

## GRADE 4

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

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

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

**AURAL TESTS FOR THE GRADE:** administered by the examiner from the piano. For further details see pages 88 and 90.

## ACCOMPANIED SONG LISTS

## LIST A

- 1 **T. A. Arne** Blow, blow, thou winter wind.  
*Ab (eb' - ab'')*: Arne *12 Songs for High Voice, Book 1* (Stainer & Bell B461)  
*Ab or Eb: English Songs: Renaissance to Baroque (high or low)* (Hal Leonard HL40018 or HL40019–  
*Music Sales)*  
*F: arr. Barclay Wilson. Pp. 11–12 from Arne Selected Songs (Cramer)*  
*F: arr. Shaw. No. 171 (first tune) from The Oxford Book of Carols (OUP)*  
*F: arr. Diack. The 100 Best Short Songs, Book 3 (Paterson PAT00603)*  
*F: Singing Time! Grade 4 (Bosworth BOE005169)*  
*Eb: arr. Hargest Jones. Songs of England (Boosey & Hawkes)*  
*Eb: The ABRSM Songbook, Book 4 (ABRSM)*
- 2 **T. A. Arne** When daisies pied.  
*G (d' - g'')*: Arne *12 Songs for High Voice, Book 2 (observing DC, but omitting other repeats)* (Stainer &  
*Bell B462)*  
*G or Eb: English Songs: Renaissance to Baroque (high or low)* (Hal Leonard HL40018 or HL40019–  
*Music Sales)*  
*F: Shakespeare Song Album (Boosey & Hawkes)*  
*F: arr. Barclay Wilson. Arne Selected Songs (Cramer)*  
*F: The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)* (Peters EP 71763 or  
*71764)*  
*Eb: The ABRSM Songbook, Book 4 (ABRSM)*
- 3 **arr. Carol Barratt** Down by the salley gardens. (M)  
*Db (db' - eb'')*: *The ABRSM Songbook, Book 4 (ABRSM)*
- 4 **arr. Cassils** She's like the swallow. (M) *C min (c' - eb'')*: publ. separately (*Robertson 75386*)
- 5 **Dowland** Now, O now I needs must part (*omitting verses 2 & 3*).  
*A (f#' - f#'')* or *F: No. 6 from Dowland 50 Songs, Book 1 (high or low)* (Stainer & Bell X5A or X5B)  
*F: No. 3 from English Lute Songs, Book 2 (Stainer & Bell B617)*  
*Eb: The ABRSM Songbook Plus, Grade 4 (ABRSM)\**

(continued overleaf)

\* Available late October 2017.

## LIST A (cont.)

- 6 **T. Ford** Since first I saw your face (*first & last verses*).  
*E* (*e' - e''*) or *C*: *English Songs: Renaissance to Baroque (high or low)* (Hal Leonard HL40018 or HL40019–Music Sales)  
*E♭*: arr. Diack. *The 100 Best Short Songs, Book 4* (Paterson PAT00604)  
*E♭*: arr. Macfarren. *Singing Time! Grade 4* (Bosworth BOE005169)  
*E♭* or *C*: *The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)* (Peters EP 71763 or 71764)  
*D*: *The ABRSM Songbook, Book 4* (ABRSM)  
*C*: No. 49 from *English Lute Songs, Book 1* (Stainer & Bell B616)
- 7 **Giordani** Caro mio ben (Dearest and best/Ah dearest love).  
*F* (*e' - g''*) or *D♭*: *A Selection of Italian Arias 1600–1800, Vol. 1 (high or low)* (ABRSM) (*Ital/Eng*)  
*E♭* or *D*: No. 28 from *30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low)* (Peters EP 7743a or 7743b) (*Ital/Eng*)  
*E♭* or *C*: *The Language of Song: Elementary (high or low)* (Faber) (*Ital*)  
*E♭* or *C*: No. 23 from *26 Italian Songs and Arias (medium-high or medium-low)* (Alfred 3402 or 3403) (*Ital/Eng*)  
*E♭* or *C*: *The Best of Singing, Grades 4–5 (high or low)* (Faber) (*Ital/Eng*)
- 8 **Howard Goodall** The Lord is my shepherd (Psalm 23) (Theme from *The Vicar of Dibley*). *F* (*c' - d''*): publ. separately (Faber)
- 9 **Gounod** Ave, Regina Coelorum (Hail, Queen of Heaven).  
*G* (*f#' - f#''*): arr. P. Wagner. P. 20 from *Marian Hymns, Vol. 2* (Bärenreiter BA 9268) (*Latin*)  
*F*: arr. Field. *The ABRSM Songbook Plus, Grade 4* (ABRSM) (*Latin/Eng*)\*
- 10 **Handel** Non lo dirò col labbro (Silent Worship, arr. Somervell): from *Tolomeo*, HWV 25.  
*A* (*e' - f#''*) or *F*: *The Language of Song: Elementary (high or low)* (Faber) (*Ital*)  
*G*: publ. separately (Roberton 75364) (*Eng*)  
*G*: *Celebrated Songs, Book 1* (Chester CH55317) (*Eng*)  
*G*: *The ABRSM Songbook, Book 4* (ABRSM) (*Eng/Ital*)  
*G* or *F*: *The Best of Singing, Grades 4–5 (high or low)* (Faber) (*Eng*)
- 11 **arr. H. Hughes** Down by the salley gardens. (**M**)  
*D♭* (*db' - eb''*): *Irish Country Songs (highlights edition)* (Boosey & Hawkes)
- 12 **Lully** Bois épais (Cast your shade/Sombre Woods) (*with repeat*): from *Amadis*.  
*F* (*d' - f''*): arr. Holloway. *Celebrated Songs, Book 1* (Chester CH55317) (*Fr*)  
*F* or *E♭*: *The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)* (Peters EP 71763 or 71764) (*Fr/Eng*)  
*F* or *D*: *The Language of Song: Elementary (high or low)* (Faber) (*Fr*)  
*E♭*: arr. Diack. *The 100 Best Short Songs, Book 4 (once through)* (Paterson PAT00604) (*Eng*)
- 13 **Parry** Jerusalem.  
*D* (*b - e''*): *It's Never Too Late to Sing: Songbook* (Faber)
- 14 **Purcell** Love quickly is pall'd: from *Timon of Athens*, Z. 632.  
*A* (*e' - g#''*) or *F*: *Purcell 15 Songs and Airs, Set 2 (high or low)* (Novello NOV170265 or NOV170266)  
*A* or *F*: *The Art of Song (revised & expanded edition), Grades 4–5 (high or medium-low)* (Peters EP 71763 or 71764)  
*G* or *D*: No. 8 from *Everlasting Voices (medium-high or medium-low)* (Peters EP 72672a or 72672b)  
*F*: *The ABRSM Songbook, Book 4* (ABRSM)

- 15 **A. Scarlatti** O cessate di piagarmi: from *Il Pompeo*.  
*A min* ( $g\# - g$ ), *F min* or *D min*: No. 21 from *Italian Songs of the 17th and 18th Centuries, Vol. 2* (high, medium or low) (IMC 2234, 2235 or 2236) (Ital)  
*A min* or *E min*: *The Art of Song (revised & expanded edition)*, Grades 4–5 (high or medium-low) (Peters EP 71763 or 71764) (Ital/Eng)  
*G min* or *E min*: No. 7 from *26 Italian Songs and Arias (medium-high or medium-low)* (Alfred 3402 or 3403) (Ital/Eng)  
*G min* or *E min*: *A Selection of Italian Arias 1600–1800, Vol. 2* (high or low) (ABRSM) (Ital/Eng)  
*F min*: arr. Parisotti. *Singing Time! Grade 4* (Bosworth BOE005169) (Ital/Eng)  
*F min*: *The ABRSM Songbook, Book 4* (ABRSM) (Ital/Eng)  
*D min*: No. 12 from *30 Italian Songs and Arias of the 17th & 18th Centuries (medium-high or medium-low)* (Peters EP 7743a or 7743b) (Ital/Eng)
- 16 **arr. Carl Strommen** To the sky.  
*Bb* ( $f' - g$ ), *Ab* or *F*: *Folk Songs for Solo Singers, Vol. 1* (high, medium-high or medium-low) (Alfred 21836, 4952 or 4953)
- 17 **arr. M. Thomas** Wrth fynd efo Deio i Dowyn (Going with Tom to Towyn). *E min* ( $d' - e$ ): publ. separately (*Mansel Thomas Trust MT042*) (Welsh/Eng)
- 18 **Trad. American** Poor Wayfaring Stranger.  
*F min* ( $eb' - f$ ), *E min* or *D min*: arr. Althouse. *Folk Songs for Solo Singers, Vol. 2* (high, medium-high or medium-low) (Alfred 41547, 16300 or 16301)  
*E min* or *D min*: arr. Pegler. *The Best of Singing, Grades 4–5* (high or low) (Faber)  
*D min*: arr. Althouse. No. 9 from *Ready to Sing...Folk Songs* (Alfred 17173)  
*D min*: arr. Pegler. *It's Never Too Late to Sing: Songbook* (Faber)
- 19 **Trad. Canadian** The Jones Boys.  
*Eb* ( $db' - eb$ ) or *C*: arr. Althouse. No. 12 from *International Folk Songs for Solo Singers (medium-high or medium-low)* (Alfred 16959 or 16960)  
*C*: arr. Althouse. *The ABRSM Songbook Plus, Grade 4* (ABRSM)\*
- 20 **Trad. Irish** The Lark in the Clear Air.  
*Bb* ( $eb' - g$ ), *Ab* or *F*: arr. Tate. Publ. separately (OUP archive OSS611, OSS594 or OSS227–Banks)  
*A*: arr. Rose. *The Boosey & Hawkes Song Collection, Vol. 2* (Boosey & Hawkes)
- 21 **Trad. Irish** The Wild Rover (omitting verses 2 & 3). (M)  
*F* ( $c' - d$ ): arr. Wedgwood. *It's Never Too Late to Sing: Songbook* (Faber)
- 22 **Trad. Newfoundland, arr. Carol Barratt** She's like the swallow. (M)  
*C min* ( $c' - eb$ ): *The ABRSM Songbook, Book 4* (ABRSM)
- 23 **Trad. Scottish** Ye banks and braes o' bonny Doon (*this version only*).  
*G* ( $d' - e$ ): arr. Thorpe Davie. No. 60 from *The Saltire Scottish Song Book* (Hardie Press HP11)
- 24 **Trad. Spiritual** Sometimes I feel like a motherless child.  
*G min/A min* ( $d' - e$ ) or *E min/F min*: arr. Althouse. No. 11 from *American Folk Songs for Solo Singers (medium-high or medium-low)* (Alfred 35562 or 35565)  
*G min* ( $d' - d$ ): arr. Iles. *The ABRSM Songbook Plus, Grade 4* (ABRSM)\*
- 25 **Trad. Welsh** Fy nghalon (My Heart) (omitting verse 2).  
*A min* ( $e' - f$ ): arr. Barratt. *The ABRSM Songbook, Book 4* (ABRSM) (Welsh/Eng)  
*A min*: arr. Hargest Jones. *Caneuon Cymru* (Boosey & Hawkes: piano accomp. available in *Songs of Wales* (Welsh) or *Songs of Wales* (Boosey & Hawkes) (Eng)

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## LIST B

- 1 **R. R. Bennett** Clock-a-clay (Marienkäfer): No. 4 from *The Insect World*.  
G (*d' - e''*): R. R. Bennett *The Insect World (Universal UE 14167) (Eng/Ger)*  
G: *The ABRSM Songbook, Book 4 (ABRSM) (Eng)*
- 2 **Brahms** Sandmännchen (The Little Sandman) (*any two verses*).  
A (*e' - f''*) or G: *The Art of Song (revised & expanded edition), Grades 4-5 (high or medium-low)*  
(Peters EP 71763 or 71764) (Ger/Eng)  
G: *Singing Time! Grade 4 (Bosworth BOE005169) (Ger/Eng)*
- 3 **Britten** A New Year Carol: No. 5 from *Friday Afternoons*, Op. 7.  
Eb (*eb' - eb''*): vocal score (Boosey & Hawkes)  
Eb: *The ABRSM Songbook, Book 4 (ABRSM)*
- 4 **arr. Copland** Long Time Ago: No. 3 from *Old American Songs, First Set*.  
C (*g' - g''*), Bb or G: *Copland Old American Songs, Complete (high, medium/original or low)* (Boosey & Hawkes)  
Ab: *The ABRSM Songbook, Book 4 (ABRSM)*
- 5 **C. Cui** Tsarskoselskaya statuya (The Statue at Czarskoe-Selo), Op. 57 No. 7.  
Db (*db' - eb''*): *The First Book of Mezzo-Soprano/Alto Solos* (G. Schirmer GS81174) (Russ Cyrillic/Eng)  
Db or C: *The Best of Singing, Grades 4-5 (high or low)* (Faber) (Russ Cyrillic/Russ/Eng)
- 6 **Dray** The Virgin's Cradle Hymn 'Dormi, Jesu.'  
(*b - e''*): *The Boosey & Hawkes Song Collection, Vol. 2 (Boosey & Hawkes) (Latin)*
- 7 **Christopher Field** Over hill, over dale: No. 7 from *A Garland of Song*. Bb (*c' - eb''*): (*Recital Music RM910*)
- 8 **Christopher Field** Sleep, little babe, I love thee: from *Slumber Songs of the Madonna*. (F)  
F min (*c' - f''*): *20th-Century Easy Song Collection (Boosey & Hawkes)*
- 9 **Finzi** The lily has a smooth stalk, Op. 1 No. 1.  
F min (*c' - f''*): *20th-Century Easy Song Collection (Boosey & Hawkes)*
- 10 **A. Gibbs** Dusk.  
F (*c' - eb''*): *20th-Century Easy Song Collection (Boosey & Hawkes)*
- 11 **Grieg** Ave, maris stella (Hail, of seas the bright star).  
F (*d' - d''*): P. 58 from *Marian Hymns, Vol. 2 (verses 1-4 only, ending with Amen)* (Bärenreiter BA 9268)  
(Latin)  
F: arr. Field. *The ABRSM Songbook Plus, Grade 4 (ABRSM) (Latin/Eng)\**
- 12 **Grieg** Med en Primula veris (Mit einer Primula veris) (With a Primrose/The First Primrose), Op. 26 No. 4.  
Gb (*db' - gb''*) or E: *The Art of Song (revised & expanded edition), Grades 4-5 (high or medium-low)*  
(Peters EP 71763 or 71764) (Nor/Ger/Eng)  
F: *The ABRSM Songbook, Book 4 (ABRSM) (Nor/Eng)*
- 13 **C. Le Fleming** A Smuggler's Song.  
E min (*d' - d''*): publ. separately (OUP)  
E min: *The ABRSM Songbook, Book 4 (ABRSM)*
- 14 **Mozart** Die Zufriedenheit (Happiness/Contentment), K. 473.  
G (*b - e''*) or F: *The Art of Song (revised & expanded edition), Grades 4-5 (high or medium-low)* (Peters EP 71763 or 71764) (Ger/Eng)  
G or F: *The Best of Singing, Grades 4-5 (high or low)* (Faber) (Ger/Eng)  
G: *Singing Time! Grade 4 (Bosworth BOE005169) (Ger/Eng)*
- 15 **Poston** The Dormouse's Carol.  
D min (*d' - d''*): publ. separately (Curwen JC72356)  
D min: *The ABRSM Songbook, Book 4 (ABRSM)*

- 16 **Betty Roe** Song of the Bluebell Wood.  
*Ab* (*cb' - eb''*): publ. separately (*Thames TH9781001*)  
*Ab*: *The ABRSM Songbook Plus, Grade 4* (ABRSM)\*
- 17 **John Rutter** A Clare Benediction.  
*D* (*d#' - e''*): publ. separately (*upper part on divisi*) (*OUP*)  
*D* or *C*: *Oxford Solo Songs: Sacred* (*high or low*) (*OUP*)
- 18 **John Rutter** Nativity Carol (*omitting verse 2*). *D* (*d' - f#''*): *arr. Pont.* Publ. separately (*OUP*)
- 19 **Schubert** An die Laute (To the Lute), Op. 81 No. 2, D. 905. (**M**)  
*D* (*d' - f#''*) or *C*: *The Art of Song* (*revised & expanded edition*), *Grades 4-5* (*high or medium-low*)  
*(Peters EP 71763 or 71764)* (*Ger/Eng*)  
*D* or *Bb*: *The Language of Song: Elementary* (*high or low*) (*Faber*) (*Ger*)  
*D*: *Celebrated Songs, Book 1* (*Chester CH55317*) (*Ger*)  
*C*: *Singing Time! Grade 4* (*Bosworth BOE005169*) (*Ger/Eng*)
- 20 **Schubert** Seligkeit (Heavenly Bliss/Bliss/Ecstasy), D. 433.  
*E* (*e' - g#''*) or *C*: *The Art of Song* (*revised & expanded edition*), *Grades 4-5* (*high or medium-low*)  
*(Peters EP 71763 or 71764)* (*Ger/Eng*)  
*E*: No. 14 from *Elisabeth Schumann Liederbuch* (*Universal UE 9559*) (*Ger/Eng*)  
*D* or *C*: *The Best of Singing, Grades 4-5* (*high or low*) (*Faber*) (*Ger/Eng*)  
*D*: *The ABRSM Songbook, Book 4* (ABRSM) (*Ger/Eng*)
- 21 **Schumann** Die Waise (The Orphan), Op. 79 No. 14.  
*A min* (*e' - f''*) or *G min*: *The Art of Song* (*revised & expanded edition*), *Grades 4-5* (*high or medium-low*) (*Peters EP 71763 or 71764*) (*Ger/Eng*)  
*G min*: *Singing Time! Grade 4* (*Bosworth BOE005169*) (*Ger/Eng*)  
*G min*: *The ABRSM Songbook, Book 4* (ABRSM) (*Ger/Eng*)
- 22 **Trad. Spanish** A la nanita nana (Hush pretty baby hush).  
*(d' - e'')* or *(c' - d'')*: *arr. Porterfield.* No. 6 from *International Folk Songs for Solo Singers* (*medium-high or medium-low*) (*Alfred 16959 or 16960*) (*Span & Eng*)  
*(d' - d'')*: *arr. Blackwell* (*omitting verse 2*). *The ABRSM Songbook Plus, Grade 4* (ABRSM) (*Span/Eng*)\*
- 23 **Trad. Taiwanese** High Green Mountain (Gao Shan Qing) (*omitting bb. 25-45*).  
*(d' - e'')* or *(bb - c'')*: *arr. Gray.* No. 4 from *Songs of the Far East for Solo Singers* (*medium-high or medium-low*) (*Alfred 43490 or 43487*) (*Eng/Mandarin*)
- 24 **Vaughan Williams** A Cradle Song.  
*Eb* (*c' - eb''*): *20th-Century Easy Song Collection* (*Boosey & Hawkes*)  
*Eb*: *The ABRSM Songbook, Book 4* (ABRSM)
- 25 **J. Þórarinnsson** Fuglinn í fjörunni (Friend of the Ocean).  
*D* (*d' - f#''*) or *C*: *Icelandic Art Songs, First Collection* (*high or low*) (*Ísalög Music*) (*Ice/Eng*)  
*C*: *The ABRSM Songbook Plus, Grade 4* (ABRSM) (*Ice/Eng*)\*

(continued overleaf)

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## LIST C

- 1 **Arlen & Harburg** Over the Rainbow (*original Arlen version only*): from *The Wizard of Oz*.  
*Eb* (*c' - f''*): vocal selections (*chorus only*) (*Alfred TSF0038*) (NB: 70th Anniversary Deluxe Songbook not suitable for exam use)  
*Eb*: *The Harold Arlen Songbook (chorus only)* (*Hal Leonard-Faber*)  
*Eb*: *Stage & Screen - The Black Book* (*Wise AM92249*)  
*Eb*: *Essential Audition Songs for Kids (starting b. 25)* (*Faber*)  
*Eb* or *C*: *The Best of Singing, Grades 4-5 (high or low)* (*Faber*)  
*Eb*: *The ABRSM Songbook Plus, Grade 4 (chorus only)* (*ABRSM*)\*  
*D*: arr. Marsh. *Junior Songscape* (*Faber*)
- 2 **Bart** Consider yourself: from *Oliver!*  
*Bb* (*c' - f''*): film vocal selections (*Lakeview Music LK56070*)  
*Bb*: *Singing Time! Grade 4* (*Bosworth BOE005169*)  
*Bb*: *Stage & Screen - The White Book* (*Wise AM92248*)  
*A*: *Essential Audition Songs for Kids* (*Faber*)  
*G*: stage vocal selections (*up to key-change*) (*Lakeview Music LK56195*)  
*G*: No. 9 from vocal score (*to fig. J*) (*Lakeview Music LK56088*)  
*G*: arr. Marsh. *Junior Songscape* (*Faber*)  
*G*: *The ABRSM Songbook, Book 4* (*ABRSM*)
- 3 **I. Berlin** Cheek to Cheek: from *Top Hat*.  
*C* (*b - e''*) or *Bb*: *The Best of Singing, Grades 4-5 (high or low)* (*Faber*)
- 4 **L. Bernstein** Peter, Peter: from *Peter Pan*. (F)  
*G* (*c' - g''*): *20th-Century Easy Song Collection* (*Boosey & Hawkes*)  
*G*: *Leonard Bernstein Song Album* (*Boosey & Hawkes*)
- 5 **L. Bernstein & Stephen Sondheim** I feel pretty (*without repeat*): from *West Side Story*. (F)  
*F* (*c' - g''*): publ. separately (*Boosey & Hawkes*)  
*F*: vocal selections (new edition) (*Boosey & Hawkes*)  
*F*: *The ABRSM Songbook, Book 4* (*ABRSM*)
- 6 **L. Bernstein & Stephen Sondheim** One Hand, One Heart (*without repeat*): from *West Side Story*.  
*Eb* (*eb' - eb''*): publ. separately (*Boosey & Hawkes*)  
*Eb*: *Singing Time! Grade 4* (*Bosworth BOE005169*)  
*Eb*: *The ABRSM Songbook, Book 4* (*ABRSM*)  
*D*: vocal selections (new edition) (*up to key-change*) (*Boosey & Hawkes*)
- 7 **Bock & Harnick** Matchmaker: from *Fiddler on the Roof*.  
*F* (*c' - f''*): vocal selections (*Wise AM39520*)  
*F*: *Stage & Screen - The Black Book* (*Wise AM92249*)
- 8 **Leslie Bricusse & A. Newley** Pure Imagination: from *Willy Wonka and the Chocolate Factory/Charlie and the Chocolate Factory*.  
*Eb* (*bb - f''*): film vocal selections (*omitting repeat*) (*Hal Leonard HL00313181-Music Sales*)  
*D*: stage vocal selections (*ending b. 37*) (*Hal Leonard HL00144980-Music Sales*)
- 9 **Brown & Freed** You Were Meant for Me: from *Singin' in the Rain*.  
*F* (*c' - eb''*): vocal selections (50th Anniversary Edition) (*Alfred 26121*)
- 10 **Fain & Webster** My Secret Love: from *Calamity Jane*.  
*Eb* (*bb - eb''*): *Stage & Screen - The White Book (refrain only)* (*Wise AM92248*)  
*Eb*: *The ABRSM Songbook Plus, Grade 4 (from b. 19)* (*ABRSM*)\*  
*D*: No. 23 from vocal score (*figs 2-6 only*) (*Faber*)
- 11 **Stephen Flaherty & Lynn Ahrens** How Lucky You Are: from *Seussical the Musical*.  
*F* (*c' - f''*): vocal selections (*Alfred 0484B*)  
*F* (*d' - f''*): arr. Beck (*upper line in bb. 23-25 & 40-41*). No. 4 from *Ready to Sing...Broadway* (*Alfred 35808*)  
*F* (*d' - f''*): arr. Beck (*upper line in bb. 23-25 & 40-41*). *The ABRSM Songbook Plus, Grade 4* (*ABRSM*)\*

- 12 **Gilbert & Sullivan** Softly sighing to the river: from *The Pirates of Penzance*.  
*E♭ (e♭' - e♭'')*: arr. Field. *The ABRSM Songbook Plus, Grade 4 (ABRSM)\**
- 13 **Elton John & Tim Rice** Circle of Life (*once through; this version only*): from *The Lion King*.  
*A (b - e'')*: arr. Marsh (*melody line*). *Songscape: Stage and Screen (Faber)*  
*A*: arr. Marsh. *The Faber Music Theatre Songbook (Faber)*
- 14 **Kern & I. Gershwin** Long ago and far away: from *Cover Girl*.  
*G (c' - f'')*: *The Essential Jerome Kern Song Book (Wise AM81506)*  
*F*: *The Definitive Jazz Collection (2nd edition) (refrain only) (Hal Leonard-Faber)*  
*F*: *The ABRSM Songbook, Book 4 (ABRSM)*
- 15 **Lerner & Loewe** Get me to the church on time: from *My Fair Lady*. (M)  
*G (b - d'')*: vocal selections (*omitting bb. 1-11 & verse 4 and ending on p. 77; with suitable intro. and ending*) (*Faber*)  
*G*: *The Graded Song Collection (Faber)*
- 16 **Andrew Lloyd Webber & Jim Steinman** Whistle down the wind: from *Whistle Down the Wind*.  
*D (d' - d'')*: *The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard-Faber)*
- 17 **Alan Menken & Stephen Schwartz** Colors of the Wind: from *Pocahontas*.  
*D (a - d'')* *Musical Theatre Collection for Young Women Singers (starting at Moderately (b. 9) and omitting bb. 39-57) (Hal Leonard HLE90001476-Music Sales)*
- 18 **Meyer, Leslie & Goetz** For Me and My Gal: from *For Me and My Gal*.  
*G (c♯' - d'')*: *100 Years of Popular Music: 1900 (verse 1) (Faber)*  
*G or F*: *The Best of Singing, Grades 4-5 (high or low) (Faber)*
- 19 **Tim Minchin** Naughty (*omitting bb. 54-130*): from *Matilda*.  
*F (a - d'')*: vocal selections (*Wise AM1005642*)  
*F*: *The ABRSM Songbook Plus, Grade 4 (ABRSM)\**
- 20 **I. Novello** Fly Home, Little Heart (*omitting 1st refrain and verse 2*): from *King's Rhapsody*.  
*E♭ (bb - e♭'')*: *Ivor Novello Song Album (Faber)*
- 21 **Parker & Charles** We'll Meet Again.  
*G (c♯' - d'')*: *I'll Be Seeing You...Songs of World War II (IMP)*  
*G*: *The Graded Song Collection (Faber)*  
*G*: *The ABRSM Songbook Plus, Grade 4 (ABRSM)\**
- 22 **C. Porter** Ev'ry time we say goodbye.  
*E♭ (d' - f'')*: *Essential Ella: 20 Ella Fitzgerald Classics (starting at Refrain, with suitable intro.) (Faber)*  
*E♭*: *The Best of Cole Porter (starting at Refrain, with suitable intro.) (Faber)*  
*C*: *It's Never Too Late to Sing: Songbook (ending b. 35) (Faber)*
- 23 **Rodgers & Hammerstein** Hello, young lovers: from *The King and I*.  
*D (b - d'')*: *The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard-Faber)*  
*C*: vocal selections (*Williamson HLW00312227*)  
*C*: *The Rodgers & Hammerstein Collection (Williamson HL00313207)*
- 24 **Rodgers & Hammerstein** The Sound of Music: from *The Sound of Music*.  
*G (e' - e'')*: *The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard-Faber)*  
*F*: vocal selections (*revised edition*) (*Williamson HLW00312392*)  
*F*: *The Rodgers & Hammerstein Collection (Williamson HL00313207)*  
*F*: *The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition) (Hal Leonard-Faber)*
- 25 **Rodgers & Hammerstein** The Surrey with the Fringe on Top (*omitting bb. 5-20; verse 1 or 2, once through*): from *Oklahoma!*  
*G (c♯' - d'')*: vocal selections (*Williamson HLW00312292*)  
*G*: *The Rodgers & Hammerstein Collection (Williamson HL00313207)*

\* Available late October 2017.



**LIST C** (*cont.*)

- 26 **Stephen Sondheim** Comedy Tonight: from *A Funny Thing Happened on the Way to the Forum*.  
*G* (*a-e"/g"*) or *F*: *The Best of Singing, Grades 4-5 (high or low)* (Faber)  
*G*; arr. Marsh (*melody line bb. 44-48*). *Songscape: Stage and Screen* (Faber)  
*G*: *The Stephen Sondheim Collection* (Hal Leonard HL00313531-Music Sales)
- 27 **Warren & Dubin** Lullaby of Broadway (*omitting repeat*): from *42nd Street*.  
*C/F* (*c' - d"*): arr. Beck. No. 8 from *Ready to Sing...Broadway* (Alfred 35808)
- 28 **Wells & Tormé** Christmas Song (Merry Christmas to you).  
*Eb* (*d' - eb"*): *It's Never Too Late to Sing: Christmas* (Faber)
- 29 **Frank Wildhorn & Leslie Bricusse** No One Knows Who I Am: from *Jekyll & Hyde*.  
*G min* (*c' - d"*): vocal selections (*Cherry Lane Music Company CLM02502211*)



## **SINGING GRADES:** requirements and information

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

### **Changes in the 2018 syllabus (Grades 6–8)**

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

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

### **Entering for an exam**

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

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

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

### **Elements of the exam**

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

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

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

## **Accompanied songs**

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

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

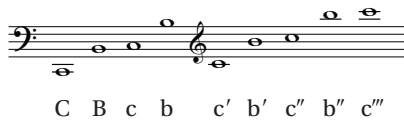
In Grades 6–8, candidates choose one song from any three of the five Lists, A, B, C, D and E.

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

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

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

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



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

*(continued overleaf)*

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

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

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

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

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

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

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

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

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

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

## Unaccompanied traditional song (folk song)

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

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

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

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

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

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

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

## **Sight-singing**

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

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








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

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

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

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

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

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

## **Aural tests**

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

## **In the exam**

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

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

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

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

## **Assessment**

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

## **Obtaining exam music**

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



## **AURAL TESTS:** included in the Practical exams for all subjects

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

### **In the exam**

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

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

### **Assessment**

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

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

### **Specimen tests**

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

### **Deaf or hearing-impaired candidates**

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

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