



Australian  
Music  
Examinations  
Board

2025

# Manual of Syllabuses



MUSIC SYLLABUSES

FOR  
THE  
♥ OF  
MUSIC

Published by the Australian Music Examinations Board Ltd

AMEB Ltd.  
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# Foreword

*We at AMEB respectfully acknowledge Aboriginal and Torres Strait Islander Peoples as the Traditional Custodians of the lands on which we live, learn and create. We recognise their continuing connection to country, and draw inspiration from the music, dance, song and storytelling handed down through many generations. We pay our respects to the Elders who came before us, are with us today, and are yet to come. We commit to a reconciled and shared future.*

In 1887 a programme of music examinations was initiated in Australia by the Universities of Adelaide and Melbourne. Subsequently the Australian Music Examinations Board (AMEB) emerged in 1918 as a national body with the purpose of providing graded assessments of the achievements of music students. Later, examinations were also provided for students of speech and drama.

The Board provides syllabuses across a wide range of musical instruments, as well as in singing, theory of music, musicianship, music craft, and speech and drama. It has become the most widely used assessment system in these fields of study in Australia. The success and high regard for Australian musicians at an international level has been partly due to the encouragement of young performers in this country through their participation in AMEB activities.

While one of the chief functions of the Board is to set examination standards of a high order, more importantly it strives to offer all students access to some of the best repertoire for study purposes, whether they subsequently sit for the examinations or not. Through its publications the Board strives for the highest editorial standards of presentation together with advice on interpretation from some of the leading practitioners in the country. The Board has a commitment to including compositions by Australian and regional composers in its publications and syllabuses.

Overall direction of these activities is the responsibility of a Federal Board consisting of representatives of educational institutions that are signatories to the AMEB constitution, namely the Universities of Melbourne, Adelaide and Western Australia, the Minister for Education and Early Learning, New South Wales, the Minister for Education, Queensland, and the Ministers for Education and Children and Youth, Tasmania, through the University of Tasmania.

The success of AMEB's role in developing standards of performance and scholarship has been achieved through the support of teachers in all states. A collaborative approach is used in the development of syllabuses and views are sought from teachers in all areas of the Board's work. With the assistance of its examiners and specialist panels, the Board will continue to work in association with teachers to provide encouragement for students and the sense of achievement that is an outcome of participation in its syllabuses and examinations. The Board believes that its activities ultimately lead to the enhancement of the cultural life of the community.

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## Shop at [www.ameb.edu.au](http://www.ameb.edu.au)

All syllabuses are available as digital downloads from AMEB's Online Music Shop at [www.ameb.edu.au](http://www.ameb.edu.au) including:  
*Accordion, Band, Ensemble Performance, Speech & Drama*

## ENQUIRIES

Your local State Office will be pleased to answer any queries you may have regarding practical and written examinations and can provide you with copies of entry forms and information bulletins. You can contact your State Office at the address listed below.

Enquiries regarding online courses, online examinations, AMEB's Online Music Shop, syllabuses and publications can be made to the Federal Office at the address listed below.

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<https://score.ameb.edu.au> (Online Theory Exams and Courses)

[www.ameb.edu.au/p-plate-piano](http://www.ameb.edu.au/p-plate-piano) (P-Plate Piano)

<https://rockschool.ameb.edu.au> (Rockschool)

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## AMEB EXAMINATIONS

### ONLINE EXAMINATIONS

Most music theory written exams are now offered online and can be taken at any time of the year. Visit [score.ameb.edu.au](http://score.ameb.edu.au) for further details.

### WRITTEN EXAMINATIONS

There are no set dates for written exams. Diploma exams and selected grade exams are available by request. Contact your local AMEB State Office for details.

### PRACTICAL EXAMINATIONS

For practical examination dates and closing dates for entries, please visit your local AMEB State Office's website, contact your local AMEB State Office or consult your state's AMEB Handbook.



## NEWS 2025

### SYLLABUSES

#### Regulations review

The AMEB Regulations in the front section of the *Manual of Syllabuses* have been updated to reflect contemporary practice and remove outdated items. The purpose of the review is to ensure integrity and consistency of examination processes and standards, thus ensuring that any qualifications and awards issued across all jurisdictions meet those standards. The updated Regulations have been ordered to reflect the typical candidate journey from enrolment to examination, and to the granting of a certificate.

#### Viola

AMEB is proud to announce the launch of two additional grade books for Viola Series 2: Grade 5 and Grade 6 (2024). These are made available as an additional resource for users of the current Viola syllabus.

The works featured in Viola Series 2 Grade 5 and Grade 6 will be added to the current Viola syllabus. Beyond this, there will be no alterations to the syllabus.

Please visit [www.ameb.edu.au](http://www.ameb.edu.au) for up-to-date information on the new publications and associated launch activities.

#### Band

As of 2025, the AMEB Band syllabus will no longer be printed in the hardcopy *Manual of Syllabuses*; it is available from [ameb.edu.au](http://ameb.edu.au) as a digital download only.

#### Technical work

As of 2025, AMEB Band candidates must present Technical work from the current orchestral brass Technical work publications as follows:

Band candidates on instruments that read in treble clef should prepare all technical work for the relevant grade as presented in *Trumpet Technical work & Orchestral excerpts* (AMEB, 2019).

This includes:

- E<sup>b</sup> soprano cornet
- B<sup>b</sup> cornet
- B<sup>b</sup> flugelhorn
- E<sup>b</sup> tenor horn
- B<sup>b</sup> baritone
- B<sup>b</sup> tenor trombone
- B<sup>b</sup> and F trombone
- B<sup>b</sup> euphonium
- E<sup>b</sup> bass tuba
- B<sup>b</sup> bass tuba

Band candidates on Bass Trombone should prepare all technical work for the relevant grade as presented in *Trombone & Euphonium Technical work & Orchestral excerpts* (AMEB, 2020).

Band candidates on Tuba in C should prepare all technical work for the relevant grade as presented in *Tuba Technical work & Orchestral excerpts* (AMEB, 2020).

For further details, please refer to the current AMEB Band Syllabus (digital download).

#### Syllabus developments

##### Syllabus reviews

A review of the Cello syllabus is currently underway, with a new syllabus scheduled for release in November 2026.

A review of the Singing for Leisure syllabus is currently underway, with a new syllabus scheduled for release in November 2026.

#### Notice of withdrawal from examination

From 1 January 2026 the following syllabus will no longer be available for examination:

- Viola (old syllabus), last published in the 2023 *Manual of syllabuses*.

From 1 January 2030 the following syllabus will no longer be available for examination:

- CTMusA, ATMusA and LTMusA (Teaching – old syllabus), last published in the 2023 *Manual of syllabuses*.

#### AMEB AWARD

We are pleased to announce the launch of the AMEB Award – a development program that supports and acknowledges the efforts of developing musicians, dancers, actors and performers of all ages and stages. Participants expand their creative horizons and ultimately grow as a performer by undertaking three main Award requirements: an AMEB Qualification, Performances and Contribution Activities.

The AMEB Award is available in the Australian Capital Territory, New South Wales, Queensland, South Australia, Tasmania, the Northern Territory, and Victoria. For more information about the AMEB Award – <https://www.ameb.edu.au/award>.

To enrol visit SCORE – <https://score.ameb.edu.au>.

If you are based in Western Australia, you can participate in the SCSA endorsed WA AMEB Award. For more information please visit the AMEB WA website – <https://www.uwa.edu.au/ameb/wa-award-program>.

#### ROCKSCHOOL, PAA AND CREATIVE QUALIFICATIONS UPDATES

Two new Associate Awards have been added to the Rockscool suite. These qualifications are high-level performance-based exams aimed at learners who have already achieved their Grade 8. Enrolments can be made through SCORE. New repertoire grade books for Electric Guitar, Bass and Drums have been released, adding even more repertoire choices for teachers and candidates. The two Creative Qualifications, vlogging and podcasting, have been withdrawn and are no longer offered.

#### ONLINE

##### AMEB Federal Office website

The AMEB Federal Office website showcases all we have to offer across music, speech & drama, performing arts and more. Visit us online to buy AMEB publications, access tips, information and videos, or browse our exam page, to find an exam or syllabus to suit you.

Visit [www.ameb.edu.au](http://www.ameb.edu.au).

##### AMEB Online Shop

All AMEB publications are available for purchase from the AMEB Online Shop. Free shipping is available for orders over \$125.00 AUD, with express post options also available. In addition, all AMEB syllabuses, a number of past exam papers, and study resources, including Recorded Accompaniments, are available for purchase as digital downloads from [www.ameb.edu.au/shop](http://www.ameb.edu.au/shop).

##### AMEB eNews

The Federal Office of AMEB publishes a regular e-Newsletter with updates and articles on topics of interest to teachers, students and parents. Subscribe to the eNews at [www.ameb.edu.au](http://www.ameb.edu.au).

## PREPARING FOR THE PRACTICAL EXAMINATION

The following guidelines are presented here for the convenience of practical syllabus users. Please be aware that much of this information is also found in Schedule A to the full Regulations that follow.

1. In preparing for examination enrollers should ensure that they have:
  - (a) Consulted the relevant State Office website for information about dates and times for examination including whether the examination is available in online or video format.
  - (b) Enrolled the candidate in the timelines required by the relevant State Office as set out on the relevant website.
  - (c) Prepared the candidate for the examination using the correct and current syllabus, in particular the syllabus objectives which provide guidance on examiners' expectations of achievement at each level.
  - (d) Checked any specific requirements in the General Requirements for Practical Examination below and in the relevant Syllabus.
  - (e) Prepared the correct number and type of pieces and ensured that, collectively, the pieces meet the performance time requirements for that examination, where a performance time is specified.
  - (f) Checked to confirm whether submission of the music is required before the examination.
2. On the examination day, candidates must:
  - (a) Complete and bring an electronic or printed Exam Notification to the examination in accordance with State Office guidelines as well as a list of the pieces to be presented.
  - (b) Bring scores of all pieces to be presented whether or not the candidate is playing from memory.
  - (c) Ensure they have with them all required materials as set out in the General Requirements for Practical Examinations below, and any permitted additional materials they may need, for example, spare reeds, rosin, endpin, recorded accompaniment music and player. Examiners and exam supervisors are not responsible for the provision, set-up, use and function of any candidate's instruments, for example cello stops, guitar footrests, drum pads etc.
  - (d) Arrive before the scheduled examination time, where the examination is in person, allowing sufficient time to check and confirm enrolment details, tune instruments, check and prepare accompaniment recordings and equipment where that will be used.

## GENERAL REQUIREMENTS FOR PRACTICAL EXAMINATIONS

The following guidelines are presented here for the convenience of practical syllabus users. Please be aware that much of this information is also found in Schedule A to the full Regulations that follow.

### 1. Introduction

- (a) Comprehensive examinations in Preliminary to Grade 8 comprise three sections:
  - Section I – Technical Work
  - Section II – Studies and Pieces (sometimes referred to in a Syllabus as a Program)
  - Section III – Aural Tests, Sight-Reading and General Knowledge.
- (b) Repertoire examinations comprise one section only, performance of pieces and studies. The pieces and studies (works) are taken from the Comprehensive or For Leisure syllabus Lists for that instrument and Grade as specified in the relevant Syllabus.
- (c) Examinations for Certificate of Performance, Associate Diploma and Licentiate Diploma comprise two sections:
  - Section I – Studies and Pieces (sometimes referred to in a Syllabus as a Program)
  - Section II – General Knowledge.

### 2. Technical Work

- (a) Test requirements are set out in the current AMEB Technical Work publications for the instrument/subject and Grade, and/or in the relevant Syllabus.
- (b) All technical work must be presented from memory, unless otherwise specified in the relevant syllabus.

### 3. List pieces

- (a) Candidates must ensure they have prepared the correct number and type of pieces for their examinations. The number of Pieces and the Lists for each Grade are detailed in the Syllabus.
- (b) Candidates must ensure that the pieces they have selected collectively meet the performance time required for examination, where such time limits are applicable, e.g., Repertoire exams, Certificate of Performance, Diploma exams.

### 4. Extra List pieces

- (a) Two Extra List works are required for Comprehensive exams for all instrumental subjects and Singing from Grade 2 to Grade 7, both inclusive. Two Extra List songs are required in Musical Theatre from Grade 2 to Grade 6, both inclusive. Extra list works are not required for Piano for Leisure, Saxophone for Leisure, Singing for Leisure or Repertoire exams.
- (b) Extra List pieces should have an educational value similar to that prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source. Candidates are required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner.
- (c) Accompaniment of Extra List pieces is not required, even if the work is written with accompaniment.

**5. Own Choice pieces**

- (a) Own Choice pieces should have an educational value similar to List pieces prescribed in the relevant syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source.
- (b) Accompaniment of Own Choice pieces is required if the work is written with accompaniment, or the relevant syllabus requires that any Own Choice work be accompanied.

**6. Repeats**

- (a) Repeats do not need to be performed unless specified in the syllabus or requested by the examiner. However, all *da capo* directions must be observed.

**7. Memorisation**

- (a) In Musical Theatre and Singing for Leisure, candidates must perform all List songs and Extra list songs from memory.
- (b) While other candidates should be encouraged even at the earliest stages to make a habit of memorising, no additional credit will be given to candidates who elect to perform from memory.
- (c) Candidates playing from memory must bring their music to the examination for the General Knowledge section.
- (d) Licentiate candidates must present one work from memory, except candidates in Organ where presentation from memory is optional, and for Musical Theatre and Singing for Leisure as noted at 7(a).

**8. Scores**

- (a) Scores are printed sheet music which normally would be either:
  - (i) legally purchased (or otherwise legally accessed) physical sheet music or
  - (ii) legally purchased (or otherwise legally accessed) download(s) of sheet music
- (b) Scores are subject to the Copyright Act. Candidates must ensure that any scores or copies they provide comply with the Act. Enrollers, teachers and/or candidates should consult the Guide to Music Copyright for Teachers on the APRA/AMCOS website or contact APRA/AMCOS on 1300 852 388 or [apra@apra.com.au](mailto:apra@apra.com.au).
- (c) Australian and New Zealand publishers have given a limited waiver to entrants of examinations to use temporary copies of sheet music for examination purpose only. If you have been asked to provide a copy of your sheet music to organisers of an AMEB examination, you can do so by completing this Copyright Declaration Form and providing it to AMEB at the time of your exam. However, the candidate must bring the original scores of the sheet music to their examination.
- (d) In order to avoid a difficult page turn a fair use exception in the Copyright Act allows one to make a photocopy of a page and use that copy in conjunction with the original score. You may not copy the entire work or movement.
- (e) Candidates must bring one original score of each piece they are performing, including the music for the accompanist part where relevant, to the examination whether or not they are performing from memory. In examinations with a general knowledge section the accompanist's score is used as a basis for general knowledge questions.
- (f) Diploma candidates are required to supply original scores or authorised copies (see 8(b) above) for the use of the examiner.
- (g) Some syllabuses require submission and approval of repertoire selections prior to examination, for example Own Choice selections for particular AMusA and LMusA examinations. In those cases, submitted scores must comply with the Copyright Act.

**9. Editions**

- (a) Editions are mentioned as a means of identification. Specific editions are only prescribed where a work has been arranged, as alternative editions/arrangements may be of an unsuitable level of difficulty. Recommended editions of original works are often listed in AMEB syllabuses, but any standard and unabridged edition is acceptable.

**10. Pencil Marks on Scores**

- (a) Candidates must remove all marks from their music which refer to general knowledge information, including the meaning of musical terms and symbols. Markings such as fingering, bowing, pedalling, breath marks, and similar do not need to be removed.

**11. Metronome Marks**

- (a) Metronome marks are an approximate indication of required tempo.

**12. Page Turners**

- (a) Candidates may bring a person to act as page turner. The page turner can only remain in the examination room when required to turn pages and cannot assist a candidate in any other manner.

**13. Accompanists/Collaborative Artists**

- (a) If the examination requires an accompanist or collaborative artist the candidate must arrange their attendance. The examiner cannot perform either role.
- (b) In higher Grades, it is recommended that candidates engage the services of an experienced accompanist in order to do themselves full justice and be assessed accordingly.

**14. Recorded accompaniment or backing tracks**

- (a) Candidates may perform with approved AMEB recorded accompaniments in examinations in some Level 1 grades. The AMEB Federal Office provides [a range of recorded accompaniments](#).
- (b) Candidates may perform in AMEB 'For Leisure' syllabuses (i.e. Piano for Leisure, Singing for Leisure and Saxophone for Leisure) with backing tracks in the examination. Backing tracks may feature various instrumentation. This is not limited to backing tracks produced by AMEB.



- (c) If using recorded accompaniments or backing tracks, the candidate must provide and operate suitable equipment for the examination: a CD player or other quality audio equipment which will have adequate sound level and quality in the examination room. Candidates should ensure that the equipment is fully charged if battery operated.

### 15. Instrument requirements

- (a) Except for piano and organ, candidates should ensure they bring the correct and allowed relevant instrument(s) and any extra related requirements (e.g. spare reeds, rosin, endpin, recorded accompaniment music and player, pedal extender, etc.) with them.
- (b) Candidates are responsible for the set-up, use and function of their instruments.
- (c) AMEB State Offices and their staff (examiners, and supervisors) are not responsible for the provision, set-up, use and function of any instruments except for a Piano.
- (d) Candidates should ensure their instruments are tuned as allowed and/or required by the relevant syllabus and that any permitted or required additional instrument is also tuned according to the syllabus requirements.

### 16. P Plate Piano

- (a) Candidates in a face-to-face P Plate Piano assessment may be accompanied in the examination room by a parent/guardian and/or teacher.

### 17. Fingerboards

- (a) Marked or fretted fingerboards are only allowed at Preliminary grade string examinations for bowed string instruments.

### 18. Examination Results

- (a) Examinations are marked and graded according to [Regulation 21](#) and [Regulation 22](#).

### 19. Other requirements

- (a) The General Notes/Foreword at the beginning of each syllabus outline any details specific to that syllabus.

### 20. Time allowed for Practical Examinations

| Comprehensive Practical Examinations, Preliminary to Certificate of Performance – Total Time allowed (in minutes)                              |             |         |         |         |         |         |         |         |         |                            |
|------------------------------------------------------------------------------------------------------------------------------------------------|-------------|---------|---------|---------|---------|---------|---------|---------|---------|----------------------------|
| GRADE                                                                                                                                          | Preliminary | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 | Certificate of Performance |
| Piano                                                                                                                                          | 12          | 14      | 15      | 20      | 20      | 25      | 30      | 40      | 50      | 45                         |
| Piano (Collaborative)                                                                                                                          |             |         |         |         |         | 27      | 32      | 42      | 52      |                            |
| Piano for Leisure, Saxophone for Leisure, Singing for Leisure                                                                                  | 10          | 12      | 14      | 15      | 16      | 20      | 25      | 30      | 35      | 40                         |
| Organ                                                                                                                                          |             |         |         | 25      | 30      | 35      | 40      | 45      | 55      |                            |
| Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Flute, Oboe, Clarinet, Horn, Trumpet, Trombone, Euphonium, Singing, Musical Theatre | 12          | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      | 45                         |
| Recorder                                                                                                                                       |             | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      |                            |
| Bassoon, Saxophone                                                                                                                             |             | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      | 45                         |
| Tuba                                                                                                                                           | 12          | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      |                            |
| Bass Trombone                                                                                                                                  |             |         |         |         |         | 27      | 32      | 40      | 50      | 45                         |
| Percussion                                                                                                                                     | 15          | 20      | 25      | 30      | 35      | 35      | 40      | 45      | 50      |                            |
| Band                                                                                                                                           |             | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      |                            |

| Associate and Licentiate Diplomas – Examination times (in minutes)                                                                                                                                                                                                    |                                |                               |                                |                               |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|-------------------------------|--------------------------------|-------------------------------|
|                                                                                                                                                                                                                                                                       | ASSOCIATE DIPLOMAS             |                               | LICENTIATE DIPLOMAS            |                               |
|                                                                                                                                                                                                                                                                       | Total examination time allowed | Section I (Minimum – Maximum) | Total examination time allowed | Section I (Minimum – Maximum) |
| Piano, Violin, Viola, Cello, Double Bass, Harp (Pedal Harp only), Classical Guitar, Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E <sup>b</sup> alto or B <sup>b</sup> tenor), Horn, Trumpet, Trombone, Tuba, Euphonium, Percussion, Singing, Musical Theatre | 50                             | 25 – 40                       | 60                             | 35 – 50                       |
| Organ                                                                                                                                                                                                                                                                 | 60                             | 40 – 50                       | 75                             | 45 – 60                       |

| Repertoire Examination times in minutes (Times include appropriate breaks between pieces)                                                                                                                                                       |             |         |         |         |         |         |         |         |         |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------|---------|---------|---------|---------|---------|---------|---------|---------|
| GRADE                                                                                                                                                                                                                                           | Preliminary | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| Piano                                                                                                                                                                                                                                           | 10          | 12      | 13      | 17      | 17      | 20      | 25      | 35      | 45      |
| Piano for Leisure, Saxophone for Leisure, Singing for Leisure                                                                                                                                                                                   | 8           | 10      | 12      | 13      | 13      | 15      | 20      | 25      | 30      |
| Organ                                                                                                                                                                                                                                           |             |         |         | 22      | 27      | 30      | 35      | 40      | 50      |
| Accordion                                                                                                                                                                                                                                       | 10          | 12      | 13      | 17      | 17      | 20      | 25      | 35      | 45      |
| Violin, Viola, Cello, Double Bass, Harp, Classical Guitar, Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E <sup>b</sup> alto or B <sup>b</sup> tenor), Horn, Trumpet, Trombone, Bass Trombone, Tuba, Euphonium, Singing, Musical Theatre | 10          | 14      | 15      | 19      | 19      | 22      | 27      | 35      | 45      |
| Percussion                                                                                                                                                                                                                                      | 13          | 18      | 23      | 27      | 32      | 33      | 35      | 40      | 45      |

## 21. Aural Test Requirements

For candidates in comprehensive practical examinations only.

Aural Tests in Grades other than Preliminary are played twice.

In the case of tests specified in more than one Grade, the difficulty of the examples given to the candidates are adjusted to the standards of the respective Grades.

Interval Tests: Boys whose voices are at the 'breaking' stage may respond to the pitch tests by whistling instead of humming or singing.

In tests where interval recognition is required:

- Grade 3 requires candidates to name the interval as being the second, third, fourth, or fifth of the scale.
- Grades 4, 5 and 6 require candidates to name the intervals as major second, major third, perfect fourth, etc.

| Grade              | Test Requirements |                                                                                                                                                                                                                                                                               |
|--------------------|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Preliminary</b> | TIME:             | To clap the beats of simple chord passages played in two- or three-beat time by the examiner at varying speeds – slow, moderate and quick, and to continue clapping or beating after the examiner ceases to play.                                                             |
|                    | RHYTHM:           | To hum, sing, clap or tap the note values of a simple rhythmical two-bar passage played by the examiner.                                                                                                                                                                      |
|                    | PITCH:            | To sing or hum the notes of a short melodic phrase of five or six notes of one beat length. The examiner plays the phrase then repeats it, waiting on each note for the candidate to sing the note.                                                                           |
|                    | PITCH:            | To state which is the higher or lower of any two notes, not less than a third apart, that the examiner has played separately.                                                                                                                                                 |
| <b>Grade 1</b>     | PITCH:            | To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.                                                                                                                                                                                      |
|                    | RHYTHM:           | The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.                                                                                                                                                              |
|                    | PITCH:            | To hum or sing a short phrase played twice by the examiner, combining melody and time.                                                                                                                                                                                        |
| <b>Grade 2</b>     | RHYTHM:           | The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.                                                                                                                                                              |
|                    | PITCH:            | To hum or sing a short phrase played twice by the examiner, combining melody and time.                                                                                                                                                                                        |
|                    | PITCH:            | To hum or sing the higher or lower of two notes a major third or a perfect fifth apart within the limits of an octave from middle C played simultaneously by the examiner.                                                                                                    |
| <b>Grade 3</b>     | RHYTHM:           | The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is duple or triple time.                                                                                                                 |
|                    | MELODY:           | To hum or sing a short phrase played twice by the examiner, combining melody and time.                                                                                                                                                                                        |
|                    | PITCH:            | To hum or sing the higher or lower of any two notes within the limits of an octave from middle C played simultaneously by the examiner.                                                                                                                                       |
|                    | PITCH:            | The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name the interval of the second, third, fourth or fifth of the major scale as played by the examiner, in succession to the keynote. |

|                |          |                                                                                                                                                                                                                                                                                                                |
|----------------|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Grade 4</b> | RHYTHM:  | The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.                                                                                                                                               |
|                | PITCH:   | The examiner having sounded on the piano a note, to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately after the keynote.                                                                       |
|                | PITCH:   | To hum or sing from memory the higher or lower part of a two-part progression of two successive intervals within the compass of an octave from middle C as played by the examiner.                                                                                                                             |
|                | PITCH:   | The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing the middle note.                                                                                                                            |
| <b>Grade 5</b> | RHYTHM:  | The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.                                                                                                                                               |
|                | PITCH:   | The examiner having sounded on the piano a note to be regarded as a keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately in succession to the keynote.                                                               |
|                | PITCH:   | To hum or sing from memory the higher or lower part of a two-part progression of three successive intervals within the limits of an octave from middle C as played slowly by the examiner.                                                                                                                     |
|                | HARMONY: | The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing all three notes, ascending or descending as required.                                                                                       |
| <b>Grade 6</b> | PITCH:   | The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major or harmonic minor scale as played by the examiner immediately in succession to the keynote.                                           |
|                | HARMONY: | The examiner having sounded any major triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the position of the triad.                                                                                                                             |
|                | PITCH:   | To hum or sing from memory the higher or lower part of a two-part progression of four successive intervals within the limits of an octave from middle C.                                                                                                                                                       |
|                | HARMONY: | To recognise Perfect and Plagal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.                                                                                                                                                            |
| <b>Grade 7</b> | PITCH:   | The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the major or minor triad, stating its position.                                                                                               |
|                | HARMONY: | To recognise Perfect, Plagal and Interrupted cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.                                                                                                                                               |
|                | MEMORY:  | Approximately one minute being allowed to memorise a two-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.                                                     |
|                | PITCH:   | To hum or sing from memory the higher or lower part of a two-part phrase of not more than six notes, note against note within the compass of an octave from middle C played slowly by the examiner.                                                                                                            |
| <b>Grade 8</b> | HARMONY: | The examiner having sounded any major or minor triad either in root position or an inversion, or any diminished triad in root position played within the limits of an octave, the candidate will recognise the major, minor or diminished triad, stating its position (in the case of a major or minor triad). |
|                | HARMONY: | To recognise any of the four principal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.                                                                                                                                                     |
|                | MEMORY:  | Approximately one and a half minutes being allowed to memorise a three- or four-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.                              |
|                | PITCH:   | The examiner will play on a piano a two-part phrase with a few passing notes, and the candidate will hum, sing or play from memory, the lower part.                                                                                                                                                            |

## 22. Sight-Reading Test Requirements

For candidates in comprehensive practical examinations only.

Sight-Reading tests apply to Grades 1 – 8 and are set within the limits of the technical standard of the Grade.

## 23. General Knowledge Test Requirements

For candidates in comprehensive practical examinations only.

Candidates can expect to be asked:

- At least one question about each List piece presented;
- Between 6 and 10 questions in total;
- In Level 1, examinations on solo instruments and voice, questions are asked from the candidate's part (not the accompaniment part)
- In Levels 2 and 3, examinations on solo instruments and voice, questions are asked from the accompaniment part (not the candidate's part)

In Grade 7 and beyond, candidates are asked about the composer. Candidates should interpret 'period' as an historical time frame; 'style' as the features, attributes and characteristics of the music or period (for example texture, phrasing, articulation, use of dynamics, motif, harmony, ornamentation, tempo etc.).

Candidates in Musical Theatre should also consult the General Knowledge requirements in the relevant syllabus for specific requirements.

| Level          | Grade                                    | General knowledge example questions                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|----------------|------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Level 1</b> | Preliminary & Grade 1                    | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title, and its key/tonality.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|                | Grades 2, 3, & 4                         | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and<br>2. Identify key changes (on the appropriate score) at obvious and clear-cut places only, preferably at the beginnings or ends of marked sections and not in transitory passages.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| <b>Level 2</b> | Grades 5 & 6                             | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;<br>2. Identify key changes at obvious and clear-cut places, and not in transitory passages;<br>3. Explain form, only if the piece represents one of the following:<br>Binary, Ternary, Rondo, Theme and Variation types, First Movement (Sonata), Fugue, Minuet (Scherzo) and Trio, Through Composed; for singing – for example, strophic, Lied, chanson, mélodie, art song, recitative ( <i>secco</i> and <i>stromentato/accompagnato</i> ), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad;<br>4. Name the period from which the piece comes and state the time frame of that period; and<br>5. Discuss style by showing how the piece exemplifies typical features of its period.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|                | Grades 7, 8 & Certificate of Performance | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;<br>2. Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and<br>3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work:<br><ul style="list-style-type: none"> <li>• Grades 7 &amp; 8: Brief knowledge of its relationship to the other movements in the work is expected.</li> <li>• Certificate of Performance: Knowledge of its relationship to the other movements in the work, including a description of the other movements, is required.</li> </ul> <p>Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:</p> <ol style="list-style-type: none"> <li>1. Knowledge of the period and style appropriate to the piece;</li> <li>2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and</li> <li>3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.</li> </ol> |
| <b>Level 3</b> | Associate Diploma & Licentiate Diploma   | Questions focus on the following areas:<br><ol style="list-style-type: none"> <li>1. Terminology, including the significance of titles and the meaning of all markings contained in the score</li> <li>2. Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).</li> <li>3. Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.</li> <li>4. Structure: formal layout, keys, melodic/harmonic language, and the identification of climax points</li> <li>5. For instrumentalists, the construction and development of the instrument, with special consideration given to any implications this may have upon the repertoire that is performed.</li> </ol> <p>In addition to the General Knowledge examples above, candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in the relevant Syllabus for specific requirements.</p> <p>Candidates may be required to prepare program notes for the examiners for Section I of the exam, as set out in the relevant Syllabus.</p>                                                                                           |

## REGULATIONS

### 1. Purpose

The purpose of these Regulations is to set standards across all AMEB jurisdictions. These Regulations make provision for:

- (a) Syllabuses, Subjects, and Awards;
- (b) Enrolment and Fees, and Examination Scheduling;
- (c) Entry Requirements;
- (d) Prerequisites, Corequisites, and Recommended Entry Levels;
- (e) Examinations Requirements;
- (f) Academic Honesty;
- (g) Examinations and Assessment;
- (h) Reasonable Adjustments to Assessment;
- (i) Inability to Attend an Examination;
- (j) Results, Grading and Standards of Achievement;
- (k) Academic Dress;
- (l) Complaints and Appeals; and
- (m) States to make policies and processes.

### 2. Authorisation

- 2.1 These Regulations are made by the Federal Board of the Australian Music Examinations Board (AMEB) and apply to the Teaching Syllabuses, Theory subjects, and Practical Music subjects included in the AMEB Music Syllabuses.
- 2.2 The Regulations should be read in conjunction with the 'General Requirement for Practical Examinations', which precede them, and any Schedules, AMEB Music Syllabuses, AMEB Grade and Textbooks, and State AMEB policies, procedures and processes.
- 2.3 State AMEB Offices may publish information, and make policies, procedures and processes, which must not conflict with these Regulations, any Schedules made under these Regulations, and the Syllabuses.

### 3. Definitions

Unless otherwise defined the following definitions apply:

**"accompanist"** means the associate artist performing the accompaniment in a practical music examination.

**"academic honesty"** means being honest and ethical, acknowledging the work of others, using your own words, and completing your own examinations and assessment tasks.

**"academic misconduct"** means a failure to demonstrate academic honesty.

**"Award"** means an AMEB certificate awarded to a candidate who has satisfactorily met the requirements of a Grade or Diploma examination in a subject.

**"backing tracks"** refers to recordings of accompaniments to works listed in an AMEB 'For Leisure' syllabus (including AMEB grade books).

**"candidate"** means a person enrolled in an examination.

**"collaborative artist"** means the associate artist in a Piano (Collaborative) examination.

**"corequisite"** means a requirement to successfully complete an examination in another subject, or a requirement to have successfully completed an equivalent examination, in order to qualify for the award of an AMEB Grade or Diploma.

**"Diploma"** means the Level 3 examinations comprising the Associate Diploma and the Licentiate Diploma.

**"enroller"** means the person enrolling the candidate for an examination.

**"entry requirements"** means any preliminary or prerequisite requirements candidates must satisfy to be allowed to enrol, for an examination.

**"examination"** means a formal assessment of a candidate's performance against the syllabus Grade or Diploma requirements.

**"examination centre"** means a place where in-person examinations are held.

**"examiner"** means a person appointed by AMEB to formally conduct AMEB examinations.

**"Grade"** means the Grades of examination in each subject. Grades may be available at Preliminary, Grades 1 – 8, and Certificate of Performance.

**"Level"** is a grouping of Grades. Level 1 is Preliminary – Grade 4, Level 2 is Grade 5 – Certificate of Performance and Level 3 comprises Associate and Licentiate Diplomas.

**"objectives"** are statements which describe what a candidate is expected to know, perform, and demonstrate at a particular Level and are set out in the relevant syllabus.

**"prerequisite"** means required prior knowledge acquired through successful completion of an examination in a subject or subjects, or another examination or its equivalent, before enrolling in a particular subject examination.

**"Recorded accompaniments"** are recordings of the piano accompaniment to works in AMEB grade books. Only Recorded accompaniments produced by AMEB may be used in examination. Recorded accompaniments may not be available for all grade books.

**"result" and "grading"** means the level of achievement, the letter grading and/or the numerical mark determined by the examiner or examiners.

**"schedule"** means a schedule approved by the Federal Board and made under the Regulations. A schedule may provide further details about a Regulation matter, for example, on examinations and tests.



**“subject”** means a discipline including music theory, instruments (including voice) or teaching, leading to an AMEB examination.

**“syllabus”** defines each subject and provides the details of examinable matters in a subject and Grade or Diploma.

**“video examinations”** allow a candidate to make a video recording of their program and submit it for assessment according to the policies and procedures of the relevant State Office.

#### 4. Syllabuses, Subjects and Awards

- 4.1 The AMEB Federal Board approves syllabuses.
- 4.2 The purpose of each syllabus is to set objectives, standards of scholarship and performance, and examination assessment standards and requirements in subjects.
- 4.3 Syllabuses are subject to change. Any change to a syllabus is published in advance of the year of implementation and allowance is made in the examination for the use of previously published resources with a revised syllabus for a defined period of time, usually two calendar years.
- 4.4 Subjects are available for examination at a range of levels: Preliminary, Grades 1 – 8, Certificate of Performance, Associate Diploma and Licentiate Diploma. Each syllabus details the Grades and Diplomas available in a subject.
- 4.5 An Award is issued to all candidates who successfully complete all requirements of an examination at Levels 1, 2, or 3.
- 4.6 The Fellowship of Music, Australia [FMusA] is available for examination in all practical subjects. It is the highest Award offered by AMEB and can be undertaken in any instrument available for Licentiate of Music [LMusA] examination at the time of enrolment for the FMusA.
- 4.7 The Federal Board may award an Honorary Fellowship in Music, Australia where the Federal Board is satisfied the recipient is a person of probity and is distinguished by eminent service to AMEB, or to recognise professional or academic distinction in music, or other significant contribution recognised by the Federal Board.

#### 5. Enrolment for Examination

- 5.1 Enrollers must enrol candidates in the format, and by the date, specified by the relevant State Office. Fees apply to enrolment and changes to enrolment in accordance with State policies and procedures.
- 5.2 Enrollers must ensure that candidates have met all eligibility and entry requirements. (See Regulations 7 and 8).
- 5.3 There is a three (3) stage application process for examination in the Fellowship in Music, Australia; (i) program submission, (ii) video audition, and (iii) enrolment. Stages (i) and (ii) must be successfully completed to be eligible to enrol for examination, stage (iii).

#### 6. Examination Scheduling

- 6.1 Practical and in-person written examinations are held in locations and at times determined by the relevant State Office.
- 6.2 State Offices may make provision for written examinations to be taken online in accordance with their policies and procedures.
- 6.3 Online examinations in Music Theory Syllabuses can be taken at any time within 12 months of the purchase date.
- 6.4 State Offices may allow video examinations for the practical component in some examinations.

#### 7. General Entry Requirements

- 7.1 Subject to any prerequisite and corequisite requirements (see [Table A](#)) candidates may enter for an examination in any Grade of any subject without having passed a lower Grade. Other recommendations are included in [Table A](#).
- 7.2 Entry requirements for the FMusA are set out in [Schedule B](#).

#### 8. Prerequisite and Corequisite Entry Requirements

- 8.1 A prerequisite requirement must be completed prior to an examination.
- 8.2 A corequisite requirement can be completed before or after the examination but no certificate can be awarded until the corequisite is satisfactorily completed.
- 8.3 All prerequisite and corequisite requirements, and their alternatives, are set out in [Table A](#).
- 8.4 A degree or diploma in music from a recognised Australian or overseas tertiary institution meets prerequisite or corequisite requirement(s) for: Grades 6, 7 and 8 examinations, Certificate of Performance examinations, Associate Diploma examinations, and Licentiate Diploma examinations.

| TABLE A – Prerequisite and Corequisite Requirements, and Recommended Prior Achievements |               |                                                                              |                                                           |
|-----------------------------------------------------------------------------------------|---------------|------------------------------------------------------------------------------|-----------------------------------------------------------|
| EXAMINATION                                                                             | PREREQUISITES |                                                                              | RECOMMENDED PRIOR ACHIEVEMENTS                            |
| CTMusA                                                                                  | Pass          | Grade 6 Practical and Grade 4 Theory of Music or Musicianship or Music Craft |                                                           |
| ATMusA                                                                                  | Pass          | Grade 8 Practical and Grade 5 Theory of Music or Musicianship or Music Craft | Pass CTMusA, or equivalent practical teaching experience. |

| AMEB EXAMINATION           | AMEB COREQUISITE REQUIREMENTS*                          | ALTERNATE EXAMINING AUTHORITIES                                                    | RECOMMENDED PRIOR ACHIEVEMENTS                                       |
|----------------------------|---------------------------------------------------------|------------------------------------------------------------------------------------|----------------------------------------------------------------------|
| LMusA Theory of Music      | Pass, G6 Practical                                      |                                                                                    |                                                                      |
| AMusA Theory of Music      | Credit, G5 Practical                                    |                                                                                    |                                                                      |
| LMusA Musicianship         | Credit, G6 Practical                                    |                                                                                    |                                                                      |
| AMusA Musicianship         | Credit, G5 Practical                                    |                                                                                    |                                                                      |
| LMusA Practical            | Pass, G6 Theory of Music or Musicianship or Music Craft | Pass, Grade 6 RSL (Rockschoo)l Classical Theory or Grade 8 ABRSM or Trinity Theory | Award, AMusA Practical or equivalent                                 |
| AMusA Practical            | Pass, G5 Theory of Music or Musicianship or Music Craft | Pass, Grade 5 RSL (Rockschoo)l Classical Theory or Grade 7 ABRSM or Trinity Theory | Pass, Certificate of Performance, or credit or above in G8 Practical |
| Certificate of Performance | Pass, G4 Theory of Music or Musicianship or Music Craft | Pass, Grade 4 RSL (Rockschoo)l Classical Theory or Grade 6 ABRSM or Trinity Theory | Pass G8 Practical                                                    |
| G8 Practical               | Pass, G4 Theory of Music or Musicianship or Music Craft | Pass, Grade 4 RSL (Rockschoo)l Classical Theory or Grade 6 ABRSM or Trinity Theory |                                                                      |
| G7 Practical               | Pass, G3 Theory of Music or Musicianship or Music Craft | Pass, Grade 3 RSL (Rockschoo)l Classical Theory or Grade 5 ABRSM or Trinity Theory |                                                                      |
| G6 Practical               | Pass, G2 Theory of Music or Musicianship or Music Craft | Pass, Grade 2 RSL (Rockschoo)l Classical Theory or Grade 4 ABRSM or Trinity Theory |                                                                      |

## EXAMINATION REQUIREMENTS

### 9. General Examination Requirements

- 9.1 The syllabus sets out objectives that the candidate is required to demonstrate at each Grade or Diploma examination and, where relevant, what is required for each section of the examination.
- 9.2 For Fellowship of Music candidates there is no syllabus. Candidates are examined against the expected performance characteristics set out in Schedule B to these Regulations and in the *Manual of syllabuses*.
- 9.3 The Federal Board has established examination and test requirements for subjects which are set out in a Schedule to these Regulations: Examination and Test Requirements Schedule A (Schedule A). All candidates must comply with the requirements of Schedule A and any requirements set out in the relevant syllabus.
- 9.4 Candidates must ensure that they bring all required materials, music, instruments, accompanists and collaborators, as required by the relevant examination. Details are set out in the Schedule and in the relevant syllabus.
- 9.5 Candidates can only be examined using the relevant current syllabus. For example, candidates enrolled in Piano (Comprehensive) Grade 8 can only use the current syllabus for Piano (Comprehensive) Grade 8. Candidates cannot use a different syllabus or parts of a different syllabus for examination purposes.
- 9.6 State Offices may make provisions for examinations during periods of transition between syllabuses.
- 9.7 Subject to these Regulations and Schedule A and Schedule B, arrangements for examinations are managed by the State Offices in accordance with their policies, procedures, and fees.

### 10. Time Allowed for Examination

- 10.1 Examination times are established for each type of examination and are set out in Schedule A and in the relevant syllabus.

### 11. Allowable and Required Materials in the Examination

- 11.1 Candidates must ensure that they comply with the Grade or Diploma examination requirements set out in Schedule A and the relevant current syllabus.

### 12. Academic Honesty

- 12.1 Candidates must ensure that they are honest and ethical when completing any examination or assessment task.
- 12.2 Any written work submitted for examination must be their own work written in their own words. If using the exact words of another person or organisation the words must be inserted in quotation marks, (".."), and cited appropriately.
- 12.3 Candidates must undertake the examination/assessment and not allow another person to undertake the examination/assessment on their behalf.
- 12.4 Candidates must not refer to written notes or other resources in an examination/assessment task unless the examination requirements explicitly allow the use of written notes or other resources.
- 12.5 A finding of academic misconduct may result in the examination/assessment task being disallowed OR the examination/assessment not being assessed.

## EXAMINATIONS and ASSESSMENT

### 13. Examination Structure

- 13.1 Comprehensive examinations in Grades Preliminary to Grade 8 (including collaborative Piano) are comprised of three sections:
  - Section I. Technical Work;
  - Section II. Studies and Pieces (may be referred to as the program); and
  - Section III. Aural Tests, Sight-Reading, and General Knowledge.
- 13.2 For Leisure examinations in Grades Preliminary to Grade 8 are comprised of three sections:
  - Section I. Technical Work;
  - Section II. Studies and Pieces (may be referred to as the program); and
  - Section III. Aural Tests or Sight-Reading, and General Knowledge.
- 13.3 Examination in the Certificate of Performance is comprised of two sections:
  - Section I. Studies and Pieces (may be referred to as the program); and
  - Section II. General Knowledge.
- 13.4 Associate Diploma of Music and Licentiate Diploma of Music examinations are comprised of two sections:
  - Section I. Pieces (may be referred to as the program); and
  - Section II. General Knowledge.
- 13.5 Repertoire Examinations comprise one section only: performance of the prepared selected program.
- 13.6 Ensemble examinations comprise one section only: performance of the prepared selected program.
- 13.7 Music Theory examinations may consist of two sections, Written and Aural, or one written section. Details are set out in the relevant syllabus and Schedule A.
- 13.8 Requirements for all sections of examinations are set out in Schedule A. Further specific examination requirements are set out in the relevant syllabus.
- 13.9 The Fellowship of Music is examined by one section, the public recital.
- 13.10 Further specific examination requirements are set out in the relevant syllabus.

#### Time limitations for some examinations in sections

- 13.11 The examinations set out below are divided into separately enrolled sections. Except where otherwise stated in the Regulations candidates must pass all sections. A certificate is issued upon the successful completion of all sections of the examination within four years of the original enrolment:
  - (a) Associate in Music, Australia [AMusA] (Musicianship); Licentiate in Music, Australia [LMusA] (Musicianship):  
Section I, Section II
  - (b) Associate Teacher of Music, Australia [ATMusA], and Certificate Teacher of Music, Australia [CTMusA]:  
Section I, Section II, Section III

### 14. Reasonable Adjustments to Examination Conditions

- 14.1 The purpose of reasonable adjustments is to allow for equitable access to, and conditions for, examinations which must not advantage or disadvantage any candidates.
- 14.2 Reasonable adjustment applications must be made in the timelines set by the State Office and approved, or not, prior to the examination.
- 14.3 Candidates with disabilities may be provided with reasonable adjustments to examination conditions and time allowed, but not a change to a result, in accordance with State policies and procedures.
- 14.4 Any reasonable adjustments made must ensure that the candidate is capable of meeting the syllabus requirements for the Grade and Level under examination.

### 15. English as an Additional Language Candidates

- 15.1 Candidates whose first language is not English may apply to use an English/foreign language dictionary in written examinations.
- 15.2 Where candidates have been authorised to use a dictionary, the dictionary must not contain any written notes, markings, or annotations.
- 15.3 Non-English-speaking candidates in practical examinations may apply to the State Office to have an accredited interpreter present at their practical music examination. Fees may apply.

### 16. Inability to attend a scheduled examination

- 16.1 Candidates who are prevented by illness or other exceptional cause from attending an examination on their scheduled examination day should notify the State Office within the timelines set by the State Office. State Office policies and processes apply to these circumstances.

### 17. Examination Performance

#### Scores

- 17.1 Candidates must bring an original score or an authorised copy of each piece being presented to the examination, whether or not they are playing from memory. In some cases, for example the Fellowship of Music, music must be submitted prior to the examination as set out in the relevant syllabus.

#### Performance of Prescribed Pieces

- 17.2 Examiners may, at their discretion, hear the whole or any portion of the prescribed pieces presented for examination.

#### Accompanied/Collaborative Pieces

- 17.3 17.3 Where pieces require accompaniment or a collaborative artist the candidate or enroller must ensure that the accompanist or collaborative artist attends the examination, or that the Recorded accompaniment, or backing track, is used (see Schedule A, Part C, Section 1(13)).

- 17.4 The examiner is not permitted to play the accompaniment or collaborative artist part for the candidate.
- 17.5 If an accompaniment or collaborative part is not provided for a piece or pieces where required, the examination result is reduced according to the grading table set out at [Regulation 22.1](#).
- 17.6 Accompaniment of Extra List pieces is not required even if the pieces are written with an accompaniment.
- 17.7 An accompanist or collaborative artist can only be in the examination room when required.
- 17.8 Unaccompanied pieces and studies must not be presented with an accompaniment.

#### **Pieces Not Prescribed by the Syllabus**

- 17.9 Candidates must present pieces that are prescribed by the relevant syllabus. Where there is an option for the candidate to present one or more pieces of Own Choice, the chosen works must comply with the Own Choice requirements prescribed by the syllabus.
- 17.10 Own Choice pieces are subject to the same performance Regulations, and examination requirements, as List pieces. Candidates must ensure Own Choice pieces meet the same requirements as List pieces.
- 17.11 If a piece presented is not prescribed by the Syllabus or is not of the required standard the examination result is reduced according to the grading table set out at [Regulation 22.2](#).

### **18. Examiners for Diploma Examinations**

- 18.1 There are two examiners for Associate and Licentiate Diploma Practical and Written examinations, and the Associate Teacher of Music Diploma.
- 18.2 Fellowship examinations are examined by a panel of three examiners. The panel comprises:
- an AMEB Federal Examiner (chair); and
  - one examiner who is an AMEB examiner and who is a specialist in the instrument being examined or the instrument area (this person may be an AMEB Federal Examiner); and
  - one examiner who is not currently an AMEB examiner and is a recognised specialist in the instrument being examined or the instrument area.

### **19. Examination Reports**

- 19.1 An examiner's report is provided for the information of candidates and teachers for each completed examination.
- 19.2 The examiner's report details the examination undertaken, the final examination result and, for written examinations, the total marks obtained, and the marks obtained under each section of the examination.

### **20. Certificates**

- 20.1 Certificates are awarded to candidates who satisfy the requirements of the examination (pass the examination) and who complete the Corequisite Requirement where relevant.
- 20.2 Certificates specify the subject and Grade (e.g., Grade 3), or Diploma of examination, and the result.
- 20.3 Certificates are not awarded where a candidate has not satisfied the requirements of the examination, or an overall result of "Unable to Assess".

## **RESULTS, GRADING AND STANDARDS OF ACHIEVEMENT**

### **21. Results and Grading**

- 21.1 The tables below set out final results, marks, and descriptors, following any adjustments that may have been made in accordance with [Regulation 22](#).
- 21.2 Music Theory written examinations – gradings and descriptors

| <b>Music Theory written Examinations</b>                                                                                   |                        |             |
|----------------------------------------------------------------------------------------------------------------------------|------------------------|-------------|
| <b>Grading</b>                                                                                                             | <b>Mark</b>            | <b>Code</b> |
| High Distinction                                                                                                           | 95 – 100%              | HD          |
| Honours                                                                                                                    | 85 – 94%               | H           |
| Credit                                                                                                                     | 75 – 84%               | C           |
| Pass                                                                                                                       | 65 – 74%               | P           |
| Not Satisfactory                                                                                                           | 0 – 64%                | N           |
| <b>Diplomas in Musicology, Harmony &amp; Counterpoint, and Orchestration &amp; Arrangement<br/>Diploma in Musicianship</b> |                        |             |
| <b>Grading</b>                                                                                                             | <b>Award</b>           | <b>Mark</b> |
| Distinction                                                                                                                | Award with Distinction | 85 – 100%   |
| Pass                                                                                                                       | Award                  | 65 – 84%    |
| Not Satisfactory                                                                                                           | No Award               | 0 – 64%     |

- 21.3 Practical Examinations – Marks, Gradings and Descriptors

| <b>PRACTICAL EXAMINATIONS GRADINGS AND DESCRIPTORS</b>            |
|-------------------------------------------------------------------|
| <b>LEVELS 1 and 2 (Preliminary to Certificate of Performance)</b> |

| Grading Code | Grading Name     | Descriptor                                                                                                                                                                                                                                                                                                                          |
|--------------|------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A+           | High Distinction | In addition to satisfying the requirements for an A grading, the candidate demonstrates outstanding achievement in meeting the syllabus objectives in all Sections, performance flair, consistent technical fluency and penetrating stylistic insight.                                                                              |
| A            | Honours          | The candidate demonstrates an overall excellent level of achievement in meeting the syllabus objectives in all Sections, in terms of musicianship, security of technique (including intonation, tone, phrasing, articulation, rhythm), and stylistic awareness.                                                                     |
| B+           | Credit           | In addition to satisfying the requirements for a B grading, the candidate demonstrates meritorious achievement against most of the syllabus objectives.                                                                                                                                                                             |
| B            | Credit           | The candidate demonstrates an overall creditable level of achievement with appropriate development of musicianship, technique, and stylistic awareness in accordance with the syllabus objectives. Some unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination, is observed. |
| C+           | Satisfactory     | In addition to satisfying the requirements for a C grading, the candidate demonstrates more than adequate achievement against some of the syllabus objectives in each Section.                                                                                                                                                      |
| C            | Satisfactory     | The candidate demonstrates an overall adequate level of achievement in musicianship, technique, and style in accordance with the syllabus objectives. Considerable unevenness of achievement in meeting the syllabus objectives, or between different Sections of the examination, may be apparent.                                 |
| D            | Not Satisfactory | The candidate demonstrates an overall inadequate level of musicianship, technique and style and does not satisfy the syllabus objectives. Presentation is often hesitant, evidencing technical errors and/or an inappropriate sense of style.                                                                                       |

**LEVEL 3 – DIPLOMAS****Associate Diploma (AMusA); Licentiate Diploma (LMusA)**

| Grading     | Award                  | Descriptor                                                                                                                                                                             |
|-------------|------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Distinction | Award with Distinction | The candidate has fulfilled the criteria for a pass award and in addition demonstrated performance flair, consistent technical and musical command, and penetrating stylistic insight. |
| Pass        | Award                  | The candidate has fulfilled the syllabus objectives to a level that meets the technical and musical demands of the repertoire and produced a satisfying musical performance overall.   |
| No Award    | No Award               | The candidate has not demonstrated an overall adequate level of musicianship, technique, and style, resulting in a performance that has not fulfilled the requirements for the award.  |

**Fellowship in Music Australia (FMusA)**

| Grading       | Award    |
|---------------|----------|
| Qualified     | Award    |
| Not Qualified | No Award |

## 21.4 Teaching awards – Marks, Gradings and Descriptors

| <b>TEACHING EXAMINATIONS GRADINGS AND DESCRIPTORS</b> |                        |                                                                                                                                                                                                                                                                                                                                                              |
|-------------------------------------------------------|------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Grading</b>                                        | <b>Award</b>           | <b>Descriptor</b>                                                                                                                                                                                                                                                                                                                                            |
| Distinction                                           | Award with Distinction | The candidate has fulfilled the criteria for a pass award and in addition demonstrated outstanding ability in all areas assessed (including written and practical tasks). An aggregate mark of at least 255 from a possible 300 marks is required, with no section receiving a mark of less than 80%.                                                        |
| Pass                                                  | Award                  | The candidate has fulfilled the syllabus objectives for each of the sections assessed, demonstrating a convincing understanding of the relevant pedagogical issues and the ability to communicate this understanding in both practical application and written form. A minimum mark of 65% is required in each section (Section I, Section II, Section III). |
| No Award                                              | No Award               | The candidate has not fulfilled the syllabus objectives, demonstrates an inadequate level of achievement in one or more of the areas assessed. A mark of less than 65% in one or more of the Sections will result in a 'No award' classification until the Section or Sections are re-assessed and receive the required marks.                               |

## 22. Final Results and Grading Adjustments

## 22.1 Adjustment for incomplete pieces or missing pieces.

|                                                          | <b>Scenario</b>                                                               | <b>No. of pieces</b> | <b>Adjustment</b>                   | <b>Adjustment Example</b>     |
|----------------------------------------------------------|-------------------------------------------------------------------------------|----------------------|-------------------------------------|-------------------------------|
| <b>Accompanied pieces or collaborative pieces</b>        | Piece(s) lacking the required accompaniment or lacking the collaborative part | One piece            | Grading reduced by half a grading   | A to B+                       |
|                                                          |                                                                               | Two pieces           | Unable to assess                    | No grading – unable to assess |
| <b>Grade and Certificate of Performance Examinations</b> | List Piece(s) or Own Choice piece(s) not presented                            | One piece            | Grading reduced by one full grading | E.g., B+ down to C+           |
|                                                          |                                                                               | Two pieces           | Unable to assess                    | No grading – unable to assess |

## 22.2 Pieces not prescribed by the Syllabus or not of the required standard

|                                                          | <b>Scenario</b>                                                                   | <b>No. of pieces</b> | <b>Adjustment</b>       | <b>Adjustment Example</b>     |
|----------------------------------------------------------|-----------------------------------------------------------------------------------|----------------------|-------------------------|-------------------------------|
| <b>Diploma examination</b>                               | Piece(s) not prescribed or not of required standard                               | One or more pieces   | Unable to assess        | No grading – unable to assess |
| <b>Grade and Certificate of Performance Examinations</b> | List piece(s) or Own Choice pieces not prescribed or not of the required standard | One piece            | Grading reduced by half | E.g., B+ to B                 |
|                                                          |                                                                                   | Two or more pieces   | Unable to assess        | No grading – unable to assess |

When an adjustment in 22.1 or 22.2 is made there will be an explanation in the general remarks of the examination report.

## 23. Academic Dress

## 23.1 Academic dress is available for Diplomates and Fellows. Details are available from State Offices.

## 24. Complaints and Appeals

## 24.1 The Federal Office and each State Office must have a published policy and procedure in place for managing complaints and appeals.

## 24.2 Fees may apply to complaints and appeals.



# AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE A

## EXAMINATION AND TEST REQUIREMENTS – SCHEDULE A

Authority: This schedule is made by the Federal Board under the AMEB [Regulations](#).

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### How To Use This Schedule

This Schedule is designed to be used in conjunction with the [Regulations](#) and the relevant Syllabus and applies to all AMEB examinations except the FMusA.

[PART A](#) of this Schedule provides general advice and instructions on preparing for any AMEB examination. Some specific additional requirements are set out at [PART B](#) and [PART C](#), and the relevant syllabus.

Candidates, teachers, and enrollers should ensure they refer to the current syllabus for specific examination requirements for their instrument/subject.

AMEB State Offices provide additional advice relevant to the examination conditions in their State. Candidates, enrollers, and teachers are advised to consult the relevant State Office web page to ensure the candidate is enrolled in, and prepared for, their examination in accordance with State requirements. State Office website links are provided below:

[AMEB New South Wales \(NSW\) and the Australian Capital Territory \(ACT\)](#)

[AMEB Queensland](#)

[AMEB South Australia \(SA\) and the Northern Territory \(NT\)](#)

[AMEB Tasmania \(TAS\)](#)

[AMEB Victoria \(VIC\)](#)

[AMEB Western Australia \(WA\)](#)

## PART A – THE PRACTICAL EXAMINATION

### Preparing for the Practical examination.

1. In preparing for examination enrollers should ensure that they have:
  - (a) Consulted the relevant State Office website for information about dates and times for examination including whether the examination is available in online or video format.
  - (b) Enrolled the candidate in the timelines required by the relevant State Office as set out on the relevant website.
  - (c) Prepared the candidate for the examination using the correct and current syllabus, in particular the syllabus objectives which provide guidance on examiners' expectations of achievement at each level.
  - (d) Checked any specific requirements in this Schedule and in the relevant Syllabus.
  - (e) Prepared the correct number and type of pieces and ensured that, collectively, the pieces meet the performance time requirements for that examination, where a performance time is specified.
  - (f) Checked to confirm whether submission of the music is required before the examination.

- Examination venue managers must ensure that a piano of adequate quality that is tuned and regulated (pitch A440 is recommended). In those cases where examinations are conducted in premises not provided by AMEB, the State Office, or venue manager must ensure that this provision is met. Where necessary a music stand must also be provided.

### On the examination day

- Candidates must
  - Complete and bring an electronic or printed Exam Notification to the examination in accordance with State Office guidelines as well as a list of the pieces to be presented.
  - Bring scores of all pieces to be presented whether or not the candidate is playing from memory.
  - Ensure they have with them all required materials as set out in Part A or Part B of this Schedule, and any permitted additional materials they may need, for example, spare reeds, rosin, endpin, recorded accompaniment music and player. Examiners and exam supervisors are not responsible for the provision, set-up, use and function of any candidate's instruments, for example cello stops, guitar footrests, drum pads etc.
  - Arrive before the scheduled examination time, where the examination is in person, allowing sufficient time to check and confirm enrolment details, tune instruments, check and prepare accompaniment recordings and equipment where that will be used.

### In the examination room

- For recorded and online examinations a State Office approved supervisor must be present throughout the examination or recording, according to State policies and procedures.
- In a face-to-face practical examinations there is:
  - One (1) examiner present at all Level 1 and 2 examinations and the Certificate Teacher of Music.
  - Two (2) examiners present at Diploma level examinations (Associate and Licentiate); and
  - Three (3) examiners present for Fellowship examinations.
- Trainee examiners may also be present.

## PART B – MUSIC THEORY SYLLABUSES WRITTEN EXAMINATION REQUIREMENTS

This part applies to the Music Theory Syllabuses (Music Craft, Theory of Music, Musicianship).

- Examinations are usually undertaken online. In online examinations, the Aural component is administered through the computer's speakers and the time allowed for the aural component and the written component are combined.
- If completing the examination on paper, candidates must write neatly and clearly to ensure their examination paper can be assessed and marked.
- No materials other than pens, rulers, pencils, blank pages, and erasers are permitted in in-person written examination rooms.
- If a dictionary has been permitted (see Regulation 15) it must not contain any written notes, markings, or annotations.
- Ten minutes reading time is allowed before the scheduled commencement of all written examinations except the Aural component of the Musicianship and Music Craft examinations. Writing is not permitted during reading time.
- In written examinations with an aural component, candidates are allowed a short listening time to become familiar with the sounds used on the examination recording.
- Eight (8) minutes checking time is allowed at the conclusion of written examinations in Music Craft (Aural) Grades 5 and 6. Candidates are permitted to write during checking time.
- In online examinations, reading and checking time is included in the total time allowance.
- Examinations are marked and graded according to [Regulations](#).
- [TABLE A](#) sets out the total time allowed for examinations, excluding reading and checking time.

**TABLE A – Music Theory Written Examinations Total Time allowed (in minutes)**

| SUBJECT/AWARD          | EXAMINATION LEVEL | Preliminary | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grade 6 | Associate | Licentiate | Associate Section I | Licentiate Section I | Associate Section II | Licentiate Section II |
|------------------------|-------------------|-------------|---------|---------|---------|---------|---------|---------|-----------|------------|---------------------|----------------------|----------------------|-----------------------|
| Music Craft (Written)  |                   | 30          | 30      | 40      | 60      | 90      | 120     | 150     |           |            |                     |                      |                      |                       |
| Music Craft (Aural)    |                   | 15          | 20      | 20      | 30      | 30      | 40      | 40      |           |            |                     |                      |                      |                       |
| Theory of Music        |                   |             | 60      | 90      | 120     | 180     | 180     | 180     | 180       | 180        |                     |                      |                      |                       |
| Musicianship (Written) |                   |             | 90      | 90      | 90      | 60      | 90      | 150     |           |            |                     |                      | 180                  | 180                   |
| Musicianship (Aural)   |                   |             |         |         |         | 30      | 40      | 40      |           |            | 60                  | 60                   |                      |                       |

## PART C – PRACTICAL EXAMINATION AND TEST REQUIREMENTS

### Section 1 – General requirements for practical examinations

#### 1. Allowable Materials in the Examination

- (a) This schedule and the relevant syllabus sets out what materials are allowed, and not allowed, in examinations.

#### 2. Scores

- (a) Scores are printed sheet music which normally would be either:
  - (i) legally purchased (or otherwise legally accessed) physical sheet music or
  - (ii) legally purchased (or otherwise legally accessed) download(s) of sheet music
- (b) Scores are subject to the Copyright Act. Candidates must ensure that any scores or copies they provide comply with the Act. Enrollers, teachers and/or candidates should consult the Guide to Music Copyright for Teachers on the APRA/AMCOS [website](http://www.apra.com.au) or contact APRA/AMCOS on 1300 852 388 or [apra@apra.com.au](mailto:apra@apra.com.au).
- (c) Australian and New Zealand publishers have given a limited waiver to entrants of examinations to use temporary copies of sheet music for examination purpose only. If you have been asked to provide a copy of your sheet music to organisers of an AMEB examination, you can do so by completing this Copyright Declaration Form and providing it to AMEB at the time of your exam. However, the candidate must bring the original scores of the sheet music to their examination.
- (d) In order to avoid a difficult page turn a fair use exception in the Copyright Act allows one to make a photocopy of a page and use that copy in conjunction with the original score. You may not copy the entire work or movement.
- (e) Candidates must bring one original score of each piece they are performing, including the music for the accompanist part where relevant, to the examination whether or not they are performing from memory. In examinations with a general knowledge section the accompanist's score is used as a basis for general knowledge questions.
- (f) Diploma candidates are required to supply original scores or authorised copies (see 2(b) above) for the use of the examiner.
- (g) Some syllabuses require submission and approval of repertoire selections prior to examination, for example Own Choice selections for particular AMusA and LMusA examinations. In those cases, submitted scores must comply with the Copyright Act.

#### 3. Editions

- (a) Editions are mentioned as a means of identification. Specific editions are only prescribed where a work has been arranged, as alternative editions/arrangements may be of an unsuitable level of difficulty. Recommended editions of original works are often listed in AMEB syllabuses, but any standard and unabridged edition is acceptable.

#### 4. List pieces

- (a) Candidates must ensure they have prepared the correct number and type of pieces for their examinations.
- (b) Candidates must ensure that the pieces they have selected collectively meet the performance time required for examination, where such time limits are applicable, e.g., Repertoire exams, Certificate of Performance, Diploma exams.

#### 5. Extra List pieces

- (a) Extra List pieces should have an educational value similar to that prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source. Candidates are required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner.
- (b) Accompaniment of Extra List pieces is not required, even if the work is written with accompaniment.

#### 6. Own Choice pieces

- (a) Own Choice pieces should have an educational value similar to List pieces prescribed in the relevant syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source.
- (b) Accompaniment of Own Choice pieces is required if the work is written with accompaniment, or the relevant syllabus requires that any Own Choice work be accompanied.

#### 7. Pencil Marks on Scores

- (a) Candidates must remove all marks from their music which refer to general knowledge information, including the meaning of musical terms and symbols. Markings such as fingering, bowing, pedalling, breath marks, and similar do not need to be removed.

#### 8. Repeats

- (a) Repeats do not need to be performed unless specified in the syllabus or requested by the examiner. However, all *da capo* directions must be observed.

#### 9. Memorisation

- (a) In Musical Theatre and Singing for Leisure, candidates must perform all List songs and Extra list songs from memory.
- (b) While other candidates should be encouraged even at the earliest stages to make a habit of memorising, no additional credit will be given to candidates who elect to perform from memory.
- (c) Candidates playing from memory must bring their music to the examination for the General Knowledge section.
- (d) Licentiate candidates must present one work from memory, except candidates in Organ where presentation from memory is optional, and as noted at 9(a).

## 10. Metronome Marks

- (a) Metronome marks are an approximate indication of required tempo.

## 11. Page Turners

- (a) Candidates may bring a person to act as page turner. The page turner can only remain in the examination room when required to turn pages and cannot assist a candidate in any other manner.

## 12. Accompanists/Collaborative Artists

- (a) If the examination requires an accompanist or collaborative artist the candidate must arrange their attendance. The examiner cannot perform either role.
- (b) In higher Grades, it is recommended that candidates engage the services of an experienced accompanist in order to do themselves full justice and be assessed accordingly.

## 13. Recorded accompaniment or backing tracks

- (a) Candidates may perform with approved AMEB recorded accompaniments in examinations in some Level 1 grades. The AMEB Federal Office provides a range of [recorded accompaniments](#).
- (b) Candidates may perform in AMEB 'For Leisure' syllabuses (i.e. Piano for Leisure, Singing for Leisure and Saxophone for Leisure) with backing tracks in the examination. Backing tracks may feature various instrumentation. This is not limited to backing tracks produced by AMEB.
- (c) If using recorded accompaniments or backing tracks, the candidate must provide and operate suitable equipment for the examination: a CD player or other quality audio equipment which will have adequate sound level and quality in the examination room. Candidates should ensure that the equipment is fully charged if battery operated.

## 14. Technical Work

- (a) All technical work must be presented from memory, unless otherwise specified in the relevant syllabus.

## 15. Instrument requirements

- (a) Except for piano and organ, candidates should ensure they bring the correct and allowed relevant instrument(s) and any extra related requirements (e.g. spare reeds, rosin, endpin, recorded accompaniment music and player, pedal extender, etc.) with them.
- (b) Candidates are responsible for the set-up, use and function of their instruments.
- (c) AMEB State Offices and their staff (examiners, and supervisors) are not responsible for the provision, set-up, use and function of any instruments except for a Piano.
- (d) Candidates should ensure their instruments are tuned as allowed and/or required by the relevant syllabus and that any permitted or required additional instrument is also tuned according to the syllabus requirements.

## 16. P Plate Piano

- (a) Candidates in a face-to-face P Plate Piano assessment may be accompanied in the examination room by a parent/guardian and/or teacher.

## 17. Fingerboards

- (a) Marked or fretted fingerboards are only allowed at Preliminary grade string examinations for bowed string instruments.

## 18. Examination Results

- (a) Examinations are marked and graded according to [Regulation 21](#) and [Regulation 22](#).

## 19. Other requirements

- (a) The General Notes/Foreword at the beginning of each syllabus outline any details specific to that syllabus.

## Section 2 – P Plate Piano

- (a) Candidates may undertake, non-graded assessment at the completion of each of the three AMEB P Plate Piano books.
- (b) The duration of the assessment is 6 minutes.

## Section 3 – Comprehensive Practical examinations – General Requirements

1. [TABLE D](#) sets out Preliminary to Grade 8 examination times in minutes noting that not all instruments are examined at every Grade. The table indicates the total time allowed to complete the examination. Times given for Piano Exams at Grades 5 to 8 are for solo comprehensive and repertoire examinations.
2. Examination Sections:  
Comprehensive examinations in Preliminary to Grade 8 comprise three sections:
  - Section I – Technical Work – Test requirements are set out in the current AMEB Technical Work publications for the instrument/subject and Grade, and/or in the relevant Syllabus.
  - Section II – Studies and Pieces (sometimes referred to in a Syllabus as a Program). The number of Pieces and the Lists for each Grade are detailed in the Syllabus.
  - Section III – Aural Tests (see [TABLE B](#)), Sight-Reading (below) and General Knowledge ([TABLE C](#)).
 Sight Reading Tests apply to Grades 1 – 8 and are set within the limits of the technical standard of the Grade.

**TABLE B – Comprehensive Examination Section III – Aural Test Requirements – Preliminary to Grade 8**

Aural Tests in Grades other than Preliminary are played twice.

In the case of tests specified in more than one Grade, the difficulty of the examples given to the candidates are adjusted to the standards of the respective Grades.

Interval Tests: Boys whose voices are at the 'breaking' stage may respond to the pitch tests by whistling instead of humming or singing. In tests where interval recognition is required:

- Grade 3 requires candidates to name the interval as being the second, third, fourth, or fifth of the scale.
- Grades 4, 5 and 6, require candidates to name the intervals as major second, major third, perfect fourth, etc.

| Grade              | Test Requirements |                                                                                                                                                                                                                                                                               |
|--------------------|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Preliminary</b> | TIME:             | To clap the beats of simple chord passages played in two- or three-beat time by the examiner at varying speeds – slow, moderate and quick, and to continue clapping or beating after the examiner ceases to play.                                                             |
|                    | RHYTHM:           | To hum, sing, clap or tap the note values of a simple rhythmical two-bar passage played by the examiner.                                                                                                                                                                      |
|                    | PITCH:            | To sing or hum the notes of a short melodic phrase of five or six notes of one beat length. The examiner plays the phrase then repeats it, waiting on each note for the candidate to sing the note.                                                                           |
|                    | PITCH:            | To state which is the higher or lower of any two notes, not less than a third apart, that the examiner has played separately.                                                                                                                                                 |
| <b>Grade 1</b>     | PITCH:            | To hum or sing the tonic at the end of a short unfinished phrase played by the examiner.                                                                                                                                                                                      |
|                    | RHYTHM:           | The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.                                                                                                                                                              |
|                    | PITCH:            | To hum or sing a short phrase played twice by the examiner, combining melody and time.                                                                                                                                                                                        |
| <b>Grade 2</b>     | RHYTHM:           | The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage.                                                                                                                                                              |
|                    | PITCH:            | To hum or sing a short phrase played twice by the examiner, combining melody and time.                                                                                                                                                                                        |
|                    | PITCH:            | To hum or sing the higher or lower of two notes a major third or a perfect fifth apart within the limits of an octave from middle C played simultaneously by the examiner.                                                                                                    |
| <b>Grade 3</b>     | RHYTHM:           | The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is duple or triple time.                                                                                                                 |
|                    | MELODY:           | To hum or sing a short phrase played twice by the examiner, combining melody and time.                                                                                                                                                                                        |
|                    | PITCH:            | To hum or sing the higher or lower of any two notes within the limits of an octave from middle C played simultaneously by the examiner.                                                                                                                                       |
|                    | PITCH:            | The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name the interval of the second, third, fourth or fifth of the major scale as played by the examiner, in succession to the keynote. |
| <b>Grade 4</b>     | RHYTHM:           | The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.                                                                                                              |
|                    | PITCH:            | The examiner having sounded on the piano a note, to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately after the keynote.                                      |
|                    | PITCH:            | To hum or sing from memory the higher or lower part of a two-part progression of two successive intervals within the compass of an octave from middle C as played by the examiner.                                                                                            |
|                    | PITCH:            | The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing the middle note.                                                                                           |
| <b>Grade 5</b>     | RHYTHM:           | The examiner will play twice a passage in duple or triple time. The candidate will then tap or clap the passage and state whether it is in duple or triple time.                                                                                                              |
|                    | PITCH:            | The examiner having sounded on the piano a note to be regarded as a keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major scale as played by the examiner immediately in succession to the keynote.                              |
|                    | PITCH:            | To hum or sing from memory the higher or lower part of a two-part progression of three successive intervals within the limits of an octave from middle C as played slowly by the examiner.                                                                                    |
|                    | HARMONY:          | The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will hum or sing all three notes, ascending or descending as required.                                                      |
| <b>Grade 6</b>     | PITCH:            | The examiner having sounded on the piano a note to be regarded as the keynote of the scale, the candidate will hum or sing and afterwards name any interval of the major or harmonic minor scale as played by the examiner immediately in succession to the keynote.          |
|                    | HARMONY:          | The examiner having sounded any major triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the position of the triad.                                                                                            |
|                    | PITCH:            | To hum or sing from memory the higher or lower part of a two-part progression of four successive intervals within the limits of an octave from middle C.                                                                                                                      |
|                    | HARMONY:          | To recognise Perfect and Plagal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.                                                                                                                           |

|                |          |                                                                                                                                                                                                                                                                                                                |
|----------------|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Grade 7</b> | PITCH:   | The examiner having sounded any major or minor triad either in root position or an inversion played within the limits of an octave, the candidate will recognise the major or minor triad, stating its position.                                                                                               |
|                | HARMONY: | To recognise Perfect, Plagal and Interrupted cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.                                                                                                                                               |
|                | MEMORY:  | Approximately one minute being allowed to memorise a two-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.                                                     |
|                | PITCH:   | To hum or sing from memory the higher or lower part of a two-part phrase of not more than six notes, note against note within the compass of an octave from middle C played slowly by the examiner.                                                                                                            |
| <b>Grade 8</b> | HARMONY: | The examiner having sounded any major or minor triad either in root position or an inversion, or any diminished triad in root position played within the limits of an octave, the candidate will recognise the major, minor or diminished triad, stating its position (in the case of a major or minor triad). |
|                | HARMONY: | To recognise any of the four principal cadences in a major key as they occur in a short piece played by the examiner, the tonic chord being first sounded.                                                                                                                                                     |
|                | MEMORY:  | Approximately one and a half minutes being allowed to memorise a three- or four-bar melodic phrase from a printed copy away from the instrument, the candidate will then play or sing the phrase from memory. The examiner will sound the keynote before the phrase is memorised.                              |
|                | PITCH:   | The examiner will play on a piano a two-part phrase with a few passing notes, and the candidate will hum, sing or play from memory, the lower part.                                                                                                                                                            |

**TABLE C – Comprehensive Examination Section III – General Knowledge Test Requirements – Preliminary to Grade 8**

Candidates can expect to be asked:

- At least one question about each List piece presented;
- Between 6 and 10 questions in total;
- In Level 1 (Preliminary to Grade 4), examinations on solo instruments and voice, questions are asked from the candidate's part (not the accompaniment part)
- In Level 2 (Grades 5 to 8), examinations on solo instruments and voice, questions are asked from the accompaniment part (not the candidate's part)

In Grade 7 and 8, candidates are asked about the composer. Candidates should interpret 'period' as an historical time frame; 'style' as the features, attributes and characteristics of the music or period (for example texture, phrasing, articulation, use of dynamics, motif, harmony, ornamentation, tempo etc.).

Candidates in Musical Theatre should also consult the General Knowledge requirements in the relevant syllabus for specific requirements.

| Level          | Grade                 | General knowledge example questions                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|----------------|-----------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Level 1</b> | Preliminary & Grade 1 | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title, and its key/tonality.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|                | Grades 2, 3, & 4      | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and<br>2. Identify key changes (on the appropriate score) at obvious and clear-cut places only, preferably at the beginnings or ends of marked sections and not in transitory passages.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <b>Level 2</b> | Grades 5 & 6          | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;<br>2. Identify key changes (on the appropriate score) at obvious and clear-cut places, and not in transitory passages;<br>3. Explain form, only if the piece represents one of the following:<br>Binary, Ternary, Rondo, Theme and Variation types, First Movement (Sonata), Fugue, Minuet (Scherzo) and Trio, Through Composed; for singing – for example, strophic, Lied, chanson, mélodie, art song, recitative ( <i>secco</i> and <i>stromentato/accompagnato</i> ), aria (all forms), madrigal, vocalise, opera, oratorio, mass, motet, cantata, ballad;<br>4. Name the period from which the piece comes and state the time frame of that period; and<br>5. Discuss style by showing how the piece exemplifies typical features of its period.                                                                                                                                                                        |
|                | Grades 7 & 8          | By referring to the score of each List piece, candidates can be asked to:<br>1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality;<br>2. Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and<br>3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work, brief knowledge of its relationship to the other movements in the work is expected.<br>Either from the List piece score, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:<br>1. Knowledge of the period and style appropriate to the piece;<br>2. Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and<br>3. Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected. |



| <b>TABLE D – Practical Examinations Total Time allowed (in minutes) – Preliminary to Grade 8</b> |             |         |         |         |         |         |         |         |         |
|--------------------------------------------------------------------------------------------------|-------------|---------|---------|---------|---------|---------|---------|---------|---------|
| <b>GRADE</b>                                                                                     | Preliminary | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| <b>Keyboard</b>                                                                                  |             |         |         |         |         |         |         |         |         |
| Piano                                                                                            | 12          | 14      | 15      | 20      | 20      | 25      | 30      | 40      | 50      |
| Piano (Collaborative)                                                                            |             |         |         |         |         | 27      | 32      | 42      | 52      |
| Organ                                                                                            |             |         |         | 25      | 30      | 35      | 40      | 45      | 55      |
| <b>Strings</b>                                                                                   |             |         |         |         |         |         |         |         |         |
| Violin, Viola, Cello, Double Bass, Harp, Classical Guitar                                        | 12          | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      |
| <b>Woodwind</b>                                                                                  |             |         |         |         |         |         |         |         |         |
| Recorder, Bassoon, Saxophone                                                                     |             | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      |
| Flute, Oboe, Clarinet                                                                            | 12          | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      |
| <b>Orchestral Brass</b>                                                                          |             |         |         |         |         |         |         |         |         |
| Horn, Trumpet, Trombone, Tuba, Euphonium                                                         | 12          | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      |
| Bass Trombone                                                                                    |             |         |         |         |         | 27      | 32      | 40      | 50      |
| <b>Percussion</b>                                                                                | 15          | 20      | 25      | 30      | 35      | 35      | 40      | 45      | 50      |
| <b>Band</b>                                                                                      |             | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      |
| <b>Voice</b>                                                                                     |             |         |         |         |         |         |         |         |         |
| Singing, Musical Theatre                                                                         | 12          | 16      | 17      | 22      | 22      | 27      | 32      | 40      | 50      |

## Section 4 – Certificate of Performance examinations – General Requirements

- Certificate of Performance examinations comprise two (2) sections:
  - Section I – Pieces
  - Section II – General Knowledge Test
- Examination Sections:
 

Section I – Pieces

Section II – General Knowledge test

  - By referring to the score of each piece, candidates can be asked to:
    - Name and/or explain any notes, rests, signs, terms, the title of the work or its key/tonality;
    - Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and
    - Explain form, through a detailed structural analysis. Where a piece is a movement from a larger work, knowledge of its relationship to the other movements in the work, including a description of the other movements, is required.
  - Either from the score of each piece, or by reference to general characteristics not apparent on the score itself, candidates can be asked to demonstrate:
    - Knowledge of the period and style appropriate to the piece;
    - Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and
    - Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.
- [TABLE E](#) sets out the time limits for the examination.

| <b>TABLE E – Practical Examination Times – Certificate of Performance</b>               |                                                |
|-----------------------------------------------------------------------------------------|------------------------------------------------|
|                                                                                         | <b>Total examination time<br/>(in minutes)</b> |
| <b>Keyboard</b>                                                                         |                                                |
| Piano                                                                                   | 45                                             |
| <b>Strings</b>                                                                          |                                                |
| Violin, Viola, Cello, Double Bass, Harp, Classical Guitar                               | 45                                             |
| <b>Woodwind</b>                                                                         |                                                |
| Flute, Oboe, Clarinet, Bassoon, Saxophone (E <sup>b</sup> alto or B <sup>b</sup> tenor) | 45                                             |
| <b>Orchestral Brass</b>                                                                 |                                                |
| Horn, Trumpet, Trombone, Bass Trombone, Euphonium                                       | 45                                             |
| <b>Percussion</b>                                                                       | 45                                             |
| <b>Voice</b>                                                                            |                                                |
| Singing, Musical Theatre                                                                | 45                                             |

### Section 5 – For Leisure examinations – General Requirements

- For Leisure Levels 1 and 2 (Preliminary to Grade 8) examinations comprise three (3) sections. The three sections of the examination are:  
 Section I: Technical Work – this section includes technical exercises, scales, chords, and arpeggios. Specific requirements are set out for each Grade level in the Syllabus.  
 Section II: Performance of Studies and Pieces (sometimes referred to in a syllabus as a Program).  
 Section III: Aural Tests or Sight-Reading; General Knowledge – this section has similar test requirements to Comprehensive examinations except that candidates may choose between aural tests or sight-reading tests. Test Requirements for Section III are set out in Part C Section 3 – Comprehensive Practical Examination Requirements at [TABLE B](#) Aural Tests Requirements and [TABLE C](#) General Knowledge Tests Requirements. NOTE: Sight-Reading Tests apply from Preliminary to Grade 8 and are set within the limits of the technical standard of the Grade.
- TABLE F sets out the time limits for the Preliminary to Grade 8 For Leisure examinations.

| <b>TABLE F – For Leisure – Practical Examinations Total Time allowed (in minutes) – Preliminary to Grade 8</b> |             |         |         |         |         |         |         |         |         |
|----------------------------------------------------------------------------------------------------------------|-------------|---------|---------|---------|---------|---------|---------|---------|---------|
| <b>GRADE</b>                                                                                                   | Preliminary | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| Piano for Leisure                                                                                              | 10          | 12      | 14      | 15      | 16      | 20      | 25      | 30      | 35      |
| Saxophone for Leisure                                                                                          | 10          | 12      | 14      | 15      | 16      | 20      | 25      | 30      | 35      |
| Singing for Leisure                                                                                            | 10          | 12      | 14      | 15      | 16      | 20      | 25      | 30      | 35      |

- Certificate of Performance – For Leisure examinations are in two (2) sections:  
 Section I: Pieces  
 Section II: General Knowledge test. The General Knowledge section is based on the score of the performed pieces which the candidate must bring to the examination.  
 (a) The examiner, by referring to the score of each piece, may ask the candidate to:  
 (i) Name and/or explain any notes, rests, signs, terms, the title of the work or its key/tonality;  
 (ii) Identify (on the appropriate score) any key changes that occur, or explain other type(s) of tonal organisation(s) e.g. atonal, pentatonic, whole tone where applicable; and  
 (iii) Explain form, through a detailed structural analysis. Where a piece is a movement from a larger work, knowledge of its relationship to the other movements in the work, including a description of the other movements, is required.

(b) Either from the score of each piece, or by reference to general characteristics not apparent on the score itself, the candidate can be asked to demonstrate:

- (i) Knowledge of the period and style appropriate to the piece;
- (ii) Knowledge of other genres typical of the period but not necessarily instrument-specific is also expected, e.g. orchestral music, choral music; and
- (iii) Knowledge of the composers of each of the pieces being presented, in particular relating to their works and musical influences, is expected.

4. [TABLE G](#) sets out the time limits for the Certificate of Performance, For Leisure examinations.

| <b>TABLE G – Examination Times – Certificate of Performance For Leisure</b> |                                            |
|-----------------------------------------------------------------------------|--------------------------------------------|
| <b>Subjects</b>                                                             | <b>Total Examination time (in minutes)</b> |
| All subjects                                                                | 40                                         |

## Section 6 – Repertoire examinations – General Requirements

1. Repertoire examinations comprise one section only, performance of pieces and studies. The pieces and studies (works) are taken from the Comprehensive or For Leisure syllabus Lists for that instrument and Grade as specified in the relevant Syllabus.
2. [TABLE H](#) sets out the examination performance time in minutes including appropriate breaks between pieces.

| <b>TABLE H – Repertoire examination times in minutes – Times include appropriate breaks between pieces.</b> |             |         |         |         |         |         |         |         |         |
|-------------------------------------------------------------------------------------------------------------|-------------|---------|---------|---------|---------|---------|---------|---------|---------|
| <b>GRADE</b>                                                                                                | Preliminary | Grade 1 | Grade 2 | Grade 3 | Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| <b>Keyboard</b>                                                                                             |             |         |         |         |         |         |         |         |         |
| Piano                                                                                                       | 10          | 12      | 13      | 17      | 17      | 20      | 25      | 35      | 45      |
| Piano for Leisure                                                                                           | 8           | 10      | 12      | 13      | 13      | 15      | 20      | 25      | 30      |
| Organ                                                                                                       |             |         |         | 22      | 27      | 30      | 35      | 40      | 50      |
| Accordion                                                                                                   | 10          | 12      | 13      | 17      | 17      | 20      | 25      | 35      | 45      |
| <b>Strings</b>                                                                                              |             |         |         |         |         |         |         |         |         |
| Violin, Viola, Cello, Double Bass, Harp, Classical Guitar                                                   | 10          | 14      | 15      | 19      | 19      | 22      | 27      | 35      | 45      |
| <b>Woodwind</b>                                                                                             |             |         |         |         |         |         |         |         |         |
| Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E <sup>b</sup> alto or B <sup>b</sup> tenor)           | 10          | 14      | 15      | 19      | 19      | 22      | 27      | 35      | 45      |
| Saxophone for Leisure                                                                                       | 8           | 10      | 12      | 13      | 13      | 15      | 20      | 25      | 30      |
| <b>Orchestral Brass</b>                                                                                     |             |         |         |         |         |         |         |         |         |
| Horn, Trumpet, Trombone, Bass Trombone, Tuba, Euphonium                                                     | 10          | 14      | 15      | 19      | 19      | 22      | 27      | 35      | 45      |
| <b>Percussion</b>                                                                                           |             |         |         |         |         |         |         |         |         |
| Percussion                                                                                                  | 13          | 18      | 23      | 27      | 32      | 33      | 35      | 40      | 45      |
| <b>Voice</b>                                                                                                |             |         |         |         |         |         |         |         |         |
| Singing, Musical Theatre                                                                                    | 10          | 14      | 15      | 19      | 19      | 22      | 27      | 35      | 45      |
| Singing for Leisure                                                                                         | 8           | 10      | 12      | 13      | 13      | 15      | 20      | 25      | 30      |

## Section 7 – Ensemble Performance examinations – General Requirements

1. In Ensemble the musical performance of the program and presentation of the group is assessed as a whole.
2. Ensemble Performance examinations are available in the following subjects:
  - Brass
  - Mixed Ensemble
  - Percussion
  - Strings
  - Woodwind

3. The performance time limits are set out in [TABLE I](#).
4. Specific examination requirements are detailed in the relevant Syllabus.

| <b>TABLE I – Ensemble Examination Time Limits</b> |                               |                                           |                                            |
|---------------------------------------------------|-------------------------------|-------------------------------------------|--------------------------------------------|
| <b>Level/Grade</b>                                | <b>Total examination time</b> | <b>Time limit for program performance</b> | <b>Time for setting up and fine tuning</b> |
| Grade 1                                           | 20 minutes                    | 10 minutes                                | 10 minutes                                 |
| Grade 2                                           | 25 minutes                    | 15 minutes                                | 10 minutes                                 |
| Grade 3                                           | 30 minutes                    | 20 minutes                                | 10 minutes                                 |
| Grade 4                                           | 30 minutes                    | 20 minutes                                | 10 minutes                                 |
| Grade 5                                           | 35 minutes                    | 25 minutes                                | 10 minutes                                 |
| Grade 6                                           | 40 minutes                    | 30 minutes                                | 10 minutes                                 |
| Grade 7                                           | 45 minutes                    | 35 minutes                                | 10 minutes                                 |
| Grade 8                                           | 50 minutes                    | 40 minutes                                | 10 minutes                                 |
| Associate Diploma (AMusA)                         | 55 minutes                    | 45 minutes                                | 10 minutes                                 |
| Licentiate Diploma (LMusA)                        | 55 minutes                    | 45 minutes                                | 10 minutes                                 |

## Section 8 – Teaching Award examinations – General Requirements

1. Teaching Awards are examined in three (3) sections: Section I, Section II, and Section III.

### Certificate Teacher of Music Australia

Section I is a written requirement divided into two tasks (A and B). Section I is worth a total of 90 marks and the pass mark is 58. Section II is a written requirement divided into two tasks (A and B). Section II is worth a total of 90 marks and the pass mark is 58. Section III is a practical examination divided into two tasks:

Task A is a teaching demonstration ('Demonstrating my Teaching')

Task B is a live performance with a *Viva Voce*.

Section III is worth a total of 120 marks and the pass mark is 78.

### Associate Teacher of Music Australia

Section I is a written requirement divided into two tasks (A and B). Section I is worth a total of 90 marks and the pass mark is 58. Section II is a written and video submission requirement, divided into two tasks (A and B). Section II is worth a total of 75 marks and the pass mark is 48.

Section III is a practical examination divided into two tasks:

Task A is a teaching demonstration

Task B is a live performance with a *Viva Voce*.

Section III is worth a total of 135 marks and the pass mark is 87.

2. Examination times are set out in [TABLE J](#).

| <b>TABLE J – Teaching Awards – examination times</b> |                        |                        |
|------------------------------------------------------|------------------------|------------------------|
|                                                      | <b>Section III (A)</b> | <b>Section III (B)</b> |
| Certificate Teacher of Music Australia (CTMusA)      | 45 minutes             | 25 minutes             |
| Associate Teacher of Music Australia (ATMusA)        | 45 minutes             | 25 minutes             |

## Section 9 – Associate Diploma and Licentiate Diploma examinations – General Requirements

1. Associate Diploma and Licentiate Diploma examinations comprise two (2) sections:

Section I – Pieces.

Section II – General Knowledge test.

Questions are based on the full piano score and focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language, and the identification of climax points.
- For instrumentalists, the construction and development of the instrument, with special consideration given to any implications this may have upon the repertoire that is performed.

2. In addition to the General Knowledge examples above, candidates in Woodwind, Percussion, Band, Musical Theatre and Singing must consult the General Knowledge requirements in the relevant Syllabus for specific requirements.
3. Candidates may be required to prepare program notes for the examiners for Section I of the exam, as set out in the relevant Syllabus.
4. [TABLE K](#) sets out the time limits for both sections of the examination.

| <b>TABLE K – Associate Diploma – examination times</b>                                            |                                                    |                                             |                                             |
|---------------------------------------------------------------------------------------------------|----------------------------------------------------|---------------------------------------------|---------------------------------------------|
|                                                                                                   | <b>Total examination time allowed (in minutes)</b> | <b>Section I – minimum performance time</b> | <b>Section I – maximum performance time</b> |
| <b>ASSOCIATE DIPLOMAS</b>                                                                         |                                                    |                                             |                                             |
| <b>Keyboard</b>                                                                                   |                                                    |                                             |                                             |
| Piano                                                                                             | 50                                                 | 25                                          | 40                                          |
| Organ                                                                                             | 60                                                 | 40                                          | 50                                          |
| <b>Strings</b>                                                                                    |                                                    |                                             |                                             |
| Violin, Viola, Cello, Double Bass, Harp (Pedal Harp only), Classical Guitar                       | 50                                                 | 25                                          | 40                                          |
| <b>Woodwind</b>                                                                                   |                                                    |                                             |                                             |
| Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E <sup>b</sup> alto or B <sup>b</sup> tenor) | 50                                                 | 25                                          | 40                                          |
| <b>Orchestral Brass</b>                                                                           |                                                    |                                             |                                             |
| Horn, Trumpet, Trombone, Tuba, Euphonium                                                          | 50                                                 | 25                                          | 40                                          |
| <b>Band</b>                                                                                       |                                                    |                                             |                                             |
| Band                                                                                              | 50                                                 | 20 (not including List D requirement)       | 25 (not including List D requirement)       |
| <b>Percussion</b>                                                                                 |                                                    |                                             |                                             |
| Percussion                                                                                        | 50                                                 | 25                                          | 40                                          |
| <b>Voice</b>                                                                                      |                                                    |                                             |                                             |
| Singing, Musical Theatre                                                                          | 50                                                 | 25                                          | 40                                          |

|                                                                                                   |    |                                       |     |
|---------------------------------------------------------------------------------------------------|----|---------------------------------------|-----|
| <b>LICENTIATE DIPLOMAS</b>                                                                        |    |                                       |     |
| <b>Keyboard</b>                                                                                   |    |                                       |     |
| Piano                                                                                             | 60 | 35                                    | 50  |
| Organ                                                                                             | 75 | 45                                    | 60  |
| <b>Strings</b>                                                                                    |    |                                       |     |
| Violin, Viola, Cello, Double Bass, Harp (Pedal Harp only), Classical Guitar                       | 60 | 35                                    | 50  |
| <b>Woodwind</b>                                                                                   |    |                                       |     |
| Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone (E <sup>b</sup> alto or B <sup>b</sup> tenor) | 60 | 35                                    | 50  |
| <b>Orchestral Brass</b>                                                                           |    |                                       |     |
| Horn, Trumpet, Trombone, Tuba, Euphonium                                                          | 60 | 35                                    | 50  |
| <b>Band</b>                                                                                       |    |                                       |     |
| Band                                                                                              | 60 | 35 (not including List D requirement) | N/A |
| <b>Percussion</b>                                                                                 |    |                                       |     |
| Percussion                                                                                        | 60 | 35                                    | 50  |
| <b>Voice</b>                                                                                      |    |                                       |     |
| Singing, Musical Theatre                                                                          | 60 | 35                                    | 50  |

# AUSTRALIAN MUSIC EXAMINATIONS BOARD (AMEB) REGULATIONS – SCHEDULE B

Authority: This schedule is made by the Federal Board under the AMEB [Regulations](#).

## FELLOWSHIP IN MUSIC AUSTRALIA – SCHEDULE B

### The Award

The Fellowship in Music Australia [FMusA] is the highest and most prestigious award offered by AMEB.

The Fellowship can be undertaken in any instrument available for examination at Licentiate (LMusA) level in the current edition of the AMEB Manual of Syllabuses (Music syllabuses) including Voice.

The examination performance for this award is expected to reveal the following characteristics:

- Excellence in all areas including technical ability, musical maturity, stylistic understanding, and professional stage presence.
- An ability to fully engage an audience and to maintain interest over the entire programme.
- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each, together with those elements that give them a particular unity or character.
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between, and linking of, movements.
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist.
- Mastery of technical and stylistic elements resulting in an expressive and coherent performance.
- Command of contemporary techniques appropriate to the instrument.
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles.
- A sense of professional presentation, with attention to posture, presentation and normal performance conventions.
- Performance from memory according to syllabus requirements.

To qualify for a Fellowship award, the candidate must display the above characteristics to an outstanding degree.

**SUBJECT CODE:**

**9999**

### Content

The candidate is expected to choose a full recital programme, of approximately 80 minutes' music content (60 minutes' music content in the case of Brass, Woodwind and Singing).

The programme should show balance and cohesion. Works will be chosen to demonstrate the candidate's proficiency in a variety of musical styles or in any style preferred by the candidate in the area of specialisation (e.g. Lieder, contemporary repertoire etc). It is expected that complete works will be chosen (e.g. a complete sonata rather than particular movements). The program should include works consistent with the high level of this award and avoid being dependent on repertoire from lower levels in the current AMEB listings.

The programme should be planned as two halves with a 20 minute interval.

If the candidate wishes to include contemporary works requiring prepared piano in the programme, this must be discussed with AMEB to determine whether it may be accommodated.

Chosen works which require Accompaniment or a Collaborative Artist(s) must be performed with the necessary Accompaniment or Collaborative Artist(s).

### Memorisation

For pianists the entire programme must be presented from memory with the exception of contemporary works. For string players, the entire programme must be presented from memory except sonatas and contemporary works. For other instrumentalists, presentation from memory is encouraged but is not mandatory. For singers, presentation from memory is required except in cantatas and oratorio.

These requirements relate to both the video audition and the examination recital.

### Entry

Candidates are advised that the process from entry to examination may take 12 months and it is suggested they contact their State Office for more information about the timeline and enrolment closing dates.

Candidates need to take three steps to enter for FMusA. A fee will be charged for each step.

#### Step 1 – Programme submission:

Candidates are required to submit their proposed programme, together with timings, for approval by AMEB. The programme should be submitted online via SCORE at [score.ameb.edu.au](http://score.ameb.edu.au). A fee will be charged.

The Federal Chief Examiner will consider the programme and the candidate will be advised within three weeks of the approval, or otherwise, of the programme. After notification of approval has been provided, no programme changes are allowed within 12 months. Should the candidate wish to amend their programme within that time, they will be required to restart Step 1. If the programme is not approved, the candidate may revise and resubmit their programme (if desired) once only up to two weeks after the initial notification is received. If the resubmission is also unsuccessful, candidates may recommence Step 1 after three months.

#### Step 2 – Video audition:

Following approval of the programme, candidates are required to submit a video recording of a performance of their entire programme, for approval by AMEB. This is a key stage in the entry process and will determine whether the candidate is offered the opportunity to enrol for the FMusA examination. A fee will be charged.

The video audition should be treated as a formal recital performance, conducted in a high quality environment, with live audience if desired. The video must be recorded in a single session on a single day and must include each individual work in the com-



plete programme, including multi-movement works and associate artists. The candidate may stop at the programme interval point or take short breaks between works if needed. Video recordings should be submitted online via SCORE at [score.ameb.edu.au](http://score.ameb.edu.au).

The video will be considered by a panel of three current AMEB examiners, chaired by the Federal Chief Examiner. One of the other examiners will be a specialist in the instrument being examined. The candidate will be advised within four weeks whether their video audition has been successful and they may proceed to Step 3. If unsuccessful, the candidate may complete and submit another video recording within three months for assessment. No further resubmissions are allowed within 12 months at which point the candidate must restart the entry process.

### **Step 3 – Enrolment for examination:**

Candidates must enrol for the recital examination with the AMEB office in their state within 12 months of the approval of their video audition. A fee will be charged.

### **Recital**

The examination takes the form of a public recital.

Requirements regarding arrangement of the recital (including selection of venue, instrument requirements, rehearsal time, equipment, audience, and programme preparation) are set out by the AMEB State Offices. It is the responsibility of the candidate to follow these requirements. Candidates should consult with their State Office for further information.

Appropriate dress for a public recital should be worn, and the candidate should be aware of the appropriate manner in which to acknowledge the audience and the associate artist(s) if applicable.

It is the responsibility of the candidate to select and manage their associate artist(s) including payment of any expenses.

Candidates must bring to the recital three copies of the music for the examiners.

### **Assessment**

Fellowship examinations will be examined by a panel of three examiners, chaired by an AMEB Federal Examiner. The other two examiners will be an AMEB examiner and a person who is not a current examiner, both of whom are either specialists in the instrument being examined or the instrument area. At least one of the three examiners will be a specialist in the instrument being examined.

# Voice

| <b>Singing</b>                     | <b>488</b>     | <b>Musical Theatre</b>             | <b>531</b> |
|------------------------------------|----------------|------------------------------------|------------|
| GENERAL                            | 488            | GENERAL                            | 531        |
| LEVEL 1 PRELIMINARY                | 492            | LEVEL 1 PRELIMINARY                | 535        |
| LEVEL 1 GRADE 1                    | 492            | LEVEL 1 GRADE 1                    | 536        |
| LEVEL 1 GRADE 2                    | 493            | LEVEL 1 GRADE 2                    | 538        |
| LEVEL 1 GRADE 3                    | 493            | LEVEL 1 GRADE 3                    | 540        |
| LEVEL 1 GRADE 4                    | 494            | LEVEL 1 GRADE 4                    | 542        |
| LEVEL 2 GRADE 5                    | 496            | LEVEL 2 GRADE 5                    | 546        |
| LEVEL 2 GRADE 6                    | 497            | LEVEL 2 GRADE 6                    | 548        |
| LEVEL 2 GRADE 7                    | 498            | LEVEL 2 GRADE 7                    | 551        |
| LEVEL 2 GRADE 8                    | 501            | LEVEL 2 GRADE 8                    | 554        |
| LEVEL 2 CERTIFICATE OF PERFORMANCE | 505            | LEVEL 2 CERTIFICATE OF PERFORMANCE | 557        |
| LEVEL 3 AMUSA                      | 509            | LEVEL 3 AMUSA                      | 560        |
| LEVEL 3 LMUSA                      | 513            | LEVEL 3 LMUSA                      | 563        |
| REPERTOIRE EXAM                    | 517            | REPERTOIRE EXAM                    | 566        |
| <br><b>Singing for Leisure</b>     | <br><b>518</b> |                                    |            |
| GENERAL                            | 518            |                                    |            |
| LEVEL 1 PRELIMINARY                | 520            |                                    |            |
| LEVEL 1 GRADE 1                    | 521            |                                    |            |
| LEVEL 1 GRADE 2                    | 521            |                                    |            |
| LEVEL 1 GRADE 3                    | 522            |                                    |            |
| LEVEL 1 GRADE 4                    | 522            |                                    |            |
| LEVEL 2 GRADE 5                    | 524            |                                    |            |
| LEVEL 2 GRADE 6                    | 524            |                                    |            |
| LEVEL 2 GRADE 7                    | 525            |                                    |            |
| LEVEL 2 GRADE 8                    | 526            |                                    |            |
| LEVEL 2 CERTIFICATE OF PERFORMANCE | 526            |                                    |            |
| REPERTOIRE EXAM                    | 528            |                                    |            |



# Singing

## Singing (Comprehensive)

### Foreword

#### Aim

This syllabus will develop the musical and technical skills of singers towards achieving their full potential as performers in the classical tradition. The technical elements of the examination have been designed to embrace the historic traditions of vocal pedagogy from a contemporary perspective.

#### Syllabus structure

This syllabus has been structured to include Preliminary and Grade 1 examinations in Level 1 and a Certificate of Performance examination to conclude Level 2.

This syllabus comprises three levels:

Level 1 – Preliminary to Grade 4

Level 2 – Grade 5 to Certificate of Performance

Level 3 – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is a new examination available in this syllabus. This examination is intended to allow candidates the performance experience necessary to engage with the Level 3 examinations, and to provide a suitable capping examination for candidates who do not intend to progress beyond Level 2 examinations.

While the Certificate of Performance does not include a separately examined Technical work component, technical ability still forms an important part of the assessment focus. It is a primary means where by candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3 examinations.

For further information on the recommended pre-entry standards for the Certificate of Performance and Associate examinations, please refer to Regulation 8 in the front section of the *Manual of syllabuses*.

#### List structure

The repertoire for Preliminary to Grade 2 is divided into two lists; for Grade 3 and Grade 4 into three lists; and for each examination in Levels 2 and 3 into four lists. The list structure is intended to ensure that candidates are exposed to music of wide stylistic variation and a comprehensive sweep of musical expression from the late Renaissance to contemporary classics.

From Grade 7, the development of the voice into discrete voice types is recognised. The voice types catered for by this syllabus are: soprano, mezzo-soprano, contralto, countertenor, tenor, baritone and bass-baritone. The list structure in Grade 7, Grade 8 and the Certificate of Performance includes an 'All voices' section, comprising *Lieder*, art songs, *mélodies* and related works, while voice-specific sections also offer material from the operatic, oratorio and cantata repertoire.

Mezzo-sopranos may choose works from the *All voices*, *Soprano and Mezzo-soprano* and *Mezzo-soprano and Contralto* sections of each pertinent grade.

Countertenors may choose works from the *All voices*, *Soprano and Mezzo-soprano* and *Mezzo-soprano and Contralto* sections of each pertinent grade.

#### Publications

This syllabus is supported by a series of Grade books, *Singing Series 2 (High and Medium/Low)*, from Preliminary to Grade 4. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of these grades. The Technical work component of Level 1 examinations is contained in the Grade book for each grade. Due to the introduction of Preliminary and Grade 1 and the restructuring of the lists, the *Singing Series 1* (1995) Grade books may not be used with this syllabus unless songs contained in the series have been listed in the Manual lists for this syllabus. Songs drawn from these books may be used as Extra list works.

The syllabus is also supported by *Singing Technical work Level 2*, which contains the vocalises required as Technical work in Level 2 of this syllabus. The Technical work component of Level 1 examinations is contained in the Grade book for each grade. Due to the significant change in conception of Technical work in this Singing syllabus, *Singing Technical work* (revised edition 1998) may not be used with this syllabus.

*Singing Sight-reading*, which contains exercises in sight reading suitable to prepare candidates for this section of the examination, will be of use to candidates preparing for examination with this syllabus. *Singing: Sight singing for teachers and students* (AMEB, 2000) does not contain indicative examples of the standard of sight reading in this new syllabus. Candidates and teachers may wish to use it nonetheless to augment their sight-reading resources.

#### Minimum age recommendations

The following are recommended minimum ages for candidates undertaking examinations using this syllabus. Candidates and teachers are advised that these recommended minimum ages be considered judiciously, in the light of the overall maturity of the candidate.

Level 1 – 11 years old

Level 2 – 16 years old

Certificate of Performance – 19 years old

Level 3 – 20 years old

#### Manual list entries

In this syllabus, each entry specifies a single work to be presented for examination. If two (or more) songs are to be presented as a single item for examination, the relevant entries read in the following form:

ZANDONAI, R. *Mistero* and *Notte di neve* from 6 lyrics (Masters Music)

Some listings indicate the presentation of an entire song cycle. In such cases, all songs in the cycle are to be presented as a single item. The relevant entries read in the following form:

BRITTEN, B. *The way to the tomb*

## Programme structure

### Number of works to be presented

Candidates are required to present the following works at examination in addition to the specified Technical work, and any Sight reading, Aural test, or General knowledge requirement.

#### *Level 1 (Preliminary – Grade 2)*

One work from List A and two works from List B in addition to any Extra list requirement (see Extra lists).

#### *Level 1 (Grade 3 and Grade 4)*

One work from each of Lists A, B, and C in addition to any Extra list requirement (see Extra lists).

#### *Level 2 (excluding Certificate of Performance)*

One work from each of Lists A, B, C, and D in addition to any Extra list requirement (see Extra lists).

#### *Level 2 (Certificate of Performance only)*

At least one work from each of Lists A, B, C, and D with the remainder of the recital time of between 20 and 25 minutes to be drawn from Lists A, B, C, and D at the candidate's discretion.

#### *Level 3 (Associate)*

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Candidates must present at least one work from each of Lists A, B, C, and D with the remainder of the recital time made up (if necessary) with works drawn from any of or all of Lists A, B, C, or D at the candidate's discretion.

#### *Level 3 (Licentiate)*

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Candidates must present at least one work from each of Lists A, B, C, and D with the remainder of the recital time made up (if necessary) with works drawn from any of or all of Lists A, B, C, or D at the candidate's discretion.

#### *Technical work (Preliminary – Grade 8)*

One vocalise is to be selected for each grade. The vocalises for Level 1 are printed in the Grade book for each grade. The vocalises for Level 2 are printed in *Singing Technical work Level 2*.

### Extra lists

Candidates are required to present two Extra List works in addition to List pieces for all grades from Grade 2 to Grade 7, both inclusive. Extra List pieces should have an educational value similar to that prescribed in the syllabus. For example, candidates might wish to present another work from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a work of educational value similar to those listed in the syllabus from another source. Candidates are required to demonstrate familiarity with these pieces by performing the whole or any part of them at the discretion of the examiner.

Accompaniment of Extra List pieces is not required, even if the work is written with accompaniment.

### Technical work

Technical work is examined in this syllabus through the presentation of accompanied vocalises. All vocalises and other information relating to the presentation of Technical work at examination can be found either in the relevant Grade book or in the AMEB publication *Singing Technical work Level 2*.

## Examination conduct

### Accompaniment

Where a List piece has a piano accompaniment, the work must be presented in examination with that accompaniment.

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use recorded accompaniments to perform Series 2 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the '100%' or 'performance' tempo.

Accompaniment of Extra List pieces is not required, even if the work is written with an accompaniment.

For further information, see 'General Requirements for Practical Examinations – 13. Accompanists/Collaborative Artists' and Regulation 22.1 in the front section of the *Manual of syllabuses*.

### Copyright

Candidates and teachers must ensure that they are familiar with the copyright law. Candidates and teachers should not engage in any act that contravenes copyright law. Further information may be obtained from APRA/AMCOS.

### Editions

The Board does not compel the use of specific editions of any work in this syllabus. It does, however, encourage candidates and teachers to use the best possible editions, especially Urtext editions, in all syllabuses. In this syllabus, most repertoire entries in Manual lists are followed by the name of a publication in which the work can be found, and the publisher of that publication. In all cases, these are *indicative* only, and candidates and teachers may present the works from other sources if they are available. In the case of significant canonical repertoire for which multiple reliable editions are available (e.g. Bach's *Christmas oratorio* or Handel's *Messiah*), a publisher citation is not given. In such instances, candidates are encouraged to invest in standard editions such as those provided by Bärenreiter, Henle, etc.

Some works listed in this syllabus are arrangements. In these cases, the named arrangement must be presented at examination, as it has been specifically graded for the grade in which it appears. A publication in which this arrangement can be located, and its publisher, are given.

Every effort has been made to ensure that works in this syllabus are available at the time of national gazetting of this syllabus. For a variety of reasons beyond the control of AMEB, however, publications do go out of print. Candidates should be able to find suitable works in the Manual lists in the event that single titles go out of print. AMEB cannot accept responsibility for titles going out of print, but is pleased to hear if users of this syllabus become aware that titles have gone out of print (publications@ameb.edu.au).

### Memory (List pieces)

The development of memory skills should be an important feature of a musician's training and, although not obligatory, candidates are encouraged to memorise repertoire from the earliest grades.

Candidates for the Certificate of Performance, Associate and Licentiate examinations are required to present the entire programme from memory, with the exception of songs drawn from the oratorio and cantata repertoire.

### Memory (Technical work)

All of the Technical work for this syllabus is printed either in the relevant Grade book or in *Singing Technical work Level 2*. All Technical work is to be presented from memory during the examination.

### Presentation of recitative

Although it is recognised that the ability to sing recitative is an important skill for singers, this syllabus does not require the discrete presentation of recitative except in those cases in which it is explicitly requested as part of a single repertoire item. See the Manual listings for further details.

### Strophic songs

Where a strophic song contains more than three verses, candidates are required to present three verses only. The three verses presented are to be selected at the candidate's discretion.

### Transposition of songs

Material in the voice-specific sections of Grade 7, Grade 8, the Certificate of Performance, Associate Diploma and Licentiate Diploma from opera, mass, cantata and oratorio may not be transposed. All other works (folk songs, *Lieder*, *mélodies*, art songs, etc.) may be presented in any key that suits the candidate's voice and does not compromise the character and vitality imparted to some works by virtue of their key and does not infringe any relevant copyright law.

### Use of languages other than English

In Level 1 examinations, presentation of material in languages other than English is encouraged but is not obligatory.

In Level 2 examinations, presentation of material in languages other than English is not obligatory until Grade 8. Candidates in Grade 5, Grade 6 and Grade 7 examinations are encouraged to present material in languages other than English.

In Grade 8 examinations, at least one of the songs presented must be in a language other than English.

In Certificate of Performance examinations, at least one of the songs presented must be in a language other than English.

In Associate Diploma examinations, candidates:

- Must present at least one work in one language other than English (e.g. German)
- Must present at least one work in a language other than English different from the first language chosen (e.g. Italian) and
- May present the remainder of the examination programme in any language, including English.

In Licentiate Diploma examinations, candidates:

- Must present at least one work in one language other than English (e.g. Italian)
- Must present at least one work in a language other than English different from the first language chosen (e.g. German)
- Must present at least one work in a language other than English different from the first and second languages chosen (e.g. French) and
- May present the remainder of the examination programme in any language, including English.

Candidates in Level 3 examinations presenting repertoire in languages other than English will be required to know and be prepared to demonstrate their knowledge of the sung text through the word-by-word and idiomatic translation of all of the text.

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### Grade 2

|                                           |                                                                                   |
|-------------------------------------------|-----------------------------------------------------------------------------------|
| Length                                    | Four bars                                                                         |
| Keys                                      | D major and B $\flat$ major                                                       |
| Time signature                            | $\frac{4}{4}$                                                                     |
| Melodic patterns                          | Leap to dominant below tonic, 2 – 7 – 1 progression                               |
| Range                                     | c <sup>1</sup> – d <sup>2</sup>                                                   |
| Articulation, dynamics and tempo markings | Phrasing slurs                                                                    |
| Rhythmic values                           |  |
| Rest values                               |  |

### Grade 3

|                                           |                                                                                   |
|-------------------------------------------|-----------------------------------------------------------------------------------|
| Length                                    | Four bars                                                                         |
| Keys                                      | A major and E $\flat$ major                                                       |
| Melodic patterns                          | Non-tonic rising or falling thirds                                                |
| Range                                     | c <sup>1</sup> – d <sup>2</sup>                                                   |
| Articulation, dynamics and tempo markings | <i>mp</i>                                                                         |
| Rhythmic values                           |  |

### Grade 4

|                                           |                                                                                     |
|-------------------------------------------|-------------------------------------------------------------------------------------|
| Length                                    | Eight bars                                                                          |
| Keys                                      | E major, A $\flat$ major                                                            |
| Melodic patterns                          | Tonic chord arpeggiation above and below tonic                                      |
| Range                                     | b – e <sup>2</sup>                                                                  |
| Articulation, dynamics and tempo markings | <i>Andante, Allegretto</i>                                                          |
| Rhythmic values                           |  |

### General knowledge

The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of the *Manual of syllabuses*.

### PRELIMINARY

2010

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

### Section I. Technical work

Candidates should refer to the Technical work requirements set out in the AMEB publication *Singing Preliminary Series 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

### Section II. Songs

Candidates are to prepare three works, one from List A and two from List B, for presentation at examination.

### List A. Unaccompanied song

- From AMEB Singing Preliminary Series 2:  
 TRADITIONAL. *Botany Bay*  
 TRADITIONAL. *I know where I'm going*  
 TRADITIONAL. *Kum ba ya*

### Manual list

- TRADITIONAL. *The old year is passing* (Songs of Wales — Boosey and Hawkes)  
 TRADITIONAL. *Eileen Aroon* (The Irish songbook — Music Sales)  
 TRADITIONAL. *When I was young* (The Irish songbook — Music Sales)  
 TRADITIONAL. *The piper O'Dundee* (Songs of Scotland — Boosey and Hawkes)  
 TRADITIONAL. *Will ye go to the Sheriffmuir* (Songs of Scotland — Boosey and Hawkes)

### List B. Accompanied song

- From AMEB Singing Preliminary Series 2:

- COSTA, P. *New moon*  
 DOWLAND, J. arr. DALY. *Now, o now I needs must part*  
 LOES, H. arr. HODGSON. *This little light of mine*  
 ROE, B. *Sharing*  
 STANFORD, C. *Windy nights*

### Manual list

- BRIDGE, F. *A spring song* (Oxford University Press Archive/Banks Music)  
 HILL-MEWES, D. *The willow* (Dreaming — AMC)  
 HOLDSTOCK, J. *The bright umbrella* from *The bright umbrella* (Universal)  
 IVES, C. *Slow march* (114 songs of Charles Ives — Peermusic)  
 JAMES, W. *Sing Gloria* from *Australian Christmas carols* (AMC)  
 LEEK, S. *It's raining*  
 PALMER-HOLTON, S. *The caterpillar* (Mark O'Leary)  
 RITCHIE, A. *Albatross flying so high* from *Two bird songs* (Bellbird)  
 ROWLEY, A. *The friendly cow* (Robertson)  
 SHAW, M. *Cuckoo* (Curwen)

### Section III. Aural tests, General knowledge

### GRADE 1

2011

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

### Section I. Technical work

Candidates should refer to the Technical work requirements set out in the AMEB publication *Singing First Grade Series 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

### Section II. Songs

Candidates are to prepare three works, one from List A and two from List B, for presentation at examination.

### List A. Unaccompanied song

- From AMEB Singing First Grade Series 2:  
 TRADITIONAL. *All through the night*  
 TRADITIONAL. *Bound for South Australia*  
 TRADITIONAL. *Wade in the water*

### Manual list

- TRADITIONAL. *Coventry carol* (The Oxford book of carols — Oxford University Press)  
 TRADITIONAL. *The wayfaring stranger* (The American song treasury — Dover)  
 TRADITIONAL. *The gypsy rover* (Songs of Ireland — Boosey and Hawkes)  
 TRADITIONAL. *The drover's dream* (Songs that shaped Australia — All Music Publishing)  
 TRADITIONAL. *Anna Marie* (Sing together — Oxford University Press)  
 TRADITIONAL. *Song of the Volga boatmen* (A Russian songbook — Dover)

TRADITIONAL. *With my swag on my shoulder* (Essential Aussie songbook — Music Sales)

TRADITIONAL. *Flow gently sweet Afton* (Songs of Scotland — Boosey and Hawkes)

TRADITIONAL. *Il grillo e la formica* (A world of folk songs — Diva)

### List B. Accompanied song

#### ● From AMEB Singing First Grade Series 2:

FORD, T. arr. WERETKA. *Since first I saw your face*

JAMES, W. *Bush night-song*

PURCELL, H. arr. WERETKA. *I saw that you were grown so high*

VAUGHAN WILLIAMS, R. *Withers rocking hymn*

### Manual list

BRITTEN, B. *There was a man of Newington* No 7 from *Friday afternoons* Op. 7 (Boosey and Hawkes)

ROE, B. *Lullaby* No 3 from *Moonsongs* (Thames/Music Sales)

JENKYN, P. *The crocodile* (Novello)

JENKYN, P. *The owl* (Novello)

LEEK, S. *Beyond the black stump*

LOBL, P. *Blackbird* from *Songs of a bronzewing* (Phyl Lobl)

LOWRY, R. *How can I keep from singing?* (Budget books hymns — Hal Leonard)

ROWLEY, A. *Candle-light* (Robertson)

TRADITIONAL. *Precious child* (The singing book — Norton)

### Section III. Aural tests, Sight-reading, General knowledge

#### GRADE 2

2012

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

### Section I. Technical work

Candidates should refer to the Technical work requirements set out in the AMEB publication *Singing Second Grade Series 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

### Section II. Songs

Candidates are to prepare three works, one from List A and two from List B, and two Extra list works for presentation at examination.

### List A. Unaccompanied song

#### ● From AMEB Singing Second Grade Series 2:

TRADITIONAL. *Banana boat song* (Day oh)

TRADITIONAL. *Go down Moses*

TRADITIONAL. *Ten thousand miles away*

### Manual list

TRADITIONAL. *The ash grove* (Folk songs of England, Ireland, Scotland and Wales — Alfred)

TRADITIONAL. *Greensleeves* (The American song treasury — Dover)

TRADITIONAL. *Once a farmer and his wife* (Songs of Wales — Boosey and Hawkes)

TRADITIONAL. *Nobody knows the trouble I've seen* (Library of folk songs — AMSCO)

### List B. Accompanied song

#### ● From AMEB Singing Second Grade Series 2:

BENNETT, R. *The fly*

BRAHMS, J. *Sandmännchen*

GRIEG, E. *Margaret's cradle song*

MILLIKEN, S. *Bus ride*

SCHUMANN, R. *Marienwürmchen*

WESLEY-SMITH, M. *Ode to technology*

### Manual list

BESWICK, A. *Coconut man* No 4 from *Pick 'n' choose* (Universal)

CAVENDISH, M. *Evrie bush new springing* (AMEB Singing Second Grade Series 1 Low voice — AMEB)

CHOPIN, F. *The maiden's wish* (Treasury of song collection Books 1–4 — EMI)

GRETCHANINOV, A. *Slumber song* (Solo singer — Kjos)

KEEL, F. *Trade winds* (Boosey and Hawkes)

MÖLLER, F. *The happy wanderer* (Ta-ra-ra boom-de-ay — Black)

PERTI, G. *Dolce scherzo* (Italian songs of the 18th century — IMC)

QUILTER, R. *Where go the boats?* No 3 from *Four child songs* Op. 5 (55 songs — Hal Leonard) H and L

ROE, B. *Gremlins* from *Life is full of other people* (Thames)

TRADITIONAL arr. FRASER-KENNEDY. *Eriskay love lilt* (Boosey ballad album Book 2 — Boosey and Hawkes)

TRADITIONAL arr. QUILTER. *Drink to me only* (15 recital songs in English — Boosey and Hawkes) H and L

TRADITIONAL arr. QUILTER. *The jolly miller* (55 songs — Hal Leonard) H and L

TRADITIONAL arr. ROE. *Johnny has gone for a soldier* (Garland of folksongs — Thames)

**Extra list:** Two works required

### Section III. Aural tests, Sight-reading, General knowledge

#### GRADE 3

2013

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

### Section I. Technical work

Candidates should refer to the Technical work requirements set out in the AMEB publication *Singing Third Grade Series 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

### Section II. Songs

Candidates are to prepare three works, one from each of Lists A, B, and C, and two Extra list works for presentation at examination

### List A. Unaccompanied song

#### ● From AMEB Singing Third Grade Series 2:

TRADITIONAL. *All the notes of all the earth*

TRADITIONAL. *Lime juice tub*

TRADITIONAL. *Santa Lucia*

TRADITIONAL. *Swing low, sweet chariot*

### Manual list

TRADITIONAL. *Ye banks and braes* (Folk songs of England, Ireland, Scotland and Wales — Alfred)

TRADITIONAL. *Shenandoah* (Library of folk songs — Music Sales)

TRADITIONAL. *The overlander* (Songs that shaped Australia — All Music Publishing)

TRADITIONAL. *Queensland drover* (Great Australian songbook — Music Sales)

### List B. Music prior to the 20th century

#### ● From AMEB Singing Third Grade Series 2:

GRIEG, E. *Two brown eyes*

HANDEL, G. arr. DALY. *Non lo dirò col labbro*

MEDELSSOHN, F. *Gruss*

PURCELL, H. arr. SOMERVELL. *Ah, how pleasant 'tis to love*

SCHUBERT, F. *Das Rosenband*

### Manual list

ARNE, T. *Thou soft flowing Avon* (English songs: Renaissance to Baroque — Hal Leonard)

BYRD, W. *Cradle song (Lullaby, my sweet little baby)* (*Sing solo Christmas* — Oxford University Press) H and L  
 FRANZ, R. *Gute Nacht* No 7 from *Zwölf Gesänge* Op. 5 (*100 best short songs Book 3 Low* — Paterson) L  
 attrib. ROSA, S. *Star vicino* (*Treasury of song collection Books 1–4* — EMI)  
 SCARLATTI, A. *O cessate di piagarmi* (*26 Italian songs and arias* — Alfred) H and L  
 SCARLATTI, A. *Toglietemi la vita ancor* (*The language of song Intermediate* — Faber) H and L

### List C. Music from the 20th and 21st centuries

#### ● From AMEB Singing Third Grade Series 2:

BARBER, S. *The daisies*  
 FINZI, G. *Ferry me across the water*  
 FRASER-SIMSON, H. *Christopher Robin is saying his prayers*  
 WESLEY-SMITH, M. *Climb the rainbow*

#### Manual list

BRITTEN, B. *A new year carol* No 5 from *Friday afternoons* Op. 7 (Boosey and Hawkes)  
 BRUMBY, C. *Here lies the tree* No 7 from *Songs from the house at Pooh Corner* (AMC)  
 HOLLAND, D. *The whistling man* from *Australian poems set to music* (EMI)  
 JARMAN, P. *Time enough to give* (Mark O'Leary)  
 JENKINS, K. *He wishes for the cloths of Heaven* (Boosey and Hawkes) H  
 QUILTER, R. *By the sea* No 4 from *Four songs of the sea* Op. 1 (55 songs — Hal Leonard) H and L  
 PEEL, G. *Wind of the western sea* (*First book of solos Book 1* — Schirmer) H and L  
 ROE, B. *A little fiver* from *Life is full of other people* (Thames) L  
 TRADITIONAL arr. KENNEDY-FRASER, M. *The cockle gatherer* (*Songs of the Hebrides* — Boosey and Hawkes)  
 TRADITIONAL arr. QUILTER. *Over the mountains* (*Arnold book of old songs* — Boosey and Hawkes) H and L  
 VAUGHAN WILLIAMS, R. *A cradle song* (*20th-century easy song collection* — Boosey and Hawkes)  
 VINE, C. *Love me sweet* (*Songs from Australia* — Wirripang)

**Extra list:** Two works required

### Section III. Aural tests, Sight-reading, General knowledge

GRADE 4

2014

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

### Section I. Technical work

Candidates should refer to the Technical work requirements set out in the AMEB publication *Singing Fourth Grade Series 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

### Section II. Songs

Candidates are to prepare three works, one from each of Lists A, B, and C, and two Extra list works for presentation at examination.

#### List A. Unaccompanied song

##### ● From AMEB Singing Fourth Grade Series 2:

TRADITIONAL. *Scarborough fair*  
 TRADITIONAL. *She moved through the fair*  
 TRADITIONAL. *The road to the isles*

#### Manual list

TRADITIONAL. *My love is like a red, red rose* (*Folk songs of England, Ireland, Scotland and Wales* — Alfred)  
 TRADITIONAL. *Men of Harlech* (*Songs of Wales* — Boosey and Hawkes)

TRADITIONAL. *Early one morning* (*50 folk songs* — EMI)  
 TRADITIONAL. *Mwana Wange* (*Folksongs from Africa* — Faber)  
 TRADITIONAL. *Yaye Yayo* (*Folksongs from Africa* — Faber)  
 TRADITIONAL. *Balm in Gilead* (*Best of folk songs* — Schott)

#### List B. Music prior to the 20th century

##### ● From AMEB Singing Fourth Grade Series 2:

DOWLAND, J. arr. DALY. *Come again*  
 DVOŘÁK, A. *Like to a linden tree am I*  
 PURCELL, H. arr. WERETKA. *Nymphs and shepherds*  
 SCHUBERT, F. *La pastorella al prato*

#### Manual list

ARNE, T. *When daisies pied* (*Art of song Grades 1–5 Book 2* — Peters Edition) H and L  
 ARNE, T. *Blow, blow thou winter wind* (*Songs of England* — Boosey and Hawkes)  
 BRAHMS, J. *Dort in den Weiden* (*Down in the meadow*) No 4 from *Sechs Lieder* Op. 97 (*AMEB Singing Fourth Grade Series 1 High voice* — AMEB)  
 DOWLAND, J. *Fine knacks for ladies* (*Fifty songs* — Stainer and Bell) H and L  
 DOWLAND, J. *If my complaints* (*Fifty songs* — Stainer and Bell) H and L  
 GIORDANI, G. *Caro mio ben* (*Treasury of song collection Books 1–4* — EMI)  
 GRIEG, E. *Med en primula veris* (*The first primrose*) No 4 from *Fem digte* Op. 26 (*Art of song Grades 1–5 Book 2* — Peters Edition) H and L  
 MUNRO, G. *My lovely Celia* (*English songs: Renaissance to baroque* — Hal Leonard) H and L  
 PAISIELLO, G. *Nel cor più non mi sento* (*26 Italian songs and arias* — Alfred) H and L  
 SCHUBERT, F. *Lachen und Weinen* D 777 (*15 selected songs* — Hal Leonard) H and L  
 SCHUBERT, F. *Das Wandern* D 795/1 (*30 songs* — Peters Edition) H and L

### List C. Music from the 20th and 21st centuries

#### ● From AMEB Singing Fourth Grade Series 2:

BENNETT, R. *Glowworms*  
 DUKE, J. *Loveliest of trees*  
 ROREM, N. *Early in the morning*  
 STYNE, J. *Comes once in a lifetime*

#### Manual list

AYRES, F. *Take, o take those lips away* (*American art songs of the turn of the century* — Dover)  
 BENNETT, R. *Clock-a-clay* from *The insect world* (Universal)  
 BRITTEN, B. *Jazz-man* No 10 from *Friday afternoons* Op. 7 (Boosey and Hawkes)  
 ELGAR, E. *In moonlight* (*Elgar song album* — Novello)  
 KEATS, H. *The little birdling in the tree* (Wirripang)  
 MILLIKEN, S. *The squirrel* (Peters Edition) H  
 POULENC, F. *Fancy Schmidt 174* (Anthony Blond/UMP)  
 ROE, B. *After supper* (*Compliments of the season* — Thames) L  
 TRADITIONAL arr. ALTHOUSE. *Liza Jane* (*Ready to sing folk songs* — Alfred)  
 TRADITIONAL arr. QUILTER. *Barbara Allen* (*Arnold book of old songs* — Boosey and Hawkes) H and L  
 TRADITIONAL arr. SCHRAM. *He's gone away* (*Folk songs for solo singers Volume 2* — Alfred)  
 TREGASKIS, A. *Night* (*AMEB Singing Fourth Grade Series 1 Low voice* — AMEB)  
 VAUGHAN WILLIAMS, R. *Linden Lea* (Boosey and Hawkes) H and L  
 YATES, S. *The trouble with geraniums* (Wirripang) H

**Extra list:** Two works required.

### Section III. Aural tests, Sight-reading, General knowledge

## LEVEL 2

DEVELOPING  
GRADE 5 TO GRADE 8

## Objectives

At the completion of Level 2 students will be able to sing musically and will have developed their technique and musical understanding according to the objectives below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations.

## Section I. Technical work

The candidate is required to demonstrate:

- Well-balanced stance and appropriate posture
- Efficient breath management
- Accurate intonation and rhythm
- Appropriate tempo
- Clear production of vowels
- Vibrant, even tone throughout range
- Forward flowing melodic line in both short and long phrases
- Use of dynamics to support phrase shape and musical expression

## Section II. Songs and Extra lists

## Songs

Through a well-balanced programme of songs of contrasting styles and tempi, and exhibiting all the above-listed technical qualities, the candidate is required to demonstrate:

- Accurate performance of all songs
- Performance of each song within the suggested tempo range
- Well-balanced stance and posture
- Breath support and control
- Rhythmic precision
- Clear tone
- Even *legato*
- Accuracy of intonation and consistency of pitch
- Ability to control dynamics as specified
- Appropriate style and phrasing
- Clear pronunciation, articulation, and enunciation of vowels and consonants in the words of songs
- Expressive interpretation of music and text
- Management of a range of tonal qualities for expressive purposes

## Extra lists (Grade 5, Grade 6 and Grade 7)

The candidate is required to demonstrate:

- Familiarity with the Extra list pieces by performing the whole or any part of them at the discretion of the examiner

## Section III. Aural tests, Sight-reading, General knowledge

## Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the Aural tests as outlined in 'General Requirements for Practical Examinations – 21. Aural Test Requirements' in the front section of the *Manual of syllabuses*.

## Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

The music to be sung at sight may be sung in the key of the candidate's choosing (i.e. not necessarily in the notated key). The candidate will nominate the key in which the music is to be sung, and the examiner will sound the tonic note and the tonic chord of that key on the piano. The candidate will be given one minute to study

the music. The examiner will sound the tonic note and the tonic chord once more, and the candidate will sing the music. Candidates may use a vowel or vowels, and may use a consonant to initiate the vowel sound if desired (i.e. *ta*). Beginning at Grade 2, the intended phrasing of each example is shown by slurs. Each phrase may begin with a consonant but should otherwise be performed as a single *legato* melisma.

All sight-reading examples are given in the treble clef.

Sight singing material will conform to the following parameters. Each grade assumes the skills of all previously listed grades (i.e. the skills listed are wholly cumulative).

## Grade 5

|                                           |                                                                                     |
|-------------------------------------------|-------------------------------------------------------------------------------------|
| Length                                    | Eight bars                                                                          |
| Keys                                      | A minor, E minor, D minor                                                           |
| Time signatures                           | $\frac{6}{8}$                                                                       |
| Melodic patterns                          | Anacrusis; non-tonic fourths, sequences                                             |
| Range                                     | b – e <sup>2</sup>                                                                  |
| Articulation, dynamics and tempo markings | Occasional ties                                                                     |
| Rhythmic values                           |  |
| Rest values                               |  |

## Grade 6

|                                           |                     |
|-------------------------------------------|---------------------|
| Length                                    | Eight bars          |
| Keys                                      | B minor, G minor    |
| Time signatures                           | $\frac{9}{8}$       |
| Melodic patterns                          | Fifths and sixths   |
| Range                                     | b – e <sup>2</sup>  |
| Articulation, dynamics and tempo markings | <i>p</i> , <i>f</i> |

## Grade 7

|                  |                                                      |
|------------------|------------------------------------------------------|
| Length           | Eight bars to ten bars                               |
| Keys             | F# minor, C minor                                    |
| Time signatures  | $\frac{2}{2}$                                        |
| Melodic patterns | Sevenths and octaves; occasional chromatic semitones |
| Range            | b – e <sup>2</sup>                                   |

## Grade 8

|                                           |                                                       |
|-------------------------------------------|-------------------------------------------------------|
| Length                                    | Eight to twelve bars                                  |
| Keys                                      | C# minor, F minor                                     |
| Time signatures                           | $\frac{5}{4}$                                         |
| Melodic patterns                          | Hint of dominant or subdominant key within the melody |
| Range                                     | b – e <sup>2</sup>                                    |
| Articulation, dynamics and tempo markings | <i>cresc.</i> , <i>dim.</i>                           |

## General knowledge

The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of the *Manual of syllabuses*.



## CERTIFICATE OF PERFORMANCE

### Objectives

The candidate is required to demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

### Section I. Songs

Candidates should prepare a balanced and varied programme of not less than 20 minutes and not more than 25 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A, B, C, and D, and the remainder of the recital time to be made up of works from any of or all of Lists A, B, C, and D. The programme will exhibit all of the following technical qualities:

- Well-balanced stance and appropriate posture
- Breath support and control
- Rhythmic precision
- Clear and even tone throughout the range
- Even *legato*
- Vocal agility and flexibility
- Clear articulation of vowels and consonants
- Accurate intonation and consistency of pitch

The candidate is required to demonstrate:

- Accurate performance of all songs
- Performance of each song within the suggested tempo range
- Well-balanced stance and posture
- Breath support and control
- Rhythmic precision
- Clear tone
- Even *legato*
- Accuracy of intonation and consistency of pitch
- Ability to control dynamics as specified
- Appropriate style and phrasing
- Clear pronunciation, articulation, and enunciation of vowels and consonants in the words of songs
- Expressive interpretation of music and text
- Management of a range of tonal qualities for expressive purposes

### Section II. General knowledge

The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of the *Manual of syllabuses*.

## GRADE 5

2015

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

### Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Singing Technical work Level 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

### Section II. Songs

Candidates are to prepare four works, one from each of Lists A, B, C, and D, and two Extra list works for presentation at examination.

#### List A. Music before Classicism

##### Manual list

ARNE, T. *Fame's an echo* from *Comus* (Basics of singing — Wadsworth/Cengage)

- ARNE, T. *The lass with the delicate air* (Schirmer) H  
CALDARA, A. *Sebben crudele* from *La costanza in amor vince l'inganno* (26 Italian songs and arias — Alfred) H and L  
CAMPION, T. *Fair if you expect admiring* (English songs Renaissance to Baroque — Hal Leonard) H and L  
CESTI, A. *Intorno all'idol mio* from *Orontea* (Standard vocal literature – Soprano — Hal Leonard) H  
DOWLAND, J. *What if I never speed* from *The third and last booke of songs or aires* (English songs Renaissance to Baroque — Hal Leonard) H and L  
FRESCOBALDI, G. *Se l'aura spira* (Les plaisirs du chant Volume 1 — Lemoine) H and L  
JOHNSON, R. *Full fathom five* (Airs, songs and dialogues — Stainer and Bell)  
JONES, R. *What if I seek for love* (Elizabethan love songs Volume 1 — Boosey and Hawkes) H and L  
PURCELL, H. *I attempt from love's sickness to fly* from *The Indian queen* Z 630 (English songs Renaissance and Baroque — Hal Leonard) H and L  
PURCELL, H. *Kind Fortune smiles* from *The tempest* Z 631/10 (Second book of mezzo-soprano/alto solos — Schirmer)  
SCARLATTI, A. *Già il sole dal Gange* (28 Italian songs and arias — Schirmer) H and L  
SCARLATTI, A. *Sento nel core* (26 Italian songs and arias — Alfred) H and L

#### List B. Classical repertoire

##### Manual list

- BEETHOVEN, L. van. *Zärtliche Liebe* ('Ich liebe dich') WoO 123 (Beethoven complete songs — Peters Edition)  
BEETHOVEN, L. van. *Bitten* (Prayer) No 1 from *Six songs* Op. 48 (Beethoven complete songs — Peters Edition)  
HAYDN, J. *The mermaid's song* from *VI original canzonettas* Hob XXVIa:25 (Haydn canzonettas and songs — Peters Edition)  
HAYDN, J. *A pastoral song* (My mother bids me bind my hair) from *VI original canzonettas* Hob XXVIa:27 (Haydn canzonettas and songs — Peters Edition)  
HAYDN, J. *Sailor's song* from *VI original canzonettas* Hob XXVIa:31 (Haydn canzonettas and songs — Peters Edition)  
HAYDN, J. *The wanderer* from *VI original canzonettas* Hob XXVIa:32 (Haydn canzonettas and songs — Peters Edition)  
LINLEY, T. (the elder) *No flower that blows* (First book of soprano solos Part II — Hal Leonard)  
MOZART, W. *Komm liebe Zither* K 351 (Art of song Grades 1–5 Book 2 — Peters Edition)  
STEVENS, R. *Sigh no more ladies* (Foundations in singing — McGraw Hill)

#### List C. Romantic repertoire

##### Manual list

- BRAHMS, J. *Das Mädchen spricht* (The maiden speaks) No 3 from *Five songs* Op. 107 (Brahms complete songs Volume 1 — Peters Edition) H and L  
BRAHMS, J. *Sonntag* No 3 from *Fünf Lieder* Op. 47 (Brahms complete songs Volume 1 — Peters Edition) H and L  
GRIEG, E. *Prinsessen* (The princess) Op. 41 No 5 (Chester book of celebrated songs Book 2 — Chester) H  
GRIEG, E. *En svane* (The swan) Op. 25 No 2 (Complete songs – Grieg Volume 1 — Peters Edition)  
LISZT, F. *Du bist wie eine Blume* LW N19/S 287 (Liszt 25 songs Volume 2 — IMC) H and L  
MENDELSSOHN, F. *Jagdlid* No 3 from *Drei Gesänge* Op. 84 (Mendelssohn: 20 collected songs — Peters Edition) H and L  
SCHUBERT, F. *An Sylvia* (Who is Sylvia?) D 891 (24 favourite songs — Schirmer) H and L  
SCHUBERT, F. *Geheimes* (The secret) D 719  
SCHUBERT, F. *Seligkeit* (Bliss) D 433

SCHUBERT, F. *Schäfers Klagelied* (*The shepherd's lament*) D 121  
SCHUMANN, R. *Der Nussbaum* (*The walnut tree*) No 3 from  
*Myrthen* Op. 25  
SCHUMANN, R. *Wenn ich in deine Augen seh* (*Now when I'm gazing  
in your eyes*) No 4 from *Dichterliebe* Op. 48  
SCHUMANN, C. *Sie liebten sich beide* No 2 from *Sechs Lieder* Op. 13  
(*Female composers: 25 songs for voice and piano* — Schott)

### List D. Music from the 20th and 21st centuries

#### Manual list

ARMSTRONG GIBBS, C. *When I was one and twenty* (*Contemporary  
art songs* — Schirmer)  
BARBER, S. *There's nae lark* (*Ten early songs* — Schirmer)  
BENNETT, R. *The bird's lament* from *The aviary* (Universal)  
BRUMBY, C. *Sea foam* from *Australian songs of the sea* (EMI)  
CRONIN, S. *Weep you no more, sad fountains* No 3 from *Three old  
English poems* (AMC)  
GERSHWIN, G. *Love walked in* (*Popular ballads for classical singers* —  
Hal Leonard) H and L  
HYDE, M. *Lullaby* (Wirripang)  
IRELAND, J. *Salley gardens* from *Songs sacred and profane* (Schott) H  
KEATS, H. *Bush cradle song* (Wirripang) H  
LE GALLIENNE, D. *Farewell thou art too dear for my possessing*  
(AMC)  
PUCCINI, G. *E l'uccellino* (*Adventures in singing* — McGraw Hill)  
QUILTER, R. *Go, lovely rose* No 3 from *Five English love lyrics* Op. 24  
(*First book of tenor solos* — Schirmer)  
RODRIGO, J. *En jerez de la frontera* (*The miller's wife*) No 10 from  
*12 Spanish songs* (Schott)  
RODRIGO, J. *Una palomita blanca* (*The little white dove*) No 3 from  
*12 Spanish songs* (Schott)  
ROFE, E. *Dinah's song* (*Songs from Australia* — Wirripang)  
ROREM, N. *Jeannie with the light brown hair* (*Art song in English  
— 50 songs by American and British composers* — Boosey and  
Hawkes) H and L  
TREGASKIS, A. *Speak with the sun* (Allans)  
VAUGHAN WILLIAMS, R. *The sky above the roof* (*The first book of  
mezzo-soprano/alto solos* Book 1 — Schirmer)  
WARLOCK, P. *The first mercy* (Boosey and Hawkes) H  
WEILL, K. *September song* (*Weill from Berlin to Broadway  
— Hal Leonard*)

**Extra list:** Two works required

### Section III. Aural tests, Sight-reading, General knowledge

#### GRADE 6

2016

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

#### Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Singing Technical work Level 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

#### Section II. Songs

Candidates are to prepare four works, one from each of Lists A, B, C, and D, and two Extra list works for presentation at examination.

#### List A. Music before Classicism

##### Manual list

BONONCINI, G. *Per la gloria d'adorarvi* from *Griselda* (26 Italian  
songs and arias — Alfred) H and L

BOYCE, W. *Tell me, lovely shepherd* (Oxford University Press  
Archive/Banks Music)  
CARISSIMI, G. *Vittoria mio core* (24 Italian songs and arias —  
Schirmer) H and L  
HUMFREY, P. *A hymn to God the father* (Schott)  
JOHNSON, R. *As I walked forth* (*English songs Renaissance to Baroque  
— Hal Leonard*) H and L  
LOTTI, A. *Pur dicesti, o bocca bella* (24 Italian songs and arias —  
Schirmer) H and L  
MONTEVERDI, C. *Lasciatemi morire!* from *Arianna* SV 291  
(26 Italian songs and arias — Alfred) H and L  
PURCELL, H. *If music be the food of love* Z 379B (*Thirty songs in two  
volumes* Volume 1 — OUP)  
PURCELL, H. *Fairest isle* from *King Arthur or The British worthy*  
Z 628 (*Purcell 40 songs* — IMC) H and L  
ROSSETER, P. *When Laura smiles* (*English songs Renaissance to  
Baroque* — Hal Leonard) H and L  
SCARLATTI, A. *Se Florindo fedele* from *La donna ancora è fedele*  
(24 Italian songs and arias — Schirmer) H and L  
TORELLI, G. *Tu lo sai* (24 Italian songs and arias — Schirmer) H and L

#### List B. Classical repertoire

##### Manual list

BEETHOVEN, L. van. *An die Geliebte* WoO 140 (*Beethoven complete  
songs* — Peters Edition)  
BEETHOVEN, L. van. *Der Kuss* Op. 128 (*Beethoven complete songs* —  
Peters Edition)  
HAYDN, J. *Fidelity* from VI original canzonettas Hob XXVb:30  
(*Haydn canzonettas and songs* — Peters Edition)  
HAYDN, J. *She never told her love* from VI original canzonettas  
Hob XXVla:34 (*Haydn canzonettas and songs* — Peters Edition)  
JOMMELLI, N. *Chi vuol comprar la bella calandrina* (*Anthology of  
Italian song* Volume 1 — Schirmer)  
REICHARDT, L. *Hinüber wall' ich* (*Female composers: 25 songs for  
voice and piano* — Schott)

#### List C. Romantic repertoire

##### Manual list

BRAHMS, J. *So willst du des Armen* (*Can one so worthless*) No 5  
from *Romanze* (*Magelone-Lieder*) Op. 33 (*Brahms complete songs  
Volume 2* — Peters Edition) H and L  
BRAHMS, J. *Vergebliches Ständchen* (*The fruitless serenade*) No 4  
from *Romanzen und Lieder* Op. 84 (*Brahms complete songs  
Volume 1* — Peters Edition) H and L  
FAURE, G. *Adieu* Op. 21 No 3 (*50 songs* — Hal Leonard) H and L  
FAURE, G. *Le secret* Op. 23 No 3 (*50 songs* — Hal Leonard) H and L  
FAURE, G. *Ici bas!* Op. 8 No 3 (*50 songs* — Hal Leonard) H and L  
GRIEG, E. *Jeg elsker dig* (*Ich liebe dich/I love but thee*) Op. 5 No 3  
(*Art of song Grades 4–5 Book 2* — Peters Edition) H and L  
MENDELSSOHN, F. *Abendlied* No 9 from *Zwölf Gesänge* Op. 8  
(*Complete songs* — Peters Edition) H and L  
SCHUBERT, F. *Frühlingsglaube* (*Promise of spring*) D686  
SCHUBERT, F. *Nur wer die Sehnsucht kennt* D 877/4  
SCHUBERT, F. *Ständchen* (*Serenade*) D 957/4  
SCHUBERT, F. *Wohin* (*Whither must I go?*) No 2 from *Die schöne  
Müllerin* D 795  
SCHUBERT, F. *Die Forelle* Op. 32/D 550 (*Art of song Grade 7* —  
Peters Edition) H and L  
SCHUBERT, F. *Der Neugierige* No 6 from *Die schöne Müllerin* D 795  
(*Schubert 100 songs* — Hal Leonard) H and L  
SCHUMANN, C. *Liebst du um Schönheit* No 4 from *Three songs  
Op. 12* (*Gateway to German Lieder* — Alfred) H and L  
SCHUMANN, C. *Warum willst du and're Fragen* No 3 from *Three  
songs* Op. 12 (*Clara Schumann Complete songs* Volume 1 —  
Breitkopf und Härtel)  
SCHUMANN, R. *Dein Angesicht* (*Your lovely face*) No 2 from *Fünf  
Lieder und Gesänge* Op. 127



SCHUMANN, R. *Die Lotusblume (The lotus flower)* No 7 from *Myrthen* Op. 27  
TCHAIKOVSKY, P. *Net tolko tot, kto znal (None but the longing heart)* Op. 6 (*Language of song* Advanced — Faber) H and L  
TCHAIKOVSKY, P. *Sred shumnovo bala (At the ball)* Op. 38 (*First book of tenor solos* — Schirmer)

#### List D. Music from the 20th and 21st centuries

##### Manual list

BARBER, S. *Of that so sweet imprisonment (Ten early songs* — Schirmer)  
BARBER, S. *A slumber song of the Madonna (10 selected songs* — Schirmer) H and L  
DELIUS, F. *Twilight fancies (Sing solo contralto* — Oxford University Press)  
GERSHWIN, G. *Blah, blah, blah (Great songs of George Gershwin* — Alfred)  
GLANVILLE-HICKS, P. *Come sleep (Songs from Australia* — Wirripang)  
GRAINGER, P. *Willow song (Thirteen folksongs* — Schirmer)  
GREENBAUM, S. *Balloon ride (Voice of Australia— Wirripang)* H and L  
HEAD, M. *Money O (Art song in English – 50 songs by American and British composers* — Boosey and Hawkes) H and L  
HOIBY, L. *To an isle in the water (Thirteen songs* — Schirmer)  
HOLLAND, D. *Children of Terrigal (Australian poems set to music* — EMI)  
HYDE, M. *The lotus pool (Wirripang)*  
IRELAND, J. *Sea fever (The first book of tenor solos Part 2* — Schirmer)  
IRELAND, J. *The advent from Songs sacred and profane (Schott)*  
KORNGOLD, E. *Blow, blow, thou winter wind* No 3 from 4 *Lieder* Op. 31 (*Nine Shakespeare songs* — Schott)  
QUILTER, R. *Fear no more the heat of the sun* No 5 from *Five Shakespeare songs* Op. 23 (*55 songs* — Hal Leonard) H and L  
QUILTER, R. *O mistress mine* No 3 from *Three Shakespeare songs* Op. 6 (*55 songs* — Hal Leonard) H and L  
ROREM, N. *Rain in spring (Art song in English – 50 songs by American and British composers* — Boosey and Hawkes) H and L  
SUTHERLAND, M. *For a child (Australian composers in song* — Allans)  
TREGASKIS, A. *Nativity (Collected songs of Alan Tregaskis Book 2* — Allans/IMC)  
WARLOCK, P. *Pretty ring time (Peter Warlock critical edition Volume 5* — Thames) H  
WARLOCK, P. *Cradle song (Peter Warlock critical edition Volume 7* — Thames)  
WILLIAMSON, M. *A birthday from 6 English lyrics (Joseph Weinberger)*  
WILLIAMSON, M. *Sweet and low from 6 English lyrics (Joseph Weinberger)*

**Extra list:** Two works required

#### Section III. Aural tests, Sight-reading, General knowledge

GRADE 7

2017

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

#### Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Singing Technical work Level 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

#### Section II. Songs

Candidates are to prepare four works, one from each of Lists A, B, C, and D, and two Extra list works for presentation at examination.

#### List A. Music before Classicism

##### Manual list

##### All voice types

ATTEY, J. *Sweet was the song (Sacred songs for the soloist Medium low voice* — Boosey and Hawkes) L  
CACCINI, G. *Amarilli mia bella* from *Le nuove musiche (24 Italian songs and arias* — Schirmer) H and L  
DOWLAND, J. *A shepherd in a shade* from *The second booke of songs or ayres (Stainer and Bell)*  
DOWLAND, J. *Dear if you change* from *The firste booke of songes or ayres (Stainer and Bell)*  
JOHNSON, R. *Have you seen but the bright lily grow? (Airs, songs and dialogues* — Stainer and Bell)  
LORI, A. *Dimmi amor (Italian arias of the Baroque and Classical eras* — Alfred) H and L  
PURCELL, H. *Music for a while* from *Œdipus Z 583 (Songs Volume 1 High and Songs Volume 4 Low* — Schott)  
SCARLATTI, A. *Le violette* from *Il Pirro e Demetrio (24 Italian songs and arias* — Schirmer) H and L  
attrib. STÖLZEL, G. (formerly BACH, J.S.) *Bist du bei mir (If thou art near)* BWV 508 (Schott) H and L

##### Soprano and Mezzo-soprano

BACH, J.S. *Komm in mein Herzens Haus* from *Ein feste Burg ist unser Gott* BWV 80 (*Sacred songs for the soloist Medium low voice* — Boosey and Hawkes)  
BACH, J.S. *Blute nur, du liebes Herz* from *Passio secundum Matthæum (St Matthew Passion)* BWV 244  
BACH, J.S. *Öffne dich, mein ganzes Herz* from *Nun komm, der Heiden Heiland* BWV 61 (*Sacred arias and songs* — Peters Edition)  
HANDEL, G. *Lascia ch'io pianga* from *Rinaldo* HWV 7a (*45 arias from operas and oratorios Book 1 High* — IMC)  
HANDEL, G. *With thee th'unshelter'd Moor I'd thread* from *Solomon* HWV 67  
HANDEL, G. *Bel piacere* from *Agrrippina* HWV 6  
HANDEL, G. *V'adoro pupille* from *Giulio Cesare in Egitto* HWV 17  
HANDEL, G. *O sleep, why does thou leave me* from *Semele* HWV 58  
PURCELL, H. *Hark how all things* from *The fairy queen* Z 629 (*Henry Purcell: 15 songs and airs Set 1 High* — Novello)  
PURCELL, H. *Thus to a ripe, consenting maid* from *The old batchelor* Z 607 (*Henry Purcell: 15 songs and airs Set 1 High* — Novello)

##### Mezzo-soprano and Contralto

BACH, J.S. *Du lieber Heiland du (recitative) and Buß und Reu (aria)* from *Passio secundum Matthæum (St Matthew Passion)* BWV 244  
BACH, J.S. *Nur eines kränkt (recitative) and Jesus macht mich geistlich reich (aria)* from *Die Elenden sollen essen* BWV 75  
HANDEL, G. *Thou shalt bring them in* from *Israel in Egypt* HWV 54 (Novello)  
HANDEL, G. *Return, return, O God of hosts* from *Samson* HWV 57 (Novello)

HANDEL, G. *Non so se sia la speme* from *Serse* HWV 40  
HANDEL, G. *Ombra mai fu* from *Serse* HWV 40  
HANDEL, G. *Si, tra i ceppi* from *Berenice* HWV 38 (Novello)  
PERGOLES, G. *Eja mater* from *Stabat mater*  
PURCELL, H. *Thus to a ripe, consenting maid* from *The old batchelor* Z 607 (*Henry Purcell: 15 songs and airs Set 1 Low* — Novello)

##### Tenor

BACH, J.S. *Der Heiland ist gekommen (recitative) and Komm, Jesu komm zu deiner Kirche (aria)* from *Nun komm, der Heiden Heiland* BWV 61

HANDEL, G. *O filial piety!* (recitative) and *No, no, cruel father, no!* (aria) from *Saul* HWV 53 (Novello/Music Sales)  
HANDEL, G. *Se povera il ruscello* from *Ezio* HWV 29 (Novello)  
HANDEL, G. *Gentle airs, melodious strains!* from *Athalia* HWV 52 (Novello)  
HANDEL, G. *Thy rebuke hath broken his heart* (recitative) and *Behold and see* (aria) from *Messiah* HWV 56  
HANDEL, G. *Where'er you walk* from *Semele* HWV 58 (Peters Edition)  
HANDEL, G. *Total eclipse* from *Samson* HWV 57  
PURCELL, H. *Come away fellow sailors* from *Dido and Aeneas* Z 626  
PURCELL, H. *I love and I must* Z 382 (*First book of tenor solos* Book 1 — Schirmer)

#### Baritone and Bass-baritone

BACH, J.S. *Quia fecit mihi magna* from *Magnificat* BWV 243 (*The oratorio anthology: baritone/bass* — Hal Leonard)  
BOYCE, W. *The song of Momus to Mars from Secular masque* (*The first book of baritone solos* Part 1 — Schirmer/Hal Leonard)  
HANDEL, G. *Vouchsafe O lord* from *Te Deum, 'Dettingen'* HWV 283  
HANDEL, G. *Si, tra i ceppi* from *Berenice* HWV 38 (*The second book of baritone solos* — Hal Leonard)  
HANDEL, G. *More sweet is that name* from *Semele* HWV 58  
HANDEL, G. *How willing my paternal love* from *Samson* HWV 57  
PURCELL, H. *Next winter comes slowly* from *The fairy queen* Z 629 (*The first book of baritone solos* — Hal Leonard)  
PURCELL, H. *I'll sail upon the dogstar* Z 571 from *A fool's preferment* (*The second book of tenor solos* — Hal Leonard)

### List B. Classical repertoire

#### Manual list

##### All voices

BEETHOVEN, L. van. *Andenken* WoO 136 (*Beethoven complete songs* — Peters Edition)  
BEETHOVEN, L. van. *Wonne der Wehmut* No 1 from *Three songs* Op. 83 (*Beethoven complete songs* — Peters Edition)  
GLUCK, C. *O del mio dolce ardor* from *Paride ed Elena* (26 *Italian songs and arias* — Alfred)  
HAYDN, J. *Pleasing pains* from *Canzonettas* Hob XXVIA:29 (*Haydn canzonettas and songs* — Peters Edition)  
MALIBRAN, M. *Rataplan, tambour habile* (*Arie, ariette e romanze* — Ricordi)  
MOZART, W. *Des Kleinen Friedrichs Geburtstag* K 529  
SARTI, G. *Lungi dal caro bene* (*First book of baritone solos* — Hal Leonard)

##### Soprano and Mezzo-soprano

HAYDN, J. *Quando la rosa* from *La Metilde ritrovata* Hob XXIVb:3 (*Arias* Volume 1 — Haydn-Mozart Presse)  
HAYDN, J. *Ein kleines Hause* (*Un tetto umil*) Hob XXVIA:45 (Peters Edition)  
MOZART, W. *Als Luise die Breife* K 520 (Schirmer)  
MOZART, W. *An Chloe* K 524 (Schirmer)  
MOZART, W. *Un moto di gioia* K 579 (Peters Edition)  
MOZART, W. *Voi che sapete* from *Le nozze di Figaro* K 492 (*Arias for mezzo-soprano* — Schirmer)  
MOZART, W. *In uomini, in soldati* from *Così fan tutte* K 588 (*Mozart opera arias – soprano* — Ricordi)  
attrib. MOZART, W. *Ridente la calma* K 152 (Peters Edition)  
MOZART, W. *Kommet her, ihr frechen Sünder* K 146 (Peters Edition)  
MOZART, W. *Das Veilchen* K 476 (Peters Edition)  
MOZART, W. *Vedrai carino* from *Don Giovanni* K 527 (*Mozart opera arias – soprano* — Ricordi)  
PICCINNI, N. *Ogni amatore* from *La buona figliuola* (*Italian arias of the Baroque and Classical eras – Low voice* — Alfred)

##### Mezzo-soprano and Contralto

CIMADOR, G. *Bel nume che adoro* from *Pimmalone* (*Grandi operisti per giovani cantanti – Mezzo-soprano* — Ricordi)  
CIMAROSA, D. *Resta in pace, idolo mio* from *Gli Orazi e i Curiazi* (*Grandi operisti per giovani cantanti – Mezzo-soprano* — Ricordi)  
HAYDN, J. *Despair* No 28 from *VI original canzonettas* Hob XXVIA (*Haydn canzonettas and songs* — Peters Edition)  
JOMELLI, N. *Un'aura soave* (36 *arie italiane* — Ricordi)  
MALIBRAN, M. *La visita della morte* (*Arie, ariette e romanze* — Ricordi)  
MOZART, W. *Als Luise die Breife* K 520 (Schirmer)  
MOZART, W. *Warnung* K 416c  
MOZART, W. *Che scompiglio, che flagello* from *La finta semplice* K 51  
MOZART, W. *En! Duos conspicis* from *Apollo et Hyacinthus* K 38  
PAISIELLO, G. *La rachelina* from *L'amor contrastato* (*La molinara*) (*Grandi operisti per giovani cantanti – Mezzo-soprano* — Ricordi)  
PICCINNI, N. *Ogni amatore* from *La buona figliuola* (*Italian arias of the Baroque and Classical eras – Low voice* — Alfred)  
SALIERI, A. *Larallara che filosofe buffon* from *La grotta di Trofonio* (*Opera evenings at Eszterhaza* Volume 1 — Masters music)

##### Tenor

BEETHOVEN, L. van. *In questa tomba oscura* WoO 133 (*Beethoven complete songs* — Peters Edition)  
BEETHOVEN, L. van. *Aus Goethes Faust* (*Es was einmal ein König*) No 3 from *Six songs* Op. 75 (*Beethoven complete songs* — Peters Edition)  
BEETHOVEN, L. van. *Als die Geliebte sich trennen wollte* WoO 132 (*Beethoven complete songs* — Peters Edition)  
HAYDN, J. *Ein kleines Hause* (*Un tetto umil*) Hob XXVIA:45 (*Haydn canzonettas and songs* — Peters Edition)  
MOZART, W. *An Chloe* K 524 (Peters Edition)  
attrib. MOZART, W. *Ridente la calma* K 152 (Peters Edition)

##### Baritone and Bass-baritone

BEETHOVEN, L. van. *In questa tomba oscura* WoO 133 (*Beethoven complete songs* — Peters Edition)  
BEETHOVEN, L. van. *Aus Goethes Faust* (*Es war einmal ein König*) No 3 from *Six songs* Op. 75 (*Beethoven complete songs* — Peters Edition)  
BEETHOVEN, L. van. *Als die Geliebte sich trennen wollte* WoO 132 (*Beethoven complete songs* — Peters Edition)  
JOMELLI, N. *Un'aura soave* (36 *arie italiane* — Ricordi)  
MALIBRAN, M. *La visita della morte* (*Arie, ariette e romanze* — Ricordi)  
MOZART, W. *In diesen heil'gen Hallen* from *Die Zauberflöte* K 620 (Schirmer)  
MOZART, W. *Le nostre pene* (recitative) and *Non siate ritrosi* (aria) from *Così fan tutte* K 588  
MOZART, W. *Wer ein Liebchen hat gefunden* (*When you find a maiden charming*) from *Die Entführung aus dem Serail* K 384 (Schirmer)  
MOZART, W. *Deh, vieni alla finestra* from *Don Giovanni* K 527  
MOZART, W. *Der Vogelfänger bin ich ja* from *Die Zauberflöte* K 620

### List C. Romantic repertoire

#### Manual list

##### All voices

BELLINI, V. *Vaga luna che inargenti* (Bellini: 15 *composizioni da camera* — Ricordi) H and L  
DONAUDY, S. *Vaghissima sembianza* (*The second book of tenor solos* — Schirmer)  
FAURE, G. *Au bord de l'eau* Op. 8 No 1 (15 *selected songs* — Hal Leonard) H and L  
FAURE, G. *Mandoline* No 1 from *Cinq melodies 'de Venise'* Op. 58 (15 *selected songs* — Hal Leonard) H and L

FAURE, G. *Chanson d'amour* Op. 27 No 1 (15 selected songs — Hal Leonard) H and L  
 MASSENET, J. *Ouvre tes yeux bleus, ma mignonne* from *Poème d'amour* (Second book of tenor solos — Schirmer)  
 MENDELSSOHN, F. *Auf Flügeln des Gesanges* No 2 from *Sechs Gesänge* Op. 34  
 SCHUBERT, F. *An die Musik* D 547b  
 SCHUBERT, F. *Frühlingstraum* No 11 from *Winterreise* D 911  
 SCHUMANN, R. *Waldeggespräch* No 3 from *Liederkreis* Op. 39  
 SCHUMANN, R. *Ein Jüngling liebt ein Mädchen* No 11 from *Dichterliebe* Op. 48  
 WOLFE, H. *Verborgenheit* No 12 from *Gedichte nach Eduard Mörike* (Peters Edition) H and L  
 WOLFE, H. *Fussreise* No 10 from *Gedichte nach Eduard Mörike* (Peters Edition) H and L

*Soprano and Mezzo-soprano*

BERLIOZ, H. *Villanelle* No 1 from *Les nuits d'été* Op. 7 (French song anthology High — Hal Leonard)  
 BIZET, G. *Pastel* (16 songs Book 2 — Masters)  
 BRAHMS, J. *Mädchenlied* No 5 from *Fünf Lieder* Op. 107  
 HUMPERDINCK, E. *Der kleine Sandmann bin ich* from *Hänsel und Gretel* EHWV 93.3  
 MENDELSSOHN, F. *Der Blumenstrauss* No 5 from *Sechs Lieder* No 5  
 PUCCINI, G. *O mio babbino caro* from *Gianni Schicchi* (Arias for soprano — Schirmer)  
 RAVEL, M. *Chanson espagnole* from *Chants populaires* (15 chamber compositions High — Ricordi)  
 SCHUMANN, R. *Du Ring an meinem Finger* No 4 from *Frauenliebe und –leben* Op. 42  
 SCHUMANN, R. *Er, der Herrlichste von allen* No 2 from *Frauenliebe und –leben* Op. 42  
 SULLIVAN, A. *Love is a plaintive song* from *Patience* (Second book of soprano solos Part 2 — Schirmer)

*Mezzo-soprano and Contralto*

BELLINI, V. *Il fervido desiderio* (Bellini: 15 composizioni da camera Low — Ricordi)  
 BERLIOZ, H. *Villanelle* No 1 from *Les nuits d'été* Op. 7 (French song anthology Low — Hal Leonard)  
 BIZET, G. *Pastel* (16 songs Book 2 — Masters)  
 BRAHMS, J. *Minnelied* No 5 from *Fünf Gesänge* Op. 71  
 ELGAR, E. *In haven* No 2 from *Sea pictures* Op. 37 (Boosey and Hawkes)  
 ELGAR, E. *Where corals lie* No 4 from *Sea pictures* Op. 37 (Boosey and Hawkes)  
 HAHN, R. *D'une prison* (12 songs Low — IMC)  
 OFFENBACH, J. *O mon cher amant* ('The letter aria') from *La Périochole* (Prima voce editions)  
 RAVEL, M. *Chanson espagnole* from *Chants populaires* (50 art songs from the modern repertoire — Schirmer)  
 SCHUMANN, R. *Du Ring an meinem Finger* No 4 from *Frauenliebe und –leben* Op. 42  
 SCHUMANN, R. *Er, der Herrlichste von allen* No 2 from *Frauenliebe und –leben* Op. 42  
 SULLIVAN, A. *Were I thy bride* from *Yeoman of the guard* (Gilbert and Sullivan for singers Mezzo-soprano — Hal Leonard)

*Tenor*

BELLINI, V. *Per pietà, bell'idol mio* (Bellini: 15 composizioni da camera High — Ricordi)  
 DONAUDY, S. *Spirate pur spirate* (Second book of tenor solos — Schirmer)  
 FAURE, G. *Mai* Op. 1 No 2 (50 songs for high voice — Hal Leonard)  
 MENDELSSOHN, F. *Stricke des Todes* from *Hymn of praise* Op. 52 No 6 (Novello)  
 PUCCINI, G. *Sole e amore* (Puccini songs for voice and piano — Oxford)

SCHUBERT, F. *Im Frühling* D 882 (15 selected songs High — Hal Leonard)  
 SCHUMANN, R. *Aus alten Märchen* from No 15 *Dichterliebe* Op. 48  
 SULLIVAN, A. *A wand'ring minstrel I* from *The Mikado* (Singers musical theatre anthology Book 1 Tenor — Hal Leonard)  
 TCHAIKOVSKY, P. *Blagoslavlyayu vas, lesa* (I bless you, forests; 'Pilgrim's song') Op. 47 (The first book of baritone solos Book 2 — Schirmer/Hal Leonard)

*Baritone and Bass-baritone*

DONIZETTI, G. *L'ora del ritrovo* (20 songs by Donizetti for low voice — Alfred)  
 FAURE, G. *Prison* Op. 83 No 1 (50 songs for low voice — Hal Leonard)  
 HAHN, R. *D'une prison* (12 songs Low — IMC)  
 HUMPERDINCK, E. *Ach, wir armen Leute* (Ral lalala) from *Hänsel und Gretel* EHWV 93.3 (Arias for baritone Book 1 — Schirmer)  
 PUCCINI, G. *Vecchia zimarra senti* from *La Bohème* (Arias for bass — Schirmer)  
 SCHUBERT, F. *Der Lindenbaum* No 5 from *Winterreise* D 911  
 SCHUMANN, R. *Die Soldatenbraut* No 1 from *Romanzen und Balladen* Op. 64  
 SCHUMANN, R. *Und wüßten's die Blumen, die kleinen* from *Dichterliebe* Op. 48  
 SULLIVAN, A. *Fair moon to thee I sing* from *HMS Pinafore* (Gilbert and Sullivan for singers Bass/Baritone — Hal Leonard)

**List D. Music from the 20th and 21st centuries**

**Manual list**

*All voices*

AGNEW, R. *Flowers of sleep* (AMC)  
 ARMSTRONG GIBBS, C. *The fields are full* (Boosey and Hawkes)  
 ARMSTRONG GIBBS, C. *Silver* (Boosey and Hawkes)  
 BARBER, S. *In the dark pinewood* (Ten early songs — Schirmer)  
 COATES, E. *Who is Sylvia* (First book of tenor solos Book 2 — Schirmer)  
 FORD, A. *The birthday of my life* (AMC)  
 GERSHWIN, G. *Love is here to stay* (Popular ballads for classical singers — Hal Leonard) H and L  
 GRAINGER, P. *The pretty maid milking her cow* (Thirteen folksongs — Schirmer)  
 HIGGINSON, I. *Fear no more the heat of the sun* (Shakespeare song album — Boosey and Hawkes)  
 HOIBY, L. *An immortality* (11 songs for medium voice and piano — Schirmer)  
 HUNDLEY R. *Sweet Suffolk owl* (Art song in English — Boosey and Hawkes) H and L  
 KORNGOLD, E. *Liebesbriefchen* No 4 from *6 einfache Lieder* Op. 9 (Schott)  
 KORNGOLD, E. *Come away, death* No 1 from *Songs of the clown* Op. 29 (Nine Shakespeare songs Op. 29 and Op. 31 — Schott)  
 QUILTER, R. *Blow, blow thou winter wind* No 4 from *Three Shakespeare songs* Op. 6 (55 songs — Hal Leonard) H and L  
 QUILTER, R. *Now sleeps the crimson petal* No 2 from *Three songs* Op. 3 (Boosey and Hawkes) H and L  
 QUILTER, R. *Go lovely rose* No 2 from *Five English love lyrics* Op. 24 (First book of tenor solos Book 1 — Schirmer)  
 ROE, B. *This enders night* (Nine songs — Thames)  
 TOYE, F. *The inn* (Contemporary art songs — 28 songs by American and British composers — Schirmer)  
 WARLOCK, P. *Sleep* (Songs Book 4 Medium 1920–1923 New critical edition — Thames)  
 WEILL, K. *Je ne t'aime pas* (Unknown Kurt Weill — EAM)

*Soprano and Mezzo-soprano*

BARBER, S. *The crucifixion* No 5 from *Hermit songs* Op. 29 (Schirmer)



BRITTEN, B. *Fileuse* No 3 from *Folksong arrangements* Volume 2 (Boosey and Hawkes)  
 HEAD, M. *A green cornfield* (Michael Head song album Volume 1 — Boosey and Hawkes)  
 HOLLAND, D. *All's well that ends well* No 2 from *Six recital songs* (EMI)  
 HYDE, M. *Before the spring* (Wirripang)  
 MENOTTI, G. *Black swan* from *The medium* (Arias for soprano — Schirmer)  
 NOVELLO, I. *Waltz of my heart* (Ivor Novello song album — IMP Warner UK)  
 POULENC, F. *La reine de cœur* from *La courte paille* Schmidt 178 (Eschig)  
 ROREM, N. *I will always love you* (Song album Volume 3 — Boosey and Hawkes)  
 SCULTHORPE, P. *Boat rise* (Faber)  
 SIMON, L. *How could I ever know* from *The secret garden* (Singers musical theatre anthology Book 2 Soprano — Hal Leonard)  
 SONDHEIM, S. *The girls of summer* from *The girls of summer* (Singers musical theatre anthology Book 3 Soprano — Hal Leonard)  
 WARLOCK, P. *The first mercy* (Songs Book 7 Medium 1927–1928 New critical edition — Thames)  
 WEILL, K. *Speak low* from *One touch of Venus* (Singers musical theatre anthology Book 4 Soprano — Hal Leonard)

#### Mezzo-soprano and Contralto

BARBER, S. *The monk and his cat* No 8 from *Hermit songs* Op. 29 (Schirmer)  
 BRITTEN, B. *Fileuse* No 3 from *Folksong arrangements* Volume 2 (Boosey and Hawkes)  
 COPLAND, A. *At the river* No 4 from *Old American songs* Volume 2 (Boosey and Hawkes)  
 HEGGIE, J. *In the beginning* from *Of gods and cats* (The faces of love Book 2 — Hal Leonard)  
 HOIBY, L. *She tells her love* (13 songs — Schirmer)  
 HOLLAND, D. *All's well that ends well* No 2 from *Six recital songs* (EMI)  
 KERN, J. *Bill from Show boat* (Singers musical theatre anthology Book 1 Soprano — Hal Leonard)  
 WALTON, W. *Beatriz's song* from *Christopher Columbus suite* (William Walton song album — Oxford University Press)  
 WEILL, K. *My ship from Street scene* (Singers musical theatre anthology Book 1 Soprano — Hal Leonard)  
 WEILL, K. *Speak low* from *One touch of Venus* (One touch of Venus selections — TRO)

#### Tenor

BARBER, S. *The crucifixion* No 5 from *Hermit songs* Op. 29 (Schirmer)  
 CARTER, E. *Dust of snow* and *The rose family* from *3 poems of Robert Frost* (AMP/Schirmer)  
 HYDE, M. *Before the spring* (Wirripang)  
 NOVELLO, I. *Waltz of my heart* (Ivor Novello song album — IMP Warner UK)  
 ROREM, N. *Ferry me across the water* (Art song in English — Boosey and Hawkes)  
 SCULTHORPE, P. *Boat rise* (Faber)  
 VAUGHAN WILLIAMS, R. *Silent noon* No 2 from *The house of life* (Boosey and Hawkes)  
 WARLOCK, P. *There is a lady* (Songs Book 2 Medium 1911–1919 New critical edition — Thames)  
 WILDHORN, F. *Tell my father* from *The civil war* (Cherry Lane)

#### Baritone and Bass-baritone

BRUMBY, C. *Wait a bit* from *The trenchant troubadour* (AMC)  
 COPLAND, A. *At the river* No 4 from *Old American songs* Volume 2 (Boosey and Hawkes)  
 FINZI, G. *Come away death* No 1 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)

HOIBY, L. *She tells her love* (13 songs — Schirmer)  
 LOESSER, F. *Luck be a lady tonight* from *Guys and dolls* (Singers musical theatre anthology Book 2 Baritone/Bass — Hal Leonard)  
 SONDHEIM, S. *Pretty women* from *Sweeney Todd* (Broadway musicals show by show 1972–1988 — Alfred)  
 VAUGHAN WILLIAMS, R. *Silent noon* No 2 from *The house of life* (Boosey and Hawkes)  
 VAUGHAN WILLIAMS, R. *Bright is the ring of words* No 8 from *Songs of travel* (Boosey and Hawkes)  
 VAUGHAN WILLIAMS, R. *The roadside fire* No 3 from *Songs of travel* (Boosey and Hawkes)  
 WARLOCK, P. *The bayly berith the bell away* (Songs Book 2 Medium 1911–1919 New critical edition — Thames)  
 WILDHORN, F. *Tell my father* from *The civil war* (Cherry Lane)

**Extra list:** Two works required

### Section III. Aural tests, Sight-reading, General knowledge

#### GRADE 8

2018

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

#### Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Singing Technical work Level 2*. Candidates are to select one vocalise for presentation at examination. The chosen vocalise must be presented from memory.

#### Section II. Songs

Candidates are to prepare four works, one from each of Lists A, B, C, and D, for presentation at examination.

#### List A. Music before Classicism

##### Manual list

##### All voices

CALDARA, A. *Come raggio di sol* (Twenty-four Italian songs and arias — Schirmer) H and L  
 CAVALLI, F. *Speranze* (La flora Volume 3 — Wilhelm Hansen)  
 CAVALLI, F. *Vaghe stelle* (La flora Volume 3 — Wilhelm Hansen)  
 DOWLAND, J. *Flow my tears* from *The second booke of songs or ayres* (Lute songs of John Dowland — Dover)  
 DOWLAND, J. *Sorrow stay* from *The second booke of songs or ayres* (Lute songs of John Dowland — Dover)  
 MARCELLO, A. *Il mio bel foco* (recitative) and *Quella fiamma che m'accende* (aria) (Twenty-four Italian songs and arias — Schirmer) H and L  
 PURCELL, H. *Now that the sun hath veiled his light* (An evening hymn) Z 193 (Forty songs — IMC)  
 SCARLATTI, A. *Toglietemi la vita ancor* from *Il Pompeo* (The first book of baritone solos Part 2 — Schirmer/Hal Leonard) H and L  
 attrib. STRADELLA, A. *Pietà signore* (Twenty-four Italian songs and arias — Schirmer) H and L

##### Soprano and Mezzo-soprano

BACH, J.S. *Quia respexit* from *Magnificat* BWV 232 (The oratorio anthology — Soprano — Hal Leonard)  
 BACH, J.S. *Ei! Wie schmeckt der Coffee süße* from *Schweigt stille, plaudert nicht* BWV 211 (Soprano arias Book 2 — Kalmus/Alfred)  
 BACH, J.S. *Wiewohl mein Herz in Tränen schwimmt* (recitative) and *Ich will dir mein Herze schenken* (aria) from *Passio secundum Matthæum* (St Matthew Passion) BWV 244 (The oratorio anthology — Soprano — Hal Leonard)  
 HANDEL, G. *Ye sacred priests* (recitative) and *Farewell ye limpid springs* (aria) from *Jephtha* HWV 70 (Novello)

- HANDEL, G. *Va godendo* from *Serse* HWV 40 (*Handel 45 arias* Volume 1 High — IMC)
- HANDEL, G. *The soft complaining flute* from *Ode for St Cecilia's day* HWV 76 (*Anthology of sacred songs* Volume 1 Soprano — Schirmer)
- PERGOLESI, G. *Vidit suum dulcem natum* from *Stabat mater* (*The oratorio anthology* – Soprano — Hal Leonard)
- PERGOLESI, G. *Stizzoso, mio stizzoso* from *La serva padrona* (*Arias for soprano* Volume 2 — Schirmer)
- PURCELL, H. *O let me forever weep* ('The plaint') from *The fairy queen* Z 629 (*Purcell Fifteen songs and airs* High Set 1 — Novello)
- PURCELL, H. *Thy hand Belinda* (recitative) and *When I am laid in earth* (aria) from *Dido and Aeneas* Z 626 (*Purcell Fifteen songs and airs* High Set 1 — Novello)
- Mezzo-soprano and Contralto*
- BACH, J.S. *Nun wird mein liebster Bräutigam* (*See now the bridegroom*) (recitative) and *Bereite dich, Zion* (*Prepare thyself, Zion*) (aria) from *Oratorium tempore nativitatis Christi* (*Christmas oratorio*) BWV 248 (Bärenreiter)
- BACH, J.S. *Esurientes implevit bonis* from *Magnificat* BWV 243 (Bärenreiter)
- BACH, J.S. *Vergnügte Ruh', beliebte Seelenlust* from *Vergnügte Ruh', beliebte Seelenlust* BWV 170
- HANDEL, G. *Pompe vane di morte!* (recitative) and *Dove sei* (aria) from *Rodelinda* HWV 19 (*Handel 45 arias from operas and oratorios* Low Volume 3 — IMC)
- HANDEL, G. *O thou that tellest good tidings to Zion* from *Messiah* HWV 56 (*The oratorio anthology* – alto/mezzo-soprano — Hal Leonard)
- HANDEL, G. *Their land brought forth frogs* from *Israel in Egypt* HWV 54
- HANDEL, G. *Verdi prati* from *Alcina* HWV 34 (*Handel 45 arias from operas and oratorios* Low Volume 2 — IMC)
- HANDEL, G. *Ogni vento* from *Agrippina* HWV 6
- HANDEL, G. *Bending to thy throne* from *Susanna* HWV 66
- PURCELL, H. *Strike the viol from Come, ye sons of art away* Z 323 (*Purcell Forty songs* – Low — IMC)
- VIVALDI, A. *Qui sedes ad dexteram* from *Gloria* RV 589 (*The oratorio anthology* – alto/mezzo-soprano — Hal Leonard)

#### Tenor

- ARNE, T. *The plague of love* (*Love is quickly pall'd*) (*The first book of tenor solos* Part 2 — Schirmer/Hal Leonard)
- BACH, J.S. *So geht! Genug, mein Schatz* (recitative) and *Nun mögt ihr stolzen Feinde schrecken* (aria) from *Oratorium tempore nativitatis Christi* (*Christmas oratorio*) BWV 248 (Bärenreiter)
- BACH, J.S. *Hebt euer Haupt empor* from *Wachet! Betet!* BWV 70
- DOWLAND, J. *In darkness let me dwell* (*Dowland 50 songs* Book 2 High — Stainer and Bell)
- HANDEL, G. *Pastorello d'un povero armento* from *Rodelinda* HWV 19
- HANDEL, G. *Lo! Here my love* (recitative) and *Love in her eyes sits playing* (aria) from *Acis and Galatea* HWV 49a (*Acis and Galatea* first version — Bärenreiter)
- HANDEL, G. *Thus when the sun* from *Samson* HWV 57 (Novello)
- HANDEL, G. *Lay your doubts and fears aside* from *Semele* HWV 58
- PURCELL, H. *Come, all ye songsters of the sky* from *The fairy queen* Z 629 (*Fifteen songs and airs* High Set 2 — Novello)
- PURCELL, H. *The fatal hour comes on apace* Z 421 (*Henry Purcell solo songs* Volume 4 — Novello)

#### Baritone and Bass-baritone

- BACH, J.S. *Ach, unser Wille bleibt verkehrt* (recitative) and *Herr, so du willst* (aria) from *Herr, wie du willst* BWV 73
- BACH, J.S. *Et in spiritum sanctum* from *Mass* BWV 232 (*The oratorio anthology* – baritone/bass — Hal Leonard)

- BACH, J.S. *Der Heiland fällt vor seinem Vater nieder* (recitative) and *Gerne will ich mich bequemen* (aria) from *Passio secundum Matthæum* (*St Matthew Passion*) BWV 244 (*The oratorio anthology* – baritone/bass — Hal Leonard)
- BACH, J.S. *Ja freilich will in uns das Fleisch und Blut* (recitative) and *Komm, süßes Kreuz* (aria) from *Passio secundum Matthæum* (*St Matthew Passion*) BWV 244 (*The oratorio anthology* – baritone/bass — Hal Leonard)
- HANDEL, G. *For behold darkness shall cover the earth* (recitative) and *The people that walked in darkness* (aria) from *Messiah* HWV 56 (*The oratorio anthology* – baritone/bass — Hal Leonard)
- HANDEL, G. *I rage, I melt* (recitative) and *O ruddier than the cherry* (aria) from *Acis and Galatea* HWV 49a (*Handel 45 arias from opera and oratorios* Low voice Volume 1 — IMC)
- HANDEL, G. *Il Tricerbero umiliato* from *Rinaldo* HWV 7a
- HANDEL, G. *Leave me, loathsome light* from *Semele* HWV 58 (*The first book of baritone solos* Book 1 — Schirmer/Hal Leonard)
- PURCELL, H. *Arise, ye subterranean winds* from *The tempest* Z 631/10 (*The second book of baritone solos* Book 1 — Schirmer/Hal Leonard)

### List B. Classical repertoire

#### Manual list

##### All voices

- BEETHOVEN, L. van. *Maigesang* No 4 from *Eight songs* Op. 52 (*Beethoven complete songs* — Peters Edition)
- BEETHOVEN, L. van. *Mit einem gemalten Band* No 3 from *Three songs* Op. 83 (*Beethoven complete songs* — Peters Edition)
- BEETHOVEN, L. van. *Lied aus der Ferne* WoO 137 (*Beethoven complete songs* — Peters Edition)
- HAYDN, J. *Recollection* No 26 from *VI original canzonettas* Hob XXVla:26 (*Haydn canzonettas and songs* — Peters Edition)
- HAYDN, J. *The spirit's song* Hob XXVla:41 (*Haydn canzonettas and songs* — Peters Edition)
- MOZART, W. *Abendempfindung* K 523

##### Soprano and Mezzo-soprano

- BEETHOVEN, L. van. *O war ich schon mit dir vereint* from *Fidelio* Kinsky 72b
- MOZART, W. *Ma se colpa io non ho* (recitative) *Batti, batti* (aria) from *Don Giovanni* K 527
- MOZART, W. *Giunse alfin il momento* (recitative) and *Deh vieni, non tardar* (aria) from *Le nozze di Figaro* K 492
- MOZART, W. *Non so più cosa son cosa faccio* from *Le nozze di Figaro* K 492
- MOZART, W. *E amore un ladroncello* from *Così fan tutte* K 588
- MOZART, W. *Una donna a quindici anni* from *Così fan tutte* K 588
- MOZART, W. *Laudate dominum* from *Vesperæ solennes de confessore* K 339 (Novello)
- MOZART, W. *Pupille amate* from *Lucio Silla* K 135 (*Mozart arias for soprano* — Hal Leonard)
- MOZART, W. *Nehmt meinen Dank* K 383 (*Mozart Twenty-one concert arias for soprano* Volume 1 — Schirmer)
- MOZART, W. *Vado, ma dove* K 583
- SALIERI, A. *Un bocconcin* from *La grotta di Trofonio* (*Italian arias of the Baroque and Classical eras* — Alfred)

##### Mezzo-soprano and Contralto

- GLUCK, C. *Che puro ciel* from *Orfeo ed Euridice* (Ricordi)
- HAYDN, J. *O quam tristis* from *Stabat mater* Hob XXbis (Faber)
- MOZART, W. *Al mio ben mi veggio avanti* from *Ascanio in Alba* K 111
- MOZART, W. *Va, l'error mio palesa* from *Mitridate, re di Ponto* K 87
- MOZART, W. *Jam pastor Apollo* from *Apollo et Hyacinthus* K 38
- PAISIELLO, G. *Chi vuol la zingarella* (30 arie Volume 1 — Ricordi)
- SALIERI, A. *Un bocconcin* from *La grotta di Trofonio* (*Italian arias of the Baroque and Classical eras* — Alfred)



## Tenor

- BEETHOVEN, L. van. *Adelaide* Op. 46 (*Beethoven complete songs* — Peters Edition)  
 GLUCK, C. *Unis des la plus tendre enfance* from *Iphigenie en Tauride*  
 HAYDN, J. *Als einst mit Weibes Schönheit* Hob XXVIA:44 (*Lieder* — Henle Verlag)  
 HAYDN, J. *Und Gott schuf den Menschen* (*And God created man*) (recitative) and *Mit Würd und Hoheit angetan* (*In native worth*) (aria) from *Die Schöpfung* Hob XXI/2 (*The oratorio anthology: tenor* — Hal Leonard)  
 MOZART, W. *Che beltà che leggiadria* from *La finta giardiniera* K 196

## Baritone and Bass-baritone

- HAYDN, J. *Vom Widder strahlet jetzt* (*At last the bounteous sun*) (recitative) and *Schon eilet froh der Ackermann* (*With joy the impatient husbandman*) (aria) from *Die Jahreszeiten* (*The seasons*) (*The oratorio anthology: baritone/bass* — Hal Leonard)  
 HAYDN, J. *Vom dürrn Osten dringt* (*Now from the east*) (recitative) and *Erblicke hier, betörter Mensch* (*In this, oh vain misguided man*) (aria) from *Die Jahreszeiten* (*The seasons*) (*The oratorio anthology: baritone/bass* — Hal Leonard)  
 MOZART, W. *Ein Mädchen oder Weibchen* from *Die Zauberflöte* K 620  
 MOZART, W. *Se vuol ballare* from *Le nozze di Figaro* K 492  
 MOZART, W. *Metà di voi qua vadano* from *Don Giovanni* K 527 (*Mozart: Arie scelte per baritone/bass* — Ricordi)  
 PAISIELLO, G. *Chi vuol la zingarella* (30 arie Volume 1 — Ricordi)

## List C. Romantic repertoire

### Manual list

#### All voices

- BRAHMS, J. *Wie bist du, meine Königin* Op. 32 No 9 (Peters Edition)  
 BRAHMS, J. *Wie Melodien zieht es* No 1 from *Fünf Lieder* Op. 105  
 DEBUSSY, C. *Romance* (*First book of soprano solos* Book 2 — Schirmer)  
 DEBUSSY, C. *Nuit d'étoiles* (*Early songs* — Peters Edition)  
 DEBUSSY, C. *Mandoline* (*French song anthology* — Hal Leonard) H and L  
 DONAUDY, S. *O del mio amato ben* (*Standard vocal literature Mezzo-soprano* — Hal Leonard)  
 ELGAR, E. *Shepherd's song* Op. 16 No 1 (*Elgar: Thirteen songs* Volume 1 — Thames)  
 FAURE, G. *Clair de lune* Op. 46 No 2 (*Fauré: 25 selected songs* — Schirmer) H and L  
 FAURE, G. *En sourdine* Op. 58 No 2 (*Fauré: 25 selected songs* — Schirmer) H and L  
 FAURE, G. *Les berceaux* Op. 23 No 1 (*Fauré: 25 selected songs* — Schirmer) H and L  
 FAURE, G. *Les roses d'Ispahan* Op. 39 No 4 (*Fauré: 25 selected songs* — Schirmer) H and L  
 HAHN, R. *Si mes vers avaient des ailes* (*Hahn: 40 melodies for medium voice* Book 1 — Heugel)  
 HAHN, R. *Paysage* (*Hahn: 40 melodies for medium voice* Book 1 — Heugel)  
 SCHUBERT, F. *Der Musensohn* D 764 (Peters Edition) H and L  
 SCHUMANN, R. *Mondnacht* No 5 from *Liederkreis* Op. 39 (Peters Edition) H and L  
 SCHUMANN, R. *Widmung* No 1 from *Myrthen* Op. 25 (Peters Edition) H and L  
 STRAUSS, R. *Du meines Herzens Kronelein* No 2 from *Schlichte Weisen* TrV 160/Op. 21 (*Strauss: Lieder album* Book 1 — Universal) H and L  
 STRAUSS, R. *Die Nacht* No 3 from *Acht Gedichte aus letzte Blätter* TrV 141/Op. 10 (*Strauss: Lieder album* Book 1 — Universal) H and L  
 WOLF, H. *Gebet* No 28 from *Gedichte nach Eduard Mörike* (Wolf: 51 selected songs — Peters Edition) H and L

## Soprano and Mezzo-soprano

- BIZET, G. *Chanson d'avril* No 1 from *Vingt mélodies* (Kalmus/Alfred)  
 FAURE, G. *Nell* Op. 18 No 1 (*Fauré: 25 selected songs* High — Hal Leonard)  
 GOUNOD, C. *Sérénade* (*Gounod: 11 melodies* High — Lemoine)  
 HUMPERDINCK, E. *Der kleine Taumann heiß ich* (*I bring the dews of morning*) from *Hänsel and Gretel* EHWV 93.3 (Schott)  
 MASSENET, J. *Nuits d'Espagne* (Classical vocal reprints)  
 MENDELSSOHN, F. *Neue Liebe* No 4 from *Sechs Gesänge* Op. 19a  
 OFFENBACH, J. *Elle a fui* from *Les contes d'Hoffmann* (Arias for soprano — Schirmer)  
 ROSSINI, G. *La promessa* No 1 from *Les soirées musicales* (Ricordi)  
 SCHUBERT, F. *Die junge Nonne* D 828 (Peters Edition)  
 STRAUSS, R. *Ich trage meine Minne* No 1 from *Fünf Lieder* TrV 174/Op. 32 (50 selected songs for high voice — Schirmer)  
 STRAUSS, R. *Schlagende Herzen* No 2 from *Drei Lieder* TrV 172/Op. 29 (*Strauss: Lieder album* Book 3 High — Universal)  
 STRAUSS, R. *Meinem Kinde* No 3 from *Sechs Lieder* TrV 187/Op. 37 (*Strauss: Lieder album* Book 1 High — Universal)  
 STRAUSS, J. *Mein Herr Marquis* ('Adele's laughing song') from *Die Fledermaus* (*Coloratura arias for soprano* — Schirmer)  
 WOLF, H. *Das verlassene Mädlein* No 7 from *Gedichte von Eduard Mörike* (Peters Edition)  
 WOLF, H. *Mausfallen Sprüchlein* No 6 from *Sechs Lieder für eine Frauenstimme* (Peters Edition)  
 WOLF, H. *In dem Schatten meiner Locken* No 2 from *Weltliche Lieder* (Peters Edition)

## Mezzo-soprano and Contralto

- BIZET, G. *Ouvre ton cœur* (*Standard vocal literature Mezzo-soprano* — Hal Leonard)  
 BRAHMS, J. *Dein blaues Auge hält so still* No 8 from *Lieder und Gesänge* Op. 59  
 DONIZETTI, G. *Il segreto per esser felici* from *Lucrezia Borgia* (Arias for mezzo-soprano — Schirmer)  
 GOUNOD, C. *Faites lui mes aveux* from *Faust* (Arias for mezzo-soprano — Schirmer)  
 HAHN, R. *Infidélité* (*Hahn: 40 melodies for medium voice* Book 1 — Heugel)  
 HAHN, R. *L'énamourée* (*Hahn: 40 melodies for medium voice* Book 1 — Heugel)  
 MASSENET, J. *Nuit d'Espagne* (*Melodies for medium voice* Volume 1 — UMP)  
 MENDELSSOHN, F. *O rest in the lord* from *Elijah* Op. 70 (Novello/Music Sales)  
 OFFENBACH, J. *Ah! Quel dîner!* ('Topsy waltz') from *La Périochole* (Classical vocal reprints)  
 ROSSINI, G. *Giusto ciel, in tal periglio* from *Maometta II* (*Anthology of Italian opera arias* Mezzo-soprano — Ricordi)  
 SCHUBERT, F. *Die junge Nonne* D 828 (Peters Edition)  
 SCHUBERT, F. *Schäfers Klagelied* D 121  
 STRAUSS, R. *Schlagende Herzen* No 2 from *Drei Lieder* Op. 29/TrV 172 (*Strauss: Lieder album* Book 3 Medium — Universal)  
 STRAUSS, R. *Meinem Kinde* No 3 from *Sechs Lieder* Op. 37/TrV 187 (*Strauss: Lieder album* Book 1 Medium — Universal)  
 STRAUSS, R. *Traum durch die Dämmerung* No 1 from *Drei Lieder* Op. 29/TrV 172 (*Strauss: Lieder album* Book 2 Medium — Universal)  
 THOMAS, A. *Me voici dans son boudoir* from *Mignon* (*Operatic anthology* Book 2 Mezzo-soprano — Schirmer)

## Tenor

- DONIZETTI, G. *Occhio nero incendiario* (20 songs by Donizetti High voice — Alfred)  
 DONIZETTI, G. *Lamento in morte di V. Bellini* (20 songs by Donizetti High voice — Alfred)  
 FAURE, G. *Nell* Op. 18 No 1 (*Fauré: 25 selected songs* High — Hal Leonard)

GOUNOD, C. *Sérénade* (Gounod: 11 melodies High — Lemoine)  
 LALO, E. *Vainement, ma bien-aimée* from *Le roi d'Ys* (Arias for tenor — Schirmer)  
 LEONCAVALLO, R. *O Colombina* ('Harlequin's aria') from *I pagliacci* (Sonzogno)  
 MENDELSSOHN, F. *Neue Liebe* No 4 from *Sechs Gesänge* Op. 19a  
 MENDELSSOHN, F. *Be thou faithful unto death* from *St Paul* Op. 36 (Second book of tenor solos — Schirmer)  
 ROSSINI, G. *La promessa* from No 1 from *Les soirées musicales* (Ricordi)  
 SCHUBERT, F. *Die Post* No 13 from *Winterreise* D 911  
 SCHUBERT, F. *Der Einsame* D 800  
 SCHUMANN, R. *Die alten, bösen Lieder* No 16 from *Dichterliebe* Op. 48  
 SULLIVAN, A. *Free from his fetters* from *Yeoman of the guard* (Second book of tenor solos — Schirmer)  
 SULLIVAN, A. *Take a pair of sparkling eyes* from *The gondoliers* (Singers musical theatre anthology Book 3 Tenor — Hal Leonard)  
 THOMAS, A. *Elle ne croyait pas* from *Mignon* (French operatic arias tenor — Peters Edition)

*Baritone and Bass-baritone*

BIZET, G. *Ouvre ton cœur* (French song anthology Low voice — Hal Leonard)  
 BRAHMS, J. *Dein blaues Auge hält so still* No 8 from *Lieder und Gesänge* Op. 59 (Brahms: 15 selected songs Low — Hal Leonard)  
 CORNELIUS, P. *Die Könige* No 3 from *Weihnachtslieder* Op. 8 (Peters Edition)  
 DONIZETTI, G. *Ochio nero incendiario* (20 songs by Donizetti Low voice — Alfred)  
 DONIZETTI, G. *Lamento in morte di V. Bellini* (20 songs by Donizetti Low voice — Alfred)  
 DONIZETTI, G. *Ah! un foco insolito* from *Don Pasquale* (Arias for bass — Schirmer)  
 HAHN, R. *Infidélité* (Hahn: 40 melodies for medium voice Book 1 — Heugel)  
 HAHN, R. *L'énamourée* (Hahn: 40 melodies for medium voice Book 1 — Heugel)  
 MENDELSSOHN, F. *For the mountains shall depart* from *Elijah* Op. 70 (Novello)  
 SCHUBERT, F. *Die Post* No 13 from *Winterreise* D 911  
 SCHUBERT, F. *Der Einsame* D 800  
 SCHUMANN, R. *Die alten, bösen Lieder* No 16 from *Dichterliebe* Op. 48  
 SCHUMANN, R. *Die beiden Grenadiere* No 1 from *Romanzen und Balladen* Op. 49  
 SULLIVAN, A. *A more humane Mikado* from *The Mikado* (Schirmer)

#### List D. Music from the 20th and 21st centuries

##### Manual list

##### All voices

BARBER, S. *The beggar's song* (Ten early songs — Schirmer)  
 BARBER, S. *Sleep now* No 2 from *Three songs* Op. 10 (Barber: Collected songs — Schirmer) H and L  
 BRUMBY, C. *Quel rosignuol* (Brumby: Three Italian songs — Wirripang) H  
 GRAINGER, P. *A sprig of thyme* (Schott) H and L  
 GURNEY, I. *Sleep* No 4 from *Five Elizabethan songs* (Art song in English — Boosey and Hawkes) H and L  
 HUNDLEY, R. *Come ready and see me* (Hundley: Eight songs — Boosey and Hawkes)  
 POULENC, F. *Air romantique* No 1 from *Air chantés* Schmidt 46 (Salabert)  
 QUILTER, R. *Weep you no more sad fountains* No 1 from *Seven Elizabethan lyrics* Op. 12 (Art song in English — Boosey and Hawkes) H and L  
 RESPIGHI, O. *Notte* P 55a (Bongiovanni)

ROREM, N. *My papa's waltz* (Rorem: 14 songs on American poetry — Peters Edition) H  
 SUTHERLAND, M. *Strange requiem* (Wirripang)  
 VAUGHAN WILLIAMS, R. *The water mill* No 4 from 4 poems by *Fredogond Shove* (Oxford archive/Banks) H and L

##### Soprano and Mezzo-soprano

ARGENTO, D. *Sleep* No 2 from 6 Elizabethan songs (Boosey and Hawkes)  
 BRITTEN, B. *Be kind and courteous* from *A midsummer night's dream* Op. 64 (Opera arias Book 2 Soprano — Boosey and Hawkes)  
 BROWN, J. *Christmas lullaby* from *Songs for a new world* (Hal Leonard)  
 COPLAND, A. *Why do they shut me out of Heaven?* No 3 from 12 poems of Emily Dickinson (Art song in English High voice — Hal Leonard)  
 COPLAND, A. *Laurie's song* from *The tender land* (Copland: Art songs and arias High voice — Boosey and Hawkes)  
 COWARD, N. *I'll follow my secret heart* from *Conversation piece* (Singers musical theatre anthology Book 2 Soprano — Hal Leonard)  
 GHEDINI, G. *Canta uno augello in voce sì soave* (Ricordi)  
 GORDON, R. *Will there really be a morning?* (A horse with wings — Hal Leonard)  
 HEAD, M. *Dear delight* (Michael Head song album Volume 2 — Boosey and Hawkes)  
 HEAD, M. *The ships of Arcady* No 1 from *Over the rim of the moon* (Boosey and Hawkes)  
 HOLMES, R. *Moonfall* from *The mystery of Edwin Drood* (Vocal selections — Hal Leonard)  
 HUNDLEY, R. *My master hath a garden* (Hundley: Eight songs — Boosey and Hawkes)  
 LEHAR, F. *Vilia* from *Die lustige Witwe* (First book of soprano solos Book 3 — Schirmer)  
 POULENC, F. *Air vif* No 4 from *Airs chantés* Schmidt 46 (Salabert)  
 TRADITIONAL. arr. HEGGIE. *Danny Boy* (The faces of love: The songs of Jake Heggie Book 3 — Hal Leonard)  
 WALTON, W. *Old Sir Faulk* No 3 from *Three songs* (Walton: Song album — Oxford University Press)  
 WALTON, W. *The winds* (Walton: Song album — Oxford University Press)  
 WEILL, K. *Youkali* (Kurt Weill songs Book 2 — Alfred)  
 WEILL, K. *Nanna's Lied* (Unknown Kurt Weill — EAM)  
 WESLEY-SMITH, M. *My knight in shining armour* from *Boojum!* (Wesley-Smith: Ten songs for soprano and piano — AMC)

##### Mezzo-soprano and Contralto

BARBER, S. *The secrets of the old* No 2 from *Four songs* Op. 13 (Barber: 10 selected songs — Schirmer)  
 BARBER, S. *Bessie Bobtail* No 3 from *Three songs* Op. 2 (Barber: 10 selected songs — Schirmer)  
 BERG, A. *Dem Schmerz sein Recht* Op. 2 No 1 (Berg: 4 Lieder Op. 2 — Universal)  
 BOLCOM, W. *Over the piano* from *Cabaret songs* Volume 1 (Hal Leonard)  
 BRITTEN, B. *The trees they grow so high* No 5 from *Folk song arrangements British Isles* Volume 1 (Boosey and Hawkes)  
 BROWN, J. *Christmas lullaby* from *Songs for a new world* (Hal Leonard)  
 DUKE, J. *Central park at dusk* (Art song in English — Boosey and Hawkes)  
 FINZI, G. *It was a lover and his lass* No 5 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)  
 HEAD, M. *Dear delight* (Michael Head song album Volume 2 — Boosey and Hawkes)  
 KORNGOLD, E. *Glückwunsch* Op. 38 No 1 (Korngold: 5 Lieder — Schott)

- MENOTTI, G. *Lullaby* from *The consul* (Arias for mezzo-soprano — Schirmer)  
 SONDHEIM, S. *I remember* from *Evening primrose* (All Sondheim Book 1 — Alfred)  
 WEILL, K. *Nanna's Lied* (Unknown Kurt Weill — EAM)  
 WEILL, K. *Youkali* (Kurt Weill songs Book 2 — Alfred)  
 YESTON, M. *Unusual way* from *Nine* (Singers musical theatre anthology Book 2 — Hal Leonard)

#### Tenor

- BARBER, S. *Solitary hotel* No 4 from *Despite and still* Op. 41 (Barber: *Collected songs High* — Schirmer)  
 BERNSTEIN, L. *It must be so* from *Candide* (Bernstein Theatre songs for high voice — Boosey and Hawkes)  
 BERNSTEIN, L. *Tonight* from *West side story* (Bernstein Theatre songs for high voice — Boosey and Hawkes)  
 BRITTEN, B. *Second lute song of the Earl of Essex* from *Gloriana* Op. 53 (Boosey and Hawkes)  
 BUTTERWORTH, G. *Is my team ploughing* No 6 from *Six songs from A Shropshire lad* (Stainer and Bell)  
 COPLAND, A. *Why do they shut me out of Heaven?* No 3 from *12 songs of Emily Dickinson* (Art song in English High — Boosey and Hawkes)  
 GHEDINI, G. *Canta uno augello in voce sì soave* (Ricordi)  
 GORDON, R. *Will there really be a morning?* (A horse with wings — Hal Leonard)  
 HEAD, M. *Dear delight* (Michael Head song album Volume 2 — Boosey and Hawkes)  
 HEAD, M. *The ships of Arcady* No 1 from *Over the rim of the moon* (Boosey and Hawkes)  
 KORNGOLD, E. *O mistress mine* No 2 from *Songs of the clown* Op. 29 (Korngold *Nine Shakespeare songs* Op. 29 and Op. 31 — Schott)  
 POULENC, F. *Air vif* No 4 from *Airs chantés* Schmidt 46 (Salabert)  
 SCHWARTZ, S. *Corner of the sky* from *Pippin* (Singers musical theatre anthology Book 3 Tenor — Hal Leonard)  
 SONDHEIM, S. *Not while I'm around* from *Sweeney Todd* (Sweeney Todd demon barber of Fleet Street selections — Alfred)  
 THOMSON, V. *Love song* No 1 from *Mostly about love* (Romantic American art songs — Schirmer)  
 TRADITIONAL. arr. HEGGIE. *Danny Boy* (The faces of love: The songs of Jake Heggie Book 3 — Hal Leonard)  
 VAUGHAN WILLIAMS, R. *Hugh's song of the road* (Faber)  
 WALTON, W. *Old Sir Faulk* No 3 from *Three songs* (Walton: Song album — Oxford University Press)

#### Baritone and Bass-baritone

- BERNSTEIN, L. *Something's coming* from *West side story* (Bernstein theatre songs for low voice — Boosey and Hawkes)  
 BOLCOM, W. *Over the piano* (Cabaret songs Volume 1 — Hal Leonard)  
 BUTTERWORTH, G. *Is my team ploughing* No 6 from *Six songs from A Shropshire lad* (Stainer and Bell)  
 COPLAND, A. *The boatmen* No 1 from *Old American songs* Set 1 (Boosey and Hawkes)  
 COPLAND, A. *The dodger* No 2 from *Old American songs* Set 1 (Boosey and Hawkes)  
 FINZI, G. *It was a lover and his lass* No 5 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)  
 FINZI, G. *Who is Sylvia?* No 2 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)  
 KERN, J. *Ol' man river* from *Showboat* (Music Sales)  
 KORNGOLD, E. *Glückwunsch* Op. 38 No 1 (Korngold: 5 Lieder — Schott)  
 LOEWE, F. *If ever I would leave you* from *Camelot* (Singers musical theatre anthology Book 1 baritone/bass — Hal Leonard)  
 SCHWARTZ, S. *Corner of the sky* from *Pippin* (Hal Leonard)  
 VAUGHAN WILLIAMS, R. *The call* No 4 from *Five mystical songs* (Stainer and Bell)

- VAUGHAN-WILLIAMS, R. *The vagabond* No 1 from *Songs of travel* (Boosey and Hawkes)  
 VAUGHAN-WILLIAMS, R. *Youth and love* No 4 from *Songs of travel* (Boosey and Hawkes)  
 WEILL, K. *River chanty* from *Huckleberry Finn* (Kurt Weill songs — A centennial anthology Volume 2 — Alfred)

### Section III. Aural tests, Sight-reading, General knowledge

#### CERTIFICATE OF PERFORMANCE

2019

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

Please refer to the Syllabus Objectives at the beginning of this level.

#### Additional requirement

Candidates must fulfill the Additional Requirements as set out in Regulation 8 in the front section of this Manual.

#### Section I. Songs

Candidates should prepare a balanced and varied programme of not less than 20 minutes and not more than 25 minutes, including appropriate gaps between the pieces, with at least one work from each of Lists A, B, C, and D, and the remainder of the recital time to be made up of works from any of or all of Lists A, B, C, and D.

Candidates for the Certificate of Performance, Associate and Licentiate examinations are required to present the entire programme from memory, with the exception of songs drawn from the oratorio and cantata repertoire.

#### List A. Music before Classicism

##### Manual list

##### All voices

- CACCINI, G. *Udite, udite, amanti* from *Le nuove musiche* (Italian songs of the 17th and 18th centuries Volume 1 — IMC) H and L  
 CALDARA, A. *Selve amiche, ombrose piante* (Italian songs of the 17th and 18th centuries Volume 1 — IMC) H and L  
 DOWLAND, J. *Flow not so fast, ye fountains* from *The third and laste booke of songs or aires* (Stainer and Bell)  
 DURANTE, F. *Danza, danza fanciulla* (Italian songs of the 17th and 18th centuries Volume 2 — IMC) H and L  
 GIBBONS, O. *The silver swanne* from *The first set of madrigals and motets* (English songs Renaissance to Baroque — Hal Leonard) H and L  
 JOHNSON, R. *Oh, let us howl* from *The duchess of Malfi* (Johnson: *Airs, songs and dialogues* — Stainer and Bell)  
 MELANI, A. *Vezzosa aurora* (Selection of Italian arias 1600–1800 — ABRSM) H and L  
 PURCELL, H. *What hope for us remains now that he is gone?* (Elegy on the death of Matthew Locke) Z 472 (Henry Purcell solo songs Volume 1 — Novello)

##### Soprano and Mezzo-soprano

- BONONCINI, G. *Deh, più a me non v'ascondete* from *Eraclea* (Italian arias of the Baroque and Classical eras — Alfred)  
 HANDEL, G. *Mio caro bene* from *Rodelinda, regina de' Longobardi* HWV 19 (Handel: 45 arias from operas and oratorios Volume 3 High — IMC)  
 HANDEL, G. *Non disperar* from *Giulio Cesare in Egitto* HWV 17 (Arias for soprano Volume 2 — Schirmer)  
 HANDEL, G. *Per rapir quel tesoro* (recitative) and *Un cenno leggiadretto* (aria) from *Serse* HWV 40  
 MONTEVERDI, C. *Prologue* from *L'Orfeo* SV 318 (Novello)  
 attrib. PERGOLESI, G. *Se tu m'ami* (Twenty-four Italian songs and arias — Schirmer)



PURCELL, H. *Cupid, the slyest rogue alive* Z 367 (Henry Purcell solo songs Volume 2 — Novello)

VIVALDI, A. *Se cerca, se dice* from *L'Olimpiade* (6 arie — Ricordi)

#### Mezzo-soprano and Contralto

HANDEL, G. *Oh Hercules!* (recitative) and *The world, when day's career is run* (aria) from *Hercules* HWV 60 (Kalmus/Alfred)

HANDEL, G. *The clouds begin* (recitative) and *Defend her, Heav'n* (aria) from *Theodora* HWV 68 (Novello)

JOHNSON, R. *Woods, rocks, and mountains* (Johnson: *Airs, songs and dialogues* — Stainer and Bell)

attrib. PERGOLESI, G. *Se tu m'ami* (Twenty-four Italian songs and arias — Schirmer)

PURCELL, H. *Gentle shepherds, you that know* (Elegy on the death of Mr John Playford) Z 464 (Henry Purcell solo songs Volume 2 — Novello)

PURCELL, H. *Let each gallant heart* Z 390

VIVALDI, A. *Se cerca, se dice* from *L'Olimpiade* (40 arie antiche Volume 3 — Ricordi)

VIVALDI, A. *Un certo non so che* from *Arsilda, regina di Ponto* RV 700 (Second book of mezzo-soprano/alto solos — Schirmer)

#### Tenor

BONONCINI, G. *L'esperto nocchiero* from *Astarto* (Italian arias of the Baroque and Classical eras High — Alfred)

CAMPION, T. *Come you pretty false-ey'd wanton* (English lute songs Book 1 — Stainer and Bell)

HANDEL, G. *Come beauteous Queen* from *Esther* HWV 50b (Bärenreiter)

JOHNSON, R. *Care-charming sleep* (Johnson: *Airs, songs and dialogues* — Stainer and Bell)

LAWES, H. *No, no, fair heretic, it cannot be* (Cavalier songs — Stainer and Bell)

MONTEVERDI, C. *Qual onor di te* (ending at *ben ubidir ovrei*) from *L'Orfeo* (Novello)

PURCELL, H. *Cupid, the slyest rogue alive* Z 367 (Henry Purcell solo songs Volume 2 — Novello)

VINCI, L. *Teco, si* from *La caduta dei decemviri* (Italian arias of the Baroque and Classical eras High — Alfred)

#### Baritone and Bass-baritone

BACH, J.S. *Gute Nacht, du Weltgetümmel* from *Wer weiß wie nahe mir mein Ende* BWV 27 (Augener)

GREENE, M. *Salvation belongeth unto the Lord* (The second book of baritone/bass solos — Schirmer)

HANDEL, G. *Be comforted* (recitative) and *The Lord worketh wonders* (aria) from *Judas Maccabæus* HWV 63 (Novello)

HANDEL, G. *More sweet is that name* from *Semele* HWV 58 (The second book of baritone/bass solos — Schirmer)

JOHNSON, R. *Woods, rocks, and mountains* (Stainer and Bell)

PURCELL, H. *This poet sings the Trojan wars* (Anacreon's defeat) Z 432 (Henry Purcell solo songs Volume 3 — Novello)

PURCELL, H. *Let each gallant heart* Z 390 (Henry Purcell solo songs Volume 1 — Novello)

PURCELL, H. *Love arms himself in Celia's eyes* Z 392 (Henry Purcell solo songs Volume 4 — Novello)

### List B. Classical repertoire

#### All voices

CHERUBINI, L. *Ave Maria* (High: *Ave Maria album* — Schott, Low: *Arie antiche e liriche moderne italiane* Volume 3 — Zen-on music)

CHERUBINI, L. *Ahi, che forse ai miei* (40 arie antiche Volume 3 — Ricordi)

CIMAROSA, D. *Quel soave bel diletto* (40 arie antiche Volume 3 — Ricordi)

LATILLA, G. *Sgombra dall'anima tutto il timor* (36 arie italiane — Ricordi)

MARTINI, J. *Plaisir d'amour* (French song anthology — Hal Leonard) H and L

#### Soprano and Mezzo-soprano

GALUPPI, B. *E pena troppo barbara* (12 arie italiane — Ricordi)

GLUCK, C. *Qual vita e questa mai* (recitative) and *Che fiero momento* (aria) from *Orfeo ed Euridice*

HAYDN, J. *Quis non posset* from *Stabat mater* Hob XXbis (The oratorio anthology: soprano — Hal Leonard)

MOZART, W. *Alleluia* from *Exsultate, jubilate* K 165 (Schirmer)

MOZART, W. *Al desio di chi t'adora* K 577 (W.A. Mozart arias from operas Volume 3 — IMC)

MOZART, W. *Si, ma d'un altro amore* (aria) from *Ascanio in Alba* K 111 (W.A. Mozart arias from operas Volume 1 — IMC)

MOZART, W. *Tiger! Wetze nur die Klauen* from *Zaide* K 344 (W.A. Mozart arias from operas Volume 4 — IMC)

MOZART, W. *Zeffiretti lusinghieri* from *Idomeneo* K 366 (W.A. Mozart arias from operas Volume 1 — IMC)

WEBER, C. von. *Einst träumte meiner sel'gen Base* (romance) and *Trübe Augen* (Lied) from *Der Freischütz* J 277 (Arias for soprano Book 2 — Schirmer)

#### Mezzo-soprano and Contralto

BACH, J.C. *Mi scordo i torti miei* (recitative) and *Dolci aurette* (aria) W LG 3

HAYDN, J. *Ah, crudel! Poi che lo brami* from *La vendemmia* Hob XXXIc:5 (Arias Volume 1 — Haydn-Mozart Presse)

HAYDN, J. *Sono Alcina e sono ancora* from *L'isola di Alcina* Hob XXIVb:9 (Arias Volume 1 — Haydn-Mozart Presse)

MOZART, W. *Ah, di sì nobile alma* from *Ascanio in Alba* K 111

MOZART, W. *Il padre adorato* from *Idomeneo* K 366

MOZART, W. *Son reo, l'error confesso* from *Mitridate, Re di Ponto* K 87

RIGHINI, V. *Affettati spasimati, io non mai ne credero* from *La vedova scaltra* (Opera evenings at Eszterhaza Volume 1 — Masters Music)

TRAETTA, T. *Ah, non lasciarmi, no* (40 arie antiche Volume 3 — Ricordi)

VACCAI, N. *Oh! Vista, è dessa* (recitative) and *Ah! Se tu dormi* (aria) from *Giulietta e Romeo* (Celebrated opera arias for mezzo-soprano and alto — Joseph Patelson)

#### Tenor

BACH, J.C. *Ah, si votre âme est attendrie* from *Amadis de Gaules* W G 39 (12 concert and operatic arias — Peters Edition)

HAYDN, J. *Fac me cruce custodiri* from *Stabat mater* Hob XXbis (The oratorio anthology: tenor — Hal Leonard)

GALUPPI, B. *E pena troppo barbara* (12 arie italiane — Ricordi)

MOZART, W. *Wie stark ist nicht dein Zauberton* from *Die Zauberflöte* K 620 (Bärenreiter)

MOZART, W. *Hier soll ich dich denn sehen, Konstanze!* from *Die Entführung aus dem Serail* K 384

PAISIELLO, G. *Il mio ben quando verra* (30 arie antiche Volume 1 — Ricordi)

SARTI, A. *Serena il bel ciglio* from *Medonte* (36 arie italiane — Ricordi)

#### Baritone and Bass-Baritone

GLUCK, C. *Je t'ai donne la mort!* (recitative) and *Dieux protecteurs de ces affreux* (aria) from *Iphigénie en Tauride* (Opera arias for baritone — Peters Edition)

MOZART, W. *La vendetta* from *Le nozze di Figaro* K 492 (W.A. Mozart 10 arias from operas for bass — IMC)

MOZART, W. *Ha! Wie will ich triumphieren* from *Die Entführung aus dem Serail* K 384 (W.A. Mozart 10 arias from operas for bass — IMC)

MOZART, W. *O Isis und Osiris* from *Die Zauberflöte* K 620 (W.A. Mozart 10 arias from operas for bass — IMC)

PICCINNI, N. *O notte, O dea* (Anthology of Italian song of the seventeenth and eighteenth centuries Book 1 — Schirmer)

TRAETTA, T. *Ah, non lasciarmi, no* (40 arie antiche Volume 3 — Ricordi)

### List C. Romantic repertoire

#### All voices

BRAHMS, J. *Heimweh* (O wüßt ich doch den Weg zurück) No 8 from *Lieder und Gesänge* Op. 63 (Peters Edition)  
 CHABRIER, E. *Les cigales* (French song anthology — Hal Leonard) H and L  
 FAURE, G. *Rêve d'amour* Op. 5 No 2 (*Fauré fifty songs* — Hal Leonard)  
 FAURE, G. *Adieu* No 3 from *Poème d'un jour* Op. 21 (*Fauré fifty songs* — Hal Leonard)  
 FAURE, G. *Dans les ruines d'une abbaye* Op. 2 No 1 (*Fauré fifty songs* — Hal Leonard)  
 GOUNOD, C. *Le soir* (Art of French song — Peters Edition) H and L  
 SCHUBERT, F. *Rastlose Liebe* D 138  
 STRAUSS, R. *Zueignung* No 1 from *Acht Gedichte aus letzte Blätter* TrV 141/Op. 10 (*Richard Strauss 40 songs* — Hal Leonard) H and L

#### Soprano and Mezzo-soprano

BIZET, G. *Pastorale* No 9 from *Vingt mélodies* (Kalmus/Alfred)  
 CHABRIER, E. *L'île heureuse* (Art of French song Book 1 High — Peters Edition)  
 CHAUSSON, E. *Sérénade* No 2 from *Quatre mélodies* Op. 13 (*Chausson 20 songs* — IMC)  
 DONIZETTI, G. *Partir conviene* from *La figlia del reggimento* (Ricordi)  
 GRIEG, E. *Solveigs sang* No 19 from *Peer Gynt* Op. 23 (*Edvard Grieg complete songs* Volume 1 — Peters Edition)  
 MAHLER, G. *Rheinlegendchen* No 7 from *Des Knaben Wunderhorn*  
 MARTUCCI, G. *Al folto bosco* (*La canzone dei Ricordi* — Ricordi)  
 MASCAGNI, P. *M'ama... non m'ama* (Arie, ariette e romanze Volume 2 — Ricordi)  
 MENDELSSOHN, F. *Suleika* No 3 from *Sechs Lieder* Op. 57  
 ROSSINI, G. *Fac ut portem* from *Stabat mater*  
 ROSSINI, G. *La separazione* (Italian art songs of the Romantic period — Alfred)  
 SATIE, E. *Je te veux* (Master music publications)  
 SCHUBERT, F. *Die Vögel* D 691 (Peters Edition)  
 WOLF, H. *Bedeckt mich mit Blumen* No 26 from *Spanisches Liederbuch* (Weltliche Lieder) (Spanish lyrics Volume 4 — Peters Edition)  
 WOLF, H. *Bitt' ihn, o Mutter, bitte den Knaben* No 16 from *Spanisches Liederbuch* (Weltliche Lieder) (Spanish lyrics Volume 3 — Peters Edition)

#### Mezzo-soprano and Contralto

DVOŘÁK, A. *Inflammatus et accensus* from *Stabat mater* Op. 58 (*The oratorio anthology alto-mezzo-soprano* — Hal Leonard)  
 DVOŘÁK, A. *Hospodin jest můj pastýř* (God is my shepherd) No 4 from *Biblické písně* Op. 99/B 185  
 DVOŘÁK, A. *Při řekách babylonských* (By the waters of Babylon) No 7 from *Biblické písně* Op. 99/B 185  
 HAHN, R. *Offrande* (The French song anthology — Hal Leonard)  
 MAHLER, G. *Das irdische Leben* No 5 from *Des Knaben Wunderhorn* (Dover)  
 MAHLER, G. *Rheinlegendchen* No 7 from *Des Knaben Wunderhorn* (Dover)  
 MARTUCCI, G. *Al folto bosco* (*La canzone dei Ricordi* — Ricordi)  
 SAINT-SAËNS, C. *La splendeur vide* No 2 from *Mélodies persanes* Op. 26 (Masters music)  
 SCHUMANN, R. *Aus den hebräischen Gesängen* No 15 from *Myrthen* Op. 25  
 TOSTI, F. *Ridonami la calma!* (*Ave Maria Vokalalbum* — Schott)

#### Tenor

BRAHMS, J. *Botschaft* No 1 from *Fünf Lieder* Op. 47 (*Johannes Brahms 75 songs* — Hal Leonard)

DONIZETTI, G. *L'amante spagnuolo* (Donizetti: 20 songs — Alfred)  
 ELGAR, E. *Is she not passing fair?* (Elgar: Tenor songs New imperial edition — Boosey and Hawkes)  
 FAURE, G. *Lydia* Op. 4 No 2 (*First book of tenor solos* Book 1 — Schirmer)  
 MAHLER, G. *Der Tamboursg'sell* No 1 from *Lieder* (Mahler: 24 songs Volume 4 — IMC)  
 MARTUCCI, G. *Su'l mar la navicella* (*La canzone dei Ricordi* — Ricordi)  
 MASSENET, J. *Elégie* (Classical vocal reprints)  
 MENDELSSOHN, F. *Then shall the righteous shine forth* from *Elijah* Op. 70 (Novello)  
 ROSSINI, G. *L'orgia* from No 4 from *Les soirées musicales* (Ricordi)  
 SAINT-SAËNS, C. *Sabre en main* No 4 from *Mélodies persanes* Op. 26 (Masters music)  
 SCHUBERT, F. *Erstarrung* No 4 from *Die Winterreise* D 911  
 STAINER, J. *King ever glorious* from *The crucifixion* (Novello)  
 STANFORD, C. *A song of wisdom* No 6 from *Bible songs* (Cathedral music)

#### Baritone and Bass-baritone

BRAHMS, J. *Botschaft* No 1 from *Fünf Lieder* Op. 47 (*Johannes Brahms 75 songs* — Hal Leonard)  
 DONIZETTI, G. *Non amerò che te* (Donizetti: 20 songs — Alfred)  
 FAURE, G. *Lydia* Op. 4 No 2 (*The French song anthology* — Hal Leonard)  
 HAHN, R. *Offrande* (The French song anthology — Hal Leonard)  
 MAHLER, G. *Der Tamboursg'sell* No 1 from *Lieder* (Mahler: 24 songs Volume 4 — IMC)  
 MARTUCCI, G. *Su'l mar la navicella* (*La canzone dei Ricordi* — Ricordi)  
 MASSENET, J. *Elégie* (Classical vocal reprints)  
 MENDELSSOHN, F. *Is not his word like a fire?* from *Elijah* Op. 70 (Novello)  
 MENDELSSOHN, F. *Gott sei mir gnädig* from *St Paul* Op. 36 (Novello)  
 ROSSINI, G. *Pro peccatis* from *Stabat mater* (Novello)  
 SAINT-SAËNS, C. *La solitaire* No 3 from *Mélodies persanes* Op. 26 (Masters music)  
 SCHUBERT, F. *Erstarrung* No 4 from *Die Winterreise* D 911  
 STANFORD, C. *A song of trust* No 2 from *Bible songs* Op. 113  
 TOSTI, F. *Ridonami la calma!* (*Ave Maria Vokalalbum* — Schott)

### List D. Music from the 20th and 21st centuries

#### Manual list

#### All voices

BARBER, S. *Sure on this shining night* No 3 from *Four songs* Op. 13 (*Samuel Barber Collected songs* — Schirmer)  
 BRIDGE, F. *Love went a-riding* (Art song in English – 50 songs by American and British composers — Boosey and Hawkes)  
 COATES, E. *I heard you singing* (Eric Coates: 100th anniversary — IMP Warner UK)  
 GURNEY, I. *I will go with my father a-ploughing* (A heritage of 20th century British song — Boosey and Hawkes)  
 HYDE, M. *The wind in the sedges* (Wirripang)  
 KEATS, H. *Dreams at eventide* (Wirripang)  
 OBRADORS, F. *Cancion del café de chinitas* (*Canciones clásicas españolas* Volume 4 — UME)  
 OBRADORS, F. *El vito* (*Canciones clásicas españolas* Volume 3 — UME)  
 VILLA LOBOS, H. *Cancao do carreiro* from *Serestas* (Serestas Book 2 — Masters music)  
 WARLOCK, P. *The fox* (Warlock: Songs Book 8 New critical edition — Thames)



*Soprano and Mezzo-soprano*

- ARGENTO, D. *Spring* from 6 Elizabethan songs (Art song in English – 50 songs by American and British composers — Boosey and Hawkes)
- BAX, A. A Celtic lullaby No 4 from A Celtic song-cycle (Masters Music)
- BRITTEN, B. *For I will consider my cat* from *Rejoice in the lamb* Op. 30 (Boosey and Hawkes)
- HEGGIE, J. *If you were coming in the fall* (*The faces of love: The songs of Jake Heggie* Book 1 — Hal Leonard)
- KANDER, J. *My coloring book* (*The Kander and Ebb collection* — Hal Leonard)
- LOEWE, F. *Show me* from *My fair lady* (*Singers musical theatre anthology* Book 1 Soprano — Hal Leonard)
- MENOTTI, G. *The bride's song* (*Oh how far*) from *The labyrinth* (*American aria anthology: Soprano* — Schirmer)
- MUSGRAVE, T. *The man in the mune* No 1 from *A suite o' bairnsangs* (Chester)
- PORTER, C. *The physician* (*New best of Cole Porter* — Alfred)
- SCHULTZ, A. *I am black* (Wirripang)
- WEILL, K. *Seeräuber-Jenny* from *Die Dreigroschenoper* (*Brecht Weill song album* — Universal)
- WEILL, K. *That's him* from *One touch of Venus* (*One touch of Venus selections* — TRO)

*Mezzo-soprano and Contralto*

- BRITTEN, B. *For the mouse* from *Rejoice in the lamb* Op. 30 (Boosey and Hawkes)
- HOWELLS, H. *King David* (Boosey and Hawkes)
- KANDER, J. *My coloring book* (*The Kander and Ebb collection* — Hal Leonard)
- PORTER, C. *The physician* (*New best of Cole Porter* — Alfred)
- RUBBRA, E. *Psalm VI* No 1 from *Three psalms* Op. 61 (Lengnick)
- SCHRECKER, F. *Sommerfäden* No 1 from *Zwei Lieder* Op. 2 (Masters Music)
- SCHRECKER, F. *Stimmen des Tages* No 2 from *Zwei Lieder* Op. 2 (Masters Music)
- SCHULTZ, A. *I am black* (Wirripang)
- WEILL, K. *Stay well* from *Lost in the stars* (*Singers musical theatre anthology* Book 3 Soprano — Hal Leonard)
- WEILL, K. *Trouble man* from *Lost in the stars* (*Singers musical theatre anthology* Book 3 Soprano — Hal Leonard)

*Tenor*

- BENNETT, R. *Sleep, wayward thoughts* from *The music that her echo is* (Universal)
- BERNSTEIN, L. *Maria* from *West side story* (*Singers musical theatre anthology* Book 5 Tenor — Hal Leonard)
- BRITTEN, B. *For the flowers* from *Rejoice in the lamb* Op. 30 (Boosey and Hawkes)
- CASTELNUOVO-TEDESCO, M. *Lawn as white as driven snow* from *4 Shakespeare songs* (Chester)
- LOEWE, F. *On the street where you live* from *My fair lady* (*Singers musical theatre anthology* Book 1 Tenor — Hal Leonard)
- MENOTTI, G. *The longest wait* (*Five songs* — Schirmer)
- MUSGRAVE, T. *The man in the mune* No 1 from *A suite o' bairnsangs* (Chester)
- SONDHEIM, S. *Johanna* from *Sweeney Todd* (*Brecht Weill song album* — Universal)
- WEILL, K. *Ballade vom angenehmen Leben* from *Die Dreigroschenoper*
- WARLOCK, P. *To the memory of a great singer* (*Warlock Songs to older poets* Volume 2 — Master music publications)

*Baritone and Bass-baritone*

- GURNEY, I. *The two corbeys*
- GURNEY, I. *Thou didst delight my eyes*
- HOWELLS, H. *King David* (Boosey and Hawkes)
- POULENC, F. *La bestiaire* Schmidt 15a (Eschig)

- RUBBRA, E. *Psalm VI* No 1 from *Three psalms* Op. 61 (Lengnick)
- SCHRECKER, F. *Sommerfäden* No 1 from *Zwei Lieder* Op. 2 (Masters Music)
- SCHRECKER, F. *Stimmen des Tages* No 2 from *Zwei Lieder* Op. 2 (Masters Music)
- SIMON, L. *A bit of earth* from *Secret garden* (Hal Leonard)
- SOMMERVELL, A. *In summertime on Bredon* No 4 from *A Shropshire lad* (Boosey and Hawkes)
- SOMMERVELL, A. *The lads in their hundreds to Ludlow come in for the fair* No 10 from *A Shropshire lad* (Boosey and Hawkes)
- SONDHEIM, S. *Johanna* from *Sweeney Todd* (*Singers musical theatre anthology* Book 1 — Hal Leonard)
- WEILL, K. *Thousands of miles from* *Lost in the stars* (*Singers musical theatre anthology* Book 1 Baritone/bass — Schirmer)

**Section II. General knowledge**

**LEVEL 3**

ADVANCED DEVELOPMENT  
AMUSA AND LMUSA

**Objectives**

The candidate will demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

**Section I. Songs**

The candidate should demonstrate:

- A concept of the works as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- The maintenance of unity and continuity in multi-movement works, including appropriate timing between and linking of movements
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Command of special effects appropriate to the instrument and required for particular musical and stylistic reasons (e.g. for brass: double and triple tonguing, flutter tonguing, trills, lip slurs, *vibrato*, *glissando*, etc.)
- Understanding of performance conventions relevant to the works being performed, and an ability to differentiate between a range of musical styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions
- Performance from memory according to the requirements of the specific syllabus.

**Section II. General knowledge**

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).

- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- Knowledge of other works by composers of the examination pieces with particular emphasis on the vocal repertoire.
- The ability to provide a literal translation and an idiomatic translation of the text of any song presented in a language other than English.

Candidates must provide the examiners with clear, unmarked copies of all scores.

## ASSOCIATE

2020

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

The diploma is to be regarded as a test of executive ability, but does not necessarily imply teaching ability.

Candidates must provide a copy of each work for the use of examiners. Please refer to 'Copyright' in the Foreword at the start of this syllabus.

Please refer to the Syllabus Objectives at the beginning of this level.

### Additional requirement

Candidates must fulfill the Additional Requirements as set out in Regulation 8 in the front section of the *Manual of syllabuses*. Although no practical prerequisite is required, as a guide it is recommended that, before entering, candidates should have achieved a pass or above in the Certificate of Performance in Singing (Regulation 8).

### Section I. Songs

Candidates should prepare a programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the pieces.

Candidates must present at least one work from each of Lists A, B, C, and D with the remainder of the recital time made up (if necessary) with works drawn from any of or all of Lists A, B, C, or D at the candidate's discretion.

The recital programme must include works of contrasting style, genre, and tempo.

Candidates for the Certificate of Performance, Associate and Licentiate examinations are required to present the entire programme from memory, with the exception of songs drawn from the oratorio and cantata repertoire.

### List A. Music before Classicism

#### Manual list

##### Soprano and Mezzo-soprano

- BACH, J.S. *Ich folge dir gleichfalls* from *Passio secundum Joannem* (St John Passion) BWV 245
- BACH, J.S. *Et exultavit spiritus meus* from *Magnificat* BWV 243
- HANDEL, G. *Oh! didst thou know the pains of absent love* (recitative) and *As when the dove laments her love* (aria) from *Acis and Galatea* HWV 49a (*Handel 45 arias from opera and oratorio: high voice* Volume 2 — IMC)
- HANDEL, G. *Blest the day* from *Solomon* HWV 67
- HANDEL, G. *E pur così in un giorno* (recitative) and *Piangerò la sorte mia* (aria) from *Giulio Cesare in Egitto* HWV 17 (*The opera anthology: soprano* Volume 2 — Schirmer)
- HANDEL, G. *Oh! Had I Jubal's lyre* from *Joshua* HWV 64 (*Handel 45 arias from opera and oratorio: high voice* Volume 2 — IMC)

- HANDEL, G. *Tornami a vagheggiar* from *Alcina* HWV 34 (*Coloratura arias for soprano* — Schirmer)
- HANDEL, G. *If God be for us* from *Messiah* HWV 56
- PURCELL, H. *Bid the virtues, bid the graces* from *Come ye sons of art* Z 323
- VIVALDI, A. *Nulla in mundo* from *Nulla in mundo* RV 630
- Mezzo-soprano and Contralto*
- BACH, J.S. *Qui sedes ad dextram patris* from *Missa* (Mass in B minor) BWV 232 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
- BACH, J.S. *Erbarm' es Gott!* (recitative) and *Können Tränen* (aria) from *Passio secundum Matthæum* (St Matthew Passion) BWV 244 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
- GIACOMELLI, G. *Sposa, son disprezzata* from *Bajazet* (*Anthology of Italian opera: Mezzo-soprano* — Ricordi)
- HANDEL, G. *Va tacito e nascosto* from *Giulio Cesare in Egitto* HWV 17 (*The Handel opera repertory: Mezzo-soprano* Book 1 — Stainer and Bell)
- HANDEL, G. *Father of heaven* from *Judas Maccabæus* HWV 63 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
- HANDEL, G. *Thou art gone up on high* from *Messiah* HWV 56 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
- HANDEL, G. *Virgam virtutis tuæ* from *Dixit Dominus* HWV 232 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
- HANDEL, G. *Awake, Saturnia* (recitative) and *Hence, Iris, hence away* (aria) from *Semele* HWV 58
- HANDEL, G. *Vaghe pupille* from *Orlando* HWV 31
- PERGOLES, G. *Fac ut portem* from *Stabat mater*
- PURCELL, H. *O solitude* Z 406 (*Henry Purcell solo songs* Volume 2 — Novello)
- VIVALDI, A. *Anderò, volerò, griderò* from *Orlando finto pazzo* RV 727 (*Anthology of Italian opera: Mezzo-soprano* — Ricordi)

#### Tenor

- BACH, J.S. *Benedictus qui venit* from *Missa* (Mass in B minor) BWV 232 (*The oratorio anthology: Tenor* — Hal Leonard)
- HANDEL, G. *Forte e lieto* from *Tamerlano* HWV 18 (*The Handel opera repertory: Tenor* Book 2 — Stainer and Bell)
- HANDEL, G. *Hide thou thy hated beams* (recitative) and *Waft her, angels* (aria) from *Jephtha* HWV 70 (*The oratorio anthology: Tenor* — Hal Leonard)
- HANDEL, G. *He that dwelleth* (recitative) and *Thou shalt break them* from *Messiah* HWV 56 (*The oratorio anthology: Tenor* — Hal Leonard)
- HANDEL, G. *Sound an alarm!* from *Judas Maccabæus* HWV 63 (*The oratorio anthology: Tenor* — Hal Leonard)
- HANDEL, G. *Horror! confusion! harsh this music grates* (recitative) and *Open thy marble jaws, O tomb* (aria) from *Jephtha* HWV 70
- HANDEL, G. *Stay, shepherd, stay!* (recitative) and *Shepherd, what art thou pursuing?* (aria) from *Acis and Galatea* HWV 49a
- HANDEL, G. *Prigioniera ho l'alma in pena* from *Rodelinda* HWV 19
- PURCELL, H. *Thus the gloomy world* from *The fairy queen* Z 629
- PURCELL, H. *I see she flies me* from *Aureng-Zebe* Z 573 (*15 songs and airs: Contralto or tenor* Set 2 — Novello)
- PURCELL, H. *Since from my dear Astræa's sight* from *The prophetess, or The history of Dioclesian* Z 627 (*Fifteen songs and airs: Contralto or tenor* Set 2 — Novello)
- VIVALDI, A. *La rondinella amante* from *Griselda* RV 718 (*Italian arias of the Baroque and Classical periods High voice* — Alfred)

#### Baritone and Bass-baritone

- BACH, J.S. *Geht mir meinen Jesum wieder* from *Passio secundum Matthæum* (St Matthew Passion) BWV 244
- BACH, J.S. *Großer Herr, o starker König* from *Oratorium tempore nativitatis Christi* (Christmas oratorio) BWV 248 (*The oratorio anthology: Baritone/bass* — Hal Leonard)

BACH, J.S. *Wacht auf, wacht auf, verlorne Schafe* from *O Ewigkeit, du Donnerwort* BWV 20  
 BACH, J.S. *Erleucht auch meine finstre sinnen* from *Oratorium tempore nativitatis Christi* (Christmas oratorio) BWV 248  
 BACH, J.S. *Schweig', schweig', aufgetürmtes Meer!* from *Jesus schläft, was soll ich hoffen?* BWV 81  
 HANDEL, G. *I feel the Deity within* (recitative) and *Arm, arm ye brave!* (aria) from *Judas Maccabæus* HWV 63 (*The oratorio anthology: Baritone/bass* — Hal Leonard)  
 HANDEL, G. *The honour certain* (recitative) and *Honour and arms scorn such a foe* (aria) from *Samson* HWV 57 (*The oratorio anthology: Baritone/bass* — Hal Leonard)  
 HANDEL, G. *Revenge, Timotheus cries* from *Alexander's feast* HWV 75 (*The oratorio anthology: Baritone/bass* — Hal Leonard)  
 PURCELL, H. *O solitude* Z 406 (*Henry Purcell solo songs Volume 2* — Novello)  
 PURCELL, H. *I see she flies me* from *Aureng-Zebe* Z 573 (*Henry Purcell: Fifteen songs and airs contralto or tenor Set 2* — Novello)  
 PURCELL, H. *Since from my dear* from *The prophetess, or The history of Dioclesian* Z 627 (IMC)

## List B. Classical repertoire

### Manual list

#### Soprano and Mezzo-soprano

GLUCK, C. *Divinités du Styx* from *Alceste* (*Operatic anthology: soprano Volume 1* — Schirmer)  
 HAYDN, J. *Und Gott sprach* (*And God said*) (recitative) and *Nun beut die Flur* (*With verdure clad*) (aria) from *Die Schöpfung* (*The creation*) Hob XXI:2 (*The oratorio anthology: Soprano* — Hal Leonard)  
 HAYDN, J. *Willkommen jetzt* (*Welcome now*) (recitative) and *Welche Labung für die Sinne* (*What refreshment for the senses*) (aria) from *Die Jahreszeiten* (*The seasons*) Hob XXI:3 (*The oratorio anthology: Soprano* — Hal Leonard)  
 MOZART, W. *Porgi amor qualche ristoro* from *Le nozze di Figaro* K 492 (*W.A. Mozart Aria from operas Volume 3* — IMC)  
 MOZART, W. *S'altro che lagrime* from *La clemenza di Tito* K 621 (*W.A. Mozart Aria from operas Volume 2* — IMC)  
 MOZART, W. *L'amerò, sarò costante* from *Il re pastore* K 208 (*W.A. Mozart Aria from operas Volume 2* — IMC)  
 MOZART, W. *Tu virginum corona* from *Exultate, jubilate* K 165  
 MOZART, W. *Alma grande e nobil core* K 578 (*Mozart Twenty-one concert arias for soprano Volume 2* — Schirmer)  
 MOZART, W. *Dans un bois solitaire* K 308 (*Mozart 29 songs High voice* — Peters Edition)  
 REICHARDT, L. *Se non piange un infelice* No 6 from *Sei canzone di Metastasio* Op. 4 (*Women composers: A heritage of songs High voice* — Hal Leonard)  
 TRAETTA, T. *Ombra cara amorosa* from *Antigona* (*Italian arias of the Baroque and Classical periods High voice* — Alfred)  
 WEBER, C. von. *Kommt ein schlanker Bursch gegangen* from *Der Freischütz* J 277 (Schirmer)

#### Mezzo-soprano and Contralto

BACH, C.P.E. *Suscepit Israel* from *Magnificat* H 772/Wq 215  
 BIANCHI, F. *Non so frenare il pianto* from *Alessandro nell'Indie* (*Opera evenings at Eszterhaza Volume 1* — Masters Music)  
 GLUCK, C. *Ahime, dove trascorsi* (recitative) and *Che farò senza Euridice* (aria) from *Orfeo ed Euridice* (*Arias for mezzo-soprano* — Schirmer)  
 MOZART, W. *Deh per questo istante solo* from *La clemenza di Tito* K 621 (*Mozart arias for mezzo-soprano* — Hal Leonard)  
 MOZART, W. *Perche tacer degg'io?* (recitative) and *Cara, lontano ancora* (aria) from *Ascanio in Alba* K 111 (*Mozart The aria book: Alto* — Bärenreiter)  
 MOZART, W. *Venga pur, minacci e fremi* from *Mitridate, Re di ponte* K 87 (*Mozart The aria book: Alto* — Bärenreiter)

REICHARDT, L. *Se non piange un infelice* No 6 from *Sei canzone di Metastasio* Op. 4 (*Women composers: A heritage of song High voice* — Hal Leonard)  
 TRAETTA, T. *Ombra cara amorosa* from *Antigona* (*Italian arias of the Baroque and Classical periods High voice* — Alfred)  
 Tenor  
 BACH, J.C. *Non so d'onde viene* from *Alessandro nell'Indie* (12 concert and operatic arias — Peters Edition)  
 BEETHOVEN, L. van. *An die Hoffnung* Op. 94 (*Beethoven complete songs* — Peters Edition)  
 MOZART, W. *Die ihr des unermesslichen Weltalls Schöpfer ehrt* K 619 (*Classical vocal reprint*)  
 MOZART, W. *Dans un bois solitaire* K 308 (*Bärenreiter*)  
 MOZART, W. *Dies Bildnis ist bezaubernd schön* from *Die Zauberflöte* K 620 (*Mozart arias for tenor* — Hal Leonard)  
 MOZART, W. *In quegl'anni* from *Le nozze di Figaro* K 492 (*Mozart arias for tenor* — Hal Leonard)  
 MOZART, W. *Del più sublime soglio* from *La clemenza di Tito* K 621 (*Opera arias: Tenor* — Ricordi)  
 WEBER, C. von. *Mein Vaterland* No 4 from *Leyer und Schwert* Op. 41/J 177

#### Baritone and Bass-baritone

BACH, C.P.E. *Fecit potentiam* from *Magnificat* H 772/Wq 215  
 HAYDN, J. *Es sammle sich das Wasser* (*And God said, let the waters*) (recitative) and *Rollend in schäumende Wellen* (*Rolling in foaming billows*) (aria) from *Die Schöpfung* (*The creation*) Hob XXI:2 (*The oratorio anthology: Baritone/bass* — Hal Leonard)  
 MOZART, W. *Donne mie, la fate a tanti* from *Così fan tutte* K 588 (*Mozart Bass or baritone aria from operas Volume 1* — IMC)  
 MOZART, W. *Finch' han dal vino* from *Don Giovanni* K 527 (*Mozart Bass or baritone aria from operas Volume 1* — IMC)  
 MOZART, W. *Tutto è disposto* (recitative) and *Aprite un po' quegli occhi* (aria) from *Le nozze di Figaro* K 492 (*Mozart Bass or baritone aria from operas Volume 2* — IMC)  
 WEBER, C. von. *Mein Vaterland* No 4 from *Leyer und Schwert* J 177/Op. 41

## List C. Romantic repertoire

### Manual list

#### Soprano and Mezzo-soprano

BIZET, G. *Me voila seule dans la nuit* (recitative) and *Comme autrefois* (aria) from *Les pêcheurs de perles*  
 CHAUSSON, E. *Le colibri* No 7 from *Sept mélodies* Op. 2 (*Chausson 20 songs* — IMC)  
 DEBUSSY, C. *Beau soir* (*Favourite French art songs High voice* — Hal Leonard)  
 DONIZETTI, G. *Ah tardai troppo* (recitative) and *O luce di quest'anima* (aria) from *Linda di Chamounix*  
 DUPARC, H. *Au pays où se fait la guerre* (*Duparc complete songs* — Peters Edition)  
 DUPARC, H. *Le manoir de Rosemonde* (*Duparc complete songs* — Peters Edition)  
 DUPARC, H. *Extase* (*Duparc complete songs* — Peters Edition)  
 DVOŘÁK, A. *Mešičku na nebi hlubokém* (*Song to the moon*) from *Rusalka* B 203/Op. 114 (*Arias for soprano Volume 2* — Schirmer)  
 FAURE, G. *Automne* Op. 18 No 3 (*Gabriel Fauré 50 songs* — Hal Leonard)  
 FAURE, G. *Après un rêve* Op. 7 No 1 (*Gabriel Fauré 50 songs* — Hal Leonard)  
 GRIEG, E. *Fra Monte Pincio* (*From Monte Pincio*) No 1 from *Romancer* EG 39 (*Grieg complete songs Volume 1* — Peters Edition)  
 HAHN, R. *L'heure exquise* (*Hahn Twelve songs* — IMC)  
 HAHN, R. *A Chloris* (*The French song anthology* — Hal Leonard)  
 LISZT, F. *Die Loreley* LW N5 (*Liszt 25 songs Volume 1* — IMC)



MAHLER, G. *Wer hat dies Liedlein erdacht?* No 4 from *Des Knaben Wunderhorn* (Dover)

MASSNET, J. *Frère! Voyez! ... Du gai soleil* from *Werther*

MASSNET, J. *Allons, il le faut* (recitative) and *Adieu notre petite table* (aria) from *Manon*

MENDELSSOHN, F. *Die Liebende schreibt* No 3 from *Six songs* Op. 86 (*Mendelssohn Complete songs* 79 — Peters Edition)

PUCCINI, G. *Donde lieta* from *La bohème*

PUCCINI, G. *Quando me'n vo' soletta per la via* from *La bohème*

SCHUBERT, F. *Du bist die Ruh* D 776 (*Schubert Lieder* Volume 2 — Bärenreiter)

SCHUBERT, F. *Nacht und Träume* D 827 (*Schubert Lieder* Volume 2 — Bärenreiter)

SCHUBERT, F. *Gretchen am Spinnrade* D 118 (*Schubert 54 songs* Volume 2 — Peters Edition)

SCHUBERT, F. *Auf dem Wasser zu singen* D 774 (*Schubert 46 songs* Volume 3 — Peters Edition)

SCHUMANN, R. *Schöne Wiege meiner Leiden* No 5 from *Liederkreis* Op. 24 (*Schumann 87 songs* Volume 2 — Peters Edition)

VERDI, G. *Volta la terrea* from *Un ballo in maschera*

WOLF, H. *Auch kleine Dinge* No 1 from *Italienisches Liederbuch* (Wolf *Italian lyrics* Volume 1 — Peters Edition)

WOLF, H. *Elfenlied* No 16 from *Gedichte von Eduard Mörike* (Mörike *Lieder*) (Wolf *Mörike Lieder* 53 songs Volume 2 — Peters Edition)

*Mezzo-soprano and Contralto*

BIZET, G. *Près des ramparts de Séville* (*Séguirilla*) from *Carmen* (Arias for mezzo-soprano — Schirmer)

BRAHMS, J. *Die Mainacht* No 2 from *Vier Gesänge* Op. 43 (*Johannes Brahms 75 songs* — Hal Leonard)

BRAHMS, J. *Meine Liebe ist grün* No 5 from *Lieder und Gesänge* Op. 63 (*Johannes Brahms 75 songs* — Hal Leonard)

CHAUSSON, E. *Le colibri* No 7 from *Sept mélodies* Op. 2 (*Chausson 20 songs* — IMC)

DEBUSSY, C. *Beau soir* (*Debussy 43 songs* — IMC)

FAURE, G. *Après un rêve* Op. 7 No 1 (*Gabriel Fauré 50 songs* — Hal Leonard)

GRIEG, E. *Fra Monte Pincio* (*From Monte Pincio*) No 1 from *Romancer* EG 39 (*Grieg complete songs* Volume 1 — Peters Edition)

HAHN, R. *L'heure exquisite* (*Hahn Twelve songs* — IMC)

MAHLER, G. *Wer hat dies Liedlein erdacht?* No 4 from *Des Knaben Wunderhorn* (Dover)

MAHLER, G. *Wo die schönen Trompeten blasen* No 8 from *Des Knaben Wunderhorn* (Dover)

MASSNET, J. *Va! Laisse couler mes larmes* (recitative) and *Les larmes qu'on ne pleure pas* (aria) from *Werther*

MENDELSSOHN, F. *Die Liebende schreibt* No 3 from *Six songs* Op. 86 (*Mendelssohn Complete songs* 79 — Peters Edition)

PONCHIELLI, A. *Voce di donna* from *La Gioconda*

ROSSINI, G. *O patria* (recitative) and *Di tanti palpiti* (aria) from *Tancredi* (*Anthology of Italian opera: Mezzo-soprano* — Ricordi)

ROSSINI, G. *Cruda sorte! amor tirano* from *L'italiana in Algeri* (*Anthology of Italian opera: Mezzo-soprano* — Ricordi)

SAINT-SAËNS, C. *Printemps qui commence* from *Samson et Dalila* (Arias for mezzo-soprano — Schirmer)

SCHUBERT, F. *Suleika I* D 720 (*Schubert 54 songs* Volume 2 — Peters Edition)

SCHUMANN, R. *Schöne Wiege meiner Leiden* No 5 from *Liederkreis* Op. 24 (*Schumann Complete songs* Volume 2 — Peters Edition)

STRAUSS, J. *Chacun a son gout* ('Prince Orlosky's song') from *Die Fledermaus* (Arias for mezzo-soprano — Schirmer)

STRAUSS, R. *Ruhe, meine Seele* No 1 from *Vier Lieder* Op. 27/TrV 170 (*Strauss 40 songs* — Hal Leonard)

THOMAS, A. *Connais-tu le pays?* from *Mignon* (Arias for mezzo-soprano — Schirmer)

TCHAIKOVSKY, P. *Ya nye sposobna k grusti tomnoy* ('Olga's aria') from *Eugene Onegin* Op. 24

WOLF, H. *Anakreon's Grab* No 29 from *Gedichte von J.W. von Goethe* (Wolf 51 selected songs — Peters Edition)

#### Tenor

CHAUSSON, E. *Le colibri* No 7 from *Sept mélodies* Op. 2 (*Chausson 20 songs* — IMC)

DEBUSSY, C. *Beau soir* (*The French song anthology* — Hal Leonard)

DONIZETTI, G. *Una furtiva lagrima* from *L'elisir d'amore*

DUPARC, H. *Le manoir de Rosemonde* (*Duparc complete songs* — Peters Edition)

DUPARC, H. *Extase* (*Duparc complete songs* — Peters Edition)

FAURE, G. *Après un rêve* Op. 7 No 1 (*The French song anthology* — Hal Leonard)

FLOTOW, F. *M'appari tutt'amor* from *Martha* (*Operatic anthology: Tenor* Volume 3 — Schirmer)

GOUNOD, C. *Sanctus* from *Messe solennelle de Sainte Cécile* (*The oratorio anthology: Tenor* — Hal Leonard)

HAHN, R. *L'heure exquisite* (*The French song anthology* — Hal Leonard)

HAHN, R. *A Chloris* (*The French song anthology* — Hal Leonard)

LISZT, F. *Die Loreley* LW N5 (*Liszt 25 songs* Volume 1 — IMC)

MASSNET, J. *En ferment les yeux* from *Manon* (*Operatic anthology: Tenor* Volume 3 — Schirmer)

MENDELSSOHN, F. *Ye people rend your hearts* (recitative) and *If with all our hearts* (aria) from *Elijah* Op. 70 (*The oratorio anthology: Tenor* — Hal Leonard)

NICOLAI, O. *Horch, die Lerche singt im Hain* from *Die lustigen Weiber von Windsor* (Arias for tenor — Schirmer)

ROSSINI, G. *Se il mio nome* from *Il barbiere di Siviglia*

SCHUBERT, F. *Auf dem Wasser zu singen* D 774 (*Schubert 46 songs* Volume 3 — Peters Edition)

SCHUBERT, F. *Du bist die Ruh* D 776 (*Schubert Lieder* Volume 2 — Bärenreiter)

SCHUBERT, F. *Liebesbotschaft* No 1 from *Schwanengesang* D 957 (*Schubert Lieder* Volume 2 — Bärenreiter)

SCHUBERT, F. *Nacht und Träume* D 827 (*Schubert Lieder* Volume 2 — Bärenreiter)

SCHUMANN, R. *Die alten, bösen Lieder* No 16 from *Dichterliebe* Op. 48

SCHUMANN, R. *Mein schöner Stern* No 4 from *Minnespiel* Op. 101 (*Second book of tenor solos* — Hal Leonard)

SCHUMANN, R. *Schöne Wiege meiner Leiden* No 5 from *Liederkreis* Op. 24 (*Schumann Complete songs* Volume 2 — Peters Edition)

#### Baritone and Bass-baritone

BRAHMS, J. *Die Mainacht* No 2 from *Vier Gesänge* Op. 43 (*Johannes Brahms 75 songs* — Hal Leonard)

BRAHMS, J. *Meine Liebe ist grün* No 5 from *Lieder und Gesänge* Op. 63 (*Johannes Brahms 75 songs* — Hal Leonard)

CHAUSSON, E. *Le colibri* No 7 from *Sept mélodies* Op. 2 (*Chausson 20 songs* — IMC)

DEBUSSY, C. *Beau soir* (*The French song anthology* — Hal Leonard)

DONIZETTI, G. *Dalle stanze, ove Lucia* from *Lucia di Lammermoor*

DONIZETTI, G. *Bella siccome un angelo* from *Don Pasquale*

FAURE, G. *Après un rêve* Op. 7 No 1 (*The French song anthology* — Hal Leonard)

GOUNOD, C. *Avant de quitter ces lieux* (*Even the bravest heart may swell*) from *Faust*

HAHN, R. *L'heure exquisite* (*Hahn 12 songs* — IMC)

MAHLER, G. *Wo die schönen Trompeten blasen* No 8 from *Des Knaben Wunderhorn* (Dover)

MENDELSSOHN, F. *Draw near, all ye people* (recitative) and *Lord God of Abraham* (aria) from *Elijah* Op. 70 (*The oratorio anthology: Baritone/bass* — Hal Leonard)

OFFENBACH, J. *Scintille diamante* from *Les contes d'Hoffmann*

PONCHIELLI, A. *Ah! Pescator* from *La Gioconda* (Arias for baritone — Schirmer)

RAVEL, M. *Chanson romanesque* No 1 from *Don Quichotte à Dulcinée* (*Collected songs* — Durand)

SCHUBERT, F. *Am Feierabend* No 5 from *Die schöne Müllerin* D 795 (*Schubert Songs* Volume 1 — Peters Edition)  
 SCHUBERT, F. *Liebesbotschaft* No 1 from *Schwanengesang* D 957 (*Schubert 100 songs* — Hal Leonard)  
 SCHUBERT, F. *Ungehduld* No 7 from *Die schöne Müllerin* D 795 (*Schubert Songs* Volume 1 — Peters Edition)  
 SCHUMANN, R. *Die Löwenbraut* No 1 from *Drei Gesänge* Op. 31 (*Schumann Complete songs* Volume 2 — Peters Edition)  
 SCHUMANN, R. *Schöne Wiege meiner Leiden* No 5 from *Liederkreis* Op. 24 (*Schumann Complete songs* Volume 2 — Peters Edition)  
 THOMAS, A. *O vin, disippe la tristesse* from *Hamlet* (Arias for baritone — Schirmer)  
 WOLF, H. *Benedeit die sel'ge Mutter* No 35 from *Italienisches Liederbuch* (Wolf 51 selected songs — Peters Edition)

#### List D. Music from the 20th and 21st centuries Manual list

##### *Soprano and Mezzo-soprano*

ARGENTO, D. *Winter* No 3 from *6 Elizabethan songs* (Collected song cycles by Dominick Argento — Boosey and Hawkes)  
 BAX, A. *A Christmas carol* (There is no rose of such virtue) (Album of 7 songs — Chester)  
 BRITTEN, B. *The last rose of summer* No 9 from *Folksong arrangements* Volume 4 (Britten Complete folksong arrangements — Boosey and Hawkes)  
 BRITTEN, B. *Antique* No 3b from *Les illuminations* Op. 18 (Boosey and Hawkes)  
 BRITTEN, B. *Seascape* No 3 from *On this island* Op. 11 (Boosey and Hawkes)  
 BRITTEN, B. *As it is, plenty* No 5 from *On this island* Op. 11 (Boosey and Hawkes)  
 COPLAND, A. *Nature, the gentlest mother* No 1 from *12 poems of Emily Dickinson* (Boosey and Hawkes)  
 FLOYD, C. *The trees on the mountains* from *Susannah* (Boosey and Hawkes)  
 GORDON, R. *The red dress* (A horse with wings — Williamson)  
 GORDON, R. *Air* (A horse with wings — Williamson)  
 HEAD, M. *Ave Maria* (Boosey and Hawkes)  
 MECHEM, K. *Fair Robin I love* from *Tartuffe* (Arias for soprano — Hal Leonard)  
 MENOTTI, G. *Monica's waltz* from *The medium* (Schirmer)  
 MENOTTI, G. *Rassegnazione* No 7 from *Canti della lontananza*  
 POULENC, F. *Violon* No 5 from *Fiançailles pour rire* Schmidt 101 (*Poulenc Mélodies et chansons* — Salabert)  
 QUILTER, R. *Music, when soft voices die* No 5 from *Six songs* Op. 25 (*Quilter 18 songs for voice and piano* — Boosey and Hawkes)  
 RESPIGHI, O. *Acqua* No 4 from *Deità silvane* P 107/Op. 107 (Ricordi)  
 SCULTHORPE, P. *The stars turn* (Wirripang)  
 TREGASKIS, A. *O yellow, yellow sweet* (Wirripang)  
 WALTON, W. *Daphne* No 1 from *Three songs* (Walton Song album — Oxford University Press)  
 WALTON, W. *Through gilded trellises* No 2 from *Three songs* (Walton Song album — Oxford University Press)

##### *Mezzo-soprano and Contralto*

BARBER, S. *Must the winter come so soon?* from *Vanessa* (Schirmer)  
 BOLCOM, W. *Toothbrush time* (Cabaret songs Volume 2 — Hal Leonard)  
 BRITTEN, B. *Evening, morning, night* (Boosey and Hawkes)  
 EDWARDS, R. *Geography VI* No 2 from *The hermit of the green light* (AMC)  
 FINZI, G. *Fear no more the heat o' the sun* No 3 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)  
 FINZI, G. *O mistress mine* No 4 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)

HEGGIE, J. *Bedtime story* from *Paper wings* (Faces of love: The songs of Jake Heggie Book 2 — Hal Leonard)  
 HEGGIE, J. *Countertenor's conundrum* No 1 from *Encountertenor* (Faces of love: The songs of Jake Heggie Book 3 — Hal Leonard)  
 POULENC, F. *Fagnes de Wallonies* No 3 from *Banalités* Schmidt 107 (Eschig)  
 POULENC, F. *La belle jeunesse* No 7 from *Chanson gaillardes* Schmidt 42 (Heugel)  
 POULENC, F. *Sanglots* No 5 from *Banalités* Schmidt 107 (Eschig)  
 POULENC, F. *Nous avons fait le nuit* No 9 from *Tel jour, telle nuit* Schmidt 86 (Durand)  
 QUILTER, R. *Music, when soft voices dies* No 5 from *Six songs* Op. 25 (Boosey and Hawkes)  
 SCULTHORPE, P. *The stars turn* (Wirripang)  
 TREGASKIS, A. *Sea mist* (AMC)  
 WEBERN, A. *Drei Lieder für Gesang und Klavier* Op. 18 (Universal)

##### *Tenor*

ARGENTO, D. *Winter* No 3 from *6 Elizabethan songs* (Collected song cycles by Dominick Argento — Boosey and Hawkes)  
 BAX, A. *A Christmas carol* (There is no rose of such virtue) (Album of 7 songs — Chester)  
 BRITTEN, B. *The last rose of summer* No 9 from *Folksong arrangements* Volume 4 (Benjamin Britten complete folksong arrangements — Boosey and Hawkes)  
 BRITTEN, B. *Antique* No 3b from *Les illuminations* Op. 18 (Boosey and Hawkes)  
 BRITTEN, B. *Midnight on the Great Western* No 2 from *Winter words* Op. 52 (Boosey and Hawkes)  
 BRITTEN, B. *Wagtail and baby* No 3 from *Winter words* Op. 52 (Boosey and Hawkes)  
 BRITTEN, B. *Seascape* No 3 from *On this island* Op. 11 (Boosey and Hawkes)  
 BRITTEN, B. *As it is, plenty* No 5 from *On this island* Op. 11 (Boosey and Hawkes)  
 COPLAND, A. *Nature, the gentlest mother* No 1 from *12 poems of Emily Dickinson* (Boosey and Hawkes)  
 HEAD, M. *Ave Maria* (Boosey and Hawkes)  
 MENOTTI, G. *I know that you all hate me* from *The saint of Blecker Street* (Schirmer)  
 MENOTTI, G. *Rassegnazione* No 7 from *Canti della lontananza*  
 MENOTTI, G. *This is my box* from *Amahl and the night visitors* (American aria anthology: Tenor — Schirmer)  
 QUILTER, R. *Music, when soft voices die* No 5 from *Six songs* Op. 25 (*Quilter 18 songs for voice and piano* — Boosey and Hawkes)  
 QUILTER, R. *Fair house of joy* No 7 from *Seven Elizabethan lyrics* Op. 12 (Boosey and Hawkes)  
 SONDHEIM, S. *Being alive* from *Company* (Sondheim: Company vocal selections — Hal Leonard)  
 SCULTHORPE, P. *The stars turn* (Wirripang)  
 TREGASKIS, A. *O yellow, yellow sweet* (Wirripang)  
 WALTON, W. *Daphne* No 1 from *Three songs* (Walton Song album — Oxford University Press)  
 WALTON, W. *Through gilded trellises* No 2 from *Three songs* (Walton Song album — Oxford University Press)  
 WEILL, K. *Lonely house* from *Street scene* (Arias for tenor — Schirmer)

##### *Baritone and Bass-baritone*

BARBER, S. *You rascal! I never knew you had a soul* from *Vanessa* (American aria anthology: Baritone/bass — Schirmer)  
 BERNSTEIN, L. *There's a law* from *Trouble in Tahiti* (Art songs and arias — Schirmer)  
 BRITTEN, B. *Evening, morning, night* (Boosey and Hawkes)  
 BRITTEN, B. *How bitter of you* from *The rape of Lucretia* Op. 37 (Boosey and Hawkes)  
 FINZI, G. *Fear no more the heat o' the sun* No 3 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)



- FINZI, G. *O mistress mine* No 4 from *Let us garlands bring* Op. 18 (Boosey and Hawkes)
- MENOTTI, G. *When the air sings of summer* ('Bob's bedroom aria') from *The old maid and the thief* (American aria anthology: Baritone/bass — Schirmer)
- POULENC, F. *Fagnes de Wallonies* No 3 from *Banalités* Schmidt 107 (Eschig)
- POULENC, F. *Sanglots* No 5 from *Banalités* Schmidt 107 (Eschig)
- POULENC, F. *Nous avons fait le nuit* No 9 from *Tel jour, telle nuit* Schmidt 86 (Durand)
- POULENC, F. *La belle jeunesse* No 7 from *Chanson gaillardes* Schmidt 42 (Heugel)
- QUILTER, R. *Music, when soft voices die* No 5 from *Six songs* Op. 25 (*Quilter 18 songs for voice and piano* — Boosey and Hawkes)
- RODGERS, R. *Some enchanted evening* from *South Pacific* (*The singer's music theatre anthology: Bass-baritone* — Hal Leonard)
- SCULTHORPE, P. *The stars turn* (Wirripang)
- STRAVINSKY, I. *Fair lady* ('Nick Shadow's aria') from *The Rake's Progress* (American arias — Boosey and Hawkes)
- TREGASKIS, A. *Sea mist* (AMC)
- VAUGHAN-WILLIAMS, R. *The infinite shining heaven* No 6 from *Songs of travel* (Boosey and Hawkes)

## Section II. General knowledge

### LICENTIATE

2021

Teachers and candidates must be familiar with all information presented at the start of this syllabus and any relevant information presented in the front section of the *Manual of syllabuses*.

A concert standard of performance will be expected.

The examiners will take into consideration the suitability of the chosen works as they relate to good programme building, and the candidate's voice, style, and personality.

Candidates may complete and present programme notes to a total of approximately 200 words that could be used as the basis for the *viva voce* examination.

Candidates must provide a copy of each work for the use of examiners. Please refer to 'Copyright' in the Foreword at the start of this syllabus.

Please refer to the Syllabus Objectives at the beginning of this level.

For detailed examiner Advice to Licentiate Candidates please visit [ameb.edu.au/lmus-practical](http://ameb.edu.au/lmus-practical).

### Additional requirement

Candidates must fulfill the Additional Requirements as set out in Regulation 8 in the front section of the *Manual of syllabuses*.

### Section I. Songs

Candidates should prepare a programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the pieces.

Candidates must present at least one work from each of Lists A, B, C, and D with the remainder of the recital time made up (if necessary) with works drawn from any of or all of Lists A, B, C, or D at the candidate's discretion.

The recital programme must include works of contrasting style, genre, and tempo.

Candidates for the Certificate of Performance, Associate and Licentiate examinations are required to present the entire programme from memory, with the exception of songs drawn from the oratorio and cantata repertoire.

## List A. Music before Classicism

### Manual list

*Soprano and Mezzo-soprano*

- BACH, J.S. *Er hat uns allen wohlgetan* (recitative) and *Aus Liebe will mein Heiland sterben* (aria) from *Passio secundum Matthæum* (St Matthew Passion) BWV 244
- BACH, J.S. *Zerfließe, mein Herze* from *Passio secundum Joannem* (St John Passion) BWV 245 (*The oratorio anthology: Soprano* — Hal Leonard)
- BACH, J.S. *Weichet nur, betrübte Schatten* from *Weichet nur, betrübte Schatten* BWV 202
- BACH, J.S. *Laudamus te* from *Missa* (Mass in B minor) BWV 232
- BACH, J.S. *Mein Herze schwimmt im Blut* BWV 199
- HANDEL, G. *Tecum principium* from *Dixit Dominus* HWV 232
- HANDEL, G. *I know that my redeemer liveth* from *Messiah* HWV 56
- HANDEL, G. *Rejoice greatly* from *Messiah* HWV 56
- HANDEL, G. *Ah, mio cor* from *Alcina* HWV 34
- HANDEL, G. *War, he sung, is toil and trouble* from *Alexander's feast* HWV 75
- PERGOLESI, G. *Cujus animam gementem* from *Stabat mater*
- PURCELL, H. *From rosy bow'rs* from *The comical history of Don Quixote* Z 578 (Henry Purcell: *Fifteen songs and arias Soprano or Tenor Set 1* — Novello)
- PURCELL, H. *From silent shades, and the Elysian groves* (Bess of Bedlam) Z 370 (40 songs complete — IMC)
- Mezzo-soprano and Contralto*
- BACH, J.S. *Es ist vollbracht* from *Passio secundum Joannem* (St John Passion) BWV 245 (Bärenreiter)
- BACH, J.S. *Erbarme dich* from *Passio secundum Matthæum* (St Matthew Passion) BWV 244
- BACH, J.S. *Laudamus te* from *Missa* (Mass in B minor) BWV 232
- BACH, J.S. *Ich habe genug* BWV 82a
- HANDEL, G. *Sta nell'Ircana* from *Alcina* HWV 34
- HANDEL, G. *Cara sposa* from *Rinaldo* HWV 7a
- HANDEL, G. *Presto omai* from *Giulio Cesare in Egitto* HWV 17
- HANDEL, G. *This grief, O Josabeth* (recitative) and *Gloomy tyrants! we disdain* (aria) from *Athalia* HWV 52
- HANDEL, G. *But who may abide the day of his coming?* from *Messiah* HWV 56 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
- HANDEL, G. *He was despised* from *Messiah* HWV 56 (*The oratorio anthology: Alto/mezzo-soprano* — Hal Leonard)
- PURCELL, H. *From rosy bow'rs* from *The comical history of Don Quixote* Z 578 (Henry Purcell: *Fifteen songs and arias Set 1 Soprano or Tenor* — Novello)
- PURCELL, H. *From silent shades, and the Elysian groves* (Bess of Bedlam) Z 370 (40 songs complete — IMC)
- Tenor*
- BACH, J.S. *Ach, mein Sinn* from *Passio secundum Joannem* (St John Passion) BWV 245 (*The oratorio anthology: Tenor* — Hal Leonard)
- BACH, J.S. *Mein Jesus schweigt* (recitative) and *Geduld, wenn mich falsche Zungen stechen* (aria) from *Passio secundum Matthæum* (St Matthew Passion) BWV 244 (*The oratorio anthology: Tenor* — Hal Leonard)
- BACH, J.S. *Deposuit potentes* from *Magnificat* BWV 243 (*The oratorio anthology: Tenor* — Hal Leonard)
- HANDEL, G. *Comfort ye* (recitative) and *Every valley* (aria) from *Messiah* HWV 56 (*The oratorio anthology: Tenor* — Hal Leonard)
- HANDEL, G. *From morn to eve I could enraptur'd sing* (recitative) and *See the tall palm that lifts the head* (aria) from *Solomon* HWV 67
- HANDEL, G. *The enemy said: I will pursue* from *Israel in Egypt* HWV 54 (*The oratorio anthology: Tenor* — Hal Leonard)
- HANDEL, G. *As clouds from the rage of the tempest* from *The triumph of time and truth* HWV 71 (*A collection of Handel's songs Volume 5* — Boosey and Hawkes)

PURCELL, H. *From rosy bow'rs from The comical history of Don Quixote* Z 578 (Henry Purcell: *Fifteen songs and airs* Set 1 Contralto or baritone — Novello)

*Baritone and Bass-baritone*

BACH, J.S. *Ach, soll nicht dieser große Tag* (recitative) and *Seligster Erquickungstag* (aria) from *Wachet! Betet!* BWV 70  
BACH, J.S. *Ich habe genug* BWV 82  
BACH, J.S. *Am Abend* (recitative) and *Mache dich, mein Herze, rein* from *Passio secundum Matthæum* (St Matthew Passion) BWV 244 (The oratorio anthology: Baritone/bass — Hal Leonard)  
HANDEL, G. *The good we wish for* (recitative) and *Thy glorious deeds inspir'd my tongue* (aria) from *Samson* HWV 57 (The oratorio anthology: Baritone/bass — Hal Leonard)  
HANDEL, G. *Behold, I tell you a mystery* (recitative) and *The trumpet shall sound* (aria) from *Messiah* HWV 56 (The oratorio anthology: Baritone/bass — Hal Leonard)  
HANDEL, G. *Why do the nations from Messiah* HWV 56 (The oratorio anthology: Baritone/bass — Hal Leonard)  
HANDEL, G. *Thus, saith the Lord* (recitative) and *But who may abide the day of His coming?* (aria) from *Messiah* HWV 56 (The oratorio anthology: Baritone/bass — Hal Leonard)  
PURCELL, H. *From rosy bow'rs from The comical history of Don Quixote* Z 578 (Henry Purcell: *Fifteen songs and airs* Set 1 Contralto or baritone — Novello)  
PURCELL, H. *Oh! Lead me to some peaceful gloom* from *Bonduca* Z 574 (Henry Purcell: *Fifteen songs and airs* Set 1 Contralto or baritone — Novello)

**List B. Classical repertoire**

**Manual list**

*Soprano and Mezzo-soprano*

BEETHOVEN, L. van. *Abendlied unterm gestirnten Himmel* WoO 150 (Beethoven complete songs — Peters Edition)  
HAYDN, J. *O tuneful voice* Hob XXVIa:42 (Canzonettas and 35 songs — Peters Edition)  
HAYDN, J. *Und Gott sprach: Es bringe das Wasser* (And God said, let the waters) (recitative) and *Auf starkem Fittiche* (On mighty pens uplifted) (aria) from *Die Schöpfung* (The creation) Hob XXI:2 (The oratorio anthology: Soprano — Hal Leonard)  
HAYDN, J. *Arianna a Naxos* Hob XXVlb:2 (Henle)  
MOZART, W. *Crudele! Ah non, mio bene!* (recitative) and *Non mir dir, bell'idol mio* (aria) from *Don Giovanni* K 527 (Mozart arias: soprano Volume 4 — IMC)  
MOZART, W. *E Susanna non vien* (recitative) and *Dove sono i bei momenti* (aria) from *Le nozze di Figaro* K 492 (Mozart arias: Soprano Volume 3 — IMC)  
MOZART, W. *Ach, ich fühl's* from *Die Zauberflöte* K 620 (Arias for Soprano — Schirmer)  
MOZART, W. *Quando avran fine omai* (recitative) and *Padre, germani, addio!* (aria) from *Idomeneo* K366  
MOZART, W. *Ah scostati!* (recitative) and *Smanie implacabili* (aria) from *Così fan tutte* K 588  
MOZART, W. *Laudamus te* from *Missa* K 427 (The oratorio anthology: Soprano — Hal Leonard)  
MOZART, W. *Chi sa, chi sa, qual sia* K 582 (W.A. Mozart: 21 concert arias for soprano Volume 2 — Schirmer)

*Mezzo-soprano and Contralto*

BEETHOVEN, L. van. *Abendlied unterm gestirnten Himmel* WoO 150 (Beethoven complete songs — Peters Edition)  
HAYDN, J. *O tuneful voice* Hob XXVIa:42 (Haydn canzonettas and songs — Peters Edition)  
HAYDN, J. *Arianna a Naxos* Hob XXVlb:2 (Henle)  
HAYDN, J. *Fac me vere tecum flere* from *Stabat mater* Hob XXbis (The oratorio anthology: Mezzo-soprano — Hal Leonard)

MOZART, W. *Vadasi, oh ciel* (recitative) and *Già dagli occhi il velo* (aria) from *Mitridate, Re di ponte* K 87 (The Mozart aria book: Alto — Bärenreiter)

MOZART, W. *Non ho colpa, e mi condanni* from *Idomeneo* K 366

*Tenor*

BACH, C.P.E. *Quia fecit mihi magna* from *Magnificat* H 772/Wq 215 (The oratorio anthology: Tenor — Hal Leonard)  
BEETHOVEN, L. van. *An die ferne Geliebte* Op. 98 (Beethoven complete songs — Peters Edition)  
BEETHOVEN, L. van. *Abendlied unterm gestirnten Himmel* WoO 150 (Beethoven complete songs — Peters Edition)  
BEETHOVEN, L. van. *Neue Liebe, neues Leben* No 2 from *Six songs* Op. 75 (Beethoven complete songs — Peters Edition)  
HAYDN, J. *O tuneful voice* Hob XXVIa:42 (Art of song Medium voice Grade 8 — Peters Edition)  
HAYDN, J. *Gefesselt steht der breite See* (The lake's expanse is gripped with ice) (recitative) and *Hier steht der Wand'rer nun* (Here stands a traveller now) (aria) from *Die Jahreszeiten* (The seasons) Hob XXI:3 (The oratorio anthology: Tenor — Hal Leonard)  
MOZART, W. *Amici miei* (recitative) and *Il mio tesoro* (aria) from *Don Giovanni* K 527 (Mozart arias: Tenor — Hal Leonard)  
MOZART, W. *Se all'imperio, amici Dei* from *La clemenza di Tito* K 621  
MOZART, W. *Wenn der freude Tränen fließen* from *Die Entführung aus dem Serail* K 384  
MOZART, W. *Misero! O sogno, o son desto* K 431

*Baritone and Bass-baritone*

BEETHOVEN, L. van. *Abendlied unterm gestirnten Himmel* WoO 150 (Beethoven complete songs — Peters Edition)  
BEETHOVEN, L. van. *An die ferne Geliebte* Op. 98 (Beethoven complete songs — Peters Edition)  
HAYDN, J. *Und Gott sprach: Es bringe die Erde* (And God said: Let the earth) (recitative), *Gleich öffnet sich* (Straight opening) (arioso) and *Nun scheint in vollem Glanze* (Now heaven in fullest glory shone) (aria) from *Die Schöpfung* (The creation) Hob XXI:2 (Novello)  
HAYDN, J. *Nun zeigt das entblosste Feld* (Now in the denuded fields) (recitative) *Seht auf die breiten Wiesen hin!* (Look at yonder open field) (aria) from *Die Jahreszeiten* (The seasons) Hob XXI:3  
MOZART, W. *Rivolgete a lui lo sguardo* from *Così fan tutte* K 588  
MOZART, W. *Hai già vinta la causa!* from *Le nozze di Figaro* K 492 (Arias for baritone — Schirmer)  
MOZART, W. *Eh consolatevi* (recitative) and *Madamina! il catalogo è questo* (aria) from *Don Giovanni* K 527

**List C. Romantic repertoire**

**Manual list**

*Soprano and Mezzo-soprano*

BELLINI, V. *Eccomi in lieta vesta* (recitative) and *Oh quante volte* (aria) from *I Capuleti e I Montecchi*  
BIZET, G. *C'est des contrebandiers* (recitative) and *Je dis que rien ne m'épouvante* from *Carmen*  
CHAUSSON, E. *Le temps des lilas* (20 mélodies — Salabert)  
DEBUSSY, C. *Chevaux de bois* No 4 from *Ariettes oubliées* (Jobert)  
DONIZETTI, G. *Quel guardo cavaliere... So anch'io la virtù magica* from *Don Pasquale* (Anthology of Italian opera: Soprano — Ricordi)  
DUPARC, H. *Chanson triste* (Second book of mezzo-soprano/alto solos Part 2 — Schirmer)  
DUPARC, H. *L'invitation au voyage* (50 art songs from the modern repertoire — Schirmer)  
DVOŘÁK, A. *Zigeunermelodie* Op. 55/B 104 (Simrock)  
GOUNOD, C. *Que fais-tu, blanche tourterelle?* from *Romeo et Juliette* (Arias for mezzo-soprano — Schirmer)  
GRANADOS, E. *La maya y el ruiseñor* from *Goyescas*  
GRIEG, E. *Seks sange* EG 48 (Grieg complete songs Volume 1 — Peters Edition)  
LISZT, F. *O! Quand je dors* LW N 11 (French song anthology — Hal Leonard)

MAHLER, G. *Liebst du um Schönheit* No 5 from 'Rückert' Lieder (Mahler 24 songs Books 4 High voice — IMC)  
 MAHLER, G. *Lob des hohens Verstandes* No 10 from *Des Knaben Wunderhorn* (Dover)  
 MASSENET, J. *Il est doux, il est bon* from *Hérodiade* (Art of Joan Sutherland Book 9 — Weinberger)  
 MEYERBEER, G. *Nobles seigneurs, salut!* from *Les Huguenots* (Arias for mezzo-soprano — Schirmer)  
 PUCCINI, G. *Si, mi chiamano Mimi* from *La bohème*  
 RAVEL, M. *Deux mélodies hébraïques* (Durand)  
 RAVEL, M. *Cinq mélodies populaires grecques* (Durand)  
 RAVEL, M. *Asie* No 1 from *Shéhérazade*  
 ROSSINI, G. *La regata veneziana* Nos 8–10 from *Péchés de vieillesse* Volume 1 (*La regatta veneziana* — Ricordi)  
 SATIE, E. *Diva de l'Empire* (Salabert)  
 SCHUBERT, F. *Ganymed* D 544 (15 selected songs High voice — Hal Leonard)  
 SMETANA, B. *Kdybych se co takového* (Ah my darling, we could grow together) from *The bartered bride*  
 STRAUSS, J. *Spiel'ich die Unschuld vom Lande* ('Adele's audition song') from *Die Fledermaus* (Coloratura arias for soprano — Schirmer)  
 TCHAIKOVSKY, P. *Ruskai pogibnu* ('Tatiana's letter aria') from *Eugene Onegin* Op. 24 (Operatic anthology: soprano Volume 1 — Schirmer)  
 WOLF, H. *Verschwiegene Liebe* No 3 from *Gedichte von Joseph v. Eichendorff* (51 selected songs High voice — Peters Edition)  
 WOLF, H. *Kennst du das Land?* No 9 from *Gedichte von J. W. v. Goethe* (51 selected songs High voice — Peters Edition)

#### Mezzo-soprano and Contralto

BELLINI, V. *Se Romeo t'uccise un figlio* from *I Capuleti e i Montecchi*  
 BRAHMS, J. *Denn es gehet dem Menschen* No 1 from *Vier ernste Gesänge* Op. 121 (Brahms 70 songs — IMC)  
 BRAHMS, J. *Ich wandte mich, und sahe an alle* No 2 from *Vier ernste Gesänge* Op. 121 (Brahms 70 songs — IMC)  
 BRAHMS, J. *Zigeunerlieder* Op. 103 (Brahms 70 songs — IMC)  
 CHAUSSON, E. *Le temps des lilas* (20 mélodies — Salabert)  
 DEBUSSY, C. *Chevaux de bois* No 4 from *Ariettes oubliées* (Jobert)  
 DEBUSSY, C. *Chansons de Bilitis* (Jobert)  
 DONIZETTI, G. *È sgombro il loco* (recitative) and *Ah! pareo che per incanto* (cavatina) from *Anna Bolena* (Ricordi/UMP)  
 DVOŘÁK, A. *Zigeunermelodie* B 104/Op. 55 (Simrock)  
 LISZT, F. *O! Quand je dors* LW N 11 (*The French song anthology* — Hal Leonard)  
 LISZT, F. *Mignons Lied* LW N8 (*Liszt 12 songs: Low voice* — Schirmer)  
 MUSORGSKY, M. *Detskaya* (*The nursery*) (IMC)  
 MUSORGSKY, M. *Pesni i plyaski smerti* (*Songs and dances of death*) (IMC)  
 RAVEL, M. *Cinq mélodies populaires grecques* (Durand)  
 ROSSINI, G. *La regata veneziana* Nos 8 – 10 from *Péchés de vieillesse* Volume 1 (*La regatta veneziana* — Ricordi)  
 ROSSINI, G. *Resta immobile* from *Guglielmo Tell*  
 SATIE, E. *Diva de l'Empire* (Salabert)  
 SCHUBERT, F. *Ganymed* D 544 (15 selected songs High voice — Hal Leonard)

#### Tenor

BIZET, G. *La fleur que tu m'avais jetée* from *Carmen* (Arias for tenor — Schirmer)  
 DUPARC, H. *Chanson triste* (Second book of mezzo-soprano/alto solos Part 2 — Schirmer)

DUPARC, H. *L'invitation au voyage* (50 art songs of the modern repertoire — Schirmer)  
 DONIZETTI, G. *Quanto è bella* from *L'elisir d'amore* (Arias for tenor — Schirmer)  
 DONIZETTI, G. *Come gentile* from *Don Pasquale* (Arias for tenor — Schirmer)  
 DVOŘÁK, A. *Zigeunermelodie* B 104/Op. 55 (Simrock)  
 GOUNOD, C. *Salut! demeure chaste et pure* from *Faust* (Arias for tenor — Schirmer)  
 GRIEG, E. *Seks sange* EG 48 (*Grieg complete songs* Volume 1 — Peters Edition)  
 LISZT, F. *O! Quand je dors* LW N 11 (*Liszt 25 songs* Volume 1 — IMC)  
 LISZT, F. *Die drei Zigeuner* LW N 62 (*Liszt 25 songs* Volume 1 — IMC)  
 MAHLER, G. *Liebst du um Schönheit* No 5 from 'Rückert' Lieder (Mahler 24 songs Book 4 High voice — IMC)  
 MAHLER, G. *Lob des hohens Verstandes* No 10 from *Des Knaben Wunderhorn* (Dover)  
 PUCCINI, G. *Che gelida manina* from *La bohème* (Puccini Arias for tenor — Ricordi)  
 PUCCINI, G. *Avete torto* from *Gianni Schicchi* (Puccini Arias for tenor — Ricordi)  
 ROSSINI, G. *Domine Deus* from *Petite messe solennelle*  
 RAVEL, M. *Cinq mélodies populaires grecques* (Durand)  
 SATIE, E. *Diva de l'Empire* (Salabert)  
 SCHUBERT, F. *Ganymed* D 544 (15 selected songs High voice — Hal Leonard)  
 TCHAIKOVSKY, P. *Kuda, kuda vi udalilis* ('Lenski's aria') from *Eugene Onegin* Op. 24 (Arias for tenor — Schirmer)  
 WOLF, H. *Verschwiegene Liebe* No 3 from *Gedichte von Joseph v. Eichendorff* (51 selected songs High voice — Peters Edition)

#### Baritone and Bass-baritone

BIZET, G. *Votre toast, je peux vous le rendre* from *Carmen* (Arias for baritone — Schirmer)  
 BRAHMS, J. *Denn es gehet dem Menschen* No 1 from *Vier ernste Gesänge* Op. 121  
 BRAHMS, J. *Ich wandte mich, und sahe an alle* No 2 from *Vier ernste Gesänge* Op. 121 (Simrock)  
 DVOŘÁK, A. *Zigeunermelodie* B 104/Op. 55 (Simrock)  
 LISZT, F. *O! Quand je dors* LW N 11 (*Liszt 25 songs* Volume 1 — IMC)  
 MUSORGSKY, M. *Pesni i plyaski smerti* (*Songs and dances of death*) (IMC)  
 RAVEL, M. *Cinq mélodies populaires grecques* (Durand)  
 RAVEL, M. *Chanson à boire* No 3 from *Don Quichotte à Dulcinée* (Durand)  
 ROSSINI, G. *La regata veneziana* Nos 8 – 10 from *Péchés de vieillesse* Volume 1 (*La regatta veneziana* — Ricordi)  
 ROSSINI, G. *Resta immobile* from *Guglielmo Tell*  
 SATIE, E. *Diva de l'Empire* (Salabert)  
 SCHUBERT, F. *Ganymed* D 544 (15 selected songs Low voice — Hal Leonard)  
 STANFORD, C. *A song of hope* No 3 from *Bible songs* Op. 113 (Stainer and Bell)  
 STANFORD, C. *A song of peace* (There shall come forth a rod) from *4 Bible songs* (Stainer and Bell)  
 TCHAIKOVSKY, P. *Lyubvi vse vozrasty pokorny* (A wasted, melancholy life is what I led) ('Prince Gremin's aria') from *Yevgeny Onegin* (*Eugene Onegin*) Op. 24  
 VERDI, G. *Di Provenza il mar* from *La traviata*  
 WAGNER, R. *Wahn, Wahn* from *Die Meistersinger von Nürnberg* WWV 96  
 WAGNER, R. *Wie Todesahnung* (recitative) and *O du mein holder Abendstern* (aria) from *Tannhäuser* WWV 70 (Peters Edition)



WOLF, H. *An eine Äolsharfe* No 11 from *Gedichte von Eduard Mörike* (Mörike Lieder: 53 songs Volume 1 Low voice — Peters Edition)

## List D. Music from the 20th and 21st centuries

### Manual list

#### Soprano and Mezzo-soprano

- BARBER, S. *Nuvoletta* Op. 25 (Schirmer) (*Samuel Barber Collected songs* — Schirmer)
- BERG, A. *Nacht* No 1 from *Sieben frühe Lieder* (Universal)
- BERG, A. *Die Nachtigall* No 3 from *Sieben frühe Lieder* (Universal)
- BERG, A. *Sommertage* No 7 from *Sieben frühe Lieder* (Universal)
- BRITTEN, B. *Embroidery aria* from *Peter Grimes* Op. 33 (Britten *Opera arias: soprano* Book 1 — Boosey and Hawkes)
- BRITTEN, B. *Injurious Hermia* from *A midsummer night's dream* Op. 64 (Britten *Opera arias: Soprano* Book 2 — Boosey and Hawkes)
- BRITTEN, B. *Villes* No 2 and *Marine* No 5 from *Les illuminations* Op. 18 (Boosey and Hawkes)
- BRITTEN, B. *Let the florid music praise!* No 1 from *On this island* Op. 11 (Boosey and Hawkes)
- BRITTEN, B. *Nocturne* No 4 from *On this island* Op. 11 (Boosey and Hawkes)
- COPLAND, A. *Pastorale* (Copland song album — Boosey and Hawkes)
- FORD, A. *Domestic advice* (AMC)
- HOIBY, L. *The serpent* from 6 songs for Leontyne (*Songs for Leontyne* — Peermusic)
- KORNGOLD, E. 3 *Lieder* Op. 22 (Schott)
- MENOTTI, G. *What a curse* (recitative) and *Steal me* (aria) from *The old maid and the thief* (Alfred)
- POULENC, F. *Tu vois le feu du soir* No 1 from *Miroirs brûlants* Schmidt 98 (Salabert)
- POULENC, F. *La courte paille* Schmidt 178 (Eschig)
- PREVIN, A. *Three Dickinson Songs* (Schirmer)
- PREVIN, A. *I want magic* from *A streetcar named Desire* (*Arias for soprano* Volume 2 — Schirmer)
- ROREM, N. *Alleluia* (*Rorem 50 collected songs* Volume 3 — Boosey and Hawkes)
- SONDHEIM, S. *Green finch and linnet bird* from *Sweeney Todd* (*All Sondheim* Volume 1 — Alfred)
- WALTON, W. *The Lord Mayor's table* No 1 from *A song for the Lord Mayor's table* (Oxford University Press)

#### Mezzo-soprano and Contralto

- BARBER, S. *Saint Ita's vision* No 3 from *Hermit songs* Op. 29 (*Samuel Barber Collected songs* — Schirmer)
- BARBER, S. *The desire for hermitage* No 10 from *Hermit songs* Op. 29 (*Samuel Barber Collected songs* — Schirmer)
- BAULD, A. *Banquo's buried* (Novello)
- BRITTEN, B. *Phædra* Op. 93 (Faber)
- BRITTEN, B. *I know a bank* from *A midsummer night's dream* Op. 64 (*Britten Opera arias: Mezzo-soprano* — Boosey and Hawkes)
- BRITTEN, B. *Give him this orchid* (recitative) and *Flowers bring to ev'ry year the same perfection* (aria) from *The rape of Lucretia* Op. 37 (*Britten Opera arias: Mezzo-soprano* — Boosey and Hawkes)
- BRITTEN, B. *A charm of lullabies* Op. 41 (Boosey and Hawkes)
- EDWARDS, R. *Maninya* 5 (Universal)
- FALLA, M. de. 7 *canciones populares españolas* (Eschig)
- GERHARD, R. 6 *chansons populaires francaises* (Boosey and Hawkes)
- HEGGIE, J. *The trouble with trebles in trousers* (*Faces of love: The songs of Jake Heggie* Book 3 — Hal Leonard)
- KOEHNE, G. *Three poems of Byron* (AMC)
- MENOTTI, G. *Ah Michele don't you know* from *The saint of Bleecker Street* (Schirmer)
- MONTSALVATGE, X. *Canciones negras* (Peermusic)

SCHWARTZ, S. *Meadowlark* from *The baker's wife* (*Baker's wife selections* — Hal Leonard)

ZANDONAI, R. *Mistero* and *Notte di neve* from 6 lyrics (Masters Music)

ZEMLINSKY, A. 6 *Gesänge* Op. 13 (Classical Vocal Reprint)

#### Tenor

- BERG, A. *Nacht* No 1 from *Sieben frühe Lieder* (Universal)
- BERG, A. *Die Nachtigall* No 3 from *Sieben frühe Lieder* (Universal)
- BERG, A. *Sommertage* No 7 from *Sieben frühe Lieder* (Universal)
- BARBER, S. *Outside this house* from *Vanessa* (*American aria anthology: Tenor* — Schirmer)
- BRITTEN, B. *Heaven helps those who help themselves* from *Albert Herring* Op. 39 (Boosey and Hawkes)
- BRITTEN, B. *Villes* No 2 and *Marine* No 5 from *Les illuminations* Op. 18 (Boosey and Hawkes)
- BRITTEN, B. *The choirmaster's burial* No 5 from *Winter words* Op. 52 (Boosey and Hawkes)
- BRITTEN, B. *Let the florid music praise!* No 1 from *On this island* Op. 11 (Boosey and Hawkes)
- BRITTEN, B. *Nocturne* No 4 from *On this island* Op. 11 (Boosey and Hawkes)
- BUTTERLY, N. *Frogs* (Wirripang)
- BUTTERWORTH, G. *Six songs from A Shropshire lad* (*A Shropshire lad and other songs* — Stainer and Bell)
- COPLAND, A. *Pastorale* (Copland Art songs and arias — Boosey and Hawkes)
- HOIBY, L. *Caliban's aria* (*Be not afeared*) from *The tempest* (*The American aria anthology: Tenor* — Schirmer)
- HOIBY, L. *The serpent* from 6 songs for Leontyne (*Songs for Leontyne* — Peermusic)
- POULENC, F. *Tu vois le feu du soir* No 1 from *Miroirs brûlants* Schmidt 98 (Salabert)
- ROREM, N. *Alleluia* (*Rorem 50 collected songs* Volume 3 — Boosey and Hawkes)

#### Baritone and Bass-baritone

- BARBER, S. *I hear an army* No 3 from *Three songs* Op. 10 (*Samuel Barber Collected songs* — Schirmer)
- BARBER, S. *Mélodies passagères* (*Samuel Barber Collected songs* — Schirmer)
- BRITTEN, B. *When my cue comes, call me* ('Bottom's dream') from *A midsummer night's dream* Op. 64 (*Britten Opera arias: Bass-baritone* — Boosey and Hawkes)
- BRITTEN, B. *Look! Through the port comes the moonshine astray* from *Billy Budd* Op. 50 (*Britten Opera arias: Bass-baritone* — Boosey and Hawkes)
- BUTTERWORTH, G. *Six songs from A Shropshire lad* (*A Shropshire lad and other songs* — Stainer and Bell)
- CHANLER, T. *Eight epitaphs* (Boosey and Hawkes)
- FINZI, G. *Summer schemes* No 1 from *Earth and air and rain* Op. 15 (*Finzi Collected songs: Medium/low* — Boosey and Hawkes)
- GROSS, E. *Epitaph on Holy Willie* (AMC)
- IVES, C. *The Housatonic at Stockbridge* (*Ives 114 songs* — Peermusic)
- IVES, C. *Nov. 2 1920* (*Ives 114 songs* — Peermusic)
- IVES, C. *From 'The swimmers'* (*Ives 114 songs* — Peermusic)
- KOEHNE, G. *Three poems of Byron* (AMC)
- MONTSALVATGE, X. *Canciones negras* (Peermusic)
- MOORE, D. *Warm as autumn light* from *The ballad of Baby Doe* (*American aria anthology: Baritone/bass* — Schirmer)
- WEILL, K. *Let things be like they always was* from *Street scene* (*American aria anthology: Baritone/bass* — Schirmer)
- ZANDONAI, R. *Mistero* and *Notte di neve* from 6 lyrics (Masters Music)
- ZEMLINSKY, A. 6 *Gesänge* Op. 13 (Classical Vocal Reprint)

## Section II. General knowledge



# Singing (Repertoire)

## Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

## Repertoire examination syllabus structure

*Level 1 – Preliminary to Grade 4*

*Level 2 – Grade 5 to Grade 8*

## Own Choice selections

Own Choice pieces can include any work listed in Singing (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

## Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

## General Requirements and Examination Conduct

Please refer to all sections in 'General Requirements for Practical Examinations' in the front section of this Manual (noting that '2. Technical Work', '4. Extra List pieces', '21. Aural Test Requirements', '22. Sight-reading Test Requirements' and '23. General Knowledge Test Requirements' do not apply to Repertoire exams).

Please also refer to 'List structure', 'Minimum age recommendations', 'Manual list entries' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Memory (Technical work)', which is not relevant to Repertoire examinations).

## LEVEL 1

BEGINNING  
PRELIMINARY TO GRADE 4

## Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Songs' in the Comprehensive syllabus.

## Studies and Pieces

### Programme structure

*Number of works to be presented*

Candidates must prepare 4 works (3 List works + 1 Own Choice work) for presentation at examination:

*Preliminary, Grades 1 and 2* – Candidates must select one work from List A, and two from List B in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

*Grades 3 and 4* – Candidates must select one work from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice work. See **Own Choice selections** above for further information.

## Time allowed for Repertoire examinations:

**PRELIMINARY (REPERTOIRE)** 6210

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

**GRADE 1 (REPERTOIRE)** 6211

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

**GRADE 2 (REPERTOIRE)** 6212

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

**GRADE 3 (REPERTOIRE)** 6213

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

**GRADE 4 (REPERTOIRE)** 6214

4 works (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

## LEVEL 2

DEVELOPING  
GRADE 5 TO GRADE 8

## Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Songs' in the Comprehensive syllabus.

## Studies and Pieces

### Programme structure

*Number of works to be presented*

Candidates must prepare 5 works (3 List works + 2 Own Choice works) for presentation at examination:

Candidates must select one work from three different lists in the Comprehensive syllabus for that grade. i.e. one work from each of Lists A, B, and C, *or* A, C, and D, *or* A, B, and D, *or* B, C, and D. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

## Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 8) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 8 in the 'Regulations' section at the front of this Manual for further details.

## Time allowed for Repertoire examinations:

**GRADE 5 (REPERTOIRE)** 6215

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

**GRADE 6 (REPERTOIRE)** 6216

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

**GRADE 7 (REPERTOIRE)** 6217

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

**GRADE 8 (REPERTOIRE)** 6218

5 works (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.

# Singing for Leisure

... well-known classics to contemporary standards

## Singing for Leisure (Comprehensive)

### Aim

The Singing for Leisure syllabus has the following aims:

- To offer a structured and systematic progression of vocal study with an emphasis on a broad range of popular repertoire,
- To encourage candidates studying popular repertoire to work towards technical and artistic goals, and
- To provide candidates studying popular repertoire with an established system of assessment and recognition of achievement from an internationally-recognised body.

This syllabus culminates with a Certificate of Performance.

This syllabus allows singers to explore popular repertoire including well-loved classics, folk songs, jazz styles, songs from musical theatre and film, and contemporary popular songs. The range of repertoire and open choice allows candidates and teachers to select songs appropriate to age, gender, and vocal and emotional development.

### Structure of the syllabus

The syllabus comprises Preliminary to Certificate of Performance as follows:

Level 1: Preliminary to Grade 4

Level 2: Grade 5 to Certificate of Performance

### Certificate of performance

The Certificate of Performance is included in the Singing for Leisure syllabus and is the capping examination for Level 2. Details of the requirements for this Certificate can be found in this syllabus.

Technical Work is not required for the Certificate of Performance. Section III comprises only General Knowledge for the Certificate of Performance. Aural Tests and Sight Reading are not examined in the Certificate of Performance.

Recommended pre-entry standards apply to the Certificate of Performance. For further information, see Regulation 8 in the front section of this Manual.

### Additional requirements

In Singing for Leisure, no additional Theory of Music, Musicianship or Music Craft examination is required to complete any grade or the Certificate of Performance.

### Technical work

All Technical work is set out in the AMEB publication *Singing Technical Work Book* (1997 revised edition). There is no specific 'Singing for Leisure' Technical Work Book. Technical Work is not required to be performed from memory. Keys of all Technical Work should be chosen to suit the candidate's voice. Technical Work is examinable from Preliminary to Grade 8. There is no Technical Work requirement for the Certificate of Performance. Technical Work should be performed with:

- Appropriate posture and comfortable stance to maximise vocal control

- Purity and evenness of tone over the whole range
- Deep diaphragmatic breathing with quiet intake of breath
- Thoughtful and expressive phrasing

### Memorisation of songs

All songs must be performed from memory in all examinations, as this is standard performance practice for this repertoire. Candidates must provide a copy of the music performed during the examination for the use of the examiner.

### Own choice

This syllabus allows candidates to select songs for presentation at examination. The following requirements apply to the selection of Own Choice works.

### Preliminary to Grade 8

Songs presented under Own Choice may include the student's own composition or arrangement. The teacher and student are responsible for ensuring that the Own Choice song meets a standard appropriate to the grade. No prior AMEB approval is required, but a copy of the song must be brought to the examination for use by the examiner.

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

### Certificate of performance

Candidates are required to present:

- A minimum of four works, one of which may be an item of Own Choice. See specific requirements for Certificate of Performance.

### Time allowed for examinations

| Grade                      | Exam time | Performance guide |
|----------------------------|-----------|-------------------|
| Preliminary                | 10 mins   | 7 mins            |
| Grade 1                    | 12 mins   | 8 mins            |
| Grade 2                    | 14 mins   | 10 mins           |
| Grade 3                    | 15 mins   | 11 mins           |
| Grade 4                    | 16 mins   | 12 mins           |
| Grade 5                    | 20 mins   | 15 mins           |
| Grade 6                    | 25 mins   | 19 mins           |
| Grade 7                    | 30 mins   | 22 mins           |
| Grade 8                    | 35 mins   | 24 mins           |
| Certificate of Performance | 40 mins   | 20–30 mins        |

As a guide, the total performance time of songs should not exceed the suggested times above. It is permissible to shorten songs in order to achieve this time frame. For example, refer to Strophic Songs below.

### Age limits

No age limits apply to this syllabus. Candidates and teachers are reminded of the care and responsibility to be taken regarding the suitability of the voice to the grade being undertaken and for the objectives of each level to be met. For this reason, the following recommended minimum ages for each grade are:

| Level 1     | Age      |
|-------------|----------|
| Preliminary | 10 years |
| Grade 1     | 11 years |
| Grade 2     | 12 years |
| Grade 3     | 13 years |
| Grade 4     | 14 years |

| Level 2                    | Age      |
|----------------------------|----------|
| Grade 5                    | 15 years |
| Grade 6                    | 16 years |
| Grade 7                    | 17 years |
| Grade 8                    | 18 years |
| Certificate of Performance | 19 years |

### Accompaniment

If the chosen work has a written accompaniment, then that work must be performed with that accompaniment during the examination. An acoustic piano or other suitable accompaniment may be used. AMEB will not provide electric/electronic pianos for use in examination, but teachers who offer their studios for use in examination may make use of their own instruments as accompaniment for Singing for Leisure examinations. Information on the minimum requirements for digital pianos can be found in the piano syllabus contained in this Manual.

For further information, see 'General Requirements for Practical Examinations – 13. Accompanists/Collaborative Artists' and Regulation 22.1 in the front section of the *Manual of syllabuses*.

### Backing tracks

Candidates may use backing tracks as a form of accompaniment in examination. Where candidates wish to use backing tracks, it is the responsibility of the candidate to provide and operate suitable equipment for such performances. AMEB will not provide facilities, such as CD players, for the use of backing tracks.

### Performance of Prescribed songs

Examiners may at their discretion hear the whole or any portion of the prescribed songs presented for examination.

### Language

Candidates are encouraged to use the original language of items chosen. However, it is acceptable to perform songs originally texted in languages other than English in English for examination.

### Strophic songs

In the case of multi-versed strophic songs (especially folk songs), candidates entering for a Level 1 examination will not be expected to sing the entire text. In consideration of the time limits, candidates are free to select three appropriate verses.

### Arrangements

Editions are mentioned as a guide to the required arrangement. Other editions of the same arrangement may be used. A copy of the song must be brought to the examination for use by the examiner.

### Repertoire

The repertoire for each Grade presents a wide selection of songs to cater for all age groups, making it easy to find repertoire that is both interesting and appropriate to all candidates, regardless of age or experience.

### Music downloaded from the internet

Candidates may use music downloaded from the Internet provided that the use of that music does not contravene the requirements of copyright legislation in Australia.

### Keys

The keys of songs may be changed in order to accommodate the gender and vocal range of the performer, or to protect the voice from strain. Candidates should be aware that varying widely from the original key may result in a loss of stylistic tone, vitality and excitement that is integral to some songs.

### Improvisation

No additional credit will be allocated for any improvisation. However, individual interpretation and variation when stylistically appropriate is encouraged as part of developing the vocalists' musical skills and artistry.

### Aural tests, Sight-reading tests and General knowledge

Please refer to 'General Requirements for Practical Examinations' in the front section of this Manual.

### General repertoire

The following list of general repertoire publications are suggestions for general reference and may be a source of Own Choice repertoire.

*100 Years Of Popular Music: Millenium Edition, 2000 Edition* (All Music Publishing).

*7 Super Hits: Movies, Chart Toppers, Motown* (Hal Leonard).

*All Women Jazz* (IMP).

*Andrea Bocelli: Anthology* (All Music Publishing).

*Best of Recital Songs* (All Music Publishing).

*Budget Books Series: Jazz Standards, Love Songs, Pop/Rock* (T).

*Charlotte Church: Enchantment* (Chester).

*Contemporary Disney* (IMP).

*Great Soprano Arias* (Kevin Mayhew).

*Great Tenor Arias* (Kevin Mayhew).

*Kids Broadway Songbook* (Hal Leonard).

*Selections from Innocent Eyes* (Wise).

*The Best of Eva Cassidy* (IMP).

*The Big Book of Children's Movie Songs* (Hal Leonard).

*The Big Book of Jazz* (Hal Leonard).

*The Illustrated Treasury of Disney Songs* (Hal Leonard).

*The Singer's Musical Theatre Anthology: Bass/Baritone, Tenor, Mezzo/Belter, Soprano, Volumes 1, 2 and 3.*

*The Teens Musical Theatre Collection: Young Men's Edition, Young Women's Edition* (Hal Leonard).

*Twenty-Four Italian Songs and Arias* (Hal Leonard).

*Ultimate Movie Showstoppers* (Warner).

*Voice of an Angel: Charlotte Church* (Wise).

### Publications

The following publications may be used as reference books when preparing candidates for this syllabus.

BAXTER, M. *The Rock'n'roll Singers Survival Manual* (Hal Leonard).

CHAPMAN, J. *Singing and Teaching: A Holistic Approach to Classical Singing* (Plural).

GRAYDEN, D. *The Mind Behind the Voice*.

GREEN, S. *Broadway Musicals Show by Show* (Hal Leonard).

HOWARD, E. and AUSTIN, H. *Born to Sing: Complete Voice Training* (Vocal Power Institute USA).

LINKLATER, K. *Freeing the Natural Voice* (Drama Book Publishers NY).

LYONS, J. and STEVENSON, L. *Principles of Pop Singing* (Macmillan USA).

PALMER, T. *All You Need Is Love: The Story of Popular Music* (Grossman).

PHILLIPS, K. *Teaching Kids To Sing* (Schirmer).

RIGGS, S. *Singing for the Stars* (Alfred).

SALAMAN, E. *Unlocking Your Voice: Freedom to Sing* (Gollanz).

SATALOFF, R. *Professional Voice: The Science and Art of Clinical Care* (Raven Press NY).

THURMAN, L. and WELCH, G. *Bodymind and Voice: Foundations of Voice Education* (National Centre for Voice and Speech).  
WORMHOUDT, P. *Building The Voice As An Instrument* (William Penn College).

## LEVEL 1

### BEGINNING PRELIMINARY TO GRADE 4

#### Objectives

At the completion of Level 1 students will be able to sing musically with aural awareness, and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 1 examinations.

#### Section I. Technical work

The candidate is required to demonstrate:

- Well-balanced stance and appropriate posture
- Developing breath management
- Rhythmic precision
- Clear tone
- Clean note attack and even *legato*
- Clear articulation of vowels and consonants
- Accuracy of intonation and consistency of pitch
- Accuracy in performance of all Technical Work within the suggested tempo range

#### Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

Through a well-balanced programme of three songs, candidates are required to demonstrate:

- Ability to perform all songs from memory
- Well-balanced stance and appropriate posture
- Developing breath management
- Clear tone and clean note attack
- Rhythmic precision
- Accuracy of intonation and consistency of pitch
- An even *legato*
- Clear diction
- Performance of each song within the suggested tempo range
- Appropriate style and phrasing
- Expressive interpretation of music and text. Use of the original language of texts is encouraged

#### Section III. Aural tests or Sight-reading; General knowledge

The candidate will choose either Aural Tests or Sight Reading. General Knowledge is compulsory for all grades.

##### Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the Aural tests as outlined in 'General Requirements for Practical Examinations – 21. Aural Test Requirements' in the front section of this Manual.

##### Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

#### General knowledge

The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' (see front section of this Manual).

### PRELIMINARY

01840

#### Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation

#### Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination. All of the following Technical Work is to be prepared.

#### Scales

No 1, page 7.

#### Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.
- From the AMEB Series 1 Grade Book:
  - BOCK, J. Matchmaker.
  - COLE, N. and MILLS, I. Straighten Up and Fly Right.
  - FLIES, B. Cradle Song.
  - JONES, I. It Had To Be You.
  - RODGERS, R. My Favourite Things.
  - SCHÖNBERG, C. Castle on a Cloud.
  - SHAW, M. Cuckoo.
  - STROUSE, C. Maybe.
  - TRADITIONAL arr. TKACH. Turtle Dove.
  - VANDA, H. and YOUNG, G. Love is in the Air.
  - WILLIAMS, P. and ASCHER, K. The Rainbow Connection.

#### AMEB Manual List:

ASHMAN, H. and MENKEN, A. Les Poissons from *The Teens Musical Theatre Collection* (Hal Leonard).  
BLAKE, H. Walking in the Air from *The Snowman* (Faber).  
BRAHMS, J. Die Nachtigall (The Nightingale) from *Art of Song, Grades 1–5, Vol 1* (Peters).  
DIAMOND, N. I'm A Believer from *7 Super Hits Movies* (EMI).  
HEYMAN, E. and YOUNG, V. When I Fall In Love from *Essential Audition Songs for Male Vocalists – Timeless Crooners* (IMP).  
HODGE, J. If I Had Words from *The Big Book of Children's Movie Songs* (Hal Leonard).  
TRADITIONAL arr. LIN. Down In the Valley from *A World of Folk Songs* (Encore Diva).  
TRADITIONAL arr. PRATLEY. Scarborough Fair from *6 English Folk Songs* (Kevin Mayhew).  
TURNER, J., PARSONS, G. and CHAPLIN, C. Smile from *Nat King Cole 5 Unforgettable Songs* (EMI).  
WINE, T. and BAYER-SAGER, C. A Groovy Kind of Love from *100 years of Popular Music the Millennium Edition* (IMP).

#### Section III. Aural tests or Sight-reading; General knowledge



**GRADE 1**

01841

**Assessment guidelines**

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation

**Section I. Technical work**

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

**Scales**

No 3, page 7.

**Exercises**

No 5, page 7.

**Section II. Songs**

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

● **From the AMEB Series 1 Grade Book:**

ARLEN, H. Stormy Weather.  
 GALDSTON, P., LIND, J. and WALDMAN, W. Save The Best For Last.  
 JENNINGS, W. and CLAPTON, E. Tears in Heaven.  
 KING, C. You've Got a Friend.  
 MAC, S., HECTOR, W. and BLACK, D. It's The Heart That Matters Most.  
 NASH, J. I Can See Clearly Now.  
 RODGERS, R. arr. NEVIN. Edelweiss.  
 SCHARF, W. Ben.  
 SCHUMANN, R. Der Abendstern.  
 SIMON, L. The Girl I Mean to Be.  
 TRADITIONAL arr. COOK. The Little Horses.  
 TRADITIONAL arr. SMITH. Amazing Grace.

**AMEB Manual List:**

COOLEY, E. and DAVENPORT, J. Fever from *100 years of Popular Music Millenium Edition* (IMP).  
 HARRIS, J. Don't Know Why from *Norah Jones – Come Away With Me* (Hal Leonard).  
 HART, L. and RODGERS, R. You Took Advantage of Me from *Singers Book of Jazz Standards Womens Ed* (Hal Leonard).  
 LEVEN, M. Cruella De Vil from *The Illustrated Treasury of Disney Songs* (Hal Leonard).  
 LLOYD WEBBER, A. Whistle Down the Wind from *Making the Grade, Grade 4–5 Voice* (Chester).  
 PREVERT, J. and KOSMA, J. Autumn Leaves from *The Best of Eva Cassidy* (IMP).  
 OVERSTREET, P. and SCHLITZ, D. When You Say Nothing At All from *100 Years of Popular Music The Millenium Edition* (IMP).  
 SCHUMANN, R. Kinderwacht (Children's Watch) from *Art of Song, Grades 1–5, Vol 2* (Peters).  
 TRADITIONAL arr. LATHAM and LANNING. Morning has Broken from *Making the Grade, Grades 4–5 Voice* (Chester).

**Section III. Aural tests or Sight-reading; General knowledge**

**GRADE 2**

01842

**Assessment guidelines**

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Expressive interpretation of the music and text

**Section I. Technical work**

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

**Scales and arpeggios**

Nos 2 and 4, page 7.

**Exercises**

No 6, page 7.

**Section II. Songs**

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
- Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

● **From the AMEB Series 1 Grade Book:**

BACHARACH, B. Raindrops Keep Fallin' On My Head.  
 BART, L. Where is Love?  
 BRAHMS, J. Wiegenlied.  
 ELLINGTON, D. It Don't Mean a Thing if It Ain't Got That Swing.  
 GERSHWIN, G. and GERSHWIN, I. I Got Rhythm.  
 HOLLAND, D. At Evening.  
 HOLLAND, D. Listen To the Rain.  
 KING, B., LEIBER, J. and STOLLER, M. Stand By Me.  
 TRADITIONAL arr. GALLAGHER. The Water Is Wide.  
 WALLER, T. and BROOKS, H. Ain't Misbehavin'

**AMEB Manual List:**

ASHMAN, H. and MENKEN, A. Part of your World from *Solos from Musicals for Kids* (Hal Leonard) OR *The Illustrated Treasury of Disney Songs* (Hal Leonard).  
 CHARNIN, M. and STROUSE, C. It's the Hard Knock Life from *Kids Broadway Songbook* (MPL).  
 GARTLIN, G. The Lilac Tree from *Easy Songs for the Beginner Soprano* (Schirmer).  
 GORDON, I. Unforgettable from *Nat King Cole Five Unforgettable Songs* (EMI).  
 HOLLAND, D. Lullaby from *Australian Poems Set to Music* (EMI).  
 LEEK, S. Monkey and Turtle from *Songs from Australia* (Wirripang).  
 LLOYD WEBBER, A. and RICE, T. Pilate's Dream from *The Singer's Musical Theatre Anthology – Baritone Bass, Vol 2* (Hal Leonard).  
 MENKEN, A. and RICE, T. A Whole New World from *Contemporary Disney* (Hal Leonard).  
 MENKEN, A. and SCHWARTZ, S. God Help The Outcasts from *Teens Musical Theatre Collection Young Women's Edition* (Hal Leonard).  
 NEWMAN, R. When She Loved Me from *Contemporary Disney* (Hal Leonard).  
 RYAN, N. and RYAN, R. May It Be from *7 Super Hits Movies* (EMI).

SATIE, E. and BABENIA, S. arr. COOKE. From My First Moment from *Charlotte Church Enchantment* (Chester).  
SCHUBERT, F. Morgengrüss (Morning Greeting) from *Schubert Songs for Soprano or Tenor*, Vol 1 (Kevin Mayhew).  
TRADITIONAL arr. PRATLEY. Early One Morning from *6 English Folk Songs* (Kevin Mayhew).

### Section III. Aural tests or Sight-reading; General knowledge

#### GRADE 3

01843

##### Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Expressive interpretation of the music and text

##### Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

##### Scales and arpeggios

Nos 1, and 3a or 3b, page 8.

##### Exercises

Nos 4 and 6, page 9.

##### Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
  - Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.
- **From the AMEB Series 1 Grade Book**  
CARMICHAEL, H. Georgia On My Mind.  
LOESSER, F. If I Were a Bell.  
McLACHLAN, S. Angel.  
RUIZ, P. Sway.  
SCHWANDT, W. and ANDREE, F. Dream a Little Dream of Me.  
STYNE, J. Diamonds Are a Girl's Best Friend.  
STROUSE, C. Tomorrow.  
SUMNER, G. Fields of Gold.  
THOMAS, K. Carrickfergus.

##### AMEB Manual List:

ASHMAN, H. and MENKEN, A. Beauty and the Beast from *Solos from Musicals for Kids* (Hal Leonard).  
BATT, M. Bright Eyes from *100 Years of Popular Music the Millennium Edition* (IMP).  
COOKE, E. Two Marionettes from *Easy Songs for the Beginning Soprano* (Schirmer).  
DENZA, L. Funiculì Funiculà from *World's Favourite Italian Music Songs, Dances and Arias* (Ashley Publication).  
GILBERT, W. and SULLIVAN, A. When I Was A Lad from *Teen's Musical Theatre Collection Young Men's Edition* (Hal Leonard).  
JOEL, B. Uptown Girl from *100 Years of Popular Music 2000* (IMP).  
LERNER, A. and LOEWE, F. Almost Like Being In Love from *All Women Cabaret* (IMP).  
NELSON, W. Crazy from *Budget Books Love Songs* (Hal Leonard).  
NEWMAN, R. You've Got A Friend In Me from *Contemporary Disney* (Hal Leonard).

SCHUBERT, F. Wiegenlied (Cradle Song) from *The Art of Song* (Grades 1–5), Vol 2 (Peters).  
SHORTEN, G. Out Of Reach from *100 Years of Popular Music 2000* (IMP).  
TRADITIONAL arr. VINCENT. Golden Slumbers from *Easy Songs for the Beginning Soprano* (Schirmer).  
TRADITIONAL arr. PRATLEY. The Leprechaun from *6 Irish Folk Songs* (Kevin Mayhew).  
TROUP, B. Route 66 from *The Big Book of Jazz* (Hal Leonard).  
VINE, C. Love Me Sweet from *Songs from Australia* (Wirripang).

### Section III. Aural tests or Sight-reading; General knowledge

#### GRADE 4

01844

##### Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Developing breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Expressive interpretation of the music and text

##### Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

##### Scales and arpeggios

Nos 1, 2 and 4, page 10.

##### Exercises

No 5a or 5b, page 10.  
Nos 8 and 9, page 11.

##### Section II. Songs

Candidates are required to present either:

- Three songs from the Grade Book/Manual List, OR
  - Two songs from the Grade Book/Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.
- **From the AMEB Series 1 Grade Book**  
ARMSTRONG, D. and HERMAN, P. Thank You.  
BERNSTEIN, L. Somewhere.  
GERSHWIN, G. Love Is Here To Stay.  
GIORDANI, G. Caro mio ben (My Dear Beloved).  
HOWARD, B. Fly Me To The Moon.  
JENNINGS, W. One Day I'll Fly Away.  
LLOYD WEBBER, A. Close Every Door.  
MENDELSSOHN(-BARTHOLDY), F. Auf Flügeln des Gesanges (On the Wings of Song).  
RODGERS, R. I Cain't Say No.  
RODGERS, R. Sixteen Going On Seventeen.  
SCHÖNBERG, C. Empty Chairs at Empty Tables.  
WILDHORN, F. Someone Like You.

##### AMEB Manual List:

BERGMAN, A., BERGMAN, M. and HAMLISCH, M. The Way We Were from *Essential Audition Songs for Male Vocalists – Timeless Crooners* (IMP).  
EBB, F. and KANDER, J. When You're Good To Mama from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

GERSHWIN, G. and GERSHWIN, I. Nice Work If You Can Get It.  
 GILBERT, W. and SULLIVAN, A. The Pirate King from *Teen's Musical Theatre Collection Young Men's Edition* (Hal Leonard).  
 LOESSER, F. Adelaide's Lament from *Musical Theatre Anthology for Teens Young Women's Edition* (Hal Leonard).  
 LULLY, J. Bois Épais (All Your Shades) from *Bass Songs* (Boosey and Hawkes).  
 MAYFIELD, C. People Get Ready from *The Best of Eva Cassidy* (IMP).  
 MENKEN, A. and SCHWARTZ, S. Colors of the Wind from *The Illustrated Treasury of Disney Songs* (Hal Leonard).  
 NOWELS, R. and ALEXANDER, G. Life Is A Rollercoaster from *100 years of Popular Music 2000* (IMP).  
 PITCHFORD, D. and SNOW, T. Let's Hear It for the Boy from *Budget Books Pop/Rock Songs* (Hal Leonard).  
 SCHUBERT, F. Heidenröslein (Little Wild Rose) from *Easy Songs for Beginning Singers* (Hal Leonard).  
 SHORE, H. In Dreams from *The Breaking of the Fellowship* (Warner).  
 SONDHEIM, S. I Remember from *The Singer's Musical Theatre Anthology*, Vol 3 (Hal Leonard).  
 SONDHEIM, S. and BERNSTEIN, L. Somewhere from *Charlotte Church Enchantment* (Chester).  
 TRADITIONAL arr. SEAMAN. Danny Boy from *Voice of an Angel Charlotte Church* (Wise).  
 TRADITIONAL arr. O'LEARY. Moreton Bay from *Songs from Australia* (Wirripang).  
 TRADITIONAL arr. BATEMAN. Simple Gifts from *Lesley Garrett Song Collection* (Chester).  
 WILLSON, M. Till There Was You from *The Singer's Musical Theatre Anthology*, Vol 1 (Hal Leonard).

### Section III. Aural tests or Sight-reading; General knowledge

## LEVEL 2

### DEVELOPING GRADE 5 TO CERTIFICATE OF PERFORMANCE

#### Objectives

At the completion of Level 2 students will be able to sing musically and will have developed their technique and musical understanding according to the objectives given below. Examiners will use this set of objectives to assess candidates in all Level 2 examinations.

#### Section I. Technical work

The candidate is required to demonstrate:

- Well-balanced stance and appropriate posture
- Well-supported breath management
- Rhythmic precision
- Clear and even tone throughout the range
- Clean note attack and even *legato*
- Vocal agility and flexibility
- Clear articulation of vowels and consonants
- Accurate intonation and consistency of pitch
- Ability to control dynamics as specified
- Accuracy in performance of all Technical Work
- Performance of the Technical Work with fluency within the suggested tempo range

Please note that Technical work is not required for the Certificate of Performance.

#### Section II. Songs

In Grades 5 to 8, candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

In the Certificate of Performance, candidates are required to present:

- A minimum of four songs, all from the Manual List, OR
- One Own Choice work only, plus a minimum of three songs from the Manual List. Candidates may choose an Own Choice song from the Associate Singing Syllabus. A copy of the Own Choice song must be brought to the examination for use by the examiner.

For further information, please refer to the Certificate of Performance syllabus.

Candidates are required to demonstrate:

- Ability to perform all songs from memory
- Well-balanced stance and appropriate posture
- Well-supported breath management
- Rhythmic precision
- Accuracy of intonation and consistency of pitch
- Clear tone and clean note attack
- Even *legato*
- Ability to control dynamics as specified
- Appropriate style and phrasing
- Clear diction
- Accuracy in performance of all songs
- Performance of each song within the suggested tempo range
- Expressive interpretation of music and text. At Level 2, use of the original language of texts is encouraged.
- Stylistically appropriate use of a range of vocal qualities

#### Section III. Aural tests or Sight-reading; General knowledge

The candidate will choose either Aural Tests *or* Sight Reading in Grade 5 to Grade 8 examinations. General Knowledge is compulsory for all grades and the Certificate of Performance.

#### Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the Aural tests as outlined in 'General Requirements for Practical Examinations – 21. Aural Test Requirements' in the front section of this Manual.

#### Sight-reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation and style as indicated

#### General knowledge

The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' (see front section of this Manual).

GRADE 5

01845

**Assessment guidelines**

- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text

**Section I. Technical work**

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

**Scales**

Nos 1, 2, 3 and 4, page 12.

**Arpeggios**

No 6, page 12.

**Exercises**

Nos 7 and 9, page 13.

**Section II. Songs**

Candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

**AMEB Manual List:**

- ADAMS, B. and VALLANCE, J. Heaven from *7 Super Hits Chart Toppers* (Hal Leonard).
- BACHARACH, B. and DAVID, H. I Say A Little Prayer from *Budget Books Movie Songs* (Hal Leonard).
- BART, L. As Long As He Needs Me from *Musical Theatre Anthology for Teens Young Women's Edition* (Hal Leonard).
- BRECHT, B. and WEILL, K. Mack The Knife from *Essential Audition Songs for Male Vocalists—Timeless Crooners* (IMP).
- EBB, F. and KANDER, J. Don't Tell Mama *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 1 (Hal Leonard).
- EBB, F. and KANDER, J. Mister Cellophane from *The Singer's Musical Theatre Anthology Tenor*, Vol 3 (Hal Leonard).
- FRANCK, C. Panis Angelicus from *Voice of an Angel Charlotte Church* (Chester).
- GATES, D. If from *Budget Books Love Songs* (Hal Leonard).
- GERSHWIN, G. and GERSHWIN, I. But Not For Me from *The Singer's Musical Theatre Anthology*, Vol 3, Mezzo (Hal Leonard) and *Definitive Jazz Collection* (Hal Leonard).
- GILBERT, W. and SULLIVAN, A. Fair Moon, to Thee I Sing from *H.M.S. Pinafore*.
- GILBERT, W. and SULLIVAN, A. Frederick's Aria from *Audition Songs for Male Singers*, Vol 2 (All Music Publishing).
- GOODREM, D., DIOGUARDI, K. and ROGERS, J. Predictable from *Selections from Innocent Eyes* (Wise).
- HAMMERSTEIN II, O. and KERN, J. Can't Help Lovin' Dat Man from *Charlotte Church Enchantment* (Chester).

- HAMMERSTEIN II, O. and RODGERS, R. If I Loved You from *Charlotte Church Enchantment* (Chester).
- HARBURG, E. and ARLEN, H. Over The Rainbow from *Best Songs Ever* (Hal Leonard).
- HARRHY, E. An Australian Lullaby (All Music Publishing).
- HART, C. and LLOYD WEBBER, A. Wishing You Were Somehow Here Again from *Lesley Garrett Song Collection* (Chester).
- HARTY, H. and O'BYRNE, C. arr. SMITH. A Lullaby from *Voice of an Angel Charlotte Church* (Chester).
- MALE, J. The Day you went Away from *Best of Australian Hot Hits*, Vol 1 (Music Sales).
- MOZART, W. Voi, che sapete (You Who Know) from *The Best Opera Album In the World Ever* (Chester).
- PERGOLES, G. Se tu m'ami (If You Love Me) from *Twenty Four Italian Songs and Arias* (Schirmer).
- ROSE, B., HARBURG, E. and ARLEN, H. It's Only A Paper Moon from *Ladies of Song* (Hal Leonard).
- SCHUBERT, F. An Sylvia (To Sylvia) Op. 106 No 4 from *Schubert Selected Songs* (Peters).
- SONDHEIM, S. Broadway Baby from *Theatre Songs for Women* (Hal Leonard).
- WARREN, D. Because You Loved Me from *The Divas Collection* (Warner).
- WARREN, D. How Do I Live from *Grammy Awards Song of the Year 1990-1999* (Hal Leonard).
- WILDER, M. and ZIPPEL, D. Reflection from *The Illustrated Treasury of Disney Songs* (Hal Leonard).
- WITHERS, B. Ain't No Sunshine from *The Best of Eva Cassidy* (IMP).
- WONDER, S. Superstition from *7 Super Hits Motown Songs* (Hal Leonard).

**Section III. Aural tests or Sight-reading; General knowledge**

GRADE 6

01846

**Assessment guidelines**

- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text.

**Section I. Technical work**

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

**Scales**

Nos 1, 2, 3 and 4, page 14.

**Arpeggios**

No 7, page 14.

**Exercises**

Nos 8 and 11, page 15.



## Section II. Songs

Candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

### AMEB Manual List:

ADAMS, B., LANGE, R. and KAMEN, M. Every Thing I Do, I Do It For You from *Grammy Awards Song of the Year 1990-1999* (Hal Leonard).

BERLIN, I. Blue Skies from *The Best of Eva Cassidy* (IMP).

BURKE, J. and GARNER, E. Misty from *Ladies of Song* (Hal Leonard) and *Definitive Jazz Collection* (Hal Leonard).

EBB, F. and KANDER, J. Maybe This Time from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

GAYE, M., HUNTER, I. and STEVENSON, W. Dancing In The Street from *7 Super Hits Motown* (Hal Leonard).

GERSHWIN, G. and GERSHWIN, I. I Got Plenty O' Nuttin' from *Porgy and Bess*.

GILBERT, W. and SULLIVAN, A. The Sun, Whose Rays are All Ablaze from *The Mikado*.

GRAGNANIELLO, E. O Mare E Tu (Oh, the Sea and You) from *Andrea Bocelli Anthology* (Sugar).

HANDEL, G. Care Selve from *Best of Recital Songs* (All Music Publishing).

KOEHLER, T. and ARLEN, H. Ill Wind from *Budget Books Jazz Standards* (Hal Leonard).

LLOYD WEBBER, A. Pie Jesu from *Voice of an Angel Charlotte Church* (Wise).

MANNING, D. Even when I'm Sleeping from *Australian Hot Hits*, Vol 4 (Music Sales).

PERRY, L. Beautiful from *7 Super Hits Chart Toppers* (Hal Leonard).

SCARLATTI, A. Le Violette from *24 Italian Songs and Arias of the 17th and 18th Centuries* (Schirmer).

SCHÖNBERG, C. On My Own from *Teen's Musical Theatre Collection Young Women's Edition* (Hal Leonard).

SCHÖNBERG, C. Bring Him Home from *Audition Songs for Male Singers*, Vol 2 (Wise).

SCHUBERT, F. Lied der Mignon (Mignon's song) from *Schubert Songs for Soprano or Tenor* (Kevin Mayhew).

SCHUBERT, F. An die Musik (To Music) from *Best of Recital Songs* (All Music Publishing).

SCHUMANN, R. Die Lotosblume (The Lotus Flower) from *50 Selected Songs by Schubert, Schumann, Brahms, Wolf and Strauss* (Schirmer).

SONDHEIM, S. No One Is Alone from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).

SONDHEIM, S. Not While I'm Around from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).

WALKER, A. They Call it Stormy Monday from *The Best of Eva Cassidy* (IMP).

WARREN, D. Can't Fight The Moonlight from *100 years of Popular Music* (IMP).

WILLIAMS, R. and CHAMBERS, G. Feel from *100 years of Popular Music 2000* (IMP).

ZELLER, C. Don't Be Cross from Der Obersteige from *Lesley Garrett Song Collection* (Chester).

## Section III. Aural tests or Sight-reading; General knowledge

GRADE 7

01847

### Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management

- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text.

## Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

### Scales

Nos 1, 2, 3 and 4, page 16.

### Arpeggios

No 5, page 16.

### Exercises

Nos 8 and 13, page 17.

## Section II. Songs

Candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

### AMEB Manual List:

ANDERSSON, B., RICE, T. and ULVAEUS, B. Anthem from *The Singer's Musical Theatre Anthology Tenor*, Vol 2 (Hal Leonard).

BOLTON, M. and JAMES, D. How Am I Supposed To Live Without You from *Budget Books Love Songs* (Hal Leonard).

COWARD, N. Don't Put Your Daughter On the Stage, Mrs Worthington from *The Actor's Songbook Men's Edition* (Hal Leonard).

DAVID, H. and BACHARACH, B. Alfie from *Budget Books Jazz Standards* (Hal Leonard).

GERSHWIN, G. and GERSHWIN, I. Someone to Watch Over Me from *All Women Blues* (IMP).

GILBERT, W. and SULLIVAN, A. Tis Done! I am a Bride from *Yeomen of the Guard*.

GOBLE, G. Please Don't Ask Me from *Australian Hot Hits*, Vol 3 (Music Sales).

GOODREM, D., DIOGUARDI, K., BARLOW, G., KENNEDY, E. and ROGERS, J. Not Me, Not I from *Selections from Innocent Eyes* (Wise).

GORDON, M. and WARREN, H. At Last from *The Best of Eva Cassidy* (IMP).

HAMILTON, A. Cry Me A River from *Budget Books Jazz Standards* (Hal Leonard).

KLEBAN, E. and HAMLISCH, M. Nothing from *The Singers Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

LERNER, A. and LOEWE, F. On The Street Where You Live from *Essential Audition Songs for Male Vocalists Broadway* (IMP).

LLOYD WEBBER, A., HART, C. and STILGOE, R. Think Of Me from *Teens Musical Theatre Collection Young Women's Edition* (Hal Leonard).

MASSER, M. and CREED, L. The Greatest Love Of All from *Value Songbooks: Pop & Rock Hits* (Alfred).

MORRISON, V. Moondance from *100 years of Popular Music Millennium Edition* (IMP).

MOZART, W. Abendempfindung (Thoughts At Eventide) from *Bass songs* (Boosey and Hawkes).  
MOZART, W. Deh vieni alla finestra (Come to the Window) from *Celebrated Opera Arias for Baritone* (Music House).  
NOVELLO, I. Waltz of My Heart.  
PUCCINI, G. O Mio Babbino Caro (Oh, My Dear Daddy) from *Great Soprano Arias* (Kevin Mayhew).  
SCHÖNBERG, C. Stars from *The Singers Musical Theatre Anthology – Baritone/Bass*, Vol 2 (Hal Leonard).  
SCHUBERT, F. Ave Maria from *Best of Recital Songs* (All Music Publishing).  
SCHUBERT, F. Der Schmetterling (The Butterfly) from *Schubert Songs for Soprano and Tenor*, Vol 1 (Kevin Mayhew).  
TRENT, C. and LASRY, A. Beyond The Sea from *100 Years of Popular Music the Millennium Edition* (IMP).  
WHITFIELD, N. and STRONG, B. I Heard It Through The Grape Vine from *7 Super Hits Motown* (Hal Leonard).

### Section III. Aural tests or Sight-reading; General knowledge

GRADE 8

01848

#### Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Performance qualities that contribute to an effective and convincing performance, such as audience communication, and commitment to the expression of the text

#### Section I. Technical work

Please also refer to syllabus objectives at the beginning of this level. All Technical Work is set out in *Singing Technical Work* (AMEB, 1997 revised edition), which may be used in examination.

All of the following Technical Work is to be prepared.

#### Scales

Nos 1, 2, 3 and 4, page 18.

#### Arpeggios

No 5, page 18.

#### Exercises

Nos 8 and 11, page 19.

#### Section II. Songs

Candidates are required to present either:

- Three songs from the Manual List, OR
- Two songs from the Manual List and one Own Choice song, a copy of which must be brought to the examination for use by the examiner.

#### AMEB Manual List:

AMOROSI, V., HOLDEN, M. and PARDE, R. Shine from *4 Hot Hits from Vanessa Amorosi* (Wise).  
BACH, J.S. Sheep May Safely Graze from *Best of Recital Songs* (All Music Publishing).  
BACH, J.S. and GOUNOD, C. Ave Maria (Hail Mary) from *Andrea Bocelli Anthology* (Sugar).  
BEETHOVEN, L. van. The Song of the Flea from *Bass Songs* (Boosey and Hawkes).

DES'REE and ATACK, T. Kissing You from *Ultimate Movie Showstoppers* (Warner).

EBB, F. and KANDER, J. Cabaret from *The Singers Musical Theatre Anthology – Mezzo/Belter*, Vol 1 (Hal Leonard).

EBB, F. and KANDER, J. New York, New York from *All Woman Cabaret* (IMP).

GERSHWIN, G., GERSHWIN, I., DU BOSE, G. and HEYWARD, D. Summertime from *The Smash Broadway Collection* (Warner).

GILBERT, W. and SULLIVAN, A. Take A Pair of Sparkling Eyes from *Great Tenor Arias* (Kevin Mayhew).

GOFFIN, G., KING, C. and WEXLER, J. You Make Me Feel Like A Natural Woman from *Budget Books Love Songs* (Hal Leonard).

GOUNOD, C. Faites-Lui Mes Aveux from *Faust*.

HART, L. and RODGERS, R. The Lady Is A Tramp from *Budget Books Jazz Standards* (Hal Leonard).

JENNINGS, W. and HORNER, J. My Heart Will Go On from *100 Years of Popular Music Millennium Edition* (IMP).

MERCER, J. and CARMICHAEL, H. Skylark from *Budget Books Jazz Standards* (Hal Leonard).

NORMAN, M. and SIMON, L. Winter's On The Wing from *The Singer's Musical Theatre Anthology Tenor* (Hal Leonard).

PARTON, D. I Will Always Love You from *Divas' Collection* (Warner).

PUCCINI, G. Mi Chiamano Mimì (They Call Me Mimi) from *Great Soprano Arias* (Kevin Mayhew).

PURCELL, H. Dido's Lament from *Great Soprano Arias* (Kevin Mayhew).

SCHÖNBERG, C., MALTBY, R. Jr. and BOUBLIL, A. I'd Give My Life For You from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

SCHWARTZ, S. and BABYFACE When You Believe from *The Big Book of Children's Movie Songs* (Hal Leonard).

SCHWARTZ, S. Corner Of the Sky from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).

SONDHEIM, S. The Ladies Who Lunch from *The Singer's Musical Theatre Anthology – Mezzo/Belter*, Vol 3 (Hal Leonard).

WILDHORN, F. and BRICUSSE, L. This Is The Moment from *Audition Songs for Male Singers*, Vol 2 (Wise).

### Section III. Aural tests or Sight-reading; General knowledge

CERTIFICATE OF PERFORMANCE

01849

The Certificate of Performance is to be regarded as a culmination of the Singing for Leisure Syllabus. As the capping examination of Level 2, the Certificate of Performance is not equivalent to the Associate Diploma in Singing. Students may find the Certificate of Performance helpful in preparing for the Associate Diploma in Singing.

#### Assessment guidelines

- Ability to perform all songs from memory
- Well-balanced stance and appropriate posture
- Well-supported breath management
- Clear and fluent tone
- Rhythmic accuracy, allowing for the candidate's individual stylistic variation
- Accuracy of intonation, allowing for the candidate's individual stylistic variation
- Phrasing and articulation appropriate to the style
- Stylistically appropriate use of a range of vocal qualities
- Confident and convincing performance skills that display evidence of individual interpretation and a mastery of technical and stylistic aspects of the chosen songs, resulting in a holistic performance

## Section I. Technical work

Technical Work is not required for the Certificate of Performance.

## Section II. Songs

Candidates should prepare a programme of not fewer than 20 minutes and not more than 30 minutes, with a minimum of four songs to be presented as follows:

- A minimum of four songs, all from the Manual List, OR
- One Own Choice work only, plus a minimum of three songs from the Manual List. Candidates may choose an Own Choice song from the Associate Singing Syllabus. A copy of the Own Choice song must be brought to the examination for use by the examiner.
- Should additional songs be required to fulfil the minimum singing time of 20 minutes, they must be selected from the Manual List.

The Certificate of Performance examination programme is intended to be prepared as a musical performance. Candidates should consider:

- The concentration and stamina required to maintain an appropriate level of performance throughout the entire programme.
- Contrast – in order that a programme for performance maintain musical interest, it is necessary that the contrast of several music elements, such as tempo, key or tonality, period or style, music and expressive content, and technical challenge be considered in the selection of songs. Where at least three of these elements are demonstrated in the choice of songs, the programme will be deemed to be of sufficient musical interest.

Candidates should note that the performance will be assessed holistically, not just with regard to the specific difficulty of each piece. This includes a sense of professional presentation with attention to posture, appearance and appropriate performance conventions.

### AMEB Manual List:

- AHBEZ, E. Nature Boy from *100 Years of Popular Music Millennium Edition* (IMP).
- BARBER, S. Sure On This Shining Night, Op. 13, No. 3.
- BERNSTEIN, L., COMDEN, B. and GREEN, A. I Can Cook Too from *The Singer's Musical Theatre Anthology – Mezzo/Belter, Vol 2* (Hal Leonard).
- BERNSTEIN, L. and SONDHEIM, S. Maria from *Audition Songs for Male Singers, Vol 2* (Wise).
- COREA, C., JARREAU, A. and MAREN, A. (I Can Recall) Spain from *The Big Book of Jazz* (Hal Leonard).
- FIELDS, D. and KERN, J. The Way You Look Tonight from *Budget Books Jazz Standards* (Hal Leonard).
- FLOTOW, F. von. M'Appari (Ah! So Pure) from *Martha*.
- GILBERT, W. and SULLIVAN, A. Poor Wand'ring One from *The Singer's Musical Theatre Anthology – Soprano, Vol 2* (Hal Leonard).
- GLUCK, C. Che Farò Senza Euridice from *Orfeo*.
- GOODREM, D. and MTAWARIRA, A. Born To Try from *Selection from Innocent Eyes* (Wise).
- KEYS, A. Fallin' from *Songs in A Minor* (Hal Leonard).
- LEHAR, F. On My Lips Every Kiss Is Like Wine from *Giuditta*.
- LINZER, S. and WOLFERT, D. I Believe In You And Me from *Divas' Collection* (Warner).
- LLOYD WEBBER, A. The Music Of The Night from *Audition Songs for Male Singers, Vol 3* (Wise).
- MERRIL, B. and STYNE, J. Don't Rain On My Parade from *The Singer's Musical Theatre Anthology – Mezzo/Belter, Vol 3* (Hal Leonard).
- MILLER, R. and MURDEN, O. For Once in My Life from *All Woman Cabaret* (IMP).
- MOZART, W. Batti, Batti from *Don Giovanni*.

- MOZART, W. In Diesen Heil'gen Hallen from *The Magic Flute*.
- MOZART, W. Se Vuol Ballare from *The Marriage of Figaro*.
- MOZART, W. Una Donna A Quindici Anni from *Così fan tutte*.
- SCHÖNBERG, C., MALTBY, R. Jr. and BOUBLIL, A. Why God Why from *The Singer's Musical Theatre Anthology – Tenor, Vol 2* (Hal Leonard).
- SCHUMANN, R. Nachtlied (Night Song) from *Gateway to German Lieder Book 2* (Alfred).
- SEAL. Kiss From A Rose from *Grammy Awards Song of the Year 1990-1999* (Hal Leonard).
- SONDHEIM, S. and STYNE, J. Rose's Turn from *The Singer's Musical Theatre Anthology – Mezzo/Belter, Vol 3* (Hal Leonard).
- SONDHEIM, S. Being Alive from *The Singer's Musical Theatre Anthology – Tenor, Vol 1* (Hal Leonard).
- SONDHEIM, S. Pretty Women from *The Smash Broadway Collection 100 Great Songs of the Century* (Warner).

## Section III. General knowledge

Aural Tests and Sight Reading are not required for the Certificate of Performance.



## Singing for Leisure (Repertoire)

### Foreword

Repertoire exams are available for Level 1 and level 2, up to Grade 8, and provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

### Repertoire examination syllabus structure

*Level 1* – Preliminary to Grade 4

*Level 2* – Grade 5 to Grade 8

### Own Choice selections

Own Choice pieces can include any work listed in Singing for Leisure (Comprehensive) (including grade books and manual list) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. No more than one Own Choice work may also be the candidate's own arrangement or composition. It is the responsibility of the candidate and their teacher to ensure that the Own Choice works chosen are appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works.

Copies of Own Choice works are NOT required for use by examiners in Singing for Leisure (Repertoire) exams.

### Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

### General Requirements and Examination Conduct

Please refer to all sections in 'General Requirements for Practical Examinations' in the front section of this Manual (noting that '2. Technical Work', '4. Extra List pieces', '21. Aural Test Requirements', '22. Sight-reading Test Requirements' and '23. General Knowledge Test Requirements' do not apply to Repertoire exams).

Please also refer to the front section of the Singing for Leisure (Comprehensive) syllabus for further information under the headings of **Age limits, Accompaniment, Backing tracks, Language, Strophic songs, Arrangements, Repertoire, Music Downloaded from the Internet, Keys, Improvisation, General repertoire, and Publications.**

## LEVEL 1

BEGINNING

PRELIMINARY TO GRADE 4

### Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Singing for Leisure (Comprehensive) syllabus.

### Studies and Pieces

#### Programme structure

*Number of works to be presented*

Candidates must prepare 4 works (2 List works + 2 Own Choice works) for presentation at examination:

Candidates must select two works from the Singing for Leisure (Comprehensive) syllabus (including Singing for Leisure grade book or manual list) for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

### Memorisation of songs

All songs must be performed from memory in all examinations, as this is standard performance practice for this repertoire.

### Time allowed for Repertoire examinations:

**PRELIMINARY (REPERTOIRE)** 6270

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 8 min.

**GRADE 1 (REPERTOIRE)** 6271

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

**GRADE 2 (REPERTOIRE)** 6272

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 12 min.

**GRADE 3 (REPERTOIRE)** 6273

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

**GRADE 4 (REPERTOIRE)** 6274

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 13 min.

## LEVEL 2

DEVELOPING  
GRADE 5 TO GRADE 8

### Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Studies and Pieces' in the Singing for Leisure (Comprehensive) syllabus.

### Studies and Pieces

#### Programme structure

*Number of works to be presented*

Candidates must prepare 4 works (2 List works + 2 Own Choice works) for presentation at examination:

Candidates must select two works from the Singing for Leisure (Comprehensive) syllabus (including Singing for Leisure grade book or manual list) for that grade. In addition to these, candidates must prepare two Own Choice works. See **Own Choice selections** above for further information.

### Memorisation of songs

All songs must be performed from memory in all examinations, as this is standard performance practice for this repertoire.

### Additional requirements

In Singing for Leisure, no additional Theory of Music, Musicianship or Music Craft examination is required to pass any grade.

### Time allowed for Repertoire examinations:

**GRADE 5 (REPERTOIRE)** 6275

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min

**GRADE 6 (REPERTOIRE)** 6276

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 20 min.

**GRADE 7 (REPERTOIRE)** 6277

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 25 min.

**GRADE 8 (REPERTOIRE)** 6278

4 works (2 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 30 min.



# Musical Theatre

## Musical Theatre (Comprehensive)

### Foreword

#### Aim

The focus of this syllabus is to develop the vocal performance skills of musical theatre performers in the tradition of storytelling through song. Through a carefully graded programme of technical work and repertoire, this syllabus encourages the progressive acquisition of the musical and technical skills required by musical theatre performers in a variety of contexts. The technical work is strategically directed, coherently organised, and is intended to support the repertoire without being burdensome.

By the end of the syllabus, performers will be able to:

- deliver a commanding vocal performance with an authentic sense of individual expression and creativity;
- demonstrate a synthesis of voice, body and mind in a complete musical performance;
- demonstrate a superior connection to text and the nuances of language and meaning;
- create a sophisticated and layered characterisation that delivers dramatic complexity with ease and simplicity.

It is acknowledged that musical theatre is a multi-disciplinary art form with three main facets: music, drama and dance. While the examination criteria for this syllabus require aspects of characterisation and use of the body in a complete and integrated performance, the emphasis of this syllabus is on the musical and vocal performance skills of the performer. There are no separate or specific drama and dance requirements for AMEB Musical Theatre examinations.

### Syllabus structure

The syllabus comprises three levels:

*Level 1* – Preliminary to Grade 4

*Level 2* – Grade 5 to Certificate of Performance

*Level 3* – Associate Diploma (AMusA) and Licentiate Diploma (LMusA)

The Certificate of Performance is intended to provide candidates with the performance experience necessary to engage in Level 3 examinations. It also represents a capping level for those who do not intend to progress beyond Level 2.

While the Certificate of Performance does not include a separately examined Technical Work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

There are no prerequisites for enrolment in the Certificate of Performance, and candidates do not need to have obtained a grading in a Certificate of Performance examination in order to proceed to Level 3.

For further information on the recommended pre-entry standards for the Certificate of Performance and Level 3 examinations, please refer to Regulation 8 in the front section of the *Manual of syllabuses*.

### Publications

This syllabus is supported by a series of grade books: *Musical Theatre Series 1* (AMEB, 2015), from Preliminary to Grade 4. These books may be used as a source of repertoire in addition to the repertoire found in the Manual lists for each of the grades.

The syllabus is also supported by *Musical Theatre Technical work* (AMEB, 2015), which contains all of the technical work and exercises for this syllabus, *Musical Theatre Sight-reading* (AMEB, 2015), which contains exercises in sight reading suitable to prepare candidates for this section of the examination, and *Musical Theatre Recorded accompaniments* (AMEB, 2015) from Preliminary to Grade 3. These Recorded accompaniments may be used for practice and examination purposes.

### List Songs - number of songs to be presented

Candidates are required to present the following songs at examination in addition to any Technical work, Sight reading, Aural test, or General knowledge requirement:

#### LEVEL 1

*Preliminary to Grade 4*

Three songs. One song from each of Lists A, B, and C, in addition to any Extra list requirement (see *Extra lists* below).

#### LEVEL 2

*Grade 5 and Grade 6*

Three songs. One song from each of Lists A, B, and C, in addition to any Extra list requirement (see *Extra lists* below).

*Grade 7 and Grade 8*

Five songs. One song from each of Lists A, B, C, and D, and one further song chosen from any of lists A, B, C or D.

#### Certificate of Performance

Candidates should prepare a varied and balanced programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the songs. Candidates must select at least one song from each of Lists A, B, C, and D. Additional songs needed to fulfil the time requirements may be selected from any of the lists.

#### LEVEL 3

*Associate Diploma*

Candidates should prepare a varied and balanced programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the songs. Candidates must select at least one song from each of Lists A, B, C, and D. Additional songs needed to fulfil the time requirements may be selected from any of the lists.

*Licentiate Diploma*

Candidates should prepare a varied and balanced programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the songs. Candidates must select at least one song from each of lists A, B, C, and D. Additional songs needed to fulfil the time requirement may be selected from any of these lists.

### Extra Lists

Candidates are required to present two Extra list songs in addition to List songs for all grades from Grade 2 to Grade 6, both inclusive. Extra List selections should be songs sung by a character in a musical theatre show or film and should have an educational value similar to that prescribed in the syllabus. For example, candidates might wish to present another song from the syllabus, the current Grade book, or earlier series of Grade books. The candidate may present a song of educational value similar to those listed in the syllabus from another source. Candidates are required to demonstrate familiarity with these songs by performing the whole or any part of them at the discretion of the examiner.

Accompaniment of Extra List songs is not required, even if the song is written with accompaniment.

### Listing of songs

If a song has been arranged, candidates must prepare that arrangement and only that arrangement. A volume in which the arrangement can be found and the publisher of that volume are indicated at the end of the relevant syllabus entries.

In the case of songs that have not been arranged, volume and publisher citations or a web address where the edition may be located are given at the end of each entry. As musical theatre songs often exist in many different versions of varying difficulty, candidates must use the recommended edition or an edition of the song that presents an identical version. It is the responsibility of the candidate and their teacher to ensure that the correct version of the song is presented. In the case of works appearing on musicnotes.com, a catalogue number (for example MN0077629) has been supplied to clarify the version of the song required.

For further information, see 'General Requirements for Practical Examinations – 8. Scores and 9. Editions' in the front section of the *Manual of syllabuses*.

### Examination conduct

#### Accompaniment

Where a List song has a piano accompaniment, the song must be presented in examination with that accompaniment. Similarly, where a technical work vocalise has a piano accompaniment, the vocalise must be presented in examination with that accompaniment. There is no requirement for Extra list songs to be accompanied.

For further information, see 'General Requirements for Practical Examinations – 13. Accompanists/Collaborative Artists' and Regulation 22.1 in the front section of the *Manual of syllabuses*.

Where AMEB Recorded accompaniments are available, candidates for Preliminary to Grade 3 may use recorded accompaniments to perform Series 1 List pieces in examination as an alternative to using an accompanist. If using recorded accompaniments, it is the candidate's responsibility to provide and operate suitable equipment for the examination. When performing in examination with recorded accompaniments, candidates must use the original '100%' or 'performance' tempo.

#### Presentation of Technical Work from memory

All of the Technical Work for this syllabus is printed in *Musical Theatre Technical work* (AMEB, 2015). The Technical work comprises a number of short technical exercises and one vocalise per grade (presented in High and Low versions from Grade 3 to Grade 8). The technical exercises may be read from the music in examination. The vocalise must be presented from memory in examination.

#### Presentation of List songs and Extra List songs from memory

The performance of songs from memory is considered an essential skill for a musical theatre performer. All List Songs and Extra List

songs must be performed from memory throughout the entire syllabus, in accordance with standard musical theatre practice.

### Transposition of songs

Technical exercises and Technical work vocalises may be transposed as instructed in *Musical Theatre Technical work* (AMEB, 2015). List songs and Extra List songs may be transposed by up to a tone higher or lower than the key in which they appear in the *AMEB Musical Theatre Series 1* grade books or in the editions specified in the Manual Lists.

### Interpretation of songs – dynamics and articulations

There is generally very little written on the vocal scores of musical theatre songs specifying particular dynamics and articulations. Candidates are expected to work with their teachers on developing these details as appropriate to their interpretation of the song throughout the entire syllabus, from Preliminary to Licentiate.

### Gender categories for repertoire

Much of the repertoire on this syllabus has been divided into categories labelled '**Ladies and gentlemen**' (no strong association with one gender), '**Ladies**' (originally written for a female character) and '**Gentlemen**' (originally written for a male character). These divisions have been made for the convenience of syllabus users. However, candidates may choose repertoire from any category, provided they are able to give an authentic and convincing performance. Minor alterations to the text (for instance, changing gendered pronouns) are permissible to this end.

### Adult themes

The AMEB Musical Theatre syllabus was designed to appeal to candidates of a wide range of ages and with a broad variety of backgrounds. Some of the songs that appear in the Grade books and that are listed in the Manual Lists contain adult themes, including sexual references, drug references, descriptions of violence and use of offensive language. It is the responsibility of candidates and their teachers to select songs that are appropriate for a candidate's age and background.

### Repeats, strophic songs and instrumental breaks

In general, repeats are not required for examination purposes. This includes exact repeats and those that use first- and second-time bars. Instructions such as *da capo al Fine/coda* and *Dal segno al Fine/coda* should be observed. Any exceptions to this in *AMEB Musical Theatre Series 1* are clearly marked.

In the case of strophic songs in which several verses are printed below the same notated music, only two verses are generally required. Candidates should aim to maintain the dramatic integrity of the song when selecting verses. Any exceptions to this in *AMEB Musical Theatre Series 1* are clearly marked.

Where necessary, the songs in *Musical Theatre Series 1* have been abridged to omit instrumental breaks. When singing songs on the Manual List, candidates may make judicious cuts to purely instrumental breaks in order to produce a more coherent performance in an examination context.

### Introductory dialogue

Introductory dialogue in Musical Theatre songs on the Manual lists is optional. If a candidate chooses not to perform the dialogue, they may make judicious cuts to the piano introduction to reduce its length.

### Use of sociolinguistic accents

A neutral accent is acceptable throughout the AMEB Musical Theatre syllabus, except in those cases where a particular sociolinguistic accent is written into the lyrics. If a candidate chooses to sing in an accent other than their own, it must be an appropriate choice of accent for the song, and the singer must be able to perform it convincingly.

**Additional requirements**

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents) in order to pass practical examinations for Grade 6, Grade 7, Grade 8, Certificate of Performance and for the Level 3 examinations.

For further information, see Regulation 8 in the 'Regulations' section at the front of the *Manual of Syllabuses*.

**Copies of songs to be provided**

Copies of songs presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners. For further information, see 'General Requirements for Practical Examinations – 8. Scores' in the front section of the *Manual of Syllabuses*.

**Timing of examinations**

The time allotted for all examinations is outlined in 'General Requirements for Practical Examinations – 20. Time allowed for Practical examinations' in the front section of the *Manual of Syllabuses*. Candidates and teachers should keep in mind the total time allowed for examinations when selecting List Songs.

**Bibliography****Performance and interpretation**

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**Technique and pedagogy**

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- Thurman, L. and Welch, G. (eds), *Bodymind and voice: foundations of voice education* (Minneapolis: The VoiceCare Network, 2000)
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- Wilson, P.H. *The singing voice: an owner's manual* 2nd edition (Sydney: Lazy O'Rhinus Press, 2013)

**Sight-reading**

- Bauguess, D. *Sight singing made simple* (Milwaukee: Hal Leonard, 1995)
- Campbell, M. *Sightsinging: the complete method for singers* (Musicians Institute Press, 1998)
- Krueger, C. *Progressive sight singing* 2nd edition (New York: Oxford University Press, 2010)

**Vocal health**

- Benninger, M.S., Murry, T. and Johns III, M.M. *The performer's voice* 2nd edition (San Diego: Plural Publishing, 2015)
- Sataloff, R. (ed.) *Vocal health and pedagogy* Volumes I and II 2nd edition (San Diego: Plural Publishing, 2006)

**General literature**

- DeVenney, D.P. *The new Broadway song companion: an annotated guide to musical theatre literature by voice type and song style* (Lanham: Scarecrow Press, 2009)
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**LEVEL 1****BEGINNING  
PRELIMINARY TO GRADE 4****Objectives**

At the completion of Level 1 students will be able to sing musically and will have developed their technique and musical understanding according to the criteria given below. Examiners will use this set of criteria to assess candidates in all Level 1 examinations.

**Section I. Technical work**

The candidate is required to demonstrate:

- Accurate performance of all Technical work
- Performance of all Technical work within the suggested tempo range
- Performance of the grade's vocalise from memory
- Well-balanced stance and appropriate body alignment
- Breath support and control
- Rhythmic precision
- Clear tone
- Even *legato*
- Clear articulation of vowels and consonants

- Accuracy of intonation and consistency of pitch
- Use of dynamics to support phrase shape and musical expression

## Section II. Songs and Extra lists

### Songs

Through a programme of songs drawn from the lists and performed from memory, the candidate is required to demonstrate:

- A developing focus and commitment sustained throughout the performance
- A developing sense of spontaneity, individuality and expression
- An emerging connection to text and the nuances of language and meaning
- A connection to the audience and an ability to tell a story truthfully
- An awareness of creating a character vocally and physically
- Performance of each song at an appropriate tempo
- Well-balanced stance and body alignment
- Breath support and control
- Clear tone
- Even *legato*
- Accuracy of intonation and consistency of pitch appropriate to the interpretation of the song
- Rhythmic precision appropriate to the interpretation of the song
- Clear pronunciation, articulation and enunciation of vowels and consonants in the words of songs
- Use of dynamics and articulation as appropriate to the interpretation of the song

### Extra lists (Grade 2 to Grade 4)

The candidate is required to demonstrate:

- Familiarity with the Extra list songs by performing the whole or any part of them at the discretion of the examiner. There is no requirement for Extra list songs to be accompanied.

## Section III. Aural tests, Sight reading, General knowledge

### Aural tests

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'General Requirements for Practical Examinations – 21. Aural Test Requirements' in the front section of this Manual.

### Sight reading

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

The music to be sung at sight may be sung in the key of the candidate's choosing (i.e. not necessarily in the notated key). The examiner will play the tonic note and tonic chord of the key chosen by the candidate prior to the candidate commencing the singing of the example. One minute's study time is permitted between the candidate first seeing the example and commencing the sight singing. Candidates may use a vowel or vowels, and may use a consonant to initiate the vowel sound if desired (i.e. *ta*). Beginning at Grade 2, the intended phrasing of each example is shown by slurs. Each phrase may begin with a consonant but should otherwise be performed as a single *legato* melisma.

All sight-reading examples are given in the treble clef.

Sight reading material will conform to the following parameters. Each grade assumes the skills of all previously listed grades (i.e. the skills listed are wholly cumulative).

### Grade 1

|                                                    |                                                                  |
|----------------------------------------------------|------------------------------------------------------------------|
| Length                                             | Up to four bars                                                  |
| Keys                                               | C major, G major and F major                                     |
| Time signatures                                    | $\frac{2}{4}$ and $\frac{3}{4}$                                  |
| Melodic patterns                                   | Steps and tonic chord arpeggiation, Leap to dominant above tonic |
| Range                                              | $c^1 - c^2$                                                      |
| Articulation, dynamics and other rhythmic markings | <i>Moderato</i><br><i>mf</i>                                     |
| Rhythmic values                                    | $\downarrow, \downarrow, \downarrow$ (no rests)                  |

### Grade 2

|                                                    |                                                                         |
|----------------------------------------------------|-------------------------------------------------------------------------|
| Length                                             | Up to four bars                                                         |
| Keys                                               | D major and B $\flat$ major                                             |
| Time signatures                                    | $\frac{4}{4}$                                                           |
| Melodic patterns                                   | Leap to dominant below tonic, $\hat{2} - \hat{7} - \hat{1}$ progression |
| Range                                              | $c^1 - d^2$                                                             |
| Articulation, dynamics and other rhythmic markings | Phrasing slurs                                                          |
| Rhythmic values                                    | $\circ$                                                                 |
| Rest values                                        | $=, \downarrow$                                                         |

### Grade 3

|                                           |                                    |
|-------------------------------------------|------------------------------------|
| Length                                    | Up to four bars                    |
| Keys                                      | A major and E $\flat$ major        |
| Time signatures                           | No new time signatures             |
| Melodic patterns                          | Non-tonic rising or falling thirds |
| Range                                     | $c^1 - d^2$                        |
| Articulation, dynamics and tempo markings | <i>mp</i>                          |
| Rhythmic values                           | $\downarrow$                       |

### Grade 4

|                                           |                                                |
|-------------------------------------------|------------------------------------------------|
| Length                                    | Up to eight bars                               |
| Keys                                      | E major, A $\flat$ major                       |
| Time signatures                           | No new time signatures                         |
| Melodic patterns                          | Tonic chord arpeggiation above and below tonic |
| Range                                     | $b - c^2$                                      |
| Articulation, dynamics and tempo markings | <i>Andante</i> , <i>Allegretto</i>             |
| Rhythmic values                           | $\downarrow$                                   |

### General knowledge

The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of the *Manual of syllabuses*.

Further to this, a basic knowledge of the original dramatic context of the song being performed, including the name of the musical from which it is drawn where relevant, the name of the character involved and the situation in which the song is being sung.



## PRELIMINARY

4200

Please refer to the Syllabus Objectives at the beginning of this level.

### Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

### Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

#### List A

##### ● From AMEB Musical Theatre Preliminary Series 1:

- BERLIN, I. arr. DANSICKER. *Who do you love I hope* from *Annie get your gun*
- KASHA, A. and HIRSCHHORN, J. *Candle on the water* from *Walt Disney's Pete's dragon*
- KERN, J. and DESYLVA, B.G. *Look for the silver lining* from *Sally*
- SCHMIDT, H. and JONES, T. *Soon it's gonna rain* from *The Fantasticks*
- SCHWARTZ, S. *Butterflies are free* from *Butterflies are free*
- SIMON, L. and NORMAN, M. *The girl I mean to be* from *The secret garden*

#### Manual list

##### Ladies and Gentlemen

- FRIEDMAN, G.W. and HOLT, W. *The tree* from *The me nobody knows* (*The first book of Broadway solos Tenor Part II* – Hal Leonard)
- LEIGH, M. and DARION, J. *Little bird, little bird* from *Man of La Mancha* (*Man of La Mancha: vocal selections* – Cherry Lane Music)
- LOEWE, F. and LERNER, A.J. *Follow me* from *Camelot* (*The first book of Broadway solos Tenor Part II* – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *Edelweiss* from *The sound of music* (*The singer's musical theatre anthology Baritone/bass Volume 4* – Hal Leonard)

##### Ladies

- FAIN, S. and LAWRENCE, J. *Once upon a dream* from *Walt Disney's Sleeping Beauty* (*The teens musical theatre collection Young women's edition* – Hal Leonard)
- GELD, G. and UDELL, P. *Violets and silverbells* from *Shenandoah* (*Musical theatre anthology for teens Young women's edition* – Hal Leonard)
- LANE, B. and HARBURG, E.Y. *Look to the rainbow* from *Finian's rainbow* (*Singer's library of musical theatre Soprano Volume 1* – Alfred)
- MOROSS, J. and LATOUCHE, J. *Lazy afternoon* from *The golden apple* (*The first book of Broadway solos Mezzo-soprano Part II* – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *Getting to know you* from *The king and I* (*Broadway musicals show by show 1950–1959* – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *I whistle a happy tune* from *The king and I* (*Broadway musicals show by show 1950–1959* – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *Shall we dance?* from *The king and I* (*Broadway musicals show by show 1950–1959* – Hal Leonard)

##### Gentlemen

- BERLIN, I. *The girl that I marry* from *Annie get your gun* (*Broadway for teens Young men's edition* – Hal Leonard)
- HERMAN, J. arr. DANSICKER, M. *My best girl* from *Mame* (*Kids' musical theatre audition Boy's edition* – Hal Leonard)

ROME, H. and ALSEN G. *Anyone would love you from Destry rides again* (*Singer's library of musical theatre Baritone/bass Volume 2* – Alfred)

SCHMIDT, H. and JONES, T. *My cup runneth over* from *I do! I do!* (*The first book of Broadway solos Baritone/bass* – Hal Leonard)

SCHMIDT, H. and JONES, T. *Try to remember* from *The Fantasticks* (*The first book of Broadway solos Baritone/bass* – Hal Leonard)

#### List B

##### ● From AMEB Musical Theatre Preliminary Series 1:

- BART, L. *I'd do anything* from *Oliver!*
- BROWN, N.H. and FREED, A. *All I do is dream of you* from *Singin' in the rain*
- DESYLVA, B.G., BROWN, L. and HENDERSON, R. arr. DANSICKER. *Button up your overcoat* from *Follow thru*
- GESNER, C. *Happiness* from *You're a good man, Charlie Brown*
- SHERMAN, R.M. and SHERMAN, R.B. *Chim chim cher-ee* from *Walt Disney's Mary Poppins*
- SONDHEIM, S. *Comedy tonight* from *A funny thing happened on the way to the forum*

#### Manual List

##### Ladies and Gentlemen

- ARLEN, H. and HARBURG, E.Y. *We're off to see the wizard* from *The Wizard of Oz* (*The movie musicals big book* – Alfred)
- CHURCHILL, F. and LAWRENCE, J. *Never smile at a crocodile* from *Walt Disney's Peter Pan* (*Boy's songs from musicals* – Hal Leonard)
- GAY, N. and BUTLER, R. *The sun has got his hat on* from *Me and my girl* (*The first book of Broadway solos Baritone/bass Part II* – Hal Leonard)
- HARLINE, L. and WASHINGTON, N. *I've got no strings* from *Walt Disney's Pinocchio* (*Kids' musical theatre collection Volume 2* – Hal Leonard)
- LOESSER, F. *Guys and dolls* from *Guys and dolls* (*The first book of Broadway solos Baritone/bass Part II* – Hal Leonard)
- SANDRICH, M. Jr. and MICHAELS, S. arr. DANSICKER. *Half the battle* from *Ben Franklin in Paris* (*Kids' musical theatre audition Boy's edition* – Hal Leonard)
- SHERMAN, R.M. and SHERMAN, R.B. *The wonderful thing about tiggers* from *Walt Disney's The many adventures of Winnie the Pooh* (*Boy's songs from musicals* – Hal Leonard)
- VAN HEUSEN, J. and CAHN, S. arr. DANSICKER. *High hopes* from *A hole in the head* [film] (*Kids' musical theatre audition Boy's edition* – Hal Leonard)
- WILLSON, M. *Gary, Indiana* from *The music man* (*Kids' musical theatre collection Volume 2* – Hal Leonard)

##### Ladies

- BERLIN, I. *I got the sun in the morning* from *Annie get your gun* (*Kids' musical theatre collection Volume 1* – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *My favorite things* from *The sound of music* (*Kids' musical theatre collection Volume 1* – Hal Leonard)
- SIEGEL, A. and CARROLL, J. *Love is a simple thing* from *New faces of 1952* (*Broadway musicals show by show 1950–1959* – Hal Leonard)

##### Gentlemen

- BERLIN, I. *I'm a bad, bad man* from *Annie get your gun* (*The singer's musical theatre anthology Baritone/bass Volume 4* – Hal Leonard)
- BRICUSSE, L. and NEWLEY, A. *Gonna build a mountain* from *Stop the world - I want to get off* (*Tunes for teens from musicals Men's edition* – Hal Leonard)
- LOEWE, F. and LERNER, A.J. *Camelot* from *Camelot* (*The first book of Broadway solos Baritone/bass Part II* – Hal Leonard)
- SCHMIDT, H. and JONES, T. *Never say no* from *The Fantasticks* (*The first book of Broadway solos Baritone/bass Part II* – Hal Leonard)

## List C

### ● From AMEB Musical Theatre Preliminary Series 1:

- BRICUSSE, L. and NEWLEY, A. *The candy man* from *Willy Wonka and the chocolate factory*  
 CHURCHILL, F. and WASHINGTON, N. *Baby mine* from Walt Disney's *Dumbo*  
 MOSS, J. *I don't want to live on the moon* from *Sesame Street*  
 NEWMAN, R. *You've got a friend in me* from Walt Disney's *Toy story*  
 SCHWARTZ, S. *Home again* from *Captain Louie*  
 SHERMAN, R.M. and SHERMAN, R.B. *Let's go fly a kite* from Walt Disney's *Mary Poppins*

## Manual List

### Ladies and Gentlemen

- BART, L. *Consider yourself* from *Oliver!* (*Kids' musical theatre anthology* – Hal Leonard)  
 BROWNLEE, S. *Dream for your inspiration* from *The Muppets take Manhattan* (*Kids' musical theatre collection Volume 2* – Hal Leonard)  
 CHURCHILL, F. and MOREY, L. *With a smile and a song* from Walt Disney's *Snow White and the seven dwarfs* (*Kids' musical theatre collection Volume 2* – Hal Leonard)  
 GERSHWIN, G., DESYLVA, B.G. and MACDONALD, B. arr. DANSICKER. *Somebody loves me* from *George White's scandals of 1924* (*Kids' musical theatre audition Boy's edition* – Hal Leonard)  
 MILLER, R. *Waitin' for the light to shine* from *Big river* (*Musical theatre anthology for teens Young men's edition* – Hal Leonard)  
 RINKER, A. and HUDDLESTON, F. *Ev'rybody wants to be a cat* from Walt Disney's *The aristocats* (*Kids' musical theatre collection Volume 1* – Hal Leonard)  
 SCHWARTZ, S. *Day by day* from *Godspell* (*The Stephen Schwartz songbook* – Hal Leonard)  
 SHERMAN, R.M. and SHERMAN, R.B. *Supercalifragilisticexpialidocious* from Walt Disney's *Mary Poppins* (*Kids' musical theatre anthology* – Hal Leonard)  
 WRUBEL, A. and GILBERT, R. *Zip-a-dee-doo-dah* from Walt Disney's *Song of the south* (*Kids' musical theatre collection Volume 2* – Hal Leonard)

### Ladies

- DAVID, M., HOFFMAN, A. and LIVINGSTON, J. *So this is love* from Walt Disney's *Cinderella* (*Kids' musical theatre collection Volume 1* – Hal Leonard)  
 DAVID, M., HOFFMAN, A. and LIVINGSTON, J. *The work song* from Walt Disney's *Cinderella* (*Kids' musical theatre collection Volume 1* – Hal Leonard)  
 ELFMAN, D. *Sally's song* from Tim Burton's *The nightmare before Christmas* (*Broadway for teens Young women's edition* – Hal Leonard)  
 MENKEN, A. and ASHMAN, H. *Part of your world* from Walt Disney's *The little mermaid* (*Kids' musical theatre collection Volume 1* – Hal Leonard)

### Gentlemen

- FAIN, S. and HILLIARD, B. *I'm late* from Walt Disney's *Alice in wonderland* (*Kids' musical theatre collection Volume 2* – Hal Leonard)  
 LIPPA, A. *Happy/sad* from *The Addams family* (*The Addams family piano/vocal selections* – Hal Leonard)

## Section III. Aural tests, General knowledge

## GRADE 1

4201

Please refer to the syllabus objectives at the beginning of this level.

### Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

### Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

## List A

### ● From AMEB Musical Theatre Grade 1 Series 1:

- BERLIN, I. *The best thing for you* from *Call me madam*  
 BROWN, N.H. and FREED, A. *Singin' in the rain* from *Singin' in the rain*  
 HANLEY, J. *Zing! Went the strings of my heart* from *Listen, darling*  
 HARLINE, L. and WASHINGTON, N. *When you wish upon a star* from Walt Disney's *Pinocchio*  
 RAPOSO, J. *Bein' green* from *Sesame Street*  
 SIMON, L. and NORMAN, M. arr. KOZARIN. *Round-shouldered man* from *The secret garden*

## Manual List

### Ladies and Gentlemen

- BART, L. *Where is love?* from *Oliver!* (*Kids' musical theatre collection Volume 2* – Hal Leonard)  
 BART, L. *Who will buy?* from *Oliver!* (*Kids' musical theatre collection Volume 2* – Hal Leonard)  
 FORD, N. and CRYER, G. *In a simple way I love you* from *I'm getting my act together and taking it on the road* (*Broadway musicals show by show 1972–1988* – Hal Leonard)  
 RODGERS, R. and HAMMERSTEIN II, O. *Ten minutes ago* from *Cinderella* (*The singer's musical theatre anthology Baritone/bass Volume 1* – Hal Leonard)  
 STYNE, J. and SONDHEIM, S. *Little lamb* from *Gypsy* (*Kids' musical theatre collection Volume 1* – Hal Leonard)

### Ladies

- MENKEN, A. and SLATER, G. *The world above* from Walt Disney's *The little mermaid* (*Contemporary musical theatre for teens Young women's edition Volume 1* – Hal Leonard)  
 RODGERS, R. and HAMMERSTEIN II, O. *In my own little corner* from *Cinderella* (*The singer's musical theatre anthology Soprano Volume 3* – Hal Leonard)  
 RODGERS, R. and HAMMERSTEIN II, O. *It's a grand night for singing* from *State fair* (*The first book of Broadway solos Soprano* – Hal Leonard)  
 RODGERS, R. *Something good* from *The sound of music* (*The singer's musical theatre anthology Soprano Volume 3* – Hal Leonard)  
 SCHMIDT, H. and JONES, T. *Everything beautiful happens at night* from *110 in the shade* (*The first book of Broadway solos Soprano Part II* – Hal Leonard)  
 WILDHORN, F., CUDEN, S. and BRICUSSE, L. *Once upon a dream* from *Jekyll and Hyde* (*The first book of Broadway solos Mezzo-soprano Part II* – Hal Leonard)

### Gentlemen

- BERLIN, I. *A pretty girl is like a melody* from *Ziegfeld follies* (1919) (*Broadway for teens Young men's edition* – Hal Leonard)  
 BERLIN, I. *My defenses are down* from *Annie get your gun* (*Tunes for teens from musicals Men's edition* – Hal Leonard)

- GROSSMAN, L. and HACKADY, H. *Mama, a rainbow* from *Minnie's boys* (Musical theatre anthology for teens Young men's edition – Hal Leonard)
- LOEWE, F. and LERNER, A.J. *I've grown accustomed to her face* from *My fair lady* (The first book of Broadway solos Baritone/bass – Hal Leonard)
- RODGERS, R. and HART, L. *This can't be love* from *The boys from Syracuse* (Broadway for teens Young men's edition – Hal Leonard)
- SCHMIDT, H. and JONES, T. *Gonna be another hot day* from *110 in the shade* (The first book of Broadway solos Baritone/bass – Hal Leonard)

#### List B

##### ● From AMEB Musical Theatre Grade 1 Series 1:

- BRICUSSE, L. and NEWLEY, A. *I want it now* from *Willy Wonka and the chocolate factory*
- COLEMAN, C. and STEWART, M. arr. DANSICKER. *Join the circus* from *Barnum*
- GAY, N. *Leaning on a lamp-post* from *Me and my girl*
- KANDER, J. and EBB, F. *Razzle dazzle* from *Chicago*
- RODGERS, R. and HAMMERSTEIN II, O. *A cockeyed optimist* from *South Pacific*
- RODGERS, R. and HAMMERSTEIN II, O. *Stepsisters' lament* from *Cinderella*

#### Manual List

##### Ladies and Gentlemen

- BERLIN, I. *It's a lovely day today* from *Call me madam* (Musical theatre anthology for teens Young men's edition – Hal Leonard)
- FORSTER, J. *Waiting waiting* from *How to eat like a child* (Teen pop Broadway collection – Hal Leonard)
- GROSSMAN, L. and HACKADY, H. *Friend* from *Snoopy!!!* (Kids' musical theatre collection Volume 2 – Hal Leonard)
- ROME, H. *Be kind to your parents* from *Fanny* (Kids' musical theatre collection Volume 2 – Hal Leonard)
- STROUSE, C. and ADAMS, L. *Put on a happy face* from *Bye bye birdie* (The singer's musical theatre anthology Baritone/bass Volume 4 – Hal Leonard)

##### Ladies

- BOCK, J. and HARNICK, S. *Matchmaker* from *Fiddler on the roof* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)
- LOESSER, F. *A bushel and a peck* from *Guys and dolls* (Musical theatre anthology for teens Young women's edition – Hal Leonard)
- LOEWE, F. and LERNER, A.J. *Wouldn't it be lovely* from *My fair lady* (Kids' musical theatre anthology – Hal Leonard)
- MURFITT, M. *Don't call me trailer trash* from *Cowgirls* (Musical theatre anthology for teens Young women's edition – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *Honey bun* from *South Pacific* (The teens musical theatre collection Young women's edition – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *I enjoy being a girl* from *Flower drum song* (The first book of Broadway solos Mezzo-soprano – Hal Leonard)
- WARREN, H. and DUBIN, A. *Shuffle off to Buffalo* from *42nd street* (The movie musicals big book – Alfred)

##### Gentlemen

- BRICUSSE, L. and NEWLEY, A. *I've got a golden ticket* from *Willy Wonka and the chocolate factory* (Teen pop Broadway collection – Alfred)
- GAY, N., FURBER, D. and ARTHUR ROSE, L. *Me and my girl* from *Me and my girl* (The first book of Broadway solos Tenor – Hal Leonard)
- HERMAN, J. *Movies were movies* from *Mack and Mabel* (The Jerry Herman songbook – Hal Leonard)

- LOEWE, F. and LERNER, A.J. *Get me to the church on time* from *My fair lady* (Broadway for teens Young men's edition – Hal Leonard)
- SCHMIDT, H. and JONES, T. *I do! I do!* from *I do! I do!* (The first book of Broadway solos Baritone/bass Part II – Hal Leonard)
- SCHMIDT, H. and JONES, T. *Little red hat* from *110 in the shade* (The first book of Broadway solos Tenor Part II – Hal Leonard)

#### List C

##### ● From AMEB Musical Theatre Grade 1 Series 1:

- JEFFERSON, I. *I'm hooked* from *Between wind and water*
- LEVEN, M. *Cruella de Vil* from *Walt Disney's 101 dalmations*
- MENKEN, A. and ASHMAN, H. *Les poissons* from *Walt Disney's The little mermaid*
- SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *Little people* from *Les misérables*
- STROUSE, C. and CHARNIN, M. *I don't need anything but you* from *Annie*
- WILDHORN, F. and BRICUSSE, L. *No one knows who I am* from *Jekyll and Hyde*

#### Manual List

##### Ladies and Gentlemen

- BROWN, N.H. and FREED, A. *Good morning* from *Singin' in the rain* (Kids' musical theatre anthology – Hal Leonard)
- CHARLAP, M. and LEIGH, C. *I won't grow up* from *Peter Pan* (Kids' musical theatre collection Volume 2 – Hal Leonard)
- CHURCHILL, F. and WASHINGTON, N. *Casey junior* from *Walt Disney's Dumbo* (Boy's songs from musicals – Hal Leonard)
- FAIN, S., CONNORS, C. and ROBBINS, A. *Someone's waiting for you* from *Walt Disney's The rescuers* (Kids' musical theatre collection Volume 2 – Hal Leonard)
- JOHN, E. and RICE, T. *Can you feel the love tonight* from *Walt Disney's The lion king* (Disney contemporary songs – Hal Leonard)
- MACDERMOT, G., RADO, J. and RAGNI, G. *Easy to be hard* from *Hair* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)
- MACDERMOT, G., RADO, J. and RAGNI, G. *Good morning starshine* from *Hair* (The movie musicals big book – Alfred)
- POCKRISS, L. and VANCE, P. *Catch a falling star* from *Forever plaid* (Boy's songs from musicals – Hal Leonard)
- RAPOSO, J. *Sing from Sesame Street* (Kids' musical theatre collection Volume 2 – Hal Leonard)
- STYNE, J., COMDEN, B. and GREEN, A. *Wendy* from *Peter Pan* (Kids' Broadway songbook – Hal Leonard)

##### Ladies

- SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *Castle on a cloud* from *Les misérables* (Kids' musical theatre collection Volume 1 – Hal Leonard)
- SCHWARTZ, S. and MENKEN, A. *God help the outcasts* from *Walt Disney's The hunchback of Notre Dame* (Disney contemporary songs – Hal Leonard)
- WILDHORN, F. and MURPHY, J. *I never knew his name* from *The civil war* (The first book of Broadway solos Mezzo-soprano Part II – Hal Leonard)

##### Gentlemen

- GALLAGHER, D. and WALDROP, M. *Laughing matters* from *Howard Crabtree's When pigs fly* (The singer's musical theatre anthology Baritone/bass Volume 3 – Hal Leonard)
- MILLER, R. I. *Huckleberry, me* from *Big river* (The first book of Broadway solos Tenor Part II – Hal Leonard)
- WILDHORN, F. and MURPHY, J. *Brother, my brother* from *The civil war* (The first book of Broadway solos Baritone/bass Part II – Hal Leonard)

#### Section III. Aural tests, Sight-reading and General knowledge



**GRADE 2**

**4202**

Please refer to the syllabus objectives at the beginning of this level.

**Section I. Technical work**

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

**Section II. Songs**

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

In addition to this, two Extra list songs must be prepared for presentation at examination.

**List A**

● **From AMEB Musical Theatre Grade 2 Series 1:**

- BERLIN, I. *They say it's wonderful* from *Annie get your gun*  
GERSHWIN, G. and GERSHWIN, I. *They can't take that away from me* from *Crazy for you*  
KANDER, J. and EBB, F. *I don't remember you* from *The happy time*  
LOESSER, F. *I've never been in love before* from *Guys and dolls*  
SONDHEIM, S. *Anyone can whistle* from *Anyone can whistle*  
STROUSE, C. and CHARNIN, M. arr. DANSICKER. *I always knew* from *Annie Warbucks*

**Manual List**

**Ladies and Gentlemen**

- FLAHERTY, S. and AHRENS, L. *Once upon a December* from *Anastasia* (musicnotes.com – MN0173849)  
GERSHWIN, G. and GERSHWIN, I. *'S wonderful* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)  
LLOYD WEBBER, A. and SLATER, G. *Where did the rock go?* from *School of rock: The musical* (musicnotes.com – MN0163895)  
RODGERS, R. and HART, L. *My heart stood still* from *A Connecticut Yankee* (*The first book of Broadway solos Tenor* – Hal Leonard)  
SONDHEIM, S. *Do I hear a waltz?* from *Do you hear a waltz?* (*Sondheim for singers Soprano* – Hal Leonard)

**Ladies**

- LANE, B. and HARBURG, E.Y. *How are things in Glocca Morra?* from *Finian's rainbow* (*Teens' musical theatre anthology Female edition* – Alfred)  
LOEWE, F. and LERNER, A.J. *Before I gaze at you again* from *Camelot* (*The singer's musical theatre anthology Soprano Volume 3* – Hal Leonard)  
LOEWE, F. and LERNER, A.J. *The Earth and other minor things* from *Gigi* (*The first book of Broadway solos Mezzo-soprano* – Hal Leonard)  
RODGERS, R. and HAMMERSTEIN II, O. *Hello, young lovers* from *The king and I* (*Musical theatre for classical singers Soprano* – Hal Leonard)  
RODGERS, R. and HAMMERSTEIN II, O. *It might as well be spring* from *State fair* (*Musical theatre anthology for teens Young women's edition* – Hal Leonard)  
RODGERS, R. and HAMMERSTEIN II, O. *The sound of music* from *The sound of music* (*Musical theatre for classical singers Mezzo soprano* – Hal Leonard)  
SCHMIDT, H. and JONES, T. *Love, don't turn away* from *110 in the shade* (*Singer's library of musical theatre Soprano Volume 1* – Alfred)

- STROUSE, C. and ADAMS, L. *How lovely to be a woman* from *Bye bye birdie* (*Broadway for teens Young women's edition* – Hal Leonard)

**Gentlemen**

- HERMAN, J. *I won't send roses* from *Mack and Mabel* (*The singer's musical theatre anthology Baritone/bass Volume 2* – Hal Leonard)  
LOESSER, F. *Once in love with Amy* from *Where's Charley?* (*The first book of Broadway solos Tenor* – Hal Leonard)  
MARKS, W. *I've gotta be me* from *Golden rainbow* (*The smash Broadway collection* – Hal Leonard)  
RODGERS, M. and BARER, M. *Very soft shoes* from *Once upon a mattress* (*The first book of Broadway solos Tenor* – Hal Leonard)  
RODGERS, R. and HAMMERSTEIN II, O. *This nearly was mine* from *South Pacific* (*Musical theatre for classical singers Baritone/bass* – Hal Leonard)  
RODGERS, R. and HAMMERSTEIN II, O. *You are beautiful* from *Flower drum song* (*The first book of Broadway solos Tenor Part II* – Hal Leonard)  
RODGERS, R. and HART, L. *I could write a book* from *Pal Joey* (*The singer's musical theatre anthology Tenor Volume 1* – Hal Leonard)  
RODGERS, R. and HART, L. *Manhattan* from *The Garrick gaities* (*The first book of Broadway solos Tenor Part II* – Hal Leonard)  
STYNE, J., COMDEN, B. and GREEN, A. *Just in time* from *Bells are ringing* (*The first book of Broadway solos Baritone/bass* – Hal Leonard)

**List B**

● **From AMEB Musical Theatre Grade 2 Series 1:**

- COLEMAN, C. and LEIGH, C. arr. DANSICKER. *Real live girl* from *Little me*  
EVANS, D. and COHEN, D.J. *Six hours as a princess* from *Children's letters to God*  
FLAHERTY, S. and AHRENS, L. and DR SEUSS. *All for you* from *Seussical*  
LOPEZ, R. and ANDERSON-LOPEZ, K. *In the big blue world* from *Walt Disney's Finding Nemo: the musical*  
RODGERS, R. and HAMMERSTEIN II, O. *I'm in love with a wonderful guy* from *South Pacific*  
SONDHEIM, S. *Everybody ought to have a maid* from *A funny thing happened on the way to the forum*

**Manual List**

**Ladies and Gentlemen**

- ANDERSON-LOPEZ, K. and LOPEZ, R. *Reindeer(s) are better than people* from *Frozen: The Broadway musical* (musicnotes.com – MN0185169)  
BRICUSSE, L. *Talk to the animals* from *Doctor Dolittle* (*The movie musicals big book* – Alfred)  
BROWN, N.H. and FREED, A. *Make 'em laugh* from *Singin' in the rain* (*The movie musicals big book* – Alfred)  
COHAN, G.M. *Give my regards to Broadway* from *Yankee doodle dandy* (*The movie musicals big book* – Alfred)  
GERSHWIN, G., DESYLVA, B.G. and GERSHWIN, I. *I'll build a stairway to paradise* from *George White's scandals of 1922* (*Broadway for teens Young men's edition* – Hal Leonard)  
LLOYD WEBBER, A. and SLATER, G. *Here at Horace Green* from *School of rock: The musical* (musicnotes.com – MN0163898)  
MENKEN, A. and ASHMAN, H. *Prince Ali* from *Walt Disney's Aladdin* (*Aladdin - Broadway musical: vocal selections* – Hal Leonard)

**Ladies**

- ADLER, R. and ROSS, J. *Hernando's hideaway* from *The pajama game* (*Singer's library of musical theatre Mezzo-soprano/alto Volume 1* – Alfred)



- BERLIN, I. *Doin' what comes natur'lly* from *Annie get your gun* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)
- LOESSER, F. *Take back your mink* from *Guys and dolls* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *I cain't say no* from *Oklahoma!* (*Broadway for teens* Young women's edition – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *Maria* from *The sound of music* (*The first book of Broadway solos* Mezzo-soprano – Hal Leonard)
- RODGERS, R. and HART, L. *Zip* from *Pal Joey* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

#### Gentlemen

- BROOKS, M. *Der guten tag hop-clop* from *The producers* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)
- DEPAUL, G. and MERCER, J. *If I had my druthers* from *Li'l Abner* (*Singer's library of musical theatre* Baritone/bass Volume 1 – Hal Leonard)
- LOEWE, F. and LERNER, A.J. *C'est moi* from *Camelot* (*The first book of Broadway solos* Baritone/bass Part II – Hal Leonard)
- LOEWE, F. and LERNER, A.J. *Wand'rin' star* from *Paint your wagon* (*Broadway musicals show by show 1950–1959* – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *Kansas city* from *Oklahoma!* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *The surrey with the fringe on top* from *Oklahoma!* (*The first book of Broadway solos* Baritone/bass – Hal Leonard)

#### List C

##### ● From AMEB Musical Theatre Grade 2 Series 1:

- FLAHERTY, S. and AHRENS, L. and DR SEUSS. *It's possible* from *Seussical*
- JEFFERSON, I. *Sailing away*
- JOHN, E. and HALL, L. *Electricity* from *Billy Elliot*
- MENKEN, A. and ASHMAN, H. *Gaston* from Walt Disney's *Beauty and the beast: the Broadway musical*
- MINCHIN, T. *Naughty* from *Matilda: the musical*
- SHEIK, D. and SATER, S. *Whispering* from *Spring awakening*

#### Manual List

##### Ladies and Gentlemen

- BRICUSSE, L. *Something in your smile* from *Doctor Dolittle* (*The movie musicals big book* – Alfred)
- DONALDSON, W. and KAHN, G. arr. DANSICKER. *My baby just cares for me* from *Whoopee!* (*Kids' musical theatre audition* Boy's edition – Hal Leonard)
- SHERMAN, R.M. and SHERMAN, R.B. *Feed the birds* from Walt Disney's *Mary Poppins* (*Kids' musical theatre collection* Volume 1 – Hal Leonard)
- SONDHEIM, S. *I remember* from *Evening primrose* (*The singer's musical theatre anthology* Soprano Volume 3 – Hal Leonard)
- SONDHEIM, S. *Isn't it?* from *Saturday night* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)
- WALLACE, O. and WASHINGTON, N. *When I see an elephant fly* from Walt Disney's *Dumbo* (*Kids' musical theatre collection* Volume 2 – Hal Leonard)

##### Ladies

- ADLER, R. and ROSS, J. *Whatever Lola wants* from *Damn Yankees* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)

- CASEY, W. and JACOBS, J. *Freddy, my love* from *Grease* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
- FLAHERTY, S. and AHRENS, L. *Close the door* from *Anastasia* (musicnotes.com – MN0173897)
- GORDON, P. *The secret of happiness* from *Daddy long legs* (*Teen pop Broadway collection* – Hal Leonard)
- LIPPA, A. and CRAWLEY, B. *A broken old doll* from *A little princess* (*A little princess-vocal selections* – Hal Leonard)
- LLOYD WEBBER, A. and STEINMAN, J. *Whistle down the wind* from *Whistle down the wind* (*Musical theatre anthology for teens* Young women's edition – Hal Leonard)
- MENKEN, A. and RICE, T. *A change in me* from Walt Disney's *Beauty and the beast* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)
- MENKEN, A. and SCHWARTZ, S. *Colors of the wind* from Walt Disney's *Pocahontas* (*Disney contemporary songs* – Hal Leonard)
- MENKEN, A. and SCHWARTZ, S. *Someday* from Walt Disney's *The hunchback of Notre Dame* (*Disney contemporary songs* – Hal Leonard)
- WILDHORN, F. and BRICUSSE, L. *Sympathy, tenderness* from *Jekyll and Hyde* (*The first book of Broadway solos* Mezzo-soprano Part II – Hal Leonard)

#### Gentlemen

- CASEY, W. and JACOBS, J. *Beauty school dropout* from *Grease* (*Broadway for teens* Young men's edition – Hal Leonard)
- COLLINS, P. *I need to know* from Walt Disney's *Tarzan* (*Boy's songs from musicals* – Hal Leonard)
- LIPPA, A. *What if* from *The Addams family* (*The Addams family piano/vocal selections* – Hal Leonard)
- LLOYD WEBBER, A. and RICE, T. *Any dream will do* from *Joseph and the amazing technicolor dreamcoat* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)

**Extra list:** Two works required. Extra list selections should be songs sung by a character in a musical theatre show or film.

#### Section III. Aural tests, Sight-reading, General knowledge

**GRADE 3**

**4203**

Please refer to the syllabus objectives at the beginning of this level.

**Section I. Technical work**

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

**Section II. Songs**

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

In addition to this, two Extra list songs must be prepared for presentation at examination.

**List A**

● **From AMEB Musical Theatre Grade 3 Ladies' edition**

**Series 1:**

- BERLIN, I. *I got lost in his arms* from *Annie get your gun*  
HOLLMANN, M. and KOTIS, G. *Follow your heart* from *Urinetown*  
SCHAFER, M. and LEVIN, I. *I like him* from *Drat! The cat!*  
WEILL, K. and ANDERSON, M. *It never was you* from *Knickerbocker holiday*

● **From AMEB Musical Theatre Grade 3 Gentlemen's edition**

**Series 1:**

- FLAHERTY, S. and AHRENS, L. *Love who you love* from *A man of no importance*  
HERMAN, J. *It only takes a moment* from *Hello, Dolly!*  
LOESSER, F. *More I cannot wish you* from *Guys and dolls*  
SONDHEIM, S. *Your eyes are blue cut* from *A funny thing happened on the way to the forum*

**Manual List**

**Ladies and Gentlemen**

- GERSHWIN, G. and GERSHWIN, I. *But not for me* from *Girl crazy* (*Broadway musicals show by show 1930–1939* – Hal Leonard)  
ORNADEL, C. and BRICUSSE, L. *If I ruled the world* from *Pickwick* (*The first book of Broadway solos Mezzo-soprano* – Hal Leonard)  
RODGERS, R. and HART, L. *Where or when* from *Babes in arms* (*The singer's musical theatre anthology Soprano Volume 1* – Hal Leonard)  
RODGERS, R. and HART, L. *Who are you?* from *The boys from Syracuse* (*Rodgers and Hart: a musical anthology* – Hal Leonard)

**Ladies**

- FLAHERTY, S. and AHRENS, L. *Journey to the past* from *Anastasia* (musicnotes.com – MN0026552)  
GERSHWIN, G. and GERSHWIN, I. *Someone to watch over me* from *Oh, Kay!* (*The singer's musical theatre anthology Soprano Volume 3* – Hal Leonard)  
HAMLISCH, M. and SAGER, C.B. *If you really knew me* from *They're playing our song* (*Broadway musicals show by show 1972–1988* – Hal Leonard)  
HENDERSON, R., DESYLVA, B.G. and BROWN, L. *Just imagine* from *Good news!* (*The first book of Broadway solos Soprano* – Hal Leonard)  
LOEWE, F. and LERNER, A.J. *The simple joys of maidenhood* from *Camelot* (*Teens' musical theatre anthology Female edition* – Alfred)  
MACDERMOT, G. and GUARE, J.E. *What a nice idea* from *Two gentlemen of Verona* (*Singer's library of musical theatre Mezzo-soprano/alto Volume 2* – Alfred)  
PORTER, C. *I love Paris* from *Can-can* (*Singer's library of musical theatre Mezzo-soprano/alto Volume 1* – Alfred)

- RODGERS, R. and HAMMERSTEIN II, O. *A lovely night* from *Cinderella* (*The singer's musical theatre anthology Soprano Volume 4* – Hal Leonard)  
RODGERS, R. and HART, L. *My funny valentine* from *Babes in arms* (*Singer's library of musical theatre Mezzo-soprano/alto Volume 1* – Alfred)  
SCHMIDT, H. and JONES, T. *Simple little things* from *110 in the shade* (*Singer's library of musical theatre Soprano Volume 1* – Alfred)  
WILLSON, M. *Goodnight my someone* from *The music man* (*Musical theatre anthology for teens Young women's edition* – Hal Leonard)

**Gentlemen**

- KANDER, J. and EBB, F. *Marry me* from *The rink* (*The singer's musical theatre anthology Baritone/bass Volume 4* – Hal Leonard)  
LOEWE, F. and LERNER, A.J. *If ever I would leave you* from *Camelot* (*The first book of Broadway solos Baritone/bass* – Hal Leonard)  
MERRILL, B. *She's my love* from *Carnival* (*Singer's library of musical theatre Baritone/bass Volume 2* – Alfred)  
RODGERS, R. and HAMMERSTEIN II, O. *Do I love you because you're beautiful?* from *Cinderella* (*Broadway for teens Young men's edition* – Hal Leonard)  
RODGERS, R. and HAMMERSTEIN II, O. *Oh, what a beautiful mornin'* from *Oklahoma!* (*Musical theatre for classical singers Baritone/bass* – Hal Leonard)  
SCHMIDT, H. and JONES, T. *They were you* (Solo version) from *The Fantasticks* (*Teens' musical theatre anthology Male edition* – Alfred)  
WEILL, K. and ANDERSON, M. *There's nowhere to go but up* from *Knickerbocker holiday* (*The singer's musical theatre anthology Baritone/bass Volume 2* – Hal Leonard)  
WILDHORN, F. and BRICUSSE, L. *Lost in the darkness* from *Jekyll and Hyde* (*The contemporary singing actor Revised Men's edition Volume 2* – Hal Leonard)

**List B**

● **From AMEB Musical Theatre Grade 3 Ladies' edition**

**Series 1:**

- ADLER, R. and ROSS, J. *I'm not at all in love* from *The pajama game*  
BOCK, J. and HARNICK, S. *Gorgeous* from *The apple tree*  
BROOKS, M. *Listen to your heart* from *Young Frankenstein*  
ROBINSON, M.L. *The girl next door* from *Metro Street*

● **From AMEB Musical Theatre Grade 3 Gentlemen's edition**

**Series 1:**

- ALLEN, P. *When I get my name in lights* from *The boy from Oz*  
BROOKS, M. *That face* from *The producers*  
FRANK, M. and BRYANT, D. *When I was a kid* from *Prodigal*  
FLAHERTY, S., AHRENS, L. and DR SEUSS. *How lucky you are* from *Seussical*

**Manual List**

**Ladies and Gentlemen**

- GASPARINI, D. *Kindergarten love song* :) (musicnotes.com – MN0145346)  
GERSHWIN, G. and GERSHWIN, I. *Blah, blah, blah* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)

**Ladies**

- ANDERSON-LOPEZ, K., FORD, J.-A., KAPLAN, R. & WORDSWORTH, S. *Do what I do* from *In transit* (musicnotes.com – MN0177754) [Cut internal dialogue and instrumental from bars 70-77]  
GAY, N., ROSE, A. and FURBER, D. *Take it on the chin* from *Me and my girl* (*Singer's library of musical theatre Mezzo-soprano/alto Volume 2* – Alfred)  
MILLS, K. and STERLING, A.B. *Meet me in St. Louis* from *Meet me in St. Louis* (*The movie musicals big book* – Alfred)

- RODGERS, R. and HAMMERSTEIN II, O. *I'm gonna wash that man right outa my hair* from *South Pacific* (Musical theatre anthology for teens Young women's edition – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *Many a new day* from *Oklahoma!* (The singer's musical theatre anthology Soprano Volume 1 – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *We deserve each other* from *Me and Juliet* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)
- RODGERS, R. and HART, L. *Glad to be unhappy* from *On your toes* (Rodgers and Hart: a musical anthology – Hal Leonard)
- RODGERS, R. and HART, L. *To keep my love alive* from *A Connecticut Yankee* (Musical theatre for classical singers Mezzo-soprano – Hal Leonard)
- RODGERS, R. and HART, L. *What is a man?* from *Pal Joey* (Singer's library of musical theatre Soprano Volume 1 – Alfred)
- SMALLS, C. *Don't nobody bring me no bad news* from *The Wiz* (The Wiz: vocal selections – Alfred)
- WALLER, T. and RAZAF, A. *Keepin' out of mischief now* from *Ain't misbehavin'* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)

#### Gentlemen

- ADLER, R. and ROSS, J. *Heart* from *Damn Yankees* (Teens' musical theatre anthology Male edition – Hal Leonard)
- BRICUSSE, L. and NEWLEY, A. *A wonderful day like today* from *The roar of the greaspaint - the smell of the crowd* (Musical theatre anthology for teens Young men's edition – Hal Leonard)
- DEPAUL, G. and MERCER, J. *Bless yore beautiful hide* from *Seven brides for seven brothers* (The movie musicals big book – Alfred)
- HERMAN, J. *Put on your Sunday clothes* from *Hello, Dolly!* (Hello, Dolly! Vocal selections – Hal Leonard)
- HOLMES, R. *Never the luck* from *The mystery of Edwin Drood* (Broadway for teens Young men's edition – Hal Leonard)
- LANE, B. and HARBURG, E.Y. *That great come and get it day* from *Finian's rainbow* (The first book of Broadway solos Tenor Part II – Hal Leonard)
- LLOYD WEBBER, A. and RICE, T. *King Herod's song* from *Jesus Christ superstar* (The singer's musical theatre anthology Tenor Volume 1 – Hal Leonard)
- MENKEN, A. and RICE, T. *Me* from *Walt Disney's Beauty and the beast* (Musical theatre anthology for teens Young men's edition – Hal Leonard)
- ROBERTS, J. and DIPIETRO, J. *The baby song* from *I love you, you're perfect, now change* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)

#### List C

##### ● From AMEB Musical Theatre Grade 3 Ladies' edition

###### Series 1:

- GOLDRICH, Z. and HEISLER, M. *Sing your own song* from *Dear Edwina*
- MINCHIN, T. *When I grow up* from *Matilda: the musical*
- NEWMAN, R. *Almost there* from *Walt Disney's The princess and the frog*
- RUTHERFORD, P. and MILLAR, J. *Puddles* from *The hatpin*

##### ● From AMEB Musical Theatre Grade 3 Gentlemen's edition

###### Series 1:

- FLAHERTY, S. and AHRENS, L. and DR SEUSS. *Alone in the universe* from *Seussical*
- FORRESTER, T. and SWAN, K. *If you knew me* from *Waves*
- SHEIK, D. and SATER, S. *All that's known* from *Spring awakening*
- TESORI, J. and LINDSAY-ABAIRE, D. *When words fail* from *Shrek: the musical*

#### Manual List

##### Ladies and Gentlemen

- MENKEN, A. and SCHWARTZ, S. *If I never knew you* from *Walt Disney's Pocahontas* (The Stephen Schwartz songbook – Hal Leonard)
- NEWMAN, R. *When she loved me* from *Walt Disney's Toy story 2* (Disney contemporary songs – Hal Leonard)
- Ladies**
- ANDERSSON, B., RICE, T. and ULVAEUS, B. *Heaven help my heart* from *Chess* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)
- CARNELIA, C. *Nothing really happened* from *Is there life after high school?* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)
- JOHN, E. and RICE, T. *The past is another land* from *Aida* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)
- LLOYD WEBBER, A., BLACK, D. and HART, C. *Anything but lonely* from *Aspects of love* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)
- MINCHIN, T. *Quiet* from *Matilda: the musical* (Matilda: the musical – Music Sales)
- PASEK, B. and PAUL, J. *What a mother does* from *A Christmas story: the musical* (Broadway musicals show by show 2006–2013 – Hal Leonard)
- SONDHEIM, S. *Sooner or later* from *Dick Tracy* (Sondheim for singers Belter/mezzo-soprano – Hal Leonard)
- TESORI, J. and KRON, L. *Ring of keys* from *Fun home* (Fun home: A new Broadway musical. Vocal selections – Samuel French)
- WILDER, M. and ZIPPEL, D. *Reflection* from *Walt Disney's Mulan* (Musical theatre anthology for teens Young women's edition – Hal Leonard)
- WILDHORN, F. and KNIGHTON, N. *When I look at you* from *The Scarlet Pimpernel* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)
- WILDHORN, F. and MURPHY, J. *Home* from *Wonderland* (Contemporary musical theatre for teens Young women's edition Volume 1 – Hal Leonard)

##### Gentlemen

- ALLEN, P. and SAGER, C.B. *Everything old is new again* from *The boy from Oz* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)
- FLAHERTY, S. and AHRENS, L. *Capture the girl* from *Dessa Rose* (Dessa Rose: vocal selections – Alfred)
- LLOYD WEBBER, A., BLACK, D. and HART, C. *Other pleasures* from *Aspects of love* (The singer's musical theatre anthology Baritone/bass Volume 4 – Hal Leonard)
- LLOYD WEBBER, A. and RICE, T. *Could we start again please?* from *Jesus Christ superstar* (Jesus Christ superstar (revised edition): vocal selections – Hal Leonard)
- LLOYD WEBBER, A. and RICE, T. *Pilate's dream* from *Jesus Christ superstar* (The singer's musical theatre anthology Baritone/bass Volume 2 – Hal Leonard)
- SCHÖNBERG, C.-M., BOUBLIL, A. and KRETZMER, H. *Drink with me* from *Les misérables* (The singer's musical theatre anthology Baritone/bass Volume 5 – Hal Leonard)
- WILDHORN, F. and MURPHY, J. *Tell my father* from *The civil war* (The civil war: vocal selections – Cherry Lane)
- WYNER, B. *It just wasn't meant to happen* from *Calvin Berger* (Teen pop Broadway collection – Hal Leonard)

**Extra list:** Two works required. Extra list selections should be songs sung by a character in a musical theatre show or film.

#### Section III. Aural tests, Sight-reading, General knowledge



**GRADE 4**

**4204**

Please refer to the syllabus objectives at the beginning of this level.

**Section I. Technical work**

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

**Section II. Songs**

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

In addition to this, two Extra List songs must be prepared for presentation at examination.

**List A**

● **From AMEB Musical Theatre Grade 4 Ladies' edition**

**Series 1:**

BOCK, J. and HARNICK, S. *Far from the home I love* from *Fiddler on the roof*

GAY, N. *Once you lose your heart* from *Me and my girl*

PORTER, C. *So in love* from *Kiss me, Kate*

STROUSE, C. and CHARNIN, M. arr. DANSICKER. *It would have been wonderful* from *Annie Warbucks*

● **From AMEB Musical Theatre Grade 4 Gentlemen's edition**

**Series 1:**

HERMAN, J. *I promise you a happy ending* from *Mack and Mabel*

KANDER, J. and EBB, F. *Sometimes a day goes by* from *Woman of the year*

RODGERS, R. and HAMMERSTEIN II, O. *You've got to be carefully taught* from *South Pacific*

SONDHEIM, S. *Take me to the world* from *Evening primrose*

**Manual List**

**Ladies and Gentlemen**

CHAPLIN, C., TURNER, J. and PARSONS, G. *Smile* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Hal Leonard)

COLEMAN, C. and STEWART, M. *The colors of my life* from *Barnum* (*The singer's musical theatre anthology Baritone/bass Volume 5* – Hal Leonard)

HENDERSON, R., DESYLVA, B.G. and BROWN, L. *The best things in life are free* from *Good news!* (*Singer's library of musical theatre Baritone/bass Volume 2* – Alfred)

**Ladies**

ARLEN, H. and HARBURG, E.Y. *Over the rainbow* from *The Wizard of Oz* (*Singer's library of musical theatre Mezzo-soprano/alto Volume 2* – Alfred)

FLAHERTY, S. and AHRENS, L. *Crossing a bridge* from *Anastasia* (musicnotes.com – MN0173891)

FORD, N. and CRYER, G. *Old friend* from *I'm getting my act together and taking it on the road* (*Singer's library of musical theatre Mezzo-soprano/alto Volume 2* – Alfred)

LOESSER, F. *My darling, my darling* from *Where's Charley?*

(*Broadway musicals show by show 1940–1949* – Hal Leonard)

LOEWE, F. and LERNER, A.J. *I loved you once in silence* from *Camelot* (*The singer's musical theatre anthology Soprano Volume 1* – Hal Leonard)

MIRANDA, L.-M. *How far I'll go* from *Moana* (musicnotes.com – MN0170932)

RODGERS, R. *I have confidence* from *The sound of music* (*The singer's musical theatre anthology Soprano Volume 3* – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *I haven't got a worry in the world* from *Happy birthday* (Bernadette Peters loves Rodgers and Hammerstein – Williamson Music)

RODGERS, R. and HAMMERSTEIN II, O. *Love, look away* from *Flower drum song* (*The first book of Broadway solos Soprano Part II* – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Mister snow* from *Carousel* (*Musical theatre for classical singers Soprano* – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Out of my dreams* from *Oklahoma!* (*Musical theatre for classical singers Soprano* – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *No other love* from *Me and Juliet* (*The singer's musical theatre anthology Soprano Volume 1* – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *We kiss in a shadow* from *The king and I* (*Musical theatre for classical singers Soprano* – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *What's the use of wond'rin'* from *Oklahoma!* (*The first book of Broadway solos Mezzo-soprano* – Hal Leonard)

RODGERS, R. and HART, L. *Bewitched, bothered and bewildered* from *Pal Joey* (*Singer's library of musical theatre Soprano Volume 1* – Alfred)

SCHMIDT, H. and JONES, T. *Much more* from *The Fantasticks* (*Singer's library of musical theatre Soprano Volume 1* – Alfred)

WILLSON, M. *Till there was you* from *The music man* (*Musical theatre for classical singers Soprano* – Hal Leonard)

YESTON, M. *Simple* from *Nine* (*The singer's musical theatre anthology Soprano Volume 2* – Hal Leonard)

**Gentlemen**

ANDERSON-LOPEZ, K. and LOPEZ, R. *Kristoff lullaby* from *Frozen: The Broadway musical* (musicnotes.com – MN0186030)

BERLIN, I. *It's a lovely day tomorrow* from *Louisiana purchase* (*Broadway musicals show by show 1940–1949* – Hal Leonard)

BERLIN, I. *What chance have I with love?* from *Louisiana purchase* (*The singer's musical theatre anthology Baritone/bass Volume 4* – Hal Leonard)

RODGERS, R. and HART, L. *The most beautiful girl in the world* from *Jumbo* (*The first book of Broadway solos Tenor Part II* – Hal Leonard)

SONDHEIM, S. *Love's a bond* from *Saturday night* (*Singer's library of musical theatre Baritone/bass Volume 2* – Alfred)

SONDHEIM, S. *No one has ever loved me* from *Passion* (*Singer's library of musical theatre Baritone/bass Volume 2* – Alfred)

SONDHEIM, S. *You must meet my wife* from *A little night music* (*Musical theatre for classical singers Baritone/bass* – Hal Leonard)

STROUSE, C. and ADAMS, L. *A lot of livin' to do* from *Bye bye birdie* (*The singer's musical theatre anthology Baritone/bass Volume 4* – Hal Leonard)

STROUSE, C. and ADAMS, L. *Once upon a time* from *All American* (*The singer's musical theatre anthology Baritone/bass Volume 5* – Hal Leonard)

STYNE, J., COMDEN, B. and GREEN, A. *Asking for you* from *Do re mi* (*The singer's musical theatre anthology Tenor Volume 2* – Hal Leonard)

**List B**

● **From AMEB Musical Theatre Grade 4 Ladies' edition**

**Series 1:**

LIPPA, A. *Pulled* from *The Addams family*

LOESSER, F. *Happy to keep his dinner warm* from *How to succeed in business without really trying*

O'KEEFE, L. and BENJAMIN, N. *Ireland* from *Legally blonde*

PORTER, C. *Always true to you in my fashion* from *Kiss me, Kate*



● **From AMEB Musical Theatre Grade 4 Gentlemen's edition Series 1:**

- FINN, W. *I'd rather be sailing* from *A new brain*  
GALLAGHER, D. and WALDROP, M. *Last one picked* from *Howard Crabtree's Whoop dee do!*  
KANDER, J. and EBB, F. *Mister Cellophane* from *Chicago*  
LOESSER, F. *I believe in you* from *How to succeed in business without really trying*

**Manual List**

**Ladies and Gentlemen**

- BRICUSSE, L. and NEWLEY, A. *Nothing can stop me now!* from *The roar of the greasepaint - the smell of the crowd* (Musical theatre anthology for teens Young women's edition – Hal Leonard)  
GERSHWIN, G. and GERSHWIN, I. *I got rhythm* from *Girl crazy* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)  
SONDHEIM, S. *Uptown, downtown* cut from *Follies* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 3 – Hal Leonard)

**Ladies**

- BART, L. *It's a fine life* from *Oliver!* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)  
BROOKS, M. *When you got it, flaunt it* from *The producers* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)  
COLEMAN, C. and FIELDS, D. *Nobody does it like me* from *Seesaw* (musicnotes.com – MN0055559)  
HOLMES, R. *The wages of sin* from *The mystery of Edwin Drood* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)  
KANDER, J. and EBB, F. *Don't tell mama* from *Cabaret* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 1 – Hal Leonard)  
KANDER, J. and EBB, F. *It's a business* from *Curtains* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)  
KANDER, J. and EBB, F. *Nowadays* from *Chicago* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)  
LOESSER, F. *If I were a bell* from *Guys and dolls* (Broadway musicals show by show 1950–1959 – Hal Leonard)  
RODGERS, R. and HAMMERSTEIN II, O. *The gentleman is a dope* from *Allegro* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)  
ROME, H. and ALSEN, G. *Ladies* from *Destry rides again* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)  
ROME, H. *Shopping around* from *Wish you were here* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)  
SHAIMAN, M. and WITTMAN, S. *Good morning Baltimore* from *Hairspray* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)  
SHIRE, D. and MALTBY, R. Jr. *Life story* from *Closer than ever* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)  
SHIRE, D. and MALTBY, R. Jr. *Today is the first day of the rest of my life* from *Starting here, starting now* (The smash Broadway collection – Hal Leonard)  
YESTON, M. *I want to go to Hollywood* from *Grand hotel* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)

**Gentlemen**

- ANDERSON-LOPEZ, K. and LOPEZ, R. *Hans of the Southern Isles* from *Frozen: The Broadway musical* (musicnotes.com – MN0185184)

- ARLEN, H. and HARBURG, E.Y. *If I only had a brain* from *The Wizard of Oz* (Teens' musical theatre anthology Male edition – Alfred)  
BOCK, J. and HARNICK, S. *Miracle of miracles* from *Fiddler on the roof* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)  
BOCK, J. and HARNICK, S. *Tonight at eight* from *She loves me* (Musical theatre for classical singers Tenor – Hal Leonard)  
GROSSMAN, L. and HACKADY, H. *Where was I when they passed out the luck?* from *Minnie's boys* (Musical theatre anthology for teens Young men's edition – Hal Leonard)  
LOESSER, F. *Luck be a lady* from *Guys and dolls* (The singer's musical theatre anthology Baritone/bass Volume 2 – Hal Leonard)  
MENKEN, A. and ASHMAN, H. *Dentist!* from *Little shop of horrors* (Little shop of horrors vocal selections – Alfred)  
PORTER, C. *I've come to wive it wealthily in Padua* from *Kiss me, Kate* (Musical theatre for classical singers Baritone/bass – Hal Leonard)  
SCHWARTZ, S. *Neat to be a newsboy* from *Working* (Working: vocal selections – Alfred)  
YAZBEK, D. *Chimp in a suit* from *Dirty rotten scoundrels* (Contemporary Broadway comedy songs – Hal Leonard)  
YOUmans, V. and CAESAR, I. *Tea for two* from *No, no Nanette* (Broadway musicals show by show 1917–1929 – Hal Leonard)

**List C**

● **From AMEB Musical Theatre Grade 4 Ladies' edition Series 1:**

- FRANK, M. and BRYANT, D. *As far as the eye can see* from *Once we lived here*  
KRIEGER, H. and RUSSELL, B. *Who will love me as I am?* from *Side show*  
TESORI, J. and LINDSAY-ABAIRE, D. *More to the story* cut from *Shrek: the musical*  
WILDHORN, F. and BLACK, D. *Now that's what you call a dream* from *Bonnie and Clyde*

● **From AMEB Musical Theatre Grade 4 Gentlemen's edition Series 1:**

- ANDERSSON, B., RICE, T. and ULVAEUS, B. *Where I want to be* from *Chess*  
CARNELIA, C. *The kid inside* from *Is there life after high school?*  
ROBINSON, M.L. *Just say* from *Sing on through tomorrow*  
SCHWARTZ, S. *Beautiful city* from *Godspell* (2011 Broadway Revival Version)

**Manual List**

**Ladies and Gentlemen**

- BRICUSSE, L. and NEWLEY, A. *Pure imagination* from *Willy Wonka and the chocolate factory* (Kids' musical theatre anthology – Hal Leonard)  
HAMLISCH, M. and SAGER, C.B. *They're playing my song* from *They're playing our song* (Broadway musicals show by show 1972–1988 – Hal Leonard)

**Ladies**

- BRICKELL, E. and MARTIN, S. *If you knew my story* from *Bright star* (musicnotes.com – MN0164587)  
BROWN, J.R. *The lamest place in the world* from *13* (The singer's musical theatre anthology Teen's edition Mezzo-soprano/alto/belter – Hal Leonard)  
BROWN, J.R. *What it means to be a friend* from *13* (The singer's musical theatre anthology Teen's edition Mezzo-soprano/alto/belter – Hal Leonard)  
FLAHERTY, S. and AHRENS, L. and DR SEUSS. *Notice me, Horton* from *Seussical* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)  
FLAHERTY, S. and AHRENS, L. *Waiting for life* from *Once on this island* (Teens' musical theatre anthology Female edition – Alfred)

- HAMLISCH, M. and SAGER, C.B. *I still believe in love* from *They're playing our song* (Broadway love songs 2nd edition – Hal Leonard)
- HEDGER, N. and NICHOLSON, B. *Next in line* from *Homesick* (homegrownaus.com)
- INTRABARTOLO, D. and HARTMERE, J. *All grown up* from *Bare* (Teen pop Broadway collection – Hal Leonard)
- JOHN, E. and RICE, T. *Every story is a love story* from *Aida* (The contemporary singing actor Women's 3rd edition Volume 2 – Hal Leonard)
- LLOYD WEBBER, A. and BLACK, D. *Tell me on a Sunday* from *Song and dance* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)
- LOPEZ, R. and MARX, J. *There's a fine, fine line* from *Avenue Q* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)
- MENKEN, A. and RICE, T. *Home* from Walt Disney's *Beauty and the beast* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)
- O'KEEFE, L. and MURPHY, K. *Lifeboat* from *Heathers: The musical* (musicnotes.com – MN0145521)
- SCHWARTZ, S. *I'm not that girl* from *Wicked* (The singer's musical theatre anthology Teen's edition Mezzo-soprano/alto/belter – Hal Leonard)
- SHEIK, D. and SATER, S. *Mama who bore me* from *Spring awakening* (Spring awakening: a new musical – Hal Leonard)
- SHEIK, D. and SATER, S. *The dark I know well* from *Spring awakening* (Spring awakening: a new musical – Hal Leonard)
- Gentlemen**
- BROOKS, M. *Along came Bialy* from *The producers* (The singer's musical theatre anthology Baritone/bass Volume 4 – Hal Leonard)
- FINN, W. *What more can I say* from *Falsettos* (The William Finn songbook – Hal Leonard)
- HOOD, J. and RUSSELL, B. *Learning to let go* from *Elegies for angels, punks and raging queens* (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)
- KRIEGER, H. and RUSSELL, B. *The devil you know* from *Side show* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)
- LINDSEY-NASSIF, R. *I want to fly* from *Flight of the lawnchair man* (Teen pop Broadway collection – Hal Leonard)
- LIPPA, A. and GREENWALD, T. *It took me a while* from *John and Jen* (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)
- LLOYD WEBBER, A. and RICE, T. *Close every door* from *Joseph and the amazing technicolor dreamcoat* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)
- MILLER, R. *River in the rain* from *Big river* (The singer's musical theatre anthology Baritone/bass Volume 1 – Hal Leonard)
- RUSSELL, W. *I'm not saying a word* from *Blood brothers* (Blood brothers: vocal selections – Wise Publications)
- SONDHEIM, S. *It's in your hands now* from *Road show* (Road show: vocal selections – Hal Leonard)
- STILES, G. and DREWE, A. *Different* from *Honk!* (Singer's library of musical theatre Tenor Volume 2 – Alfred)
- WILDHORN, F. and MURPHY, J. *Sarah* from *The civil war* (The first book of Broadway solos Tenor Part II – Hal Leonard)

**Extra list:** Two works required. Extra list selections should be songs sung by a character in a musical theatre show or film.

### Section III. Aural tests, Sight-reading, General knowledge

## LEVEL 2

DEVELOPING  
GRADE 5 TO GRADE 8

### Objectives

At the completion of Level 2 students will be able to sing musically and will have developed their technique and musical understanding according to the criteria below. Examiners will use this set of criteria to assess candidates in all Level 2 examinations.

### Section I. Technical work

The candidate is required to demonstrate:

- Accurate performance of all Technical work
- Performance of the Technical work within the suggested tempo range with fluency
- Performance of the grade's vocalise from memory
- Well-balanced stance and appropriate body alignment
- Breath support and control
- Rhythmic precision
- Clear and even tone throughout the range
- Even *legato*
- Vocal agility and flexibility
- Clear articulation of vowels and consonants
- Accurate intonation and consistency of pitch
- Use of dynamics to support phrase shape and musical expression

### Section II. Songs and Extra lists

#### Songs

Through a programme of songs drawn from the lists and performed from memory, the candidate is required to demonstrate:

- Sustained commitment and focus throughout the performance
- An assured performance with a strong sense of individual expression and creativity
- Engagement with and thoughtful interpretation of the text and the nuances of language and meaning
- A fluid and truthful interpretation of the character's dramatic and emotional arc in a song
- Performance of each song at an appropriate tempo
- Well-balanced stance and body alignment
- Breath support and control
- Accuracy of intonation and consistency of pitch appropriate to the interpretation of the song
- Rhythmic precision appropriate to the interpretation of the song
- Clear tone
- Use of dynamics and articulation as appropriate to the interpretation of the song
- Even *legato*
- Appropriate style and phrasing
- Clear pronunciation, articulation, and enunciation of vowels and consonants in the words of songs
- Management of a range of tonal qualities for expressive purposes

### Extra Lists (Grade 5 and Grade 6)

The candidate is required to demonstrate:

- Familiarity with the Extra list songs by performing the whole or any part of them from memory at the discretion of the examiner. There is no requirement for Extra list songs to be accompanied.

### Section III. Aural tests, Sight-reading, General knowledge

**Aural tests**

The candidate is required to demonstrate the ability to perform promptly and accurately the aural tests as outlined in 'General Requirements for Practical Examinations – 21. Aural Test Requirements' in the front section of the *Manual of syllabuses*.

**Sight reading**

The candidate is required to demonstrate:

- Accuracy in time and rhythm
- Accuracy in pitch
- Performance at the tempo indicated in the music
- Dynamics, articulation, and style as indicated in the music

The music to be sung at sight may be sung in the key of the candidate's choosing (i.e. not necessarily in the notated key). The examiner will play the tonic note and tonic chord of the key chosen by the candidate prior to the candidate commencing the singing of the example. One minute's study time is permitted between the candidate first seeing the example and commencing the sight singing. Candidates may use a vowel or vowels, and may use a consonant to initiate the vowel sound if desired (i.e. *ta*). Beginning at Grade 2, the intended phrasing of each example is shown by slurs. Each phrase may begin with a consonant but should otherwise be performed as a single *legato* melisma.

All sight-reading examples are given in the treble clef.

Sight reading material will conform to the following parameters. Each grade assumes the skills of all previously listed grades (i.e. the skills listed are wholly cumulative).

*Grade 5*

|                                           |                                                                                                                                                                                                  |
|-------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Length                                    | Up to eight bars                                                                                                                                                                                 |
| Keys                                      | A minor, E minor, D minor                                                                                                                                                                        |
| Time signatures                           | $\frac{6}{8}$                                                                                                                                                                                    |
| Melodic patterns                          | Anacrusis; non-tonic fourths, sequences                                                                                                                                                          |
| Range                                     | b – e <sup>2</sup>                                                                                                                                                                               |
| Articulation, dynamics and tempo markings | Occasional ties                                                                                                                                                                                  |
| Rhythmic values                           |  (limited to the rhythm  ) |
| Rest values                               | $\gamma$                                                                                                                                                                                         |

*Grade 6*

|                                           |                     |
|-------------------------------------------|---------------------|
| Length                                    | Up to eight bars    |
| Keys                                      | B minor, G minor    |
| Time signatures                           | $\frac{9}{8}$       |
| Melodic patterns                          | Fifths and sixths   |
| Range                                     | b – e <sup>2</sup>  |
| Articulation, dynamics and tempo markings | <i>p</i> , <i>f</i> |
| Rhythmic values                           | Triplets            |
| Rest values                               | $\frac{3}{4}$       |

*Grade 7*

|                  |                                                      |
|------------------|------------------------------------------------------|
| Length           | Between eight bars and ten bars                      |
| Keys             | F# minor, C minor                                    |
| Time signatures  | $\frac{2}{2}$                                        |
| Melodic patterns | Sevenths and octaves; occasional chromatic semitones |

|                                           |                                                                                                 |
|-------------------------------------------|-------------------------------------------------------------------------------------------------|
| Range                                     | b – e <sup>2</sup>                                                                              |
| Articulation, dynamics and tempo markings | No new articulation, dynamics or tempo markings                                                 |
| Rhythmic values                           | Duplets and  |
| <i>Grade 8</i>                            |                                                                                                 |
| Length                                    | Between eight bars and twelve bars                                                              |
| Keys                                      | C# minor, F minor                                                                               |
| Time signatures                           | $\frac{5}{4}$                                                                                   |
| Melodic patterns                          | Hint of dominant or subdominant key within the melody                                           |
| Range                                     | b – e <sup>2</sup>                                                                              |
| Articulation, dynamics and tempo markings | <i>cresc.</i> , <i>dim.</i>                                                                     |
| Rhythmic values                           | No new rhythmic values                                                                          |

**General knowledge**

The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of the *Manual of syllabuses*.

Further to this, knowledge of the original dramatic context of the song being performed is required, including the name of the musical from which it is drawn where relevant, character name, background and the point in the story at which the song is sung.

**CERTIFICATE OF PERFORMANCE****Objectives**

The candidate is required to demonstrate musicality, maturity, conviction, and confidence in the performance of a well-balanced programme that covers a variety of technical skills and musical emphases.

**Section I. Songs**

Through a well-balanced programme of songs of contrasting musical theatre styles and tempi, performed from memory and exhibiting all the following technical qualities:

- Well-balanced stance and appropriate body alignment
- Breath support and control
- Rhythmic precision as appropriate to the interpretation of the song
- Clear and even tone throughout the range
- Even *legato*
- Vocal agility and flexibility
- Clear articulation of vowels and consonants
- Accurate intonation and consistency of pitch

The candidate is required to demonstrate:

- Sustained commitment and focus throughout the performance
- An assured performance with a strong sense of individual expression and creativity
- Engagement with and thoughtful interpretation of the text and the nuances of language and meaning
- A fluid and truthful interpretation of the character's dramatic and emotional arc in a song
- Performance of each song at an appropriate tempo
- Well-balanced stance and body alignment
- Breath support and control
- Accuracy of intonation and consistency of pitch appropriate to the interpretation of the song



- Rhythmic precision appropriate to the interpretation of the song
- Clear tone
- Even *legato*
- Appropriate style and phrasing
- Clear pronunciation, articulation, and enunciation of vowels and consonants in the words of songs
- Management of a range of tonal qualities for expressive purposes
- Use of dynamics and articulation as appropriate to the interpretation of the song

## Section II. General knowledge

The ability to answer questions according to the guidelines set out in 'General Requirements for Practical Examinations – 23. General Knowledge Test Requirements' in the front section of the *Manual of syllabuses*.

Further to this, knowledge of the original dramatic context of the song being performed is required, including the name of the musical from which it is drawn where relevant, character name, background and the point in the story at which the song is sung.

## GRADE 5

4205

Please refer to the syllabus objectives at the beginning of this level.

## Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

## Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

In addition to this, two Extra List songs must be prepared for presentation at examination.

### List A

#### Ladies and Gentlemen

- BRICUSSE, L. and NEWLEY, A. *Look at that face* from *The roar of the greasepaint - the smell of the crowd* (The singer's musical theatre anthology Baritone/bass Volume 5 – Hal Leonard)
- GERSHWIN, G. and GERSHWIN, I. *Shall we dance?* from *Crazy for you* (Crazy for you: complete vocal selections – Alfred)
- KERN, J. and REYNOLDS, H. *They didn't believe me* from *The girl from Utah* (Jerome Kern collection – Hal Leonard)
- PORTER, C. *C'est magnifique* from *Can-can* (The Cole Porter song collection Volume 2: 1937–1958 – Alfred)
- SONDHEIM, S. *With so little to be sure of* from *Anyone can whistle* (Musical theatre for classical singers Baritone/bass – Hal Leonard)
- STYNE, J., COMDEN, B. and GREEN, A. *Long before I knew you* from *Bells are ringing* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)
- YOUNG, V., GREY, C. and ROBIN, L. *Sometimes I'm happy* from *Hit the deck* (Broadway musicals show by show 1917–1929 – Hal Leonard)

#### Ladies

- ANDERSON-LOPEZ, K. and LOPEZ, R. *True love* from *Frozen: The Broadway musical* (musicnotes.com – MN0182804)
- BART, L. *As long as he needs me* from *Oliver!* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)
- FLAHERTY, S. and AHRENS, L. *The human heart* from *Once on this island* (Singer's library of musical theatre Soprano Volume 1 – Alfred)

- GERSHWIN, G. and FRANCIS, A. *Boy wanted* from *My one and only* (Teens' musical theatre anthology Female edition – Alfred)
- HERMAN, J. *Ribbons down my back* from *Hello, Dolly!* (The singer's musical theatre anthology Soprano Volume 3 – Hal Leonard)
- KERN, J., HAMMERSTEIN II, O. and WODEHOUSE, P.G. *Bill* from *Show boat* (Musical theatre for classical singers Soprano – Hal Leonard)
- KERN, J. and HAMMERSTEIN II, O. *Why do I love you?* from *Show boat* (Jerome Kern collection – Hal Leonard)
- LOEWE, F. and LERNER, A.J. *How can I wait?* from *Paint your wagon* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)
- MIRANDA, L.-M. arr. LACAMOIRE and MIRANDA. *That would be enough* from *Hamilton* (musicnotes.com – MN0161862)
- PASEK, B. and PAUL, J. arr. PAUL and LACAMOIRE. *So big, so small* from *Dear Evan Hansen* (musicnotes.com – MN0174559)
- RODGERS, R. and HAMMERSTEIN II, O. *Come home* from *Allegro* (The singer's musical theatre anthology Soprano Volume 1 – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *I have dreamed* from *The king and I* (Musical theatre for classical singers Soprano – Hal Leonard)
- RODGERS, R. and HART, L. *I wish I were in love again* from *Babes in arms* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)
- RODGERS, R. and HART, L. *There's a small hotel* from *On your toes* (The singer's musical theatre anthology Soprano Volume 3 – Hal Leonard)
- SCHMIDT, H. and JONES, T. *Is it really me?* from *110 in the shade* (Singer's library of musical theatre Soprano Volume 1 – Alfred)
- SONDHEIM, S. *Lovely* from *A funny thing happened on the way to the forum* (The singer's musical theatre anthology Soprano Volume 4 – Hal Leonard)
- SONDHEIM, S. *Loving you* from *Passion* (Musical theatre for classical singers Mezzo-soprano – Hal Leonard)
- SONDHEIM, S. *So many people* from *Saturday night* (Musical theatre anthology for teens Young women's edition – Hal Leonard)
- STILES, G. and DREW, A. *Anything can happen* from *Walt Disney's Mary Poppins* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)

#### Gentlemen

- BERNSTEIN, L., COMDEN, B. and GREEN, A. *A quiet girl* from *Wonderful town* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)
- BERNSTEIN, L., COMDEN, B. and GREEN, A. *It's love* from *Wonderful town* (The singer's musical theatre anthology Baritone/bass Volume 4 – Hal Leonard)
- BRICUSSE, L. and NEWLEY, A. *Once in a lifetime* from *Stop the world - I want to get off* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)
- KANDER, J. and EBB, F. *Don't go* from *Cabaret* (The singer's musical theatre anthology Baritone/bass Volume 3 – Hal Leonard)
- LANE, B. and HARBURG, E.Y. *Old devil moon* from *Finian's rainbow* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)
- LEIGH, M. and DARION, J. *To each his Dulcinea (to every man his dream)* from *Man of La Mancha* (Singer's library of musical theatre Tenor Volume 2 – Alfred)
- PORTER, C. *I am in love* from *Can-can* (The singer's musical theatre anthology Tenor Volume 1 – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *A fellow needs a girl* from *Allegro* (The singer's musical theatre anthology Baritone/bass Volume 4 – Hal Leonard)



ROMBERG, S., HARBACH, O. and HAMMERSTEIN II, O. *One alone* from *The desert song* (musicnotes.com – MN0058115)  
 SCHÖNBERG, C.-M., BOUBLIL, A. and KRETZMER, H. *Empty chairs at empty tables* from *Les misérables* (The singer's musical theatre anthology Baritone/bass Volume 2 – Hal Leonard)  
 SCHÖNBERG, C.-M., BOUBLIL, A. and KRETZMER, H. *Stars* from *Les misérables* (The singer's musical theatre anthology Baritone/bass Volume 2 – Hal Leonard)  
 SONDHEIM, S. *The barber and his wife* from *Sweeney Todd* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)  
 WEILL, K. and ANDERSON, M. *September song* from *Knickerbocker holiday* (Broadway musicals show by show 1930–1939 – Hal Leonard)

## List B

### Ladies and Gentlemen

COLEMAN, C. and STEWART, M. *Ev'rybody today is turning on* from *I love my wife* (onlinesheetmusic.com)  
 GERSHWIN, G. and GERSHWIN, I. *By Strauss* from *Nice work if you can get it* (Nice work if you can get it: piano/vocal selections – Hal Leonard)  
 HENDERSON, R., DESYLVA, B.G. and BROWN, L. *Lucky in love* from *Good news!* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)  
 PORTER, C. *Don't fence me in* from *Hollywood canteen* [film] (The Cole Porter song collection Volume 2: 1937–1958 – Alfred)  
 PORTER, C. *Let's do it (let's fall in love)* from *Paris* (The Cole Porter song collection Volume 1: 1912–1936 – Alfred)  
 RODGERS, R. and HART, L. *Thou swell* from *A Connecticut Yankee* (Broadway musicals show by show 1917–1929 – Hal Leonard)

### Ladies

BERLIN, I. *You can't get a man with a gun* from *Annie get your gun* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 3 – Hal Leonard)  
 BOWEN, J. *I am playing me* from [title of show] ([title of show]: vocal selections – Hal Leonard)  
 HAMLISCH, M. and KLEBAN, E. *Nothing* from *A chorus line* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 3 – Hal Leonard)  
 KANDER, J. and EBB, F. *What would you do?* from *Cabaret* (Musical theatre for classical singers Mezzo-soprano – Hal Leonard)  
 KANDER, J. and EBB, F. *When you're good to mama* from *Chicago* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)  
 LIPPA, A. and CRAWLEY, B. *Lucky* from *A little princess* (A little princess: vocal selections – Hal Leonard)  
 LIPPA, A. *My new philosophy* from *You're a good man, Charlie Brown* (Musical theatre anthology for teens Young women's edition – Hal Leonard)  
 LOEWE, F. and LERNER, A.J. *Show me* from *My fair lady* (Singer's library of musical theatre Soprano Volume 1 – Alfred)  
 PORTER, C. *Anything goes* from *Anything goes* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)  
 ROBERTS, J. and DIPIETRO, J. *Always a bridesmaid* from *I love you, you're perfect, now change* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 3 – Hal Leonard)  
 ROSS, B. and GREENFIELD, E. *I'm not* from *Little by little* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)  
 SCHWARTZ, S. *Kind of woman* from *Pippin* (Pippin: vocal selections – Warner Brothers)  
 SCHWARTZ, S. *No time at all* from *Pippin* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)  
 SONDHEIM, S. *That'll show him* from *A funny thing happened on the way to the forum* (The singer's musical theatre anthology Soprano Volume 1 – Hal Leonard)

STYNE, J. and ROBIN, L. *A little girl from little rock* from *Gentlemen prefer blondes* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)  
 WILSON, S. *The boy friend* from *The boy friend* (Singer's library of musical theatre Soprano Volume 2 – Alfred)

### Gentlemen

ARLEN, H. and HARBURG, E.Y. *If I were king of the forest* from *The Wizard of Oz* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)  
 BROOKS, M. *Haben sie gehört das Deutsche Band?* from *The producers* (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)  
 DEPAUL, G. and MERCER, J. *Progress is the root of all evil* from *Li'l Abner* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)  
 FLAHERTY, S. and AHRENS, L. *The phone call* from *Lucky stiff* (Singer's library of musical theatre Tenor Volume 2 – Alfred)  
 GESNER, C. *The kite* from *You're a good man, Charlie Brown* (Musical theatre anthology for teens Young men's edition – Hal Leonard)  
 KIRSHENBAUM, D. *I think I like her* from *Summer of '42* (Teen pop Broadway collection – Hal Leonard)  
 LANE, B. and HARBURG, E.Y. *When I'm not near the girl I love* from *Finian's rainbow* (Teens' musical theatre anthology Male edition – Hal Leonard)  
 MANCINI, H. and BRICUSSE, L. *Paris by night* from *Victor/Victoria* (The singer's musical theatre anthology Baritone/bass Volume 3 – Hal Leonard)  
 MENKEN, A. and ASHMAN, H. *Be our guest* from *Walt Disney's Beauty and the beast* (The movie musicals big book – Alfred)  
 SMALLS, C. *Slide some oil to me* from *The Wiz* (Teens' musical theatre anthology Male edition – Alfred)  
 SONDHEIM, S. *Bring me my bride* from *A funny thing happened on the way to the forum* (Musical theatre for classical singers Baritone/bass – Hal Leonard)  
 SONDHEIM, S. *I'm calm* from *A funny thing happened on the way to the forum* (Teens' musical theatre anthology Male edition – Alfred)  
 WILDHORN, F., BRICUSSE, L. and CUDEN, S. *Alive!* from *Jekyll and Hyde* (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)

## List C

### Ladies and Gentlemen

DU PREZ, J. and IDLE, E. *The song that goes like this* from *Monty Python's Spamalot* (The singer's musical theatre anthology Soprano Volume 4 – Hal Leonard)  
 SONDHEIM, S. *What can you lose* from *Dick Tracy* (The singer's musical theatre anthology Tenor Volume 3 – Hal Leonard)

### Ladies

COLEMAN, C., COMDEN, B. and GREEN, A. *My big mistake* from *The Will Rogers follies* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)  
 FRANK, M. and BRYANT, D. *Friend* from *All roads lead to home* (musicnotes.com – MN0150307)  
 GOGGIN, D. *I just want to be a star* from *Nunsense* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)  
 GORE, M. and GORE, L. *Out here on my own* from *Fame* (musicnotes.com – MN0077263\_D3)  
 HOOD, J. and RUSSELL, B. *Angels, punks and raging queens* from *Elegies for angels, punks and raging queens* (The singer's musical theatre anthology Mezzo-soprano Volume 4 – Hal Leonard)  
 HOWLAND, J. and DICKSTEIN, M. *Days of plenty* from *Little women* (Little women: vocal selections – Cherry Lane)  
 KITT, T. and YORKEY, B. *I miss the mountains* from *Next to normal* (Next to normal: vocal selections – Alfred)

LLOYD WEBBER, A., BLACK, D. and HAMPTON, C. *As if we never said goodbye* from *Sunset Boulevard* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)  
 MILLER, C. and HAMMONDS, K. *He wasn't you* from *Hope* (musicnotes.com – MN0126089)  
 PARKER, T., LOPEZ, R. and STONE, M. *Sal tlay ka siti* from *The book of Mormon* (The book of Mormon – Alfred)  
 ROBINSON, M.L. *Late again* from *Sing on through tomorrow* (matthewleerobinson.com)  
 SANKOFF, I. and HEIN, D. *I am here* from *Come from away* (musicnotes.com – MN0183683)  
 SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *I dreamed a dream* from *Les misérables* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)  
 SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M., CAIRD, J., NUNN, T. and KRETZMER, H. *On my own* from *Les misérables* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)  
 SCHWARTZ, S. *It's an art* from *Working* (The singer's musical theatre anthology - Mezzo-soprano/belter Volume 5 – Hal Leonard)  
 SNOW, T. and PITCHFORD, D. *Can you find it in your heart?* from *Footloose* (The singer's musical theatre anthology Mezzo-soprano Volume 3 – Hal Leonard)  
 SONDHEIM, S. *All for you* from *Saturday night* (Singer's library of musical theatre Soprano Volume 2 – Alfred)  
 WILDHORN, F. and BRICUSSE, L. *A new life* from *Jekyll and Hyde* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 3 – Hal Leonard)  
 WILDHORN, F. and KNIGHTON, N. *Only love* from *The Scarlet Pimpernel* (Singer's library of musical theatre Soprano Volume 2 – Alfred)

#### Gentlemen

BROOKS, M. *I wanna be a producer* from *The producers* (The singer's musical theatre anthology Baritone/bass Volume 5 – Hal Leonard)  
 CARNELIA, C. *The mason* from *Working* (The singer's musical theatre anthology Tenor Volume 3 – Hal Leonard)  
 FRANK, M. and BRYANT, D. *Bicycle shop* from *The silver donkey* (musicnotes.com – MN0150302)  
 INTRABARTOLO, D. and HARTMERE, J. *Role of a lifetime* from *Bare* (Teen pop Broadway collection – Hal Leonard)  
 KANDER, J. and EBB, F. *All I care about* from *Chicago* (The singer's musical theatre anthology Baritone/bass Volume 3 – Hal Leonard)  
 KANDER, J. *I miss the music* from *Curtains* (Broadway musicals show by show 2006–2013 – Hal Leonard)  
 KITT, T. and YORKEY, B. *What would you do?* from *If/then* (musicnotes.com – MN0137786)  
 LOPEZ, R. and MARX, J. *What do you do with a B.A. in English* from *Avenue Q* (The singer's musical theatre anthology Baritone/bass Volume 4 – Hal Leonard)  
 MENKEN, A. and ASHMAN, H. *Proud of your boy* from *Walt Disney's Aladdin* (Contemporary musical theatre for teens Young men's edition Volume 2 – Hal Leonard)  
 MENKEN, A. and SLATER, G. *Her voice* from *Walt Disney's The little mermaid* (Contemporary musical theatre for teens Young men's edition Volume 2 – Hal Leonard)  
 MILLER, R. *Muddy water* from *Big river* (musicnotes.com – MN0103119)  
 SCHWARTZ, S. *Morning glow* from *Pippin* (The Stephen Schwartz songbook – Hal Leonard)  
 SHIRE, D. and MALTBY, R. Jr. *I chose right* from *Baby* (Teens' musical theatre anthology Male edition – Alfred)

**Extra list:** Two works required. Extra list selections should be songs sung by a character in a musical theatre show or film.

#### Section III. Aural tests, Sight-reading, General knowledge

#### GRADE 6

4206

Please refer to the syllabus objectives at the beginning of this level.

#### Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

#### Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare three songs, one from each of Lists A, B and C.

In addition to this, two Extra list songs must be prepared for presentation at examination.

#### List A

##### Ladies and Gentlemen

GERSHWIN, G. and GERSHWIN, I. *Things are looking up* from *Crazy for you* (Crazy for you: complete vocal selections – Hal Leonard)  
 HERMAN, J. *Kiss her now* from *Dear world* (musicnotes.com – MN0091975)  
 LANE, B. and HARBURG, E.Y. *If this isn't love* from *Finian's rainbow* (Broadway musicals show by show 1940–1949 – Hal Leonard)  
 PORTER, C. *Why shouldn't I?* from *Jubilee* (Singer's library of musical theatre Soprano Volume 2 – Alfred)  
 STYNE, J. and CAHN, S. *I still get jealous* from *High button shoes* (Broadway musicals show by show 1940–1949 – Hal Leonard)

##### Ladies

BAREILLES, S. *She used to be mine* from *Waitress* (musicnotes.com – MN0157299\_U1)  
 BERNSTEIN, L., COMDEN, B. and GREEN, A. *A little bit in love* from *Wonderful town* (The singer's musical theatre anthology Soprano Volume 4 – Hal Leonard)  
 BOCK, J. and HARNICK, S. *Will he like me?* from *She loves me* (Musical theatre for classical singers Soprano – Hal Leonard)  
 BROWN, J.R. *Christmas lullaby* from *Songs for a new world* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)  
 BUCCHINO, J. *It feels like home* from *It's only life* (Grateful: the songs of John Bucchino – Hal Leonard)  
 FLAHERTY, S. and AHRENS, L. *Back to before* from *Ragtime* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)  
 FLAHERTY, S. and AHRENS, L. *In my dreams* from *Anastasia* (musicnotes.com – MN0173893)  
 FLAHERTY, S. and AHRENS, L. *Raining* from *Rocky: The musical* (musicnotes.com – MN0135779)  
 HOWLAND, J. and DICKSTEIN, M. *Some things are meant to be* from *Little women* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)  
 KANDER, J. and EBB, F. *My own best friend* from *Chicago* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)  
 LIPPA, A. *I don't need a roof* from *Big fish* (Broadway musicals show by show 2006–2013 – Hal Leonard)  
 MIRANDA, L.-M. arr. LACAMOIRE and MIRANDA. *Burn* from *Hamilton* (musicnotes.com – MN0161860)  
 SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *In my life* from *Les misérables* (Musical theatre anthology for teens Young women's edition – Hal Leonard)  
 SCHWARTZ, S. *Where is the warmth?* from *The baker's wife* (The Stephen Schwartz songbook – Hal Leonard)  
 SHIRE, D. and MALTBY, R. Jr. *Patterns* from *Closer than ever* (Singer's library of musical theatre Soprano Volume 2 – Alfred)  
 SIMON, L. and NORMAN, M. *Hold on* from *The secret garden* (Teens' musical theatre anthology Female edition – Alfred)

SMALLS, C. *Home from The Wiz* (Teens' musical theatre anthology Female edition – Alfred)  
 SONDHEIM, S. *Children will listen from Into the woods* (Musical theatre for classical singers Mezzo-soprano – Hal Leonard)  
 STROUSE, C. and ADAMS, L. *One boy from Bye bye birdie* (The singer's musical theatre anthology Soprano Volume 4 – Hal Leonard)  
 STYNE, J., COMDEN, B. and GREEN, A. *The party's over from Bells are ringing* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)  
 WILDHORN, F. and BRICUSSE, L. *In his eyes from Jekyll and Hyde* (The singer's musical theatre anthology Soprano Volume 3 – Hal Leonard)  
 YAZBEK, D. *Omar Sharif from The band's visit* (musicnotes.com – MN0184555)

#### Gentlemen

BRICKELL, E. and MARTIN, S. *Heartbreaker from Bright star* (musicnotes.com – MN0168881)  
 FLAHERTY, S. and AHRENS, L. *Everything to win from Anastasia* (musicnotes.com – MN0173899)  
 GELD, G. and UDELL, P. *The only home I know from Shenandoah* (Musical theatre anthology for teens Young men's edition – Hal Leonard)  
 KANDER, J. and EBB, F. *She's a woman from Kiss of the spider woman* (The Kander and Ebb collection – Hal Leonard)  
 MENKEN, A. and RICE, T. *If I can't love her from Walt Disney's Beauty and the beast* (Musical theatre anthology for teens Young men's edition – Hal Leonard)  
 PORTER, C. *Were thine that special face from Kiss me, Kate* (Musical theatre for classical singers Baritone/bass – Hal Leonard)  
 RODGERS, M. and BARER, M. *Many moons ago from Once upon a mattress* (The singer's musical theatre anthology Tenor Volume 1 – Hal Leonard)  
 SIMON, L. and NORMAN, M. *Wick from The secret garden* (The secret garden: vocal selections – Alfred)  
 SONDHEIM, S. *Good thing going from Merrily we roll along* (The singer's musical theatre anthology Baritone/bass Volume 2 – Hal Leonard)  
 SONDHEIM, S. *Johanna from Sweeney Todd* (Musical theatre for classical singers Tenor – Hal Leonard)  
 SONDHEIM, S. *Love, I hear from A funny thing happened on the way to the forum* (The singer's musical theatre anthology Tenor Volume 1 – Hal Leonard)  
 SONDHEIM, S. *No more from Into the woods* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)  
 SONDHEIM, S. *Pretty women from Sweeney Todd* (Musical theatre for classical singers Baritone/bass – Hal Leonard)  
 WEILL, K. and LERNER, A.J. *Here I'll stay from Love life* (Broadway musicals show by show 1940–1949 – Hal Leonard)  
 WILLSON, M. *I'll never say no from The unsinkable Molly Brown* (Musical theatre for classical singers Baritone/bass – Hal Leonard)  
 YAZBEK, D. *Love sneaks in from Dirty rotten scoundrels* (The singer's musical theatre anthology Baritone/bass Volume 5 – Hal Leonard)  
 YESTON, M. *The proposal from Titanic* (The singer's musical theatre anthology Tenor Volume 3 – Hal Leonard)

#### List B

##### Ladies and Gentlemen

ARLEN, H. and KOEHLER, T. *Get happy from End of the rainbow* (End of the rainbow: piano/vocal selections – Warner Brothers)  
 GERSHWIN, G. and GERSHWIN, I. *K-ra-zy for you from Crazy for you* (Crazy for you: complete vocal selections – Hal Leonard)  
 GERSHWIN, G. and GERSHWIN, I. *Let's call the whole thing off from Nice work if you can get it* (Nice work if you can get it: piano/vocal selections – Hal Leonard)

PASEK, B. and PAUL, J. *In short from Edges* (musicnotes.com – MN0136245)  
 PORTER, C. *Let's misbehave from Anything goes* (The Cole Porter song collection Volume 1: 1912–1936 – Alfred)  
 PORTER, C. *Ridin' high from Red, hot and blue* (Broadway musicals show by show 1930–1939 – Hal Leonard)

##### Ladies

ADLER, R. and ROSS, J. *A little brains, a little talent from Damn Yankees* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)  
 BROOKS, M. *Alone from Young Frankenstein* (Contemporary Broadway comedy songs – Hal Leonard)  
 BROWN, J.R. *Stars and the moon from Songs for a new world* (The contemporary singing actor Women's 3rd edition Volume 2 – Hal Leonard)  
 COLEMAN, C. and FIELDS, D. *If my friends could see me now from Sweet Charity* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)  
 FINN, W. *I speak six languages from The 25th annual Putnam county spelling bee* (Teens' musical theatre anthology Female edition – Alfred)  
 GERSHWIN, G. and DESYLVA, B.G. *Do it again from Nice work if you can get it* (Nice work if you can get it: piano/vocal selections – Hal Leonard)  
 HANLEY, J.F. and CLARKE, G. *Second hand Rose from Ziegfeld follies* (1921) (Broadway musicals show by show 1917–1929 – Hal Leonard)  
 KANDER, J. and EBB, F. *Mein Herr from Cabaret* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 3 – Hal Leonard)  
 LIPPA, A. *The life of the party from The wild party* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)  
 LOESSER, F. *Adelaide's lament from Guys and dolls* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)  
 LOPEZ, R. and MARX, J. *Mix tape from Avenue Q* (The contemporary singing actor Women's 3rd edition Volume 2 – Hal Leonard)  
 RODGERS, R. and HART, L. *Johnny one note from Babes in arms* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)  
 SCHWARTZ, S. *Turn back, o man from Godspell* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 1 – Hal Leonard)  
 SONDHEIM, S. *Broadway baby from Follies* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 1 – Hal Leonard)  
 SONDHEIM, S. *By the sea from Sweeney Todd* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)  
 SONDHEIM, S. *I know things now from Into the woods* (The singer's musical theatre anthology Teen's edition Mezzo-soprano/alto/belter – Hal Leonard)  
 SONDHEIM, S. *The story of Lucy and Jessie from Follies* (Sondheim for singers Belter/mezzo-soprano – Hal Leonard)  
 STILES, G. and DREW, A. *Practically perfect from Walt Disney's Mary Poppins* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)  
 STYNE, J. and CAHN, S. *Papa, won't you dance with me? from High button shoes* (Broadway musicals show by show 1940–1949 – Hal Leonard)

##### Gentlemen

ADLER, R. and ROSS, J. *Those were the good old days from Damn Yankees* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)  
 BOCK, J. and HARNICK, S. *She loves me from She loves me* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)  
 COLEMAN, C. and ZIPPEL, D. *Funny from City of angels* (The singer's musical theatre anthology Baritone/bass Volume 5 – Hal Leonard)



FISHER, F. and MCCARTHY, J. *They go wild, simply wild, over me* from *Irene* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)  
 FLAHERTY, S. and AHRENS, L. *Larger than life* from *My favorite year* (Teens' musical theatre anthology Male edition – Alfred)  
 GERSHWIN, G. and GERSHWIN, I. *Strike up the band* from *Strike up the band* (Broadway musicals show by show 1930–1939 – Hal Leonard)  
 HERMAN, J. *Masculinity* from *La cage aux folles* (The singer's musical theatre anthology Baritone/bass Volume 4 – Hal Leonard)  
 LLOYD WEBBER, A. and RICE, T. *Those Canaan days* from *Joseph and the amazing technicolor dreamcoat* (The singer's musical theatre anthology Baritone/bass Volume 4 – Hal Leonard)  
 LOESSER, F. *Adelaide* from *Guys and dolls* [film] (The Frank Loesser songbook – Hal Leonard)  
 MENKEN, A. and ASHMAN, H. *Grow for me* from *Little shop of horrors* (Teens' musical theatre anthology Male edition – Alfred)  
 MOROSS, J. and LATOUCHE, J. *Store-bought suit* from *The golden apple* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)  
 PARTON, D. arr. LACAMOIRE and OREMUS. *Here for you* from *9 to 5 the musical* (9 to 5 the musical: vocal selections – Hal Leonard)  
 SCHWARTZ, S. *Extraordinary* from *Pippin* (Singer's library of musical theatre Tenor Volume 2 – Alfred)  
 SIMON, L. and NORMAN, M. *Winter's on the wing* from *The secret garden* (Teens' musical theatre anthology Male edition – Alfred)  
 STYNE, J. and SONDHEIM, S. *All I need is the girl* from *Gypsy* (Musical theatre anthology for teens Young men's edition – Hal Leonard)

## List C

### Ladies and Gentlemen

CONTRERAS, J. *Love me, love me not* from *Love me, love me not: the music of Joey Contreras* (joeycontreras.com)  
 GASPARINI, D. *Someone* from *Circles* (musicnotes.com – MN0144779)  
 LIPPA, A. and CRAWLEY, B. *Live out loud* from *A little princess* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)  
 LOWDERMILK, B. and KERRIGAN, K. *My heart is split* from *The freshman experiment* (kerrigan-lowdermilk.com)

### Ladies

ANDERSON-LOPEZ, K. and LOPEZ, R. *Let it go* [Broadway version] from *Frozen: The Broadway musical* (musicnotes.com – MN0185164)  
 BOWEN, J. *A way back to then* from [title of show] ([title of show]: vocal selections – Hal Leonard)  
 BUCCHINO, J. *Dancing from Lavender girl* (Grateful: the songs of John Bucchino – Hal Leonard)  
 BUCCHINO, J. *Sweet dreams* (Grateful: the songs of John Bucchino – Hal Leonard)  
 FLAHERTY, S. and AHRENS, L. *Princess* from *A man of no importance* (Singer's library of musical theatre Soprano Volume 1 – Alfred)  
 GWON, A. *I'll be here* from *Ordinary days* (musicnotes.com – MN0128251)  
 HOOD, J. and RUSSELL, B. *My brother lived in San Francisco* from *Elegies for angels, punks and raging queens* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)  
 KANDER, J. and EBB, F. *Funny honey* from *Chicago* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 1 – Hal Leonard)  
 LIPPA, A. *Maybe I like it this way* from *The wild party* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)

LLOYD WEBBER, A. and BLACK, D. *Take that look off your face* from *Song and dance* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)  
 LLOYD WEBBER, A. and RICE, T. *I'd be surprisingly good for you* from *Evita* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)  
 LOPEZ, R. and MARX, J. *The more you ruv someone* from *Avenue Q* (Contemporary Broadway comedy songs – Hal Leonard)  
 LOWDERMILK, B. and KERRIGAN, K. *Say the word* from *The unauthorized autobiography of Samantha Brown* (musicnotes.com – MN0125662)  
 MENKEN, A. and ASHMAN, H. *Somewhere that's green* from *Little shop of horrors* (Teens' musical theatre anthology Female edition – Alfred)  
 MILLER, C. and HAMMONDS, K. *I never learned to type* from *When midnight strikes* (sheetmusicdirect.com)  
 ROBERTS, J. and DIPIETRO, J. *I will be loved tonight* from *I love you, you're perfect, now change* (The contemporary singing actor Women's 3rd edition Volume 2 – Hal Leonard)  
 TESORI, J. and SCANLAN, D. *Not for the life of me* from *Thoroughly modern Millie* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)  
 TESORI, J. and SCANLAN, D. *They don't know* from *Thoroughly modern Millie* (musicnotes.com – MN0076607)  
 WILDHORN, F. and BRICUSSE, L. *Someone like you* from *Jekyll and Hyde* (Musical theatre anthology for teens Young women's edition – Hal Leonard)

### Gentlemen

BROOKS, M. *The king of Broadway* from *The producers* (The singer's musical theatre anthology Baritone/bass Volume 5 – Hal Leonard)  
 COLLINS, P. *No other way* from *Tarzan* (The singer's musical theatre anthology Baritone/bass Volume 5 – Hal Leonard)  
 CURTIS, C. *The life that you wished for* from *Chaplin - the musical: vocal selections* – Hal Leonard)  
 FINN, W. *Marriage proposal* from *Falsettos* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)  
 FLAHERTY, S. and AHRENS, L. *Love's never lost* from *A man of no importance* (A man of no importance: vocal selections – Alfred)  
 FLAHERTY, S. and AHRENS, L. *Some girls* from *Once on this island* (Teens' musical theatre anthology Male edition – Alfred)  
 HAMLISCH, M. and CARNELIA, C. *I cannot hear the city* from *Sweet smell of success* (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)  
 LARSON, J. *Your eyes* from *Rent* (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)  
 LLOYD WEBBER, A. and RICE, T. *High flying, adored* from *Evita* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)  
 LOPEZ, R. and MARX, J. *I wish I could go back to college* from *Avenue Q* (The singer's musical theatre anthology Baritone/bass Volume 5 – Hal Leonard)  
 LOPEZ, R. and MARX, J. *If you were gay* from *Avenue Q* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)  
 LUTVAK, S. and FREEDMAN, R.L. *Sibella* from *A gentleman's guide to love and murder* (21st century musical theatre Men's edition – Hal Leonard)  
 MINCHIN, T. *The smell of rebellion* from *Matilda: the musical* (Matilda: the musical – Music Sales)  
 O'KEEFE, L. and MURPHY, K. *Freeze your brain* from *Heathers: The musical* (musicnotes.com – MN0144308)  
 SCHWARTZ, S. *Corner of the sky* from *Pippin* (Teens' musical theatre anthology Male edition – Alfred)  
 SHIRE, D. and MALTBY, R. Jr. *If I sing* from *Closer than ever* (The singer's musical theatre anthology Baritone/bass Volume 3 – Hal Leonard)



SMALLS, C. *What would I do if I could feel?* from *The Wiz* (Teens' musical theatre anthology Male edition – Alfred)  
 STILES, G. and DREWE, A. *Now I've seen you from Honk!* (Teens' musical theatre anthology Male edition – Alfred)

**Extra list:** Two works required. Extra list selections should be songs sung by a character in a musical theatre show or film.

### Section III. Aural tests, Sight-reading, General knowledge

#### GRADE 7

4207

Please refer to the syllabus objectives at the beginning of this level.

#### Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

#### Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare five songs, one from each of Lists A, B, C, and D, and one further song chosen from any of lists A, B, C or D.

There is no Extra List requirement for Grade 7.

#### List A

##### Ladies and Gentlemen

- BERLIN, I. *Isn't this a lovely day (to be caught in the rain?)* from *Top hat* [film] (*The singer's musical theatre anthology* Tenor Volume 3 – Hal Leonard)  
 BERLIN, I. *Let's have another cup o' coffee* from *Face the music* (*Broadway musicals show by show 1930–1939* – Hal Leonard)  
 FISHER, M., GOODWIN, J. and SHAY, L. *When you're smiling* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Hal Leonard)  
 GERSHWIN, G. and GERSHWIN, I. *Nice work if you can get it* from *Nice work if you can get it* (musicnotes.com – MN0015667)  
 GERSHWIN, G. and GERSHWIN, I. *They all laughed* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)  
 HENDERSON, R. and BROWN, L. *Life is just a bowl of cherries* from *George White's scandals of 1931* (*Broadway musicals show by show 1930–1939* – Hal Leonard)  
 KERN, J. and HAMMERSTEIN II, O. *I've told ev'ry little star* from *Music in the air* (*Broadway musicals show by show 1930–1939* – Hal Leonard)  
 PORTER, C. *You do something to me* from *Fifty million frenchmen* (*The Cole Porter song collection* Volume 1: 1912–1936 – Alfred)

##### Ladies

- BLAKE, E. and SISSLE, N. *I'm just wild about Harry* from *Babes in arms* [film] (*Broadway musicals show by show 1917–1929* – Hal Leonard)  
 GERSHWIN, G. and GERSHWIN, I. *How long has this been going on?* from *Rosalie* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)  
 GERSHWIN, G. and GERSHWIN, I. *Jilted* from *Of thee I sing* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)  
 GERSHWIN, G. and GERSHWIN, I. *Looking for a boy* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)  
 GERSHWIN, G. and GERSHWIN, I. *My cousin in Milwaukee* from *Pardon my English* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)  
 LANE, B. and LOESSER, F. *I hear music* from *Dancing on a dime* [film] (*The Frank Loesser songbook* – Hal Leonard)

- RODGERS, R. and HART, L. *Falling in love with love* from *The boys from Syracuse* (*Musical theatre for classical singers* Soprano – Hal Leonard)  
 RODGERS, R. and HART, L. *Little girl blue* from *Jumbo* (*Broadway musicals show by show 1930–1939* – Hal Leonard)  
 RODGERS, R. and HART, L. *On your toes* from *On your toes* (*Broadway musicals show by show 1930–1939* – Hal Leonard)  
 RODGERS, R. and HART, L. *Ten cents a dance* from *Simple Simon* (*Rodgers and Hart – a musical anthology* – Hal Leonard)  
 RODGERS, R. and HART, L. *With a song in my heart* from *Spring is here* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)  
 ROME, H. *Nobody makes a pass at me* from *Pins and needles* (*The singer's musical theatre anthology* Soprano Volume 4 – Hal Leonard)

##### Gentlemen

- GERSHWIN, G. and GERSHWIN, I. *Embraceable you* from *Girl crazy* (*Broadway musicals show by show 1930–1939* – Hal Leonard)  
 GERSHWIN, G., GERSHWIN, I. and CARTER, D. *Naughty baby* from *Crazy for you* (*Crazy for you: complete vocal selections* – Hal Leonard)  
 HERBERT, V. and SMITH, H.B. *Gypsy love song* from *The fortune teller* (*Broadway musicals show by show 1891–1916* – Hal Leonard)  
 HERBERT, V. and BLOSSOM, H. *I want what I want when I want it* from *Mlle. Modiste* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)  
 MEYER, G.W., LESLIE, E. and GOETZ, E.R. *For me and my gal* from *End of the rainbow* (*End of the rainbow: piano/vocal selections* – Hal Leonard)  
 MUNRO, B., LEWIS, T. and STERLING, A.B. *When my baby smiles at me* from *Greenwich Village follies* (musicnotes.com – MN0070234)  
 RODGERS, R. and HART, L. *Have you met Miss Jones?* from *I'd rather be right* (*Broadway musicals show by show 1930–1939* – Hal Leonard)

#### List B

##### Ladies and Gentlemen

- GERSHWIN, G. and GERSHWIN, I. *Treat me rough* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)  
 KERN, J. and HAMMERSTEIN II, O. *All through the day* from *Centennial Summer* (*Jerome Kern collection* – Hal Leonard)  
 LOESSER, F. *I'll know* from *Guys and dolls* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)  
 PORTER, C. *It's all right with me* from *Can-can* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)  
 PORTER, C. *Wunderbar* from *Kiss me, Kate* (*The Cole Porter song collection* Volume 2: 1937–1958 – Alfred)  
 RODGERS, R. and HAMMERSTEIN II, O. *You'll never walk alone* from *Carousel* (*Musical theatre for classical singers* Soprano – Hal Leonard)  
 ROMBERG, S. and FIELDS, D. *Close as pages in a book* from *Up in Central Park* (musicnotes.com – MN0110366)  
 STYNE, J., COMDEN, B. and GREEN, A. *Make someone happy* from *Do re mi* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)

##### Ladies

- BERNSTEIN, L., COMDEN, B. and GREEN, A. *One hundred easy ways to lose a man* from *Wonderful town* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)  
 BERNSTEIN, L., COMDEN, B. and GREEN, A. *Some other time* from *On the town* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

COLEMAN, C. and FIELDS, D. *Where am I going* from *Sweet Charity* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)

DEPAUL, G. and MERCER, J. *Love in a home* from *Li'l Abner* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

DEPAUL, G. and MERCER, J. *Wonderful, wonderful day* from *Seven brides for seven brothers* (*The movie musicals big book* – Alfred)

HENEKER, D. *Long ago* from *Half a sixpence* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

HERMAN, J. *I've never said I love you* from *Dear world* (musicnotes.com – MN0091978)

LANE, B. and LERNER, A.J. *Too late now* from *Royal wedding* (musicnotes.com – MN0057834)

LOESSER, F. *Warm all over* from *The most happy fella* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)

MARTIN, H. and GRAY, T. *Was she prettier than I?* from *High spirits* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

MERRILL, B. *Mira* from *Carnival* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

RODGERS, R. *The sweetest sounds* from *No strings* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Something wonderful* from *The king and I* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)

ROME, H. *Who knows* from *I can get it for you wholesale* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

SHIRE, D. and MALTBY, R. Jr. *Autumn* from *Starting here, starting now* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

STYNE, J. and SONDHEIM, S. *Small world* from *Gypsy* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

WILSON, S. *Safety in numbers* from *The boy friend* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

WISE, J., HAIMSOHN, G. and MILLER, R. *That mister man of mine* from *Dames at sea* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

WISE, J., HAIMSOHN, G. and MILLER, R. *The sailor of my dreams* from *Dames at sea* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)

**Gentlemen**

ARLEN, H. and HARBURG, E.Y. *Evelina* from *Bloomer girl* (*Broadway musicals show by show 1940–1949* – Hal Leonard)

BRICUSSE, L. *After today* from *Doctor Dolittle* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)

BRICUSSE, L. and NEWLEY, A. *Who can I turn to (when nobody needs me)* from *The roar of the greasypaint - the smell of the crowd* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)

LEIGH, M. and DARION, J. *Dulcinea* from *Man of La Mancha* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)

LOEWE, F. and LERNER, A.J. *Gigi* from *Gigi* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)

MACDERMOT, G., RADO, J. and RAGNI, G. *Where do I go?* from *Hair* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)

PORTER, C. *Make it another old fashioned, please* from *Panama Hattie* (*Broadway musicals show by show 1940–1949* – Hal Leonard)

SCHMIDT, H. and JONES, T. *I love my wife* from *I do! I do!* (*Singer's library of musical theatre* Baritone/bass Volume 2 – Alfred)

STYNE, J., COMDEN, B. and GREEN, A. *I met a girl* from *Bells are ringing* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)

WEILL, K. and ANDERSON, M. *Thousands of miles* from *Lost in the stars* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)

WEILL, K. and BRECHT, B. trans. BLITZSTEIN. *Ballad of the easy life* from *Threepenny opera* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)

WEILL, K. and GERSHWIN, I. *A rhyme for Angela* from *The firebrand of Florence* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)

WEILL, K. and GERSHWIN, I. *This is new* from *Lady in the dark* (musicnotes.com – MN0043433)

## List C

### Ladies and Gentlemen

BUCCCHINO, J. *That smile* from *It's only life* (*Grateful: the songs of John Buccchino* – Hal Leonard)

KANDER, J. and EBB, F. *Love and love alone* from *The visit* (*The Kander and Ebb collection* – Hal Leonard)

SONDHEIM, S. *Another hundred people* from *Company* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

YESTON, M. *Unusual way* from *Nine* (*The singer's musical theatre anthology* Soprano Volume 2 – Hal Leonard)

### Ladies

ANDERSSON, B., RICE, T., and ULVAEUS, B. *Someone else's story* from *Chess* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

FINN, W. *Change* from *A new brain* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)

FINN, W. *Holding to the ground* from *Falsettos* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

FINN, W. *The music still plays on* from *A new brain* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

FLAHERTY, S. and AHRENS, L. *Goodbye, my love* from *Ragtime* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)

GOLDENBERG, B., BERGMAN, A. and BERGMAN, M. *Fifty percent* from *Ballroom* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)

GOLDRICH, Z. and HEISLER, M. *Out of love* (*The songs of Goldrich and Heisler* – Hal Leonard)

GORE, M. and PITCHFORD, D. *When there's no one* from *Carrie: the musical* (*Carrie the musical: vocal selections* – Hal Leonard)

LEVY, J. and MARGOSHES, S. *Think of Meryl Streep* from *Fame* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

LIPPA, A. and GREENWALD, T. *Just like you* from *John and Jen* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)

SHIRE, D. and MALTBY, R. Jr. *The story goes on* from *Baby* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)

SONDHEIM, S. *Could I leave you* from *Follies* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 1 – Hal Leonard)

SONDHEIM, S. *I wish I could forget you* from *Passion* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)

SONDHEIM, S. *Moments in the woods* from *Into the woods* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)

**Gentlemen**

COLEMAN, C. and FIELDS, D. *It's not where you start* from *Seesaw* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)

COLEMAN, C. and ZIPPEL, D. *Stay with me* from *City of angels* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)

GORE, M. and PITCHFORD, D. *Dreamer in disguise* from *Carrie: the musical* (*Carrie the musical: vocal selections* – Hal Leonard)

HERMAN, J. *When Mabel comes in the room* from *Mack and Mabel* (*Mack and Mabel vocal selections* – Faber)

KRIEGER, H. and RUSSELL, B. *You should be loved* from *Side show* (*Musical theatre anthology for teens Young men's edition* – Hal Leonard)

LARSON, J. *What you own* from *Rent* (*The singer's musical theatre anthology Tenor Volume 5* – Hal Leonard)

LEVY, J. and MARGOSHES, S. *I want to make magic* from *Fame* (*Singer's library of musical theatre Tenor Volume 2* – Alfred)

LIPPA, A. *Beethoven day* from *You're a good man, Charlie Brown* (*The singer's musical theatre anthology Tenor Volume 4* – Hal Leonard)

MENKEN, A. and ZIPPEL, D. *Go the distance* from *Walt Disney's Hercules* (*The singer's musical theatre anthology Tenor Volume 3* – Hal Leonard)

ROBERTS, J. and DIPIETRO, J. *Shouldn't I be less in love with you?* from *I love you, you're perfect, now change* (*The contemporary singing actor Revised Men's edition Volume 1* – Hal Leonard)

SCHWARTZ, S. *Fathers and sons* from *Working* (*The Stephen Schwartz songbook* – Hal Leonard)

SCHWARTZ, S. *The hardest part of love* from *Children of Eden* (*The Stephen Schwartz songbook* – Hal Leonard)

SCHWARTZ, S. *With you* from *Pippin* (*The Stephen Schwartz songbook* – Hal Leonard)

SONDHEIM, S. *Happily ever after* from *Marry me a little* (*The singer's musical theatre anthology Baritone/bass Volume 3* – Hal Leonard)

SONDHEIM, S. *Is this what you call love?* from *Passion* (*Musical theatre for classical singers Baritone/bass* – Hal Leonard)

WILDHORN, F. and KNIGHTON, N. *Falcon in the dive* from *The Scarlet Pimpernel* (*The Scarlet Pimpernel vocal selections* – Alfred)

YESTON, M. *In every age* from *Titanic* (*The singer's musical theatre anthology Baritone/bass Volume 3* – Hal Leonard)

YESTON, M. *Only with you* from *Nine* (*The singer's musical theatre anthology Baritone/bass Volume 2* – Hal Leonard)

## List D

### Ladies and Gentlemen

KOOMAN, M. and DIMOND, C. *Blue horizon* from *Out of our heads* (koomandimond.com)

LOWDERMILK, B. and KERRIGAN, K. *How to return home* from *Tales from the bad years* (newmusicaltheatre.com)

### Ladies

BAREILLES, S. *What baking can do* from *Waitress* (musicnotes.com – MN0169926)

BROWN, J.R. *Still hurting* from *The last five years* (*The contemporary singing actor Revised Women's edition Volume 1* – Hal Leonard)

BROWN, J.R. *What do you call a man like that* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)

BUCHINO, J. *Love quiz* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)

CONTRERAS, J. *Waiting for more* from *This thing called love* (joeycontreras.com)

CURTIS, C. *What only love can see* from *Chaplin* (solo version) (*Chaplin - the musical: vocal selections* – Hal Leonard)

FLAHERTY, S. and AHRENS, L. *At the glen* from *Dessa Rose* (*Dessa Rose: vocal selections* – Alfred)

FLAHERTY, S. and AHRENS, L. *Something of my own* from *Dessa Rose* (*Singer's library of musical theatre Mezzo-soprano/alto Volume 2* – Alfred)

FRANK, M. and BRYANT, D. *Connect* from *Virgins: a musical threesome* (musicnotes.com – MN0150305)

GIERING, J. *House on the hill* (newmusicaltheatre.com)

HEDGER, N. and NICHOLSON, B. *Let this star be mine* from *Little match girl* (homegrownaus.com)

KITT, T. and YORKEY, B. *So anyway* from *Next to normal* (*Next to normal: vocal selections* – Alfred)

KOOMAN, M. and DIMOND, C. *Beautiful mistake* (koomandimond.com)

LAMBERT, L. and MORRISON, G. *Show off* from *The drowsy chaperone* (*The singer's musical theatre anthology Mezzo-soprano/belter Volume 5* – Hal Leonard)

LIPPA, A. and CRAWLEY, B. *It's like another world* from *A little princess* (*A little princess: vocal selections* – Hal Leonard)

MENKEN, A. and FELDMAN, J. *Watch what happens* from *Newsies* (*Contemporary musical theatre for teens Young women's edition Volume 1* – Hal Leonard)

O'KEEFE, L. and MURPHY, K. *Kindergarten boyfriend* from *Heathers: The musical* (musicnotes.com – MN0145522)

ROBINSON, M.L. *Yes, I know* from *Metro Street* (matthewleerobinson.com)

RUTHERFORD, P. and MILLAR, J. *Hand of courage* from *The hatpin* (homegrownaus.com)

RUTHERFORD, P. and MILLAR, J. *Something like being a mother* from *The hatpin* (homegrownaus.com)

TESORI, J. and KRON, L. *Changing my major* from *Fun home* (*Fun home: A new Broadway musical. Vocal selections* – Samuel French)

WHITELOCK, S.D. *A thousand tales* from *The last tale* (homegrownaus.com)

WILDHORN, F. and BLACK, D. *Dyin' ain't so bad* from *Bonnie and Clyde* (musicnotes.com – MN0122516)

### Gentlemen

ANDERSON-LOPEZ, K. and LOPEZ, R. *In summer* [Broadway version] from *Frozen: The Broadway musical* (musicnotes.com – MN0185167)

BROWN, J.R. *It all fades away* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)

CRONIN, B. *Reach the sky* from *W2ML (Welcome to my life)* (newmusicaltheatre.com)

CURTIS, C. *If I left london* from *Chaplin* (*Chaplin - the musical: vocal selections* – Hal Leonard)

FINN, W. *I'm not that smart* from *The 25th annual Putnam county spelling bee* (*Teens' musical theatre anthology Male edition* – Alfred)

FRANK, M. and BRYANT, D. *Lullaby* from *Prodigal* (musicnotes.com – MN0150297)

GASPARINI, D. *A little bit...* from *Crazy, just like me* (newmusicaltheatre.com)

LARSON, J. *Why?* from *tick, tick...BOOM!* (*The contemporary singing actor Revised Men's edition Volume 2* – Hal Leonard)

LIPPA, A. *A story of my own* from *Big fish* (*Big fish: vocal selections* – Hal Leonard)

LIPPA, A. *Fight the dragons* from *Big fish* (*Big fish: vocal selections* – Hal Leonard)

LIPPA, A. *How it ends* from *Big fish* (*Big fish: vocal selections* – Hal Leonard)

LOPEZ, R. and MARX, J. *Purpose* from *Avenue Q* (*The singer's musical theatre anthology Baritone/bass Volume 5* – Hal Leonard)

LUTVAK, S. and FREEDMAN, R.L. *Foolish to think* from *A gentleman's guide to love and murder* (*21st century musical theatre Men's edition* – Hal Leonard)

MENKEN, A. and FELDMAN, J. *Santa Fe* from *Newsies* (*The contemporary singing actor Revised Men's edition Volume 1* – Hal Leonard)

PASEK, B. and PAUL, J. *Dispensable* from *Edges* (musicnotes.com – MN0136217)

ROBINSON, M.L. *Love is fine* from *Sing on through tomorrow* (matthewleerobinson.com)

SCHWARTZ, S. *Wonderful* from *Wicked* (*The singer's musical theatre anthology Baritone/bass Volume 4* – Hal Leonard)

SHAIMAN, M. and WITTMAN, S. *Goodbye* from *Catch me if you can* (*Catch me if you can: vocal selections* – Alfred)



TESORI, J. and LINDSAY-ABAIRE, D. *Who I'd be* from *Shrek: the musical* (Contemporary musical theatre for teens Young men's edition Volume 2 – Hal Leonard)  
TESORI, J. and KRON, L. *Edges of the world* from *Fun home* (*Fun home: A new Broadway musical. Vocal selections* – Samuel French)  
TESORI, J. and SCANLAN, D. *What do I need with love* from *Thoroughly modern Millie* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)  
WHITELOCK, S.D. *And there you stood* from *The boy show* (homegrownaus.com)  
YAZBEK, D. *Breeze off the river* from *The full monty* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)

### Section III. Aural tests, Sight-reading, General knowledge

#### GRADE 8

4208

Please refer to the syllabus objectives at the beginning of this level.

#### Section I. Technical work

All Technical work requirements are set out in the AMEB publication *Musical Theatre Technical work* (2015).

#### Section II. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates must prepare five songs, one from each of Lists A, B, C, and D, and one further song chosen from any of lists A, B, C or D.

There is no Extra list requirement for Grade 8.

#### List A

##### Ladies and Gentlemen

COWARD, N. *A room with a view* from *Cochran's 1928 revue* (musicnotes.com – MN0116033)  
GERSHWIN, G. and GERSHWIN, I. *Hangin' around with you* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)  
GERSHWIN, G. and GERSHWIN, I. *He loves and she loves* from *Funny face* (musicnotes.com – MN0015661)  
GERSHWIN, G. and GERSHWIN, I. *I've got a crush on you* from *Strike up the band* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)  
GERSHWIN, G. and GERSHWIN, I. *Who cares?* from *Of thee I sing* (musicnotes.com – MN0016559)  
HENDERSON, R., DESYLVA, B.G. and BROWN, L. *The birth of the blues* from *George White's scandals of 1926* (musicnotes.com – MN0130058)  
KERN, J. and FIELDS, D. *A fine romance* from *Swing time* (Jerome Kern collection – Hal Leonard)  
PORTER, C. *All through the night* from *Anything goes* (The singer's musical theatre anthology Soprano Volume 2 – Hal Leonard)  
PORTER, C. *Easy to love* (*You'd be so easy to love*) from *Born to dance* (musicnotes.com – MN0069335)  
PORTER, C. *Get out of town* from *Leave it to me!* (The Cole Porter song collection Volume 2: 1937–1958 – Alfred)  
PORTER, C. *It's bad for me* from *Nymph errant* (musicnotes.com – MN0061115)  
PORTER, C. *It's de-lovely* from *De-lovely* (The movie musicals big book – Alfred)  
PORTER, C. *Night and day* from *Gay divorce* (musicnotes.com – MN0050854)  
PORTER, C. *You're the top* from *Anything goes* (musicnotes.com – MN0045623)

RODGERS, R. and HART, L. *I didn't know what time it was* from *Too many girls* (Broadway musicals show by show 1930–1939 – Hal Leonard)  
RODGERS, R. and HART, L. *This funny world* from *Betsy* (Rodgers and Hart: a musical anthology – Hal Leonard)  
SCHWARTZ, A. and DIETZ, H. *By myself* from *End of the rainbow* (End of the rainbow: piano/vocal selections – Hal Leonard)  
SCHWARTZ, A. and DIETZ, H. *Dancing in the dark* from *The band wagon* (Broadway musicals show by show 1930–1939 – Hal Leonard)  
YOUMANS, V., GREY, C. and ROBIN, L. *Hallelujah!* from *Hit the deck* (musicnotes.com – MN0043373)

##### Ladies

DONALDSON, W. and KAHN, G. *Love me or leave me* from *Whoopee!* (musicnotes.com – MN0064759)  
GERSHWIN, G. and GERSHWIN, I. *Delishious* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)  
HENDERSON, R., DESYLVA, B.G. and BROWN, L. *I want to be bad* from *Good news!* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)  
PORTER, C. *My heart belongs to daddy* from *Leave it to me!* (musicnotes.com – MN0052198)  
PORTER, C. *The gypsy in me* from *Anything goes* (The singer's musical theatre anthology Soprano Volume 2 – Hal Leonard)

##### Gentlemen

BERLIN, I. *I'm putting all my eggs in one basket* from *Follow the fleet* [film] (The singer's musical theatre anthology Tenor Volume 3 – Hal Leonard)  
COHAN, G.M. *Mary's a grand old name* from *Forty-five minutes from Broadway* (Broadway musicals show by show 1891–1916 – Hal Leonard)  
GERSHWIN, G. and GERSHWIN, I. *Bidin' my time* from *Crazy for you* (Crazy for you: complete vocal selections – Alfred)  
GERSHWIN, G. and GERSHWIN, I. *Of thee I sing* from *Of thee I sing* (Broadway musicals show by show 1930–1939 – Hal Leonard)  
KERN, J. and HARBACH, O. *A new love is old* from *The cat and the fiddle* (Musical theatre for classical singers Tenor – Hal Leonard)

#### List B

##### Ladies and Gentlemen

ADLER, R. and ROSS, J. *Two lost souls* from *Damn Yankees* (The movie musicals big book – Alfred)  
ARLEN, H. and MERCER, J. *Come rain or come shine* from *St Louis woman* (musicnotes.com – MN0055631)  
BERLIN, I. *Once upon a time today* from *Call me madam* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)  
LOESSER, F. *My heart is so full of you* from *The most happy fella* (The Frank Loesser songbook – Hal Leonard)  
MONACO, J.V. and MCCARTHY, J. *You made me love you* from *End of the rainbow* (End of the rainbow: piano/vocal selections – Hal Leonard)  
RODGERS, R. and HAMMERSTEIN II, O. *If I loved you* from *Carousel* (Musical theatre for classical singers Soprano – Hal Leonard)  
RODGERS, R. and HAMMERSTEIN II, O. *People will say we're in love* from *Oklahoma!* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)

##### Ladies

ARLEN, H. and MERCER, J. *I wonder what became of me* from *St Louis woman* (The singer's musical theatre anthology Soprano Volume 4 – Hal Leonard)  
BERNSTEIN, L. *Who am I?* from *Peter Pan* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)  
BERNSTEIN, L. and SONDHEIM, S. *Somewhere from West side story* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)



BOCK, J. and HARNICK, S. *Dear friend* from *She loves me* (The singer's musical theatre anthology Soprano Volume 2 – Hal Leonard)

BOCK, J. and HARNICK, S. *I don't know his name* from *She loves me* (The singer's musical theatre anthology Soprano Volume 2 – Hal Leonard)

HAGUE, A. and HORWITT, A. *This is all very new to me* from *Plain and fancy* (Singer's library of musical theatre Soprano Volume 2 – Alfred)

KANDER, J. and EBB, F. *Maybe this time* from *Cabaret* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 3 – Hal Leonard)

LOEWE, F. and LERNER, A.J. *I could have danced all night* from *My fair lady* (Musical theatre for classical singers Soprano – Hal Leonard)

PREVIN, A., COMDEN, B. and GREEN, A. *Thanks a lot but no thanks* from *It's always fair weather* (onlinesheetmusic.com)

RODGERS, M. and BARER, M. *Shy* from *Once upon a mattress* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)

RODGERS, R. and HAMMERSTEIN II, O. *Climb ev'ry mountain* from *The sound of music* (Musical theatre for classical singers Mezzo-soprano – Hal Leonard)

SCHMIDT, H. and JONES, T. *What is a woman?* from *I do! I do!* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)

STYNE, J., COMDEN, B. and GREEN, A. *Adventure* from *Do re mi* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 3 – Hal Leonard)

STYNE, J., COMDEN, B. and GREEN, A. *Better than a dream* from *Bells are ringing* (Bells are ringing: vocal selections – Hal Leonard)

STYNE, J., COMDEN, B. and GREEN, A. *I'm going back from Bells are ringing* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)

WEILL, K. and GERSHWIN, I. *My ship* from *Lady in the dark* (Musical theatre for classical singers Soprano – Hal Leonard)

WEILL, K. and NASH, O. *I'm a stranger here myself* from *One touch of Venus* (Singer's library of musical theatre Soprano Volume 2 – Alfred)

**Gentlemen**

BRICUSSE, L. and NEWLEY, A. *What kind of fool am I?* from *Stop the world - I want to get off* (The singer's musical theatre anthology Baritone/bass Volume 3 – Hal Leonard)

LEIGH, M. and DARION, J. *Man of La Mancha* (I, Don Quixote) from *Man of La Mancha* (Musical theatre for classical singers Baritone/bass – Hal Leonard)

LOEWE, F. and LERNER, A.J. *Almost like being in love* from *Brigadoon* (The singer's musical theatre anthology Tenor Volume 3 – Hal Leonard)

PORTER, C. *Ça c'est l'amour* from *Les girls* (Cole Porter love songs – Hal Leonard)

PORTER, C. *You'd be so nice to come home to* from *Something to shout about* (musicnotes.com – MN0069668)

RODGERS, R. and HART, L. *Wait till you see her* from *By Jupiter* (Rodgers and Hart - a musical anthology – Hal Leonard)

ROME, H. *They won't know me* from *Wish you were here* (Singer's library of musical theatre Tenor Volume 2 – Alfred)

SCHMIDT, H. and JONES, T. *It's a well known fact* from *I do! I do!* (Singer's library of musical theatre Baritone/bass Volume 2 – Alfred)

SHIRE, D. and MALTBY, R. Jr. *I don't remember Christmas* from *Starting here, starting now* (Starting here, starting now: vocal selections – Alfred)

SONDHEIM, S. *Everybody says don't* from *Anyone can whistle* (Musical theatre for classical singers Baritone/bass – Hal Leonard)

STYNE, J., COMDEN, B. and GREEN, A. *All of my life* from *Do re mi* (The singer's musical theatre anthology Baritone/bass Volume 2 – Alfred)

## List C

### Ladies and Gentlemen

BUCCHINO, J. *If I ever say I'm over you* from *It's only life* (Grateful: the songs of John Bucchino – Hal Leonard)

BUCCHINO, J. *Unexpressed* from *It's only life* (Grateful: the songs of John Bucchino – Hal Leonard)

### Ladies

BERNSTEIN, L. and LERNER, A.J. *Take care of this house* from *1600 Pennsylvania Avenue* (Musical theatre for classical singers Mezzo-soprano – Hal Leonard)

BROWN, J.R. *I'm not afraid of anything* from *Songs for a new world* (The contemporary singing actor Women's 3rd edition Volume 2 – Hal Leonard)

BROWN, J.R. *Just one step* from *Songs for a new world* (The contemporary singing actor Women's edition Volume 1 – Hal Leonard)

BUCCHINO, J. *This moment* from *It's only life* (Grateful: the songs of John Bucchino – Hal Leonard)

COLEMAN, C. and ZIPPEL, D. *What you don't know about women* from *City of angels* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)

GORE, M. and PITCHFORD, D. *Why not me?* from *Carrie: the musical* (Carrie the musical: vocal selections – Hal Leonard)

HOLMES, R. *Moonfall* from *The mystery of Edwin Drood* (Musical theatre for classical singers Soprano – Hal Leonard)

JOHN, E. and RICE, T. *I know the truth* from *Aida* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)

LAIRD, M. and PALEY, J. *Teaching third grade* from *Ruthless* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)

LAMBERT, L. and MORRISON, G. *Bride's lament* from *The drowsy chaperone* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)

SCHWARTZ, S. *Lion tamer* from *The magic show* (The Stephen Schwartz songbook – Hal Leonard)

SIMON, L. and NORMAN, M. *How could I ever know?* from *The secret garden* (Singer's library of musical theatre Soprano Volume 1 – Alfred)

SONDHEIM, S. *Like it was* from *Merrily we roll along* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)

SONDHEIM, S. *Losing my mind* from *Follies* (Musical theatre for classical singers Mezzo-soprano – Hal Leonard)

SONDHEIM, S. *Not a day goes by* from *Merrily we roll along* (Musical theatre for classical singers Mezzo-soprano – Hal Leonard)

SONDHEIM, S. *On the steps of the palace* from *Into the woods* (The singer's musical theatre anthology Soprano Volume 4 – Hal Leonard)

WILDHORN, F. and BRICUSSE, L. *Living in the shadows* from *Victor/Victoria* (musicnotes.com – MN0076974)

YESTON, M. *My husband makes movies* from *Nine* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)

### Gentlemen

BROWN, J.R. *It's hard to speak my heart* from *Parade* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)

FINN, W. *And they're off* from *A new brain* (Singer's library of musical theatre Tenor Volume 2 – Alfred)

FINN, W. *You gotta die sometime* from *Falsettos* (Singer's library of musical theatre Tenor Volume 2 – Alfred)

FLAHERTY, S. and AHRENS, L. *Make them hear you* from *Ragtime* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)

GELD, G. and UDELL, P. *I've heard it all before* from *Shenandoah* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)

HAMLISCH, M. and KLEBAN, E. *I can do that* from *A chorus line* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)

JACOBS, J. and CASEY, W. *Alone at the drive-in movie* from *Grease* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)

KANDER, J. and EBB, F. *The skin of our teeth* from *Skin of our teeth* (*The Kander and Ebb collection* – Hal Leonard)

LLOYD WEBBER, A., BLACK, D. and HAMPTON, C. *The greatest star of all* from *Sunset Boulevard* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)

MENKEN, A. and SCHWARTZ, S. *Out there* from *Walt Disney's The hunchback of Notre Dame* (*The Stephen Schwartz songbook* – Hal Leonard)

SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *Javert's suicide* from *Les misérables* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)

SCHÖNBERG, C.-M., BOUBLIL, A. and CLARK, S. *Justice will be done* from *Martin Guerre* (*The singer's musical theatre anthology* Baritone/bass Volume 3 – Hal Leonard)

SCHWARTZ, S. *All good gifts* from *Godspell* (*Musical theatre anthology for teens* Young men's edition – Hal Leonard)

SCHWARTZ, S. *In whatever time we have* from *Children of Eden* (*The Stephen Schwartz songbook* – Hal Leonard)

SMALLS, C. *Believe in yourself* from *The Wiz* (*The Wiz vocal selections* – Hal Leonard)

SONDHEIM, S. *The right girl* from *Follies* (*The singer's musical theatre anthology* Baritone/bass Volume 4 – Hal Leonard)

YESTON, M. *Guido's song* from *Nine* (*The singer's musical theatre anthology* Baritone/bass Volume 2 – Hal Leonard)

YESTON, M. *Love can't happen* from *Grand hotel* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)

## List D

### Ladies and Gentlemen

BUCCHINO, J. *The artist at 40* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)

KOOMAN, M. and DIMOND, C. *Out of my head* from *Out of our heads* (koomandimond.com)

LOWDERMILK, B. and KERRIGAN, K. *Five and a half minutes* from *The woman upstairs* (newmusicaltheatre.com)

**Ladies**

BALLARD, G., RUBIN, B.J., and STEWART, D.A. *With you* from *Ghost* (*Ghost – the musical* – Hal Leonard)

BAREILLES, S. *I didn't plan it* from *Waitress* (musicnotes.com – MN0169923)

BAREILLES, S. *When he sees me* from *Waitress* (musicnotes.com – MN0169914)

BROWN, J.R. *To build a home* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)

BUCCHINO, J. *When you're here* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)

FINN, W. *Anytime (I am there)* from *Elegies* (*The William Finn songbook* – Hal Leonard)

FLAHERTY, S. and AHRENS, L. *Burden of life* from *A man of no importance* (*A man of no importance: vocal selections* – Alfred)

FLAHERTY, S. and AHRENS, L. *Tell me why* from *A man of no importance* (*Singer's library of musical theatre Mezzo-soprano/alto* Volume 2 – Alfred)

FRANK, M. and BRYANT, D. *Brand new eyes* from *Prodigal* (musicnotes.com – MN0150304)

GIERING, J. *Going back* (newmusicaltheatre.com)

LARSON, J. *Come to your senses* from *tick, tick...BOOM!* (*The contemporary singing actor Women's edition* Volume 1 – Hal Leonard)

LIPPA, A. *An old-fashioned love story* from *The wild party* (musicnotes.com – MN0116685)

PASEK, B. and PAUL, J. *I've gotta run* from *Edges* (musicnotes.com – MN0136227)

PASEK, B. and PAUL, J. *Pretty funny* from *Dogfight* (musicnotes.com – MN0124118)

ROBINSON, M.L. *Dignity* from *Metro Street* (matthewleerobinson.com)

ROBINSON, M.L. *Princess* from *Sing on through tomorrow* (matthewleerobinson.com)

TESORI, J. and KRON, L. *Days and days* from *Fun home* (*Fun home: A new Broadway musical. Vocal selections* – Samuel French)

TESORI, J. and SCANLAN, D. *Gimme gimme* from *Thoroughly modern Millie* (*Teens' musical theatre anthology* Female edition – Alfred)

WILDHORN, F. and BLACK, D. *How 'bout a dance* from *Bonnie and Clyde* (musicnotes.com – MN0122517)

YAZBEK, D. *Nothing is too wonderful to be true* from *Dirty rotten scoundrels* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)

### Gentlemen

CURTIS, C. *Where are all the people?* from *Chaplin* (*Chaplin - the musical: vocal selections* – Hal Leonard)

FINN, W. *My unfortunate erection* from *The 25th annual Putnam county spelling bee* (*Teens' musical theatre anthology* Male edition – Alfred)

FLAHERTY, S. and AHRENS, L. *My Petersburg* from *Anastasia* (musicnotes.com – MN0173895)

FLAHERTY, S. and AHRENS, L. *The streets of Dublin* from *A man of no importance* (*Teens' musical theatre anthology* Male edition – Alfred)

JOHN, E. and RICE, T. *Fortune favors the brave* from *Aida* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)

KITT, T. and YORKEY, B. *There's a world* from *Next to normal* (*Next to normal: vocal selections* – Alfred)

KITT, T. and YORKEY, B. *You don't need to love me* from *If/then* (*If/then – a new musical: vocal selections* – Hal Leonard)

LIPPA, A. *I'll be here* from *The wild party* (*The contemporary singing actor* Revised Men's edition Volume 2 – Hal Leonard)

LIPPA, A. and CRAWLEY, B. *Isn't that always the way* from *A little princess* (*A little princess: vocal selections* – Hal Leonard)

LOPEZ, R., PARKER, T. and STONE, M. *I believe* from *The book of mormon* (*The book of mormon* – Alfred)

MILLS, P. *Way ahead of my time* from *Taxi cabaret* (newmusicaltheatre.com)

PASEK, B. and PAUL, J. *Part of a painting* from *Edges* (musicnotes.com – MN0136233)

SHAIMAN, M. and WITTMAN, S. *Live in living color* from *Catch me if you can* (*Catch me if you can: vocal selections* – Alfred)

SHEIK, D. and SATER, S. *Left behind* from *Spring awakening* (*Spring awakening: a new musical* – Hal Leonard)

SCHWARTZ, S. *Dancing through life* from *Wicked* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)

TESORI, J. and LINDSAY-ABAIRE, D. *Don't let me go* from *Shrek: the musical* (*Shrek: the musical* – Cherry Lane)

WILDHORN, F. and MURPHY, J. *One knight* from *Wonderland* (*21st century musical theatre* Men's edition – Hal Leonard)

- YAZBEK, D. *Great big stuff* from *Dirty rotten scoundrels* (21st century musical theatre Men's edition – Hal Leonard)
- YAZBEK, D. *Man* from *The full monty* (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)

### Section III. Aural tests, Sight-reading, General knowledge

#### CERTIFICATE OF PERFORMANCE

4209

Please refer to the syllabus objectives at the beginning of this level.

#### Section I. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates should prepare a varied and balanced programme of not less than 25 minutes and not more than 35 minutes, including appropriate gaps between the songs. Candidates must select at least one song from each of Lists A, B, C, and D. Additional songs needed to fulfil the time requirements may be selected from any of the lists.

Copies of songs presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

#### List A

##### Ladies and Gentlemen

- BERLIN, I. *Everybody step* from *Music box review of 1921* (Broadway musicals show by show 1917–1929 – Hal Leonard)
- DONALSON, W. and KAHN, G. *Makin' whoopee* from *Whoopie!* (musicnotes.com – MN0051797)
- GERSHWIN, G. and GERSHWIN, I. *Could you use me?* from *Crazy for you* (Crazy for you: complete vocal selections – Alfred)
- GERSHWIN, G. and GERSHWIN, I. *I've got to be there* from *Nice work if you can get it* (Nice work if you can get it: piano/vocal selections – Hal Leonard)
- GERSHWIN, G. and GERSHWIN, I. *Slap that bass* from *Crazy for you* (Crazy for you: complete vocal selections – Alfred)
- GERSHWIN, G. and GERSHWIN, I. *Will you remember me?* from *Nice work if you can get it* (Nice work if you can get it: piano/vocal selections – Hal Leonard)
- GREEN, J., HEYMAN, E., SOUR, R. and EYTON, F. *Body and soul* from *Three's a crowd* (musicnotes.com – MN0099757)
- KERN, J. and HAMMERSTEIN II, O. *The song is you* from *Music in the air* (musicnotes.com – MN0078527)
- KERN, J. and HARBACH, O. *She didn't say yes* from *The cat and the fiddle* (Jerome Kern collection – Hal Leonard)
- KERN, J. and LASKA, E. *How'd you like to spoon with me* from *The earl and the girl* (musicnotes.com – MN0110131)
- PARKER, D. and RAINGER, R. *I wished on the moon* from *The big broadcast of 1936* (musicnotes.com – MN0073990)
- PORTER, C. *Begin the beguine* from *Jubilee* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)
- PORTER, C. *Love for sale* from *The new yorkers* (musicnotes.com – MN0050847)
- PORTER, C. *What is this thing called love?* from *Wake up and dream* (musicnotes.com – MN0051772)

##### Ladies

- COWARD, N. *If love were all* from *Bitter sweet* (musicnotes.com – MN0091448)
- KERN, J. and HAMMERSTEIN II, O. *Don't ever leave me* from *Sweet Adeline* (Jerome Kern collection – Hal Leonard)
- KERN, J. and HAMMERSTEIN II, O. *Make believe* from *Show boat* (Musical theatre for classical singers Soprano – Hal Leonard)
- KERN, J. and HARBACH, O. *The night was made for love* from *The cat and the fiddle* (Broadway musicals show by show 1930–1939 – Hal Leonard)

- RONELL, A. *Willow weep for me* (musicnotes.com – MN0136553)
- WEILL, K. and BRECHT, B. trans. BLITZSTEIN. *Pirate Jenny* from *Threepenny opera* (The singer's musical theatre anthology Soprano Volume 1 – Hal Leonard)
- WEILL, K. and BRECHT, B. trans. FEINGOLD. *Surabaya Johnny* from *Happy end* (The singer's musical theatre anthology Soprano Volume 1 – Hal Leonard)

##### Gentlemen

- BERLIN, I. *Heat wave* from *As thousands cheer* (Broadway musicals show by show 1930–1939 – Hal Leonard)
- BROWN, N.H., WHITING, R.A. and DESYLVA, B.G. *You're an old smoothie* from *Take a chance* (musicnotes.com – MN0121974)
- COHAN, G.M. *Forty-five minutes* from *Broadway* from *Forty-five minutes from Broadway* (Broadway musicals show by show 1891–1916 – Hal Leonard)
- RODGERS, R. and HART, L. *Come with me* from *The boys from Syracuse* (The singer's musical theatre anthology Tenor Volume 1 – Hal Leonard)
- ROMBERG, S., HARBACH, O., and HAMMERSTEIN II, O. *The desert song* from *The desert song* (Broadway musicals show by show 1917–1929 – Hal Leonard)
- SCHWARTZ, A. and DIETZ, H. *A shine on your shoes* from *Flying colors* (musicnotes.com – MN0015676)

#### List B

##### Ladies and Gentlemen

- ARLEN, H. and KOEHLER, T. *When the sun comes out* from *End of the rainbow* (End of the rainbow: piano/vocal selections – Hal Leonard)
- ARLEN, H. and ROBIN, L. *It was written in the stars* from *Casbah* [film] (The Harold Arlen Songbook – Hal Leonard)
- CARMICHAEL, H. and MERCER, J. *In the cool, cool, cool of the evening* from *Here comes the groom* [film] (musicnotes.com – MN0040237)
- CARMICHAEL, H. and WASHINGTON, N. *The nearness of you* from *Romance in the dark* (musicnotes.com – MN0044602)
- MANCINI, H. and MERCER, J. *Moon river* from *Breakfast at Tiffany's* [film] (musicnotes.com – MN0040108)
- PORTER, C. *I concentrate on you* from *Broadway melody of 1940* (The Cole Porter song collection Volume 2: 1937–1958 – Alfred)
- PORTER, C. *I love you* from *Mexican hayride* (The Cole Porter song collection Volume 2: 1937–1958 – Alfred)
- SCHERTZINGER, V. and MERCER, J. *I remember you* from *The fleet's in* [film] (musicnotes.com – MN0125508)
- STYNE, J. and SONDHEIM, S. *You'll never get away from me* from *Gypsy* (Gypsy – Broadway revival edition: vocal selections – Hal Leonard)
- WEILL, K. and NASH, O. *Speak low* from *One touch of Venus* (musicnotes.com – MN0043408)

##### Ladies

- ARLEN, H. and MERCER, J. *That old black magic* from *Star spangled rhythm* (musicnotes.com – MN0026710)
- BERNSTEIN, L. *My house* from *Peter Pan* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)
- BERNSTEIN, L., COMDEN, B. and GREEN, A. *I can cook too* from *On the town* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)
- BERNSTEIN, L. and SONDHEIM, S. *I feel pretty* from *West side story* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)
- KANDER, J. and EBB, F. *Sing happy* from *Flora, the red menace* (The Kander and Ebb collection – Hal Leonard)
- LOESSER, F. *I wish I didn't love you so* from *The perils of Pauline* (The Frank Loesser songbook – Hal Leonard)
- LOESSER, F. *Somebody, somewhere* from *The most happy fella* (Musical theatre for classical singers Soprano – Hal Leonard)



LOESSER, F. *The woman in his room* from *Where's Charley?* (The singer's musical theatre anthology Soprano Volume 3 – Hal Leonard)  
 ROME, H. *I have to tell you* from *Fanny* (Musical theatre for classical singers Soprano – Hal Leonard)  
 SCHAFER, M. and LEVIN, I. *He touched me* from *Drat! The cat!* (musicnotes.com – MN0072132)  
 SONDHEIM, S. *There won't be trumpets* from *Anyone can whistle* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)  
 STYNE, J., COMDEN, B. and GREEN, A. *If you hadn't but you did* from *Two on the aisle* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)  
 STYNE, J., COMDEN, B. and GREEN, A. *It's a perfect relationship* from *Bells are ringing* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)  
 STYNE, J. and MERRILL, B. *People* from *Funny girl* (Singer's library of musical theatre Mezzo soprano/alto Volume 1 – Hal Leonard)  
 WEILL, K. and ANDERSON, M. *Stay well* from *Lost in the stars* (The singer's musical theatre anthology Soprano Volume 3 – Hal Leonard)  
 WEILL, K. and ANDERSON, M. *Trouble man* from *Lost in the stars* (The singer's musical theatre anthology Soprano Volume 3 – Hal Leonard)

#### Gentlemen

ADLER, R. and ROSS, J. *Hey there* from *The pajama game* (The singer's musical theatre anthology Tenor Volume 3 – Hal Leonard)  
 BERNSTEIN, L., COMDEN, B. and GREEN, A. *Lonely town* from *On the town* (Bernstein theatre songs High or low voice – Hal Leonard)  
 BERNSTEIN, L., COMDEN, B. and GREEN, A. *Lucky to be me* from *On the town* (The singer's musical theatre anthology Baritone/bass Volume 3 – Hal Leonard)  
 BOCK, J. and HARNICK, S. *Try me* from *She loves me* (The singer's musical theatre anthology Baritone/bass Volume 5 – Hal Leonard)  
 GRIEG, E. adapted WRIGHT, R. and FORREST, G. *I love you* from *Song of Norway* (Broadway musicals show by show 1940–1949 – Hal Leonard)  
 LANE, B. and LERNER, A.J. *She wasn't you* from *On a clear day you can see forever* (Musical theatre for classical singers Tenor – Hal Leonard)  
 LOESSER, F. *Joey, Joey, Joey* from *The most happy fella* (The singer's musical theatre anthology Baritone/bass Volume 2 – Hal Leonard)  
 LOEWE, F. and LERNER, A.J. *On the street where you live* from *My fair lady* (Musical theatre for classical singers Tenor – Alfred)  
 PORTER, C. *Where is the life that late I led?* from *Kiss me, Kate* (The singer's musical theatre anthology Baritone/bass Volume 1 – Hal Leonard)  
 RODGERS, R. and HAMMERSTEIN II, O. *Some enchanted evening* from *South Pacific* (The singer's musical theatre anthology Baritone/bass Volume 1 – Hal Leonard)  
 STYNE, J., COMDEN, B. and GREEN, A. *I know about love* from *Do re mi* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)  
 WEILL, K. and ANDERSON, M. *Lost in the stars* from *Lost in the stars* (Musical theatre for classical singers Baritone/bass – Hal Leonard)

#### List C

##### Ladies and Gentlemen

KANDER, J. and EBB, F. *First you dream* from *Steel pier* (The Kander and Ebb collection – Hal Leonard)  
 SONDHEIM, S. *Putting it together* from *Sunday in the park with George* (Sondheim for singers Belter/mezzo-soprano – Hal Leonard)

##### Ladies

BROWN, J.R. *You don't know this man* from *Parade* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)  
 FLAHERTY, S. and AHRENS, L. *Your daddy's son* from *Ragtime* (Teens' musical theatre anthology Female edition – Alfred)  
 GORE, M. and PITCHFORD, D. *Carrie* from *Carrie: the musical* (Carrie the musical: vocal selections – Hal Leonard)  
 GUETTEL, A. *How can I lose you?* from *Myths and hymns* (The contemporary singing actor Women's 3rd edition Volume 1 – Hal Leonard)  
 GUETTEL, A. *Migratory V* from *Myths and hymns* (The contemporary singing actor Women's 3rd edition Volume 2 – Hal Leonard)  
 HERMAN, J. *Wherever he ain't* from *Mack and Mabel* (Mack and Mabel vocal selections – Faber)  
 KANDER, J. and EBB, F. *How lucky can you get* from *Funny lady* (The Kander and Ebb collection – Hal Leonard)  
 SCHWARTZ, S. *The spark of creation* from *Children of Eden* (The Stephen Schwartz songbook – Hal Leonard)  
 SONDHEIM, S. *Green finch and linnet bird* from *Sweeney Todd* (Singer's library of musical theatre Soprano Volume 1 – Alfred)  
 SONDHEIM, S. *I'm still here* from *Follies* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)  
 SONDHEIM, S. *In Buddy's eyes* from *Follies* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 1 – Hal Leonard)  
 SONDHEIM, S. *Last midnight* from *Into the woods* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)  
 SONDHEIM, S. *The ladies who lunch* from *Company* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 3 – Hal Leonard)  
 SONDHEIM, S. *The miller's son* from *A little night music* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 1 – Hal Leonard)  
 STROUSE, C. and SCHWARTZ, S. *Blame it on the summer night* from *Rags* (The Stephen Schwartz songbook – Hal Leonard)  
 YESTON, M. *A call from the Vatican* from *Nine* (The singer's musical theatre anthology Soprano Volume 2 – Hal Leonard)

##### Gentlemen

BROWN, J.R. *This is not over yet* from *Parade* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)  
 GELD, G. and UDELL, P. *Meditation II* from *Shenandoah* (The singer's musical theatre anthology Baritone/bass Volume 1 – Hal Leonard)  
 HOLMES, R. *A man could go quite mad* from *The mystery of Edwin Drood* (Musical theatre for classical singers Tenor – Hal Leonard)  
 KANDER, J. and EBB, F. *The day after that* from *Kiss of the spider woman* (The singer's musical theatre anthology Tenor Volume 4 – Hal Leonard)  
 LAMBERT, L. and MORRISON, G. *I am Aldolpho* from *The drowsy chaperone* (Musical theatre for classical singers Tenor – Hal Leonard)  
 LEBO M, ZIMMER, H., RIFKIN, J. and TAYMOR, J. *Endless night* from *The lion king* (The singer's musical theatre anthology Tenor Volume 4 – Hal Leonard)  
 LIPPA, A. *What is it about her?* from *The wild party* (The singer's musical theatre anthology Tenor Volume 4 – Hal Leonard)  
 LLOYD WEBBER, A. and RICE, T. *On this night of a thousand stars* from *Evita* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)  
 MACDERMOT, G. and GUARE, J.E. *Love's revenge* from *Two gentlemen of Verona* (Singer's library of musical theatre Tenor Volume 2 – Alfred)  
 SCHÖNBERG, C.-M., BOUBLIL, A. and CLARK, S. *I'm Martin Guerre* from *Martin Guerre* (The singer's musical theatre anthology Tenor Volume 3 – Hal Leonard)  
 SCHÖNBERG, C.-M., BOUBLIL, A. and MALTBY, R. Jr. *Why God why?* from *Miss Saigon* (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)



SCHWARTZ, S. *Alas for you* from *Godspell* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)  
 SCHWARTZ, S. *Proud lady* from *The baker's wife* (*The Stephen Schwartz songbook* – Hal Leonard)  
 SIMON, L. and NORMAN, M. *Race you to the top of the morning* from *The secret garden* (*The secret garden: vocal selections* – Alfred)  
 SONDEHEIM, S. *Giants in the sky* from *Into the woods* (*Teens' musical theatre anthology* Male edition – Alfred)  
 SONDEHEIM, S. *Growing up* from *Merrily we roll along* (*Merrily we roll along vocal selections* – Hal Leonard)  
 SONDEHEIM, S. *Multitudes of Amys* from *Company* (*Sondheim for singers* Tenor or Baritone/Bass – Hal Leonard)  
 SONDEHEIM, S. *Not while I'm around* from *Sweeney Todd* (*Musical theatre for classical singers* Tenor – Hal Leonard)  
 YESTON, M. *At the grand hotel* from *Grand hotel* (*The singer's musical theatre anthology* Tenor Volume 2 – Hal Leonard)

## List D

### Ladies and Gentlemen

GASPARINI, D. *Disaster* ([newmusicaltheatre.com](http://newmusicaltheatre.com))  
 KOOMAN, M. and DIMOND, C. *Breathe* from *Flour baby* [film] ([koomandimond.com](http://koomandimond.com))  
 LOWDERMILK, B. and KERRIGAN, K. *Flash of time* from *Flash of time* ([newmusicaltheatre.com](http://newmusicaltheatre.com))

### Ladies

BROWN, J.R. *A part of that* from *The last five years* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)  
 BROWN, J.R. *Another life* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)  
 BUCCHINO, J. *I've learned to let things go* from *It's only life* (*It's only life: a new musical revue* – Hal Leonard)  
 BUCCHINO, J. *Temporary* from *Urban myths* (*Grateful: the songs of John Bucchino* – Hal Leonard)  
 HEDGER, N. and NICHOLSON, B. *Murphy's law* from *Hook up!* ([homegrownaus.com](http://homegrownaus.com))  
 KITT, T., GREEN, A. and MIRANDA, L.-M. *One perfect moment* from *Bring it on* (*Contemporary musical theatre for teens* Young women's edition Volume 1 – Hal Leonard)  
 KITT, T. and YORKEY, B. *Always starting over* from *If/then* (*If/then – a new musical: vocal selections* – Hal Leonard)  
 KOOMAN, M. and DIMOND, C. *I think that he likes me* from *Out of our heads* ([koomandimond.com](http://koomandimond.com))  
 LIPPA, A. *How did we come to this?* from *The wild party* (*The contemporary singing actor* Revised Women's edition Volume 1 – Hal Leonard)  
 LIPPA, A. *Raise the roof* from *The wild party* (*The contemporary singing actor* Women's 3rd edition Volume 2 – Hal Leonard)  
 MILLS, P. *It's amazing the things that float* from *The flood* ([newmusicaltheatre.com](http://newmusicaltheatre.com))  
 MIRANDA, L.-M. arr. LACAMOIRE and SHERMAN. *It won't be long now* from *In the heights* (*In the heights: vocal selections* – Williamson Music)  
 PARTON, D. arr. LACAMOIRE and OREMUS. *Get out and stay out from 9 to 5 the musical* (*9 to 5 the musical: vocal selections* – Hal Leonard)  
 PASEK, B. and PAUL, J. *Lying there* from *Edges* ([musicnotes.com](http://musicnotes.com) – MN0136229)  
 PASEK, B. and PAUL, J. *Perfect* from *Edges* ([musicnotes.com](http://musicnotes.com) – MN0136234)  
 SCHÖNBERG, C.-M., BOUBLIL, A., DEMPSEY, J. and MALTBY, R. Jr. *Woman* from *The pirate queen* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)  
 SHAIMAN, M. and WITTMAN, S. *Miss Baltimore Crabs* from *Hairspray* (*Catch me if you can: vocal selections* – Alfred)  
 SHAIMAN, M. and WITTMAN, S. *Fly, fly away from* *Catch me if you can* (*Catch me if you can: vocal selections* – Alfred)

### Gentlemen

BAREILLES, S. *Never ever getting rid of me* from *Waitress* ([musicnotes.com](http://musicnotes.com) – MN0169915)  
 BROWN, J.R. *If I didn't believe in you* from *The last five years* (*21st century musical theatre* Men's edition – Hal Leonard)  
 BROWN, J.R. *Temporarily lost* from *Bridges of Madison County* (*Bridges of Madison County: vocal selections* – Hal Leonard)  
 COLLINS, P. *Strangers like me* from *Tarzan* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)  
 FINN, W. *When the Earth stopped turning* from *Elegies* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)  
 FLAHERTY, S. and AHRENS, L. *Still* from *Anastasia* ([musicnotes.com](http://musicnotes.com) – MN0173892)  
 GASPARINI, D. *No turning back now* from *Circles* ([musicnotes.com](http://musicnotes.com) – MN0145347)  
 GOLDRICH, Z. and HEISLER, M. *Taking flight* (*The songs of Goldrich and Heisler* – Hal Leonard)  
 HEDGER, N. and NICHOLSON, B. *Perfectly imperfect* from *Homesick* ([homegrownaus.com](http://homegrownaus.com))  
 KOOMAN, M. and DIMOND, C. *Lost in the waves* from *Out of our heads* ([koomandimond.com](http://koomandimond.com))  
 LIPPA, A. *Stranger* from *Big fish* (*Big fish: vocal selections* – Hal Leonard)  
 LOPEZ, R. and ANDERSON-LOPEZ, K. *In Summer* from *Frozen* (*21st century musical theatre* Men's edition – Hal Leonard)  
 LOWDERMILK, B. and KERRIGAN, K. *Run away with me* from *The unauthorized autobiography of Samantha Brown* (*The Kerrigan - Lowdermilk songbook* – Hal Leonard)  
 MILLS, P. *The lady must be mad* from *Illyria* ([newmusicaltheatre.com](http://newmusicaltheatre.com))  
 MIRANDA, L.-M. arr. LACAMOIRE and MIRANDA. *You'll be back* from *Hamilton* ([musicnotes.com](http://musicnotes.com) – MN0161874)  
 O'KEEFE, L. and MURPHY, K. *Meant to be yours* from *Heathers: The musical* ([musicnotes.com](http://musicnotes.com) – MN0145523)  
 PASEK, B. and PAUL, J. *I once knew* from *Edges* ([musicnotes.com](http://musicnotes.com) – MN0136226)  
 PASEK, B. and PAUL, J. *Middle of a moment* from *James and the giant peach* ([newmusicaltheatre.com](http://newmusicaltheatre.com))  
 PASEK, B. and PAUL, J. arr. PAUL and LACAMOIRE. *Words fail* from *Dear Evan Hansen* ([musicnotes.com](http://musicnotes.com) – MN0174558)  
 SCHÖNBERG, C.-M., BOUBLIL, A., DEMPSEY, J. and MALTBY, R. Jr. *I'll be there* from *The pirate queen* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)  
 SHAIMAN, M. and WITTMAN, S. *Hairspray* from *Hairspray* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)  
 SHAIMAN, M. and WITTMAN, S. *It takes two* from *Hairspray* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)  
 SHAIMAN, M. and WITTMAN, S. *Ladies choice* from *Hairspray* (*Contemporary musical theatre for teens* Young men's edition Volume 2 – Hal Leonard)  
 TESORI, J. and LINDSAY-ABAIER, D. *Build a wall* from *Shrek: the musical* (*Contemporary musical theatre for teens* Young men's edition Volume 2 – Hal Leonard)  
 WEINER, M. and ZACHARY, A. *In love with you* from *First date* (*21st century musical theatre* Men's edition – Hal Leonard)

## Section II. General knowledge

## LEVEL 3

### ADVANCED DEVELOPMENT AMUSA AND LMUSA

#### Objectives

The candidate will demonstrate musicality, maturity, conviction, and confidence in the performance, from memory, of a well-balanced programme that covers a variety of technical skills and musical emphases.

#### Section I. Songs

The candidate should demonstrate:

- A commanding performance, from memory, with an authentic sense of individual expression and creativity
- A complete synthesis of voice, body and mind in a fully-integrated performance
- A superior connection to text and the nuances of language and meaning
- Sophisticated and layered characterisation that delivers dramatic complexity with ease and simplicity
- A concept of the songs as a whole, performed with an understanding of the structure and the musical content of each together with those elements that give them a particular unity or character
- Mastery of the technical and stylistic elements resulting in a fluent, expressive, and coherent performance
- Familiarity with the accompanying part in items requiring accompaniment, with a consistent and integrated sense of ensemble between soloist and associate artist
- Understanding of performance conventions relevant to the songs being performed, and an ability to differentiate between a range of musical theatre styles
- A sense of professional presentation, with attention to posture, appearance and normal performance conventions

#### Section II. General knowledge

Candidates will be expected to demonstrate a mature understanding of the structure, style and historical background of the repertoire that is performed and to use this as a basis for discussing the interpretive choices that they make.

Questions, which will be asked from the full piano score, will focus on the following areas:

- Terminology, including the significance of titles and the meaning of all markings contained in the score.
- Composers: relevant biographical information, sources of influence, impact upon later generations of composers and repertoire output (both in the discipline being examined and more broadly).
- Historical and stylistic context: how each work relates to the period from which it arises, considering both its compositional style and the performance conventions of the time.
- Structure: formal layout, keys, melodic/harmonic language and the identification of climax points.
- Knowledge of other songs by the main writers of the examination songs with particular emphasis on musical theatre repertoire.
- A detailed knowledge of the original dramatic context of the song being performed, including details about the musical from which it is drawn where relevant, character details and background, the point in the story at which the song is sung and how this relates to the entire story arc. Candidates may also be asked about other famous versions of the song as performed outside the context of the original show.

Candidates must provide the examiners with clear, unmarked copies of all scores.

## ASSOCIATE

4210

Please refer to the syllabus objectives at the beginning of this level.

#### Section I. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates should prepare a varied and balanced programme of not less than 25 minutes and not more than 40 minutes, including appropriate gaps between the songs. Candidates must select at least one song from each of Lists A, B, C, and D. Additional songs needed to fulfil the time requirements may be selected from any of the lists.

Copies of songs presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

#### List A

##### Ladies and Gentlemen

- ARLEN, H. and HARBURG, E.Y. *Down with love* from *Hooray for what!* (musicnotes.com – MN0099575)
- ARLEN, H., ROSE, B. and HARBURG, E.Y. *It's only a paper moon* from *Take a chance* [film] (musicnotes.com – MN0051790)
- BERLIN, I. arr. GRANT. *Say it with music* from *Music box review* (musicnotes.com – MN0084596)
- COWARD, N. *I'll follow my secret heart* from *Conversation piece* (*The essential Noel Coward songbook* – Omnibus Press)
- COWARD, N. *Twentieth century blues* from *Cavalcade* (*The essential Noel Coward songbook* – Omnibus Press)
- COWARD, N. *World weary* from *This year of grace* (*The essential Noel Coward songbook* – Omnibus Press)
- GERSHWIN, G. and GERSHWIN, I. *Sweet and low-down* from *Nice work if you can get it* (*Nice work if you can get it: piano/vocal selections* – Hal Leonard)
- KERN, J. and DESYLVA, B.G. *Whip-poor-will* from *Sally* (*Jerome Kern collection* – Hal Leonard)
- KERN, J. and FIELDS, D. *The way you look tonight* from *Swing time* (musicnotes.com – MN0065547)
- KERN, J. and HARBACH, O. *Smoke gets in your eyes* from *Roberta* (*The singer's musical theatre anthology Soprano Volume 1* – Hal Leonard)
- KERN, J. and HARBACH, O. *The touch of your hand* from *Roberta* (*Jerome Kern collection* – Hal Leonard)
- KERN, J. and HAMMERSTEIN II, O. *All the things you are* from *Very warm for May* (musicnotes.com – MN0038811)
- PORTER, C. *From this moment on* from *Kiss me, Kate* (musicnotes.com – MN0045679)
- PORTER, C. *I've got you under my skin* from *Born to dance* (musicnotes.com – MN0101850)
- PORTER, C. *Miss Otis regrets (she's unable to lunch today)* from *Hi diddle diddle* (musicnotes.com – Up-tempo: MN0018882 or Ballad: MN0070681)
- PORTER, C. *You've got that thing* from *Fifty million frenchmen* (musicnotes.com – MN0055778)
- RODGERS, R. and HART, L. *The lady is a tramp* from *Babes in arms* (musicnotes.com – MN0099756)
- ##### Ladies
- BERLIN, I. *Simple melody* from *Watch your step* (*Broadway musicals show by show 1891-1916* – Hal Leonard)
- ELLINGTON, D. and GEORGE, D. *Hit me with a hot note* from *Sophisticated ladies* (*The singer's musical theatre anthology Mezzo-soprano/belter Volume 5* – Hal Leonard)
- GERSHWIN, G. and GERSHWIN, I. *Fascinating rhythm* from *Lady, be good!* (*The singer's musical theatre anthology Soprano Volume 5* – Hal Leonard)

- GERSHWIN, G. and GERSHWIN, I. *The man I love* cut from *Lady, be good!* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)
- HENDERSON, R., DESYLVA, B.G. and BROWN, L. *You're the cream in my coffee* from *Hold everything!* (musicnotes.com – MN0058338)
- PORTER, C. *The laziest gal in town* from *Stage fright* (musicnotes.com – MN0055751)
- WEILL, K. and BRECHT, B. trans. BLITZSTEIN. *Ballad of dependency* from *Threepenny opera* (Singer's library of musical theatre Soprano Volume 2 – Hal Leonard)

#### Gentlemen

- DUKE, V. and GERSHWIN, I. *I can't get started* from *Ziegfeld follies* (1936) (musicnotes.com – MN00698161)
- ELLINGTON, D. and STRAYHORN, B. *Something to live for* from *Sophisticated ladies* (Singer's library of musical theatre Tenor Volume 2 – Alfred)
- GERSHWIN, G. and GERSHWIN, I. *I can't be bothered now* from *Crazy for you* (Crazy for you: complete vocal selections – Alfred)
- GERSHWIN, G., HEYWARD, D. and D., and GERSHWIN, I. *It ain't necessarily so* from *Porgy and Bess* (Broadway musicals show by show 1930–1939 – Hal Leonard)
- KERN, J. and HARBACH, O. *The breeze kissed your hair* from *The cat and the fiddle* (Musical theatre for classical singers Tenor – Hal Leonard)
- MCHUGH, J. and FIELDS, D. *I can't give you anything but love* from *End of the rainbow* (End of the rainbow: piano/vocal selections – Hal Leonard)
- RODGERS, R. and HART, L. *My romance* from *Jumbo* (Broadway musicals show by show 1930–1939 – Hal Leonard)

#### List B

##### Ladies and Gentlemen

- ARLEN, H. and HARBURG, E.Y. *Happiness is a thing called Joe* from *Cabin in the sky* [film] (musicnotes.com – MN0099467)
- ARLEN, H. and HARBURG, E.Y. *I could go on singin'* from *I could go on singing* [film] (musicnotes.com – MN0116563)
- ARLEN, H. and HARBURG, E.Y. *Little drops of rain* from *Gay Purr-ee* [film] (musicnotes.com – MN0103544)
- ARLEN, H. and MERCER, J. *Any place I hang my hat is home* from *St Louis woman* (musicnotes.com – MN0061282)
- KERN, J. and MERCER, J. *You were never lovelier* from *You were never lovelier* (Jerome Kern collection – Hal Leonard)
- LOESSER, F. *What are you doing New Year's Eve?* (musicnotes.com – MN0080033)
- MANDEL, J. and WEBSTER, P.F. *The shadow of your smile* from *The sandpiper* [film] (musicnotes.com – MN0015675)
- SHIRE, D. and MALTBY, R. Jr. *What about today?* from *Starting here, starting now* (Starting here, starting now vocal selections – Alfred)

##### Ladies

- ARLEN, H. and LANGDON, D. *The morning after* (musicnotes.com – MN0103562)
- ARLEN, H. and CAPOTE, T. *I never has seen snow* from *House of flowers* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)
- ARLEN, H. and MERCER, J. *I had myself a true love* from *St Louis woman* (The Harold Arlen songbook – Hal Leonard)
- GRIEG, E. adapted WRIGHT, R. and FORREST, G. *Strange music* from *Song of Norway* (Broadway musicals show by show 1940–1949 – Hal Leonard)
- HERMAN, J. *If he walked into my life* from *Mame* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)
- LOESSER, F. *Rumble, rumble, rumble* from *The perils of Pauline* (musicnotes.com – MN0073043)
- LOESSER, F. *Spring will be a little late this year* from *Christmas holiday* [film] (musicnotes.com – MN0073066)

- PORTER, C. *Blow, Gabriel, blow* from *Anything goes* (musicnotes.com – MN0045651)
- SHIRE, D. and MALTBY, R. Jr. *Starting here, starting now* from *Starting here, starting now* (Starting here, starting now: vocal selections – Alfred)
- STYNE, J. and MERRILL, B. *The music that makes me dance* from *Funny girl* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)
- STYNE, J. and SONDHEIM, S. *Everything's coming up roses* from *Gypsy* (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)
- WEILL, K. and HUGHES, L. *What good would the moon be?* from *Street scene* (The singer's musical theatre anthology Soprano Volume 1 – Hal Leonard)
- WILLSON, M. *My white knight* from *The music man* (Musical theatre for classical singers Soprano – Hal Leonard)

#### Gentlemen

- ADLER, R. and ROSS, J. *A new town is a blue town* from *The pajama game* (Singer's library of musical theatre Tenor Volume 2 – Alfred)
- ARLEN, H. and LANGDON, D. *So long, big time!* (musicnotes.com – MN0103769)
- BERLIN, I. *Steppin' out with my baby* from *Easter parade* [film] (musicnotes.com – MN0093483)
- BERNSTEIN, L. and SONDHEIM, S. *Something's coming* from *West side story* (Musical theatre for classical singers Tenor – Hal Leonard)
- LATOUCHE, J. and ELLINGTON, D. *Maybe I should change my ways* from *Beggar's holiday* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)
- LOESSER, F. *Sit down you're rockin' the boat* from *Guys and dolls* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)
- LOEWE, F. and LERNER, A.J. *Come to me, bend to me* from *Brigadoon* (musicnotes.com – MN0055881)
- RODGERS, R. and HAMMERSTEIN II, O. *You are never away* from *Allegro* (The singer's musical theatre anthology Tenor Volume 1 – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *Younger than springtime* from *South Pacific* (Musical theatre for classical singers Tenor – Hal Leonard)
- SONDHEIM, S. *Free* from *A funny thing happened on the way to the forum* (The singer's musical theatre anthology Tenor Volume 4 – Hal Leonard)
- WEILL, K. and ANDERSON, M. *The wild justice* from *Lost in the stars* (Musical theatre for classical singers Tenor – Hal Leonard)
- WEILL, K. and HUGHES, L. *Wouldn't you like to be on Broadway* from *Street scene* (The singer's musical theatre anthology Baritone/bass Volume 2 – Hal Leonard)
- WEILL, K. and LERNER, A.J. *This is the life* from *Love life* (Musical theatre for classical singers Baritone/bass – Hal Leonard)
- WRIGHT, R. and FORREST, G. *Stranger in paradise* from *Kismet* (Musical theatre for classical singers Tenor – Hal Leonard)

#### List C

##### Ladies

- BROWN, J.R. *The flagmaker, 1775* from *Songs for a new world* (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)
- BROWN, J.R. *Surabaya-santa* from *Songs for a new world* (The contemporary singing actor Women's 3rd edition Volume 2 – Hal Leonard)
- COLEMAN, C., COMDEN, B. and GREEN, A. *Never* from *On the twentieth century* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)
- COLEMAN, C. and GASMAN, I. *My body* from *The life* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)



HAMLISCH, M. and KLEBAN, E. *The music and the mirror from A chorus line (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)*

HERMAN, J. *Time heals everything from Mack and Mabel (Mack and Mabel vocal selections – Faber)*

HOLMES, R. *Rosa's confession from The mystery of Edwin Drood (The singer's musical theatre anthology Soprano Volume 2 – Hal Leonard)*

KANDER, J. and EBB, F. *But the world goes 'round from And the world goes 'round (The Kander and Ebb collection – Hal Leonard)*

KANDER, J. and EBB, F. *Isn't this better? from Funny lady (The Kander and Ebb collection – Hal Leonard)*

SCHWARTZ, S. *Meadowlark from The baker's wife (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)*

SHIRE, D. and MALTBY, R. Jr. *Miss Byrd from Closer than ever (Singer's library of musical theatre Mezzo-soprano/alto Volume 1 – Alfred)*

SONDHEIM, S. *The glamorous life from A little night music (The singer's musical theatre anthology Soprano Volume 2 – Hal Leonard)*

SONDHEIM, S. *Move on (solo version) from Sunday in the park with George (The Stephen Sondheim collection – Rilting Music, Inc.)*

SONDHEIM, S. *Now you know from Merrily we roll along (The singer's musical theatre anthology Mezzo-soprano/belter Volume 2 – Hal Leonard)*

SONDHEIM, S. *One more kiss from Follies (Musical theatre for classical singers Soprano – Hal Leonard)*

**Gentlemen**

BROWN, J.R. *Prologue: the old red hills of home from Parade (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)*

BROWN, J.R. *She cries from Songs for a new world (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)*

BUCCHINO, J. *Taking the wheel from It's only life (Grateful: the songs of John Bucchino – Hal Leonard)*

GELD, G. and UDELL, P. *Meditation I from Shenandoah (The singer's musical theatre anthology Baritone/bass Volume 1 – Hal Leonard)*

GUETTEL, A. *How glory goes from Floyd Collins (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)*

LIPPA, A. *Let me drown from The wild party (The singer's musical theatre anthology Tenor Volume 4 – Hal Leonard)*

SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *What have I done from Les misérables (The singer's musical theatre anthology Tenor Volume 4 – Hal Leonard)*

SCHWARTZ, S. *Lost in the wilderness from Children of Eden (The singer's musical theatre anthology Tenor Volume 5 – Hal Leonard)*

SIMON, L. and NORMAN, M. *A bit of earth from The secret garden (The secret garden: vocal selections – Alfred)*

SONDHEIM, S. *Being alive from Company (The singer's musical theatre anthology Tenor Volume 1 – Hal Leonard)*

SONDHEIM, S. *Buddy's blues from Follies (The singer's musical theatre anthology Tenor Volume 3 – Hal Leonard)*

SONDHEIM, S. *Finishing the hat from Sunday in the park with George (Musical theatre for classical singers Tenor – Hal Leonard)*

SONDHEIM, S. *In praise of women from A little night music (Musical theatre for classical singers Baritone/bass – Hal Leonard)*

SONDHEIM, S. *Ladies in their sensitivities from Sweeney Todd (Musical theatre for classical singers Tenor – Hal Leonard)*

SONDHEIM, S. *Marry me a little from Company (The singer's musical theatre anthology Baritone/bass Volume 1 – Hal Leonard)*

SONDHEIM, S. *Sorry-grateful from Company (Musical theatre for classical singers Baritone/bass – Hal Leonard)*

WILDHORN, F. and BRICUSSE, L. *I need to know from Jekyll and Hyde (The singer's musical theatre anthology Tenor Volume 4 – Hal Leonard)*

YESTON, M. *Barrett's song from Titanic (The singer's musical theatre anthology Tenor Volume 3 – Hal Leonard)*

## List D

### Ladies and Gentlemen

BUCCHINO, J. *Painting my kitchen from It's only life (It's only life: a new musical revue – Hal Leonard)*

GASPARINI, D. *If I had you from The up down (newmusicaltheatre.com)*

GWON, A. *Calm from Ordinary days (newmusicaltheatre.com)*

PASEK, B. and PAUL, J. *Caught in the storm from Smash (newmusicaltheatre.com)*

### Ladies

BROWN, J.R. *I can do better than that from The last five years (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)*

BROWN, J.R. *Mr Hopalong Heartbreak from Urban cowboy (The Jason Robert Brown collection – Hal Leonard)*

BROWN, J.R. *See I'm smiling from The last five years (The Jason Robert Brown collection – Hal Leonard)*

BROWN, J.R. *When you come home to me from The last five years (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)*

BUCCHINO, J. *I'm not waiting from It's only life (It's only life: a new musical revue – Hal Leonard)*

BUCCHINO, J. *Sepia life (Grateful: the songs of John Bucchino – Hal Leonard)*

CURTIS, C. *When it all falls down from Chaplin (musicnotes.com – MN0135767)*

GUETTEL, A. *The light in the piazza from The light in the piazza (The singer's musical theatre anthology Soprano Volume 4 – Hal Leonard)*

HEDGER, N. and NICHOLSON, B. *Climb the hill from Fable (homegrownaus.com)*

JOHN, E. and RICE, T. *Easy as life from Aida (The contemporary singing actor Revised Women's edition Volume 1 – Hal Leonard)*

LACHIUSA, M. *Tell me from Marie Christine (Singer's library of musical theatre Soprano Volume 2 – Alfred)*

LIPPA, A. *Waiting from The Addams family (The Addams family piano/vocal selections – Hal Leonard)*

MENKEN, A. and FELDMAN, J. *That's rich from Newsies (musicnotes.com – MN0107709)*

MENKEN, A. and SLATER, G. *The life I never led from Sister act: the musical (musicnotes.com – MN0085116)*

PASEK, B. and PAUL, J. *Before it's over from Dogfight (musicnotes.com – MN0124116)*

SCHWARTZ, S. *The Wizard and I from Wicked (The singer's musical theatre anthology Mezzo-soprano/belter Volume 4 – Hal Leonard)*

YAZBEK, D. *Here I am from Dirty rotten scoundrels (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)*

**Gentlemen**

BROWN, J.R. *It don't get better than this from Urban cowboy (The Jason Robert Brown collection – Hal Leonard)*

BROWN, J.R. *Shiksa Goddess from The last five years (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)*

BROWN, J.R. *Wondering from Bridges of Madison County (Bridges of Madison County: vocal selections – Hal Leonard)*

BRYAN, D. and DIPIETRO, J. *Music of my soul from Memphis (Memphis: vocal selections – Hal Leonard)*

BRYAN, D. and DIPIETRO, J. *Thank God she's blind from The toxic avenger (musicnotes.com – MN0111118)*

BUCCHINO, J. *Better than I from Joseph (Grateful: the songs of John Bucchino – Hal Leonard)*



BUCCHINO, J. *Not a cloud in the sky* from *Urban myths* (Grateful: the songs of John Bucchino – Hal Leonard)  
 COLLINS, P. *Two worlds* from *Tarzan* (The singer's musical theatre anthology Tenor Volume 5 – Hal Leonard)  
 GEALT, J.R. *September of '92* from *Forward* (newmusicaltheatre.com)  
 GUETTEL, A. *Passeggiata* from *The light in the piazza* (Musical theatre for classical singers Tenor – Hal Leonard)  
 HAMLISCH, M. and CARNELIA, C. *One track mind* from *Sweet smell of success* (21st century musical theatre Men's edition – Hal Leonard)  
 HEDGER, N. and NICHOLSON, B. *Homesick* from *Homesick* (homegrownaus.com)  
 HOWLAND, J. and DICKSTEIN, M. *Take a chance on me* from *Little women* (The singer's musical theatre anthology Tenor Volume 5 – Hal Leonard)  
 KITT, T. and YORKEY, B. *I'm alive* from *Next to normal* (Next to normal: vocal selections – Hal Leonard)  
 LAUPER, C. arr. OREMUS. *Not my father's son* from *Kinky boots* (Kinky boots: vocal selections – Alfred)  
 LAUPER, C. arr. OREMUS. *Step one* from *Kinky boots* (21st century musical theatre Men's edition – Hal Leonard)  
 PASEK, B. and PAUL, J. *Boy with dreams* from *Edges* (musicnotes.com – MN0136206)  
 PASEK, B. and PAUL, J. arr. PAUL and LACAMOIRE. *For forever* from *Dear Evan Hansen* (musicnotes.com – MN0174510)  
 PASEK, B. and PAUL, J. arr. PAUL and LACAMOIRE. *Waving through a window* from *Dear Evan Hansen* (musicnotes.com – MN0173565)  
 ROBINSON, M.L. *As night descends* from *Metro Street* (matthewleerobinson.com)  
 SHAIMAN, M. and WITTMAN, S. *Someone else's skin* from *Catch me if you can* (21st century musical theatre Men's edition – Hal Leonard)

## Section II. General knowledge

### LICENTIATE

4211

Please refer to the syllabus objectives at the beginning of this level.

### Section I. Songs

All songs must be performed from memory. Props and costumes are not required for AMEB examinations.

Candidates should prepare a varied and balanced programme of not less than 35 minutes and not more than 50 minutes, including appropriate gaps between the songs. Candidates must select at least one piece from each of lists A, B, C, and D. Additional songs needed to fulfil the time requirement may be selected from any of these lists.

Copies of songs presented in the Certificate of Performance, Associate and Licentiate examinations must be provided for use by the examiners.

For detailed examiner Advice to Licentiate Candidates please visit [ameb.edu.au/lmusa-practical](http://ameb.edu.au/lmusa-practical).

### List A

#### Ladies and Gentlemen

ARLEN, H. and KOEHLER, T. *I've got the world on a string* from *Cotton club parade* (musicnotes.com – MN0102139)  
 ARLEN, H. and HARBURG, E.Y. *Last night when we were young* cut from *Metropolitan* [film] (musicnotes.com – MN0099421)  
 ARLEN, H. and KOEHLER, T. *As long as I live* from *Cotton club parade* (musicnotes.com – MN0099460)

ARLEN, H. and KOEHLER, T. *Ill wind (you're blowin' me no good)* from *Cotton club parade* (musicnotes.com – MN0061933)  
 ARLEN, H. and MERCER, J. *This time the dream's on me* from *Blues in the night* [film] (musicnotes.com – MN0015658)  
 CARMICHAEL, H. and PARISH, M. *Stardust* (musicnotes.com – MN0052207)  
 COWARD, N. *Dearest love* from *Operette* (The essential Noel Coward songbook – Omnibus Press)  
 COWARD, N. *Mad dogs and Englishmen* from *Words and music* (The essential Noel Coward songbook – Omnibus Press)  
 COWARD, N. *Someday I'll find you* from *Private lives* (The essential Noel Coward songbook – Omnibus Press)  
 COWARD, N. *Zigeuner* from *Bitter sweet* (The essential Noel Coward songbook – Omnibus Press)  
 KERN, J. and FIELDS, D. *I dream too much* from *I dream too much* [film] (musicnotes.com – MN0055630)  
 KERN, J. and HAMMERSTEIN II, O. *Why was I born?* from *Sweet Adeline* (musicnotes.com – MN0081276)  
 KERN, J., WODEHOUSE, P.G. and BOLTON, G. *Till the clouds roll by* from *Oh boy!* (musicnotes.com – MN0101391)  
 PORTER, C. *Just one of those things* from *Jubilee* (musicnotes.com – MN0078961)

#### Ladies

COWARD, N. *Mad about the boy* from *Words and music* (Singer's library of musical theatre Mezzo-soprano/alto Volume 2 – Alfred)  
 FRIML, R. HARBACH, O. and HAMMERSTEIN II, O. *Indian love call* from *Rose-Marie* (Broadway musicals show by show 1917–1929 – Hal Leonard)  
 HERBERT, V. and JOHNSON YOUNG, R. *Italian street song* from *Naughty Marietta* (Broadway musicals show by show 1891–1916 – Hal Leonard)  
 HERBERT, V. and BLOSSOM, H. *Kiss me again* from *Mlle. Modiste* (Broadway musicals show by show 1891–1916 – Hal Leonard)  
 HERBERT, V. and JOHNSON YOUNG, R. *Ah! Sweet mystery of life* from *Naughty Marietta* (Broadway musicals show by show 1891–1916 – Hal Leonard)  
 LEHAR, F. and ROSS, A. *I love you so!* from *The merry widow* (Broadway musicals show by show 1891–1916 – Hal Leonard)  
 LEHAR, F. and ROSS, A. *Vilia* from *The merry widow* (Broadway musicals show by show 1891–1916 – Hal Leonard)  
 PORTER, C. *The physician (but he never said he loved me)* from *Nymph errant* (musicnotes.com – MN0038897)  
 ROMBERG, S. and HAMMERSTEIN II, O. *Lover, come back to me* from *The new moon* (The singer's musical theatre anthology Soprano Volume 4 – Hal Leonard)  
 ROMBERG, S., HARBACH, O., and HAMMERSTEIN II, O. *Romance* from *The desert song* (Singer's library of musical theatre Soprano Volume 2 – Alfred)  
 ROMBERG, S. and JOHNSON YOUNG, R. *Will you remember* from *Maytime* (Broadway musicals show by show 1917–1929 – Hal Leonard)

#### Gentlemen

HERBERT, V. and JOHNSON YOUNG, R. *I'm falling in love with someone* from *Naughty Marietta* (Broadway musicals show by show 1891–1916 – Hal Leonard)  
 KERN, J. and HAMMERSTEIN II, O. *You are love* from *Show boat* (Jerome Kern collection – Hal Leonard)  
 MORET, N. and WHITING, R. *She's funny that way* (musicnotes.com – MN0065555)  
 ROMBERG, S. and DONNELLY, D. *Serenade* from *The student prince* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)  
 ROMBERG, S. and HAMMERSTEIN II, O. *Softly, as in a morning sunrise* from *The new moon* (Broadway musicals show by show 1917–1929 – Hal Leonard)

## List B

### Ladies and Gentlemen

- ARLEN, H. and MERCER, J. *One for my baby (and one more for the road)* from *The sky's the limit* [film] (musicnotes.com – MN0069052)
- ARLEN, H. and HARBURG, E.Y. *Paris is a lonely town* from *Gay Purr-ee* [film] (musicnotes.com – MN0103563)
- CARMICHAEL, H. and TERRY, G. *I get along without you very well* from *The Las Vegas story* [film] (musicnotes.com – MN0069702)
- COLEMAN, C. and LEIGH, C. *The best is yet to come* (musicnotes.com – MN0028372)
- DORSEY, J. and MANDEIRA, P. *I'm glad there is you* (musicnotes.com – MN0051397)
- FISHER, D., HIGGINBOTHAM, I. and DRAKE, E. *Good morning, heartache* (musicnotes.com – MN0061274)
- FISHER, D. and ROBERTS, A. *That ole devil called love* (musicnotes.com – MN0088328)
- HAMILTON, A. *Cry me a river* from *The girl can't help it* [film] (musicnotes.com – MN0046741)
- HERZOG, A. Jr. and KITCHINGS, I. *Some other spring* (musicnotes.com – MN0086864)
- LANE, B. and LERNER, A.J. *You're all the world to me* from *Royal wedding* (musicnotes.com – MN0015664)
- PORTER, C. *Ev'ry time we say goodbye* from *Seven lively arts* (musicnotes.com – MN0070619)

### Ladies

- ARLEN, H. and CAPOTE, T. *A sleepin' bee* from *House of flowers* (musicnotes.com – MN0072156)
- ARLEN, H. and GERSHWIN, I. *The man that got away* from *A star is born* [film] (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 4 – Hal Leonard)
- ARLEN, H. and MERCER, J. *Blues in the night* from *Blues in the night* [film] (musicnotes.com – MN0139859)
- BERNSTEIN, L. *There is a garden* from *Trouble in Tahiti* (*Leonard Bernstein: art songs and arias* – Boosey and Hawkes)
- BERNSTEIN, L. and WILBUR, R. *Glitter and be gay* from *Candide* (*The singer's musical theatre anthology* Soprano Volume 5 – Hal Leonard)
- BOCK, J. and HARNICK, S. *A trip to the library* from *She loves me* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
- BOCK, J. and HARNICK, S. *When did I fall in love* from *Fiorello!* (*Musical theatre for classical singers* Soprano – Hal Leonard)
- MERRILL, B. *Yes, my heart from Carnival* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
- MOROSS, J. and LATOUCHE, J. *My love is on the way* from *The golden apple* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
- MOROSS, J. and LATOUCHE, J. *Windflowers* from *The golden apple* (*Singer's library of musical theatre* Soprano Volume 2 – Alfred)
- STYNE, J. and MERRILL, B. *Don't rain on my parade* from *Funny girl* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
- STYNE, J. and SONDHEIM, S. *Rose's turn* from *Gypsy* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
- WEILL, K. and HUGHES, L. *Somehow I never could believe* from *Street scene* (*The singer's musical theatre anthology* Soprano Volume 1 – Hal Leonard)
- WRIGHT, R. and FORREST, G. *And this is my beloved* from *Kismet* (*Musical theatre for classical singers* Soprano – Hal Leonard)
- WRIGHT, R. and FORREST, G. *Baubles, bangles and beads* from *Kismet* (*Musical theatre for classical singers* Soprano – Hal Leonard)

### Gentlemen

- BERNSTEIN, L., COMDEN, B. and GREEN, A. *New York, New York* from *On the town* (*The movie musicals big book* – Hal Leonard)

- BERNSTEIN, L. and SONDHEIM, S. *Maria* from *West side story* (*Musical theatre for classical singers* Tenor – Hal Leonard)
- BOCK, J. and HARNICK, S. *Grand knowing you* from *She loves me* (*The singer's musical theatre anthology* Baritone/bass Volume 5 – Hal Leonard)
- HERMAN, J. *I will follow you* from *Milk and honey* (*Musical theatre for classical singers* Tenor – Hal Leonard)
- RODGERS, R. and HAMMERSTEIN II, O. *Soliloquy* from *Carousel* (*Musical theatre for classical singers* Baritone/bass – Hal Leonard)
- RODGERS, R. and SONDHEIM, S. *Stay* from *Do I hear a waltz?* (*The singer's musical theatre anthology* Tenor Volume 4 – Hal Leonard)
- RODGERS, R. and SONDHEIM, S. *Take the moment* from *Do I hear a waltz?* (*The singer's musical theatre anthology* Tenor Volume 5 – Hal Leonard)
- ROME, H. *Wish you were here* from *Wish you were here* (*The singer's musical theatre anthology* Tenor Volume 1 – Hal Leonard)
- WEILL, K. and HUGHES, L. *Lonely house* from *Street scene* (*Musical theatre for classical singers* Tenor – Hal Leonard)
- WILLSON, M. *Marian the librarian* from *The music man* (*The singer's musical theatre anthology* Baritone/bass Volume 1 – Hal Leonard)
- WISE, J., HAIMSOHN, G. and MILLER, R. *Broadway baby* from *Dames at sea* (*Singer's library of musical theatre* Tenor Volume 2 – Alfred)
- WRIGHT, R. and FORREST, G. *Night of my nights* from *Kismet* (*Musical theatre for classical singers* Tenor – Hal Leonard)

## List C

### Ladies and Gentlemen

- CARNELIA, C. *Flight* (musicnotes.com – MN0100069)
- GUETTEL, A. *Awaiting you* from *Myths and hymns* (*The contemporary singing actor* Revised Men's edition Volume 1 – Hal Leonard)

### Ladies

- FINN, W. *I'm breaking down* from *Falsettos* (*The William Finn songbook* – Hal Leonard)
- KRIEGER, H. and EYEN, T. *I am changing* from *Dreamgirls* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 5 – Hal Leonard)
- KRIEGER, H. and GARRETT, S. *Love you I do* from *Dreamgirls* [film] (musicnotes.com – MN0073542)
- LLOYD WEBBER, A. and RICE, T. *Buenos Aires* from *Evita* (*Evita: vocal selections* – Hal Leonard) [Instrumental break should be shortened or deleted]
- LLOYD WEBBER, A. and RICE, T. *Rainbow high* from *Evita* (musicnotes.com – MN0042138) [Beautician's lines should not be sung]
- SCHWARTZ, S. *West End Avenue* from *The magic show* (*The Stephen Schwartz songbook* – Hal Leonard)
- SHIRE, D. and MALTBY, R. Jr. *Back on base* from *Closer than ever* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 2 – Alfred)
- SONDHEIM, S. *Ah, but underneath* from *Follies* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 3 – Hal Leonard)
- SONDHEIM, S. *Everybody loves Louis* from *Sunday in the park with George* (*The singer's musical theatre anthology* Mezzo-soprano/belter Volume 2 – Hal Leonard)
- SONDHEIM, S. *Happiness* (solo version) from *Passion* (*Sondheim for singers* Soprano – Hal Leonard)
- SONDHEIM, S. *I read* from *Passion* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)
- SONDHEIM, S. *Sunday in the park with George* from *Sunday in the park with George* (*Singer's library of musical theatre* Mezzo-soprano/alto Volume 1 – Alfred)
- SONDHEIM, S. *The worst pies in London* from *Sweeney Todd* (*Musical theatre for classical singers* Mezzo-soprano – Hal Leonard)
- STROUSE, C. and SCHWARTZ, S. *Children of the wind* from *Rags* (*Musical theatre for classical singers* Soprano – Hal Leonard)

## Gentlemen

- BROWN, J.R. *King of the world* from *Songs for a new world* (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)
- COLEMAN, C., COMDEN, B. and GREEN, A. *I rise again* from *On the twentieth century* (Musical theatre for classical singers Baritone/ bass – Hal Leonard)
- GUETTEL, A. *Hero and Leander* from *Myths and hymns* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)
- GUETTEL, A. *Saturn returns* from *Myths and hymns* (The contemporary singing actor Revised Men's edition Volume 1 – Hal Leonard)
- HOLMES, R. *Jasper's confession* from *The mystery of Edwin Drood* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)
- LLOYD WEBBER, A. and RICE, T. *Heaven on their minds* from *Jesus Christ superstar* (The singer's musical theatre anthology Tenor Volume 4 – Hal Leonard)
- LLOYD WEBBER, A. and RICE, T. *I only want to say* (Gethsemane) from *Jesus Christ superstar* (The singer's musical theatre anthology Tenor Volume 2 – Hal Leonard)
- SCHÖNBERG, C.-M., BOUBLIL, A., NATEL, J.-M. and KRETZMER, H. *Who am I?* from *Les misérables* (The singer's musical theatre anthology Tenor Volume 4 – Hal Leonard)
- SHIRE, D. and MALTBY, R. Jr. *What am I doin'?* from *Closer than ever* (Singer's library of musical theatre Tenor Volume 2 – Alfred)
- SNOW, T. and PITCHFORD, D. *I can't stand still* from *Footloose* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)
- SNOW, T. and PITCHFORD, D. *Mama says* from *Footloose* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)
- SONDHEIM, S. *The ballad of Booth (part III)* from *Assassins* (Singer's library of musical theatre Tenor Volume 2 – Alfred)
- SONDHEIM, S. *The contest* from *Sweeney Todd* (Musical theatre for classical singers Tenor – Hal Leonard)
- SONDHEIM, S. *Epiphany* from *Sweeney Todd* (Musical theatre for classical singers Baritone/bass – Hal Leonard)
- SONDHEIM, S. *Later* from *A little night music* (Musical theatre for classical singers Tenor – Hal Leonard)
- SONDHEIM, S. *Make the most of your music* from *Follies* (The singer's musical theatre anthology Tenor Volume 3 – Hal Leonard)
- SONDHEIM, S. *Someone is waiting* from *Company* (Musical theatre for classical singers Tenor – Hal Leonard)

## List D

### Ladies and Gentlemen

- BUCCHINO, J. *A glimpse of the weave* from *It's only life* (It's only life: a new musical revue – Hal Leonard)
- BUCCHINO, J. *Playbill* from *It's only life* (It's only life: a new musical revue – Hal Leonard)
- LOWDERMILK, B. and KERRIGAN, K. *Anyway* from *Tales from the bad years* (newmusicaltheatre.com)
- LOWDERMILK, B. and KERRIGAN, K. *Hand in hand* (newmusicaltheatre.com)

### Ladies

- BROWN, J.R. *A summer in Ohio* from *The last five years* (The Jason Robert Brown collection – Hal Leonard)
- BROWN, J.R. *Almost real* from *Bridges of Madison County* (Bridges of Madison County: vocal selections – Hal Leonard)
- FRANKEL, S. and KORIE, M. *Another winter in a summer town* from *Grey Gardens* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)
- FRANKEL, S. and KORIE, M. *Around the world* from *Grey Gardens* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)

- FRANKEL, S. and KORIE, M. *The cake I had* from *Grey Gardens* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)
- FRANKEL, S. and KORIE, M. *Daddy's girl* from *Grey Gardens* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)
- GASPARINI, D. *Circus* from *Make me bad* (newmusicaltheatre.com)
- GUETTEL, A. *The beauty is* from *The light in the piazza* (Musical theatre for classical singers Soprano – Hal Leonard)
- GUETTEL, A. *Fable* from *The light in the piazza* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)
- GUETTEL, A. *Life is but a dream* from *Myths and hymns* (Myths and hymns: vocal selections – Williamson Music)
- HOWLAND, J. and DICKSTEIN, M. *Astonishing* from *Little women* (Teens' musical theatre anthology Female edition – Alfred)
- OYEN, A.S. *I don't wanna lie* from *Moment by moment* (newmusicaltheatre.com)
- ROBINSON, M.L. *No one will bruise* from *Atlantis* (matthewleerobinson.com)
- SCHWARTZ, S. *Defying gravity* from *Wicked* (The singer's musical theatre anthology Mezzo-soprano/belter Volume 5 – Hal Leonard)
- SCHWARTZ, S. *Thank goodness* from *Wicked* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)
- TESORI, J. and SCANLAN, D. *The girl in 14G* (The singer's musical theatre anthology Soprano Volume 5 – Hal Leonard)

## Gentlemen

- BROWN, J.R. *Moving too fast* from *The last five years* (The contemporary singing actor Revised Men's edition Volume 2 – Hal Leonard)
- BROWN, J.R. *Nobody needs to know* from *The last five years* (The singer's musical theatre anthology Tenor Volume 4 – Hal Leonard)
- BROWN, J.R. *The world inside a frame* from *Bridges of Madison County* (Bridges of Madison County: vocal selections – Hal Leonard)
- BRYAN, D. and DIPIETRO, J. *Memphis lives in me* from *Memphis* (Memphis: vocal selections – Hal Leonard)
- BUCCHINO, J. *A contact high* from *It's only life* (It's only life: a new musical revue – Hal Leonard)
- FRANKEL, S. and KORIE, M. *Body beautiful* Beale from *Grey Gardens* (The singer's musical theatre anthology Tenor Volume 5 – Hal Leonard)
- GUETTEL, A. *Build a bridge* from *Myths and hymns* (Myths and hymns: vocal selections – Williamson Music)
- GUETTEL, A. trans. BLAZER. *Il mondo era vuoto* from *The light in the piazza* (Musical theatre for classical singers Tenor – Hal Leonard)
- GUETTEL, A. *Love to me* from *The light in the piazza* (Musical theatre for classical singers Tenor – Hal Leonard)
- GWON, A. *Seeing you there* from *Ordinary days* (newmusicaltheatre.com)
- HEDGER, N. and NICHOLSON, B. *Lost together* from *Homesick* (homegrownaus.com)
- KITT, T. and YORKEY, B. *Hey, kid* from *If/then* (If/then – a new musical: vocal selections – Hal Leonard)
- LAUPER, C. arr. OREMUS. *Hold me in your heart* from *Kinky boots* (21st century musical theatre Men's edition – Hal Leonard)
- LAUPER, C. arr. OREMUS. *Soul of a man* from *Kinky boots* (21st century musical theatre Men's edition – Hal Leonard)
- OYEN, A.S. *Belief* from *Moment by moment* (newmusicaltheatre.com)
- PASEK, B. and PAUL, J. *Come back* from *Dogfight* (musicnotes.com – MN0124117)
- PASEK, B. and PAUL, J. *Do you remember?* (pasekandpaul.com)
- ROBINSON, M.L. *I will run* from *Atlantis* (matthewleerobinson.com)

## Section II. General knowledge



## Musical Theatre (Repertoire)

### Foreword

Repertoire exams have been introduced for Level 1 and Level 2, up to Grade 8, for most syllabuses for examination from 2019. Repertoire exams provide an option for candidates to present for an AMEB assessment with repertoire requirements only. There are no Technical work, General knowledge, Aural test or Sight-reading requirements for the Repertoire examination.

While Repertoire exams do not include a separately examined technical work component, technical ability still forms an important part of the assessment focus. It is a primary means whereby candidates can communicate expressive ideas and musical understanding.

### Repertoire examination syllabus structure

*Level 1 – Preliminary to Grade 4*

*Level 2 – Grade 5 to Grade 8*

### Own Choice selections

Own Choice pieces can include any work listed in Musical Theatre (Comprehensive) for that grade. They can also include any work not listed on the syllabus, but which is of a similar length and educational value to the other pieces featured on the syllabus lists. It is the responsibility of the candidate and their teacher to ensure that the Own Choice work chosen is appropriate for the grade. Please note AMEB is unable to provide prior approval for Own Choice works. Own Choice works written with a piano accompaniment must be presented in examination with that accompaniment.

### Section I, Section III and Extra List requirements

There are no Technical work (Section I), Aural test, Sight reading, and General knowledge (Section III) or Extra list requirements for Repertoire exams.

### General Requirements and Examination Conduct

Please refer to all sections in 'General Requirements for Practical Examinations' in the front section of this Manual (noting that '2. Technical Work', '4. Extra List pieces', '21. Aural Test Requirements', '22. Sight-reading Test Requirements' and '23. General Knowledge Test Requirements' do not apply to Repertoire exams).

Please also refer to 'Listing of songs' and to all instructions under *Examination Conduct* in the *Foreword* of this syllabus (except 'Presentation of Technical work from memory', which is not relevant to Repertoire examinations).

## LEVEL 1

BEGINNING  
PRELIMINARY TO GRADE 4

### Objectives

Please refer to the Level 1 syllabus 'Objectives' for 'Section II: Songs' in the Comprehensive syllabus.

### Studies and Pieces

#### Programme structure

*Number of works to be presented*

Candidates must prepare 4 songs (3 List songs + 1 Own Choice song) for presentation at examination:

Candidates must select one song from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare one Own Choice song. See **Own Choice selections** above for further information.

### Time allowed for Repertoire examinations:

PRELIMINARY (REPERTOIRE) 6220

4 songs (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 10 min.

GRADE 1 (REPERTOIRE) 6221

4 songs (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 14 min.

GRADE 2 (REPERTOIRE) 6222

4 songs (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 15 min.

GRADE 3 (REPERTOIRE) 6223

4 songs (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

GRADE 4 (REPERTOIRE) 6224

4 songs (3 List + 1 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 19 min.

## LEVEL 2

DEVELOPING  
GRADE 5 TO GRADE 8

### Objectives

Please refer to the Level 2 syllabus 'Objectives' for 'Section II: Songs' in the Comprehensive syllabus.

### Studies and Pieces

#### Programme structure

*Number of works to be presented*

Candidates must prepare 5 songs (3 List songs + 2 Own Choice songs) for presentation at examination:

*Grades 5 and 6* – Candidates must select one song from each of Lists A, B, and C in the Comprehensive syllabus for that grade. In addition to these, candidates must prepare two Own Choice songs. See **Own Choice selections** above for further information.

*Grades 7 and 8* – Candidates must select one song from three different lists in the Comprehensive syllabus for that grade. i.e. one song from each of Lists A, B, and C, or A, C, and D, or A, B, and D, or B, C, and D. In addition to these, candidates must prepare two Own Choice songs. See **Own Choice selections** above for further information.

### Additional requirements

Candidates are required to achieve a Pass grading in particular grades of Musicianship, Theory of Music or Music Craft (or equivalents; see Regulation 8) in order to complete the requirements for practical examinations at Grade 6, Grade 7 and Grade 8. Please see Regulation 8 in the 'Regulations' section at the front of this Manual for further details.

### Time allowed for Repertoire examinations:

GRADE 5 (REPERTOIRE) 6225

5 songs (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 22 min.

GRADE 6 (REPERTOIRE) 6226

5 songs (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 27 min.

GRADE 7 (REPERTOIRE) 6227

5 songs (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 35 min.

GRADE 8 (REPERTOIRE) 6228

5 songs (3 List + 2 Own Choice). Maximum performance time (including appropriate gaps between the pieces): 45 min.