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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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- Toll Free: 1-800-461-6058
- Fax: 416-408-3151
273 Bloor Street West
Toronto, ON Canada M5S 1W2
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 Carnegie Hall Royal Conservatory Achievement Program (The Achievement 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.

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

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

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

<table>
<thead>
<tr>
<th>Diplomas</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT in Voice Performance</td>
<td>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</td>
</tr>
<tr>
<td>Teacher’s ARCT</td>
<td>Teacher’s ARCT; History 3: 19th Century to Present; Any two of: Advanced Harmony or Advanced Keyboard Harmony, Analysis, or Counterpoint; Grade 8 Piano</td>
</tr>
</tbody>
</table>
## 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.

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

### 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.

---

Quick Reference—Examination Requirements
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.

<table>
<thead>
<tr>
<th>Grade</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>Perf. ARCT</th>
<th>Teacher’s ARCT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Required Examinations</strong> (C = Co-requisite P = Prerequisite)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic Rudiments</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermediate Rudiments</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced Rudiments</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>Basic Harmony</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Intermediate Harmony</td>
<td>C</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Any two of: Advanced Harmony, Analysis, Counterpoint</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 1: An Overview</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
<td>C</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History 3: 19th Century to Present</td>
<td>C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grade 10 Practical</td>
<td>P</td>
<td>P</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grade 6 Piano</td>
<td>C</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grade 8 Piano</td>
<td>C</td>
<td></td>
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</tr>
</tbody>
</table>

**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 | 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 |   |   |   |    |            |                |

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Voice Performance or the Teacher’s ARCT.
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
- Carus-Verlag Stuttgart – Schumann vocal literature
- Novello – critical editions include works by Handel (Watkins Shaw Messiah, Judas Maccabaeus) 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
- Hal Leonard – important editions of French repertoire noting the text and musical history in these works

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

Quick Reference—Examination Requirements
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.

Repetoire 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.

Repetoire for ARCT 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 (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.

Quick Reference—Examination Requirements
**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 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

Quick Reference—Examination Requirements
The International Phonetic Alphabet (IPA)

<table>
<thead>
<tr>
<th>Vowels</th>
<th>English</th>
<th>French</th>
<th>Italian</th>
<th>Spanish</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>[i]</td>
<td>meet</td>
<td>qui</td>
<td>mi</td>
<td>fiel</td>
<td>Liebe</td>
</tr>
<tr>
<td>[y]</td>
<td></td>
<td>du</td>
<td></td>
<td></td>
<td>früh</td>
</tr>
<tr>
<td>[e]</td>
<td>chaotic</td>
<td>été, et</td>
<td>vero</td>
<td>pggro</td>
<td>Bett</td>
</tr>
<tr>
<td>[ø]</td>
<td></td>
<td>peu</td>
<td></td>
<td>schöen</td>
<td></td>
</tr>
<tr>
<td>[e]</td>
<td>let</td>
<td>belle, est</td>
<td>bello</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[œ]</td>
<td></td>
<td>coeur, fleuri</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[a]</td>
<td>father</td>
<td>âme</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[o]</td>
<td>ought</td>
<td>mort</td>
<td>morte</td>
<td>dos</td>
<td>Rose</td>
</tr>
<tr>
<td>[u]</td>
<td>obey</td>
<td>mot, au, eau</td>
<td>nome</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[a] (schwa)</td>
<td>hidden</td>
<td>je, que</td>
<td></td>
<td>Leben, schlafe</td>
<td></td>
</tr>
<tr>
<td>[ɪ]</td>
<td>hit</td>
<td></td>
<td></td>
<td></td>
<td>mit</td>
</tr>
<tr>
<td>[ʊ]</td>
<td>put</td>
<td></td>
<td></td>
<td>Mutter</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Consonants</th>
<th>English</th>
<th>French</th>
<th>Italian</th>
<th>Spanish</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ɲ]</td>
<td>onion</td>
<td>agneau, baigné</td>
<td>agnello</td>
<td>español</td>
<td></td>
</tr>
<tr>
<td>[r] (trill)</td>
<td>(thrill)</td>
<td>mourrais</td>
<td>corre, cor</td>
<td>rojo</td>
<td>ihr, Rose</td>
</tr>
<tr>
<td>[r] (flap)</td>
<td>(spirit)</td>
<td>claire</td>
<td>core</td>
<td>entero</td>
<td>ihre</td>
</tr>
<tr>
<td>[ŋ]</td>
<td>sing</td>
<td>sangue</td>
<td>cinco</td>
<td></td>
<td>Ring</td>
</tr>
<tr>
<td>[ʒ]</td>
<td>Asia</td>
<td>je</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[ʃ]</td>
<td>shine</td>
<td>charme</td>
<td>lascia</td>
<td>schön</td>
<td></td>
</tr>
<tr>
<td>[ʧ]</td>
<td>chase</td>
<td>bacio</td>
<td></td>
<td>chico</td>
<td></td>
</tr>
<tr>
<td>[ʤ]</td>
<td>judge, gin</td>
<td>giorno</td>
<td>gitano</td>
<td>nach</td>
<td></td>
</tr>
<tr>
<td>[s]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>dich</td>
</tr>
<tr>
<td>[β]</td>
<td>lute (British)</td>
<td>gli</td>
<td>Sevilla</td>
<td>hablar, layar</td>
<td></td>
</tr>
<tr>
<td>[ʎ]</td>
<td>vase</td>
<td>vent</td>
<td>vecchio</td>
<td>Weg</td>
<td></td>
</tr>
<tr>
<td>[f]</td>
<td>father</td>
<td>fou</td>
<td>fouri</td>
<td>fabula</td>
<td>Vater</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Glides</th>
<th>English</th>
<th>French</th>
<th>Italian</th>
<th>Spanish</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>[j]</td>
<td>yes</td>
<td>bien</td>
<td>più</td>
<td>adios</td>
<td>Jahr</td>
</tr>
<tr>
<td>[w]</td>
<td>we</td>
<td>oui</td>
<td>quando</td>
<td>huevo</td>
<td></td>
</tr>
</tbody>
</table>

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.

The nasal consonants n and m are not pronounced unless there is elision onto the subsequent vowel.

In French, there are also nasal vowels, such as [œ̃] (champ), [œ̃] (vin), [œ̃] (non), and [œ̃] (un).

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

Quick Reference—Examination Requirements
Grade-by-Grade Requirements

Preparatory

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

Repetoire

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
- Linverno 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

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**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*)
- Jesous Ahatonhia / 'Twas in the moon of wintertime (16th-century French melody, arr. Healey Willan in *Two Christmas Carols LES*)
- 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)

### List B

**Songs composed after 1900**

**Anderson, William Henry**

*The Western Songs 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*  
- Bobsledging

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*  
► 1 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.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{2}{4}$</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 3rd</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

**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.
Grade 2

Grade 2 Requirements | Marks
---|---
**Repertoire** | 75
Vocal Production | 35
Diction | 10
Presentation | 20
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)
- *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 Mrozinksi 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*
### 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)
- We’re Off to See the Wizard (in *The Wizard of Oz*: Vocal Selections ALF)
- Summer (in *Anne of Green Gables*: Song Album ALF) → two verses with the second ending

### Arlen, Harold, and E.Y. Harburg

- *The Wizard of Oz*: Vocal Selections ALF
- A Dream Is a Wish Your Heart Makes (in *Disney Collection* HAL; *New Illustrated Treasury of Disney Songs* HAL) → omit repeat
- Let’s Go Fly a Kite (in *Walt Disney’s Mary Poppins*: Vocal Selections HAL; *Disney Collection* HAL) → two verses

### Campbell, Norman, and Donald Harron

- *Anne of Green Gables*: Vocal Selections ALF → two verses
- *So Dear to My Heart*: Lavender Blue (in *Disney Collection* HAL) → omit repeat
- *So Dear to My Heart*: 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
- *The Sound of Music*: Edelweiss (in *The Sound of Music*: Vocal Selections HAL; *The Best Songs Ever* HAL)

### Rodgers, Richard, and Oscar Hammerstein II

- *South Pacific*: Bloody Mary (in *South Pacific*: Vocal Selections HAL)
- *The Sound of Music*: Edelweiss (in *The Sound of Music*: Vocal Selections HAL; *The Best Songs Ever* HAL)

### Schönberg, Claude-Michel, and Herbert Kretzmer

- *You’re a Good Man, Charlie Brown*: Happiness (in *You’re a Good Man, Charlie Brown*: Vocal Selections HAL) → two verses and coda
- *The Sound of Music*: Edelweiss (in *The Sound of Music*: Vocal Selections HAL; *The Best Songs Ever* 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) → two verses
- *The Sound of Music*: Edelweiss (in *The Sound of Music*: Vocal Selections HAL; *The Best Songs Ever* HAL)

### 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.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 2nd</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>major 3rd</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Approximate Range</th>
<th>Keys</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>four measures</td>
<td>eight notes</td>
<td>F major</td>
<td></td>
</tr>
</tbody>
</table>

Example
Grade 3

<table>
<thead>
<tr>
<th>Grade 3 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>75</td>
</tr>
<tr>
<td>Vocal Production</td>
<td>35</td>
</tr>
<tr>
<td>Diction</td>
<td>10</td>
</tr>
<tr>
<td>Presentation</td>
<td>30</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>10</td>
</tr>
<tr>
<td>Technical Exercises</td>
<td>10</td>
</tr>
<tr>
<td>Ear Tests</td>
<td>10</td>
</tr>
<tr>
<td>Clapback</td>
<td>5</td>
</tr>
<tr>
<td>Intervals</td>
<td>5</td>
</tr>
<tr>
<td>Sight Singing</td>
<td>5</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
</tbody>
</table>

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
- A 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)
- Easy 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 Toldrá 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)
- Valenciana / Valencia (Spanish folk song, arr. Christine Donkin FHM)

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
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)
→ omit repeat

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)
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.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{2}{4}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example

1

![](image1.png)

2

![](image2.png)

**Intervals**

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 2nd</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>major 3rd</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major 6th</td>
<td>perfect octave</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Approximate Range</th>
<th>Keys</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>four measures</td>
<td>eight notes</td>
<td>D major</td>
<td></td>
</tr>
</tbody>
</table>

Example

![](image3.png)
Grade 4

<table>
<thead>
<tr>
<th>Grade 4 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>75</td>
</tr>
<tr>
<td>Vocal Production</td>
<td>35</td>
</tr>
<tr>
<td>Diction</td>
<td>10</td>
</tr>
<tr>
<td>Presentation</td>
<td>30</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td></td>
</tr>
<tr>
<td>Technical Exercises</td>
<td>10</td>
</tr>
<tr>
<td>Ear Tests</td>
<td></td>
</tr>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Intervals</td>
<td>5</td>
</tr>
<tr>
<td>Sight Singing</td>
<td>5</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>List A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk songs, and songs composed before 1900</td>
</tr>
</tbody>
</table>

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. Celsus Dougherty in Celsus 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 pelegrinitos / The Little Pilgrims (Spanish folk tune, arr. Federico Garcia 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
- Noel

Jones, Robert
- In Sherwood Lived Stout Robin Hood (in English Songs: Renaissance to Baroque HAL)
  - two verses

Mendelssohn, Felix
- Lieblingsplätzchen (Wissst 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

Lohr, 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

Hanley, James, and Grant Clarke
- Second-Hand Rose
  → one verse, then go to second ending
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.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4 6/8</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example

1

Example

2

Intervals

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 2nd</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>minor 6th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Approximate Range</th>
<th>Keys</th>
<th>Note Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>four measures</td>
<td>eight notes</td>
<td>F, G major</td>
<td>d, d, d, d, d, d, d, d, d</td>
</tr>
</tbody>
</table>

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)

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. 13, 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)
- 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)
  → verses 1 and 3

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 mi 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 Contemporay Selections from the Vocal Repertoire for Medium Voice AMS; First Book of Soprano Solos 1 SCH)

Helpie, 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; 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 Songscapes CMC
- Moon, sing

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.

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

  → 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


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


South Pacific


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)

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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 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

Abécédaire 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.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Range</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4, 6/8</td>
<td>two to three measures</td>
<td>six notes (do to la)</td>
<td>major</td>
</tr>
</tbody>
</table>

Example

1

2
**Intervals**
Candidates will be asked to sing any of the following intervals:

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 2nd</td>
<td>major 2nd</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>major and minor 6ths</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Approximate Range</th>
<th>Keys</th>
<th>Note and Rest Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>four to six measures</td>
<td>ten notes</td>
<td>B♭ , E♭ major</td>
<td>↓, ∨, □, □, □, □, □, □</td>
</tr>
</tbody>
</table>

**Example**

```
\[ \text{Example} \]
```

---
Grade 6

<table>
<thead>
<tr>
<th>Grade 6 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>60</td>
</tr>
<tr>
<td>Vocal Production</td>
<td>25</td>
</tr>
<tr>
<td>Diction</td>
<td>10</td>
</tr>
<tr>
<td>Presentation</td>
<td>25</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>15</td>
</tr>
<tr>
<td>Vocalise</td>
<td>5</td>
</tr>
<tr>
<td>Technical Exercises</td>
<td>10</td>
</tr>
<tr>
<td>Ear Tests</td>
<td>15</td>
</tr>
<tr>
<td>Singback</td>
<td>6</td>
</tr>
<tr>
<td>Intervals</td>
<td>6</td>
</tr>
<tr>
<td>Chords</td>
<td>3</td>
</tr>
<tr>
<td>Sight Singing</td>
<td>10</td>
</tr>
<tr>
<td>Rhythmic Clapping</td>
<td>3</td>
</tr>
<tr>
<td>Sight Singing</td>
<td>7</td>
</tr>
<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
</tr>
</tbody>
</table>

Theory Co-requisites
Intermediate Rudiments

Reertoire

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 Plautsch 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

Beethoven, Ludwig van
- Mailied / May Song, op. 52, no. 4 HEN (in First Book of Tenor Solos 1 SCH; Songs for Hobble-de-Hoys & Giggle-de-She’s 1 ALF)

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

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
### List B
**Songs composed after 1900**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stradella, Alessandro</td>
<td>Così Amor, mi fai languir</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Traditional</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Bergère légère (arr. J.B. Weckerlin in Bergerettes DIT)</td>
</tr>
<tr>
<td></td>
<td>- Maman, dites-moi (arr. J.B. Weckerlin in Bergerettes DIT; First Book of Soprano Solos 3 SCH)</td>
</tr>
<tr>
<td></td>
<td>→ two verses</td>
</tr>
<tr>
<td>Anderson, William Henry</td>
<td>A Litany LES</td>
</tr>
<tr>
<td>Archer, Violet</td>
<td>April Weather WAT</td>
</tr>
<tr>
<td>Bernec, Claude</td>
<td>Petite souris IND</td>
</tr>
<tr>
<td>Bray, Kenneth Ira</td>
<td>White Butterflies GVT</td>
</tr>
<tr>
<td>Butterworth, George</td>
<td>A Shropshire Lad (Eleven Songs from A Shropshire Lad GAL; S&amp;EB)</td>
</tr>
<tr>
<td></td>
<td>→ When I Was One and Twenty</td>
</tr>
<tr>
<td>Chaminade, Cécile</td>
<td>Colette SCH</td>
</tr>
<tr>
<td>Cooke, Edith</td>
<td>Two Marionettes (in Easy Songs for Beginning Soprano SCH)</td>
</tr>
<tr>
<td>Davis, Katherine K.</td>
<td>The Pitcher ECS</td>
</tr>
<tr>
<td>Duncan, Chester</td>
<td>Darkening CMC</td>
</tr>
<tr>
<td>Fearing, John</td>
<td>When Jesus Christ Was Four Years Old LES</td>
</tr>
<tr>
<td>Gartlin, George H.</td>
<td>The Lilac Tree (in Easy Songs for Beginning Soprano SCH)</td>
</tr>
<tr>
<td>German, Edward</td>
<td>Who’ll Buy My Lavender (in The Young Singer: Soprano ROW)</td>
</tr>
<tr>
<td>Guridi Bidaola, Jesús</td>
<td>Seis canciones infantiles UME</td>
</tr>
<tr>
<td></td>
<td>→ Cazando Mariposas</td>
</tr>
<tr>
<td>Head, Michael</td>
<td>When Sweet Ann Sings (in Head: Song Album 3 B&amp;H)</td>
</tr>
<tr>
<td></td>
<td>Over the Rim of the Moon B&amp;H</td>
</tr>
<tr>
<td></td>
<td>→ A Blackbird Singing B&amp;H</td>
</tr>
<tr>
<td>Holman, Derek</td>
<td>Jesus Christ the Apple Tree GIA; RSC</td>
</tr>
<tr>
<td>Ireland, John</td>
<td>The Holy Boy B&amp;H</td>
</tr>
<tr>
<td>Ives, Charles</td>
<td>In the Alley (in Ives: Five Street Songs PER)</td>
</tr>
<tr>
<td>Keen, Marta</td>
<td>Homeward Bound (arr. Jay Althouse in Folk Songs for Solo Singers 1 ALF)</td>
</tr>
<tr>
<td>Leoni, Franco</td>
<td>Tally-Ho! (in First Book of Baritone/Bass Solos 1 SCH)</td>
</tr>
<tr>
<td>Moore, Ben</td>
<td>The Clock, the Boat, and the Shoes (in Moore: 14 Songs SCH)</td>
</tr>
<tr>
<td>Moorhouse, Leonard</td>
<td>Lullabye (arr. Richard Johnston)</td>
</tr>
<tr>
<td>Niles, John Jacob</td>
<td>The Black Dress (in Songs of John Jacob Niles SCH)</td>
</tr>
<tr>
<td>O’Hara, Geoffrey</td>
<td>Give a Man a Horse He Can Ride H&amp;ED (in First Book of Baritone/Bass Solos 2 SCH)</td>
</tr>
<tr>
<td>Ouchterlony, David</td>
<td>The Cradle Carol LES</td>
</tr>
<tr>
<td>Parry, Charles Hubert Hastings</td>
<td>A Garland of Old-Fashioned Songs</td>
</tr>
<tr>
<td></td>
<td>→ A Spring Song (in Heritage of 20th Century British Song 1 B&amp;H)</td>
</tr>
<tr>
<td>Rhodenizer, Donna</td>
<td>Blue Skies and Pirates RCP</td>
</tr>
<tr>
<td></td>
<td>→ Singin’ the Blues</td>
</tr>
<tr>
<td>Rorem, Ned</td>
<td>A Christmas Carol PRE</td>
</tr>
<tr>
<td>Schirmer, Rudolph</td>
<td>Bluebird SCH</td>
</tr>
<tr>
<td>Somervell, Arthur</td>
<td>Shepherd’s Cradle Song ASH (in Album of Twenty-Five Favorite Songs for Girls HAL)</td>
</tr>
<tr>
<td>Spencer, Marguerita</td>
<td>June Magic GVT</td>
</tr>
<tr>
<td>Thompson, Randall</td>
<td>My Master Hath a Garden ECS</td>
</tr>
<tr>
<td>Vaughan Williams, Ralph</td>
<td>Linden Lea B&amp;H; OUP (in Vaughan Williams: Song Album 1 B&amp;H; Art Song in English B&amp;H)</td>
</tr>
<tr>
<td>Warlock, Peter</td>
<td>Jillian of Berry OUP; THA</td>
</tr>
<tr>
<td></td>
<td>Milkmaids MAS; THA</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 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.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arlen, Harold, and E.Y. Harburg</td>
<td>The Wizard of Oz</td>
</tr>
<tr>
<td></td>
<td>→ Over the Rainbow ALF; BEL; MGM (in The Wizard of Oz: Vocal Selections HAL)</td>
</tr>
</tbody>
</table>
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]

Rodgers, Richard, and Oscar Hammerstein II

Cinderella
● Ten Minutes Ago (in Cinderella: Vocal Selections HAL)
○ 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 Arcadee

Wilson, Sandy

The Boyfriend
● I Could Be Happy With You (in The Singer’s Musical Theatre Anthology: Soprano 4 HAL)
→ omit repeat
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.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Range</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>two to four measures</td>
<td>eight notes</td>
<td>major</td>
</tr>
</tbody>
</table>
Example

1

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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Approximate Range</th>
<th>Keys</th>
<th>Note and Rest Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>four to six measures</td>
<td>ten notes</td>
<td>D, E major</td>
<td>%</td>
</tr>
</tbody>
</table>
Grade 7

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal Production</td>
<td>60</td>
</tr>
<tr>
<td>Diction</td>
<td>25</td>
</tr>
<tr>
<td>Presentation</td>
<td>10</td>
</tr>
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<th>Sight Singing</th>
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<tbody>
<tr>
<td>Rhythmic Clapping</td>
<td>4</td>
</tr>
<tr>
<td>Sight Singing</td>
<td>3</td>
</tr>
</tbody>
</table>

Total possible marks (pass = 60) 100

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
- Seben, 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, transcribed by J.T. Weckerlin in Bergrettes 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)

Garcia, 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 & Giggle-de-She's 1 ALK)

Grieg, Edvard

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

Horn, Charles Edward

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

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)

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
  ▶ Heidenroslein / Heath Rose, D 257 PET
  ▶ Das Mädchen (Wie so innig, mocht ich sagen), D 652 PET
  ▶ Romanze (from Rosamunde, Furstin 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 & Giggle-de-She's 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)

Vaccai, Nicola

- Non giova il sospirar (in Gateway to Italian Art Songs ALF)
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 Folksongs 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 Folksongs 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 Vogel Klage
  → verses 1, 3, and 4
- The Owl / Die Eule

Blair, Dean
- Spring (in Songs for Hobble-de-Hoys & Giggle-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)

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 & Giggle-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, François
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: 53 Songs HAL)
Six Songs, op. 25 B&H
- Music, When Soft Voices Die
Candide

It Must Be So (in Bernstein on Broadway B&H)

→ male voice and original key only

Bettis, Jim

On a Summer’s Night

→ Starlight (in Field of Stars 1 NRM)

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


Bernstein, Leonard

Candide

→ It Must Be So (in Bernstein on Broadway B&H)

→ male voice and original key only

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 Langston Hughes

Street Scene

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

Weill, Kurt, 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’aime (in 50 Gershwin Classics WAR; ALF)

Hamlish, 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

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


Wildhorn, Frank, and Leslie Bricusse

Jekyll and Hyde

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*]

**Panseron, 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
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.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Range</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>four measures</td>
<td>nine notes</td>
<td>major and minor</td>
</tr>
</tbody>
</table>

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 must sing only the requested interval: the first note and any intermediate notes are not to be sung audibly.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major and minor 2nds</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>major and minor 6ths</td>
</tr>
<tr>
<td>major and minor 7ths</td>
<td>major and minor 7ths</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Approximate Range</th>
<th>Keys</th>
<th>Note and Rest Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>four to six measures</td>
<td>ten notes</td>
<td>F, B♭, E♭ major</td>
<td></td>
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</table>

Example
Grade 8

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
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<tr>
<td>Vocal Production</td>
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<tr>
<td>Diction</td>
<td>5</td>
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<td>Presentation</td>
<td>20</td>
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<td>Recitatives</td>
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<td>Technical Exercises</td>
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<td>Ear Tests</td>
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<td>Singback</td>
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<tr>
<td>Intervals</td>
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<tr>
<td>Chords</td>
<td>2</td>
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<tr>
<td>Scales</td>
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<td>Cadences</td>
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<tr>
<td>Sight Singing</td>
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<td>Rhythmic Clapping</td>
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<td>Sight Singing</td>
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<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
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</table>

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 Reffl ey 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
- Amphin 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)

Cesti, Marco Antonio
- Onontea
  - Intorno all’idol mio FHM

Dowland, John
- Come Again S&S&B (in Elizabethan Love Songs 1 B&H)
- What If I Never Speede S&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
- O Lord, Whose Mercies Numberless (in Anthology of Sacred Song: 2/Bass SCH)

Saul, HWV 53
- 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; 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 Zephrys 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: Concerto 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 I, 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
- Himüber wall’ ich (in Frauen Komponieren: 25 Lieder für Sopranstimme 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 melodies 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 Wo 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’amour évaporé) (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 fà ‘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
- Mat, 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: Contraalto 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)

Holf, 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 Magdlein 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)
- Filleuse (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 Solo SCH OUP)
- My Lagan Love (Irish folk song, arr. Akiko and Forrest Kinney FH&M)
- 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 FH&M)
- 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 I 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 AS; B&H → omit repeat

Bennett, Richard Rodney
The Aviary / Das Vogelhaus UNI

- The Lark / Die Lerche FH&M

Britten, Benjamin

- The Birds B&H

Cardy, Patrick

- Lullaby ALK (in Songs for Hobble-de-Hoys & Giggle-de-She’s I ALK)

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 Eduardo

- 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 Solos 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 Flutter (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, François
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, Joaquin  
- 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  

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)
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 Eurydice (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
Le nozze di Figaro, K 492
● Bene, io tutto farò

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/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]

Panseron, 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
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.

### Example

![Image of a musical example]

**Ear Tests**

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

### 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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major and minor 2nds</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>augmented 4th/diminished 5th</td>
<td>augmented 4th/diminished 5th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>major and minor 6ths</td>
</tr>
<tr>
<td>major and minor 7ths</td>
<td>major and minor 7ths</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor four-note chords</td>
<td>root position, 1st inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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.)

<table>
<thead>
<tr>
<th>Scales</th>
<th>Scale Degrees</th>
</tr>
</thead>
<tbody>
<tr>
<td>major</td>
<td>tonic to tonic</td>
</tr>
<tr>
<td></td>
<td>mediant to mediant</td>
</tr>
<tr>
<td></td>
<td>dominant to dominant</td>
</tr>
<tr>
<td>harmonic minor</td>
<td>tonic to tonic</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
</tbody>
</table>

Example

![Perfect (Authentic) Cadence Example]

Sight Singing
Candidates will be given one passage of unaccompanied sight singing. The melody will modulate between the major and minor key.

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.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Approximate Range</th>
<th>Keys</th>
<th>Note and Rest Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>four to six measures</td>
<td>ten notes</td>
<td>C major, A minor, G major, E minor</td>
<td>( \frac{3}{4}, \frac{1}{4}, \frac{3}{8}, \frac{1}{8}, \frac{3}{4}, \frac{1}{4}, \frac{3}{8}, \frac{1}{8}, \frac{3}{4}, \frac{1}{4} )</td>
</tr>
</tbody>
</table>

Example

![Sight Singing Example]
Grade 9

<table>
<thead>
<tr>
<th>Grade 9 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>55</td>
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<tr>
<td>Vocal Production</td>
<td>20</td>
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<tr>
<td>Presentation</td>
<td>25</td>
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<tr>
<td>Recitatives</td>
<td>10</td>
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<tr>
<td>Technical Requirements</td>
<td>20</td>
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<tr>
<td>Vocalises</td>
<td>10</td>
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<td>Technical Exercises</td>
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<td>Ear Tests</td>
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<tr>
<td>Singback</td>
<td>15</td>
</tr>
<tr>
<td>Intervals</td>
<td>4</td>
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<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Scales</td>
<td>2</td>
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<tr>
<td>Cadences</td>
<td>3</td>
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<tr>
<td>Sight Singing</td>
<td>10</td>
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<tr>
<td>Unaccompanied</td>
<td>5</td>
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<tr>
<td>Accompanied</td>
<td>5</td>
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<tr>
<td>Total possible marks (pass = 60)</td>
<td>100</td>
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</table>

**Theory Co-requisites**
- Advanced Rudiments
- Basic Harmony or Basic Keyboard Harmony
- History 1: An Overview

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**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 (●).

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**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)

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**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 raggio di sol (in Arie Antiche 1 RIC; 24 Italian Songs & Arias SCH; 28 Italian Songs & Arias SCH; 26 Italian Songs & Arias ALF; The New Imperial Edition: Contralto Songs B&H)

**Campra, André**
- Les fêtes vénitiennes
- Charmant papillon (in 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 Solos B&H)
- Deidamia, HWV 42
- Nel riposo e nel contento
  -> for Bass
Handel, George Frideric (cont’d)

Esther, HWV 50b
- Breathe Soft, Ye Gailes
- 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 J 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)

Sergi, 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
- Stizioso, mio stizioso (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)

Piccinini, Niccolò

La buona 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 Arias 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)

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
- Nachtragl, op. 97, no. 1 DOV, PET
- Sapphische Öde, 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 Way 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 ertont, 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 Songs: 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)

Fauré, Gabriel
- 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, Mallibran 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 Songs 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
  - Standchen (Leise flehen meine Lieder) (in First Tenor Solos, SCH)
  - Die Taubenpost
  - Die Winterreise, op. 89, D 911 PET; SCH
  - Rast

Schumann, Robert
  - Des Sennens 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

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**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)

**Additional Songs**
  - 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)

**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)

**Butterworth, George**
Six Songs From a Shropshire Lad S&EB
  - 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
Tonalidades 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

Helppie, 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
- Hilaire Belloq Songs, op. 75 EVO
- Thou Child So Wise

Piggott, Audrey
Six Elizabethan Songs LES
- A Mind Content

Poulenc, François
- 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
- Gó, 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, Joaquin
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, Josef 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

- 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)

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)

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 Noel Coward: His Words and Music CHA; Noel 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)

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)
### 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”

### 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*  
- C’est des contrebandiers

**Britten, Benjamin**  
*Albert Herring*  
- C’est des contrebandiers

**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 vincero

Sullivan, Arthur, and William Schwenck Gilbert
H.M.S. Pinafore SCH
● The hours creep on apace

**Mezzo Soprano/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 vincero

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

**Baritone/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
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

**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.

**Technical Requirements**

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

Panseron, 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
Lart 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

10. Chromatic scale

11. Legato *messa di voce* exercise

[p] f pp

[i e a a e i]
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 upper 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.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/4</td>
<td>three measures</td>
<td>major</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major and minor 2nds</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>augmented 4th/diminished 5th</td>
<td>augmented 4th/diminished 5th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>major and minor 6ths</td>
</tr>
<tr>
<td>major and minor 7ths</td>
<td>major and minor 7ths</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
<tr>
<td>major 9th</td>
<td>major 9th</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor four-note chords</td>
<td>root position, first inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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.)

<table>
<thead>
<tr>
<th>Scales</th>
<th>Scale Degrees</th>
</tr>
</thead>
<tbody>
<tr>
<td>major</td>
<td>any degree of the scale between the tonic and the dominant</td>
</tr>
<tr>
<td>harmonic minor</td>
<td>tonic to tonic</td>
</tr>
<tr>
<td>melodic minor</td>
<td>tonic to tonic</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Approximate Range</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>four to six measures</td>
<td>ten notes</td>
<td>F major, D minor, B♭ major, G minor</td>
</tr>
</tbody>
</table>

Example

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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Text Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 6</td>
<td>English or French</td>
</tr>
</tbody>
</table>
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.

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

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 amor 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)

- **Bonnocini, 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)
  - with recitative “Il mio bel foco”

- **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 Classical Eras ALF)
  - with recitative “Il mio bel foco”

- **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)

- **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)

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, 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.
Gluck, Christoph Willibald
Paride ed Elena
- O del mio dolce arder (in Arie Antiche I RIC; The New Imperial Edition: Contraalto 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 Consent ing 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 I 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 Herz (in Arien-Album: Soprano 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: Soprano 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
Thesée, LFWV 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 gelosinamio

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, Sylans, 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 piu spietata (in Anthology of Italian Song of the 17th and 18th Centuries 1 SCH; Arie Antiche 1 RIC)

Scarlatti, Alessandro
- Vinto sonno (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 Maccabæus, HWV 63
- 'Tis Liberty, Dear Liberty Alone
  → with recitative “O Judas, may these noble views”

Baritone/Bass

Bach, Johann Sebastian
Jesu 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: 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 puo 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. Schirmér Opera Anthology: Arien für Baritone SCH; Celebrè arie di opere per canto e piano forte 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 1NT; Reliquary of English Song SCH)

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 wusst 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 colibris, 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 epoque RIC)

Mahler, Gustav
Des Knaben Wunderhorn SCH; UNI
- Rheinlegenden
Lieder und Gesänge I INT
  ➔ Frühlingsmorgen
- Hans und Gretie

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 gegrüsset, 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 Thranen, 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 Kronelein, 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 Garcia, Malibran and Viardot ALF; Songs for Hobble-de-Hoys & Giggle-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
- Verborgenheit (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 and Kerner PET
  ➔ Biterolf

Sechs Lieder für eine Frauenstimme PET; INT
  ➔ Mausfallen-Spruchlein

Spanisches Liederbuch: weltliche Lieder PET; DOV
  ➔ In dem Schatten meiner Locken (in Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss SCH)
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
Mélodies passagères, op. 27 (in Barber: 65 Songs SCH)
- two of:
  - Puisque tout passe
  - Un cygne
  - Tombbeau 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)

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)

Bridge, Frank
- 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 cœur 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)
- 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&H

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
- Lamour chante PRE
- Veilées

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 rigeur) 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 amatorias 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)

Vuensch, Gerhard
Five German Songs CMC
  → for Baritone
  ● Con sordino
  ● Wiegenlied
Three Songs from Heine’s Buch der Lieder CMC
  ● Ich stand in dunklen Traümen
  ● 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

Sondheim, Stephen
Into the Woods ALF
- Children Will Listen (in Musical Theatre for Classical Singers: Soprano HAL; The Singer’s Musical Theatre Anthology: Soprano 1 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”
- 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)
- 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.
Closertoever
- If I Sing (in Closertoever: 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)
- Pretty Women (in Sweeney Todd: Vocal Selections REV; All Sondheim 1 REV)
- Take a Pair of Sparkling Eyes SCH
- As Some Day It May Happen SCH (in The Authentic Gilbert & Sullivan Songbook DOV; Gilbert & Sullivan for Singers: Tenor 1 HAL; All Sondheim 1 REV)

Sullivan, Arthur, and William Schwenck Gilbert
The Mikado
- 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 fallen

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 désirs

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
Don Giovanni, K 588
● Quels regards!

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/Bass
Bach, Johann Sebastian
Johannes-Passion, BWV 245
● Ich habe frei

Britten, Benjamin
Peter Grimes, op. 33
● There’s something here p’haps 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 Major, op. 31, part 2, no. 29, Triplets [Resonance Vocalise no. 5]

**Nava, Gaetano**
  ● Vocalise in A Minor [Resonance Vocalise no. 2]

**Panofka, Heinrich**
Lart 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
   \[\text{Music notation}\]

2. Harmonic-melodic minor scale with 12th
   \[\text{Music notation}\]

3. Two-octave major scale
   \[\text{Music notation}\]

4. Chromatic octave exercise with a sustained line
   \[\text{Music notation}\]

5. Dominant 7th exercise
   \[\text{Music notation}\]

6. Broken chord exercise, legato and staccato
   \[\text{Music notation}\]
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.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Approximate Length</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>three measures</td>
<td>major</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major and minor 2nds</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>augmented 4th/diminished 5th</td>
<td>augmented 4th/diminished 5th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>major and minor 6ths</td>
</tr>
<tr>
<td>major and minor 7ths</td>
<td>major and minor 7ths</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
<tr>
<td>major and minor 9ths</td>
<td>major and minor 9ths</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor four-note chords</td>
<td>root position, first inversion, second inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position, first inversion</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>
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.)

<table>
<thead>
<tr>
<th>Scales</th>
<th>Scale Degrees</th>
</tr>
</thead>
<tbody>
<tr>
<td>major</td>
<td>any degree of the scale between the tonic and the dominant</td>
</tr>
<tr>
<td>harmonic minor</td>
<td>any degree of the scale between the tonic and the dominant</td>
</tr>
<tr>
<td>melodic minor</td>
<td>any degree of the scale between the tonic and the dominant</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V(7)–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
<tr>
<td>deceptive or interrupted</td>
<td>V(7)–VI</td>
</tr>
</tbody>
</table>

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 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.

<table>
<thead>
<tr>
<th>Approximate Length</th>
<th>Approximate Range</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>nine measures</td>
<td>ten notes</td>
<td>A major, F# minor, Bb major, G minor, Eb major, C minor</td>
</tr>
</tbody>
</table>

Example
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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Text Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 7</td>
<td>English or French</td>
</tr>
</tbody>
</table>

**Supplemental Examinations**

For information on Supplemental Examinations, please see p. 102.
The ARCT in Voice Performance is the culmination of 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

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art songs and cantata arias</td>
<td>100</td>
</tr>
<tr>
<td>Opera arias</td>
<td>60</td>
</tr>
<tr>
<td>Oratorio arias</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 70)</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Theory Prerequisites</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Rudiments</td>
</tr>
<tr>
<td>Intermediate Harmony or</td>
</tr>
<tr>
<td>Intermediate Keyboard Harmony</td>
</tr>
<tr>
<td>History 1: An Overview</td>
</tr>
<tr>
<td>History 2: Middle Ages to Classical</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Theory Co-requisites</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>History 3: 19th Century to Present</td>
</tr>
<tr>
<td>Any two of:</td>
</tr>
<tr>
<td>Counterpoint</td>
</tr>
<tr>
<td>Advanced Harmony or</td>
</tr>
<tr>
<td>Advanced Keyboard Harmony</td>
</tr>
<tr>
<td>Analysis</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Piano Co-requisites</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 6 Piano</td>
</tr>
</tbody>
</table>

### 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

### 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
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

#### 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&EB)
- Shall I Sue, Shall I Seek for Grace S&EB (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

**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
  - Hochster, mache deine Gute
  - Jauchzet Gott in allen Landen!
- Jesu, nun sei gepreiset, chorale, BWV 41 B&H
  - Lass uns, O hochster 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 kommt, BWV 151 MAS
  - Süsser Trost, mein Jesus kommt (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 virginit corona
  → with recitative “Fugit 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/Contralto

Bach, Johann Sebastian
Bleib bei uns, denn es will Abend werden, BWV 6 HAE; MAS
- Hochgelobter Gottessohn
  - Kommt, ihr angefocht (in Arien-Alti 2 PET)
  → with recitative “Der Herold kommt”

Gott fahret auf mit Jauchzen, BWV 43 BRH
- Ich sehe schon im Geist
  → with recitative “Der Vater hat im ja ein ewig Reich bestimmet”

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/Bass

Bach, Johann Sebastian
Wer weiss, wie nahe mir mein Endet!, BWV 27 BRH
- Gute Nacht, du Welgetummel!

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 I PET)
- 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 1 INT; Great Art Songs of Three Centuries SCH; Singing in French B&H)
- Au cimetière
- L’île inconnue

Brahms, Johannes
- An eine Aolsharfe, 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 Waldseinsamkeit, 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

ARCT in Voice Performance
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 geht dem Menschen
- Ich wandte mich und sahe an alle
- O Tod, O Tod, wie bitter bist du
- Wenn ich mit Menschen und mit Engelszungen rede

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 naiades

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 DÖV)

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)
- Élegie 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&R)
- 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 amatorias UME

- two of:
  - Descubrase el pensamiento
  - Mañanica era
  - Llorad, corazón
  - Wenn ich mit Menschen und mit Engelszungen rede
  - Mira que soy niña
  - Iban al pinar
  - Grazia mia

Listz, 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

- 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 wiederscheinen
- Rüchert 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
- Liebest du um Schönheit (in The Art Song: Classical, Romantic and Contemporary Selections from the Vocal Repertoire for Medium Voice AMS)
- Der Tamboursell

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
- Nachtmusik, 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

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 wüssten die Blumen
  - Das ist ein Flöten und Geigen

Frauenliebe und -leben, op. 42 PET; SCH; INT
- two of:
  - Seit ich ihn gesehen
  - Er, der Herrlichste von allen

Liederkreis, op. 39 PET; INT
- In der Fremde (Aus der Heimat) and Intermezzo
- Waldgespräch, 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)

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 S&CH)

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)

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'aman 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 cœur 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
*Poèmes juifs*, op. 34 ESC; MAS
  - Chant de la pitié
  - Lamentation
*Quatre chansons de Ronsard*, op. 223 B&H
  - two of:
    - A une fontaine
    - A 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
    → 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 vivant)
  - *Deux poèmes de Guillaume Apollinaire* SAL
    - Allons plus vite
    - *Miroirs brûlants* SAL
      - Tu vois le feu du soir

Quilter, Roger
*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, Joaquin
  - *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 Be Calm 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

Weinzwieg, John
Private Collection CMC
  - Hello Rico

Wuensch, Gerhard
Seasonings CMC
  - two of:
    - March
    - Salad Days
    - Shadows
    - Life in Limbo

Soprano

Beethoven, Ludwig van
Fidelio
  - O war’ 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 autrefois
    → 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
  - Ebbe, 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
Alcist, RIC
  • Divinités du Styx (in Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano 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
  • Piangero 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)

Héroïade
  • 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 Arias Anthology: Soprano SCH)

  • The Old Maid and the Thief ALF; RIC

  • Steal me, sweet thief (in American Arias 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
  • 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)

  • 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 G. Schirmer Opera Anthology: 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; Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH)

  • with recitative: “Che disgrazia!”

  • Una donna a quindici anni

  • Non più di fiori

  • Una donna a quindici anni

  • Non più di fiori

  • Una donna a quindici anni

  • Non più di fiori

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 Mimi (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
- 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
- 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 (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
- 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 vorresti 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)

Tamhäuser 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
- Kommens ein schlanker Bursch gegangen (in G. Schirmer Opera Anthology: Arias for Soprano SCH)
- Und oh die Wolke (in Operatic Anthology: Celebrated Arias Selected from Operas by Old and Modern Composers 1: Soprano SCH)

Mezzo Soprano/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 SCH)

Bizet, Georges
Carmen SCH
- Lamour est un oiseau rebelle (Habanera) (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 “Ahimé! 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)

Meyerbeer, Giacomo
Les Huguenot
- 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 388 RIC, SCH
- E amore un ladroncello
- Smanie implacabili (in Arias for Mezzo Soprano SCH)

Le nozze di Figaro, K 492 BAR; RIC; SCH
- Non so piú 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)

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)

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)

Saint-Saëns, Camille
Samson et Dalila SCH
- Mon cœur 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 Ilyich
Jeanne d’Arc
- Adieu, forêts (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 jetée (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  
- Svegliatemi nel core  
  - with recitative “Vani sono i lamenti”  

Lalo, Edouard  
Le roy d’Ys  
- Vaïnement 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  
Cosi 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)  
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  
- Dites Bildnis ist bezaubernd schon (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”  

ARCT in Voice Performance
Baritone/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)
- 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 5: 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)

Mozart, Wolfgang Amadeus

Cosi 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’han 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)
- Madama! 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

- Hal! 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’ quegl’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)
- Vedro ment’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 fato”

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 Bublein 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; Celebrati 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; Celebrati 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; Celebrati 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)

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)
  → with recitative “Mio figliol”

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)
- Zerfließe, 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 der 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 die frische Grün / With verdure
clad (in The Oratorio Anthology: Soprano HAL)
  with recitative “Und Gott spracht: Er bringe die
Erde Gras hervor” / “And God said, Let the earth
bring forth grass”

Mendelssohn, Felix
Elias / Elijah, op. 70 NOV
- Hore, Israel / Hear ye, Israel (in The Oratorio
Anthology: Soprano HAL)

Mozart, Wolfgang Amadeus
Mass in C Minor, K 427
- Et incarnatus est
- Laudamus te (in The Oratorio Anthology: Soprano HAL)

Mezzo Soprano/Contralto

Bach, Johann Sebastian
Johannes-Passion, BWV 245 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)
- Konnen 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
Jepthä, HWV 70
- In gentle murmurs will I mourn
  with recitative “‘Twill be a painful separation”

Judas Maccabæus, 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
  with recitative “Behold, a virgin shall conceive”
- Thou art gone up on high (in The Oratorio Anthology:
Alto/Mezzo Soprano HAL)

Semele, HWV 58 BRH
- 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, eilt, 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 “Zerreisset 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/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 “Thus saith the Lord”
- 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 Isaels / 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
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)

ARCT in Voice Performance
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

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
- O’ 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

Giulietta 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: Tenor 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

<table>
<thead>
<tr>
<th>Part 1: Practical Examination</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire</td>
<td>60 (42)</td>
</tr>
<tr>
<td>Technical Requirements</td>
<td>30 (21)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singback</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Scales</td>
<td>2</td>
</tr>
<tr>
<td>Cadences</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight Singing</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unaccompanied</td>
<td>10 (7)</td>
</tr>
<tr>
<td>Accompanied</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part 2: Viva Voce Examination</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: Pedagogical Principles</td>
<td>10 (7)</td>
</tr>
<tr>
<td>B: Applied Pedagogy</td>
<td>20 (14)</td>
</tr>
<tr>
<td>C: Vocal Literature</td>
<td>10 (7)</td>
</tr>
</tbody>
</table>

| Total possible marks (pass = 75 overall or 70 in each section) | 100 (70) |

<table>
<thead>
<tr>
<th>Part 3: Written Examination</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory Prerequisites</td>
<td>100 (70)</td>
</tr>
</tbody>
</table>

| Advanced Rudiments            |      |
| Intermediate Harmony or       |      |
| Intermediate Keyboard Harmony |      |
| History 1: An Overview        |      |
| History 2: Middle Ages to Classical |      |

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 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, 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.

**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**

```
\[ C \sharp \mid C \sharp \mid F \mid A \mid D \mid F \mid A \mid D \mid \]
```

**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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major and minor 2nds</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>augmented 4th/diminished 5th</td>
<td>augmented 4th/diminished 5th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>major and minor 6ths</td>
</tr>
<tr>
<td>major and minor 7ths</td>
<td>major and minor 7ths</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
<tr>
<td>major and minor 9ths</td>
<td>major and minor 9ths</td>
</tr>
<tr>
<td>major and minor 10ths</td>
<td>major and minor 10ths</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor four-note</td>
<td>root position, first inversion, second inversion</td>
</tr>
<tr>
<td>chords</td>
<td></td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position, first inversion, second inversion</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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.)

<table>
<thead>
<tr>
<th>Scales</th>
<th>Scale Degrees</th>
</tr>
</thead>
<tbody>
<tr>
<td>major</td>
<td>any degree of the scale between the tonic and the dominant</td>
</tr>
<tr>
<td>harmonic minor</td>
<td>any degree of the scale between the tonic and the dominant</td>
</tr>
<tr>
<td>melodic minor</td>
<td>any degree of the scale between the tonic and the dominant</td>
</tr>
</tbody>
</table>

Cadences
Candidates will be asked to identify, by name or Roman numerals, 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 through 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.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V(7)–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
<tr>
<td>deceptive or interrupted</td>
<td>V(7)–VI</td>
</tr>
</tbody>
</table>

Example

Sight Singing
1. The candidate will be asked to sight sing an unaccompanied melody. The melody will include modulation to or tonicization of one or more keys. The examiner will play the tonic chord, the tonic arpeggio, 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 required.

Example
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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Text Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 8</td>
<td>English or French</td>
</tr>
</tbody>
</table>

**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
- *falsetto*
- *focus*
- head voice
- *mezza voce*
- *mesa 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 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.
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.
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.
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 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

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>First Class Honors</td>
<td>90–100</td>
</tr>
<tr>
<td>First Class Honors</td>
<td>80–89</td>
</tr>
<tr>
<td>Honors</td>
<td>70–79</td>
</tr>
<tr>
<td>Pass (Grades 1 to 10)</td>
<td>60</td>
</tr>
<tr>
<td>Pass (ARCT in Voice Performance)</td>
<td>70</td>
</tr>
<tr>
<td>Pass (Teacher's ARCT)</td>
<td>75 percent overall or 70 percent in each section</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>Prep</th>
<th>Grades 1-4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grade 8</th>
<th>Grade 9</th>
<th>Grade 10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repertoire</strong></td>
<td>100</td>
<td>75</td>
<td>60</td>
<td>60</td>
<td>60</td>
<td>55</td>
<td>55</td>
<td>55 (39)</td>
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<tr>
<td><strong>Vocal Production</strong></td>
<td>50</td>
<td>35</td>
<td>25</td>
<td>25</td>
<td>25</td>
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<td><strong>Diction</strong></td>
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<td><strong>Ear Tests</strong></td>
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<td>15</td>
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<tr>
<td><strong>Singback</strong></td>
<td>—</td>
<td>6</td>
<td>6</td>
<td>5</td>
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<td>4</td>
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<td><strong>Clapback</strong></td>
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<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td><strong>Intervals</strong></td>
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<td>4</td>
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<td><strong>Chords</strong></td>
<td>—</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>2</td>
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<td><strong>Scales</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td><strong>Cadences</strong></td>
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<td>—</td>
<td>—</td>
<td>—</td>
<td>3</td>
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<tr>
<td><strong>Sight Singing</strong></td>
<td>—</td>
<td>5</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10 (7)</td>
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<tr>
<td><strong>Rhythmic Clapping</strong></td>
<td>—</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>—</td>
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<tr>
<td><strong>Sight Singing</strong></td>
<td>—</td>
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<td>7</td>
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<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td><strong>Unaccompained</strong></td>
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<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td><strong>Accompanied</strong></td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td><strong>TOTALS</strong></td>
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<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100</td>
<td>100 (70)</td>
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### Performer’s ARCT

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>100</th>
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<tbody>
<tr>
<td>Art songs and cantata arias</td>
<td>60</td>
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<tr>
<td>Opera arias</td>
<td>20</td>
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<tr>
<td>Oratorio arias</td>
<td>20</td>
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### Teacher’s ARCT

<table>
<thead>
<tr>
<th>Technical Requirements</th>
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</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>10 (7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singback</td>
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<tr>
<td>Intervals</td>
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<tr>
<td>Chords</td>
<td>—</td>
</tr>
<tr>
<td>Scales</td>
<td>—</td>
</tr>
<tr>
<td>Cadences</td>
<td>—</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight Singing</th>
<th>10 (7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unaccompained</td>
<td>—</td>
</tr>
<tr>
<td>Accompanied</td>
<td>—</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Viva Voce</th>
<th>40 (28)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: Pedagogical Principles</td>
<td>10 (7)</td>
</tr>
<tr>
<td>B: Applied Pedagogy</td>
<td>20 (14)</td>
</tr>
<tr>
<td>C: Vocal Literature</td>
<td>10 (7)</td>
</tr>
</tbody>
</table>

| 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.

<table>
<thead>
<tr>
<th>Grades</th>
<th>Vocal Production</th>
<th>Diction</th>
<th>Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory</td>
<td>accuracy of notes and rhythms, intonation, posture,</td>
<td>—</td>
<td>facial expression/stage presence,</td>
</tr>
<tr>
<td></td>
<td>accuracy of vowel formation, projection of consonants</td>
<td></td>
<td>breathing/phrasing, memory</td>
</tr>
<tr>
<td>Grades 1 to 4</td>
<td>intonation, rhythm, phrasing</td>
<td>accuracy of vowel formation, projection of</td>
<td>deportment, facial and musical</td>
</tr>
<tr>
<td></td>
<td></td>
<td>consonants, pronunciation</td>
<td>expression, memory, overall performance</td>
</tr>
<tr>
<td>Grades 5 to 8</td>
<td>tone quality, breath control, intonation, rhythm</td>
<td>accuracy of vowel formation, projection of</td>
<td>deportment, style, interpretation,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>consonants, pronunciation</td>
<td>memory, overall performance</td>
</tr>
<tr>
<td>Grades 9 and 10</td>
<td>tone quality, breath control, intonation, rhythm</td>
<td>—</td>
<td>deportment, style, interpretation,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>memory, overall performance,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>diction</td>
</tr>
<tr>
<td>ARCT</td>
<td>For the ARCT Examination, Vocal Production and</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musicality are not marked separately. Aspects of</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>performance such as tone quality, breath control,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>diction, intonation, rhythm, deportment, style,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>interpretation, and memory are all taken into</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>consideration in the marking of repertoire.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- 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.
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.

<table>
<thead>
<tr>
<th>Musicianship Level</th>
<th>Practical Examination Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Musicianship</td>
<td>Grade 8</td>
</tr>
<tr>
<td>Intermediate Musicianship</td>
<td>Grade 9</td>
</tr>
<tr>
<td>Senior Musicianship</td>
<td>Grade 10 and Teacher's ARCT</td>
</tr>
</tbody>
</table>

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.

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.

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:

<table>
<thead>
<tr>
<th>Candidate's Grade</th>
<th>Original List</th>
<th>Acceptable Substitute List</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>List A</td>
<td>Grade 7 List A or B</td>
</tr>
<tr>
<td>6</td>
<td>List B</td>
<td>Grade 7 List C</td>
</tr>
<tr>
<td>10</td>
<td>Lists A, B, or C</td>
<td>ARCT Lists A, B, or C</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>ABR</td>
<td>Associated Board of the Royal Schools of Music</td>
</tr>
<tr>
<td>ALF</td>
<td>Alfred Publishing Co., Inc.</td>
</tr>
<tr>
<td>ALK</td>
<td>Alberta Keys Music Publishing</td>
</tr>
<tr>
<td>AMP</td>
<td>Associated Music Publishers, Inc.</td>
</tr>
<tr>
<td>AMS</td>
<td>AMSCO</td>
</tr>
<tr>
<td>ARN</td>
<td>Edward Arnold Inc.</td>
</tr>
<tr>
<td>ASP</td>
<td>Ashley Publications Inc.</td>
</tr>
<tr>
<td>AUG</td>
<td>Augener</td>
</tr>
<tr>
<td>B&amp;H</td>
<td>Boosey &amp; Hawkes (London, New York)</td>
</tr>
<tr>
<td>BAR</td>
<td>Bärenreiter</td>
</tr>
<tr>
<td>BEL</td>
<td>Belwin-Mills Music Corporation (Alfred)</td>
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<tr>
<td>BER</td>
<td>Berandol Music</td>
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<tr>
<td>BNK</td>
<td>Banks Music Publications</td>
</tr>
<tr>
<td>BOG</td>
<td>Bongiovanni</td>
</tr>
<tr>
<td>BOS</td>
<td>Bosworth &amp; Co. Ltd.</td>
</tr>
<tr>
<td>BOU</td>
<td>Bourne Co.</td>
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<tr>
<td>BRH</td>
<td>Breitkopf &amp; Härtel</td>
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<tr>
<td>CDM</td>
<td>Conservatorio de musica</td>
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<tr>
<td>CHA</td>
<td>Chappell Music Canada Ltd. (Alfred)</td>
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<tr>
<td>CMC</td>
<td>available from Canadian Music Centre</td>
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<tr>
<td>CRA</td>
<td>Cramer Music</td>
</tr>
<tr>
<td>CUR</td>
<td>J. Curwen &amp; Sons</td>
</tr>
<tr>
<td>CVR</td>
<td>Classical Vocal Reprint</td>
</tr>
<tr>
<td>DEN</td>
<td>Dent &amp; Sons</td>
</tr>
<tr>
<td>DIT</td>
<td>Oliver Ditson Company</td>
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<td>DOM</td>
<td>Doberman</td>
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<td>DOV</td>
<td>Dover Publications</td>
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<td>DUR</td>
<td>Durand et Cie (Paris)</td>
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<tr>
<td>EAS</td>
<td>Aeneas Publications</td>
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<tr>
<td>ECS</td>
<td>E.C. Schirmer</td>
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<tr>
<td>ELK</td>
<td>Elkin and Co.</td>
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<tr>
<td>EMI</td>
<td>Screen Gems/EMI</td>
</tr>
<tr>
<td>ESC</td>
<td>Max Eschig</td>
</tr>
<tr>
<td>EVO</td>
<td>Elkan-Vogel Inc.</td>
</tr>
<tr>
<td>FAB</td>
<td>Faber Music Ltd.</td>
</tr>
<tr>
<td>FCO</td>
<td>Franco Colombo</td>
</tr>
<tr>
<td>FHM</td>
<td>The Frederick Harris Music Co., Limited</td>
</tr>
<tr>
<td>FIS</td>
<td>Carl Fischer (New York)</td>
</tr>
<tr>
<td>GAL</td>
<td>Galliard Ltd.</td>
</tr>
<tr>
<td>GLO</td>
<td>Glocken Verlag</td>
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<tr>
<td>GPT</td>
<td>Graphite</td>
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<tr>
<td>GUE</td>
<td>Guérin Éditeur Ltée.</td>
</tr>
<tr>
<td>GVT</td>
<td>Gordon V. Thompson Music (Alfred)</td>
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<tr>
<td>H&amp;rD</td>
<td>Huntzinger &amp; Dilworth</td>
</tr>
<tr>
<td>HAE</td>
<td>Hanssler Verlag</td>
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<tr>
<td>HAL</td>
<td>Hal Leonard Corporation</td>
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<tr>
<td>HAM</td>
<td>Hamelle</td>
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<tr>
<td>HAN</td>
<td>Wilhelm Hansen (Copenhagen)</td>
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<tr>
<td>HEN</td>
<td>Henle</td>
</tr>
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<td>HOP</td>
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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, Kassel, 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

Sight Singing and Ear Training
Université Laval. Solfèges rythmiques et mélodiques. 10 degrés. Université Laval, École de musique, 1991.
Official Examination Papers


Basic Rudiments
Intermediate Rudiments
Advanced Rudiments
Introductory Harmony
Basic Harmony
Basic Keyboard Harmony
History 1: An Overview
Intermediate Harmony
Intermediate Keyboard Harmony
History 2: Middle Ages to Classical
Counterpoint
Advanced Harmony
Advanced Keyboard Harmony
History 3: 19th Century to Present
Analysis

Individual ARCT Teacher’s Written Examination papers are also available upon request.

General Reference Works


Voice Resources

Reference Works


**Voice Production and Vocal Pedagogy**


### Language and Phonetics


**English**


**French**


**German**


**Italian**


**Latin**


**Spanish**

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 unless the Syllabus states otherwise. Repeat signs should be observed, unless otherwise indicated in the Syllabus.

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.
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.