this list, please see "Popular Music/Musical Theatre/Operetta" on p. 13.

Traditional

- ▶ The Gypsy Rover (Irish folk song, arr. Christine Donkin FHM)

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)

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; *New Illustrated Treasury of Disney Songs* HAL)
→ omit repeat

Evans, Dale

The Roy Rogers Show

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

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

Rodgers, Richard, and Oscar Hammerstein II

The Sound of Music

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

Mary Poppins

- Let's Go Fly a Kite (in *Walt Disney's Mary Poppins: Vocal Selections* HAL; *Disney Collection* HAL)
- The Perfect Nanny (in *Walt Disney's Mary Poppins: Vocal Selections* HAL)
- A Spoonful of Sugar (in *Walt Disney's Mary Poppins: Vocal Selections* HAL; *Disney Collection* HAL)
→ two verses

Vincent, Larry, and Harry Pease

- ▶ The French Song / Quand le soleil dit bonjour aux montagnes LEE
→ observe repeat, singing once in French and once in English

Technical Requirements

Please see “Technical Requirements” on p. 15 for important information on this section of the examination.

Technical Exercises

The candidate will be asked to sing the exercises as written below, using the vowels [a], [e], [i], [o], or [u], as requested by the examiner. The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.

1. Major triad with descending scale



2. Exercise in 3rds



3. Major arpeggio



4. Chromatic scale pattern



Ear Tests

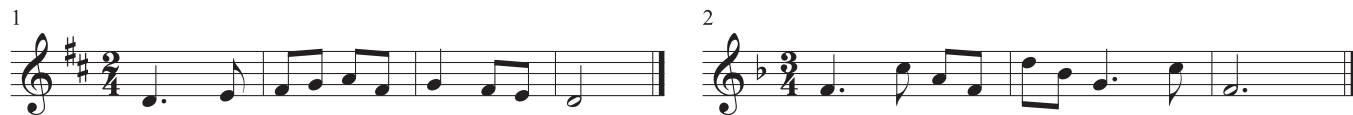
Please see p. 15 for important information regarding the performance of the Ear Test and Sight Singing sections of the examination.

Clapback

Candidates will choose to either clap, tap, or chant the rhythm of a short melody after the examiner has played it *twice* on the piano. A steady pace is expected.

Time Signature	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example



Intervals

Candidates will be asked to sing any of the following intervals:

Above a Given Note	Below a Given Note
major 2nd	
major 3rd	minor 3rd
perfect 4th	perfect 4th
perfect 5th	
perfect octave	perfect octave

The examiner will play the given note *once*. The candidate may sing both the given note and the interval note.

Sight Singing

Candidates will be asked to sing a simple unaccompanied melody at sight.

The examiner will play the broken tonic triad and the starting note. The candidate will be given a short time to silently review the music. The examiner will then repeat the triad and starting note before the candidate sings. A steady pace is expected.

Approximate Length	Approximate Range	Keys	Note Values
four measures	eight notes	F major	$\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$

Example



Grade 3

Grade 3 Requirements	Marks
Repertoire	75
Vocal Production	35
Diction	10
Presentation	30
Technical Requirements	10
Technical Exercises	10
Ear Tests	10
Clapback	5
Intervals	5
Sight Singing	5
Total possible marks (pass = 60)	100
Theory Co-requisites	
None	

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination. Candidates must be prepared to sing *three* songs from memory:

- one from List A
- one from List B
- one from List A or List B or List C

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in *Resonance: A Comprehensive Voice Series, Voice Level 3 Repertoire* FHM

List A

Folk songs, and songs composed before 1900

Traditional

- À la Nanita Nana (Spanish Carol, arr. Sherri Porterfield in *International Folk Songs for Solo Singers* ALF)
- *Auprès de ma blonde / It's Good to Be in Love* (French Canadian folk song, arr. Akiko and Forrest Kinney FHM)
- The Bouquet of Rosemary (French folk song, arr. Robert Elkin ELK)
- *Un Canadien errant / The Banished Canadian* (French Canadian folk song, arr. Nancy Telfer FHM)
- *Cara Mamma / Dearest Mamma* (Italian folk song, arr. Christine Donkin FHM)
- *Come by the Hills* (Traditional Gaelic melody, arr. Christine Donkin FHM)
- *Didn't My Lord Deliver Daniel?* (African American spiritual, arr. Cynthia Jackson in *36 Solos for Young Singers* HAL)
→ verses 1 and 3
- *Early One Morning* (arr. Healey Willan, in *Songs of the British Isles* 2 MAY)
- *The Generous Fiddler* (German folk song, arr. Benjamin M. Culli in *36 Solos for Young Singers* HAL)

- *Guter Mond* (German folk song, arr. Jay Althouse in *International Folksongs for Solo Singers* ALF)
- *I Know where I'm Goin'* (arr. Herbert Hughes in *Highlights of Irish Country Songs* B&H)
- *Mairi's Wedding* (Scottish wedding song from the Isle of Lewis, arr. Hugh S. Robertson RBN)
- *Night Herding Song* (Montana cowboy song, arr. Chester Duncan KAP)
- *El pájaro era verde / The Green Parrot* (Spanish folk song, arr. Eduardo Toldrà in *Doce canciones populares españolas* UME)
- *La rondinella / The Swallow* (Italian folk song, arr. Eduardo Marzo in *Songs of Italy* SCH)
- *Suo-Gân / A Welsh Lullaby* (Welsh folk song, arr. Alec Rowley B&H)
→ in English only
- *Valenciana / Valencia* (Spanish folk song, arr. Christine Donkin FHM)

Handel, George Frideric

- *The Birds No More Shall Sing*

Louis, Emile

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

Reichardt, Johann Friedrich

- *Wach' auf mein' Herzensschöne / Awake, My Heart's Delight* (arr. Johannes Brahms in *49 Deutsche Volkslieder*, WoO 33, book 3)

Schubert, Franz

- *An die Laute / To the Lute*, op. 81, no. 2, D 905
- *Seligkeit / Joy*, D 433 INT; NOV; PET

Schumann, Robert

- *Marienwürmchen / Ladybird*, op. 79, no. 14

Silcher, Friedrich

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

List B

Songs composed after 1900

Althouse, Jay

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

Anderson, William Henry

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

Four Seasonal Songs LES

- *Evening in Autumn*
- *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 ALK

Coulthard, Jean

- Piping Down the Valleys Wild ALK

Crawley, Clifford

Trick or Treat

- Grizelda LES

Dahlgren, David

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

Dunhill, Thomas Frederick

- The Bonny Blue-eyed Sailor NOV

Fleming, Gordon M.

- Witch LES

Helppe, Kevin, Forrest Kinney, and Jaclyn Weber

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

Hodd, Jack Lorne

- Gentle Jesus, Meek and Mild LES

Jenkyns, Peter

- Bessie the Black Cat ELK
- 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)

Rathbone, George

- Shadow March CUR

Rhodenizer, Donna

Computer Cat RCP

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

Roe, Betty

Ten Ponder and William Songs THA

- Song of the Crab

Rowley, Alec

- The Lion Tamer CUR

Sangster, Donalda

Songs of Springtime LES

- Dreams

Sharman, Cecil

- The Dream Ship NOV

Smith, William R.

- ▶ A Pirate Song BNK

Thiman, Eric H.

- Sailings BNK

Watson Henderson, Ruth

Through the Eyes of Children LES

- Four Is Wonderful
- La chasse

List C**Popular Music**

Candidates may use scores or books other than those listed in the *Syllabus*, as long as the arrangements are the same as those cited. Selections may be transposed.

For more information about this list, please see "Popular Music/Musical Theatre/Operetta" on p. 13.

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

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 ALF

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

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: Vocal Score* WAR)
→ omit repeat

Dacre, Harry

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

Fain, Sammy and Bob Hilliard

Alice in Wonderland

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

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)

Sherman, Richard M., and Robert B. Sherman

Mary Poppins

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

Simon, Lucy, and Marsha Norman, arr. Michael Kosarin

The Secret Garden

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

Strouse, Charles, and Martin Charnin

Annie

- Maybe (in *Kids' Broadway Songbook* HAL; *Broadway Showstoppers* BEL)

Van Heusen, Jimmy, and Johnny Burke

- Swinging on a Star BOU; SCH

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)

Technical Requirements

Please see "Technical Requirements" on p. 15 for important information on this section of the examination.

Technical Exercises

The candidate will be asked to sing the exercises as written below, using the vowels [a], [e], [i], [o], or [u], as requested by the examiner. The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play only the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.

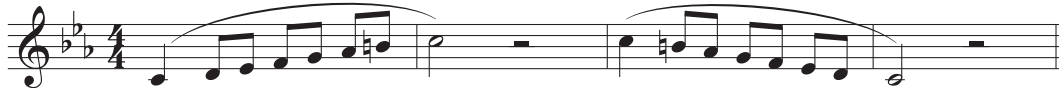
1. Major scale



2. Major arpeggio



3. Harmonic minor scale



4. Minor arpeggio



5. Chromatic scale



Ear Tests

Please see p. 15 for important information regarding the performance of the Ear Test and Sight Singing sections of the examination.

Clapback

Candidates will choose to either clap, tap, or chant the rhythm of a short melody after the examiner has played it *twice* on the piano. A steady pace is expected.

Time Signature	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	four measures

Example

1



2



Intervals

Candidates will be asked to sing any of the following intervals:

Above a Given Note	Below a Given Note
major 2nd	
major 3rd	minor 3rd
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major 6th	
perfect octave	perfect octave

The examiner will play the given note *once*. The candidate may sing both the given note and the interval note.

Sight Singing

Candidates will be asked to sing a simple unaccompanied melody at sight.

The examiner will play the broken tonic four-note chord and the starting note. The candidate will be given a short time to silently review the music. The examiner will then repeat the four-note chord and starting note before the candidate sings. A steady pace is expected.

Approximate Length	Approximate Range	Keys	Note Values
four measures	eight notes	D major	$\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$

Example



Grade 4

Grade 4 Requirements	Marks
Repertoire	75
Vocal Production	35
Diction	10
Presentation	30
Technical Requirements	10
Technical Exercises	10
Ear Tests	10
Clapback	5
Intervals	5
Sight Singing	5
Total possible marks (pass = 60)	100
Theory Co-requisites	None

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing *three* songs from memory:

- one from List A
- one from List B
- one from List A or List B or List C

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Resonance: A Comprehensive Voice Series, Voice Level 4 Repertoire FHM*

List A

Folk songs, and songs composed before 1900

Anonymous

- Canción de Cuna (in *Anthology of Spanish Song* HAL)
- Come, Let Us All This Day, BWV 479 (anonymous chorale melody, arr. J.S. Bach in Georg C. Schemelli's *Musicalisches Gesangbuch* [Leipzig 1736]; in *Songs for Inbetweens* 2 ALK)
- L'amour de moi (in *Classic Songs: Italian, French & English* ALF)

Traditional

- Alone (Ukrainian folk song, arr. W.H. Anderson in *Two Ukrainian Folk Songs* LES)
→ verses 1 and 3
- Colorado Trail (American folk song, arr. Celius Dougherty in *Celius Dougherty Folksongs and Chanties* HAL)
- ▶ L'étoile du matin / The Morning Star (Alsatian song, arr. Jean-Baptiste Weckerlin)
- ▶ The Gospel Train (African American spiritual, arr. Akiko and Forrest Kinney FHM)

- Greensleeves (English folk song, arr. Philip Kern in *Folk Songs for Solo Singers* 1 ALF)
- Harbour Grace (Canadian folk song, arr. Keith Bissell in *Six Maritime Folksongs* 1 BER; MAY)
- The Lark in the Morning (English folk song, arr. Cecil Sharp in *100 English Folksongs* DOV)
- Little David, Play on Your Harp (African American spiritual, arr. Harry T. Burleigh in *Spirituals of Harry T. Burleigh* BEL)
- Loch Lomond (Scottish folk song, arr. Carl Deis in *First Book of Tenor Solos* 1 SCH)
- ▶ Los peleggrinos / The Little Pilgrims (Spanish folk tune, arr. Federico García Lorca in *Canciones españolas antiguas* UME)
- Schwesterlein, Schwesterlein (German folk song, arr. Johannes Brahms in *49 Deutsche Volkslieder*, WoO 33)
→ omit verse 2
- Shenandoah (American folk song, arr. Luigi Zaninelli in *Five Folk Songs* 2 SHA)
- Sur le pont d'Avignon / On the Bridge at Avignon (French folk song, arr. W.H. Anderson in *Two French Folk Songs* LES)
- Valencianita (Spanish folk song, arr. Jay Althouse in *International Folk Songs for Solo Singers* ALF)

Bach, Johann Sebastian

Weihnachtsoratorium/Christmas Oratorio, BWV 248, part 6 BAR; BRH

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

Brahms, Johannes

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

Campion, Thomas

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

Handel, George Frideric

Tolomeo, HWV 25

- ▶ Non lo dirò col labbro / Silent Worship (arr. Arthur Somervell CUR)

Haydn, Franz Joseph

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

Holmes, Augusta

Songs of Christmas Past RBN

- Noël

Jones, Robert

- In Sherwood Lived Stout Robin Hood (in *English Songs: Renaissance to Baroque* HAL)
→ two verses

Mendelssohn, Felix

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

Reichardt, Louise

- Die Blume der Blumen (in *Frauen Komponieren: 25 Lieder für Singstimme und Klavier / Female Composers: 25 Songs for Voice and Piano* OTT)
→ two verses

Schubert, Franz

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

Spilman, Jonathan E.

- ▶ Flow Gently, Sweet Afton
→ verses 1 and 3

List B**Songs composed after 1900****Adaskin, Murray**

- The Prairie Lily CMC

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 GVT

Britten, Benjamin

Friday Afternoons, op. 7 B&H

- Begone, Dull Care

Crawley, Clifford

- Trolls LES

Duncan, Chester

- Beautiful KAP

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

Jenkyns, Peter

- ▶ The Owls NOV
- The Tiger NOV

Löhr, Hermann

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

MacNutt, Walter

- Lullaby for Benjamin LES

Miller, Anne Stratton

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

Niles, John Jacob

- What Songs Were Sung (in *Songs of John Jacob Niles* SCH; *First Book of Tenor Solos* 2 SCH)

Respighi, Ottorino

Cinque canti all'antico BOG

- Bella porta di Rubini

Roe, Betty

Ten Ponder and William Songs THA

- ▶ Song of the Shell

Rowley, Alec

- If Wishes Were Horses CHA

Speaks, Oley

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

Stanford, Charles Villiers

- A Japanese Lullaby ARN

Stephen, Roberta

- The Monotony Song ALK

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)

Ware, Harriet

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

Washburn, Jon

Six Songscapes CMC

- Mountain, bend

Watson Henderson, Ruth

Through the Eyes of Children LES

- ▶ L'été

List C**Popular Music**

Candidates may use scores or books other than those listed in the *Syllabus*, as long as the arrangements are the same as those cited. Selections may be transposed.

For more information about this list, please see "Popular Music/Musical Theatre/Operetta" on p. 13.

Campbell, Norman, and Donald Harron

Anne of Green Gables

- ▶ Ice Cream (in *Anne of Green Gables: Vocal Score* WAR)

Denver, John

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

Foster, Stephen

- ▶ Beautiful Dreamer (in *Easy Songs for Baritone/Bass* 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

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/HAL; *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* CLM)

Strouse, Charles, and Lee Adams*Bye Bye Birdie*

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

Tierney, Harry, and Joseph McCarthy*Irene*

- Alice Blue Gown (in *Broadway Showstoppers* BEL; *Easy Solos for 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, Hugo Peretti, and Luigi Creatore*Blue Hawaii*

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

Young, Victor, and Edward Heyman*One Minute to Zero*

- When I Fall In Love (in *The Best Songs Ever* HAL)

Technical Requirements

Please see "Technical Requirements" on p. 15 for important information about this section of the examination.

Technical Exercises

The candidate will be asked to sing the exercises as written below, using the vowels [a], [e], [i], [o], or [u], as requested by the examiner. The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play only the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.

1. Major scale with turn**2. Harmonic minor scale with turn****3. Melodic minor scale****4. Major 3rd exercise****5. Chromatic scale**

Ear Tests

Please see p. 15 for important information regarding the performance of the Ear Test and Sight Singing sections of the examination.

Clapback

Candidates will choose to either clap, tap, or chant the rhythm of a short melody after the examiner has played it *twice* on the piano. A steady pace is expected.

Time Signature	Approximate Length
$\frac{2}{4}$ $\frac{6}{8}$	two to four measures

Example



Intervals

Candidates will be asked to sing any of the following intervals:

Above a Given Note	Below a Given Note
major 2nd	
major and minor 3rds	minor 3rd
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major 6th	minor 6th
perfect octave	perfect octave

The examiner will play the given note *once*. The candidate may sing both the given note and the interval note.

Sight Singing

Candidates will be asked to sing a simple unaccompanied melody at sight.

The examiner will play the broken tonic four-note chord and the starting note. The candidate will be given a short time to silently review the music. The examiner will then repeat the four-note chord and starting note before the candidate sings. A steady pace is expected.

Approximate Length	Approximate Range	Keys	Note Values
four measures	eight notes (may go below the tonic)	F, G major	

Example



Grade 5

Grade 5 Requirements	Marks
Repertoire	60
Vocal Production	25
Diction	10
Presentation	25
Technical Requirements	15
Vocalise	5
Technical Exercises	10
Ear Tests	15
Singback	6
Intervals	6
Chords	3
Sight Singing	10
Rhythmic Clapping	3
Sight Singing	7
Total possible marks (pass = 60)	100
Theory Co-requisites	
Basic Rudiments	

In this grade, examiners will begin to consider tone quality in their assessment of vocal production. Candidates with limited experience are advised to try an examination from an earlier grade before attempting Grade 5.

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing *four* songs from memory:

- two from List A
- one from List B
- one from List B or List C

Please note that candidates must include at least *one* song in English and *one* song in one of the following languages: French, German, Italian, Latin, or Spanish.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in *Resonance: A Comprehensive Voice Series, Voice Level 5 Repertoire* FHM

List A

Folk songs, and songs composed before 1900

Anonymous

- Brother James' Air (Scottish psalm tune, arr. J.L.M. Bain NOV)

Traditional

- Across the Western Ocean (Traditional sea shanty, arr. Christine Donkin FHM)
- Irish Lullaby (The Angels' Whisper) (Irish folk song, arr. Healey Willan in *Songs of the British Isles* 2 MAY)

- J'ai cueilli la belle rose / One Lovely Rosebud (French Canadian folk song, arr. Paul Creston in *French Canadian Folk Songs* FCO)
- Jardin d'amour / Love's Garden Gate (French melody, arr. James Frederick Keel B&H)
- 'Liza Jane (American folk song, arr. Jay Althouse, in *Folk Songs for Solo Singers* 1HAL)
- The Morning Dew (Newfoundland folk song, arr. Richard Johnston in *Folk Love Canadian Style* CMC)
- Morning Has Broken (Traditional Gaelic melody, arr. Akiko and Forrest Kinney FHM)
- No quiero casarme / I Don't Wish to Marry (Spanish folk song, arr. Frank Campbell-Watson, in *Pathways of Song* 3 ALF)
- Pretty Polly Oliver (English folk song, arr. Healey Willan in *Songs of the British Isles* 2 MAY)
- Skip to My Lou (American folk song, arr. Luigi Zaninelli, in *Five Folk Songs* 2 SHA)
- The Soldier (Kentucky folk song, arr. Katherine K. Davis ECS)
- Sometimes I Feel Like a Motherless Child (African American spiritual, arr. Christine Donkin FHM)
- Sweet Betsy from Pike (American folk song, arr. Luigi Zaninelli in *Five Folk Songs* 2 SHA)
- When Love Is Kind (English folk melody, arr. Amelia Lehmann in *Art Songs for School and Studio* 1 DIT; *Lovers, Lasses and Spring* HAL; *The Young Singer: Soprano* ROW)

Brahms, Johannes

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

Colbran, Isabella

- Già la notte s'avvicina (in *Gateway to Italian Art Songs* ALF)
- omit repeats

Dowland, John

- Now, O Now I Needs Must Part (in *Dowland: 50 Songs* 1 S&B; *Dowland: 1st Book of Ayres* S&B; *Elizabethan Love Songs* 2 B&H; *Reliquary of English Song* SCH)
- two verses

Godard, Benjamin

- Chanson de Florian / Song of Florian CVR (in *Art Songs for School and Studio* 1st Year DIT)

Grieg, Edvard

- Margerethens Wiegenlied / Margaret's Cradle Song, op. 15, no. 1 (in *Grieg: 36 Songs* DIT)

Hopkinson, Francis

- Beneath a Weeping Willow's Shade (in *Hopkinson: Six Songs* CVR; *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 (in *First Mezzo/Alto Solos* 2 SCH)
- The Libertine*, Z 600 INT
- Nymphs and Shepherds (in *Great Art Songs of Three Centuries* SCH; *English Songs: Renaissance to Baroque* HAL; *First Book of Mezzo Soprano/Alto Solos* 2 SCH; *Reliquary of English Song* SCH)

Schubert, Franz

- An den Mond (Füllest wieder Busch und Tal) / To the Moon, D 259 PET; BAR (in *Franz Schubert: 100 Songs* HAL)
- two verses
- ▶ Liebhaber in allen Gestalten / A Lover in All Forms, D558

Schumann, Robert

- Verrathene Liebe / Love's Secret Lost, op. 40, no. 5 PET (in *First Book of Baritone/Bass Solos* 2 SCH; HAL)
- ▶ Volksliedchen, op. 51, no. 2 PET (in *First Mezzo/Alto Solos* SCH; *The Hundred Best Short Songs* 1 PAT)

List B

Songs composed after 1900

Belyea, W. Herbert

Three Happy Seasons LES

- ▶ Lazy Summer

Bemberg, Hermann

- Il neige (in *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

Bury, Winifred

- I Will Make You Brooches PAT

Carrillo, Alvaro

- Sabor a mí HAL

Donaudy, Stefano

36 Arie di stile antico 3 RIC

- ▶ Sorge il sol! Che fai tu?

Dunhill, Thomas Frederick

- How Soft upon the Evening 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: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS; *First Book of Soprano Solos* 1 SCH)

Helppie, Kevin, and Forrest Kinney

- ▶ Red Tulip (in *World Songs* 1 TSP)
- omit repeat and go directly to the second ending

Jenkyns, Peter

- ▶ The Little Spanish Town NOV

Ouchterlony, David

- I See the Love of God GVT

Porterfield, Sherri

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

Rhodenizer, Donna

Blue Skies and Pirates RCP

- Get Up in the Mornin'
- two verses

Computer Cat RCP

- ▶ Forty Little Birdies

Spencer, Marguerita

- Reality GVT

Thiman, Eric H.

- I Love All Graceful Things CUR (in *Contemporary Art Songs: 28 Songs by American and British Composers* HAL; in *First Book of Soprano Solos* 1 SCH)
- The King of Song BNK

Vaughan Williams, Ralph

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

- Orpheus with His Lute

Washburn, Jon

Six Songs CMC

- ▶ Moon, sing

List C

Popular Music

Candidates may use scores or books other than those that listed in the *Syllabus*, as long as the arrangements are the same as those cited. Selections may be transposed.

For more information about this list, please see "Popular Music/Musical Theatre/Operetta" on p. 13.

Ayer, Nat. D

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

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

Bernstein, Leonard

Peter Pan

- ▶ My House (in *Peter Pan Song Album* B&H; *Bernstein on Broadway* B&H)

Carpenter, Richard and John Bettis

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

Grossman, Larry, and Hal Hackady

Snoopy!!!

- Where Did That Little Dog Go? (in *Snoopy!!!: Vocal Selections* HAL)

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 *Beautiful Ballads* HAL; *The Best Movie Songs Ever* HAL; *The Best Songs Ever* 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)

Miller, Sy, and Jill Jackson

- Let There Be Peace on Earth JLM

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; *Ultimate Broadway Platinum* HAL)

The King and I

- We Kiss in a Shadow (in *The King and I: Vocal Selections* HAL; *Ultimate Broadway Platinum* 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*; *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)

South Pacific

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

Sullivan, Arthur, and William Schwenck Gilbert*H.M.S. Pinafore* SCH

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

Technical Requirements

Please see "Technical Requirements" on p. 15 for important information about this section of the examinations.

Vocalises

A vocalise is a song without words. Candidates must sing one vocalise from the following list, using each of the vowels [a], [e], [i], [o], [u], and [y]. All six vowels are required in the performance. Vowels should be changed according to phrasing. Attention to vocal tone, intonation, breath management, articulation, dynamics, and phrasing is expected. The vocalise need not be memorized and may be transposed.

Each bulleted item (●) represents one selection for examination purposes. All vocalises are included in *Resonance: A Comprehensive Voice Series, Vocalises 5–7* FHM.

Concone, Giuseppe*Leçons de chant*, op. 9

- Vocalise in A flat Major, op. 9, no. 10 [*Resonance Vocalise* no. 5]

Glinka, Mikhail Ivanovich*Seven Studies for Contralto*

- Vocalise in E flat Major [*Resonance Vocalise* no. 3]

Lyon, James*Vocal Studies*

- Vocalise in G Major [*Resonance Vocalise* no. 1]

Marchesi, Mathilde*L'art du chant*, op. 21

- Vocalise in C Major, op. 21, part 2, no. 3, *Portamento* [*Resonance Vocalise* no. 2]

Panofka, Heinrich*Abécédair vocal*

- Vocalise in A flat Major [*Resonance Vocalise* no. 7]
- Vocalise in D Major [*Resonance Vocalise* no. 4]
- Vocalise in E Minor [*Resonance Vocalise* no. 6]

Technical Exercises

The candidate will be asked to sing the exercises as written below, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. Exercises involving *staccato* will be sung on the vowel [a] only. The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play only the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.

1. Melodic minor scale



2. Major arpeggio and descending scale



3. Minor arpeggio and descending harmonic minor scale



4. Major arpeggio, *legato* and *staccato*



5. Chromatic scale



Ear Tests

Please see p. 15 for important information regarding the performance of the Ear Test and Sight Singing sections of the examination.

Singback

Candidates will be asked to sing back a short melody on a vowel of their choice. The examiner will play the broken tonic chord *once* and the phrase *twice* on the piano. A steady pace is expected.

Time Signature	Approximate Length	Range	Keys
$\frac{3}{4}$ $\frac{6}{8}$	two to three measures	six notes (<i>do</i> to <i>la</i>)	major

Example



Candidates will be asked to sing any of the following intervals:

Above a Given Note	Below a Given Note
major 2nd	major 2nd
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	major and minor 6ths
perfect octave	perfect octave

The examiner will play the given note *once*. The candidate may sing *both* the given note and the interval note.

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *twice* in solid (blocked) form, close position.

Chords	Position
major and minor triads	root position

Sight Singing

Candidates will be given one passage of unaccompanied sight singing.

The examiner will play the broken tonic four-note chord and the starting note. The candidate will be given a short time to silently review the music. The candidate will choose to clap, tap, or chant the rhythm of the test. The examiner will then replay the tonic four-note chord and starting note and the candidate will sight sing both the melody and the rhythm of the test. A steady pace is expected.

A maximum of three marks will be given for the rhythmic clapping, tapping, or chanting. For the sight singing, a maximum of five marks will be given for pitch, and up to two further marks for correct rhythm while singing.

Approximate Length	Approximate Range	Keys	Note and Rest Values
four to six measures	ten notes	B \flat , E \flat major	G, A., B, C, D, E, F, G, A.

Example



Grade 6

Grade 6 Requirements	Marks
Repertoire	60
Vocal Production	25
Diction	10
Presentation	25
Technical Requirements	15
Vocalise	5
Technical Exercises	10
Ear Tests	15
Singback	6
Intervals	6
Chords	3
Sight Singing	10
Rhythmic Clapping	3
Sight Singing	7
Total possible marks (pass = 60)	100
Theory Co-requisites	
Intermediate Rudiments	

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing *four* songs from memory:

- two from List A
- one from List B
- one from List B or List C

The length of the candidate's repertoire program should not exceed fourteen minutes and must include at least one song in English and one song in one of the following languages: French, German, Italian, Latin, or Spanish.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Resonance: A Comprehensive Voice Series, Voice Level 6 Repertoire* FHM

List A

Folk songs, and songs composed before 1900

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 (Anonymous, arr. Kathleen Wood FHM)

Traditional

- Ah! toi, belle hirondelle (French Canadian folk song, arr. George Coutts MAY)
- La belle est au jardin (French folk song, arr. Benjamin Britten in *Folk Song Arrangements* 2 B&H)
→ three verses

- ▶ Climbin' Up the Mountain (African American spiritual, arr. Patsy Ford Simms in *Spirituals for Solo Singers: Eleven Spirituals for Solo Voice and Piano* ALF)
- The Gift of Love (British folk tune, arr. Hal Hobson HOP)
- I'll Give My Love an Apple (Canadian folk song, arr. Godfrey Ridout in *Folk Songs of Eastern Canada* GVT)
- ▶ The Lark in the Clear Air (Traditional Irish air, arr. Phyllis Tate in *Sing Solo: Baritone* OUP)
- The Little Red Lark (Irish folk song, arr. Healey Willan in *Songs of the British Isles* 2 MAY)
- ▶ Papillon, tu es volage / Butterfly, Away You Flutter (French Canadian folk song, arr. Oscar O'Brien FHM)
- Ride On, King Jesus (African American spiritual, arr. Harry T. Burleigh in *Spirituals of Harry T. Burleigh* BEL)
- Scarborough Fair (English folk song, arr. Jay Althouse in *Folk Songs for Solo Singers* 1 ALF)
- ▶ Shenandoah (American folk song, arr. Mark Mrozinski FHM)

Arne, Thomas Augustine

- Blow, Blow Thou Winter Wind (in *English Songs: Renaissance to Baroque* HAL; *The Hundred Best Short Songs* 3 PAT; *First Baritone/Bass Solos* 2 SCH)

Beethoven, Ludwig van

- Mailied / May Song, op. 52, no. 4 HEN (in *First Book of Tenor Solos* 1 SCH; *Songs for Hobbie-de-Hoys & Giggie-de-She's* 1 ALK)

Carey, Henry

- A Pastoral (Flocks Are Sporting) (in *Songs through Centuries* FIS; *The Young Singer: Soprano* ROW)

Handel, George Frideric

Rodelinda, HWV 19

- Art thou troubled? (in *26 Classical Songs* NOV; *First Book of Soprano Solos* 3 SCH)

Lowry, Robert

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

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 *First Book of Baritone/Bass Solos* 1 SCH; *The Chester Book of Celebrated Songs* 2 CHE)

Paisiello, Giovanni

- Nel cor più non mi sento (in *Arie Antiche* 1 RIC; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Schubert, Franz

- An den Frühling, D 283 PET
- An Sylvia / Who Is Sylvia, D 891 PET; SCH (in *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

Stradella, Alessandro

- Così Amor, mi fai languir

List B

Songs composed after 1900

Traditional

- Bergère légère (arr. J.B. Weckerlin in *Bergerettes* DIT)
- Maman, dites-moi (arr. J.B. Weckerlin in *Bergerettes* DIT; *First Book of Soprano Solos* 3 SCH)
- two verses

Anderson, William Henry

- A Litany LES

Archer, Violet

- April Weather WAT

Bernec, Claude

- Petite souris IND

Bray, Kenneth Ira

- White Butterflies GVT

Butterworth, George

A Shropshire Lad (Eleven Songs from *A Shropshire Lad* GAL; S&B)

- When I Was One and Twenty

Chaminade, Cécile

- Colette SCH

Cooke, Edith

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

Davis, Katherine K.

- The Pitcher ECS

Duncan, Chester

- Darkening CMC

Fearing, John

- When Jesus Christ Was Four Years Old LES

Gartlin, George H.

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

German, Edward

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

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; RSC

Ireland, John

- The Holy Boy B&H

Ives, Charles

- In the Alley (in *Ives: Five Street Songs* PER)

Keen, Marta

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

Leoni, Franco

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

Moore, Ben

- The Clock, the Boat, and the Shoes (in *Moore: 14 Songs* SCH)

Moorhouse, Leonard

- Lullabye (arr. Richard Johnston)

Niles, John Jacob

- The Black Dress (in *Songs of John Jacob Niles* SCH)

O'Hara, Geoffrey

- Give a Man a Horse He Can Ride H&D (in *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 *Heritage of 20th Century British Song* 1 B&H)

Rhodenizer, Donna

Blue Skies and Pirates RCP

- Singin' the Blues

Rorem, Ned

- A Christmas Carol PRE

Schirmer, Rudolph

- Bluebird SCH

Somervell, Arthur

- Shepherd's Cradle Song ASH (in *Album of Twenty-Five Favorite Songs for Girls* HAL)

Spencer, Marguerita

- June Magic GVT

Thompson, Randall

- My Master Hath a Garden ECS

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 Music

Candidates may use scores or books other than those listed in the *Syllabus*, as long as the arrangements are the same as those cited. Selections may be transposed.

For more information about this list, please see "Popular Music/Musical Theatre/Operetta" on p. 13.

Arlen, Harold, and E.Y. Harburg

The Wizard of Oz

- Over the Rainbow ALF; BEL; MGM (in *The Wizard of Oz: Vocal Selections* HAL)

Auric, George, and William Engvick*Moulin Rouge!*

- Where Is Your Heart EMI; HAL

Berlin, Irving*Betsy*

- Blue Skies (in *The Best Songs Ever* HAL)

Bernstein, Leonard*Peter Pan*

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

Campbell, Norman, and Donald Harron*Anne of Green Gables*

- ▶ Wond'rin' (in *Anne of Green Gables: Vocal Score* WAR)
→ alternate pronouns may be substituted

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 Mac Donough*Babes in Toyland*

- ▶ I Can't Do the Sum NOV
→ two verses

Lane, Burton, and E.Y. Harburg*Finian's Rainbow*

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

Rodgers, Richard, and Oscar Hammerstein II*Cinderella*

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

Oklahoma!

- ▶ Oh, What a Beautiful Morning (in *Oklahoma! Vocal Score* HAL)
→ begin at measure 9

- The Surrey with the Fringe on Top (in *The Teen's Musical Theatre Collection: Young Men's Edition* HAL)

Rota, Nino, Larry Kusik, and Eddie Snyder*Romeo and Juliet*

- A Time for Us (in *The Best Songs Ever* 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 Arcadée

Willson, Meredith*The Music Man*

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

Wilson, Sandy*The Boyfriend*

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

Technical Requirements

Please see "Technical Requirements" on p. 15 for important information on this section of the examination.

Vocalises

A vocalise is a song without words. Candidates must sing *one* vocalise from the following list, using each of the vowels [a], [e], [i], [o], [u], and [y]. All six vowels are required in the performance. Vowels should be changed according to phrasing. Attention to vocal tone, intonation, breath management, articulation, dynamics, and phrasing is expected. The vocalise need not be memorized and may be transposed.

Each bulleted item (●) represents one selection for examination purposes. All vocalises are included in *Resonance: A Comprehensive Voice Series, Vocalises Levels 5–7 FHM*.

Bordèse, Luigi*Vocalises faciles*, op. 28

- Vocalise in G Major [*Resonance* Vocalise no. 1]

Concone, Giuseppe*Leçons de chant*, op. 9

- Vocalise in C Major, op. 9, no. 12 [*Resonance* Vocalise no. 2]

Marchesi, Mathilde*Méthode de chant théorique et pratique*, op. 31

- Vocalise in E Minor, op. 31, part 2, no. 8, *Sostenuto* [*Resonance* Vocalise no. 3]

Nava, Gaetano

- Vocalise in D Major [*Resonance* Vocalise no. 4]

- Vocalise in D Minor [*Resonance* Vocalise no. 6]

Paneron, Auguste-Mathieu*Méthode complète de vocalisation*, part 3

- Vocalise in C Major [Resonance Vocalise no. 7]
- Vocalise in E Minor [Resonance Vocalise no. 5]
- Vocalise in F Major [Resonance Vocalise no. 8]

Technical Exercises

The candidate will be asked to sing the exercises as written below, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play only the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.

1. Major arpeggio and descending scale

2. Major arpeggio, *legato* and *staccato*3. Minor arpeggio, *legato* and *staccato*

4. Dominant 7th



5. Major scale in 3rds



6. Chromatic scale

**Ear Tests**

Please see p. 15 for important information regarding the performance of the Ear Test and Sight Singing sections of the examination.

Singback

Candidates will be asked to sing back a short melody on a vowel of their choice. The examiner will play the tonic chord *once* and the phrase *twice* on the piano. A steady pace is expected.

Time Signature	Approximate Length	Range	Keys
$\frac{3}{4}$ $\frac{6}{8}$	two to four measures	eight notes	major

Example



Intervals

Candidates will be asked to sing any of the following intervals. The examiner will play the given note *once*. The candidate must sing *only* the requested interval: the first note and any intermediate notes are not to be sung audibly.

Above a Given Note	Below a Given Note
major and minor 2nds	major and minor 2nds
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	major and minor 6ths
minor 7th	minor 7th
perfect octave	perfect octave

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *twice* in solid (blocked) form, close position.

Chords	Position
major and minor triads	root position
dominant 7th	root position

Sight Singing

Candidates will be given one passage of unaccompanied sight singing.

The examiner will play the broken tonic four-note chord and the starting note. The candidate will be given a short time to silently review the music. The candidate will choose to clap, tap, or chant the rhythm of the test. The examiner will then replay the tonic four-note chord and starting note and the candidate will sight sing both the melody and the rhythm of the test. A steady pace is expected.

A maximum of three marks will be given for the rhythmic clapping, tapping, or chanting. For the sight singing, a maximum of five marks will be given for pitch, and up to two further marks for rhythm while singing.

Approximate Length	Approximate Range	Keys	Note and Rest Values
four to six measures	ten notes	D, E major	

Example



Grade 7

Grade 7 Requirements	Marks
Repertoire	60
Vocal Production	25
Diction	10
Presentation	25
Technical Requirements	15
Vocalise	5
Technical Exercises	10
Ear Tests	15
Singback	5
Intervals	6
Chords	4
Sight Singing	10
Rhythmic Clapping	3
Sight Singing	7
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing five songs from memory:

- one from List A
- one from List B
- one from List C
- one from List A or List B
- one from List C or List D

The length of the candidate's repertoire program (five songs) should not exceed sixteen minutes and must include at least one song in English, and one song in one of the following languages: French, German, Italian, Latin, or Spanish.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Resonance: A Comprehensive Voice Series, Voice Level 7 Repertoire FHM*

List A

Music composed or arranged before 1830

Anonymous

- Nina (in *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS; 24 Italian Songs & Arias SCH; 26 Italian Songs & Arias ALF; 28 Italian Songs & Arias SCH)
- Willow Song (in *English Songs: Renaissance to Baroque* HAL; *Reliquary of English Song* SCH)
→ two verses

Arne, Thomas

- ▶ Under the Greenwood Tree (in *Arne: 12 Songs* 2 S&B)
- Water Parted from the Sea (in *First Book of Soprano Solos* 1 SCH)

Beethoven, Ludwig van

- ▶ Ich liebe dich (Zärtliche Liebe), WoO 123

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

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 B&H

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

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

- ▶ Come and Trip It

Susanna, HWV 66 B&H

- Beneath the Cypress: Gloomy Shade (in *Handel: Collection of Songs* 3 B&H)

Te Deum, HWV 278

- Vouchsafe, O Lord (in *Sing Solo: Baritone* OUP)

Howard, Samuel

- Love in Thy Youth (in *The Hundred Best Short Songs* 4 PAT)

Linley Sr., Thomas

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

Martini, Jean Paul

- Plaisir d'amour (in *Arie Antiche* 1 RIC; *French Song Anthology* HAL)

Morley, Thomas

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

Mozart, Wolfgang Amadeus

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

Munro, George

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

Purcell, Edward C.

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

Purcell, Henry

King Arthur, Z 628 B&H

- Fairest Isle (arr. Kathleen Wood FHM)

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 (in *La Flora* 1 HAN)

Torelli, Giuseppe

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

List B

Music composed or arranged ca 1830–1900

Traditional

- Jeunes fillettes (18th-century French pastorale, transc. J.T. Weckerlin in *Bergerettes* DIT; *The Chester Book of Celebrated Songs* 1 CHE)

Bellini, Vincenzo

Composizioni da camera RIC; MAS; ZEN

- Dolente immagine di Fille mia

Brahms, Johannes

- Der Jäger, op. 95, no. 4 FHM
- Therese, op. 86, no. 1 DOV; INT; PET

Fauré, Gabriel

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

Franz, Robert

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

García, Manuel

- Parad! (arr. Pauline Viardot in *Songs and Duets of García, Malibran and Viardot* ALF)

German, Edward

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

Gledhill, Edwin

- Oh! Nightingale (in *Songs for Hobble-de-Hoys & Giggles* 1 ALK)

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 Twenty-Five Favorite Songs for Girls* SCH; *First Book of Mezzo Soprano/Alto Solos* 2 SCH; *40 French Songs* 2 INT)

Mendelssohn, Felix

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

Ravel, Maurice

Chants populaires DUR

- Chanson française (in *Ravel Songs 1896–1914* DOV)

Satie, Erik

- Élégie SAL; MAS

Schubert, Franz

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

Die schöne Müllerin, D 795 PET; SCH

- Des Müllers Blumen

Schumann, Clara

- Das ist ein Tag, der klingen mag (in *Songs for Hobble-de-Hoys & Giggles* 2 ALK)

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

Sullivan, Arthur

Five Shakespeare Songs S&B

- The Willow Song (in *The New Imperial Edition: Contralto Songs* B&H)

Vaccari, Nicola

- Non giova il sospirar (in *Gateway to Italian Art Songs* ALF)

List C

Music composed or arranged after 1900

Candidates may choose only one song from the Traditional list.

Traditional

- At the River (arr. Aaron Copland in *Old American Songs* 2 B&H)
- Biddy Rooney (arr. Keith Bissell in *Six Maritime Folksongs* 1 BER; MAY)
- Ching-a-ring Chaw (Minstrel Song, arr. Aaron Copland in *Old American Songs* 2 B&H)
- Danny Boy (Traditional Irish air, arr. Jeff Smallman LMP)
- The Gentle Maiden (Irish air, arr. Arthur Somervell CRA)

Traditional (cont'd)

- He's Gone Away (American folk song, arr. Luigi Zaninelli in *Five Folk Songs* 2 SHA)
- I Dyed My Petticoat Red (arr. Keith Bissell in *Six Folk Songs of Eastern Canada* B&H)
- If the Heart of a Man (from *The Beggar's Opera*, arr. Healy Willan in *Songs of the British Isles* 1 MAY)
- Johnny's Gone a-Sailing (arr. Keith Bissell in *Six Maritime Folksongs* 2 BER; MAY)
- The Maid of Newfoundland (arr. Keith Bissell in *Six Folk Songs from Eastern Canada* B&H)
- Mon père n'avait fille que moi (arr. Keith Bissell in *Ten Folk Songs of Canada* WAT; MAY)
- She's Like the Swallow (arr. Godfrey Ridout, *Folk Songs of Eastern Canada* GVT)
- There is a Balm in Gilead (African American spiritual, arr. Mark Hayes in *10 Spirituals for Solo Voice* ALF)
- Voici le printemps (arr. Benjamin Britten, in *Britten: Folksong Arrangements 2: France* B&H)
- The Water is Wide (American folk song, arr. Jeff Smallman in *Three Folk Song Settings* LMP)
- The Young Fisherman (arr. Keith Bissell in *Six Folk Songs of Eastern Canada* B&H)

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)

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 & Giggles-de-She's* 1 ALK)

Bowles, Paul F.

- A Little Closer, Please (The Pitchman's Song) EMI
(Bowles: *Selected Songs* SOP)

Blue Mountain Ballads SCH

- Heavenly Grass (in *Contemporary Art Songs: 28 Songs by American and British Composers* HAL; *Second Book of Baritone/Bass Solos* SCH)

Carrière, Berthold

Three Songs from William Shakespeare's Twelfth Night KMH

- Come Away Death

Chaminade, Cécile

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

Chilcott, Bob

- Mid-winter OUP
→ either optional line

Cohen, Cecil

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

Duke, John

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

Duncan, Martha Hill

Singing in the Northland 1 GPT

- Daisy Time

Engel, Carl

- Sea-Shell SCH (in *Fifty 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 *First Book of Soprano Solos* 3 SCH)

Freed, Isadore

- Chartless (in *Contemporary Songs in English: 16 Songs by English and American Composers* FIS)

Garland, Hugh

- Fond Memories LES

Gibbs, Cecil Armstrong

- When I Was One and Twenty (in *Contemporary Art Songs: 28 Songs by American and British Composers* HAL)

Head, Michael

- The Robin's Carol B&H

Howells, Herbert

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

Ireland, John

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

Kingsley, Herbert

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

Le Sieur, Léo

- ▶ Tango d'amour (in *Songs for Hobble-de-Hoys & Giggles-de-She's* 2 ALK)
→ omit repeat

Leoni, Franco

- The Little China Figure (in *First Book of Soprano Solos* 1 SCH)

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

Quilter, Roger

- June B&H

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

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

Six Songs, op. 25 B&H

- Music, When Soft Voices Die

Reger, Max

- Mariä Wiegenlied / The Virgin's Slumber Song (Mary's Cradle Song), op. 76, no. 52 AMP (in *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 *Songs by 22 Americans SCH*)

Shaw, Martin

- I Know a Bank B&H

Thiman, Eric H.

- My Master Hath a Garden (in *Thiman: Church Soloist NOV*)

Tosti, Francesco Paolo

Due piccoli notturni RIC

- Van gli effluvi de le rose

Warlock, Peter

- Roister Doister OUP; THA (in *Singer's Collection 1 KMA*)

Wuensch, Gerhard

Three Songs from Heine's Buch der Lieder CMC

- Ein Jüngling liebt ein Mädchen

List D

Popular Music

Candidates may use scores or books other than those listed in the *Syllabus*, as long as the arrangements are the same as those cited. Selections may be transposed.

For more information about this list, please see "Popular Music/Musical Theatre/Operetta" on p. 13.

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*)

Gershwin, George, Ballard MacDonald, and B.G. DeSylva (French version by Emilia Renaud)

- Somebody Loves Me / Quel qu'un m'aimera (in *50 Gershwin Classics WAR*; ALF)

Hamlisch, Marvin

A Chorus Line

- What I Did for Love (in *Great Songs of the Seventies CLM*; *The Singer's Musical Theatre Anthology: Mezzo Soprano/Belter 2 HAL*)

Hupfeld, Herman

Casablanca

- As Time Goes By WAR

Jarre, Maurice, and Paul Francis Webster

Doctor Zhivago (film)

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

Lai, Francis, and Carl Sigman

Love Story (film)

- Where Do I Begin (in *The Best Songs Ever HAL*)

Rodgers, Richard, and Oscar Hammerstein II

Carousel

- If I Loved You (in *The Singer's Musical Theatre Anthology: Soprano 1 HAL*)

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

Sullivan, Arthur, and William Schwenck Gilbert

The Pirates of Penzance SCH

- 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*)

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 *Kurt Weill: Broadway & Hollywood HAL*)

Weill, Kurt, and Langston Hughes

Street Scene

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

Wildhorn, Frank, and Leslie Bricusse

Jekyll and Hyde

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

Technical Requirements

Please see “Technical Requirements” on p. 15 for important information about this section of the examination.

Vocalises

A vocalise is a song without words. Candidates must sing one vocalise from the following list, using each of the vowels [a], [e], [i], [o], [u], and [y]. All six vowels are required in the performance. Vowels should be changed according to phrasing. Attention to vocal tone, intonation, breath management, articulation, dynamics, and phrasing is expected. The vocalise need not be memorized and may be transposed.

Each bulleted item (●) represents one selection for examination purposes. All vocalises are included in *Resonance: A Comprehensive Voice Series, Vocalises Levels 5–7 FHM*.

Concone, Giuseppe

Leçons de chant op. 9

- Vocalise in A flat Major, op. 9, no. 27 [*Resonance* Vocalise no. 9]

Leçons de chant de moyenne difficulté, op. 10

- Vocalise in E flat Major, op. 10, no. 3 [*Resonance* Vocalise no. 2]

Leçons de chant, op. 17

- Vocalise in B flat Major, op. 17, no. 6 [*Resonance* Vocalise no. 3]
- Vocalise in G Major, op. 17, no. 11 [*Resonance* Vocalise no. 4]

Panofka, Heinrich

24 Progressive Vocalises, op. 85

- Vocalise in E flat Major, op. 85, no. 17 [*Resonance* Vocalise no. 7]
- Vocalise in E Minor, op. 85, no. 12 [*Resonance* Vocalise no. 6]
- Vocalise in G Minor, op. 85, no. 10 [*Resonance* Vocalise no. 5]

Paneron, Auguste-Mathieu

Méthode de vocalisation pour basse-taille, baryton et contralto

- Vocalise in E Minor [*Resonance* Vocalise no. 8]

Tosti, Francesco Paolo

Cinquante petits solfèges pour la médium de la voix

- Vocalise in B flat Major [*Resonance* Vocalise no. 1]

Technical Exercises

The candidate will be asked to sing the exercises as written below, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play only the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.

1. Major scale and ascending arpeggio



2. Harmonic minor scale and ascending arpeggio



3. Melodic minor scale and ascending arpeggio



4. Major arpeggio and dominant 7th



5. Major scale to the 11th with turns



6. Major scale to the 5th and the 9th



7. Chromatic scale



Ear Tests

Please see p. 15 for important information regarding the performance of the Ear Test and Sight Singing sections of the examination.

Singback

Candidates will be asked to sing back a short melody on a vowel of their choice, and to state at the end whether the melody is in a major or minor key. The examiner will play the tonic chord *once* and the phrase *twice* on the piano. A steady pace is expected.

Time Signature	Approximate Length	Range	Keys
$\frac{4}{4}$	four measures	nine notes	major and minor

Example



Intervals

Candidates will be asked to sing any of the following intervals. The examiner will play the given note *once*. The candidate must sing *only* the requested interval: the first note and any intermediate notes are not to be sung audibly.

Above a Given Note	Below a Given Note
major and minor 2nds	major and minor 2nds
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	major and minor 6ths
major and minor 7ths	major and minor 7ths
perfect octave	perfect octave

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *twice* in solid (blocked) form, close position.


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

Sight Singing

Candidates will be given one passage of unaccompanied sight singing.

The examiner will play the broken tonic four-note chord and the starting note. The candidate will be given a short time to silently review the music. The candidate will choose to clap, tap or chant the rhythm of the test. The examiner will then replay the tonic four-note chord and starting note and the candidate will sight sing both the melody and the rhythm of the test. A steady pace is expected.

A maximum of three marks will be given for the rhythmic clapping, tapping, or chanting. For the sight singing, a maximum of five marks will be given for pitch, and up to two further marks for rhythm while singing.

Approximate Length	Approximate Range	Keys	Note and Rest Values
four to six measures	ten notes	F, B \flat , E \flat major	

Example



Grade 8

Grade 8 Requirements	Marks
Repertoire	55
Vocal Production	25
Diction	5
Presentation	20
Recitatives	5
Technical Requirements	20
Vocalises	10
Technical Exercises	10
Ear Tests	15
Singback	5
Intervals	4
Chords	2
Scales	2
Cadences	2
Sight Singing	10
Rhythmic Clapping	3
Sight Singing	7
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Introductory Harmony (recommended)	

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing *five* songs from memory:

- one from List A
- one from List B
- one from List C
- one from List A or List B
- one from List C or List D

The length of the candidate's repertoire program (five songs) should not exceed seventeen minutes and should include two of the following languages: French, German, Italian, Latin, and Spanish. At least *one* song must be sung in English. Candidates are encouraged to sing repertoire in the original language. Selections may be transposed, except where specified.

Bullets used to denote selections for examination purposes:

- one selection
- selection is found in *Resonance: A Comprehensive Voice Series, Voice Level 8 Repertoire* FHM

List A

Music composed or arranged before 1830

Anonymous

- Have You Seen but a White Lily Grow? (in *The Chester Book of Celebrated Songs* 1 CHE; *English Songs: Renaissance to Baroque* HAL; *First Book of Soprano Solos* 1 SCH; *Songs through Centuries* FIS; *Reliquary of English Song* SCH)

Traditional

- When I Was Seventeen (Swedish folk song, in *The Young Singer: Soprano* ROW; *First Book of Soprano Solos* 2 SCH; *The Hundred Best Short Songs* 2 PAT)

Arne, Thomas

- Softly Flow, Thou Silver Stream, from *Reffley Spring* OUP
- When Daisies Pied CRA; S&B (in *English Songs: Renaissance to Baroque* HAL; *First Book of Soprano Solos* 2 SCH)

Bach, Johann Sebastian

- Cantata 212: *Mer hahn ein neue Oberkeet* (“Peasant Cantata”)
- Ach, es schmeckt doch gar zu gut

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: Ten Songs* S&B)
- Unhappy's the Nymph (in *Boyce: Ten Songs* S&B)
- Tell Me, Lovely Shepherd (arr. Kathleen Wood FHM)

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 Centuries* FIS)

Cesti, Marco Antonio

Onontea

- Intorno all'idol mio FHM

Dowland, John

- Come Again S&B (in *Elizabethan Love Songs* 1 B&H)
- What If I Never Speede S&B (*Elizabethan Love Songs* 2 B&H; *English Songs: Renaissance to Baroque* HAL)

Durante, Francesco

- Vergin, tutto amor (in *Arie Antiche* 2 RIC; *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Ford, Thomas

- Come, Phillis (in *Elizabethan Love Songs* 1 B&H)
→ two verses

Gibbons, Orlando

- The Silver Swan (in *English Songs: Renaissance to Baroque* HAL)

Handel, George Frideric

Agrippina, HWV 6 BAR

- Bel piacere (in *First Book of Soprano Solos 1* SCH)

Deborah, HWV 51

- Tears, Tears Such as Tender Fathers Shed (in *Anthology of Sacred Song: 4/Bass* SCH)

Saul, HWV 53

- O Lord, Whose Mercies Numberless (in *Anthology of Sacred Song: 2/Alto* SCH)

Semele, HWV 58 B&H

- Where'er You Walk INT; SCH (in *English Songs: Renaissance to Baroque* HAL; *First Book of Tenor Solos 2* SCH; 56 *Songs You Like* SCH; *Singing in English* B&H; *Sing Solo: Tenor* OUP)

Theodora, HWV 68

- Angels Ever Bright and Fair INT; NOV (in *The New Imperial Edition: Mezzo Soprano Songs* B&H; 26 *Classical Songs* NOV)
→ with recitative "O worse than death indeed!"

The Triumph of Time and Truth, HWV 71

- Pleasure's Gentle Zephyrs Playing (in *Handel: Collection of Songs 4* B&H; *Second Book of Mezzo Soprano/Alto Solos* SCH)
→ observe the *da capo* with ornamentation

Haydn, Franz Joseph

Original 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 FHM

Jones, Robert

- Go to Bed, Sweet Muse (in *The Hundred Best Short Songs 2* PAT; *Elizabethan Love Songs 1* B&H)
→ two verses

Lully, Jean-Baptiste

Amadis, LWV 63

- Bois épais (arr. Kathleen Wood FHM)

Misón, Luis

- Ya canta el ave (in *Spanish Theater Songs: Baroque and Classical Eras* ALF)

Monteverdi, Claudio

L'incoronazione di Poppea BAR; FAB; RIC; UNI

- Sento un certo non so che (in *Anthology of Italian Opera: Tenor* RIC)

Morley, Thomas

- Sweet Nymph, Come to Thy Lover (in *Elizabethan Love Songs 1* B&H)

Mozart, Wolfgang Amadeus

- Addio (Io ti laschio), K 255 (in *The New Imperial Edition: Contralto Songs* B&H)
→ omit recitative "Ombra felice"
- Oiseaux, si tous les ans, K 307 (284d) ALF; PET

Bastien und Bastienne, K 50

- Wenn mein Bastien einst im Scherze / Bastien Often Stole My Flowers (arr. Kathleen Wood FHM)

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 (in *The Chester Book of Celebrated Songs 3* CHE; *English Songs: Renaissance to Baroque* HAL; *First Book of Tenor Solos 1* SCH; *Reliquary of English Song* SCH)

Reichardt, Louise

- Hinüber wall' ich (in *Frauen Komponieren: 25 Lieder für Singstimme und Klavier/Female Composers: 25 Songs for Voice and Piano* OTT)

Sarri, Dominico

- 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

- Amor preparami (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 (in *The Chester Book of Celebrated Songs 2* CHE)

List B**Music composed or arranged ca 1830–1900****Balfe, Michael**

The Bohemian Girl

- I Dreamt That I Dwelt in Marble Halls

Bellini, Vincenzo

- Il zeffiro (in *Gateway to Italian Art Songs* ALF)

Bizet, Georges

- Chanson d'avril (in *Bizet: 20 mélodies* KAL; 40 *French Songs 2* INT)

Bohm, Carl

- Still wie die Nacht (in *Songs through the Centuries: 41 Vocal Repertoire Pieces from the 17th through the 20th Centuries* FIS)

Brahms, Johannes

- In stiller Nacht (in 49 *Deutsche Volkslieder* WoO 33 DOV; PET)
- Mädchenlied, op. 107, no. 5 PET
- Sonntag, op. 47, no. 3 DOV; PET (in *First Book of Tenor Solos 2* SCH)

Caballero, Manuel Fernández

- Amor sin esperanza (in *Canciones de España: Songs of 19th-Century Spain* SCP)

Chausson, Ernest

- Le charme, op. 2, no. 2 (in *Anthology of French Song: A Collection of 39 Songs* SCH)
- Les papillons, op. 2, no. 3 INT (in *Anthology of French Song: A Collection of 39 Songs* SCH; *Great Art Songs of Three Centuries* SCH; *Singing in French* B&H)

Debussy, Claude

- Romance (L'âme évaporée) (in *Debussy: 43 Songs* INT)

Delibes, Léo

- Bonjour Suzon! (in *Anthology of French Song: A Collection of 39 Songs* SCH; *Art Song* AMS; *First Book of Tenor Solos 2* SCH)

Donaudy, Stefano

- Vaghissima sembianza (in *36 Arie di stile antico 3* RIC)

Donizetti, Gaetano*Tre canzonette*

- Me voglio fa 'na casa

Dunhill, Thomas Frederick

- The Cloths of Heaven S&B (in *First Book of Tenor Solos 2* SCH)

Dvořák, Antonín*Zigeunermelodien (Gypsy Melodies)*, op. 55 MAS

- In dem weiten, breiten, luft'gen Leinenkleide / Garbed in Flowing Linen

Elgar, Edward

- Speak, Music, op. 41, no. 2 THA (in *Heritage of 20th Century British Song 1* B&H)

Sea Pictures, op. 37 B&H; MAS

- In Haven, no. 2

Fauré, Gabriel

- Chanson d'amour, op. 27, no. 1 DOV; HAM; INT
- Mai, op. 1, no. 2 DOV; HAM; INT
- Rêve d'amour, op. 5, no. 2 DOV; HAM; INT

Franz, Robert

- Stille Sicherheit, op. 10, no. 2 INT; PET (in *First Book of Tenor Solos 2* SCH)
- Widmung, op. 14, no. 1 INT; PET (in *First Book of Baritone/Bass Solos 1* SCH; *56 Songs You Like* SCH; *The Young Singer: Soprano, Baritone/Bass* ROW)

Gounod, Charles F.

- Sérénade (Quand tu chantes) (in *First Book of Mezzo Soprano/Alto Solos 2* SCH; *The New Imperial Edition: Contralto Songs* B&H)

Grieg, Edvard

- My Johann SCH (adapted by Alexander Aslanoff in *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 INT (in *Fifty Art Songs from the Modern Repertoire* SCH; *40 French Songs 2* INT; *First Book of Soprano Solos 2* SCH)
- Le rossignol des lilas (in *Hahn: Mélodies 2* HEU; *Second Book of Soprano Solos 2* SCH)

Holst, Gustav

- The Heart Worships S&B; SCH (in *First Book of Baritone Solos 2* SCH)

Liszt, Franz

- Freudvoll und leidvoll (in *Liszt: 30 Songs* DOV)

Massenet, Jules

- Bonne nuit (in *First Book of Soprano Solos 1* SCH)
- Ouvres tes yeux bleus CVR (in *Second Book of Tenor Solos* SCH)

Mendelssohn, Felix

- Auf der Wanderschaft (Ich wand're fort in's ferne Land), op. 71, no. 5 (in *Mendelssohn: 79 Songs* KAL)
- Auf Flügeln des Gesanges / On Wings of Song, op. 34, no. 2 PET (in *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS; *26 Classical Songs* NOV; in *Mendelssohn: 79 Songs* KAL; *The Young Singer: Soprano, Baritone/Bass* ROW)
→ verses 1 and 3

Ravel, Maurice*Chants populaires* DOV; DUR

- Chanson espagnole

Schubert, Franz

- Lachen und Weinen, D 777 INT; PET
- Liebe schwärmt auf allen Wegen, D 239/6 INT; PET
- Lied der Mignon (Nur wer die Sehnsucht kennt), D 877/4 INT; PET

Die schöne Müllerin, D 795 INT; PET

- Wohin?

Schumann, Clara

- Liebst du um Schönheit, op. 12, no. 4 BRE (in *Frauen Komponieren: 25 Lieder für Singstimme und Klavier/ Female Composers: 25 Songs for Voice and Piano* OTT; in *Clara Schumann: Lieder 1* BRE)

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 Centuries* FIS)
- Der Nussbaum (in *The New Imperial Edition: Soprano Songs*, B&H)

Somervell, Arthur

- Young Love Lies Sleeping B&H (in *Heritage of 20th Century British Song 2* B&H)

Wolf, Hugo*Gedichte von Eduard Mörike* PET; DOV

- Das verlassene Mägdlein PET

List C**Music composed or arranged after ca 1900**

Candidates may choose only one song from the Traditional list.

Traditional

- Behold that Star (African American spiritual, arr. Mark Hayes in *10 Spirituals for Solo Voice* ALF)

Traditional (cont'd)

- Black is the Color of My True Love's Hair (arr. John Jacob Niles in *Songs of John Jacob Niles* SCH; *First Book of Tenor Solos 1* SCH)
- Do You See That There Bird? (Canadian folk song, arr. Richard Johnston in *Folk Love Canadian Style* CMC)
- Down by the Sally Gardens (arr. Herbert Hughes in *Highlights of Irish Country Songs* B&H)
- Early Spring (Canadian folk song, arr. Keith Bissell in *Six Maritime Folk Songs* BER)
- An Eriskay Love Lilt (arr. Marjory Kennedy-Fraser in *Songs of Love and Affection* B&H)
- Fileuse (arr. Benjamin Britten in *Britten: Folksong Arrangements 2: France* B&H)
- The Gartan Mother's Lullaby (arr. Herbert Hughes in *Highlights of Irish Country Songs* B&H)
- The Little Horses (arr. Aaron Copland in *Old American Songs 2* B&H)
- The Loom (Welsh folk song, arr. Grace Williams in *Sing Solo: Soprano* OUP)
- ▶ My Lagan Love (Irish folk song, arr. Akiko and Forrest Kinney FHM)
- Quand j'étais fille de quinze ans (arr. Keith Bissell in *Six Folk Songs of Eastern Canada* B&H)
- ▶ Shady Grove (American folk song, arr. Christine Donkin FHM)
- Zion's Walls (Revivalist song, arr. Aaron Copland in *Old American Songs 2* B&H)

Archer, Violet*Moon Songs* CMC

- The Beggar Speaks
- Owl Queen / What Grandpa Mouse Said (in *Songs for Hobble-de-Hoys & Giggle-de-She's 1* ALK)

Barber, Samuel

- The Daisies, op. 2, no. 1 (in *Barber: 65 Songs* SCH; *First Book of Tenor Solos 1* SCH)

Two Poems of the Wind SCH

- Longing (in *Barber: 65 Songs* SCH)

Bennett, F. Roy

- The Wind Sings on the Mountain ASH; B&H
→ omit repeat

Bennett, Richard Rodney*The Aviary / Das Vogelhaus* UNI

- ▶ The Lark / Die Lerche FHM

Britten, Benjamin

- The Birds B&H

Cardy, Patrick

- Lullaby ALK (in *Songs for Hobble-de-Hoys & Giggle-de-She's 1* ALK)

Carrière, Berthold*Three Songs from William Shakespeare's Twelfth Night* KMH

- O Mistress Mine
→ for male voice

Davenport, Gladys

- Cool and Silent is the Lake LES

Dello Joio, Norman

- There is a Lady Sweet and Kind (in *Contemporary Songs in English: 16 Songs by English and American Composers* FIS; *Songs through Centuries* FIS)

Duncan, Martha Hill*Singing in the Northland 2* GPT

- Severance

Fabini, Félix Édouardo

- Triste CDM

Foster, Stephen

- Ah! May the Red Rose Live Alway (arr. Luigi Zaninelli in *Three Songs by Stephen Foster* SHA)
- If You've Only Got a Moustache (arr. Luigi Zaninelli in *Three Songs by Stephen Foster* SHA)
- Why No One to Love (arr. Luigi Zaninelli in *Three Songs by Stephen Foster* SHA)

Gibbs, C. Armstrong*Three Songs*, op. 15 B&H

- ▶ Five Eyes, no. 3

Gray, Ruth Morris

- Break, break, break (in *Sing Me a Song* ALF)

Head, Michael*Songs from the Countryside* B&H

- A Green Cornfield (in *Head: Song Album 1* B&H; *Heritage of 20th Century British Song 3* B&H)

Helppie, Kevin, and Forrest Kinney

- Catch of Moonlight (in *World Songs 1* TSP)

Hundley, Richard

- ▶ Come Ready and See Me (in *Richard Hundley: Eight Songs* B&H; *Richard Hundley: Four Songs* B&H)

Ireland, John

- Her Song (in *Ireland: Complete Vocal 3* S&B)
- I Have Twelve Oxen (in *Heritage of 20th Century British Song 3* B&H; *Ireland: Complete Vocal 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

Keel, Frederick

- Trade Winds B&H

Kingsford, Charles

- Down Harley Street (in *Contemporary Art Songs: 28 Songs by American and British Composers* HAL; *First Book of Baritone/Bass Solos 2* SCH)

MacNutt, Walter

- O Love, Be Deep LES

Moore, Ben

- This Heart that Flutters (in *Moore: 14 Songs* SCH)
- When I Was One-and-twenty (in *Moore: 14 Songs* SCH)

Norris, Harry

- There is Sweet Music LES

Persichetti, Vincent*Emily Dickinson Songs*, op. 77 EVO

- When the Hills Do

Poulenc, Francis*Banalités* ESC

- Hôtel

Price, Florence

- Night (in *Anthology of Art Songs by Black American Composers* HAL)

Quilter, Roger

Seven Elizabethan Lyrics, op. 12 B&H; HAL

- Weep You No More, Sad Fountains (in *Art Song in English* B&H; *First Book of Tenor Solos* 2 SCH; *Heritage of 20th Century British Song* 3 B&H)

Three Songs, op. 3 B&H; HAL

- Now Sleeps the Crimson Petal (in *The Young Singer: Baritone/Bass* 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)

Smallman, Jeff

Nocturnes LMP

- A Winter Night

Surdin, Morris

- ▶ Prairie Boy, Prairie Boy B&H

Thiman, Eric H.

- The God of Love My Shepherd Is (in *Thiman: Church Soloist* NOV)
- Jesus, the Very Thought of Thee (in *Thiman: Church Soloist* NOV)

Vaughan Williams, Ralph

- The Sky above the Roof B&H; OUP (in *Vaughan Williams: Song Album 1* B&H; *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 OUP

Warlock, Peter

- Robin Goodfellow OUP; THA (in *Warlock Songs* 1 MAS)

Work, John W. Jr.

- Dancing in the Sun (in *Anthology of Art Songs by Black American Composers* HAL)

List D

Popular Music

Candidates may use scores or books other than those listed in the *Syllabus*, as long as the arrangements are the same as those cited. Musical theatre and operetta selections must be sung in the original key. Jazz standards may be transposed.

For more information about this list, please see "Popular Music/Musical Theatre/Operetta" on p. 13.

Allen, Steve

- Impossible (in *Nat "King" Cole All-Time Greatest Hits* CCO)

Berlin, Irving

Easter Parade

- Steppin' Out with My Baby (in *The Teen's Musical Theatre Collection: Young Men's Edition* HAL; *The Hal Leonard Real Jazz Book* HAL)

Bernstein, Leonard, and Stephen Sondheim

West Side Story

- Somewhere (in *Bernstein on Broadway* B&H; *Bernstein: Theatre Songs* B&H; HAL; *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)

Campbell, Norman, and Donald Harron

Anne of Green Gables

- ▶ Apology (in *Anne of Green Gables: Vocal Score* WAR)

Carmichael, Hoagy, and Mitchell Parish

- Star Dust / Étoile d'Amour (in *The Best of Jazz* CCO)

Eckstein, William, and Sam Howard

- "S'Nice" SHM

Gershwin, George, and Ira Gershwin

- But Not For Me (in *50 Gershwin Classics* ALF)

Kern, Jerome, and Otto Harback

Roberta

- Smoke Gets in Your Eyes (in *The Singer's Musical Theatre Anthology: Soprano* 1 HAL; *Best of Jerome Kern* 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)

Novello, Ivor

Perchance to Dream

- We'll Gather Lilacs (in *Ivor Novello Song Album* FAB)

Porter, Cole, and Moss Hart

Jubilee

- Begin the Beguine (in *The Best of Cole Porter* ALF; *Cole Porter: The Platinum Collection* ALF; *The Cole Porter Song Collection* 1 ALF)

Porter, Cole, Guy Bolton, and P.G. Wodehouse

Anything Goes

- Anything Goes (in *Anything Goes: Vocal Selections* ALF; *The Best of Cole Porter* ALF; *Cole Porter: The Platinum Collection* ALF; *The Cole Porter Song Collection* 1 ALF)

Rodgers, Richard, and Lorenz Hart

Babes in Arms

- Where or When (in *Rodgers & Hart: A Musical Anthology* HAL)

Rodgers, Richard (cont'd)*Spring Is Here*

- With a Song in My Heart (in *Musical Theatre for Classical Singers: Soprano HAL*; *Rodgers & Hart: Musical Anthology HAL*)
→ one verse

Rodgers, Richard, and Oscar Hammerstein II*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, 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

The Pirates of Penzance

- ▶ Oh, Better Far to Live and Die (The Pirate King)

Weill, Kurt, and Arnold Sundgaard*Down in the Valley SCH*

- 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*)

Recitatives

Candidates must be prepared to sing *one* recitative from the following list. The recitative must be performed from memory in the original language and must not be transposed.

Each bulleted item (●) represents one selection for examination purposes. All recitatives are included in *Resonance: A Comprehensive Voice Series, Vocalises and Recitatives Level 8 FHM*.

Soprano**Gluck, Christoph Willibald***Orphée et Euridice* (1774) BAR

- L'Amour vient au secours

Handel, George Frideric*Jephtha*, HWV 70

- Ill suits the voice of love

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

Sullivan, Arthur, and William Schwenck Gilbert*The Yeoman of the Guard* SCH

- 'Tis done! I am a bride

Mezzo Soprano/Contralto**Bizet, Georges***Carmen* SCH

- C'est toi!
- Je vais danser en votre honneur

Handel, George Frideric*Messiah*, HWV 56

- Then shall the eyes of the blind be opened

Rossini, Gioachino*Il barbiere di Siviglia* RIC; SCH

- Che vecchio sospettoso!

Sullivan, Arthur, and William Schwenck Gilbert*The Sorcerer*

- Why this strange depression?

Tenor**Handel, George Frideric***Israel in Egypt*, HWV 54

- And Miriam the prophetess

Mozart, Wolfgang Amadeus*La Clemenza di Tito*, K 621

- Se grata appieno

Offenbach, Jacques*Les contes d'Hoffmann*

- Là!... dors en paix

Sullivan, Arthur, and William Schwenck Gilbert*The Yeoman of the Guard*

- Forbear, my friends

Baritone and Bass**Bizet, Georges***Carmen*

- Reposons-nous une heure ici

Mendelssohn, Felix*Elias / Elijah*, op. 70

- So wahr der Herr Zabaoth / As God the Lord of Sabaoth

Mozart, Wolfgang Amadeus*Le nozze di Figaro*, K 492

- Bene, io tutto farò

Sullivan, Arthur, and William Schwenck Gilbert*Iolanthe*

- Love, unrequited

Technical Requirements

Please see “Technical Requirements” on p. 15 for important information about this section of the examination.

Vocalises

A vocalise is a song without words. Candidates must sing *two* vocalises from the following list, using each of the vowels [a], [e], [i], [o], [u], and [y]. All six vowels are required in the performance. Vowels should be changed according to phrasing. Attention to vocal tone, intonation, breath management, articulation, dynamics, and phrasing is expected. Vocalises need not be memorized and may be transposed.

Each bulleted item (●) represents one selection for examination purposes. All vocalises are included in *Resonance: A Comprehensive Voice Series, Vocalises and Recitatives* 8 FHM.

Chiaromonte, Francesco

L'art de phraser et de cadencer

- Vocalise in A flat Major [Resonance Vocalise no. 1]

Concone, Giuseppe

Leçons de chant, op. 9

- Vocalise in E flat Major, op. 9, no. 37 [Resonance Vocalise no. 4]
- Vocalise in F Major, op. 9, no. 30 [Resonance Vocalise no. 8]
- Vocalise in G Major, op. 9, no. 13 [Resonance Vocalise no. 2]

Nouvelles leçons de chant, op. 17

- Vocalise in A Minor, op. 17, no. 5 [Resonance Vocalise no. 3]

Panofka, Heinrich

24 Progressive Vocalises, op. 85

- Vocalise in E flat Major, op. 85, no. 19 [Resonance Vocalise no. 9]

Paneron, Auguste-Mathieu

- Vocalise in E Minor [Resonance Vocalise no. 7]
- Vocalise in G minor [Resonance Vocalise no. 6]

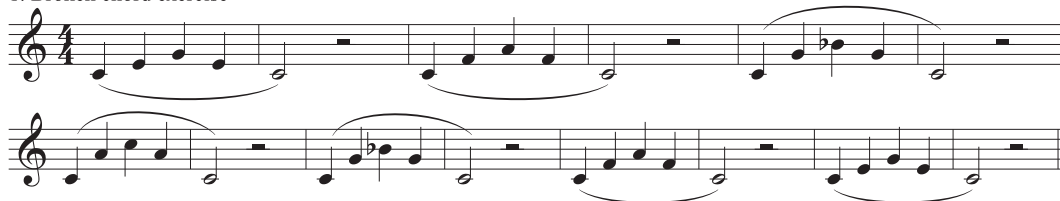
Méthode de vocalisation pour basse-taille, baryton et contralto

- Vocalise in A Minor [Resonance Vocalise no. 5]

Technical Exercises

The candidate will be asked to sing the exercises as written below, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.

1. Broken chord exercise



2. Slur exercise



3. Triplet neighbor-note exercise



4. Minor arpeggio with 10th, *legato* and *staccato*



5. Major arpeggio exercise, *legato* and *staccato*

6. Chromatic scale

7. *Messa di voce* exercise

• = ca 92

mp ————— *f* ————— *p*

ee _____
[i]
orah _____
[a]

Ear Tests

Please see p. 15 for important information regarding the performance of the Ear Test and Sight Singing sections of the examination.

Singback

Candidates will be asked to sing back a short melody on a vowel of their choice, and to state at the end whether the melody is in a major or minor key. The examiner will play the tonic chord *once* and the phrase *twice* on the piano. A steady pace is expected.

Time Signature	Approximate Length	Range	Keys
6/8	three measures	nine notes	major and minor

Example

Intervals

Candidates will be asked to sing any of the following intervals. The examiner will play the given note *once*. The candidate must sing *only* the requested interval: the first note and any intermediate notes are not to be sung audibly.

Above a Given Note	Below a Given Note
major and minor 2nds	major and minor 2nds
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
augmented 4th/diminished 5th	augmented 4th/diminished 5th
perfect 5th	perfect 5th
major and minor 6ths	major and minor 6ths
major and minor 7ths	major and minor 7ths
perfect octave	perfect octave

Grade 9

Grade 9 Requirements	Marks
Repertoire	55
Vocal Production	20
Presentation	25
Recitatives	10
Technical Requirements	20
Vocalises	10
Technical Exercises	10
Ear Tests	15
Singback	4
Intervals	4
Chords	2
Scales	2
Cadences	3
Sight Singing	10
Unaccompanied	5
Accompanied	5
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Basic Harmony or Basic Keyboard Harmony	
History 1: An Overview	

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing six selections from memory:

- two from List A
- two from List B
- two from List C, or one from List C and one from List D

The Candidate's program (six songs) should not exceed twenty minutes and must include two of the following languages: French, German, Italian, Latin and Spanish. At least one song must be sung in English. Candidates are encouraged to sing repertoire in the original language. Repertoire may be transposed, except where specified in the list. Musical theatre and operetta selections from List D must be sung in the original key. Jazz standards may be transposed.

A single selection for examination purposes is indicated by a bullet (●).

List A

Music composed or arranged before 1830

Bach, Johann Sebastian (attr.)

- Bist du bei mir, BWV 508 (in *Sing Solo: Tenor*, OUP; *Songs through Centuries*, FIS; *First Mezzo/Alto Solos 2* SCH; *The Best of Pathways of Song*, ALF; *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS)

Bach, Johann Sebastian

- Komm süßer Tod, BWV 478 (realization by Benjamin Britten in *Bach: Five Spiritual Songs [Geistliche Lieder]* FAB)
- Die Elenden sollen essen, BWV 75
- Ich nehme mein Leiden mit Freuden auf mich
- Magnificat in D Major, BWV 243 BAR; BRH
- 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: 41 Vocal Repertoire Pieces from the 17th through the 20th 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: 41 Vocal Repertoire Pieces from the 17th through the 20th Centuries* FIS; *24 Italian Songs & Arias* SCH; *26 Italian Songs & Arias* ALF; *28 Italian Songs & Arias* SCH)

Caldara, Antonio

- Come ragazzo 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 *First Book of Soprano Solos 2* SCH)
- begin piano introduction at m. 11

Dibdin, Charles

- Blow High, Blow Low (in *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: 41 Vocal Repertoire Pieces from the 17th through the 20th 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; *First Book of Soprano Solos 3* SCH)

Handel, George Frideric

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

Handel, George Frideric (cont'd)*Esther*, HWV 50b

- Breathe Soft, Ye Gales
- How Thou Art Fall'n from Thy Height! (in *Handel: Collection of Songs* 6 B&H)

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/Alto* SCH; *Sing Solo: Contralto* OUP)

Serse, HWV 40

- Ombra mai fu (in *Handel: 45 Arias* 2 INT; *Operatic Anthology: Mezzo Soprano* 2 SCH; *Sing Solo: Contralto* OUP)
- with recitative "Frondi tenere"
- Va godendo vezzoso e bello (in *Handel: 45 Arias* 1 INT)

Solomon, HWV 67

- What Though I Trace Each Herb and Flower

Haydn, Franz Joseph*Original Canzonettas* HEN; PET

- The Mermaid's Song (Now the Dancing Sunbeams Play), Hob. XXVIa:25 (in *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 CHE; *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 *Elizabethan Love Songs* 1 B&H; *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 B&H; INT (in *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS; *Boosey Voice Coach: English* B&H; *Orpheus Britannicus: Six Songs* B&H; *Singing in English* B&H)

Sarti, Giuseppe

- Lungi dal caro bene (in *Musica Rara* PTL; *First Book of Baritone/Bass Solos* 1 SCH; *Italian Arias of the Baroque and Classical Eras* ALF; *Sing Solo: Baritone* OUP)

Scarlatti, Alessandro

- Cara, cara e dolce (in *Scarlatti: 5 Songs* ROW)
- Sento nel core INT (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)

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**Music composed or arranged ca 1830–1900****Alvarez, Fermin Maria**

- Amor y Olvido (in *Canciones de España: Songs of 19th Century Spain* SCP)

Barbieri, Francisco A.

- De que me sirve (in *Anthology of Spanish Song* HAL)

Bellini, Vincenzo*Composizioni da camera* RIC; MAS; ZEN

- Almen se no poss'io
- Vaga luna, che inargenti
- Ma rendi pur contento

Brahms, Johannes

- An die Nachtigall, op. 46, no. 4 PET
- Dein blaues Auge hält so still, op. 59, no. 8 PET; DOV
- Nachtigall, op. 97, no. 1 DOV; PET
- Sapphische Ode, op. 94, no. 4 DOV; PET (in *56 Songs You Like* SCH; *The New Imperial Edition: Contralto Songs* B&H)
- Ständchen (Der Mond steht), op. 106, no. 1 DOV; PET (in *Great Art Songs of Three Centuries* SCH)
- Treue Liebe, op. 7, no. 1 DOV; PET
- Vergebliches Ständchen, op. 84, no. 4 DOV; PET (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* 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: A Collection of 39 Songs* SCH; *Art of French Song 1* PET; *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS; *Songs through the Centuries: 41 Vocal Repertoire Pieces from the 17th through the 20th Centuries* FIS)

Delius, Frederick

Seven Songs from the Norwegian

- The Homeward Journey MAS (in *Delius: Book of Songs 2* OUP)
- Twilight Fancies, MAS; OUP (in *Delius: Book of Songs 1; Sing Solo: Contralto* OUP)

Donaudy, Stefano

- O del mio amato ben (in *36 Arie di stile antico 3* RIC; *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 (in *Songs in English* FIS)
- 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 DOV; HAM; INT
- Aurore, op. 39, no. 1 DOV; HAM; INT (in *Great Art Songs of Three Centuries* SCH; *Fifty Art Songs from the Modern Repertoire* SCH)
- Les berceaux, op. 23, no. 1 DOV; HAM (in *The Best of Pathways of Song* ALF; *Fauré: 30 Songs* INT; *Anthology of French Song: A Collection of 39 Songs* SCH)
- Dans les ruines d'une abbaye, op. 2, no. 1 DOV; HAM; INT (in *Great Art Songs of Three Centuries* SCH)
- En prière DOV; HAM; INT (in *The Chester Book of Celebrated Songs 3* CHE; *Sing Solo: Soprano* OUP)
- Ici-bas!, op. 8, no. 3 DOV; HAM; INT (in *First Book of Mezzo Soprano/Alto Solos 1* SCH; *Great Art Songs of Three Centuries* SCH)

- Lydia, op. 4, no. 2 DOV; HAM; INT (in *Art of French Song 1* PET; *The Chester Book of Celebrated Songs 2* CHE; *First Book of Tenor Solos 1* SCH)
- Les roses d'Ispahan, op. 39, no. 4 DOV; HAM; INT (in *Anthology of French Song: A Collection of 39 Songs* SCH; *Singing in French* B&H)
- Le secret, op. 23, no. 3 DOV; HAM; INT (in *Art of French Song 2* PET; *First Book of Baritone/Bass Solos 1* SCH)

Franck, César

- Le mariage des roses (in *Anthology of French Song: A Collection of 39 Songs* SCH; *French Art Songs of the 19th Century* DOV)

García, Manuel

- Es corredor (arr. Pauline Viardot in *Songs and Duets of García, Malibran and Viardot* ALF)

Hahn, Reynaldo

- Offrande INT (in *40 French Songs 2* INT; *Great Art Songs of Three Centuries* SCH)
- Si mes vers avaient des ailes (in *40 French Songs 2* INT; *First Book of Soprano Solos 1* SCH; *56 Songs You Like* 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 *First Book of Mezzo Soprano/Alto Solos 2* SCH)
- Elias / Elijah, op. 70 NOV
- Sei stille dem Herrn / O Rest in the Lord (in *The Oratorio Anthology: Alto/Mezzo Soprano* HAL)
→ sing only in the original key of C major (Mezzo Soprano or Contralto)

Obradors, Fernando J.

Canciones clásicas españolas UME

- Del cabello mas sutil, UME; MAS (in *Obradors: Classical Spanish Songs* INT; *Anthology of Spanish Song* HAL)

Parry, Charles Hubert Hastings

English Lyrics, Set 4

- Weep You No More, Sad Fountains S&B

Puccini, Giacomo

- E l'uccellino... (in *Gateway to Italian Art Songs* ALF)

Respighi, Ottorino

- Nebbie MAS (in *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS; *Fifty Art Songs from the Modern Repertoire* SCH; *The Young Singer: Baritone/Bass* ROW)

Schubert, Franz

- An die Musik, D 547 PET (in *The Chester Book of Celebrated Songs 2* CHE; *The New Imperial Edition: Contralto Songs* B&H; *Sing Solo: Contralto* OUP; *Songs through the Centuries: 41 Vocal Repertoire Pieces from the 17th through the 20th Centuries* FIS)
- Die Forelle, op. 32, D 550 PET
- Frühlingsglaube, D 686 PET
- Geheimes, op. 14, no. 2, D 719 PET
- Im Abendrot, D 799 PET (in *The Best of Pathways of Song* ALF)
- Litanei, D 343 PET

Schubert, Franz (cont'd)

- Schäfers Klagelied, op. 3, no. 1, D 121 PET
Die schöne Müllerin, op. 25, D 795 PET; SCH

- Halt!

Schwanengesang, D 957 PET; SCH

- Ständchen (Leise flehen meine Lieder) (in *First Tenor Solos*, SCH)
- Die Taubenpost

Die Winterreise, op. 89, D 911 PET; SCH

- 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: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice AMS*)
- Es treibt mich hin, op. 24, no. 2

Myrthen, op. 25 PET

- Widmung (in *Songs through the Centuries: 41 Vocal Repertoire Pieces from the 17th through the 20th Centuries FIS*)

Strauss, Richard

- Ach Lieb, ich muss nun scheiden, op. 21, no. 3 UNI; INT (in *Strauss: 30 Songs*, INT)

Wolf, Hugo

Gedichte von Eduard Mörike PET; DOV

- Der Gärtner (in *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice AMS*)
- Gebet

List C

Music composed or arranged after 1900

Candidates may choose only one song from the Traditional list.

Traditional

- Ballynure Ballad (arr. Herbert Hughes in *Highlights of Irish Country Songs* B&H)
- Le champ de pois (arr. Mieczyslaw Kolinski in *Seven French-Canadian Folk Songs* CMC)
- Come You Not from Newcastle (arr. Benjamin Britten in *Britten: Folksong Arrangements 3: British Isles* B&H)
- The Fanaid Grove (arr. Herbert Hughes CVR)
- Il est quelqu'un sur terre (arr. Benjamin Britten in *Britten: Folksong Arrangements 2: France* B&H)
- The Leather-winged Bat (arr. Jake Heggie in *The Faces of Love* 3 HAL)
- Long Time Ago (arr. Aaron Copland in *Old American Songs* 1B&H)
- Oft in the Stilly night (arr. Benjamin Britten in *Britten: Folksong Arrangements 4: British Isles* B&H)
- Le retour du mari soldat (arr. Mieczyslaw Kolinski in *Seven French-Canadian Folk Songs* CMC)
- She Moved through the Fair (arr. Herbert Hughes in *Highlights of Irish Country Songs* B&H)
- Le Soleil s'en va se coucher (arr. Keith Bissell in *Ten Folk Songs of Canada* WAT; MAY)
- The Trees They Grow So High (arr. Benjamin Britten in *Britten: Folksong Arrangements 1: British Isles* B&H; *Boosey Voice Coach: English*, B&H; *Singing in English* B&H)

- When thro' life unblest we rove (arr. Herbert Hughes in *Irish Country Songs* 1 B&H)

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; *Barber: Collected Songs* SCH; *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; *Barber: Collected Songs* SCH; *First Book of Soprano Solos* 1 SCH)

Bax, Arnold

- The White Peace CHE (in *The Second Book of Soprano Solos* 2 SCH)

Bonds, Margaret

Three Dream Portraits

- Minstrel Man (in *Anthology of Art Songs by African American Composers* BEL)

Britten, Benjamin

A Boy Was Born, op. 3 OUP

- Corpus Christi Carol (in *Sing Solo: Baritone* OUP)

Tit for Tat FAB

- Autumn

Butterworth, George

Six Songs From a Shropshire Lad S&B

- Is My Team Ploughing
- O Fair Enough are Sky and Plain

Carpenter, John Alden

- Looking-Glass River CVR (in *A New Anthology of American Song* SCH)

Gitanjali: Song Offerings SCH

- The Sleep that Flits on Baby's Eyes (in *First Book of Mezzo Soprano/Alto Solos* 2 SCH; *Fifty Art Songs from the Modern Repertoire* SCH)

Coulthard, Jean

- Quiet (in *Canadian Art Songs: Low Voice* ALK)

Crawley, Clifford

- Dawn CMC

When Soft Voices Die CMC

- Listen

Davis, Katherine K.

- I Have a Fawn 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)

Granados, Enrique*Tonadillas en un estilo antiguo* INT; MAS

- El majo discreto (in *Anthology of Spanish Song* HAL; *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; *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 *Heritage of 20th Century British Song 4* B&H)

Three Cotswold Songs B&H

- A Vagabond Song

Helpie, Kevin, and Forrest Kinney

- There in Your Fields (in *World Songs 2* TSP)
- This Heart, Longing for You (in *World Songs 2* TSP)

Hughes, Herbert

- O Men from the Fields B&H (in *Heritage of 20th Century British Song 2* B&H)

Ireland, John

- Great Things (in *Ireland: Complete Vocal 3* S&B)
- Love Is a Sickness S&B (in *Heritage of 20th Century British Song 4* B&H; *Ireland: Complete Vocal 1*, S&B)
- Sea Fever AUG; S&B (in *First Book of Tenor Solos 2* SCH; *Ireland: Complete Vocal 2*, S&B)

Ives, Charles

- Evening (in *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS; *Ives: 114 Songs* PER)

Jaque, Rhené

- Voix du Golfe IND

Kalmanoff, Martin

- Twentieth Century (in *Contemporary American Songs* ALF)

Kreutz, Robert

- December Lark (in *Contemporary American Songs* ALF)

Le Fleming, Christopher

- If It's Ever Spring Again (in *The Chester Book of Celebrated Songs 1* CHE)

McIntyre, David L.

- Bird of Dawning ALK

Moore, Ben

- In the dark pine-wood (in *Moore: 14 Songs* SCH)
- The Lake Isle of Innisfree (in *Moore: 14 Songs* SCH)

Morawetz, Oskar

- Cradle Song EAS

Novello, Ivor

- The Little Damozel (in *Lovers, Lasses and Spring* HAL)

Pasatieri, Thomas*Three American Songs* SOU

- Haiku

Pépin, Clermont*Quatre mélodies de jeunesse* CMC

- Chanson d'automne (in *Pépin: Mélodies* PEP)

Persichetti, Vincent*Emily Dickinson Songs*, op. 77 EVO

- I'm Nobody
- Out of the Morning

Hillaire Belloc Songs, op. 75 EVO

- 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 Shakespeare Songs*, set 1, op. 6 B&H; HAL; MAS

- O Mistress Mine (in *Heritage of 20th Century British Song 3* B&H; *First Book of Baritone/Bass Solos 1* SCH; *Roger Quilter: 55 Songs* HAL; *Songs of Love and Affection* B&H)

Three Songs, op. 3 B&H; HAL

- Love's Philosophy (in *Heritage of 20th Century British Song 4* B&H)
- Dream Valley (in *First Book of Mezzo Soprano/Alto Solos 2* SCH; *Roger Quilter: 55 Songs* HAL; *Three Songs of William Blake*, op. 20 MAS)

Five English Love Lyrics, op. 24

- Go, Lovely Rose (in *First Book of Tenor Solos 1* SCH)

Seven Elizabethan Lyrics, op. 12 B&H; HAL

- Fair House of Joy (in *Heritage of 20th Century British Song 4* B&H; *Roger Quilter: 55 Songs* HAL)

Rodrigo, Joaquín*Doce canciones españolas*

- Canción de baile con pandero (in *Rodrigo: 35 Songs*, OTT)

Rorem, Ned

- Rain in Spring B&H
- See How They Love Me (in *Fourteen Songs on American Poetry* PET)
- What If Some Little Pain B&H

Samuel, Harold

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

Schudel, Thomas

- Echo (in *Canadian Art Songs for High Voice* ALK)

Szulc, József Z.

- Clair de lune (in *40 French Songs* 2 INT)

Thiman, Eric H.

- Dainty Fine Bird (in *Thiman: Thirteen Songs* S&B)
- In the Bleak Midwinter (in *Thiman: The Church Soloist* NOV)
- The Silver Swan (in *Thiman: Thirteen Songs* S&B)

Vaughan Williams, Ralph

Songs of Travel B&H

- The Vagabond (in *Heritage of 20th Century British Song* 2 B&H)
- Let Beauty Awake
- The Roadside Fire (in *Heritage of 20th Century British Song* 1 B&H; *The Young Singer: Baritone/Bass* ROW)
- Whither Must I Wander (in *Heritage of 20th Century British Song* 2 B&H)
- Bright Is the Ring of Words (in *Art Song in English* B&H)

Five Mystical Songs S&B

- The Call

Four Last Songs OUP

- Tired

Warlock, Peter

- The Countryman B&H; THA (in *Boosey Voice Coach: English* B&H; *Singing in English* B&H)
- My Own Country OUP; THA
- Pretty Ring Time OUP; THA

List D

Popular Music

Candidates may use scores or books other than those listed in the *Syllabus*, as long as the arrangements are the same as those cited. Musical theatre and operetta selections must be sung in the original key. Jazz standards may be transposed..

For more information about this list, please see “Popular Music/Musical Theatre/Operetta” on p. 13.

Any Voice

Arlen, Harold, and Ted Koehler

Cotton Club Parade of 1933

- Stormy Weather (in *The Best Songs Ever* HAL; *Torch Songs* 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 *Best of Jazz* CCO; *Nat “King” Cole All-time Greatest Hits* CCO)

Gershwin, George, and Ira Gershwin

Lady, Be Good!

- Fascinating Rhythm (in *50 Gershwin Classics* WAR/ALF; *The Singer's Musical Theatre Anthology: Soprano* 5 HAL)

Herzog, Arthur Jr., and Billie Holiday

- God Bless the Child (in *Torch Songs* 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

- If I Loved You (in *The Singer's Musical Theatre Anthology: Soprano* 1 HAL; *Musical Theatre for Classical Singers: Soprano* HAL)
→ begin with “When I worked in the mill”
- 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 *Rodgers & Hart: Musical Anthology* HAL; *Torch Songs* 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)

Schmidt, Harvey, and Tom Jones

110 in the Shade

- Is It Really Me? (in *The Singer's Musical Theatre Anthology: Soprano* 2 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

- 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*)

Rodgers, Richard, and Oscar Hammerstein II*Carousel*

- If I Loved You (in *The Singer's Musical Theatre Anthology: Baritone/Bass 1 HAL*)
→ begin with "Kinda scrawny and pale"

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 *Les Misérables: Vocal Selections HAL*)
- Stars (in *Les Misérables: Vocal Selections 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*)

Recitatives

Candidates must be prepared to sing *two* recitatives from the following list. The recitatives must be performed from memory in the original language and must not be transposed.

Each bulleted item (●) represents one selection for examination purposes, and all recitatives are included in *Resonance: A Comprehensive Voice Series, Vocalises and Recitatives Levels 9–10 High Voice or Vocalises and Recitatives Levels 9–10 Low Voice FHM*.

Soprano**Bach, Johann Sebastian***Cantata 5: Wo soll ich fliehen hin*

- Ich bin ja nur das kleinste Teil der Welt

Bizet, Georges*Carmen* SCH

- C'est des contrebandiers

Britten, Benjamin*Albert Herring* B&H

- Of all the pupils in the school

Handel, George Frideric*Messiah*, HWV 56 NOV; OUP

- And the angel said unto them, Fear not

Mozart, Wolfgang Amadeus*Le nozze di Figaro*, K 492 BAR; RIC; SCH

- Presto avvertiam Susanna

Rossini, Gioachino*Il barbiere di Siviglia* RIC; SCH

- Sì, sì, la vincerò

Sullivan, Arthur, and William Schwenck Gilbert*H.M.S. Pinafore* SCH

- The hours creep on apace

Mezzo Soprano and Contralto**Handel, George Frideric***Serse*, HWV 40

- Frondi tenere

Susanna, HWV 66 B&H

- I know the pangs

Mendelssohn, Felix*Elias / Elijah*, op. 70 NOV

- 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* RIC; SCH

- Sì, sì, la vincerò

Sullivan, Arthur, and William Schwenck Gilbert*The Mikado* SCH

- Alone, and yet alive!

Tenor**Gluck, Christoph Willibald***Iphigénie en Tauride*

- Quel langage accablant

Handel, George Frideric*Judas Maccabaeus*, HWV 63

- Victorious hero!

Haydn, Franz Joseph*Die Jahreszeiten / The Seasons*, Hob. XXI:3 BAR; PET; NOV

- In grauem Schleier rückt heran / Wrapp'd in her dew-bespangled veil

Mozart, Wolfgang Amadeus*Don Giovanni*, K 527 BAR; DOC; RIC; SCH

- Come mai creder deggio

Sullivan, Arthur, and William Schwenck Gilbert*The Pirates of Penzance* SCH

- Now for the pirates' lair!

Weber, Carl Maria von*Der Freischütz*, J 277

- Nein, länger trag'ich nicht die Qualen

Baritone and Bass**Bach, Johann Sebastian***Weihnachtsoratorium / Christmas Oratorio*, BWV 248, part 2
BAR; BRH

- Was Gott dem Abraham verheissen

Cherubini, Luigi*Medée*

- Ah! c'est trop s'occuper d'un présage funeste

Donizetti, Gaetano*Lucia di Lammermoor* RIC; SCH

- Tu del versato sangue

Handel, George Frideric*Judas Maccabaeus*, HWV 63

- Be comforted

Mendelssohn, Felix*Elias / Elijah*, op. 70 NOV

- Ich gehe hinab / I go on my way

Mozart, Wolfgang Amadeus*Le nozze di Figaro*, K 492 BAR; RIC; SCH

- Bravo, signor padrone!

Sullivan, Arthur, and William Schwenck Gilbert*The Gondoliers*

- To help unhappy commoners

Technical Requirements

Please see “Technical Requirements” on p. 15 for important information on this section of the examination.

Vocalises

A vocalise is a song without words. Candidates must sing *two* vocalises from the following list, using each of the vowels [a], [e], [i], [o], [u], and [y]. All six vowels are required in the performance. Vowels should be changed according to phrasing. Attention to vocal tone, intonation, breath management, articulation, dynamics, and phrasing is expected. Vocalises need not be memorized and may be transposed.

Each bulleted item (●) represents one selection for examination purposes. All vocalises are included in *Resonance: A Comprehensive Voice Series, Vocalises and Recitatives Levels 9–10 High Voice* or *Vocalises and Recitatives Levels 9–10 Low Voice FHM*.

High Voice

Bordogni, Giulio Marco

Twenty-four Easy Vocalises in Progressive Order

- Vocalise in F Major [Resonance Vocalise no. 3]

Concone, Giuseppe

Leçons de chant, op. 9

- Vocalise in C Major, op. 9, no. 46 [Resonance Vocalise no. 2]

Marchesi, Mathilde

Méthode de chant théorique et pratique, op. 31

- Vocalise in C Major, op. 31, part 2, no. 33 Syncopation [Resonance Vocalise no. 1]

Mercadante, Francesco Saverio

Docidi Melodie preparatorie al canto drammatico

- Vocalise in D Major, *L'ingenua Melodia* [Resonance Vocalise no. 5]

Paneron, Auguste-Mathieu

- Vocalise in G Minor [Resonance Vocalise no. 4]

Medium/Low Voice

Bordogni, Giulio Marco

- Vocalise in F Major [Resonance Vocalise no. 2]

Concone, Giuseppe

Leçons de chant, op. 9

- Vocalise in D Minor, op. 9, no. 45 [Resonance Vocalise no. 1]

Leçons de chant, op. 17

- Vocalise in A Major, op. 17, no. 15 [Resonance Vocalise no. 5]

Glinka, Mikhail Ivanovich

Seven Studies for Contralto

- Vocalise in E flat Major [Resonance Vocalise no. 3]

Panofka, Heinrich

L'art du chanter, op. 81

- Vocalise in F Minor, op. 81, book 2, no. 14 [Resonance Vocalise no. 2]

Technical Exercises

The candidate will be asked to sing the exercises as written below, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play only the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are required.

1. Sustained five-note scale exercise



2. Major scale, *legato* and *staccato*



3. Harmonic minor scale, *legato* and *staccato*

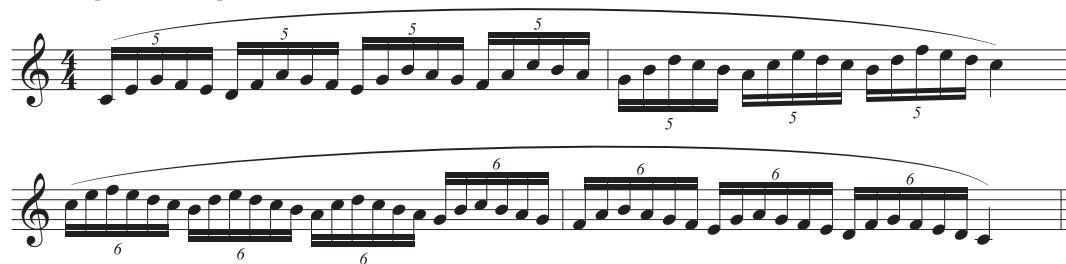


4. Melodic minor scale, *legato* and *staccato*5. Major arpeggio with 12th, *legato* and *staccato*

6. Dominant 7th exercise



7. Quintuplet and sextuplet scale exercise



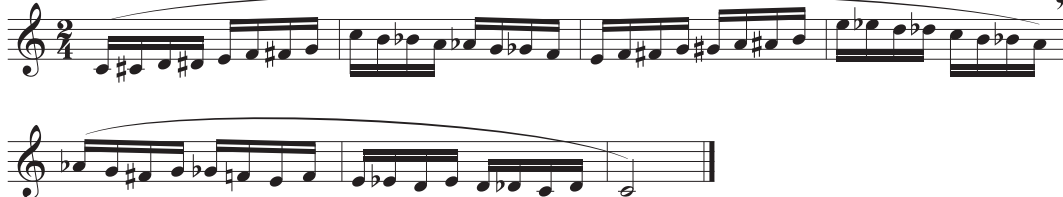
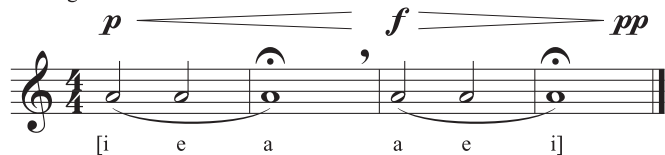
8. Major scale with turns



9. Interval exercise with a sustained line

Lento

10. Chromatic scale

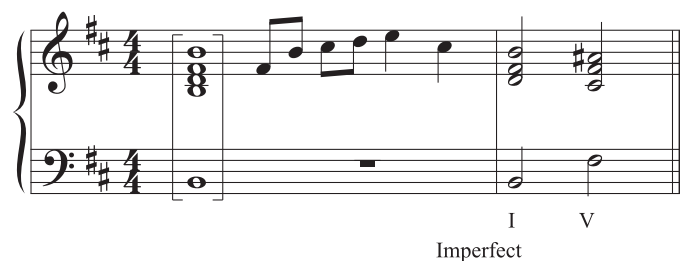
11. Legato *messa di voce* exercise

Cadences

Candidates will be asked to identify, by name or numbers, any of the following cadences ending a single phrase. The phrase may be in a major or a minor key. The examiner will play the tonic chord *once*, and then play the phrase *twice*.

Name of Cadence	Symbols
perfect or authentic	V–I
plagal	IV–I
imperfect	I–V

Example



Sight Singing

1. Candidates will be given a passage of *unaccompanied* sight singing. The melody will include modulation to, or tonicization of, one or more keys.

The examiner will play the broken tonic four-note chord and the starting note. The candidate will be given a short time to silently review the music. The examiner will repeat the chord and starting note before the candidate sings. A steady pace is expected.

Approximate Length	Approximate Range	Keys
four to six measures	ten notes	F major, D minor, B♭ major, G minor

Example



Grade 10

Grade 10 candidates who wish to pursue an ARCT in Voice Performance or a Teacher's ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in parentheses indicate the minimum number of marks required to receive 70 percent.

Grade 10 Requirements	Marks
Repertoire	55 (39)
Vocal Production	20 (14)
Presentation	25 (18)
Recitatives	10 (7)
Technical Requirements	20 (14)
Vocalises	10 (7)
Technical Exercises	10 (7)
Ear Tests	15 (11)
Singback	4
Intervals	4
Chords	2
Scales	2
Cadences	3
Sight Singing	10 (7)
Unaccompanied	5
Accompanied	5
Total possible marks (pass = 60)	100
Theory Co-requisites	
Advanced Rudiments	
Intermediate Harmony <i>or</i>	
Intermediate Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	

Repertoire

Please see "Examination Repertoire" on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing six selections from memory:

- two from List A
- two from List B
- two from List C, *or* one from List C and one from List D

The candidate's program (six songs) should not exceed thirty minutes and must include three of the following languages: French, German, Italian, Latin, and Spanish. At least one song must be sung in English. All songs must be sung in the original language unless otherwise specified.

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

Selections from List B and List C may be sung by any voice type, and may be transposed. Repertoire chosen from List D must be sung in the original key.

A single selection for examination purposes is indicated by a bullet (●).

List A

Music composed or arranged before 1830

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

- Now Phoebus Sinketh CRA
- O Peace, Thou Fairest Child CUR; B&H (in *First Book of Soprano Solos* 1 SCH)
→ omit piano introduction mm. 5–14

Beethoven, Ludwig van

- Busslied, op. 48, no. 6 BAR KAL; PET
- Die Ehre Gottes aus der Natur, op. 48, no. 4 BAR; PET (in *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: Ten Songs for High Voice* 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 Classica* Eras ALF)

Conti, Francesco Bartolomeo

- Quella fiamma che m'accende [formerly attributed to Benedetto Marcello] (in *24 Italian Songs & Arias* SCH; *28 Italian Songs and Arias* SCH; *Classic Italian Songs for Medium Voice* DOV)
→ with recitative "Il mio bel foco"

Dowland, John

- Dear If You Change (in *Dowland: 50 Songs* 1 S&B; *40 Elizabethan 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 *Elizabethan Love Songs* 2 B&H)
- Weep You No More Sad Fountains S&B (in *Elizabethan Love Songs* 2 B&H; *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 ALF; PET
- Das Veilchen, K 476 PET; ALF (in *56 Songs You Like SCH/HAL; Sing Solo: Soprano OUP*)

Mozart, Wolfgang Amadeus (attr.)

- Ridente la calma / Der Sylphe des Friedens, K152 [composed by Josef Mysliveček but formerly attributed to W. A. Mozart ALF; PET (in *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; Classic Italian Songs for Medium Voice DOV*)

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 *Arien-Album: Sopran PET; The Oratorio Anthology: Soprano HAL*)

Ich hab in Gottes Herz und Sinn, BWV 92

- Meinem Hirten bleib ich treu (in *Bach Soprano-Arien 1 PET*)

Ich hatte viel Bekümmernis, BWV 21

- Seufzer, Tränen, Kummer, Noth (in *Arien-Album: Sopran PET; The Oratorio Anthology: Soprano HAL*)

Handel, George Frideric*Acis and Galatea, HWV 49a BAR; NOV*

- 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 BAR; INT

- V'adoro, pupille INT (in *Handel: 45 Arias 2 INT; G. Schirmer Opera Anthology: 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 NOV; OUP

- 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*)

Semele, HWV 58 B&H

- 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*)

Lully, Jean-Baptiste*Thésée, LWV 51*

- Revenez, revenez amours (in *Airs classiques françaises ZEN*)

Mozart, Wolfgang Amadeus*Don Giovanni, K 527 BAR; DOC; RIC; SCH*

- Vedrai carino (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; Lyric Soprano Arias: A Master Class with Evelyn Lear 1 SCH; The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH*)

Purcell, Henry*The Fairy Queen, Z 629 FAB*

- Hark! The Echoing Air (in *English Songs: Renaissance to Baroque SCH*)

Vivaldi, Antonio*Arsilda, regina di Ponto, RV 700*

- Io son quel gelsomino
→ Candidates should use the version in *Vivaldi: Arie d'opere per Soprano, ed. F.M. Sardinelli RIC (2005)*

Mezzo Soprano/Contralto**Bach, Johann Sebastian***Nimm, was dein ist, und gehe hin, BWV 144*

- Murre nicht, lieber Christ PAT; MAS

Handel, George Frideric*Solomon, HWV 67*

- How Green our Fertile Pastures Look (in *Handel: Collection of Songs 4 B&H*)

The Triumph of Time and Truth, HWV 71

- Dryads, Sylvans, with fair Flora (in *Handel: Collection of Songs 3 B&H*)

Mozart, Wolfgang Amadeus*Le nozze di Figaro, K 492 BAR; RIC; SCH*

- Voi che sapete (in *G. Schirmer Opera Anthology: Arias for Mezzo Soprano SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano 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; 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* 1RIC)

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 BAR; NOV

- Love in Her Eyes Sits Playing
→ with recitative “Lo! Here my love!”
- Would You Gain the Tender Creature

Alexander Balus, HWV 65 B&H

- 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”

Baritone and Bass**Bach, Johann Sebastian**

Jesus schläft, was soll ich hoffen?, BWV 81 HAE; MAS

- Ihr Kleingläubigen
- Ich habe genug*, BWV 82 HAE
- Schlummert ein, ihr matten Augen (in *Bach: Bass-Arien aus Kantaten* PET)

Beethoven, Ludwig van

- Es war einmal ein König / Song of the Flea, op. 75, no. 3 (in *The New Imperial Edition 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 BAR

- Se un bell' ardire può innamorarti
→ with recitative “Perché tanto tormento?”

Samson, HWV 57

- How Willing My Paternal Love

Theodora, HWV 68

- Go, My Faithful Soldier, Go (in *Handel: Collection of Songs* 6 B&H)
→ with recitative “'Tis Dioclesian's natal day”

Mozart, Wolfgang Amadeus

Don Giovanni, K 527 BAR; DOC; RIC; SCH

- Deh vieni alla finestra (in *G. Schirmer Opera Anthology: Arias for Baritone* SCH; *Celebri arie di opere per canto e pianoforte* 5 RIC; *Mozart: Arie scelte per Soprano* RIC; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 4: Baritone* SCH)

Purcell, Henry

The Fairy Queen, Z 629 FAB

- Next, Winter Comes Slowly (in *First Book of Baritone/Bass Solos 1* SCH; *Purcell: 6 Songs for Bass* INT; *Reliquary of English Song* SCH)

List B**Music composed or arranged ca 1830–1900****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 (in *Sing Solo: Baritone* OUP)
- 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 *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* SCH)
- Wie Melodien zieht es mir, op. 105, no. 1 PET (in *First Book of Mezzo Soprano/Alto Solos 1* SCH; *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* SCH)

Chausson, Ernest

- Laveu, op. 13, no. 3 HAM; INT
- Le colibri, op. 2, no. 7 HAM; INT (*Art of French Song 1* PET)

Debussy, Claude

- Fleur des blés INT; MAS (in *Great Art Songs of Three Centuries* SCH)

Ariettes oubliées HAL; INT; JOB; MAS

- two of:
C'est l'extase
Il pleure dans mon coeur
L'ombre des arbres
Chevaux de bois
Green
Spleen

Fêtes galantes DOV; INT; MAS

- Fantoches (in *Singing in French* B&H)

Delius, Frederick

- The Nightingale (Has a Lyre of Gold) AUG; MAS; OUP

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 *Heritage of 20th Century British Song 2* B&H)

Fauré, Gabriel

- Après un rêve, op. 7, no. 1 DOV; HAM; INT (in *Anthology of French Song: A Collection of 39 Songs* SCH; *Art of French Song 1* PET; *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS; *Fifty Art Songs from the Modern Repertoire* SCH)

Fauré, Gabriel (cont'd)

- Clair de lune, op. 46, no. 2 DOV; HAM; INT
- Green, op. 58, no. 3 DOV; HAM; INT

Poème d'un jour, op. 21 DOV; HAM; INT; SCH

- Adieu
- Rencontre
- Toujours

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: Songs of Nineteenth-Century Spain 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: Songs of Nineteenth-Century Spain SCP*)

Leoncavallo, Ruggero

- Mattinata (in *Gateway to Italian Art Songs ALF*; *Più belle romanze delle belle epoche RIC*)

Mahler, Gustav

Des Knaben Wunderhorn SCH; UNI

- Rheinlegendchen
- Lieder und Gesänge 1 INT
- Frühlingsmorgen
- Hans und Grethe

Mendelssohn, Felix

Elias / Elijah, op. 70 NOV

- 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 PET
- Du bist die Ruh, D 776 PET
- Der Musensohn, D 764 PET (in *The Chester Book of Celebrated Songs 3 CHE*)
- Nacht und Träume, D 827 PET
- Nähe des Geliebten, D 162 PET
- Rastlose Liebe, D 138 PET
- Sei mir gegrüsst, D 741 PET
- Der Wanderer (Ich komme vom Gebirge her), D 489 PET

Die schöne Müllerin, D 795 PET; SCH

- Der Neugierige
- Mein!

Schwanengesang, D 957 PET; SCH

- Liebesbotschaft
- Die Stadt
- Am Meer

Die Winterreise, op. 89, D 911 PET; SCH

- Die Post

Schumann, Robert

- Stille Thränen, op. 35, no. 10 PET (in *Great Art Songs of Three Centuries SCH*)
- Wer nie sein Brot mit Tränen ass, op. 98a, no. 4 PET

Dichterliebe, op. 48 PET

- all three of:
Aus meinen Tränen Spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh

- Aus alten Märchen

Liederkreis, op. 39 PET

- Frühlingsnacht, op. 39, no. 12 PET

Myrthen, op. 25 PET

- Lied der Suleika

Strauss, Richard

- Allerseelen, op. 10, no. 5 B&H; INT (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss SCH*)
- Du meines Herzens Krönelein, op. 21, no. 2 B&H; INT; UNI
- Ich trage meine Minne, op. 32, no. 1 B&H; INT; UNI (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss SCH*)
- Morgen!, op. 27, no. 4 B&H; INT
- Die Nacht, op. 10, no. 3 B&H; UNI; INT
- Schlagende Herzen, op. 29, no. 2 B&H; INT
- Traum durch die Dämmerung, op. 29, no. 1 B&H; INT (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss SCH*)

Viardot, Pauline

- Les filles de Cadix (in *Songs and Duets of García, Malibran and Viardot ALF*; *Songs for Hobbler-de-Hoys & Giggler-de-She's 2 ALK*)

Wolf, Hugo

Drei Gedichte von Michelangelo PET

- Alles endet, was entstehet

Gedichte von Eduard Mörike PET; DOV

- Auf ein altes Bild (in *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice AMS*; *The Chester Book of Celebrated Songs 3 CHE*)
- Begegnung
- Elfenlied (in *Sing Solo: Soprano OUP*)
- Er ist's
- Fussreise (in *Fifty Art Songs from the Modern Repertoire SCH*)
- In der Frühe
- Verborgtheit (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss SCH*)

Gedichte von Joseph von Eichendorff PET

- Der Musikant (in *The Chester Book of Celebrated Songs 2 CHE*)

Sechs Gedichte von Scheffel, Mörike, Goethe und Kerner PET

- Biterolf

Sechs Lieder für eine Frauenstimme PET; INT

- Mausfallen-Sprüchlein

Spanisches Liederbuch: weltliche Lieder PET; DOV

- In dem Schatten meiner Locken (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss SCH*)

List C

Music Composed or arranged after ca 1900

Applebaum, Louis*A Folio of Shakespearean Songs* (1961) CMC

- Orpheus with his Lute

Archer, Violet

- The Lonely Land (in *Canadian Art Songs: Medium Voice* ALK)

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

Bantock, Granville

- A Feast of Lanterns ELK; NOV

Barber, Samuel

- La nuit (in *Barber: 65 Songs* SCH)
- Of That So Sweet Imprisonment (in *Barber: 65 Songs* SCH)
- Rain Has Fallen, op. 10, no. 1 (in *Barber: 65 Songs* SCH)
- Sleep Now, op. 10, no. 2 (in *Barber: 65 Songs* SCH)

Hermit Songs, op. 29 (in *Barber: 65 Songs* SCH)

- The Monk and His Cat
- Saint Ita's Vision

Mémoires passagères, op. 27 (in *Barber: 65 Songs* SCH)

- two of:
Puisque tout passe
Un cygne
Tombeau dans un parc
Le clocher chante
Départ

Beckwith, John*Four Love Songs* BER

- Drimindown

Bernstein, Leonard*La bonne cuisine (Four Recipes)* B&H (in *Bernstein Song Album* B&H)

- two of:
Plum Pudding (in *Songs by 22 Americans* SCH)
Queues de boeuf (Ox-tails)
Civet à toute vitesse (Rabbit at top speed) (in *Art Song in English* B&H; *Singing in French* B&H)

Bissell, Keith*Hymns of the Chinese Kings* MAY

→ for high voice

- two of:
Majestic, Never Ending is the Charge of Heaven
O Pity Me Whose Fearful Task
Our Offerings of Oxen, Sheep, We Humbly Bring
Worship, Revere Illustrious Heaven
When I Ask for Guidance from My Ancestors
His Robes of Brightest Silk

Boulanger, Lili*Clairières dans le ciel* CVR; DUR; MAS

- 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

Bridge, Frank

- Love Went a-Riding (in *Art Song in English* B&H; *Heritage of British 20th Century 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)

Cardy, Patrick*Autumn* CMC

→ for high voice

- Alba
- Twilight

Carpenter, John Alden

- The Day Is No More CVR; MAS

Gitanjali: Song Offerings SCH

- When I Bring to You Colour'd Toys (in *Contemporary Art Songs: 28 Songs by American and British Composers* HAL)

Carrière, Berthold*Three Songs from William Shakespeare's Twelfth Night* KMH

- A Little Tiny Boy
→ for male voice

Case, Maria*Nightsongs* (in *Toronto Songbook 2009* PLA)

- Dream of Black
- Moon

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)

Twelve Poems of Emily Dickinson B&H

- Heart, We Will Forget Him (in *Singing in English* B&H)
- I Felt a Funeral in My Brain
- 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

Coulthard, Jean

- Long Ago (in *Canadian Art Songs: High Voice* ALK)
- She Walks in Beauty (in *Canadian Art Songs: Medium Voice* ALK)

Les chansons du coeur CMC

- J'ai fermé mon coeur (in *Jean Coulthard Song Album for High Voice*, ALK)

Five Songs for Baritone and Piano CMC

- When They Come Back (in *Jean Coulthard Song Album for Medium Voice* ALK)

Crawley, Clifford*When Soft Voices Die* CMC

- A Child in All

Duke, John

- The Bird SCH (in *Second Book of Soprano Solos* 2 SCH)
- The Mountains Are Dancing FIS
- Shelling Peas SCH

Duncan, Chester

- Longing LES

Finzi, Gerald*Let Us Garlands Bring*, op. 18 B&H

- Come Away, Death (in *Heritage of 20th Century British Song* 3 B&H)
- Fear No More the Heat o' the Sun (in *Art Song in English* B&H; *Heritage of 20th Century British Song* 3 B&H; *Singing in English* B&H)

Gayfer, James McDonald*Three Songs* B&H

- Angel Spirits of Sleep

Gibbs, C. Armstrong

- To One Who Passed Whistling through the Night (in *Second Book of Soprano Solos* 2 SCH)

Gurney, Ivor B.

- The Fields Are Full OUP
- Last Hours OUP
- Sleep (in *Art Song in English* B&H; *Heritage of 20th Century British Song* 1 B&H)

Hageman, Richard

- The Night Has a Thousand Eyes B&H

Head, Michael

- Dear Delight (in *Head: Song Album* 2 B&H)
 - When I Think upon the Maidens (in *Head: Song Album* 3 B&H)
- for male voice

Over the Rim of the Moon B&H

- Nocturne

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)

Holt, Patricia B.

- A Lake Memory CMC

Ireland, John

- A Thanksgiving S&B

Ives, Charles

- General William Booth Enters into Heaven PER
- Walking PER

Lustig, Leila*Collision Courses* CMC

- Cougar at Dumeresque Avenue

Mahler, Alma Maria (née Schindler)

- Die stille Stadt UNI (in *Frauen Komponieren: 25 Lieder für Singstimme und Klavier/Female Composers: 25 Songs for Voice and Piano* OTT)

Menotti, Gian Carlo*Five Songs* SCH

- The Longest Wait
- My Ghost
- The Swing

Milhaud, Darius*L'amour chante* PRE

- Veillées

Moore, Ben

- I Would in That Sweet Bosom Be (in *Moore: 14 Songs* SCH)

Moore, Undine

- Love Let the Wind Cry... How I Adore Thee (in *Anthology of Art Songs by Black American Composers* MAR)

Morawetz, Oskar

- Grenadier EAS

→ for Baritone or Bass

Three Songs to Poems by William Blake CMC

- Piping down the Valleys Wild

Orr, C.W.

- Tryste Noel RBN

Papineau-Couture, Jean

- Mort (Mort, j'appelle de ta rigueur) DOM
- for Contralto

Pépin, Clermont*Cycle Éluard* CMC (in *Pépin: Mélodies* PEP)

- two of:
 - Nudité de la vérité
 - Avec tes yeux
 - Sur la maison du rire
 - Sans musique
 - La nature s'est prise
 - J'ai fermé les yeux
 - À l'ombre des arbres

Peters, Barry

- The Birds LES

Quilter, Roger*Three Shakespeare Songs*, set 1, op. 6 B&H; HAL; MAS

- Come Away, Death

Five Shakespeare Songs, set 2, op. 23 B&H; HAL

- Fear No More the Heat o' the Sun
- Hey, Ho, the Wind and the Rain

Raminsh, Imant*Three Spanish Lyrics* CMC

→ for Soprano

- Caminante, son tus huellas
- Meciendo
- Si os partiéredes al alba

Ravel, Maurice*Cinq mélodies populaires grecques*, DUR; DOV; MAS

- two of:
 - Chanson de la mariée
 - Là-bas, vers l'église
 - Quel galant m'est comparable
 - Chanson des cueilleuses de lentisques
 - Tout gai!

Rodrigo, Joaquín*Cuatro madrigales amorosas* CHE; MAS

- two of:
 - Con qué la lavaré?
 - Vos me matásteis
 - De dónde venís, amore?
 - De los álamos vengo, madre

Rorem, Ned

- Absalom B&H

Four Poems of Tennyson B&H

- Ask Me No More

Poèmes pour la paix B&H

- Ode

Schuman, William

- Holiday Song (in *Contemporary Art Songs: 28 Songs by American and British Composers* HAL)

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

Somers, Harry

- A Bunch of Rowan BER

Thomson, Virgil

- The Tiger (in *Contemporary Art Songs: 28 Songs by American and British Composers* HAL)

Two by Marian Moore

- English Usage (in *Contemporary Art Songs: 28 Songs by American and British Composers* HAL)

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

- Watchful's Song
- The Song of the Pilgrim
- The Bird's Song

Warlock, Peter

- Rest, Sweet Nymphs OUP; THA (in *Sing Solo: Tenor* OUP)
- Sleep OUP; THA (in *Sing Solo: Baritone* OUP)
- Spring OUP; THA

Work, John W. Jr.

- Soliloquy (in *Art Songs by Black American Composers* MAR)

Wuensch, Gerhard*Five German Songs* CMC

→ for Baritone

- Con sordino
- Wiegenlied

Three Songs from Heine's Buch der Lieder CMC

- Ich stand in dunklen Träumen
- Warum sind denn die Rosen so blass

List D**Musical Theatre and Operetta**

Candidates may use scores or books other than those listed in the Syllabus, as long as the arrangements are the same as those cited in the Syllabus. The original key must be used.

For more information about this list, please see "Popular Music/Musical Theatre/Operetta" on p. 13.

Female Voice**Gershwin, George, and Ira Gershwin***Girl Crazy*

- But Not For Me (in *The Singer's Musical Theatre Anthology: Mezzo/Belter* 3 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)

Lloyd Webber, Andrew, 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)

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* CHA

- 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* ALF

- 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
→ Candidates 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 (in *Gilbert & Sullivan for Singers: Mezzo Soprano HAL*)
→ 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*)
- 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 SCH

- Though Tear and Long-Drawn Sigh
→ with recitative: "'Tis done! I am a bride"

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*)

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/HAL*; *The Singer's Musical Theatre Anthology: Tenor 5 HAL*)

Gershwin, George, Ira Gershwin, and DuBose Heyward*Porgy and Bess* ALF

- I Got Plenty o' Nuttin' (in *The Singer's Musical Theatre Anthology: Baritone/Bass 1 HAL*)

Lehár, Franz*Paganini* GLO

- Gern hab' ich die Frau'n geküsst / Girls Were Made to Love and Kiss
→ Candidates 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*)

Lloyd Webber, Andrew, and Tim Rice*Evita*

- High Flying, Adored (in *The Singer's Musical Theatre Anthology: Tenor 2 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 WAR*; *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*; *All Sondheim 1 REV*)

Sweeney Todd

- Pretty Women (in *Sweeney Todd: Vocal Selections REV*; *All Sondheim 1 REV*)

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*)

Sullivan, Arthur (cont'd)*The Sorcerer*

- Engaged to So and So SCH (in *Gilbert & Sullivan for Singers: Baritone/Bass HAL*)

Weill, Kurt, and Maxwell Anderson*Lost in the Stars*

- Lost in the Stars (in *Kurt 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 CLM; The Singer's Musical Theatre Anthology: Tenor 2 HAL*)

Recitatives

Candidates must be prepared to sing two recitatives from the following list. Recitatives must be sung from memory in the original language and chosen from the candidate's voice type. Transposition is not allowed.

Each bulleted item (●) represents one selection for examination purposes. All vocalises are included in *Resonance: A Comprehensive Voice Series, Vocalises and Recitatives Levels 9–10 High Voice or Vocalises and Recitatives Levels 9–10 Low Voice FHM*.

Soprano**Bach, Johann Sebastian***Weihnachtsoratorium / Christmas Oratorio, BWV 248, part 6*

- Du Falscher, suche nur den Herrn zu fällen

Barber, Samuel*Antony and Cleopatra*

- Most kind ambassador

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 desirs

Handel, George Frideric*Semele, HWV 58*

- Ah me! What refuge

Mozart, Wolfgang Amadeus*Don Giovanni, K 527*

- In quali eccessi, o Numi

Weber, Carl Maria von*Der Freischütz, J 277*

- Wie nahte mir der Schlummer

Mezzo Soprano and Contralto**Bach, Johann Sebastian***Weihnachtsoratorium, BWV 248, part 1*

- Nun wird mein liebster Bräutigam

Bizet, Georges*Carmen*

- Quand je vous aimerai?

Gluck, Christoph Willibald*Orfeo ed Euridice (1762)*

- Ahimè! Dove trascorsi?

Handel, George Frideric*Judas Maccabaeus, HWV 63*

- From Capharsalama

Mendelssohn, Felix*Elias / Elijah, op. 70*

- Nun auch der Bach vertrocknet ist / Now Cherith's brook is dried up

Mozart, Wolfgang Amadeus*Così fan tutte, K 588*

- Ah scostati

Saint-Saëns, Camille*Samson et Dalila*

- Samson, recherchant ma présence

Sullivan, Arthur, and William Schwenck Gilbert*Ruddigore*

- Cheerily carols the lark over the cot

Tenor**Bach, Johann Sebastian***Weihnachtsoratorium, BWV 248, part 5*

- Und liess versammeln alle Hohenpriester

Bizet, Georges*Carmen*

- Quels regards!

Britten, Benjamin*The Rape of Lucretia, op. 37*

- And the whole city sulk'd in discontent

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

Mendelssohn, Felix*Elias / Elijah, op. 70*

- Zerreisset eure Herzen / Ye people, rend your hearts

Monteverdi, Claudio*L'incoronazione di Poppea*

- Se tu non dai soccorso

Baritone and Bass**Bach, Johann Sebastian***Johannes-Passion, BWV 245*

- Ich habe frei

Britten, Benjamin*Peter Grimes, op. 33*

- There's something here p'rhaps in your favour

Donizetti, Gaetano*Don Pasquale*

- Quando avrete introdotto il dottor Malatesta

Handel, George Frideric*Judas Maccabaeus*, HWV 63

- Not vain is all this storm of grief

Mozart, Wolfgang Amadeus*Così fan tutte*, K 588

- Le nostre pene e sentirne pietà!

Rossini, Gioachino*Il barbiere di Siviglia*

- Ma vedi il mio destino!

Thomas, Ambroise*Hamlet*

- C'est en vain que j'ai cru

Technical Requirements

Please see “Technical Requirements” on p. 15 for important information on this section of the examination.

Vocalises

A vocalise is a song without words. Candidates must sing two vocalises from the following list, using each of the vowels [a], [e], [i], [o], [u], and [y]. All six vowels are required in the performance. Vowels should be changed according to phrasing. Attention to vocal tone, intonation, breath management, articulation, dynamics, and phrasing is expected. Vocalises need not be memorized and may be transposed.

Each bulleted item (●) represents one selection for examination purposes. All vocalises are included in *Resonance: A Comprehensive Voice Series, Vocalises and Recitatives Levels 9–10 High Voice* or *Vocalises and Recitatives Levels 9–10 Low Voice FHM*.

High Voice

Bordèse, Luigi*Vocalises faciles*, op. 28

- Vocalise in G Minor [*Resonance Vocalise* no. 1]

Concone, Giuseppe*15 Vocalises*, op. 12

- Vocalise in G Minor, op. 12, no. 6 [*Resonance Vocalise* no. 4]

Marchesi, Mathilde*Méthode de chant théorique et pratique*, op. 31

- Vocalise in A flat Major, op. 31, part 2, no. 29, Triplets [*Resonance Vocalise* no. 5]

Nava, Gaetano

- Vocalise in A Minor [*Resonance Vocalise* no. 2]

Panofka, Heinrich*L'art de chanter*, op. 81

- Vocalise in D Major, op. 81, no. 1 [*Resonance Vocalise* no. 3]

Medium/Low Voice

Bordogni, Giulio Marco*Twenty-four Easy Vocalises in Progressive Order*

- Vocalise in A flat Major [*Resonance Vocalise* no. 5]

Concone, Giuseppe*Fifteen Vocalises*, op. 12

- Vocalise in A flat Major, op. 12, no. 13 [*Resonance Vocalise* no. 1]
- Vocalise in F Major, op. 12, no. 2 [*Resonance Vocalise* no. 6]

Leçons de chant de moyenne difficulté, op. 10

- Vocalise in C Major, op. 10, no. 13 [*Resonance Vocalise* no. 2]

Lamperti, Francesco

- Vocalise in D Minor [*Resonance Vocalise* no. 4]

Nava, Gaetano

- Vocalise in C Minor [*Resonance Vocalise* no. 7]

Panofka, Heinrich*Twenty-four Progressive Vocalises, op. 85*

- Vocalise in A Major, op. 85, no. 24 [*Resonance Vocalise no. 3*]

Seiber, Ferdinand

- Vocalise in F Minor [*Resonance Vocalise no. 8*]

Technical Exercises

The candidate will be asked to sing the exercises as written below, using the vowels [a], [e], [i], [o], [u], or [y], as requested by the examiner. The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play only the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.

1. Major scale descending from tonic, mediant, and dominant



2. Harmonic-melodic minor scale with 12th



3. Two-octave major scale



4. Chromatic octave exercise with a sustained line



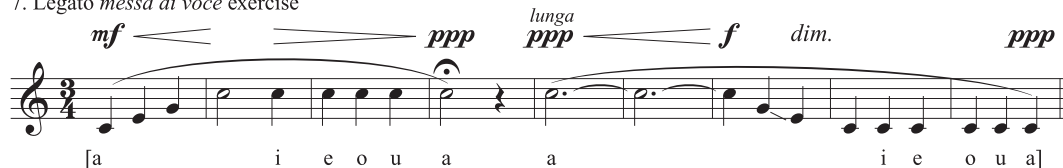
5. Dominant 7th exercise



6. Broken chord exercise, *legato* and *staccato*



7. Legato messa di voce exercise



Ear Tests

Please see p. 15 for important information regarding the performance of the Ear Test and Sight Singing sections of the examination.

Singback

Candidates will be asked to sing back the lower line of a two-part phrase on any vowel. The examiner will play the tonic broken four note chord *once* and the phrase *twice* on the piano. A steady pace is expected.

Time Signature	Approximate Length	Keys
$\frac{3}{4}$	three measures	major

Example



Intervals

Candidates will be asked to sing any of the following intervals. The examiner will play the given note *once*. The candidate must sing *only* the requested interval: the first note and any intermediate notes are not to be sung audibly.

Above a Given Note	Below a Given Note
major and minor 2nds	major and minor 2nds
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
augmented 4th/diminished 5th	augmented 4th/diminished 5th
perfect 5th	perfect 5th
major and minor 6ths	major and minor 6ths
major and minor 7ths	major and minor 7ths
perfect octave	perfect octave
major and minor 9ths	major and minor 9ths

Chords

Candidates will be asked to identify any of the following chords after the examiner has played the chord *twice* in solid (blocked) form, close position.

Chords	Position
major and minor four-note chords	root position, first inversion, second inversion
dominant 7th	root position, first inversion
diminished 7th	root position

Scales

Candidates will be asked to sing the following scales, one octave, ascending and descending. Only the *starting note* will be given. (The tonic will not be given unless it is the starting note.)

Scales	Scale Degrees
major	any degree of the scale between the tonic and the dominant
harmonic minor	any degree of the scale between the tonic and the dominant
melodic minor	any degree of the scale between the tonic and the dominant

Cadences

Candidates will be asked to identify, by name or numbers, any of the following cadences within a short composition. The composition may be in a major or a minor key. The examiner will play the tonic chord *once*, and then play the composition *once*. The examiner will then play the composition again, pausing on each cadence while the candidate identifies it. The composition will contain *three* cadences.

Name of Cadence	Symbols
perfect or authentic	V ⁽⁷⁾ –I
plagal	IV–I
imperfect	I–V
deceptive or interrupted	V ⁽⁷⁾ –VI

Example

The musical score is in 4/4 time and G major. It begins with a tonic chord (G major) in the right hand and a whole note G in the left hand. The first cadence is Deceptive (Interrupted), with the right hand playing a V⁷ chord (F#7) and the left hand a whole note G. The second cadence is Plagal, with the right hand playing an iv chord (F#m) and the left hand a whole note G. The third cadence is Perfect (Authentic), with the right hand playing a V chord (F#5) and the left hand a whole note G.

Sight Singing

1. Candidates will be given a passage of *unaccompanied* sight singing. The melody will include modulation to or tonicization of one or more keys.

The examiner will play the solid tonic chord, the tonic arpeggio, and the starting note, and then allow candidate a short time to silently review the music. The examiner will then repeat the chord and starting note before the candidate sings. A steady pace is expected.

Approximate Length	Approximate Range	Keys
nine measures	ten notes	A major, F# minor, Bb major, G minor, Eb major, C minor

Example

The musical score is in 3/4 time and G major. It begins with a tonic chord (G major) in the right hand and a whole note G in the left hand. The melody consists of ten notes: G, A, B, C, D, E, F#, G, A, B. The key signature changes to F# minor after the first measure.

2. The candidate will also be asked to sight sing a song with words *accompanied* by the examiner. The examiner will play the introduction of the song, ending with the singer's starting note. The candidate will be given a short time to silently review the music. The examiner will then repeat the piano introduction and the candidate will sing the song.

Difficulty	Text Language
Grade 7	English or French

Supplemental Examinations

For information on Supplemental Examinations, please see p. 102.

ARCT in Voice Performance

The ARCT in Voice Performance is the culmination of the The Royal Conservatory’s program of examinations in voice and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates must achieve a minimum of an Honors standing (70 percent) in order to be awarded an ARCT Diploma.

Please see “Co-requisites and Prerequisites” on p. 11, “Classification of Marks” on p. 100, and “Supplemental Examinations” on p. 102 for important details regarding the ARCT in Voice Performance examination. At least two years of preparation following Grade 10 is recommended for this examination.

The ARCT in Voice Performance examination may be attempted when the candidate has met the following conditions:

- The candidate has completed the Grade 10 Voice examination with a total mark of 75 or a minimum of 70 percent in each section of the examination, at least one session prior to taking the practical examination.
- The candidate has completed the theory co-requisite examinations for Grade 10 with a total mark of at least 60 percent for each examination, at least one session prior.

ARCT in Voice Performance Requirements	Marks
Repertoire	100
Art songs and cantata arias	60
Opera arias	20
Oratorio arias	20
Total possible marks (pass = 70)	100
Theory Prerequisites	
Advanced Rudiments	
Intermediate Harmony <i>or</i>	
Intermediate Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	
Theory Co-requisites	
History 3: 19th Century to Present	
Any <i>TWO of:</i>	
Counterpoint	
Advanced Harmony <i>or</i>	
Advanced Keyboard Harmony	
Analysis	
Piano Co-requisites	
Grade 6 Piano	

Criteria for Pass and Failure

A high standard of performance, including technically refined tone quality, a sophisticated interpretation, and excellent communication skills is expected. The candidate must exhibit the technical control necessary to execute the stylistic demands of the music. Proficiency is expected in all languages presented.

A candidate’s performance may receive a failing grade for any of the following reasons:

- textual inaccuracies
- lack of stylistic awareness
- repeated interruptions in the continuity
- substantial omissions
- complete breakdown of the performance
- tone quality inappropriate for the technical and emotional demands of the repertoire

Marking Criteria

First Class Honors with Distinction: 90–100
This standing is reached by truly exceptional candidates who demonstrate complete technical command and perform with confidence and mastery of style. These candidates clearly show an authentic personal performance spark at the highest level.

First Class Honors: 80–89
At this standing, candidates present an engaging and intelligent performance, displaying technical polish and finesse. Candidates are well prepared and project personal musical expression.

Honors: 70–79
Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall understanding and accuracy. There is awareness and general security in technical and musicianship elements. A grade in this range indicates there are areas needing further development in skills and/or select repertoire.

Repertoire

Please see “Examination Repertoire” on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing *ten* selections:

- one from List A
- two from List B
- two from List C
- two arias from List D (Opera), *or* one from List D and one from List F (Musical Theatre and Operetta)
- two arias from List E (Oratorio and Mass)
- one additional selection from List A, B, or C

Candidates are encouraged to choose a varied and well-balanced recital program. Each bulleted item (●) represents one selection for examination purposes. The length of the performance must be between 40 and 50 minutes. Please note that the examiner may stop the performance if it exceeds the allotted time. A short break (approximately five minutes) representing an intermission will be allowed at the candidate’s discretion. This time is in addition to

the allotted 40–50 minutes. The artistic balance of the candidate's program is considered in the final assessment.

- In List A, candidates may choose repertoire from Any Voice or their own voice type (Soprano, Mezzo Soprano, Tenor, or Baritone). For example, Soprano candidates may choose from Any Voice or from Soprano. Selections from Any Voice may be transposed. Selections from specific voice types must be sung in the original key.
- Selections from List B and List C may be sung by any voice type, and may be transposed.
- Selections from List D (Opera) and List E (Oratorio and Mass) must be chosen from the works listed for the candidate's voice type and sung in the original key, with the accompanying recitative where specified.
- Selections from List F (Musical Theatre and Operetta) are divided into Female or Male categories. These selections must be sung in the original key.
- Memorization is compulsory. Selections from List E (Oratorio and Mass) must be memorized. Candidates not performing from memory will receive only comments on the examiner's report.
- Candidates must sing repertoire in the original language unless otherwise specified in the Lists. The candidate's program must include at least *one* selection in English, as well as selections in *three* of the following languages: French, Italian, German, Latin, and Spanish. Candidates are expected to demonstrate proficiency in the pronunciation of each language they choose.
- Please note that one of the arias chosen from List D (Opera) or List E (Oratorio and Mass) must have an accompanying recitative.

List A

Music composed or arranged before 1830

Any Voice

Anonymous

- Pietà signore (in *24 Italian Songs & Arias* SCH; *28 Italian Songs & Arias* SCH)

Beethoven, Ludwig van

- Adelaide, op. 46 BRE; PET
→ male voice
- In questa tomba oscura, WoO 133 BAE; 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 *Elizabethan Love Songs 2 B&H*)

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: Six 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: 7 Songs* B&H; *Sing Solo: Contralto* OUP)
- 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 (in *Singing in English* B&H)

Scarlatti, Alessandro

- Se delitto è l'essere amante (in *Scarlatti: Five Songs* ROW; *Arie Antiche 3 RIC*)

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 MAS

- Höchster, mache deine Güte
- Jauchzet Gott in allen Landen!

Jesu, nun sei gepreiset, chorale, BWV 41 B&H

- Lass uns, O höchster Gott (in *Bach: Sopran-Arien aus Kantaten* PET)

Schweigt stille, plaudert nicht ("Coffee Cantata"), BWV 211 BRH

- Ei! Wie schmeckt der Coffee süsse
→ with recitative "Herr Vater"

Süsser Trost, mein Jesus kömmt, BWV 151 MAS

- Süsser Trost, mein Jesus kömmt (in *Sopran-Arien 1* PET)

Was mir behagt, ist nur die muntre Jagd!, BWV 208 BRH

- Schafe können sicher weiden MAS

Weichet nur, betrübte Schatten ("Wedding Cantata"), BWV 202 BRE

- Sich üben im Lieben
- Weichet nur, betrübte Schatten

Beethoven, Ludwig van

- Ah! perfido, op. 65 BRE

Mozart, Wolfgang Amadeus

- Vado, ma dove, K 583 PET (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)

Exsultate jubilate, K 165 INT

- 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*)

Mezzo Soprano and Contralto

Bach, Johann Sebastian

Bleib bei uns, denn es will Abend werden, BWV 6 HAE; MAS

- Hochgelobter Gottessohn
- Freue dich erlöste Schar*, BWV 30
- Kommt, ihr angefocht (in *Arien-Alt 2 PET*)
→ with recitative “Der Herold kommt”

Gott fähret auf mit Jauchzen, BWV 43 BRH

- 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 HAE

- Gott ist unsre Sonn und Schild!

Der Herr ist mein getreuer Hirt, BWV 112 HAE

- Zum reinen Wasser er mich weist

Ich freue mich in dir, BWV 133 OUP; MAS

- Getrost! es fasst ein heilger Leib

Vivaldi, Antonio

Arsilda, regina di Ponto, RV 700

- Del goder la bella speme (in *Vivaldi: Arie per mezzo, RIC*)

Tenor

Bach, Johann Sebastian

Die Elenden sollen essen, BWV 75

- Mein Jesu soll mein Alles sein (in *Bach: Tenor-Arien aus Kantaten PET*)

Wer nur den Lieben Gott lässt walten, BWV 93 HAE

- Man halte nur ein wenig stille (in *Bach: Tenor-Arien aus Kantaten PET*)

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 and Bass

Bach, Johann Sebastian

Wer weiss, wie nahe mir mein Ende!, BWV 27 BRH

- Gute Nacht, du Weltgetümmel!

Geschwinde, ihr wirbelnden Winde (Drama per musica: Der Streit zwischen Phoebus und Pan), BWV 201 BRH

- Mit Verlangen BRH

Cantata 208: Was mir behagt, ist nur die muntre Jagd!

(“Hunting Cantata”), BWV 208 BRH

- 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 BRH

- Hat man nicht mit seinen Kindern

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

Music composed or arranged ca 1830–1900

Berlioz, Hector

Les nuits d'été, op. 7 INT; SCH

- Villanelle (in *40 French Songs 1 INT*)
- Le spectre de la rose (in *Singing in French B&H*)
- Sur les lagunes
- L'Absence (in *Art of French Song 1 PET; The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice AMS; 40 French Songs 1INT; 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; Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss SCH*)
- Immer leiser wird mein Schlummer, op. 105, no. 2 INT; PET (in *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice AMS*)
- In Waldeseinsamkeit, op. 85, no. 6 INT; PET (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss 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 *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss SCH*)
- Verrat, op. 105, no. 5 INT; PET
→ for Baritone or Bass

Brahms, Johannes (cont'd)

- Von ewiger Liebe, op. 43, no. 1 PET (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* 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; SCH
- 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 (in *Debussy: Quatre chansons de jeunesse* JOB)
- Chansons de Bilitis* INT; MAS
- for female voice
- La chevelure (in *Anthology of French Song: A Collection of 39 Songs* SCH)
 - La flûte de Pan
 - Le tombeau des naïades
- Fêtes galantes* DOV; INT; MAS
- Clair de lune (in *Great Art Songs of Three Centuries* SCH)
 - En sourdine
- Trois mélodies* INT; MAS; DOV
- Le son du cor s'afflige

Delibes, Léo

- Les filles de Cadix (in *40 French Songs* 2 INT; *French Art Songs of the Nineteenth Century* DOV)

Delius, Frederick

- Three Songs* (P.B. Shelley 1891)
- To the Queen of My Heart MAS; OUP

Duparc, Henri

- Chanson triste INT; MAS (in *Anthology of French Song: A Collection of 39 Songs* SCH)
- Élégie MAS; INT
- L'invitation au voyage MAS; INT (in *Fifty Art Songs from the Modern Repertoire* SCH; in *Anthology of French Song: A Collection of 39 Songs* SCH)
- Le manoir de Rosemonde INT
- Phidylé MAS; INT
- La vie antérieure INT (in *Art of French Song* 2 PET)

Falla, Manuel de

- Siete canciones populares españolas* DUR; HAL; MAS (in *Anthology of Spanish Song* HAL)
- two of:
 - El paño moruno
 - Seguidilla murciana
 - Asturiana
 - Jota
 - Nana
 - Canción
 - Polo

Fauré, Gabriel

- Automne, op. 18, no. 3 DOV; HAM; INT (*Art of French Song* 2 PET)

- En sourdine, op. 58, no. 2 DOV; HAM; INT
 - Fleur jetée, op. 39, no. 2 DOV; HAM; INT (in *Singing in French* B&H)
 - Nocturne, op. 43, no. 2 DOV; HAM; INT
 - Notre amour, op. 23, no. 2 DOV; HAM; INT
 - Soir, op. 83, no. 2 HAM (in *Anthology of French Song: A Collection of 39 Songs* SCH)
- La bonne chanson*, op. 61
- L'hiver a cessé INT

Franck, César

- La procession NOV (in *40 French Songs* 1 INT)

Granados, Enrique

Canciones amorosas UME

- two of:
 - Descubrase el pensamiento
 - Mañanica era
 - Llorad, corazón
 - Mira que soy niña
 - No lloreis, ojuelos
 - Iban al pinar
 - Grazia mía

Liszt, Franz

- Die Lorelei B&H; DOV (in *The New Imperial Edition: Soprano Songs* B&H)
- Oh! quand je dors DOV (in *40 French Songs* 1 INT)

Mahler, Gustav

Des Knaben Wunderhorn SCH; UNI

- Das irdische Leben
- Lieder eines fahrenden Gesellen* INT; PET
- Wenn mein Schatz Hochzeit macht
 - Ging heut' morgens übers Feld
 - Ich hab' ein glühend Messer

Lieder und Gesänge 3 OTT

- Nicht wiedersehen

Rückert Lieder INT; KAL

- Ich atmet' einen Linden Duft (in *Contemporary Art Songs: Soprano OTT; Songs through the Centuries: 41 Vocal Repertoire Pieces from the 17th through the 20th Centuries* FIS)
- Ich bin der Welt abhanden gekommen
- Liebst du um Schönheit (in *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS)
- Der Tambours'sell

Ravel, Maurice

Don Quichotte à Dulcinée DUR

→ for Baritone or Bass

- two of:
 - Chanson romanesque
 - Chanson épique
 - Chanson à boire

Histoires naturelles DOV; DUR; MAS

- Le paon
- Le grillon
- Le cygnet
- La pintade

Schubert, Franz

- Die Allmacht, D 852 (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* SCH)
- Erlkönig, D 328 PET
- Ganymed, D 544 PET

Schubert, Franz (cont'd)

- Gretchen am Spinnrade, D 118 PET
- Im Frühling, D 882 PET
- Die junge Nonne, D 828 PET
- Nachtstück, D 672 PET
- Suleika I (Was bedeutet die Bewegung?), D 720 PET
- Suleika II (Ach um deine feuchten Schwingen), D 717 PET

Schwanengesang, D 957 PET; SCH

- Der Atlas
- Aufenthalt

Die Winterreise, D 911, op. 89 PET; SCH

- Frühlingstraum
- Der Lindenbaum

Schumann, Robert

- Da liegt der Feinde gestreckte Schar, op. 117, no. 4 PET
- Der Kontrabandiste, op. 74, no. 10 PET

Liederkreis, op. 24 INT

- Schöne Wiege meiner Leiden
- Mit Myrten und Rosen

Dichterliebe, op. 48 PET; INT

- four of:

Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Und wüsstens die Blumen
Das ist ein Flöten und Geigen
Hör' ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leuchtenden Sommermorgen
Ich hab im Traum geweinet
Aus alten Märchen winkt es
Die alten, bösen Lieder

Frauenliebe und -leben, op. 42 PET; SCH; INT

- two of:
Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

Liederkreis, op. 39 PET; INT

- In der Fremde (Aus der Heimat) and Intermezzo
- Waldesgespräch, op. 39, no. 3
- Mondnacht (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* SCH)

Strauss, Richard

- Cäcilie, op. 27, no. 2 B&H; INT (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* SCH)
- Heimliche Aufforderung, op. 27, no. 3 B&H; INT (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* SCH)
- Herr Lenz, op. 37, no. 5 B&H
- Ich schwebe, op. 48, no. 2 B&H; INT (in *The New Imperial Edition: Soprano Songs* B&H)
- Nachtgang, op. 29, no. 3 B&H; INT
- Nichts, op. 10, no. 2 B&H; INT
- Ständchen, op. 17, no. 2 B&H; INT (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* SCH)

- Zueignung, op. 10, no. 1 B&H; INT (in *The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice* AMS; *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* SCH)

Turina, Joaquín

Poema en forma de canciones, op. 19 UME

- two of:
Cantare
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
- Stehe still!
- Im Treibhaus
- Schmerzen
- Träume

Wolf, Hugo

- Verschwiegene Liebe [songs published posthumously no. 74] (in *50 Art Songs from the Modern Repertoire* SCH)

Drei Gedichte von Michelangelo PET

- Fühlt meine Seele
→ for Baritone or Bass

Gedichte von Eduard Mörike PET; DOV

- Der Feuerreiter
- Im Frühling

Gedichte von J.W. von Goethe PET

- Anakreons Grab
- Mignon (Kennst du das Land) (in *Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* SCH)
- Der Rattenfänger
- Die Spröde

Italienisches Liederbuch nach Paul Heyse 3 PET; DOV

- Benedeit die selge Mutter, no. 35

Spanisches Liederbuch: geistliche Lieder PET; DOV

- Die ihr schwebet
- Nun wandre, Maria

List C**Music composed or arranged after ca 1900****Applebaum, Louis**

A Folio of Shakespearean Songs (1987) CMC

- Sigh No More, Ladies III

Argento, Dominick

Six Elizabethan Songs B&H

- two of:
Spring (in *Art Song in English* B&H)
- Sleep
- Winter
- Dirge (in *Art Song in English* B&H)
- Diaphenia
- Hymn

Barber, Samuel

- I Hear an Army, op. 10, no. 3 SCH
- Nuvoletta, op. 25 SCH
- Watchers SCH

Hermit Songs, op. 29 SCH

- The Desire for Hermitage

Beach, Amy

- Meadow-Larks, op. 79, no. 1 (in *New Anthology of American Song* SCH)

Beckwith, John

Four Love Songs BER

→ for Baritone

- 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
The glory is fallen out of the sky
Sweet spring is your time is my time is our time

Beeson, Jack

- In the Public Gardens (in *Art Song in English* B&H)
- Indiana Homecoming (in *Art Song in English* B&H)

Bell, Allan Gordon

- Nocturne (in *Canadian Art Songs: High Voice* ALK)

Binkerd, Gordon

Heart Songs B&H

→ for Tenor

- Blythe Hae I Been
- Bonnie Bell
- Long, Long the Night

Boulanger, Lili

Clairières dans le ciel CVR; DUR; MAS

- 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 (Eleven Songs from A Shropshire Lad GAL/S&B)

- Bredon Hill, GAL

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

Twelve Poems of Emily Dickinson B&H

- Going to Heaven
- Nature, the Gentlest Mother
- There Came a Wind Like a Bugle

Corigliano, John

The Cloisters SCH

- Christmas at the Cloisters (in *Contemporary Art Songs: 28 Songs by American and British Composers* HAL)
- The Unicorn (in *Contemporary Art Songs: 28 Songs by American and British Composers* HAL)

Coulthard, Jean

Les chansons du coeur CMC

- Je tisserais un arc-en-ciel
- Voix d'yeux

Duke, John

- A Piper B&H; SCH (in *Songs by 22 Americans* SCH)

Duncan, Chester

- Saturday and Sunday CMC
- for Baritone

Eatock, Colin

Five Shakespeare Songs

- Feste's Epilogue (in *Toronto Songbook 2009* PLA)

Finzi, Gerald

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)

A Young Man's Exhortation, op. 14 B&H; DOV; MAS

- Budmouth Dears
- The Comet at Yell'ham
- The Dance Continued
- Her Temple

Fleming, Robert

The Confession Stone CHA; WAR

→ for medium voice (female only)

- two of:
O My Boy: Jesus, My First and Only Son
Jesus, Did You Know That Lazarus Is Back
There's a Supper in Jerusalem Tonight
Cold and Icy in My Bed
Bring Me Those Needles, Martha
Everything Is Black

Gayfer, James McDonald

Three Songs B&H

- Alas, So All Things Now

Glick, Srul Irving

I never saw another butterfly ALK

- two of:
To Olga
Yes That's the Way Things Are
The Little Mouse
On a Sunny Evening
Narrative
The Butterfly

Greer, John

The Red Red Heart

- My Mother's Hands (in *Toronto Songbook 2009* PLA)

Gurney, Ivor B.

- Down by the Salley Gardens OUP
- The Folly of Being Comforted OUP
- Ploughman Singing OUP

Head, Michael*Songs from the Countryside* B&H (in *Head: Song Album 1* B&H)

- Oh, for a March Wind

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

Howells, Herbert

- King David (in *Heritage of 20th Century British Song 4* B&H)

Ives, Charles

- The Housatonic at Stockbridge PER

Mahler, Alma Maria (née Schindler)

- Der Erkennende UNI
- Erntelied UNI
- Lobgesang UNI

Menotti, Gian Carlo*Canti della Lontananza* RIC

- Mattinata di neve
- Rassegnazione

Milhaud, Darius*L'amour chante* PRE

- Nevermore
- Plusieurs de leurs corps dénués

Poemes juifs, op. 34 ESC; MAS

- Chant de la pitié
- Lamentation

Quatre chansons de Ronsard, op. 223 B&H

- two of:
À une fontaine
À cupidon
Tais-toi babillarde
Dieu vous gard'

Montsalvatge, Xavier*Cinco canciones negras* PSM

- two of:
Canto negro
Dormir a un negrito
Pinto de habañera

Moore, Ben

- I Am in Need of Music (in *Moore: 14 Songs* SCH)

Morawetz, Oskar

- When We Two Parted EAS

→ for Soprano, Mezzo Soprano, or Tenor

Sonnets from the Portuguese EAS

→ for Soprano

- Thou Hast Thy Calling
- Unlike Are We

Three Songs to Poems by William Blake EAS; BER

- Land of Dreams

Naylor, Bernard

- Dreams of the Sea LES

Speaking from the Snow RBN

- Beauty's end is in sight...
→ for high voice

Orr, C.W.

- The Lads in Their Hundreds RBN

Pasatieri, Thomas*Three Coloratura Songs* SOU

- Lear and His Daughters
- Love's Emblems
- Miranda-Miranda

Pine, Katya*A Piece of Alligator Pie* ALK

- Nimpkin

Poulenc, Francis

- *Airs chantés* SAL

→ complete cycle (Air romantique; Air champêtre; Air grave; Air vif)

Deux poèmes d'Guillaume Apollinaire SAL

- Allons plus vite

Miroirs brûlants SAL

- Tu vois le feu du soir

Quilter, Roger*Three Shakespeare Songs*, set 1, op. 6 B&H; HAL; MAS

- Blow, Blow Thou Winter Wind (in *First Book of Baritone/Bass Solos 1* SCH)

Rapoport, Alexander*Drei Lieder nach Texten von Heinrich Heine*

- In mein gar zu dunkles Leben (in *Toronto Songbook 2009* PLA)

Ridout, Godfrey*Cantiones Mysticae* CMC

- At the Round Earth's Imagined Corners
- Thou Hast Made Me
- Wilt Thou Love God?

Rival, Robert*The Red Moon and Other Songs of War* (in *Toronto Songbook 2009* PLA)

- What the Bullet Sang

Rodrigo, Joaquín

- Cántico de la esposa OTT

Tres Villancicos OTT

- Aire y donaire

Rorem, Ned

- Alleluia B&H (in *Art Song in English* B&H)

- The Silver Swan B&H

Cycle of Holy Songs SOU

- Psalm 142 (I cried unto the Lord with my voice) and Psalm 148 (Praise ye the Lord, from the heavens)

Flight for Heaven MEC

→ for Bass

- To Anthea, Who May Command Him Anything
- To Music, to Becalm His Fever

Four Poems of Tennyson B&H

- Now Sleeps the Crimson Petal

Three Poems of Demetrios Capetanakis B&H

- Abel
- Guilt
- The Land of Fear

Rubbra, Edmund*Three Psalms*, op. 61 LEN

→ for low voice

- Psalm VI: O Lord, Rebuke Me Not
- Psalm XXIII: The Lord Is My Shepherd
- Psalm CL: Praise Ye the Lord

Schipizky, Frederick A.

- The Year's at the Spring (in *Canadian Art Songs: Medium Voice* ALK)

Schoenberg, Arnold

- Erhebung, op. 2, no. 3 SCH (in *Fifty Art Songs from the Modern Repertoire* SCH)

Smallman, Jeff*Chansons triste* LMP

- Avant mes jours
- Chanson d'automne
- Demain

Somers, Harry

- Conversation Piece BER

Swanson, Howard

- The Negro Speaks of Rivers (in *Art Songs by Black American Composers* MAR)

Thomson, Virgil*Five Songs from William Blake* SOU

→ for Baritone or Bass

- The Divine Image
- Tiger! Tiger!
- The Land of Dreams
- The Little Black Boy
- And Did Those Feet

Vaughan Williams, Ralph*Four Poems by Fredegond Shove* OUP

- The New Ghost
- The Water Mill (in *Sing Solo: Contralto* OUP)

The House of Life

- Silent Noon (in *Contemporary Songs in English: 16 Songs by English and American Composers* FIS; *Fifty Art Songs from the Modern Repertoire* SCH; *First Book of Mezzo Soprano/Alto Solos* 1 SCH; *The Young Singer: Baritone/Bass* ROW)

Seven Songs from The Pilgrim's Progress OUP

- The Pilgrim's Psalm
- The Song of Vanity Fair

Weinzweig, John*Private Collection* CMC

- Hello Rico

Wuenssch, Gerhard*Seasonings* CMC

- two of:
March
Salad Days
Shadows
Life in Limbo

List D**Opera Arias****Soprano****Beethoven, Ludwig van***Fidelio*

- O wär' ich schon mit dir vereint (in *G. Schirmer Opera Anthology: Arias for Soprano* SCH; *Lyric Soprano Arias: A Master Class with Evelyn Lear* 2 SCH)

Bellini, Vincenzo*La sonnambula* RIC

- 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: 42 Celebrated Arias from Famous Operas* SCH)

Bizet, Georges*Carmen* SCH

- Je dis que rien ne m'épouvante (in *G. Schirmer Opera Anthology: Arias for Soprano* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 1: *Soprano* 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* B&H

- I'm full of happiness (in *Britten Opera Arias: Soprano* 1 SCH)

Peter Grimes B&H

- 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; *Modern Soprano Operatic Album* RIC; *Sing Solo: Soprano* OUP)

Charpentier, Gustave*Louise* SCH

- Depuis le jour INT

Donizetti, Gaetano*Don Pasquale* RIC

- So anch'io la virtù magica (in *Celebri arie di opere per canto e pianoforte* 1 RIC; *The Prima Donna's Album: 42 Celebrated Arias from Famous Operas* SCH)
→ with recitative "Quel guardo il cavaliere"

La fille du régiment RIC; SCH

- Chacun le sait / Ciascun lo dice (in *15 Arias for Coloratura Soprano* SCH; *The Prima Donna's Album: 42 Celebrated Arias from Famous Operas* SCH)

L'elisir d'amore SCH

- Prendi, per me sei libero

Lucia di Lammermoor RIC; SCH

- 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: 42 Celebrated Arias from Famous Operas* SCH)

Floyd, Carlisle*Susannah B&H*

- 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

Gluck, Christoph Willibald*Alceste, RIC*

- Divinités du Styx (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH*)

Gounod, Charles F.*Faust SCH*

- Ah! Je ris de me voir si belle (in *G. Schirmer Opera Anthology: Arias for Soprano SCH*)
→ with recitative "Je voudrais bien savoir"

Roméo et Juliette SCH

- Ah! Je veux vivre (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; 15 Arias for Coloratura Soprano SCH; Lyric Soprano Arias: A Master Class with Evelyn Lear 2 SCH*)

Handel, George Frideric*Alcina HWV 34 BAR*

- Tornami a vagheggiar (in *Coloratura Arias for Soprano SCH*)

Giulio Cesare in Egitto, HWV 17 BAR; INT

- Da tempeste il legno infranto
- Piangerò la sorte mia (in *Handel: 15 Arias SCH; Handel: 45 Arias 3 INT; Arie Antiche 3 RIC*)

Massenet, Jules*Le Cid*

- Pleurez, pleurez mes yeux (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH*)

Hérodiade

- Il est doux, il est bon (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH*)

Manon SCH

- Adieu notre petite table (in *G. Schirmer Opera Anthology: Arias for Soprano SCH*)
→ with recitative "Allons! Il le faut"

Mechem, Kirke*Tartuffe*

- Fair Robin I love (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; American Arias for Soprano SCH*)

Menotti, Gian Carlo*The Consul SCH*

- To this we've come (Magda's aria) (in *The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH*)

The Medium SCH

- Monica's Waltz (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; American Aria Anthology: Soprano SCH*)

The Old Maid and the Thief ALF; RIC

- Steal me, sweet thief (in *American Aria Anthology: Soprano SCH*)

Moore, Douglas*The Ballad of Baby Doe CHA*

- Willow Song (in *American Aria Anthology: Soprano SCH; G. Schirmer Opera Anthology: Arias for Soprano SCH*)

Mozart, Wolfgang Amadeus*La Clemenza di Tito, K 621 BAR; INT*

- Non più di fiori

Così fan tutte, K 588 RIC; SCH

- Una donna a quindici anni
→ with recitative: "Che disgrazia!"

Don Giovanni, K 527 BAR; DOC; RIC; SCH

- Batti, batti (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH; Lyric Soprano Arias: A Master Class with Evelyn Lear 2 SCH*)

- Mi tradi

→ with recitative (In quali eccessi, o numi)

Die Entführung aus dem Serail, K 384 BAR

- Durch Zärtlichkeit und Schmeicheln (in *The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH*)

Le nozze di Figaro, K 492 BAR; RIC; SCH

- Deh vieni, non tardar (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; Lyric Soprano Arias: A Master Class with Evelyn Lear 2 SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH*)

→ with recitative "Giunse alfin il momento"

- Dove sono (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; The Prima Donna's Album: 42 Celebrated Arias from Famous Operas 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 *G. Schirmer Opera Anthology: Arias for Soprano SCH*)

Die Zauberflöte, K 620 BAR; SCH

- Ach, ich fühl's (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; Lyric Soprano Arias: A Master Class with Evelyn Lear 1 SCH; Mozart: Arie scelte RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH; The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH*)

Offenbach, Jacques*Les contes d'Hoffmann*

- Elle a fui la tourterelle (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; Lyric Soprano Arias: A Master Class with Evelyn Lear 1 SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH*)

Previn, André*A Streetcar Named Desire HAL*

- I want magic (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; American Aria Anthology: Soprano SCH*)

Puccini, Giacomo*La bohème RIC; SCH*

- Donde lieta (in *G. Schirmer Opera Anthology: Arias for Soprano SCH; Modern Soprano Operatic Album RIC; The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH*)

Puccini, Giacomo (cont'd)

- Quando m'en vo (in G. Schirmer Opera Anthology: Arias for Soprano SCH; Lyric Soprano Arias: A Master Class with Evelyn Lear 1 SCH; Modern Soprano Operatic Album RIC; The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH)
- Si, mi chiamano Mimì (in G. Schirmer Opera Anthology: Arias for Soprano SCH; Celebri arie di opere per canto e pianoforte 1 RIC; Lyric Soprano Arias: A Master Class with Evelyn Lear 1 SCH; Modern Soprano Operatic Album RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH)

Manon Lescaut RIC

- In quelle trine morbide (in Modern Soprano Operatic Album RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH; The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH)

Turandot RIC

- Signore, ascolta (in G. Schirmer Opera Anthology: Arias for Soprano SCH; Modern Operatic Soprano Operatic Album RIC)

Purcell, Henry**Dido and Aeneas Z 626 NOV; OUP**

- When I am laid in earth INT (in Arias for Mezzo Soprano SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH)
→ with recitative "Thy hand Belinda"

Rossini, Gioachino**Il barbiere di Siviglia RIC; SCH**

- Una voce poco fa (in Celebri arie di opere per canto e pianoforte 1 RIC; 15 Arias for Coloratura Soprano HAL; The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH)

Verdi, Giuseppe**Un ballo in maschera RIC**

- Saper vorreste di che si veste (in G. Schirmer Opera Anthology: Arias for Soprano SCH; Celebri arie di opere per canto e pianoforte 1 RIC; Modern Soprano Operatic Album RIC; The Prima Donna's Album: 42 Celebrated Arias from Famous Operas 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: 42 Celebrated Arias from Famous Operas SCH)

Falstaff RIC

- Sul fil d'un soffio etesio (in G. Schirmer Opera Anthology: Arias for Soprano SCH; Modern Operatic Soprano Album RIC)

Rigoletto RIC

- Caro nome (in G. Schirmer Opera Anthology: Arias for Soprano SCH; Celebri arie di opere per canto e pianoforte 1 RIC; Fifteen Arias for Coloratura Soprano HAL; Modern Operatic Soprano Album RIC; The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH)

Wagner, Richard**Lohengrin SCH**

- Einsam in trüben Tagen (Elsas Traum) (in Modern Soprano Operatic Album RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH)

Tannhäuser SCH

- Allmächt' Jungfrau (Gebet der Elisabeth) (in Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH)

Weber, Carl Maria von**Der Freischütz, J 277 UNI**

- Kommt ein schlanker Bursch gegangen (in G. Schirmer Opera Anthology: Arias for Soprano SCH)
- Und ob die Wolke (in Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH)

Mezzo Soprano and Contralto**Barber, Samuel****Vanessa SCH**

- Must the winter come so soon (in American Aria Anthology: Mezzo Soprano SCH; Arias for Mezzo Soprano SCH; Contemporary Art Songs: 28 Songs by American and British Composers HAL)

Bizet, Georges**Carmen SCH**

- L'amour est un oiseau rebelle (Habañera) (in Arias for Mezzo Soprano SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH)

Britten, Benjamin**The Rape of Lucretia B&H**

- The Flower Song

Gluck, Christoph Willibald**Orfeo ed Euridice (1762) BAR; RIC**

- Che farò senza Euridice? (in Arias for Mezzo Soprano SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH; Celebri arie di opere per canto e pianoforte 3 RIC)
→ with recitative "Ahimè! dove trascorsi"

Gounod, Charles F.**Faust SCH**

- Faites-lui mes aveux (Flower song) (in Arias for Mezzo Soprano SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH)

Roméo et Juliette SCH

- Que fais-tu blanche tourterelle? (in Arias for Mezzo Soprano SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH)

Handel, George Frideric**Giulio Cesare in Egitto, HWV 17 BAR; INT**

- Presti omai l'Egizia terra (in Handel: Opera Repertory S&B)
- Se pietà di me non senti
→ with recitative "Che sento? o Dio!"
- 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: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)

Menotti, Gian Carlo*Amahl and the Night Visitors SCH*

- *All that gold* (in *American Aria Anthology: Mezzo Soprano SCH*)

The Consul SCH

- *Lullaby* (in *American Aria Anthology: Mezzo Soprano SCH*; *Arias for Mezzo Soprano SCH*; *Contemporary Art Songs: 28 Songs by American and British Composers HAL*)

Meyerbeer, Giacomo*Les Huguenots*

- *Nobles seigneurs, salut!* (in *Arias for Mezzo Soprano SCH*)

Monteverdi, Claudio*L'incoronazione di Poppea BAR; FAB; RIC; UNI*

- *Disprezzata regina*

Mozart, Wolfgang Amadeus*La Clemenza di Tito, K 621 BAR; INT*

- *Deh, per questo*
- *Non più di fiori* (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)
- *Parto, parto* (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)

Così fan tutte, K 588 RIC; SCH

- *È amore un ladroncello*
- *Smanie implacabili* (in *Arias for Mezzo Soprano SCH*)

Le nozze di Figaro, K 492 BAR; RIC; SCH

- *Non so più cosa son* (in *Arias for Mezzo Soprano SCH*)

Ponchielli, Amilcare*La gioconda RIC*

- *Stella del marinar* (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)
- *Voce di donna* (in *Arias for Mezzo Soprano SCH*; *Celebri arie di opere per canto e pianoforte 3 RIC*; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)

Purcell, Henry*Dido and Aeneas Z 626 NOV; OUP*

- *When I am laid in earth INT* (in *Arias for Mezzo Soprano SCH*; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)
→ with recitative “Thy hand Belinda”

Rossini, Gioachino*Il barbiere di Siviglia RIC; SCH*

- *Una voce poco fa* (in *Arias for Mezzo Soprano SCH*; *The Prima Donna's Album: 42 Celebrated Arias from Famous Operas SCH*; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)
→ in E major

La cenerentola RIC

- *Non più mesta* (in *Arias for Mezzo Soprano SCH*; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)
→ with recitative “Nacqui all'affano”

L'Italiana in Algeri RIC

- *Cruda sorte... Già so per pratica* (in *Arias for Mezzo Soprano SCH*)

Saint-Saëns, Camille*Samson et Dalila SCH*

- *Mon coeur s'ouvre à ta voix* (in *Arias for Mezzo Soprano SCH*; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)

Tchaikovsky, Pyotr Il'yich*Jeanne d'Arc*

- *Adieu, forêts* (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)

Thomas, Ambroise*Mignon*

- *Connais-tu le pays* (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)
- *Me voici dans son boudoir* (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)

Verdi, Giuseppe*Il Trovatore RIC*

- *Stride la vampa* (in *Arias for Mezzo Soprano SCH*; *Celebri arie di opere per canto e pianoforte 3 RIC*; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)

Wagner, Richard*Die Walküre SCH*

- *Wo in Bergen du dich birgst* (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 2: Mezzo Soprano SCH*)

Tenor**Barber, Samuel***Vanessa SCH*

- *Outside this house (Anatole)* (in *American Aria Anthology: Tenor SCH*; in *G. Schirmer Opera Anthology: Arias for Tenor SCH*)

Bizet, Georges*Carmen SCH*

- *La fleur que tu m'avais jettée* (in *G. Schirmer Opera Anthology: Arias for Tenor SCH*; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH*)

Britten, Benjamin*The Rape of Lucretia B&H*

- *The ride*

Donizetti, Gaetano*Don Pasquale* RIC

- Com'è gentil (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Modern Tenor Operatic Album RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH; Celebri arie di opere per canto e pianoforte 4 RIC)

L'elisir d'amore SCH

- Quanto è bella (in G. Schirmer Opera Anthology: Arias for Tenor SCH)
- Una furtiva lagrima (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH; Modern Tenor Operatic Album RIC; Sing Solo: Tenor OUP)

Giordano, Umberto*Fedora*

- Amor ti vieta (in G. Schirmer Opera Anthology: Arias for Tenor SCH)

Gounod, Charles F.*Faust* SCH

- Salut! demeure chaste et pure (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Modern Tenor Operatic Album RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)

Roméo et Juliette SCH

- Ah, lève-toi, soleil (Cavatina) (in Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)
→ with recitative "L'amour! l'amour!"

Handel, George Frideric*Acis and Galatea*, HWV 49a BAR; NOV

- 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 BAR; INT

- Svegliatevi nel core
→ with recitative "Vani sono i lamenti"

Lalo, Edouard*Le roy d'Ys*

- Vainement ma bien aimée (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)

Massenet, Jules*Manon* SCH

- En fermant les yeux (Le rêve) (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)

Werther

- Pourquoi me réveiller (in G. Schirmer Opera Anthology: Arias for Tenor SCH)

Menotti, Gian Carlo*The Consul* SCH

- O what a lovely ballroom this is (Magician)

Mozart, Wolfgang Amadeus*Così fan tutte*, K 588 RIC; SCH

- Un' aura amorosa (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)

Don Giovanni, K 527 BAR; DOC; RIC; SCH

- Dalla sua pace (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)
- Il mio tesoro (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)

Die Entführung aus dem Serail, K 384 BAR

- Hier soll'ich dich denn sehen
- O wie ängstlich (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)

Die Zauberflöte, K 620 BAR; SCH

- Dies Bildnis ist bezaubernd schön (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)

Nicolai, Karl Otto Ehrenfried*Die lustigen Weiber von Windsor* PET; SCH

- Horch, die Lerche (in G. Schirmer Opera Anthology: Arias for Tenor SCH)

Puccini, Giacomo*La bohème* RIC; SCH

- Che gelida manina (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Celebri arie di opere per canto e pianoforte 4 RIC; Modern Tenor Operatic Album RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)

Gianni Schicchi RIC

- Firenze è come un albero fiorito (in G. Schirmer Opera Anthology: Arias for Tenor SCH)

Rossini, Gioachino*Il barbiere di Siviglia* RIC; SCH

- Ecco, ridente in cielo (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Celebri arie di opere per canto e pianoforte 4 RIC)
- Se il mio nome

Verdi, Giuseppe*Rigoletto* RIC

- La donna è mobile (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Modern Tenor Operatic Album RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 3: Tenor SCH)
- Questa o quella (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Celebri arie di opere per canto e pianoforte 4 RIC; Modern Tenor Operatic Album RIC)

La traviata RIC

- De' miei bollenti spiriti (in G. Schirmer Opera Anthology: Arias for Tenor SCH; Modern Tenor Operatic Album RIC)
→ with recitative "Lunge da lei"

Baritone and Bass**Barber, Samuel***Antony and Cleopatra* SCH

- O sovereign mistress (Enobarbus)

Vanessa SCH

- 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; *G. Schirmer Opera Anthology: Arias for Baritone* SCH)

Bellini, Vincenzo*I puritani* RIC

- Ah! per sempre io te perdei (in *G. Schirmer Opera Anthology: Arias for Baritone* SCH; *Anthology of Italian Opera: Baritone* RIC/HAL)

La sonnambula RIC

- Vi ravviso (in *G. Schirmer Opera Anthology: Arias for Bass* SCH; *Celebri arie di opere per canto e pianoforte* 6 RIC)

Bizet, Georges*Carmen* SCH

- Votre toast, je peux vous rendre (in *G. Schirmer Opera Anthology: Arias for Baritone* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 4: Baritone 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* RIC

- Ah! un foco insolito (in *G. Schirmer Opera Anthology: Arias for Bass* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 5: Bass SCH)
- Bella siccome un angelo (in *G. Schirmer Opera Anthology: Arias for Baritone* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 4: Baritone SCH; *Celebri arie di opere per canto e pianoforte* 5 RIC; *Anthology of Italian Opera: Baritone* RIC/HAL)

L’elisir d’amore SCH

- Come Paride vezzoso (in *G. Schirmer Opera Anthology: Arias for Baritone* SCH)

Lucia di Lammermoor RIC; SCH

- Dalle stanze ove Lucia (in *Anthology of Italian Opera: Baritone* RIC/HAL; *G. Schirmer Opera Anthology: Arias for Bass* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 5: Bass SCH)

Gershwin, George, Ira Gershwin, and DuBose Heyward*Porgy and Bess* ALF

- It ain’t necessarily so

Gounod, Charles F.*Faust* SCH

- Avant de quitter ces lieux (in *G. Schirmer Opera Anthology: Arias for Baritone* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 4: Baritone SCH)

- Le veau d’or est toujours debout! (in *G. Schirmer Opera Anthology: Arias for Bass* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 5: Bass SCH)
- Vous qui faites l’endormie (in *G. Schirmer Opera Anthology: Arias for Bass* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 5: Bass SCH)

Roméo et Juliette SCH

- Mab, la reine des mensonges (in *G. Schirmer Opera Anthology: Arias for Baritone* SCH)

Handel, George Frideric*Acis and Galatea*, HWV 49a BAR; NOV

- 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* SCH

- Épouse quelque brave fille (in *G. Schirmer Opera Anthology: Arias for Bass* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 5: Bass SCH)

Moore, Douglas*The Ballad of Baby Doe* CHA

- Warm as the autumn night (in *American Aria Anthology: Baritone/Bass* SCH; *G. Schirmer Opera Anthology: Arias for Baritone* SCH)

The Devil and Daniel Webster B&H

- Jabez’s Narrative

Mozart, Wolfgang Amadeus*Così fan tutte*, K 588 RIC; SCH

- Donne mie, la fate a tanti (in *G. Schirmer Opera Anthology: Arias for Baritone* SCH)

Don Giovanni, K 527 BAR; DOC; RIC; SCH

- Fin ch’an dal vino (in *G. Schirmer Opera Anthology: Arias for Baritone* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 4: Baritone SCH)
- Madamina! il catalogo è questo (in *G. Schirmer Opera Anthology: Arias for Bass* SCH; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 5: Bass SCH)

Die Entführung aus dem Serail, K 384 BAR

- Ha! wie will ich triumphieren (in *G. Schirmer Opera Anthology: Arias for Bass* SCH)
- Solche hergelaufne Laffen (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 5: Bass SCH)
- Wer ein Liebchen hat gefunden (in *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 5: Bass SCH)

La finta giardiniera, K 196 BAR

- 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 BAR; RIC; SCH

- Aprite un po’ quegli’occhi (in *G. Schirmer Opera Anthology: Arias for Bass* SCH)

- Non più andrai (in *G. Schirmer Opera Anthology: Arias for Bass* SCH; *Celebri arie di opere per canto e pianoforte* 6 RIC; *Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers* 5: Bass SCH)

Mozart, Wolfgang Amadeus (cont'd)

- Vedrò mentr'io sospiro
→ with recitative "Hai già vinta la causa"
- La vendetta (in G. Schirmer Opera Anthology: Arias for Bass SCH)
→ with recitative "Bene, io tutto fatò"

Die Zauberflöte, K 620 BAR; SCH

- In diesen heiligen Hallen (in Mozart: Arie scelte RIC; G. Schirmer Opera Anthology: Arias for Bass SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 5: Bass SCH)
- O Isis und Osiris (in Mozart: Arie scelte RIC; G. Schirmer Opera Anthology: Arias for Bass SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 5: Bass SCH)

Nicolai, Karl Otto Ehrenfried**Die lustigen Weiber von Windsor PET; SCH**

- Als Büblein klein (in G. Schirmer Opera Anthology: Arias for Bass SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 5: Bass SCH)

Puccini, Giacomo**La bohème RIC; SCH**

- Vecchia zimarra (in G. Schirmer Opera Anthology: Arias for Bass SCH; Celebri arie di opere per canto e pianoforte 6 RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 5: Bass SCH)

Rossini, Gioachino**Il barbiere di Siviglia RIC; SCH**

- La calunnia (in G. Schirmer Opera Anthology: Arias for Bass SCH; Celebri arie di opere per canto e pianoforte 6 RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 5: Bass SCH)
- Largo al factotum (in G. Schirmer Opera Anthology: Arias for Baritone SCH; Celebri arie di opere per canto e pianoforte 5 RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 4: Baritone SCH; Anthology of Italian Opera: Baritone RIC/ HAL)

La cenerentola RIC

- Miei rampoli femminini (in G. Schirmer Opera Anthology: Arias for Bass SCH)

Guillaume Tell RIC

- Resta immobile

Stravinsky, Igor**Oedipus Rex**

- Miserande dico (Tiresias)

Thomas, Ambroise**Hamlet**

- O vin, dissipe la tristesse (in G. Schirmer Opera Anthology: Arias for Baritone SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 4: Baritone SCH)

Thomson, Virgil**The Mother of Us All**

- What? what is it? (in American Aria Anthology: Baritone/Bass SCH; G. Schirmer Opera Anthology: Arias for Bass SCH)

Verdi, Giuseppe**Rigoletto RIC**

- Pari siamo (in G. Schirmer Opera Anthology: Arias for Baritone SCH; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 4: Baritone SCH; Anthology of Italian Opera: Baritone RIC/ HAL)

La traviata RIC

- Di provenza il mar, il suo (in G. Schirmer Opera Anthology: Arias for Baritone SCH; Celebri arie di opere per canto e pianoforte 5 RIC; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 4: Baritone SCH; Anthology of Italian Opera: Baritone RIC/ HAL)
→ with recitative "Mio figlio!"

I vespri siciliani

- O tu Palermo (in G. Schirmer Opera Anthology: Arias for Bass SCH; Celebri arie di opere per canto e pianoforte 6 RIC)
→ with recitative "O patria"

Wagner, Richard**Tannhäuser SCH**

- O du mein holder Abendstern (in Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 4: Baritone SCH)

List E**Oratorio and Mass Arias****Soprano****Bach, Johann Sebastian****Johannes-Passion, BWV 245 BAR; BRH**

- Ich folge dir gleichfalls mit freudigen Schritten (in The Oratorio Anthology: Soprano HAL)
- Zerfließes, mein Herze (in The Oratorio Anthology: Soprano HAL)

Mass in B Minor, BWV 232 BAR; BRH

- Laudamus te

Matthäus-Passion, BWV 244 BAR; BRH

- 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 NOV**

- Be not extreme

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"

Handel, George Frideric (cont'd)*Messiah*, HWV 56 NOV; OUP

- 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: A Master Class with Evelyn Lear 1 SCH; The Oratorio Anthology: Soprano HAL; Handel: 45 Arias 1 INT*)

Haydn, Franz Joseph*Die Jahreszeiten / The Seasons*, Hob. XXI:3 BAR; PET; NOV

- 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 NOV; OUP; PET

- 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 NOV

- 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 and Contralto**Bach, Johann Sebastian***Johannes-Passion*, BWV 245 BAR; BRH

- 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 BAR; BRH

- Esurientes implevit bonis

Mass in B minor, BWV 232, BAR; BRH

- 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 BAR; BRH

- 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 BAR; BRH; PET
- Bereite dich Zion, mit zärtliche Trieben (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
→ with recitative “Nun wird mein”

Weihnachtsoratorium, BWV 248, part 2 BAR; BRH

- Schlafe, mein Liebster, genieße der Ruh (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

Weihnachtsoratorium, BWV 248, part 3 BAR; BRH

- Schliesse, mein Herze, dies selige Wunder (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)

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 NOV; OUP

- But who may abide the day of his coming (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
→ with recitative “Thus sayeth the Lord”
- 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 B&H

- Despair no more shall wound me

Theodora, HWV 68

- The raptured soul
→ with recitative “Most cruel edict!”

Haydn, Franz Joseph*Stabat Mater*, Hob. XXbis BAR; FAB

- 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*)

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*)

Rossini, Gioachino (cont'd)*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 BAR; SCH*

- Quia fecit mihi magna (in *The Oratorio Anthology: Tenor HAL*)

Bach, Johann Sebastian*Magnificat in D Major, BWV 243 BAR; BRH*

- Deposuit potentes (in *The Oratorio Anthology: Tenor HAL*)

Mass in B Minor, BWV 232 BAR; BRH

- Benedictus (in *The Oratorio Anthology: Tenor HAL*)

Weihnachtsoratorium, BWV 248, part 2 BAR; BRH

- Frohe Hirten, eilet, ach eilet (in *The Oratorio Anthology: Tenor HAL*)

Weihnachtsoratorium, BWV 248, part 6 BAR; BRH

- 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 KAL; LED*

- 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 from Operas and Oratorios, 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 NOV; OUP

- 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"

Haydn, Franz Joseph*Die Schöpfung / The Creation, Hob. XXI:2 NOV; OUP; PET*

- 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 BAR; FAB

- Fac me cruce custodiri (in *The Oratorio Anthology: Tenor HAL*)

Mendelssohn, Felix*Elias / Elijah, op. 70 NOV*

- 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*)

Baritone and Bass**Bach, Carl Philipp Emanuel***Magnificat BAR; SCH*

- Fecit potentiam (in *The Oratorio Anthology: Baritone/Bass HAL*)

Bach, Johann Sebastian*Johannes-Passion, BWV 245 BAR; BRH*

- Betrachte, meine Seele (in *The Oratorio Anthology: Baritone/Bass HAL*)

Magnificat in D Major, BWV 243 BAR; BRH

- Quia fecit mihi magna (in *The Oratorio Anthology: Baritone/Bass HAL*)

Mass in B Minor, BWV 232, BAR; BRH

- Et in Spiritum sanctum Dominum (in *The Oratorio Anthology: Baritone/Bass HAL*)

Matthäus-Passion, BWV 244 BAR; BRH

- Komm, süßes Kreuz
→ with recitative "Ja freilich will in uns"

Weihnachtsoratorium / Christmas Oratorio, BWV 248, part 1 BAR; BRH; PET

- Grosser Herr, o starker König (in *The Oratorio Anthology: Baritone/Bass HAL*)

Handel, George Frideric*Alexander Balus*, HWV 65 B&H

- O Sword and thou, all-daring hand (in *Handel: Collection of Songs* 6 B&H)
→ 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 NOV; OUP

- But who may abide the day of his coming (in *The Oratorio Anthology: Alto/Mezzo Soprano HAL*)
→ with recitative “Thus saith 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 B&H

- The oak that for a thousand years

Haydn, Franz Joseph*Die Jahreszeiten / The Seasons*, Hob. XXI:3 BAR; PET; NOV

- Schon eilet froh der Ackersman / With eagerness the husbandman (in *The Oratorio Anthology: Baritone/Bass HAL*)

Die Schöpfung / The Creation, Hob. XXI:2 NOV; OUP; PET

- 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* NOV

- 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 NOV

- 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*)

List F**Musical Theatre and Operetta**

Candidates may use scores or books other than those listed in the *Syllabus*, as long as the arrangements are the same as those cited in the *Syllabus*. The original key must be used.

Dramatic and character interpretation is expected, but the focus of evaluation will always be on the healthy and expressive use of the voice. For more information about this list, please see “Popular Music/Musical Theatre/Operetta” on p. 13.

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 CVR; SCH
- What a Movie!

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”
→ Candidates who choose the English version must use the translation by Geoffrey Dunn.

Die lustige Witwe / The Merry Widow

- Es lebt eine Vilja, ein Waldmägdelein / Vilia Song (There once was a Vilia), 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”
→ Candidates 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 SCH*

- Mein Herr Marquis / My dear Marquis (in *Coloratura Arias for Soprano SCH*)
→ Candidates 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 SCH*

- All Is Darksome (in *The Authentic Gilbert & Sullivan Songbook DOV*)
→ with recitative "So ends my dream"

H.M.S. Pinafore SCH

- A Simple Sailor, Lowly Born (in *Gilbert & Sullivan for Singers: Soprano HAL*)
→ with recitative "The hours creep on apace"

The Pirates of Penzance SCH

- Poor Wandering One (in *The Authentic Gilbert & Sullivan Songbook DOV; Coloratura Arias for Soprano SCH; Gilbert & Sullivan for Singers: Soprano HAL*)

Ruddigore SCH

- 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*)

Lane, Burton*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
→ Candidates 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
→ Candidates 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 ALF*

- Giants in the Sky

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 (in *Gilbert & Sullivan for Singers: Mezzo Soprano HAL*)
→ 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; G. Schirmer Opera Anthology: 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 Forrest, George*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*)

Teacher's ARCT

Great importance is attached to the pedagogical aspect of the Teacher's ARCT examination. Candidates applying for this examination are strongly advised to have at least one year of practical teaching experience.

Please see "Co-requisites and Prerequisites" on p. 11, "Classification of Marks" on p. 100, and "Supplemental Examinations" on p. 102 for important details regarding the application for an ARCT examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination.

The examination may be attempted when the candidate has met the following conditions:

- The candidate has completed the Grade 10 Voice examination with a total mark of 75 or a minimum of 70 percent in each section of the examination, at least one session prior.
- The candidate has completed the theory co-requisite examinations for Grade 10 with a total mark of at least 60 percent for each examination, at least one session prior.

Teacher's ARCT Requirements	Marks
Part 1: Practical Examination	60 (42)
Repertoire	30 (21)
Technical Requirements	10 (7)
Ear Tests	10 (7)
Singback	2
Intervals	2
Chords	2
Scales	2
Cadences	2
Sight Singing	10 (7)
Unaccompanied	5
Accompanied	5
Part 2: Viva Voce Examination	40 (28)
A: Pedagogical Principles	10 (7)
B: Applied Pedagogy	20 (14)
C: Vocal Literature	10 (7)
Total possible marks (pass = 75 overall or 70 in each section) Figures in parentheses indicate 70-percent marks.	100 (70)
Part 3: Written Examination	100 (70)
Theory Prerequisites	
Advanced Rudiments	
Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony	
History 1: An Overview	
History 2: Middle Ages to Classical	

Theory Co-requisites

History 3: 19th Century to Present

Any TWO of:

Advanced Harmony *or* Advanced Keyboard

Harmony

Counterpoint

Analysis

Piano Co-requisites

Grade 8 Piano

In order to be eligible to receive the Teacher's ARCT, candidates must have reached the age of eighteen before taking the practical examination.

The Teacher's ARCT examination consists of three parts:
 Part 1: Performance of Repertoire, Technical Requirements, Ear Tests, and Sight Singing
 Part 2: *Viva Voce* Examination
 Part 3: Written Examination

Parts 1 and 2 constitute the practical portion of the ARCT examination and are therefore taken during a practical examination session. Part 3, a written examination, is taken during a theory examination session.

Candidates may choose to take all three parts of the Teacher's ARCT examination at one session, or they may take the parts at different sessions. The parts may be taken in any order, but all three parts must be completed within a period of two years.

PART 1: PRACTICAL EXAMINATION

Repertoire

Please see "Examination Repertoire" on p. 12 for important information regarding this section of the examination.

Candidates must be prepared to sing six selections from the repertoire for the ARCT in Voice Performance examination:

- one from List A
- one from List B
- one from List C
- one from List D
- one from List E
- one from List F

A single selection for examination purposes is indicated by a bullet (●).

A high standard of performance is expected in this examination. The artistic balance of the candidate's program is considered in the final assessment. The candidate's program should not exceed thirty minutes.

- In List A, candidates may choose repertoire from Any Voice or their own voice type (Soprano, Mezzo Soprano/Contralto/Countertenor, Tenor or Baritone/Bass). For

example, Soprano candidates may choose from Any Voice or from Soprano. Selections from Any Voice may be transposed. Selections from specific voice types must be sung in the original key.

- Selections from List B and List C may be sung by any voice type and may be transposed.
- Selections from List D (Opera) and List E (Oratorio) must be chosen from the works listed for the candidate's voice type and sung in the original key, with the accompanying recitative where specified.
- Selections from List F (Musical Theatre/Operetta) are divided into Female or Male categories. These selections must be sung in the original key. *Please note that candidates must sing one selection from List F*

- Memorization is compulsory. Selections from List E (Oratorio/Mass) must be memorized. Candidates not performing from memory will receive only comments on the examiner's report.
- Candidates must sing repertoire in the original language unless otherwise specified in the Lists. The candidates program must include at least *one* selection in English, as well as selections in *three* of the following languages: French, Italian, German, Latin, and Spanish. Candidates are expected to demonstrate proficiency in the pronunciation of each language presented.
- *Please note that one of the arias chosen from List D (Opera) or List E (Oratorio) must have an accompanying recitative.*

Technical Requirements

Please see "Technical Requirements" on p. 15 for important information on this section of the examination.

Technical Exercises

The candidate will be asked to sing five exercises, chosen by the examiner, from the technical exercises from Grades 1 to 10, using the vowels [a], [e], [i], [o], [u], and [y], as requested by the examiner. (The vowel [y] will not be requested for technical exercises from Grades 1 to 4.) The candidate may request an alternate starting note. The exercises will be sung without accompaniment; the examiner will play only the starting note. Clear vowel sound, accurate pitch, rhythm, and the indicated phrasing are expected.

Ear Tests

Please see p. 15 for important information regarding the performance of the Ear Test and Sight Singing sections of the examination.

Singback

Candidates will be asked to sing back the lower voice of a two-part phrase, of approximately three measures, in a major or minor key, on any vowel. The examiner will play the tonic broken four-note chord *once* and the phrase *twice*. A steady pace is required.

Example



Intervals

Candidates will be asked to sing any of the following intervals. The examiner will play the given note *once*. The candidate must sing *only* the requested interval: the first note and any intermediate notes are not to be sung audibly.

Above a Given Note	Below a Given Note
major and minor 2nds	major and minor 2nds
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
augmented 4th/diminished 5th	augmented 4th/diminished 5th
perfect 5th	perfect 5th
major and minor 6ths	major and minor 6ths
major and minor 7ths	major and minor 7ths
perfect octave	perfect octave
major and minor 9ths	major and minor 9ths
major and minor 10ths	major and minor 10ths

2. The candidate will also be asked to sing an accompanied piece equal in difficulty to a Grade 8 song, with his or her choice of an English or French text. The examiner will play the introduction of the song, ending with the singer's starting note. The candidate will be given a short time to silently review the music. The examiner will then repeat the piano introduction and the candidate will sing the song.

Difficulty	Text Language
Grade 8	English or French

PART 2: VIVA VOCE EXAMINATION

A: Pedagogical Principles

This portion of the examination will test the candidate's knowledge of the principles of vocal technique. Candidates will be required to answer questions related to any of the following topics:

- the physiology of the voice
- voice production
- breath control
- resonance
- articulation
- tone color
- registers
- the classification of voices
- the relation of song to speech
- the correction of faults in vocal production
- the instruction of a beginner of any age

Candidates will also be asked to discuss and give clear explanations of the following terms:

- covered tone
- *false* tone
- focus
- head voice
- *mezza voce*
- *messa di voce*
- mixed voice
- nasal resonance
- nasal tone
- open tone
- throaty tone
- *tremolo*
- *vibrato*
- *Fach*

B: Applied Pedagogy

For this section of the exam, candidates will choose three songs from *Resonance: A Comprehensive Voice Series*, one each from *Voice Repertoire* 3, 4, and 5. Candidates must be prepared to perform these songs, playing their own accompaniment, and to discuss relevant technical, musical and pronunciation issues. The selection from *Voice Repertoire* 5 must be in a language other than English.

C: Vocal Literature

Candidates are expected to have a thorough knowledge of vocal literature, including the works of major composers of vocal music from early music to the present day. Candidates should be able to recommend vocal repertoire from the

Voice Syllabus, 2012 Edition for different ages and genders for Grades 1 to 5 and for the four main voice types, (Soprano, Mezzo Soprano, Tenor, and Baritone) for Grades 6 to 8. The *Voice Syllabus* will be provided. Candidates should also be able to express the rationale behind their approach to vocal pedagogy citing published sources where applicable. Candidates will also be asked to make recommendations of published anthologies and editions in addition to *Resonance: A Comprehensive Voice Series*. Finally, candidates should be familiar with methodology texts on ear training and sight singing.

PART 3: WRITTEN EXAMINATION

Examination length: 3 hours

Passing mark: 70 percent

Candidates should be prepared to answer questions on the principles of voice production. Their discussion of examination questions should reflect a good general knowledge of vocal literature and an in-depth study of the subject.

They should also be prepared to discuss:

- issues likely to arise in teaching such as outlining a course of study, practice methods, correction of technical problems, sight singing, and ear training
- teaching materials for students at levels from beginners through Grade 8, including repertoire, vocalises, and technical exercises, and recommendations for appropriate materials to address specific musical and technical issues
- the history and development of vocal music and the stylistic characteristics of composers from the major style periods (including Canadian composers)
- motivation and development of practice and performance skills
- management of vocal health

Supplemental Examinations

Please see p. 102 for information on Supplemental Examinations.

Visit
examinations.rcmusic.ca
 to register.

Register for an Examination

Examination Sessions and Registration Deadlines

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November

- practical examinations take place in January
- theory examinations take place in December

Spring Session—register by early March

- practical examinations take place in June
- theory examinations take place in May

Summer Session—register by early June

- practical examinations take place in August
- theory examinations take place in August

Online Registration

All registrations should be submitted using the online registration process.

Visit examinations.rcmusic.ca to register.

Examination Fees

Examination fees must be paid at registration using a valid credit card.

Visit examinations.rcmusic.ca to register.

Examination Centers

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

Teachers may verify their students' examination schedules by visiting examinations.rcmusic.ca.

Examination Scheduling

Examination candidates may check for their examination schedules online three to four weeks after the registration deadline.

Candidates must print out the "Examination Program Form" using the "Examination Scheduling" feature. The program form must be filled out by the candidate and/or teacher, and must be brought to the examination.

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

All candidates must verify their Examination Schedules online two weeks before the first day of the examination session. Examination Schedules will not be mailed.

Examination Regulations

Examination Procedures

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that candidate examination times cannot be exchanged.*

- Candidates will begin the examination (with their accompanist) by singing their choice of repertoire, vocalises, or recitatives. The accompanist will then leave the room and the candidate will continue with the Technical Requirements.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants.
- Warm-up rooms are not guaranteed for voice candidates.
- A music stand will be provided.
- Candidates may bring a bottle of water into the examination room.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates must list all repertoire, vocalises, and recitatives to be performed on the Examination Program Form and bring it to the examination.
- Candidates must bring two published copies of all music to be performed to the examination. *Please note that photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher.* (Please see “Copyright and Photocopying” on p. 105.)
- Recording devices and cell phones are strictly prohibited in the examination room.
- Candidates must provide their own piano accompanist. Taped accompaniments are not permitted. *Candidates who do not provide an accompanist will not be examined.*

Credits and Refunds for Missed Examinations

Credits (formerly called “fee extensions”) and refunds are only granted for two specific conditions. Candidates who are unable to attend an examination for medical reasons, or because of a time conflict with a school examination, are eligible to request either an examination credit for the full amount of the examination fee or a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to The Royal Conservatory Examinations *in writing* and accompanied by the following documentation:

- for medical reasons—a physician’s letter and the candidate’s examination schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule

Candidates who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination Credit

An examination credit (formerly called a “fee extension”) 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 candidate registers for their next examination. The credit will be automatically applied during the online registration process.

Fee Refund

Candidates who cannot redeem an examination credit within a year may apply instead for a fifty percent refund of the examination fee.

Requests for examination refunds or credits must be made to The Royal Conservatory Examinations *in writing* and be accompanied by the necessary documentation (see above). *All requests must be submitted by mail or by fax within two weeks following the examination.*

All requests must be submitted by mail or fax within two weeks following the examination. Requests received after this time will be denied.

The Special Needs Request Form is available online at examinations.rcmusic.ca.

Please note that results will not be mailed or given by telephone.

Access examination results online at examinations.rcmusic.ca.

Candidates with Special Needs

Candidates with special needs should submit a Special Needs Request Form—by mail or by fax to The Royal Conservatory Examinations—as soon as possible before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must remain in the waiting area during the actual examination.

Examination Results

Candidates and teachers can access examination marks online within four weeks of the examination date. Access to examination results with comments and marks will be available no later than eight weeks after the examination date.

Teachers may access their student's examination results by visiting examinations.rcmusic.ca.

Official transcripts are available upon written request to The Royal Conservatory Examinations and payment of the requisite fee. (Download the Official Transcript Request Form from the website.)

Interpreting Examination Results

All candidates may access their official results (including examiners' comments) online no later than eight weeks after the examination. The examiner's report explains in general terms how the final mark was calculated. It is intended to assist candidates in their future musical development. Please note that the mark reflects the examiner's evaluation of the candidate's performance during the examination. Examination results do not reflect a candidate's previously demonstrated abilities or potential for future development. *Appeals on practical examinations will not be considered.*

Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Grades 1 to 10)	60
Pass (ARCT in Voice Performance)	70
Pass (Teacher's ARCT)	75 percent overall
	or
	70 percent in each section

Marking Criteria

First Class Honors with Distinction: 90–100

This standing is reached by truly exceptional candidates who demonstrate complete technical command and perform with confidence and mastery of style. These candidates clearly show an authentic personal performance spark at the highest level.

First Class Honors: 80–89

At this standing, candidates present an engaging and intelligent performance, displaying technical polish and finesse. Candidates are well prepared and project personal musical expression.

Honors: 70–79

Candidates exhibit thorough and careful preparation and demonstrate some interpretive skills. Repertoire is presented with overall understanding and accuracy. There is awareness and general security in technical and musicianship elements. A grade in this range indicates there are areas needing further development in skills and/or select repertoire.

Pass: 60–69

Candidates exhibit only a very basic level of preparation. The examiner's report will reflect the areas that require further growth and development.

Tables of Marks

	Prep	Grades 1–4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Repertoire	100	75	60	60	60	55	55	55 (39)
Vocal Production	50	35	25	25	25	25	20	20
Diction	—	10	10	10	10	5	—	—
Presentation	50	30	25	25	25	20	25	25
Recitatives	—	—	—	—	—	5	10	10
Technical Requirements	—	10	15	15	15	20	20	20 (14)
Vocalises		—	5	5	5	10	10	10
Technical Exercises		10	10	10	10	10	10	10
Ear Tests	—	10	15	15	15	15	15	15 (11)
Singback		—	6	6	5	5	4	4
Clapback		5	—	—	—	—	—	—
Intervals		5	6	6	6	4	4	4
Chords		—	3	3	4	2	2	2
Scales		—	—	—	—	2	2	2
Cadences		—	—	—	—	2	3	3
Sight Singing	—	5	10	10	10	10	10	10 (7)
Rhythmic Clapping		—	3	3	3	3	—	—
Sight Singing		—	7	7	7	7	—	—
Unaccompanied		—	—	—	—	—	5	5
Accompanied		—	—	—	—	—	5	5
TOTALS	100	100	100	100	100	100	100	100 (70)

	Performer's ARCT	Teacher's ARCT
Repertoire	100	30 (21)
Art songs and cantata arias	60	
Opera arias	20	
Oratorio arias	20	
Technical Requirements	—	10 (7)
Ear Tests	—	10 (7)
Singback	—	2
Intervals	—	2
Chords	—	2
Scales	—	2
Cadences	—	2
Sight Singing	—	10 (7)
Unaccompanied	—	5
Accompanied	—	5
Viva Voce	—	40 (28)
A: Pedagogical Principles	—	10 (7)
B: Applied Pedagogy	—	20 (14)
C: Vocal Literature	—	10 (7)
TOTALS	100 (70)	100 (70)

Repertoire Marking Scheme

The repertoire marks of the voice examination are divided into three categories: Vocal Production, Diction, and Presentation.

Grades	Vocal Production	Diction	Presentation
Preparatory	accuracy of notes and rhythms, intonation, posture, accuracy of vowel formation, projection of consonants	—	facial expression/stage presence, breathing/phrasing, memory
Grades 1 to 4	intonation, rhythm, phrasing	accuracy of vowel formation, projection of consonants, pronunciation	deportment, facial and musical expression, memory, overall performance
Grades 5 to 8	tone quality, breath control, intonation, rhythm	accuracy of vowel formation, projection of consonants, pronunciation	deportment, style, interpretation, memory, overall performance
Grades 9 and 10	tone quality, breath control, intonation, rhythm	—	deportment, style, interpretation, memory, overall performance, diction
ARCT	For the ARCT Examination, Vocal Production and Musicality are not marked separately. Aspects of performance such as tone quality, breath control, diction, intonation, rhythm, deportment, style, interpretation, and memory are all taken into consideration in the marking of repertoire.		

- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* category of the examination. (In the Tables of Marks, 70 percent figures are given in parentheses.)
- Performer's ARCT candidates must achieve an overall mark of 70 in order to pass.
- Teacher's ARCT candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* section of the examination. (In the Tables of Marks 70 percent figures are given in parentheses.)
- There is no mark breakdown for the repertoire section of the Teachers' ARCT examination.

Supplemental Examinations

Improve an Examination Mark

Candidates seeking to improve their overall mark at the Grade 10 or Teacher's ARCT levels may take a Supplemental Examination.

- Supplemental Examinations must occur within two years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat any *two* sections (Technical Requirements, Ear Tests, or Sight Reading) of a practical examination. Supplemental examinations in Repertoire are not allowed.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall and 70 percent in the Repertoire section.
- Candidates in the ARCT in Vocal Pedagogy may repeat *one* section of Part 1, *except* Repertoire, and *one* section of Part 2.
- To be eligible for a Supplemental Examination in Part 1 of the Teacher's ARCT, candidates must achieve at least 70 percent in the Repertoire section.
- To be eligible for a Supplemental Examination in Part 2 of the Teacher's ARCT, candidates must achieve at least 70 percent in either *Viva Voce A* or *Viva Voce B*.

Candidates in Grade 10 must complete the Grade 10 theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

Musicianship Examinations

A musicianship examination may replace the Ear Tests section of a Grade 8, 9, 10, or Teacher's ARCT examination. Please consult the current *Musicianship Syllabus* at examinations.rcmusic.ca for examination requirements. The musicianship examination must be taken at least one session *before* the practical examination.

Musicianship Level	Practical Examination Level
Junior Musicianship	Grade 8
Intermediate Musicianship	Grade 9
Senior Musicianship	Grade 10 and Teacher's ARCT

Candidates who have completed a musicianship examination should submit the following documentation when registering for the corresponding practical examination:

- a photocopy of the musicianship examination results
- a letter requesting exemption from the Ear Tests section of the upcoming practical examination

Practical Examination Certificates

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded *after* the theory co-requisites for that grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

Second ARCT Diplomas

The Teacher's and Performer's ARCT examinations may not be attempted at the same session.

- Candidates who have passed the Teacher's ARCT examination may obtain a Performer's diploma by taking the entire Performer's ARCT examination.
- Candidates for the Teacher's ARCT who have passed the Performer's examination will be exempt from the Repertoire section of the Teacher's ARCT practical examination. The remaining sections of the Teacher's ARCT practical examination (Technical Requirements, Ear Tests, and Sight Singing sections of Part 1 and all of Part 2) must be taken in a single session, within five years of the date of the Performer's ARCT practical examination.

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the designation "ARCT" before Convocation.

School Credits

The Royal Conservatory Examinations results can sometimes be used as a credit toward high school graduation or toward university entrance. The policies of provincial education ministries can be found online under "Candidate Recognition, Accreditation." Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

Medals

Each academic year (September to August) medals are awarded to the candidates who achieve exceptional examination results. No application is required.

Gold Medals

Gold medals are awarded by province or region to the Voice candidates in Preparatory and Grades 1 to 10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all the theory co-requisites for the respective grade.

ARCT Gold Medals

A gold medal is awarded to the graduating ARCT in Voice Performance candidate who receives the highest mark for the practical examination. To be eligible, a candidate must receive:

- a minimum of 85 percent in the practical examination
- a minimum of 70 percent in each theory co-requisite examination

A gold medal is awarded to the graduating Teacher's ARCT candidate who receives the highest average for Teacher's ARCT, Parts 1, 2, and 3 (Practical, Viva Voce, and Written Examinations). To be eligible, a candidate must receive:

- a minimum overall average of 85 percent for the Teacher's ARCT examination, Parts 1, 2, and 3
- a minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony *or* Basic Keyboard Harmony

Intermediate Harmony *or* Intermediate Keyboard Harmony

Advanced Harmony *or* Advanced Keyboard Harmony

Counterpoint

Analysis

History 1: An Overview

History 2: Middle Ages to Classical

History 3: 19th Century to Present

RESPs

Use of Education Funds for Music Studies

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, ARCT in Voice Performance and Teacher's ARCT levels. Candidates should consult their RESP providers for more information.

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 or for their availability in North America.

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 acceptable.

Availability

The Royal Conservatory Examinations has made every effort to ensure that the materials listed in this *Syllabus* are in print and available at leading music retailers throughout North America. If you experience difficulty in obtaining vocal music in your community, you may visit www.frederickharrismusic.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 usually 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, *Opera Anthology 1*).

The titles of collections containing works by only one composer are preceded by the composer's name (for example, *Dowland: 50 Songs 4*). The major exception to this rule is for titles of Lieder by composers such as Schubert, Schumann, Mendelssohn, Brahms, Wolf, and Mahler, and composers of French art songs such as Debussy, Duparc, and Fauré. For these composers, the publisher abbreviation(s) immediately following the title refer to the publisher(s) of standard collections of vocal works for that composer. No titles or volume numbers are given for these books.

Resonance: A Comprehensive Voice Series

In order to ensure the availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published *Resonance: A Comprehensive Voice Series*. This series includes nine volumes of *Voice Repertoire* (Preparatory to 8) with compact disc recordings of the piano accompaniments; one volume of *Vocalises* (5–7); and three volumes of *Vocalises and Recitatives* (8, 9–10 High, and 9–10 Low).

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about federal copyright law is available online through the Copyright Board of Canada at www.cb-cda.gc.ca.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection for the purpose of facilitating a page turn must do so with permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to the examination will not be examined.

Substitutions

Voice candidates have the option of substituting one repertoire selection at each examination with a selection of their own choice. Repertoire substitutions for Voice fall under the following categories:

Syllabus Substitutions

Candidates in Grades 1 through 10 may choose to substitute one repertoire selection from the grade immediately above without prior approval. The repertoire substitution must normally be selected from the corresponding List of the next higher grade. For example, a Grade 5 List A selection may be performed in place of a Grade 4 List A selection. The only exceptions are as follows:

Candidate's Grade	Original List	Acceptable Substitute List
6	List A	Grade 7 List A or B
6	List B	Grade 7 List C
10	Lists A, B, or C	ARCT Lists A, B, or C

Non-Syllabus Substitutions Requiring Approval

Voice candidates may apply to substitute one repertoire selection not listed in the current *Voice Syllabus* with a work that is comparable in style and difficulty. The substitute repertoire selection must be of comparable length and musical quality to selections in the specified List. Approval of such selections is based on the suitability of the style and level of difficulty of the substitute composition.

Candidates wishing to include a substitute selection on their examination programs should complete an Examination Substitute Piece Request Form (available at examinations.rcmusic.ca) by the examination registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

- List all works to be performed at the examination on the Examination Substitute Request Form. Send the form, together with the appropriate fee and a copy of the substitute piece, to The Royal Conservatory Examinations. (Photocopies used for this purpose should be marked "For Approval Only;" these photocopies will be destroyed once a decision has been made.) Published music will be returned along with the approved form.
- Bring the approved Examination Substitute Piece Request Form to the examination and give it to the examiner.
- Please note that marks will be deducted from the final examination mark for the use of an unapproved piece.

Please note: Recitatives, vocalises, and selections from the optional Popular Music and Musical Theatre/Operetta Lists are not eligible for either category of substitution.

Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the *Syllabus*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 12.

ABR	Associated Board of the Royal Schools of Music	GAL	Galliard Ltd.
ALF	Alfred Publishing Co., Inc.	GLO	Glocken Verlag
ALK	Alberta Keys Music Publishing	GPT	Graphite
AMP	Associated Music Publishers, Inc. (Schirmer)	GUE	Guérin Éditeur Ltée.
AMS	AMSCO	GVT	Gordon V. Thompson Music (Alfred)
ARN	Edward Arnold Inc.	H&D	Huntzinger & Dilworth
ASP	Ashley Publications Inc.	HAE	Hänssler Verlag
AUG	Augener	HAL	Hal Leonard Corporation
B&H	Boosey & Hawkes (London, New York)	HAM	Hamelle
BAR	Bärenreiter	HAN	Wilhelm Hansen (Copenhagen)
BEL	Belwin-Mills Music Corporation (Alfred)	HEN	Henle
BER	Berandol Music	HOP	Hope Publishing
BNK	Banks Music Publications	IND	École Vincent d’Indy
BOG	Bongiovanni	INT	International
BOS	Bosworth & Co. Ltd.	JOB	Editions Jobert
BOU	Bourne Co.	JLM	Jan Lee Music
BRH	Breitkopf & Härtel	KAL	Kalmus
CDM	Conservatorio de musica	KAP	Kappa Music (Winnipeg)
CHA	Chappell Music Canada Ltd. (Alfred)	KJO	Neil A. Kjos Music Co.
CMC	available from Canadian Music Centre	KMA	Kevin Mayhew
CRA	Cramer Music	LAW	Lawson-Gould
CUR	J. Curwen & Sons	LED	Alphonse Leduc
CVR	Classical Vocal Reprint	LEE	Leeds Music (Canada)
DEN	Dent & Sons	LES	Leslie Music Supply
DIT	Oliver Ditson Company	LMP	Lighthouse Music Publications
DOM	Doberman	MAR	Edward B. Marks Music Corporation
DOV	Dover Publications	MAS	Masters Music Publications
DUR	Durand et Cie (Paris)	MAY	Mayfair
EAS	Aeneas Publications	MEC	Mercury Music Corporation
ECS	E.C. Schirmer	NOV	Novello
ELK	Elkin and Co.	NRM	Northern River Music
EMI	Screen Gems/EMI	OTT	B. Schotts Söhne (Mainz)
ESC	Max Eschig	OUP	Oxford University Press
EVO	Elkan-Vogel Inc.	PAT	Paterson’s Publications Ltd.
FAB	Faber Music Ltd.	PEP	Les Éditions Clermont Pépin
FCO	Franco Colombo	PER	Peer International
FHM	The Frederick Harris Music Co., Limited	PET	Edition Peters (Frankfurt)
FIS	Carl Fischer (New York)	PLA	Plangere
		PRE	Theodore Presser Company
		PSM	Peer-Southern Music Corp.
		PTL	Joseph Patelson (New York)
		RBN	Roberton Publications

RCP	Red Castle Publishing
RIC	G. Ricordi (Milan)
ROB	Robbins Music
ROW	R.D. Row
RSC	Royal School of Church Music
SAL	Éditions Salabert
SCH	G. Schirmer Inc. (New York)
SCP	Scarecrow Press
SHA	Shawnee
SOU	Southern Music Publishing Co., Inc
THA	Thames Publishing (Novello)
TSP	Two Streams Press
UME	Unión Musicales Ediciones
UNI	Universal Edition Inc.
WAR	Warner Chappell Music Ltd. (New York)
WAT	Waterloo Music Co. Ltd.
ZEN	Zen-On

Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
ed.	edited by
trans.	translated by
transc.	transcribed by
no.	number
op.	opus
p.	page
rev.	revised
vol.	volume
▶	selection is published in the <i>Resonance: A Comprehensive Voice Series (Voice Preparatory Level Repertoire through Voice Repertoire Level 8)</i>
●	represents one selection for examination purposes
→	indicates specific instructions for examinations

Thematic Catalogs

Opus Numbers and Catalog Numbers

“Opus” (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogs. A number of the more important thematic catalogs are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by “BWV” numbers (for example, *Matthäus-Passion*, BWV 244). “BWV” is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalog of Bach’s complete works originally compiled by the German music librarian Wolfgang Schmieder.

George Frideric Handel

Works by George Frideric Handel are identified by “HWV” numbers (for example, *Susanna*, HWV 66). “HWV” is an abbreviation for *Handel Werke Verzeichnis*. The full title for this thematic catalog, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, *Die Schöpfung / The Creation*, Hob. XXI:2). Anthony van Hoboken was a Dutch musicologist. His thematic catalog, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn’s works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart

Works by Mozart are identified by “K” numbers (for example, *Bastien und Bastienne*, K 50). “K” stands for Köchel Verzeichnis, first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalog in which these works are listed and numbered.

Henry Purcell

Works by Henry Purcell are identified by “Z” numbers (for example, “Ah! How Pleasant ’Tis to Love,” Z 353). This thematic catalog—*Henry Purcell 1659–1695: An Analytic Catalogue of His Music* (London: Macmillan 1963)—was compiled by F.B. Zimmerman.

Franz Schubert

Works by Schubert are identified by “Deutsch” numbers (for example, “Der Alpenjäger,” op. 13, D 524). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalog of Schubert’s works, *Thematisches Verzeichnis seiner Werke in chronologischer Folge* (*Neue Schubert Ausgabe* Serie VIII, Bd. 4, Kassell, 1978).

Antonio Vivaldi

Works by Vivaldi are identified by “RV” numbers and/or by “F” numbers. RV is an abbreviation for *Ryom Verzeichnis*. This thematic catalog of Vivaldi’s works—*Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe* (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The F numbers were assigned by Antonio Fanna in *Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna* (Milan, 1986).

Anhang

Some catalog numbers include the prefix “Anh.” (for example, BWV Anh. 121). “Anh.” is an abbreviation for Anhang, a German word meaning appendix or supplement.

WoO

Some catalog numbers include the prefix “WoO” (for example, WoO 63). “WoO” is an abbreviation for *Werk ohne Opuszahl* (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.

Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching tips for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight singing
- advice on fostering talent in young people

General Resources

Resonance: A Comprehensive Voice Series

Resonance: A Comprehensive Voice Series, Voice Repertoire. 9 vols. (Preparatory–Level 8) with compact discs. Toronto, ON: Frederick Harris Music, 2012.

Resonance: A Comprehensive Voice Series, Vocalises. 1 vol. (Levels 5–7). Toronto, ON: Frederick Harris Music, 2012.

Resonance: A Comprehensive Voice Series, Vocalises and Recitatives. 3 vols. (Levels 8; 9–10 High Voice; 9–10 Low Voice). Toronto, ON: Frederick Harris Music, 2012.

Sight Singing and Ear Training

Benward, Bruce, and Maureen A. Carr. *Sight Singing Complete.* 5th ed. Dubuque, IA: WCB Group, 1991.

Berkowitz, Sol, Gabriel Fortier, Leo Kraft, Perry Goldstein, and Edward Smaldone. *A New Approach to Sight Singing.* 5th ed. New York: Norton, 2011.

Crocker, Emily, and John Leavitt. *Essential Sight Singing.* 2 vols. Milwaukee, WI: Hal Leonard, 2005–2006.

Crowe, Edgar, Anne Lawton, and W. Giles Whittaker. *Folk Song Sight Singing.* 10 vols. London: Oxford University Press, 1993 [first published 1933–1934].

Dannhauser, Adolphe. *Solfège des solfèges.* 3 vols. Milwaukee, WI: Hal Leonard; Paris: Lemoine, 1991.

École Vincent d'Indy. *Livret de solfège.* 9 vols. Montreal: École Vincent d'Indy, 1989.

Heels, Joan. *Sight Singing for Success: Your Progressive Path to Successful Sight Singing and Successful Sight Singing Examinations* (available online at www.sightsingingforsuccess.com).

Hindemith, Paul. *Elementary Training for Musicians.* 2nd ed. London: Schott, 1974.

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Intermediate Harmony
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Individual ARCT Teacher's Written Examination papers are also available upon request.

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Frequently Asked Questions

Practical Examinations

What is a practical examination?

A practical examination is a comprehensive evaluation of a candidate's current abilities during a performance before an examiner of repertoire, studies, technique, ear training, and sight reading for instruments, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher. With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?

The best editions have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? *Da capo* markings?

Candidates should observe *da capo* markings at an examination performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music.

Why are teachers and parents not allowed in the room during practical examinations?

Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

Where can I find recordings of examination repertoire?

Resonance: A Comprehensive Voice Series includes compact discs containing piano accompaniments for *Voice Repertoire* from Preparatory to Grade 8. Compact discs for each level are included with the purchase of each *Voice Repertoire* book.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?

Contact your Examination Center Representative listed on your Examination Schedule by phone *as soon as possible*.

Theory Co-requisites

What is a theory co-requisite?

A theory co-requisite is an examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don't need a voice examination certificate?

You may take a voice examination without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the voice examination to fulfill the theory requirements.

Where can I find sample theory examination papers?

Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

Practical Examination Day Checklist for Candidates

Before you Leave Home

- ___ Plan to arrive fifteen 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

- Electronic devices, books, notes, bags, and coats must be left in the area designated by the presiding officer.
- Photo ID may be requested before candidates are admitted to the examination room.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- Recording devices are strictly prohibited in the examination room.
- Photocopied music is prohibited (unless authorized by the publisher).
- The performance of repertoire may be interrupted by the examiner when an assessment has been reached.

What to Expect from a Voice Examination

- A friendly, yet professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance, which may include repertoire, vocalises, recitatives, technique, ear tests, and sight reading.
- The examiner’s written evaluation online within eight weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on The Royal Conservatory Examinations website (examinations.rcmusic.ca) approximately eight weeks after the examination.