



Australian  
Music  
Examinations  
Board

2026

# Singing Syllabus



MUSIC SYLLABUSES

FOR  
THE  
♥ OF  
MUSIC

Published by the Australian Music Examinations Board 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.*

*Artwork from 'Music in Country' by Caleb Nichols-Mansell*

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 and Western Australia; Adelaide University; the Minister for Education and Early Learning, New South Wales; the Minister for Education and the Arts, Queensland; and the Minister 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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Terms & conditions apply.



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## **Downloadable syllabuses at [ameb.edu.au](https://ameb.edu.au)**

All syllabuses are available as digital downloads free of charge from [ameb.edu.au/syllabuses](https://ameb.edu.au/syllabuses) 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)

<https://rockschoolnz.co.nz> (Rockschool NZ)

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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 2026

### SYLLABUSES

#### Free 2026 syllabus downloads

For the first time, digital editions of all 2026 AMEB syllabuses will be available to download free of charge at [ameb.edu.au/syllabuses](http://ameb.edu.au/syllabuses).

This includes individual instrument syllabuses, syllabuses grouped by instrument family, and the complete 2026 *Manual of Syllabuses* (digital edition). This exciting new initiative reflects AMEB's ongoing commitment to accessibility and support for teachers and candidates throughout Australia.

The printed edition of the 2026 *Manual of Syllabuses* will continue to be available for purchase from [ameb.edu.au/shop](http://ameb.edu.au/shop) and from leading music retailers.

#### Regulations: 21.3 Practical Gradings and Descriptors

The *Practical Gradings and Descriptors* (Section 21.3 of the AMEB Regulations, located in the front section of the *Manual of Syllabuses* and in all downloadable syllabuses) have been refined to improve clarity and ensure greater consistency in interpretation.

#### Piano Series 19

AMEB is proud to announce the launch of Piano Series 19 – a full suite of grade books, handbooks and recordings (Preliminary to Grade 8) available as an additional resource for users of the current Piano syllabus. Series 19 includes exciting and challenging repertoire across a variety of styles, representing a wealth of new options for candidates and their teachers.

The works featured in Piano Series 19 have been added to the Piano syllabus in the 2026 *Manual of Syllabuses* and downloadable digital syllabuses. Where these works previously appeared in the Manual Lists, they have been moved to the relevant grade book listings.

Beyond this update there has been no alteration to the Manual Lists in the Piano syllabus, and no grade book series has been withdrawn as a result of Series 19 being added.

There are also no changes to the technical work requirements in the current syllabus, which continue to be outlined in the *Piano Technical Work* Level 1 and Level 2 books (2018).

The following publications, available from December 2025, may be used with the existing syllabus:

- Piano Series 19* – Preliminary to Grade 8 (2025)
- Piano Series 19 Handbook* – Level 1 (2025, hardcopy edition)
- Piano Series 19 Handbook* – Level 2 (2025, hardcopy edition)
- Piano Series 19 Handbooks* – Preliminary to Grade 8 (2025, digital editions)

Additionally, the following resources will be available in 2026:

*Piano Series 19 Recordings* – Preliminary to Grade 8 (available to download from [ameb.edu.au](http://ameb.edu.au) and from music streaming platforms).

#### Teaching Skills Videos

AMEB is also proud to have launched a new resource to support studio teachers as well as candidates for AMEB's Teaching syllabuses: AMEB Teaching Skills Videos. This is a series of on-demand professional development videos that cover core aspects of music teaching, featuring leading music pedagogy researchers and practitioners. The videos are being released progressively, with each addressing one or more chapters from the AMEB *Teaching Companion text* (2023).

The first video, *Music Teaching Foundations* with Dr Jennifer Blackwell, is available now, exploring theories of learning, their application to music, and evidence-based teaching practices.

The videos are available for purchase and access through AMEB's online platform, SCORE – [score.ameb.edu.au](http://score.ameb.edu.au).

### Syllabus developments

#### Syllabus reviews

A review of the following syllabuses is currently underway:

- Cello
- Singing for Leisure

#### 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 2027 the following syllabus will no longer be available for examination:

- Rockschoool Piano (old syllabus)

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*. Please note: these are currently available only to candidates already enrolled and completing awards under the old syllabus.

### AMEB AWARD

The AMEB Award is a development program that supports and acknowledges the efforts of developing 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. Since 2023, many AMEB candidates have demonstrated a commitment to the performing arts by completing their Bronze, Silver or Gold Awards.

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 visit [ameb.edu.au/award](http://ameb.edu.au/award).

To enrol visit SCORE – [score.ameb.edu.au](http://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 – [uwa.edu.au/ameb/wa-award-program](http://uwa.edu.au/ameb/wa-award-program).

### ROCKSCHOOL, PAA AND CREATIVE QUALIFICATIONS UPDATES

Performance Arts Awards (PAA) have been rebranded to Stageschool. Stageschool syllabuses include Musical Theatre, Jazz Dance, Street Dance, Acting, Screen Acting and Public Speaking. A new piano syllabus has been introduced in 2025 with a one-year overlap with the old syllabus. New grade books are available containing new technical work. Rockschoool Performance Diplomas have been reviewed and new syllabuses are now available.

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

#### AMEB Online Shop

All AMEB publications are available for purchase from the AMEB Online Shop. In addition, a number of past exam papers, and study resources including Recorded Accompaniments are available for purchase as digital downloads from [ameb.edu.au/shop](http://ameb.edu.au/shop).

#### AMEB eNews

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

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 requirements 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 available at [ameb.edu.au/regulations](http://ameb.edu.au/regulations).

### 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 23](#) and [Regulation 24](#).

### 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: 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: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; and 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: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 2. Identify key changes at obvious and clear-cut places, and not in transitory passages; 3. Explain form, only if the piece represents one of the following: 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; 4. Name the period from which the piece comes and state the time frame of that period; and 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: 1. Name and/or explain any notes, rests, signs, terms, its title and its key/tonality; 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 3. Explain form, through a detailed structural analysis. Where the piece is a movement from a larger work: <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: <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

For ease of use, the AMEB Regulations are presented here without Schedule A - Examination and Test Requirements. Essential information from Schedule A relevant to Practical syllabus users can be found in the 'General Requirements for Practical Examinations' section, which precedes these Regulations. For Schedule A, please visit [ameb.edu.au/regulations](http://ameb.edu.au/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 1](#)) 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 1](#).
- 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 1](#).
- 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 (Rockschool) 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 (Rockschool) 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 (Rockschool) 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 (Rockschool) 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 (Rockschool) 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 (Rockschool) Classical Theory or Grade 4 ABRSM or Trinity Theory	

\*Additional requirements do not apply to Piano for Leisure, Saxophone for Leisure and Singing for Leisure Examinations.

## 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 the 'General Requirements for Practical Examinations', which precede these Regulations. All candidates must comply with these requirements 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 'General Requirements for Practical Examinations', which precede these Regulations.
- 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 (available at [ameb.edu.au/regulations](http://ameb.edu.au/regulations)) 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 the 'General Requirements for Practical Examinations', which precede these Regulations 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 the 'General Requirements for Practical Examinations', which precede these Regulations 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, available at [ameb.edu.au/regulations](http://ameb.edu.au/regulations).
- 13.8 Requirements for all sections of examinations are set out in the 'General Requirements for Practical Examinations', which precede these Regulations, and Schedule A, available at [ameb.edu.au/regulations](http://ameb.edu.au/regulations). 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 approved 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 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 the 'General Requirements for Practical Examinations', which precede these Regulations: 13. Accompanists/Collaborative Artists and 14. Recorded accompaniment).
- 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 24.1](#).
- 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 24.2](#).

**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 24](#).
- 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 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>		
<b>Grading Code</b>	<b>Grading Name</b>	<b>Descriptor</b>
A+	High Distinction	In addition to satisfying the requirements for an A grading, the candidate demonstrates outstanding achievement in meeting the syllabus objectives, including stylistic and interpretive confidence and technical fluency.
A	Honours	The candidate demonstrates an overall excellent level of achievement in meeting the syllabus objectives, including convincing attention to style, interpretation, and technique.
B+	Credit	The candidate satisfies the requirements for a B grading at a higher standard.
B	Credit	The candidate demonstrates an overall creditable level of achievement in meeting the syllabus objectives. Some unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination may be apparent.
C+	Satisfactory	The candidate satisfies the requirements for a C grading at a higher standard.
C	Satisfactory	The candidate demonstrates an overall adequate level of achievement in meeting the syllabus objectives. 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 achievement in meeting the syllabus objectives. Considerable unevenness of achievement in meeting the syllabus objectives or between different Sections of the examination may be apparent.
<b>LEVEL 3 – DIPLOMAS</b>		
<b>Associate Diploma (AMusA); Licentiate Diploma (LMusA)</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 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.
<b>Fellowship in Music Australia (FMusA)</b>		
<b>Grading</b>	<b>Award</b>	
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

For ease of use, the AMEB Regulations are presented here without Schedule A - Examination and Test Requirements. Essential information from Schedule A relevant to Practical syllabus users can be found in the 'General Requirements for Practical Examinations' section, which precedes these Regulations. For Schedule A, please visit [ameb.edu.au/regulations](http://ameb.edu.au/regulations).

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

Authority: This schedule is made by the Federal Board under the AMEB [Regulations 1](#).

### 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 complete 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.

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## SECONDARY SCHOOLS

Students are invited to an opera rehearsal for exclusive, behind-the-scenes access to the cast and creatives of Monteverdi's *The Coronation of Poppea*, arranged by Elena Kats-Chernin.

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## VOYCE

Victorian Youth Opera Chorus Ensemble (VOYCE) is an audition-based program for young singers.

Working closely with Victorian Opera's music staff, the ensemble rehearses Tuesday evenings, Terms 1 to 3 and perform in a showcase concert.

Auditions held annually in November.

**AGES: 15 - 21**

## YOUTH AMBASSADORS

Open to all Year 11 students, successful applicants receive two tickets to every Victorian Opera production across the season and meet members of the creative team pre-show.

2026 Youth Ambassadors must apply by November 2025 (i.e. current Year 10 students).

**AGES: YEAR 11**

Find out more on [victorianopera.com.au](https://victorianopera.com.au) or contact Victorian Opera's Education Department:

T: (03) 9012 6659 E: [education@victorianopera.com.au](mailto:education@victorianopera.com.au)





# 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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- Cockburn, J. and Stokes, R. *The Spanish song companion* (London: Victor Gollancz, 1992)
- Elliott, M. *Singing in style: A guide to vocal performance practices* (New Haven: Yale University Press, 2006)
- Hemsley, T. *Singing and imagination* (Oxford: Oxford University Press, 1998)
- Sams, E. *The songs of Robert Schumann* (London: Eulenberg Books, 1975)
- Sams, E. *The songs of Hugo Wolf* (London: Eulenberg Books, 1983)
- #### Song
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- Emmons, S. and Lewis, W. *Researching the song: A lexicon* (New York: Oxford University Press, 2006)
- Fischer-Dieskau, D. *The Fischer-Dieskau book of Lieder* (New York: Limelight Editions, 2004)
- Fischer-Dieskau, D. *Schubert's songs: A biographical study* (New York: Limelight Editions, 1984)
- Kimball, C. *Song: A guide to style and literature* (Milwaukee: Hal Leonard, 2006)
- Parsons, J. (ed), *The Cambridge companion to the Lied* (Cambridge: Cambridge University Press, 2004)







### 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*

MENDELSSOHN, 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* D795/1 (*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 *Agrippina* 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 Æneas* 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)
- MASSNET, 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)
- MASSNET, 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 repertoire: 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 repertoire: 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 frema* from *Mitridate, Re di ponte* K 87 (*Mozart The aria book: Alto* — Bärenreiter)

REICHARDT, L. *Se non piange un infelice* No 6 from *Sei canzona 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* (Séguidilla) 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/lmusa-practical](http://ameb.edu.au/lmusa-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 XXVib: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 XXVib: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)
- SAINT-SAËNS, C. *Samson, recherchant ma presence* (recitative) and *Amour! viens aider ma faiblesse!* (aria) from *Samson et Dalila* (Arias for mezzo-soprano — Schirmer)
- 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. *Méodies 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.





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For information on AMEB State examiners,  
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## Syllabus key

A:	Accordion
Bn:	Band
B:	Bassoon
Cl:	Clarinet
Cor:	Cornet
DB:	Double Bass
EP:	Ensemble Performance
E:	Euphonium
F:	Flute
FH:	Horn
G:	Classical Guitar
HC:	Harmony and Counterpoint
H:	Harp
MT:	Musical Theatre
M:	Musicianship
Mc:	Musicology
Ob:	Oboe
OA:	Orchestration and Arrangement
O:	Organ
Pn:	Percussion
P:	Piano
R:	Recorder
Sax:	Saxophone
S:	Singing
T:	Trombone
Tr:	Trumpet
Tu:	Tuba
V:	Violin
Va:	Viola
Vc:	Cello

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Hu, Owen	V
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Huang, Ezri	Va
Huang, Shine	Cl
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Chen, Jade Rui Xin	P
Chen, Zhifei (Sara)	V
Chieng, Aaryn Jin Ling	Vc
Egodawaththa, Chenul	
Nethmira	P
Fang, Yida	V
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*Fridkin, Ayana	P
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Hong, Kayla Kewei	Cl
Hu, Jerry Han Rui	P
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Jin, Kevin	V
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Lee, Hyun Joo	OA
Lee, Naomi Chaiyon	P
Liang, Bohan	V
Liang, Xiwen Vanessa	P
*Liu, Gabriel Tian	Vc
Liu, Jifan	Sax
Lu, Sophia Yuehan	P
Lu, Yanru (Grace)	P
Luu, Duc Tu Vo	Vc
*Miao, Emily	F
Onggara, Witter	P
Pirpiris, Georgios	DB
*Plunkett, Felicity Bridgette	P
Savage, Poppy Elise	V
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Shum, Kane	V
Wan, Ngan Ning	P
*Wang, Dayou	FH
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Wang, Dennis Xinyi	F
Wang, Ethan Yisen	P
*Wayne, Nathan Aoxuan	V
Widjaya, Mia	P
*Wongso, Karina	P
*Wu, Zijun	V
Yang, Yumeng	Cl
*Yuan, Nathan (Minhao)	V
*Zhang, Yitong (Serena)	P
Zhang, Joshua Meidi	P
Zhou, Wenhui	V
*Zhu, Olivia	P
Zhu, Olivia	Vc

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Beak, Liam	V
Chen, Crystal	P
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Gardiner, Olivia	Vc
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*Kuo, Kaden	Vc
Li, Benjamin	P
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*Li, Kexin	V
*Ng, Tiara	V
*Niessl, Nathan	Vc
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Shi, Nicholas	Vc
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Tang, Lachlan	P
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Yang, SeEun	P

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Tran, Tim Quang	Va
Wu, Tiger Ziheng	Sax

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