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Examination Syllabus
Singing
Theory of Music

2015–17

Australian and New Zealand Cultural Arts Limited
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Foreword

Australian and New Zealand Cultural Arts Limited is a non-profit examining body of the performing arts. It was formed in 1983, in response to a growing need among private music teachers for an examination system catering for a greater diversity of musical styles. In recognizing the vital role modern music plays, especially among the young, ANZCA set out to design its syllabuses to cater for both classical and modern streams.

ANZCA hopes to stimulate and excite musicians by providing syllabuses that are at once refreshing and educational. All aspects of the syllabuses, including scales, aural tests, sight reading and improvisation, have been arranged in a logical sequential order, with due regard to the educational merit underlying each requirement.

Modern and classical syllabuses are currently available for pianoforte, organ, guitar, singing, trumpet and flute, as well as contemporary syllabuses for keyboard, mandolin, bass, ukulele, drum kit, trombone, clarinet, saxophone, accordion, recorder, strings and theory of music. Group examinations are offered for Classical Singing (Grade 2), Recorder (Preliminary to Grade 3), String Quartet (four levels) and Piano Duet (six levels).

A Performance syllabus option is also available for most instruments, in which examinations are assessed on the performance of four pieces only. There are no other requirements or requisites, and modern and classical works from standard ANZCA lists may be freely mixed.

The syllabus lists have been carefully compiled, with great attention being paid to setting interesting and musical pieces, especially at the junior levels. In most instruments, a Free Choice option allows students to perform a modern or classical work not listed in the syllabus, including original compositions. In modern syllabuses, students are encouraged to embellish and improvise on pieces.

ANZCA has been at the forefront in developing modern stream examinations in all instruments, and will continue to work on improving and extending both the classical and modern syllabuses.
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EXAMINATION AREAS, SERIES AND REGULATIONS:

Details of examination areas, series, fees and regulations are listed in the current Examination Information and Handbook manual. This is sent, in January, to all teachers who have entered candidates in the preceding year, and also to teachers contacting ANZCA for the first time.

Teachers are reminded that in signing the examination entry form, they are agreeing to abide by ANZCA regulations.

The Examination Information and Handbook manual is available, free of charge, from the ANZCA office by request on ph. 03 9434 7640, fax 03 9434 1291 or email admin@anzca.com.
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THEORY OF MUSIC – TERMINOLOGY

• The following is a list of the terms required for each grade. The meanings given are those which the Board considers to be satisfactory English equivalents.

**Preliminary**
- Crescendo (*cresc.*): gradually becoming louder.
- Diminuendo (*dim.*): gradually becoming softer.
- Forte (*f*): loud.
- Legato: smooth and connected.
- Mezzo forte (*mf*): moderately loud.
- Mezzo piano (*mp*): moderately soft.
- Moderato: at a moderate speed.
- Piano (*p*): soft
- Ritenuto (*riten.* or *rit.*): immediately slower or held back.
- Staccato: short and detached.

**Grade One**
- Adagio: slow.
- Allegro: fast and lively.
- Andante: at an easy walking pace.
- A tempo: return to former speed.
- Fine: finish.
- Fortissimo (*ff*): very loud.
- Mezzo staccato: moderately short and detached.
- Pianissimo (*pp*): very soft.
- Rallentando (*rall.*): gradually becoming slower.
- Ritardando (*ritard.* or *rit.*): gradually becoming slower.

**Grade Two**
- Accelerando (*accel.*): gradually becoming faster.
- Allegretto: moderately fast.
- Cantabile: in a singing style.
- Da capo: from the beginning.
- Dolce: sweetly.
- Marcato: marked.
- Molto: very.
- Poco: little.
- Staccatissimo: very short and detached.
- Tenuto: held.

**Grade Three**
- Allargando: becoming broader.
- Animato: animated.
- Con moto: with movement.
- Dal segno: from the sign.
- Forte-piano (*fp*): loud then immediately soft.
- Leggiero: lightly.
- Lento: slowly.
- Loco: at normal pitch (after an 8va sign).
- Main droite (M.D.): right hand.
- Main gauche (M.G.): left hand.
Grade Three
(Continued)

Meno mosso: less movement.
Piu mosso: more movement.
Presto: very fast.
Sempre: always.
Sforzando (sf): a strong accent.

Grade Four

Arco: with the bow.
Assai: very.
Calando: getting softer and slower.
Grave: slow and solemn.
Grazioso: gracefully.
Largo: broadly.
Morendo: dying away.
Pesante: heavily.
Pizzicato: pluck the string with the finger.
Prestissimo: as fast as possible.
Quasi: almost.
Risoluto: resolute.
Scherzando: in a light playful manner.
Senza: without.
Smorzando: dying away.
Sostenuto: sustained.
Subito: suddenly.
Tranquillo: calmly.
Tre corde: release the soft pedal.
Una corda: with the soft pedal.

Grade Five

Attacca: go on at once.
Ad libitum: at pleasure.
Cantando: in a singing style.
Con anima: with animation.
Con brio: with brilliance.
Con forza: with force.
Dolente: sadly.
Giocoso: gaily.
Largamente: broadly.
L’istesso tempo: at the same speed.
Maestoso: majestically.
Non troppo: not too much.
Perdendosi: fading away.
Piacevole: pleasantly.
Rubato: with some freedom in the time.
Sotto voce: softly, in an undertone.
Stringendo: pressing on faster.
Tempo commodo: at a convenient speed.
Tempo giusto: at a consistent speed.
PRELIMINARY  

Duration: 45 minutes

ANZCA publication relevant to this level:  • ANZCA Music Theory – Pathway to Preliminary

Pitch  Treble or G clef, bass or F clef.
Names of the lines and spaces, middle C and the notes B and D either side of Middle C.
The sharp, flat and natural.

Scales  Recognition and writing of C major and A natural minor, ascending and descending, one octave only.
Positioning of tones and semitones (C major only); the writing of scale degree numbers under the notes.

Triads  Writing of the tonic triad in root position of C major and A minor.

Time and Duration  Recognition and writing of the following values: semibreve, minim and crotchet (notes and rests), and dotted minim (note only). Division of notes into those of lesser value.
Recognition and writing of the time signatures 2/4, 3/4 and 4/4, and the number of beats per bar.

Terminology  As listed on page 8.

Signs  Recognition, writing and explanation of the following signs: brace; bar line; double bar line; crescendo; diminuendo; legato slur; tie; staccato; staff or stave.

GRADE ONE  

Duration: 1 hour

ANZCA publication relevant to this level:  • ANZCA Music Theory – Pathway to Grade One

Pitch  Names of the lines and spaces, to one leger line above and below each stave, including accidentals.

Keys and Scales  Recognition and writing of the scales of C, G and F major and A harmonic minor, one octave only. Their key signatures, positioning of the tones and semitones and the writing of degree numbers under notes.

Time and Duration  Recognition and writing of values as set for the previous grade, with the inclusion of the dotted crotchet (note only), quaver (note and rest) and whole bar of silence.
Time signatures as for previous grade with the inclusion of the common time sign (\(\text{C}\)). Understanding of the terms simple duple, simple triple and simple quadruple.

Intervals  Recognition and writing (by number only) of the diatonic intervals, above the tonic note, in the keys set for this grade; tones and semitones. Treble and bass staves.

Triads  Recognition and writing of the root position tonic triad in the keys set for this grade. Treble and bass staves.

Transposition  Transposition of a simple melody to one of the major keys set for this grade.

Terminology  As listed on page 8, in addition to those set for the previous grade.

Signs  As for Preliminary, with the addition of mezzo staccato and accent.
GRADE TWO

ANZCA publication relevant to this level: • ANZCA Music Theory – Pathway to Grade Two

Pitch  As for the previous grades, but including two leger lines above or below the stave.

Keys and Scales  As for the previous grades, with the addition of D and B flat major and E and D harmonic minor.

Time and Duration  As for the previous grades, with the addition of the dotted crotchet rest, semiquaver note and rest, and triplets using quaver or crotchet notes. Time signatures will include 2/2 (cut common time, \( \frac{2}{2} \)) and 6/8. Understanding of the terms compound duple and triplet.

Intervals  Recognition and writing of the diatonic intervals, above the tonic note, in the keys set for this grade; major, minor and perfect only. Treble and bass staves.

Triads  The root position tonic triad in the keys specified for this grade. Treble and bass.

Melody Writing  To divide a couplet of words into measured beats using upright lines.

Transposition  Transposition of a melody to one of the major keys specified for this grade.

Terminology  As listed on page 8, in addition to those set for the previous grades.

Signs  As for the previous grades, with the addition of pause, repeat, staccatissimo and tenuto.

GRADE THREE

ANZCA publication relevant to this level: • ANZCA Music Theory – Pathway to Grade Three

Pitch  As for the previous grades, but including all leger lines, and simple enharmonic change.

Keys and Scales  As for the previous grades, with the addition of E, A and E flat major; G and B harmonic minor; A, E and D melodic minor. Technical degree names.

Time and Duration  As for the previous grades, with the addition of the dotted quaver, dotted semiquaver, demisemiquaver, and duplets and triplets using any note or rest value. Time signatures will include 3/2, 3/8 and 9/8. Understanding of the terms compound triple and duplet.

Intervals  As for the previous grades, with the addition of the keys set for this grade, and intervals above any note within the key (including diminished and augmented intervals). Recognition and writing of diatonic and chromatic semitones.

Triads  Tonic, subdominant and dominant triads, in root position and first inversion, of the major and harmonic minor scales set for this grade.

Melody Writing  (One of the following will be set)
(a) To write a suitable rhythmic pattern to a given couplet of words.
(b) To write a melody to a given four-bar rhythm and harmonic progression (in Roman numerals), in a major key up to two sharps or flats. Harmony will consist of tonic, subdominant and dominant triads. The melody should be within a voice range of the candidate’s choice, and include unessential notes.
GRADE THREE  (Continued)

Harmony  Writing and recognition of the perfect and plagal cadences in four-part vocal style, in the keys set for this grade.

Transposition Transposition of a melody to one of the keys set for this grade. Accidentalals may be included.

Terminology As listed on pages 8 and 9, in addition to those set for all previous grades.

Signs As for the previous grades, with the addition of M.M., 8va, appoggiatura, acciaccatura, double sharp and double flat.

General Knowledge To show an understanding of anacrusis, sequence, and binary and ternary form. The voice compasses of soprano, alto, tenor and bass.

GRADE FOUR

Duration: 3 hours

ANZCA publications relevant to this level: • ANZCA Music Theory – Pathway to Grade Four
• From Blues to Bop and Beyond... – A. Cytrynowski

• This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.

Pitch As for Grade Three.

Keys and Scales As for the previous grades, with the addition of B and A flat major; F sharp, C sharp, C and F harmonic and melodic minor; G and B melodic minor.

Time and Duration As for the previous grades, with the addition of the breve and all dotted and double-dotted values. Time signatures will include 4/2, 4/8 and 12/8. Understanding of the term compound quadruple. Recognition and writing of syncopation.

Intervals As for the previous grades, with the addition of the keys set for this grade, and inversion of all intervals.

Chords Writing and recognition of all triads in root position and inversions in the keys set for this grade. Root position of the dominant seventh chord, and the usual resolution of the third and seventh of this chord. Vocal style to be used.

Melody Writing To write a melody to a given eight-bar rhythm and harmonic progression (in Roman numerals), in a major or minor key up to two sharps or flats. The melody should be within a voice range of the candidate’s choice, and must include unessential notes. Modulation is not required.

Harmony Recognition and writing of the four principal cadences in four-part vocal style, in the keys set for this grade. Knowledge of suitable chords to precede these cadences.

The harmonization of a figured bass in four-part vocal style, using the following vocabulary:


*viib should be used in the context of I-viib-Ib and I-viib-I progressions (major and minor).

Terms used in harmony, together with a knowledge of common faults to be avoided.
**GRADE FOUR** (Continued)

**Modulation** Recognition in melodies of modulation to the dominant, relative major or relative minor keys.

**Analysis** To analyse the chord structure of a given passage, using the harmonic vocabulary set for this grade. Vocal or instrumental style may be given.

**Transposition** Transposition of a melody, which includes accidentals, to one of the keys set for this grade.

**Ornaments** Writing in full the appoggiatura and acciaccatura (minim and crotchet value only).

**Terminology** As listed on page 9, in addition to those set for all previous grades.

**Signs** As for the previous grades, with the addition of trill, turn, mordent and arpeggio chord.

**Classical Stream**

**Two-part**
To add a part, note against note in vocal style, above or below a given passage. Up to eight bars in a major or minor key will be set.

**General Knowledge**
To demonstrate an understanding of the style and features of the Baroque and Classical periods, including reference to the following for each:
- time frame;
- characteristics;
- common forms, including the main sections (but not modulations);
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of these periods. References to works must be limited to the following composers: Baroque – J. S. Bach, Handel, Purcell; Classical – Mozart, Beethoven (early), Haydn.

An understanding of rondo form.

A knowledge of the following instruments: violin, viola, cello and double bass.

**Modern Stream**

**Melodic Decoration**
A simple eight-bar melody in a major or minor key with chord symbols will be given. The candidate must rewrite this melody, adding notes to create an interesting melodic line consistent with the chord progression. A single-note melody line only will be required.

**General Knowledge**
The history and elements (eg. rhythm, form, style, instrumentation, etc.) of Ragtime and New Orleans styles up to 1920. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:
- Ragtime – Scott Joplin, James Scott, Joseph Lamb;
- New Orleans – Louis Armstrong, Joe “King” Oliver, Johnny Dodds, Edward “Kid” Ory, Jelly Roll Morton.

An understanding of rondo form and the common Twelve Bar Blues form.

A knowledge of the following instruments: pianoforte, cornet, trombone and clarinet.
The Theory of Music

GRADE FIVE

Duration: 3 hours

ANZCA publications relevant to this level:
- ANZCA Music Theory – Pathway to Grade Five
- From Blues to Bop and Beyond... – A. Cytrynowski

This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.

Pitch
As for Grade Four.

Keys and Scales
Recognition and writing of all major and minor (harmonic and melodic) scales and their key signatures. The harmonic chromatic scale.

Time and Duration
As for the previous grades, with the addition of 5/4, 5/8, 7/4 and 7/8.

Intervals
Writing and recognition of all diatonic and chromatic intervals, including inverted and compound.

Transposition
Transposition of a melody to the C clef (tenor and alto).

Ornaments
As for the previous grade, with the addition of the following: trill, turn and mordent (crotchet value only in fast and moderate speeds); appoggiatura on a dotted minim.

Chords
As for the previous grades, but including second inversion tonic (Ic), subdominant (IVc) and dominant (Vc) chords, plus suitable preceding and following chords. Major or minor keys. Dominant seventh in root position and inversions, resolving to the tonic chord (in root position or inversion). Major or minor keys.

Melody Writing
To write a melody to a given verse, in a major or minor key up to three sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate’s choice, and must include unessential notes.

Harmony
Harmonization of a melody or bass in four-part vocal style, using the vocabulary:
- Major keys: I, ii, IV, V, vi; Iib, iib, IVb, Vb, vib, viib; Ic.
- Minor keys: i, iv, V, VI; ib, iib, ivb, Vb, VIb, viib; ic.
- Unaccented passing and auxiliary notes, and the Tierce de Picardie.

Terms used in harmony, together with a knowledge of common faults to be avoided.

Modulation
Recognition in melodies and cadences of modulation to the dominant, subdominant and to the relative major or minor.

Analysis
To analyse the chord structure of a given passage, using the vocabulary given for this grade. Vocal or instrumental style may be given.

Terminology
As listed on page 9, in addition to those set for all previous grades.

Signs
As for the previous grades, with the addition of repetition of a whole bar or a group of notes, and tremolo.

Classical Stream

Two-part
To add a part in vocal style above or below a given eight-bar passage, using two notes to one in simple time, or three notes to one in compound time. Key may be major or minor.
GRADE FIVE  (Continued)

Classical Stream  (Continued)

General Knowledge
To demonstrate an understanding of the style and features of the Romantic period, including reference to the following:
- time frame;
- external influences;
- characteristics;
- common forms, including some detail in relation to the main sections and modulations, and compositional devices;
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of this period. References to works must be limited to the following composers: Chopin, Grieg, Schumann, Mendelssohn.

Instruments: general knowledge of the woodwind instruments of the orchestra.

Modern Stream

Melodic Decoration
As for Grade Four, but the candidate must also add notes below the embellished melodic line to create a second part.

General Knowledge
The history and elements of Blues, Boogie, Spiritual and Gospel Song, and Jazz up to 1930. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:
- Blues – Gertrude “Ma” Rainey, Bessie Smith, Charley Patton, Robert Johnson;
- Boogie – Jimmy Yancey, Clarence “Pinetop” Smith;
- Spiritual/Gospel Song – Mahalia Jackson;
- Jazz – as for Grade Four New Orleans, plus: Bix Beiderbecke, Gene Krupa, Duke Ellington, Benny Goodman.

Instruments: general knowledge of the trumpet, guitar, saxophone and string bass.

GRADE SIX

ANZCA publications relevant to this level: • ANZCA Music Theory – Pathway to Grade Six
• From Blues to Bop and Beyond... – A. Cytrynowski

• This examination includes Classical Stream and Modern Stream questions. Students should prepare one stream only.

Harmony  Harmonization of a simple melody or unfigured bass in four-part vocal style, using the vocabulary (major and minor keys):
- I, II, III, IV, V, VI;  IIB, IIIB, IVb, Vb, VIb, VIIb;  Ic, IVc, Vc;  V7, V7b, V7c, V7d.
- Accented and unaccented passing notes and auxiliary notes; single suspensions.
- Modulations to the dominant, subdominant and relative major or minor.
GRADE SIX  (Continued)

Melody Writing  (One of the following)
(a) To write a melody to a four-line stanza, in a major or minor key up to four sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate’s choice, and include modulation (minimum of eight bars).
(b) To complete a four-phrase melody of which the first two bars are given (minimum of sixteen bars), in a major or minor key up to four sharps or flats. The melody should be within a voice range suitable to the given opening, and modulations are expected.

Classical Stream
Two-part
To write a part above or below a given part in simple contrapuntal keyboard style. Passing, auxiliary, changing and subsidiary notes should be used wherever suitable.

Set Work
A symphony or part thereof will be set for study, from which the candidate will be asked general questions. Knowledge of main themes and orchestration will be required.
2015-17 – Haydn, F. J. Symphony no. 103 (The Drum Roll), 1\textsuperscript{st} and 2\textsuperscript{nd} movements.

General Knowledge
To demonstrate an understanding of the styles and features of the post-Romantic/20\textsuperscript{th} Century period, including reference to the following:
• time frame;
• external influences;
• characteristics;
• common forms, including considerable detail of structure and compositional devices;
• common instrumentation, both solo and ensemble/orchestral;
• knowledge of the diverse range of composers of this period. References to works must be limited to the following composers: Early – Debussy, Strauss, Rachmaninov;
   Later – Stravinsky, Schönberg, Bartók, Britten.

A knowledge of the following brass and percussion instruments of the symphony orchestra: horn, trumpet, trombone, tuba, kettle drums, xylophone, glockenspiel and cymbals.

Modern Stream
Accompaniment
To add a modern pianoforte accompaniment to a melody of up to twelve bars.

Jazz Analysis
To analyse the harmony, using roman numerals, of a jazz composition of up to sixteen bars. Questions on the form, rhythm and style of the composition may be set.

General Knowledge
The history and elements of the principal Jazz and Latin styles up to 1960. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:
   Jazz – Glenn Miller, Miles Davis, Charlie Parker, Dave Brubeck, Lennie Tristano.

General knowledge of the main percussion instruments of these styles.
GRADE SEVEN

Part One: September sitting only. Part Two: May sitting only.
Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

PART I: Harmony and Counterpoint
Vocabulary as given for the previous grade, with the following inclusions:
- Diminished triads and 7\(^{th}\)s on the leading note. Secondary 7\(^{th}\)s V/IV, V/V, V/VI.
- Notes of anticipation, appoggiaturas, changing notes, double suspensions, retardations and modulations to all related keys.
- Harmonization of a melody or unfigured bass in three or four vocal parts.
- Analysis of a section of a Bach chorale.
- To complete a passage by means of modulation. The opening will be given.
- To write a part above or below a given part in the style of Bach counterpoint.

PART II
General knowledge of secular vocal music of the nineteenth century, and its composers.

Knowledge of the structure of fugue and ground bass (including passacaglia and chaconne), with reference to the works of leading composers and examples in this form.

General knowledge of the development of the concerto.

Knowledge of the instruments of the symphony orchestra from the nineteenth century.

Set Work A concerto or part thereof will be set for study, on which general questions will be asked. Knowledge of main themes and orchestration will be required.
2015-17 – BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1\(^{st}\) mvt.

ASSOCIATE DIPLOMA (A.Dip.A.)

Part One: September sitting only. Part Two: May sitting only.
Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

Note: Before entering for this examination, the candidate must have a Credit (or higher) in Grade Five practical and Grade Seven theory.

PART I: Harmony and Counterpoint
Vocabulary: All diatonic and chromatic harmony, augmented and Neapolitan sixths. Triple suspensions, real and tonal sequences. Modulations to related and near related keys.

The harmonization of a chorale melody. A diatonic common chord modulation and Neapolitan 6\(^{th}\) chord will be expected.

A simple piano accompaniment to a melody for an orchestral instrument. (Candidates must
ASSOCIATE DIPLOMA  (Continued)

use the harmonic vocabulary of all but the late Romantic composers.) Opportunity will be given to show an example of a chromatic or an enharmonic modulation, and candidates will try to use a “borrowed” chord from the tonic minor, and an augmented 6th chord.

A three-part counterpoint in imitative style, for voices or instruments, one of the extreme parts being given and an opening indicated (up to twelve bars).

PART II: History

Detailed knowledge of the music of the Viennese Classical period, with particular attention to the development of the orchestra from the Mannheim school to Mozart. Knowledge of composers, works, harmonic materials and stylistic traits of the period.

General knowledge of the development of oratorio, mass, opera and cantata.

Discussion of a set work.

2015-17 – HANDEL, G. F. Excerpts from Messiah*: 1. Overture
2. Comfort Ye
3. Ev’ry Valley
4. For Unto Us a Child is Born.


LICENTIATE COMPOSITION DIPLOMA  (L.Dip.A.)  Duration: 3 hours per paper

Part One: September sitting only. Part Two: May sitting only.

Pass mark: 75% average over both parts, with no one part having a mark lower than 70%.

Note: Before entering for this examination, the candidate must have a Credit (or higher) in Grade Six practical and Grade Seven theory.

PART I

Setting a verse for a soprano voice in one of the Authentic modes (Dorian, Phrygian, Lydian, Mixolydian) in a style similar to the twentieth century composers Vaughan Williams, Virgil Thompson and Poulenc.

Writing a short string quartet in the style of Haydn. The violin or cello part will be given.

Writing a piano accompaniment to an art song of the nineteenth century. The opening four to six bars will be given.

Original Composition

Candidates may submit their own compositions as an alternative to Paper One. A folio, incorporating works to the same degree of difficulty as that set for an examination, must be submitted with the examination entry. This folio must include an audio recording of all works, and a written statement signed by both candidate and teacher, stating that the compositions submitted are original and composed within twelve months of the date of entry.
**LICENTIATE COMPOSITION DIPLOMA** (Continued)

**Original Composition** (Continued)

The folio must include three works:

1. A movement written in either sonata or rondo-sonata form for pianoforte, or a movement for string, woodwind or brass with pianoforte.
2. A vocal chorus with pianoforte or string accompaniment.
3. A short movement scored for full orchestra or symphonic band.

**PART II** (Three hours)

Discussion of 20th-century compositional techniques used up to the 1950s, including modes (orchestral works of Vaughan Williams, Bartók, Copland), pantriadic technique (Vaughan Williams, Hindemith, Britten), quartal harmony (Bartók, Berg, Copland), pandiatonicism (Copland, Stravinsky), polychords (Stravinsky, Bartók), and serialism (Schönberg, Berg).

Two works are to be chosen from the following list for detailed study. Names of the selected works must be submitted with the initial entry form.

i) **Fantasia on a Theme by Thomas Tallis** – Vaughan Williams
ii) **Sinfonia Antarctica** – Vaughan Williams
iii) **Piano Sonata no. 3** – Hindemith
iv) **Mathis der Maler** – Hindemith
v) **War Requiem** – Britten
vi) **Concerto for Orchestra** – Bartók
vii) **Petrouchka** – Stravinsky
viii) **The Rite of Spring** – Stravinsky
ix) **Violin Concerto** – Berg
x) **String Quartet no. 4** – Schönberg

Set works each year on application to the office.

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**LICENTIATE HISTORY AND LITERATURE DIPLOMA** (L.Dip.A.)  
**Duration: 3 hours**

**Note:** Before entering for this examination, the candidate must have a Credit (or higher) in Grade Six practical and Grade Seven theory.

One essay of approximately 1000 words for each of the following four sections.

- **Section A** - Gregorian chant and secular song. Church music, the role of the church, and the Notre Dame School.
- **Section B** - Renaissance sacred and secular music (vocal).
- **Section C** - Renaissance instruments and instrumental music. Development of the suite.
- **Section D** - Development of opera, circa late-16th to mid-18th century.
GENERAL INFORMATION: SINGING

Level Expectations

1. **Grades Two to Five**
   - Well-controlled breathing.
   - Clear enunciation, including articulation of consonants.
   - Proper formation of vowel sounds.
   - Good placement of the voice.
   - Sincerity of interpretation, taking into account the mood and meaning of the text.
   - Intelligent understanding of the various musical styles.

2. **Grades Six to Eight**
   - An awareness of the soloistic and professional elements of the art.
   - A strong technical ability in all aspects, including breath control, vocal flexibility, and modification and colouration of tone.
   - Conviction in expressing the various genres of song, including recitative.

3. **Diplomas** will only be awarded to candidates presenting an exemplary performance of a varied programme of concert-level works. Presentation must be professional in every respect, musically and visually, and demonstrate ease of communication with an audience.

4. At all grades, candidates are expected to **perform** their list pieces, using appropriate facial expression and body movement.

Technical Work

5. All technical work must be performed from memory.

6. Breathing exercises must be unaccompanied, with the first note only given to establish pitch.

7. Exercises can be sung on either “aa”, “ee” or “oh”.

List Pieces

8. All solos must be performed from memory.

9. From Preparatory to Grade Two, Modern Singing candidates are required to perform one example of each section only (eg. verse, chorus, bridge/middle 8, etc.) in their list pieces. The arrangement should be of the minimum length required to demonstrate each section in a musically satisfying manner.

10. For all levels/grades (except Diplomas), the total time for all list pieces must not exceed 50% of the exam time, e.g. for a 20-minute Grade Two examination, the combined length of the four lists must not be more than ten minutes.

11. For both modern and classical streams, all works may be transposed to suit the voice, except for opera and oratorio arias.
List Pieces (Continued)

12. From Grades Two to Seven, classical-stream candidates should be encouraged to perform songs in their original languages. From Grade Eight, the following number of items must be performed in a language other than English:
   • Grade Eight – at least one item;
   • Associate Performer – at least two items;
   • Licentiate and Fellowship Performer – at least three items.

13. From Grade Four to Grade Seven inclusive (modern stream), the level of improvisation included (where required by the syllabus) need not necessarily be elaborate, but should be governed by the style of the piece.

14. Minor changes to the lyrics of songs may be made to accommodate a performance by either gender, if necessary.

Free Choice Lists

15. ANZCA does not arbitrate on Free Choice selections. It is the responsibility of the teacher to choose a suitable solo of the correct standard for the grade.

Accompaniment

16. All list pieces must be accompanied, unless otherwise specified in the syllabus.

17. Accompanists must play the piano parts of the technical work exercises given in the ANZCA Technical Work and Sight Reading book without embellishment.

18. A recorded backing may be used for all list pieces and technical work. Equipment for this accompaniment must be provided by the teacher or candidate. Each track must be instantly accessible to ensure that no time is lost in the examination. (CD or other digital format is recommended.)

19. Self-accompaniment. (Modern stream only) From Grade Two, candidates may accompany themselves (eg. on piano/keyboard, guitar etc.) for one song.

20. Modern-stream Diploma candidates may be accompanied by a small group of musicians (eg. piano, bass, guitar). The candidate and/or individual musicians must provide all necessary equipment for such an accompaniment, excluding piano.

Use of Microphone

21. For Grade Eight and Diploma modern-stream examinations, a microphone may be used if required. Correct microphone technique must be demonstrated.

Diploma Examinations

22. Completed requisites must be included on the entry form.

23. Assessment: Honours, Pass or Not Satisfactory.

24. Further information on all diploma examinations is given in the Diploma Examinations – Supplementary Information booklet, available from the ANZCA office.
SIGHT READING

• The standard of sight reading is approximately two grades lower than list pieces. Candidates will be allowed to look over the music for a short period before commencing.
• Sight Reading examples are available in the ANZCA Technical Work & Sight Reading book.

Preparatory  A four-bar, monotone passage in 2/4 time. Notation will include minim and crotchet notes, and a crotchet rest.

Preliminary  A four-bar, monotone passage in 4/4 time. Notation will include minim and crotchet notes and rests.

Grade One  A four-bar passage in 4/4 time in the key of C major. Notation as for Preliminary, but including the semibreve note. Starting note may be tonic or dominant, and intervals will consist of major and minor seconds.

Grade Two  As for the previous grade, but including 3/4 time, the mediant as the starting note, and the interval of a major and minor third.

Grade Three  As for the previous grade, but including the keys of G and F major and A minor. Notation may include the dotted minim.

Grade Four  An eight-bar passage in a major key up to two sharps or flats, or a minor key up to one sharp or flat. Time signatures will include 3/4, 4/4 or 6/8. Notation as for the previous grade, with the addition of the dotted crotchet and quaver. All intervals up to a perfect fourth will be included.

Grade Five  As for the previous grade, but including the interval of a perfect fifth. The passage may begin with an anacrusis and include a modulation to the dominant key.

Grade Six  As for the previous grade, but including the intervals of a major and minor sixth and the perfect eighth. Notation may include triplets. Minor keys may modulate to the relative major.

Grade Seven  A passage of up to twelve bars, in a major or minor key up to three sharps or flats; minor keys may finish with a Tierce de Picardie. Intervals will include the major and minor seventh.

Grade Eight  A passage of up to sixteen bars, in a major or minor key up to four sharps or flats. Any time signature may be given, and notation may include duplets and semiquavers. Major keys may modulate to the subdominant.
AURAL TESTS

- Pitch to suit the voice wherever applicable.
- Aural Tests will be conducted on a keyboard instrument. It is the responsibility of the examination centre to ensure that an instrument is provided.
- Example aural tests are available in the ANZCA Aural Tests – Singing book.

Preparatory
1. The candidate will, from sight, clap or tap a two-bar rhythmic pattern in 4/4 time, as presented by the examiner. Note values will be semibreve, minim and crotchet.
2. The examiner will play twice, a two-bar passage in 3/4 time, which the candidate will then clap or tap. Note values will be minim, dotted minim and crotchet.
3. The examiner will play six notes of equal value, which the candidate will then sing.
4. The candidate will state whether a passage played by the examiner becomes softer or louder.

Preliminary
1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in 4/4 time, as presented by the examiner. Note values will be semibreve, minim, dotted minim and crotchet.
2. The examiner will play twice, a two-bar passage in 4/4 time, which the candidate will then sing. Note values will be minim and crotchet.
3. The candidate will state which is the higher or lower of two notes of the C major triad. Each note will be played separately and either the first or second will be C.
4. The candidate will state whether four notes played by the examiner move by step or leap.

Grade One
1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in 3/4 or 4/4 time, as presented by the examiner. Note values as for Preliminary, but including the quaver.
2. The examiner will play twice, a four-bar passage in 3/4 or 4/4 time, which the candidate will then sing. Note values as for Preliminary, but including semibreve and dotted minim.
3. The candidate will sing and name the intervals of a major 3rd, perfect 5th or perfect 8th, as played by the examiner.
4. The candidate will state whether or not a two-bar melody, commencing on the tonic note, ends on the same tonic note.

Grade Two
1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in 4/4 or 6/8 time, as presented by the examiner. Note values as for Grade One, but including the dotted crotchet.
2. The examiner will play twice, a four-bar passage in 2/4, 3/4 or 4/4 time, which the candidate will then sing. Note values as for Grade One, but including the dotted crotchet and quaver.
3. The candidate will sing and name the intervals of a minor 3rd, major 3rd, perfect 5th, major 7th or perfect 8th, as played by the examiner.
4. The candidate will sing the higher or lower of two notes, played simultaneously by the examiner.
SINGING

AURAL TESTS  (Continued)

Grade Three
1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in simple or compound time, as presented by the examiner. Note values as for Grade Two. Rests will be included.
2. The examiner will play twice, a four-bar passage in 2/4, 3/4, 4/4 or 6/8 time, which the candidate will then sing. Note values as for Grade Two.
3. The candidate will sing and name the intervals of a major 2\textsuperscript{nd}, minor 3\textsuperscript{rd}, major 3\textsuperscript{rd}, perfect 4\textsuperscript{th}, perfect 5\textsuperscript{th}, major 6\textsuperscript{th}, major 7\textsuperscript{th} or perfect 8\textsuperscript{th}, as played by the examiner.
4. The candidate will sing from memory the higher or lower part of a two-part, two-note progression played twice by the examiner.

Grade Four
1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in simple or compound time, as presented by the examiner. The passage may include triplet grouping, rests and syncopation.
2. The candidate will sing from memory the higher part (four notes only) of a two-part progression in 3/4 time, as played by the examiner. Compass within one octave.
3. The candidate will sing and name the intervals of a minor 2\textsuperscript{nd}, major 2\textsuperscript{nd}, minor 3\textsuperscript{rd}, major 3\textsuperscript{rd}, perfect 4\textsuperscript{th}, perfect 5\textsuperscript{th}, major 6\textsuperscript{th}, minor 7\textsuperscript{th}, major 7\textsuperscript{th} or perfect 8\textsuperscript{th}, as played by the examiner.
4. The candidate will sing the middle note of a root position major or minor triad, as played by the examiner (notes struck together).

Grade Five
1. The candidate will, from sight, clap or tap a four-bar rhythmic pattern in simple or compound time, as presented by the examiner. The passage may include a duplet, triplet, dotted quavers and semiquavers.
2. The candidate will sing from memory the lower part (five notes only) of a two-part progression in 4/4 time, as played by the examiner. Compass within one octave.
3. The candidate will sing any major, minor or perfect interval above a note played by the examiner.
4. The candidate will sing the middle note of a major or minor triad, in root position or inversion, as played by the examiner (notes struck together).

Grade Six
1. The examiner will clap two rhythmic patterns, one at a time, from a numbered selection placed before the candidate. Each pattern will be clapped twice. The candidate will identify each pattern either by stating the number or by pointing to the correct pattern.
2. The candidate will sing from memory the higher or lower part (six notes only) of a two-part progression in 3/4 or 4/4 time, as played by the examiner. Dotted crotchets and quavers may be included. Compass within one octave.
AURAL TESTS  (Continued)

**Grade Six  (Continued)**

3. The candidate will sing any major, minor or perfect interval, with the inclusion of the augmented 4th, above a note played by the examiner.

4. The candidate will sing all three notes of a major or minor triad (ascending or descending), in root position or inversion, as played by the examiner (notes struck together).

**Grade Seven**

1. The examiner will play a passage of not more than eight notes, and the candidate will sing this melody a major 2nd higher.

2. The candidate will sing from memory the higher or lower part (up to 8 notes only) of a two-part progression in 3/4 or 4/4 time, which may include passing notes in both parts. Compass within one octave.

3. The candidate will identify perfect and imperfect cadences as they occur in a passage (major or minor), as played by the examiner.

4. The candidate will sing all four notes of a dominant 7th or minor 7th chord (ascending or descending), in root position or inversion, as played by the examiner (notes struck together).

**Grade Eight**

1. The examiner will play a passage of not more than eight notes, and the candidate will sing this melody a major 2nd lower.

2. The candidate will sing from memory the higher or lower part of a two-part progression in 3/4, 4/4 or 6/8 time, which may include passing notes, auxiliary notes, changing notes, notes of anticipation or suspensions in both parts. Compass within one octave.

3. The candidate will identify perfect, imperfect, plagal and interrupted cadences as they occur in a passage (major or minor), as played by the examiner.

4. The candidate will state whether a passage played by the examiner (major key only) modulates to the subdominant, dominant or relative minor.

**GENERAL KNOWLEDGE**

- At all levels, candidates should give relevant, concise answers. Where background information (such as knowledge of composers and styles) is required, candidates should limit their answers to details which are relevant to music and the composer’s musical career.

- Candidates at all levels must be able to name any signs, terms, time signatures etc. which occur in the music performed. This knowledge is not limited to that required at the corresponding theory level.

- General Knowledge questions may be asked on any List piece, including Free Choice pieces.
Notes on the Format
The General Knowledge section of the examination will be presented in the format outlined below. This format is based on a set number of principal questions per level, and set wording for each question type.

1. **Number of Questions.** At all levels, the examiner will ask four (4) main questions. Prompting or “follow-up” questions may be used if an answer is not adequate, with a possible deduction in marks. (Requests for a question to be repeated or clarified will not incur a penalty.)

2. **Wording of Questions.** Questions will be asked using the wording given in the following level/grade list. This wording has been devised to cover all requirements for the respective level. Questions are cumulative from one level to the next, so that in each grade the “bank” of possible questions increases.

Example: For the first question listed in Preparatory (see below), the examiner will point to any sign, word or other item (appropriate to the grade) on the music. The examiner will ask for the name of the item; then, where applicable, ask for the meaning. In the latter case the name and explanation will count as one “answer”, and both must be given to receive full marks for the question.

A hypothetical set of four questions for a Preparatory exam might consist of the examiner:
- pointing to a treble clef and asking, ‘What is this?’
- pointing to a note and asking, ‘What kind of note is this?’, then ‘How many beats is it worth?’
- asking of one List piece, ‘How many beats are in each bar?’
- pointing to an “mp” marking and asking, ‘What is this?’, then ‘What does it mean?’

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**Preparatory**

**Knowledge required:** The notes, rests, values, signs (including ornaments) and terms from the music presented for examination. The candidate may be asked to name the composer of any piece performed.

**Questions:**
- The examiner will point to a sign or term and ask, ‘What is this?’ and (if applicable) ‘What does it mean?’ (Note: This counts as one question.)
- The examiner will ask of a List piece, ‘How many beats are in each bar?’
- The examiner will point to a note or rest and ask, ‘What kind of note/rest is this?’ and ‘How many beats is it worth?’ (Note: This counts as one question.)
- The examiner will point to a note and ask, ‘What is the letter name of this note?’
- ‘Who is the composer of this piece?’
GENERAL KNOWLEDGE (Continued)

Preliminary

Knowledge required: As for the previous grades, with the inclusion of a dot after a note, the function of any accidentals, the definition of a triplet if included in a piece presented, a full description of time signatures, and the main key of each piece.

Questions: As for the previous grades, with the addition of –
• The examiner will point to a dotted note and ask, ‘What does the dot do to the note?’
• ‘Explain the time signature of this piece.’ (The candidate’s answer should include the number of beats and the type of beats.)
• ‘What is the main key of this piece?’

Grade One

Knowledge required: As for the previous grades, including a basic definition or explanation of the title of any piece performed.

Questions: As for the previous grades, with the addition of –
• ‘What does the title of this piece mean?’

Grade Two

Knowledge required: As for the previous grades, with inclusion of the country of birth of the composer.

Questions: As for the previous grades, with the addition of –
• ‘In which country was the composer of this piece born?’

Grade Three

Knowledge required: As for the previous grades, with the inclusion of metronome speed (if given) and the main changes of key.

Questions: As for the previous grades, with the addition of –
• ‘Explain the metronome speed of this piece.’ (The candidate’s answer should demonstrate an understanding of beats per minute, and include the meaning of “M.M.”)
• ‘Point to and name a key change in this piece.’ (This will be asked only if the change occurs at the start of a new section or at a very obvious place in the piece.)

Grade Four

Knowledge required: As for the previous grades, with the inclusion of syncopation; recognition in the pianoforte part of chords V and I in the tonic key of any piece performed; basic definitions of the form (e.g. binary, rondo, AABA, 12-bar blues etc.) and style of any piece performed.

Questions: As for the previous grades, with the addition of –
• ‘Point to an example of syncopation in this piece, and explain what syncopation means.’
• ‘Is this chord V or I?’ (The examiner will point to a chord. V may include the seventh, but this need not be identified by the candidate.)
GENERAL KNOWLEDGE  (Continued)

Grade Four  (Continued)
- ‘What is the form of this piece? Point to the main sections.’ (If a recognised form is not appropriate, the candidate should describe the sections within the piece.)
- ‘Describe the style of this piece.’ (The candidate will name the style where appropriate, and give a basic description of the characteristics.)

Grade Five
Knowledge required: As for the previous grades, with the inclusion of recognition of perfect and plagal cadences, and recognition in the pianoforte part of chords IV, V and I, in the tonic key of any piece performed. A knowledge of other works by the composer of any piece performed. A more detailed definition of the form and style of each piece performed.

Questions: As for the previous grades, with the addition of –
- ‘Identify a Perfect/Plagal cadence in this piece.’
- ‘Is this chord IV, V or I?’ (The examiner will point to a chord. Chords may include sevenths, but these need not be identified by the candidate.)
- ‘Name other works by this composer.’

Grade Six
Knowledge required: As for the previous grades, with the inclusion of recognition in the pianoforte part of chords II, IV, V and I in the tonic key of any piece performed; modulations; a knowledge of one other composer who wrote in the same genre as each piece performed.

Questions: As for the previous grades, with the addition of –
- ‘Is this chord II, IV, V or I?’ (The examiner will point to a chord. Chords may include sevenths, but these need not be identified by the candidate.)
- ‘What is the main key [or tonal arrangement*] of this piece? Identify any modulations.’ (*The examiner may use this term for modal or non-diatonic works.)
- ‘Name another composer who wrote in the same genre as this piece.’

Expectations in Grade Seven, Grade Eight and Associate Performer Diploma
A considerably higher level of detail is expected from Grade Seven. Candidates must demonstrate thorough research and understanding of works, composers, styles and other relevant information. Answers at these levels must be extended (in “viva voce” style), and it is expected that the candidate will not require prompting by the examiner.

Grade Seven
Knowledge required: As for the previous grades, with the inclusion of imperfect and interrupted cadences (tonic key only). A knowledge of the background of the composer (if this information is available) of any piece performed.

Questions: As for the previous grades, with the addition of –
GENERAL KNOWLEDGE  (Continued)

Grade Seven  (Continued)

• ‘Identify a Perfect/Plagal/Imperfect/Interrupted cadence in this piece.’
• ‘Talk about the background of the composer of this piece.’
• ‘Talk about the origins and development of the style of this piece.’
• ‘Talk about the genre/period of composition of this piece, with reference to stylistic characteristics and other important composers of the same genre/period.’
• ‘Give a detailed description of the form of this piece.’

Example  –  If explaining the form of a popular song arrangement, the candidate should be able to talk about:
• the main sections, e.g. verse, chorus, bridge/middle 8, refrain, intro, coda etc., and how they are organized into an overall structure
• the structures of individual sections (if applicable), e.g. AABA, 12-bar blues
• the keys, and the effects of modulations within the composition

Grade Eight

Knowledge required:  As for the previous grades, with a knowledge of other composers/ exponents and the stylistic characteristics of the period or style of each piece performed.

Questions:  As for the previous grades, with the addition of –
Modern  • ‘Talk about the characteristics, origins and development of the style of this piece, including reference to the greatest exponents of this style.’
Classical  • ‘Describe the stylistic characteristics of the [X] period, with reference to other composers from the same period.’

Associate Performer Diploma

Knowledge required:  As for the previous grade, but with more specific answers, and a knowledge of the voice and how it is produced.

Questions:  As for the previous grades, with the addition of –
• ‘Explain in detail the voice and how it is produced.’
PREPARATORY

Duration: 15 minutes

ANZCA publications relevant to this level: • ANZCA Technical Work & Sight Reading – Singing
• ANZCA Aural Tests – Singing

Technical Work (20 marks) From memory
Exercises (Sung on either “aa”, “ee” or “oh”.) As set in ANZCA Technical Work & Sight Reading.
• For the unaccompanied exercise, the first two notes will be given.

Breathing (Unaccompanied; first note only given.)
To be sung in one breath: count to 10 on any given note, in crotchets. Tempo: MM \( \frac{\text{♩}}{\text{= 60}} \).

Notes on Lists
• Songs must be edited for examination purposes (for example, one verse and chorus only). (See General Information Point 9, p.20 for further details.)
• All songs to be performed from memory.

List A Triple Time (18 marks) One to be chosen
JONES & SCHMIDT. The Fantasticks Try to Remember
LOESSER, F. Hans Christian Anderson Inchworm¹
McCARNEY & LAINE. Mull of Kintyre
RODGERS & HAMMERSTEIN. The Sound of Music Edelweiss
SHERMAN & SHERMAN. Mary Poppins Chim Chim Cher-ee¹; Let’s Go Fly a Kite¹
TRAD. We Wish You a Merry Christmas
WEBSTER & JARRE. Somewhere My Love (from Dr Zhivago)
WILKINS & KRISTOFFERSON. One Day at a Time
WILLIAMS & ASCHER. The Rainbow Connection¹
WILLSON, M. The Music Man Goodnight, My Someone

List B Slow Tempo (18 marks) One to be chosen
BEE GEES, The Words
BRICUSSE & WILDHORN. Jekyll & Hyde Once Upon a Dream
COLAHAN, A. Galway Bay
DRAKE, GRAHAM, SHIRL & STILLMAN. I Believe
KERN, J. Look for the Silver Lining
MENKEN & ASHMAN. Beauty and the Beast Beauty and the Beast¹
MERCER & MANCINI. Days of Wine and Roses
SCHÖNBERG & BOUBLIL. Les Misérables Castle on a Cloud
SHERMAN & SHERMAN. The Jungle Book Trust in Me
Mary Poppins Stay Awake
SPIRITUAL. He’s Got the Whole World in His Hands
SAINT-SAËNS & HODGE. If I Had Words¹
TRADITIONAL. Kum-ba-yah (Come My Way)
TRADITIONAL. Michael Row the Boat Ashore

List C Brighter Tempo (18 marks) One to be chosen
BURKE & MONACO. Sing a Song of Sunbeams

¹Suggested edition: The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
Modern Singing

Preparatory (Continued)

List C (Continued)

CHURCHILL & MOREY. Bambi Little April Shower
DIXON & HENDERSON. Bye Bye Blackbird
ENGLISH FOLK SONG. Early One Morning
FISHER, GOODWIN & SHAY. When You’re Smiling
HARRIS, R. Tie Me Kangaroo Down, Sport
HENDERSON, KOEHLER & CAESAR. Curly Top Animal Crackers in My Soup
LOESSER, F. Hans Christian Anderson Thumbelina
PORTER, C. Can-Can I Love Paris
REYNOLDS, M. Morning Town Ride
SHERMAN & SHERMAN. It’s a Small World
MARY POPPINS Supercalifragilisticexpialidocious
WILLSON, M. The Music Man The Wells Fargo Wagon
WRUBEL & GILBERT. Song of the South Zip-a-Dee-Doo-Dah

Sight Reading (10 marks) See page 22

Aural Tests General Knowledge (8 marks each) See pages 23-29

Preliminary

Duration: 15 minutes

ANZCA publications relevant to this level:
• ANZCA Technical Work & Sight Reading – Singing
• ANZCA Aural Tests – Singing

Technical Work (20 marks) From memory

Exercises (Sung on either “aa”, “ee” or “oh”.) As set in ANZCA Technical Work & Sight Reading.
• For the unaccompanied exercise, the first three notes will be given.

Breathing (Unaccompanied; first note only given.)
To be sung in one breath: count to 12 on any given note, in crotchets. Tempo: MM $\frac{4}{4}$ = 60.

Notes on Lists

• Songs must be edited for examination purposes (for example, one verse and chorus only).
  (See General Information Point 9, p.20 for further details.)
• All songs to be performed from memory.

List A Triple Time (18 marks) One to be chosen

BERNSTEIN & SONDHEIM. West Side Story One Hand, One Heart
ENGLISH FOLK SONG. Scarborough Fair

Suggested editions:

1 The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
2 Kids’ Stage and Screen Songs, Hal Leonard HL00740151
PRELIMINARY (Continued)

**List A** (Continued)
LINDSEY & SMITH. All Kinds of Everything
LIVINGSTON & EVANS. Que Sera, Sera (Whatever Will Be, Will Be)
LLOYD WEBBER, BLACK & HAMPTON. Sunset Boulevard Surrender
LOESSER, F. Hans Christian Anderson Wonderful Copenhagen
McCARTHY & TIERNEY. Alice Blue Gown
MERCER & DE PAUL. Wonderful, Wonderful Day
MERRILL, B. Carnival! Love Makes the World Go ’Round
RODGERS & HAMMERSTEIN. The Sound of Music My Favorite Things
SMITH & FEARIS. Little Sir Echo
TRADITIONAL/FARJEON, E. Morning has Broken

**List B** Slow Tempo (18 marks) *One to be chosen*
BART, L. Oliver! Where Is Love?
BLACK & BARRY. Born Free
BLACK & SCHARF. Ben
CHAPLIN, PARSONS & TURNER. Smile
COLEMAN & STEWART. Barnum The Colors of My Life
DAVID, HOFFMAN & LIVINGSTON. Cinderella A Dream is a Wish Your Heart Makes
GESNER, C. You’re a Good Man Charlie Brown Happiness
KASHA & HIRSCHHORN. We May Never Love Like This Again
Petes Dragon Candle on the Water
LOEY WEBBER & RICE. Evita You Must Love Me
LOESSER, F. Hans Christian Anderson Anywhere I Wander
MENKEN & SCHWARTZ. The Hunchback of Notre Dame Someday
NORMAN & SIMON. The Secret Garden The Girl I Mean to Be
PRESLEY & MATSON. Love Me Tender
TRADITIONAL. He’s Gone Away
WASHINGTON & HARLINE. Pinocchio When You Wish Upon a Star

**List C** Brighter Tempo (18 marks) *One to be chosen*
BART, L. Oliver! Who Will Buy?
BERLIN, I. Blue Skies
BRICUSSE, L. Doctor Dolittle Talk to the Animals
BRICUSSE & NEWLEY. Willy Wonka and the Chocolate Factory The Candy Man
BRYANT & BRYANT. Bye Bye Love
CHARLAP & LEIGH. Peter Pan I Gotta Crow
COHAN, G. Little Johnny Jones Give My Regards to Broadway; The Yankee Doodle Boy
COLEMAN & LEIGH. Hey, Look Me Over
DIAMOND, N. I’m a Believer
FARNHAM, J. (GILMORE, MADARA & WHITE) Sadie the Cleaning Lady
GILKYSON, T. The Jungle Book The Bare Necessities

Suggested editions: ¹The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
²Kids’ Stage and Screen Songs, Hal Leonard HL00740151
PRELIMINARY  (Continued)

List C  (Continued)
LERNER & LANE.  On a Clear Day
LINCKE, P.  Lysistrata  The Glow-Worm
LLOYD WEBBER & RICE.  Joseph and His Amazing Technicolor Dreamcoat  Any Dream Will Do
McKENZIE, B.  The Muppets  Life’s a Happy Song
NELSON, W.  On the Road Again
ROME, H.  Fanny  Be Kind to Your Parents
SHERMAN & SHERMAN.  Chitty Chitty Bang Bang  Truly Scrumptious
The Ugly Bug Ball
SONDHEIM & STYNE.  Gypsy  Let Me Entertain You²
STILES & DREWE.  Mary Poppins  Anything Can Happen
STROUSE & ADAMS.  Bye Bye Birdie  Put On a Happy Face
TEMPLE, S. (HENDERSON & HEYMAN)  When I Grow Up
TRADITIONAL.  Tzena Tzena
VANCE & POCKRISS.  Catch a Falling Star

Sight Reading  (10 marks)  See page 22
Aural Tests  General Knowledge  (8 marks each)  See pages 23-29

GRADE ONE  
Duration: 15 minutes

ANZCA publications relevant to this level:  • ANZCA Technical Work & Sight Reading – Singing
• ANZCA Aural Tests – Singing

Technical Work  (20 marks)  From memory
Exercises  (Sung on either “aa”, “ee” or “oh”. ) As set in ANZCA Technical Work & Sight Reading.
• For each unaccompanied exercise, the first three notes will be given.

Breathing  (Unaccompanied; first note only given.)
To be sung in one breath: count to 14 on any given note, in crotchets.  Tempo: MM  = 60.

Notes on Lists
• Three (3) songs are to be presented: either one song each from Lists A, B and C, or two songs from any two Lists and one Free Choice in the style of the remaining List (i.e. Triple Time, Slow Tempo or Brighter Tempo).
• Songs must be edited for examination purposes (for example, one verse and chorus only).  (See General Information Point 9, p.20 for further details.)
• All songs to be performed from memory.

¹Suggested edition:  The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
List A  Triple Time  (18 marks)  One to be chosen

ADAMSON & McHUGH.  It’s a Most Unusual Day
AHERN & FLAHERTY.  Anastasia  Once Upon a December
AURIC & ENGVICK.  Moulin Rouge  Where is My Heart
BART, L.  Oliver!  Oom-Pah-Pah
BRICUSSE & NEWLEY.  Willy Wonka and the Chocolate Factory  I Want It Now
BRICUSSE & WILDHORN.  Jekyll & Hyde  No One Knows Who I Am
CROCE, J.  Time in a Bottle
EBB & KANDER.  Cabaret  Tomorrow Belongs to Me
FAIN & LAWRENCE.  Sleeping Beauty  Once Upon a Dream
FOSTER & BRUNS.  Zorro Theme
GREEN & WYLE.  May Each Day
GRUSIN & LEE.  The Heart is a Lonely Hunter
HARNICK & LOEWE.  Fiddler on the Roof  Matchmaker
RASKIN & MERCER.  Mirror, Mirror, Mirror
RODGERS & HAMMERSTEIN.  Cinderella  Ten Minutes Ago
SONDHEIM & STYNE.  Gypsy  If Momma was Married
SHERMAN & SHERMAN.  Chitty Chitty Bang Bang  Hushabye Mountain
          Mary Poppins  Feed the Birds
WHITNEY & KRAMER.  Far Away Places

List B  Slow Tempo  (18 marks)  One to be chosen

ADAMS, ZIMMER et al.  Spirit: Stallion of the Cimarron  Here I Am; Sound the Bugle
BART, L.  Oliver!  I’d Do Anything
BAYER SAGER & FOSTER.  Looking Through Your Eyes
BROCK, WEISS & HOLOFCENER.  Mr Wonderful  Mr Wonderful
CHAMBERS, K.  Pony
CHURCHILL & MOREY.  Snow White and the Seven Dwarfs  With a Smile and a Song
CYRUS, M. (SILVESTRI & BALLARD)  Butterfly Fly Away
EasiLearn Bumper Book – Piano  People Get Ready  (Encore)
EBB & KANDER. New York, New York  Happy Endings
gersHWIN & GERSHWIN.  Girl Crazy  But Not for Me
JET (CESTER, N.)  Look What You’ve Done
KING, C.  You’ve Got a Friend
LEIBER & STOLLER.  Loving You
LENNON & McCARTNEY.  The Long and Winding Road
LERNER & LOEWE.  My Fair Lady  Wouldn’t It Be Loverly
MANDEL, MANDEL & ANDREWS.  Brave  Touch the Sky
MENKEN & ASHMAN.  The Little Mermaid  Part of Your World
MENKEN & SLATER.  Tangled  Now I See the Light
OVERSTREET & SCHLITZ.  When You Say Nothing at All
SHERMAN & SHERMAN.  Bedknobs & Broomsticks  The Age of Not Believing
          Chitty Chitty Bang Bang  Doll on a Music Box

Suggested edition:  The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
GRADE ONE  (Continued)

List B  (Continued)

STILES & DREWE.  Honk!  Different
STROUSE & CHARNIN.  Annie  Maybe
SWIFT & ROSE.  White Horse
WINE & BAYER SAGER.  Groovy Kind of Love

List C  Brighter Tempo  (18 marks)  One to be chosen

AVICII (BERGLING, POURNOURI et al).  Hey Brother
BART, L.  Oliver!  Consider Yourself
BIEBER, J. (LUDACRIS, NASH, FLORES & STEWART)  Baby
DENVER, J.  Take Me Home, Country Roads
DE SYLVA, BROWN & HENDERSON.  The Best Things in Life are Free
DE SYLVA, JOLSON & MEYER.  California, Here I Come
DODDS & WATTS.  High School Musical  What I’ve Been Looking For
DYLAN, B.  Blowin’ in the Wind
FEIST, L.  1234
FOGARTY, J.  Bad Moon Rising
HILL, B.  The Glory of Love (from Beaches)
JOHN & RICE.  The Lion King  I Just Can’t Wait to Be King
JUSTICE CREW.  Que Sera
KEANE, R.  Ten Songs for Young Singers  Excuse Me, Mr Curlew!;  Kingfisher;

Look, Everything I Say is True  (Wits’ End Music WEM 00019)
LENNON & McCARTNEY.  All My Loving;  Ob-La-Di, Ob-La-Da
LERNER & LOEWE.  My Fair Lady  On the Street Where You Live
MacLELLAN, G.  Snowbird
MINCHIN, T.  Matilda  Naughty
NEWMAN, R.  You’ve Got a Friend in Me  (from Toy Story)
OWL CITY (YOUNG, THIESSEN, LEE).  Good Time
POWTER, D.  Bad Day
RAPOSO, J.  Sing

RODGERS & HAMMERSTEIN.  The King & I  I Whistle a Happy Tune  

South Pacific  Happy Talk
SHERMAN & SHERMAN.  Chitty Chitty Bang Bang  Chitty Chitty Bang Bang

The Jungle Book  I Wanna Be Like You

Mary Poppins  The Perfect Nanny;  A Spoonful of Sugar
SMASH MOUTH.  All Star (from Shrek)
STROUSE & CHARNIN.  Annie  You’re Never Fully Dressed Without a Smile
SWIFT, T.  Mean
WILLIAMS, Paul.  Bugsy Malone  Bad Guys
WILLIAMS, Pharrell.  Happy

Free Choice

One classical or modern song of at least Grade One standard may be substituted for List A, B or C. This song must be consistent with the List description. (See page 21, point 15.)

1 Suggested edition: The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
GRADE ONE  (Continued)

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 23-29

GRADE TWO  

Duration: 20 minutes

ANZCA publications relevant to this level:  • ANZCA Technical Work & Sight Reading – Singing
  • ANZCA Aural Tests – Singing

Technical Work  (20 marks)  From memory
Exercises  (Sung on either “aa”, “ee” or “oh”). As set in ANZCA Technical Work & Sight Reading.
  • For each unaccompanied exercise, the first three notes will be given.

Breathing  (Unaccompanied; first note only given.)
To be sung in one breath: count to 16 on any given note, in crotchets. Tempo: MM = 60.

Notes on Lists
  • Three (3) songs are to be presented: either one song each from Lists A, B and C, or two songs from any two Lists and one Free Choice in the style of the remaining List (i.e. Triple Time, Slow Tempo or Brighter Tempo).
  • Songs must be edited for examination purposes (for example, one verse and chorus only). (See General Information Point 9, p.20 for further details.)
  • All songs to be performed from memory.
  • One song may be self-accompanied (eg. on piano/keyboard, guitar etc.).

List A  Triple Time  (18 marks)  One to be chosen
ALLEN, P.  I Still Call Australia Home
BAYER SAGER & HAMMOND.  When I Need You
BERNSTEIN & SONDHEIM.  West Side Story  I Feel Pretty
BROOKS, J.  You Light Up My life
BROOKS, M.  The Producers  Der Guten Tag Hop-Clop
EAGLES, The.  Take It to the Limit
FAIN, S.  Calamity Jane  It’s Harry I’m Planning to Marry
KEANE, R.  Ten Songs for Young Singers  Windchime Song  (Wits’ End Mus WEM 00019)
KEIRN BREENAN & BALL.  Let the Rest of the World Go By
LENNON & McCARTNEY.  She’s Leaving Home
LERNER & LOEWE.  Brigadoon  Brigadoon
LLOYD WEBBER & RICE.  Joseph and His Amazing Technicolor Dreamcoat  Close Every Door
MANCINI, H.  Moon River
MENKEN & ASHMAN.  Beauty and the Beast  Gaston
MENKEN & SCHWARTZ.  The Hunchback of Notre Dame  God Help the Outcasts
MOORE, M.  Only Hope

1 Suggested edition:  The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
GRADE TWO  (Continued)

List A  (Continued)

PORTER, C.   True Love
SHERMAN & SHERMAN.  Mary Poppins   I Love to Laugh
STERLING & MILLS.  Meet Me in St Louis  Meet Me in St Louis, Louis
SWIFT, T.   Dear John
YOUNG & ADAMSON.   Around the World

List B  Slow Tempo   (18 marks)  One to be chosen

ADAMS, KAMEN & LANGE.   (Everything I Do) I Do It for You
ANDERSON-LOPEZ & LOPEZ.  Frozen  Do You Want to Build a Snowman?
ANDERSSON & ULVAEUS.   I Have a Dream
BACHARACH & DAVID.   Close to You;  Raindrops Keep Falling on My Head
BART, L.  Oliver!  Oliver!
BEYONCÉ.   Ave Maria
BIRDS OF TOKYO.   Lanterns
BIRDY (VAN DEN BOGAERDE) Not About Angels
BOYD, WALSH & BOYENS.  The Last Goodbye (from The Hobbit: The Battle of the Five Armies)
CHAMBERS, K.  The Captain
COLDPLAY.   The Scientist
CROWDED HOUSE (FINN, N.) Better Be Home Soon
DUFFY & BOOKER.    Mercy
FLAHERTY & AHRENS.  Seussical  It’s Possible
GOODRUM, R.  You Needed Me
HARBURG & ARLEN.   The Wizard of Oz  Over the Rainbow
HEYMAN & YOUNG.  When I Fall in Love
HORNER & JENNINGS.  My Heart Will Go On (from Titanic)
HUNTERS AND COLLECTORS.   Throw Your Arms Around Me
IMAGINE DRAGONS.   Radioactive
KAEMPFERT, SINGLETON & SNYDER.  Strangers in the Night
KAY, GORDON & MATHIAS.  That’s Life (from Smash)
LAUPER & HYMAN.  Time After Time
LIVINGSTON & EVANS.  Mona Lisa
LLOYD WEBBER & STEINMAN.  Whistle Down the Wind  Whistle Down the Wind
LONDON GRAMMAR (REID, MAJOR & ROTHMAN)  Strong
LOVATO, D.   Catch Me
McBROOM, A.  The Rose
MENKEN, ASHMAN & RICE.  Aladdin  Proud of Your Boy;  A Whole New World
MENKEN & SCHWARTZ.   Pocohontas  Colors of the Wind
PARKS, C.  Somethin’ Stupid
RODGERS & HAMMERSTEIN.   The King and I  Hello Young Lovers
SWIFT, T.  Our Song
WEISS & THIELE.  What a Wonderful World
WILLIAMS, P.  Bugsy Malone   My Name is Tallulah

1Suggested edition:  The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
GRADe TWO (Continued)

List C  Brighter Tempo  (18 marks)  One to be chosen
ALLEN, P.  When I Get My Name in Lights
ANDERSON-LOPEZ & LOPEZ.  Frozen  In Summer
BALLARD, P.  Mister Sandman
BART, L.  Oliver!  Food
BEAL & BOOTHE.  Jingle Bell Rock
CAROLE-SMITH, M.  10 Selected Songs for Children  When I Dream
COULTER & MARTIN.  Puppet on a String
ECHOSMITH.  Cool Kids
FARRAR, J.  Grease  You’re the One That I Want
FLAHERTY & AHRENS.  Seussical  All for You
FOGARTY, J.  Proud Mary
GIMBEL & RUIZ.  Sway
GOMEZ, S. (RENEA & KIRIAKOU)  Who Says
GREEN DAY (ARMSTRONG, B.)  Good Riddance (Time of Your Life)
HARNICK & BOCK.  Fiddler On The Roof  Fiddler On The Roof
HIGGINS, M.  Scar
KEANE, R.  Ten Songs for Young Singers  The Bottlebrush;  Bunyip Gully;  Lucky Lukie
(Wits’ End Music WEM 00019)
LENNON & McCARTNEY.  Lucy in the Sky with Diamonds
LOVATO, D. (WATTS & DODD)  This is Me
MENKEN & ASHMAN.  The Little Mermaid  Under the Sea
MENKEN & SCHWARTZ.  Pocohontas  Just Around the Riverbend
MENKEN & SLATER.  Tangled  When Will My Life Begin
MINCHIN, T.  Matilda  Telly
ONE DIRECTION (YACOUB, KOTECHA & FALK)  Live While We’re Young
OWL CITY (YOUNG, A.)  Fireflies
PATTERSON, BARTHOLOMEW et al.  Everything is Awesome (from The Lego Movie)
POMUS & SHUMAN.  Viva Las Vegas
ROBIN & STYNE.  Diamonds are a Girl’s Best Friend
RODGERS & HAMMERSTEIN.  The King & I  Getting to Know You
RODGERS & HART.  The Lady is a Tramp
SHAIMAN & WITTMAN.  Hairspray  Good Morning Baltimore
SHEYE, FRANK & KIPNER.  Genie in a Bottle
SONDHEIM, S.  Into the Woods  Giants in the Sky
STING.  Fields of Gold
STROUSE & CHARNIN.  Annie  Tomorrow
SWIFT, T.  Love Story
WARREN & DUBIN.  Lullaby of Broadway

Free Choice
One classical or modern song of at least Grade Two standard may be substituted for List A, B or C. This song must be consistent with the List description. (See page 21, point 15.)

1 Suggested edition: The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
GRADE TWO  (Continued)

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 23-29

GRADE THREE  

ADDITIONAL WORKS RELEVANT TO THIS LEVEL:  • ANZCA Technical Work & Sight Reading – Singing
• ANZCA Aural Tests – Singing

Technical Work  (20 marks)  From memory
• Technical Work is set out in ANZCA Technical Work & Sight Reading.
Exercises  (Sung on either “aa”, “ee” or “oh”.)
Chromatic (unaccompanied): no. 1, 2, 3, 4, 5 or 6 – one only to be prepared.
Accompanied: no. 7.
Unaccompanied: nos. 8, 9, 10 and 11 – all; and no. 12 or 13 – either one.
• For each unaccompanied exercise, the first three notes will be given.

Breathing  (Unaccompanied; first note only given.)
To be sung in one breath: count to 16 on any given note, in crotchets.  Tempo: MM $= 60.$

Notes on Lists
• Three (3) songs are to be presented: either one song each from Lists A, B and C, or two songs from any two Lists and one Free Choice in the style of the remaining List (i.e. Triple Time, Slow Tempo or Brighter Tempo).
• All songs to be performed from memory.
• One song may be self-accompanied (eg. on piano/keyboard, guitar etc.).

List A  Triple Time  (18 marks)  One to be chosen
ANDERSSON, RICE & ULVAEUS. Where I Want to Be
BENNETT, R. R.  The Insect World  no. 1  (Universal UE 14167)
BRICUSSE & WILDHORN. Jekyll & Hyde  Sympathy, Tenderness
FIELDS & COLEMAN. Sweet Charity  There’s Gotta Be Something Better Than This
FRIEDMAN, L.  Let Me Call You Sweetheart
KEANE, R.  Ten Songs for Young Singers A Fishy Story  (Wits’ End Mus WEM 00019)
KEYS, A.  If I Ain’t Got You
LAIN & MYERS. Cavatina (He/She Was Beautiful)
LERNER & LOEWE. Paint Your Wagon I Still See Eliza
RODGERS & HAMMERSTEIN. Oklahoma! Oh, What a Beautiful Morning; Out of My Dreams South Pacific  A Wonderful Guy
SCOTT & MARLOW. A Taste of Honey
TRADITIONAL. Amazing Grace
VINE, C.  Love Me Sweet  (Australian Music Centre)

1 Suggested edition:  The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
GRADE THREE (Continued)

List B  Slow Tempo  (18 marks)  One to be chosen

AGUILERA, C.  You Lost Me
BACHELOR GIRL.  Permission to Shine
BERNSTEIN & SONDHEIM.  West Side Story  Somewhere
BETTIS & CARPENTER.  Yesterday Once More
CARMICHAEL & GORRELL.  Georgia On My Mind
CAROLE-SMITH, M.  10 Selected Songs for Children  Mary, Mary
CHAMBERS, K.  Hollywood
CLARKSON, K.  Because of You;  Breakaway
CODY & SEDAKA.  Solitaire
COHEN, L.  Hallelujah
COLDPLAY.  Yellow
CROWDED HOUSE (FINN, N.)  Don’t Dream It’s Over
CYRUS, M. (LINDSEY & SHANKS.)  When I Look at You
DJ SAMMY.  Heaven
ESTAFAN & WARREN.  Reach
EVANESCENCE.  My Immortal
FERGIE (FERGUSON, STEPHENS & RIDEL)  Finally
FRASER, B.  Shadowfeet
GIMBEL & FOX.  Killing Me Softly
GOODREM, D.  Out of the Blue
GORDON, I.  Unforgettable
HIGGINS, M.  The Special Two
JEWEL (KILCHER & POLTZ)  You Were Meant for Me
JOHN & RICE.  Aida  I Know the Truth
KELLY, R.  I Believe I Can Fly
LENNON, J.  Saltwater
LERNER & LOEWE.  Brigadoon  Waiting for My Deary
LEWIS, STOCK & ROSE.  Blueberry Hill
MADONNA & FOSTER.  You’ll See
MENKEN & RICE.  Beauty and the Beast  Home
MENKEN & ZIPPEL.  Hercules  Go the Distance
PERRI, C.  The Lonely
SHAIMAN & WITTMAN.  Smash  Don’t Forget Me
SCHWARTZ, S.  Godspell  By My Side
SHEIK & SLATER.  Spring Awakening  Mama Who Bore Me
SWAN & FROST.  What About Me?
THOMPSON, JAMES & CHRISTOPHER.  Always On My Mind
TRENT & HATCH.  My Country
WILDER & ZIPPEL.  Mulan  Reflection
WILDHORN & KNIGHTON.  The Scarlet Pimpernel  The Scarlet Pimpernel

1Suggested edition: The Big Book of Children’s Movie Songs, Hal Leonard HL00310731
**GRADE THREE** (Continued)

**List C** Brighter Tempo (18 marks) *One to be chosen*

- BACHELOR GIRL. *Buses and Trains*
- BENNETT, R. R. *The Insect World* no. 2 (Universal UE 14167)
- BETTIS & CARPENTER. *Top of the World*
- BRANCH, M. *All You Wanted; Everywhere*
- CAROLE-SMITH, M. *10 Selected Songs for Children* *I Love to Sing*
- DES’REE *You Gotta Be*
- DUFF, H. (DioGUARDI & SHANKS) *Fly*
- EVANESCENCE. *Bring Me to Life*
- FOGERTY, J. *Down On the Corner; Looking Out My Backdoor*
- FURTADO, N. *I’m Like a Bird*
- GOODREM, D. *A Little Too Late*
- HAWKER & RAYMONDE. *I Only Want to Be With You*
- JOEL, B. *Uptown Girl*
- KEANE, R. *Ten Songs for Young Singers*
  - *My Dog, Douggie; Windy Wendy, the Witch of Wits’ End* (Wits’ End Music WEM 00019)
- KELLY, S. *Dancing in the Moonlight*
- KING, C. *Will You Love Me Tomorrow*
- LEIBER & SPECTOR. *Spanish Harlem*
- LENNON & McCARTNEY. *Penny Lane; World Without Love*
- MADONNA & LEONARD. *Like a Prayer*
- MELUA, K. *Crawling Up a Hill*
- NEWMAN, R. *The Princess and the Frog* *Almost There*
- POWDERFINGER (FANNING, B.) *Passenger*
- ROCHE & PEIKEN. *What a Girl Wants*
- RODGERS & HAMMERSTEIN. *The King and I* *Shall We Dance?*
- RODGERS & HART. *Blue Moon*
- SANDÉ, CRAZE & CHEGWIN. *Next to Me*
- SHAIMAN & WITTMAN. *Hairspray* *Mama I’m a Big Girl Now*
  - *Smash* *Big Finish*
- STEINBERG, KELLY & HOFFS. *Eternal Flame*
- VANDA & YOUNG. *Love is in the Air*

**Free Choice**

*One classical or modern song of at least Grade Three standard may be substituted for List A, B or C. This song must be consistent with the List description. (See page 21, point 15.)*

**Sight Reading** (10 marks) *See page 22*

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23-29*

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GRADE FOUR

ANZCA publications relevant to this level: • ANZCA Technical Work & Sight Reading – Singing
• ANZCA Aural Tests – Singing

Technical Work  (18 marks) From memory
• Technical Work is set out in ANZCA Technical Work & Sight Reading.

Exercises  (Sung on either “aa”, “ee” or “oh”).
Chromatic (unaccompanied): no. 1, 2, 3, 4 or 5 – one only to be prepared.
Unaccompanied: nos. 6 and 7 – both; and no. 8 or 9 – either one.
Accompanied: no. 10; and no. 11 or 12 – either one.
• For each unaccompanied exercise, the first three notes will be given.

Breathing  (Unaccompanied; first note only given.)
To be sung in one breath: count to 18 on any given note, in crotchets. Tempo: MM $= 60.$

Notes on Lists
• All songs to be performed from memory.
• One song may be self-accompanied (eg. on piano/keyboard, guitar etc.).
• At least one song must contain improvisation.

List A  Slow Tempo  (14 marks) One to be chosen
ADELE (ADKINS). Crazy for You
ADELE & WILSON. Someone Like You
ALBERT, M. Feelings
BRICUSSE & WILDHORN. Jekyll & Hyde Someone Like You
CAREY & AFANASIEFF. Hero
CLAPTON & JENNINGS. Tears in Heaven
DIDO (ARMSTRONG & HERMAN). Thank You
EBB & KANDER. New York, New York But the World Goes Around
FARRAR, J. Grease Hopelessly Devoted to You
FIELDS & COLEMAN. Sweet Charity Sweet Charity
GLADSTONE, LIND & WALDMAN. Save the Best for Last
GREEN, MAYO & LINDSEY. Amazed
HIGGINS, M. The Sound of White
KANDER & EBB. Chicago Roxy
Woman of the Year Sometimes a Day Goes By
KEYS, A. Fallin’
LEIGH & RICHARDS. Young at Heart
LENNON, J. Imagine
LENNON & McCARTNEY. Hey Jude
PARTON, D. I Will Always Love You
PERRI, C. Jar of Hearts
RODGERS & HART. My Funny Valentine
SAMPLE & JENNINGS. One Day I'll Fly Away
SIGMAN & LAI. Where Do I Begin
SONDHEIM, S. I Remember
List A (Continued)

WARREN, D. Because You Loved Me
WILLIAMS & NICHOLS. We’ve Only Just Begun

List B Brighter Tempo (14 marks) One to be chosen

AMOROSI, V. Shine
CARSON, W. The Letter
CLARK, R. The Shoop Shoop Song (It’s in His Kiss)
DALE & SPRINGFIELD. Georgy Girl
DIAMOND, N. Song Sung Blue; Sweet Caroline
DUFF, H. So Yesterday; Someone’s Watching Over Me
FOGERTY, J. Have You Ever Seen the Rain?
GERSHWIN & GERSHWIN. Nice Work If You Can Get It
GOODREM, D. Be Strong; Born to Try; Mistaken Identity
HANLEY & CLARK. Second Hand Rose
HOWARD, B. Fly Me to the Moon
LAMBERT & MORRISON. The Drowsy Chaperone Show Off
LENNON & McCARTNEY. From Me to You
LEVINE & VALENTINE. She Will be Loved
MADONNA, ORBIT & LEONARD. Frozen
MRAZ, J. I’m Yours
ORBISON & MELSON. Blue Bayou
PERRY, K. Firework
PINK & MANN. Glitter in the Air
QUEEN (MERCURY, F.) Crazy Little Thing Called Love
ROSTILL, J. Let Me Be There
SWIFT, T. Everything has Changed
WILLIAMS & NICHOLS. I Won’t Last a Day Without You
WINEHOUSE & HOGARTH. Help Yourself

List C Songs from Stage Shows (14 marks) One to be chosen

ALLEN & PITCHFORD. Not the Boy Next Door
BERNSTEIN & SONDHEIM. West Side Story Tonight
BRICUSSE & WILDHORN. Jekyll & Hyde A New Life; In His Eyes
BROOKS, M. The Producers When You Got It, Flaunt It
BROWN, J. R. 13, The Musical Get Me What I Need; The Lamest Place in the World
HERMAN, J. Hello Dolly Hello Dolly
KANDER & EBB. Chicago Mister Cellophane
LERNER & LOEWE. Brigadoon Almost Like Being in Love
  My Fair Lady Without You
  Paint Your Wagon I Talk to the Trees; I’m On My Way; They Call the Wind Maria
LLOYD WEBBER. Making the Grade No Matter What; Whistle Down the Wind (Chester)
LLOYD WEBBER, BLACK & HAMPTON. Sunset Boulevard As If We Never Said Goodbye
LLOYD WEBBER & NUNN. Cats Memory
GRADE FOUR (Continued)

**List C** (Continued)
LLOYD WEBBER & RICE. Jesus Christ Superstar  I Don’t Know How to Love Him
MILLS & ELLINGTON. Sophisticated Ladies  It Don’t Mean a Thing If It Ain’t Got That Swing
RADO, RAGNI & MacDERMOT. Hair  Aquarius
RODGERS & HAMMERSTEIN. Flower Drum Song
   I Enjoy Being a Girl *(sheet music version)*; Love, Look Away
   Oklahoma!  The Surrey with the Fringe On Top
   Sound of Music, The  Sixteen Going On Seventeen; The Sound of Music
   South Pacific  Bali Ha’i; Younger Than Springtime
SCHWARTZ, S. Wicked  Popular
TESORI & LINDSAY-ABAIRE. Shrek, The Musical  More to the Story; Who I’d Be
WILLSON, M. The Music Man  Seventy-Six Trombones; Till There was You
WRIGHT & FOREST. Kismet  Stranger in Paradise

**List D** (14 marks)
  Free choice – One piece of at least Grade Four standard in either a classical or modern style.
  (See page 21, point 15.)

**Sight Reading** (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge** (8 marks each)  *See pages 23-29*

GRADE FIVE  

*ANZCA publications relevant to this level:  • ANZCA Technical Work & Sight Reading – Singing
  • ANZCA Aural Tests – Singing*

**Technical Work** (18 marks)  From memory
  • Technical Work is set out in ANZCA Technical Work & Sight Reading.
  Exercises  (Sung on either “aa”, “ee” or “oh”.)
   Chromatic (unaccompanied): no. 1, 2, 3, 4 or 5 – one only to be prepared.
   Unaccompanied: nos. 6 and 7 – both; and no. 8 or 9 – either one.
   Accompanied: nos. 10 and 13 – both; and no. 11 or 12 – either one.
  • For each unaccompanied exercise, the first three notes will be given.

**Breathing**  (Unaccompanied; first note only given.)
To be sung in one breath: count to 20 on any given note, in crotchets.  Tempo: MM $\frac{\text{bpm}}{\text{mm}} = 60$.

**Notes on Lists**
  • All songs to be performed from memory.
  • At least one song must contain improvisation.

*Continued*
• One song may be self-accompanied (eg. on piano/keyboard, guitar etc.).
• Students studying senior secondary or tertiary music can apply to sing other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A  Slow Tempo  (14 marks)  One to be chosen

ANDERSSON & ULVAEUS.  The Winner Takes It All
BAHLER, T.  She’s Out of My life
BATT, M.  Bright Eyes
BAYER SAGER & ALLEN.  Don’t Cry Out Loud
BEE GEES, The.  Too Much Heaven
COLDPLAY.  Fix You
DENVER, J.  Annie’s Song
FIELDS & COLEMAN.  Sweet Charity  Too Many Tomorrows
GORDON & WARREN.  At Last
HARBURG & ARLEN.  Over the Rainbow (Eva Cassidy arrangement)
HENLEY & SILBAR.  The Wind Beneath My Wings
HIGGINS, M.  Ten Days
HILL & MAN.  Sometimes When We Touch
HUDAK & KRIKES.  Different Worlds
KADISON, J.  Beautiful in My Eyes
KASHA & HIRSCHHORN.  The Morning After
KERR & ENGLISH.  Mandy
KEYS, A. et al.  Empire State of Mind
LEGEND, J. (STEPHENS & GAD)  All of Me
LENNON, J.  Woman
MANN & KOVER.  Somewhere Out There  (from An American Tale)
McLACHLAN, S.  Angel
McLEAN, D.  And I Love You So
MERRILL & STYNE.  People
MICHELE, L.  To Get It Right
REVAUX, FRANCOIS & THIBANT.  My Way
RICHIE, L.  Endless Love;  Hello
SCHWARTZ, S.  Wicked  I’m Not That Girl
SILVER & DAVIS.  With These Hands
TWAIN, S.  From this Moment
WARREN, D.  Show Me the Way Back to Your Heart
WILLIAMS, R.  Better Man
WITHERS, B.  Ain’t No Sunshine

List B  Brighter Tempo  (14 marks)  One to be chosen

ANDERSSON & ULVAEUS.  Dancing Queen;  Money, Money, Money;  The Name of the Game
BACHARACH & DAVID.  I Say a Little Prayer
BAREILLES, S.  King of Anything
BERGMAN & LEGRAND.  The Windmills of Your Mind
GRADE FIVE (Continued)

**List B** (Continued)

BJÖRK (LANG & MEDER)  It’s Oh So Quiet
BONFA, L.  Carnival (theme from Black Orpheus)
CHER (POWELL, McLENNAN, HIGGINS, GRAY & COLLINS)  Believe
CHICAGO (PANKOW, J.)  Color My World
COHN, M.  Walking in Memphis
DeLUGG & STEIN.  Orange Colored Sky
DESTINY’S CHILD (FOSTER & FOSTER-GILLIES)  Stand Up for Love
GOODREM, DIOGUARDI & ROGERS.  Predictable
JACKSON, J.  Together Again
JAY & MORROW.  More Than You Know
JOBIN & de MORAES.  The Girl from Ipanema
JOEL, B.  My Life; Piano Man
LANG & MINK.  Constant Craving
LUHRMANN, B.  Lake Lost I’m Losing You
MURDEN & MILLER.  For Once in My Life
ORBISON & DEES.  Pretty Woman
POMUS & SHUMAN.  Save the Last Dance for Me
SWIFT, T.  You Belong with Me
TRADITIONAL.  Wayfarin’ Stranger
WILLIAMS, S.  Basin St. Blues
WINEHOUSE, A.  You Know I’m No Good
WONDER, S.  I Wish; Superstition

**List C**  Songs from Stage Shows  (14 marks)  One to be chosen

BART, L.  Oliver! As Long as He Needs Me
BERNSTEIN & SONDHEIM.  West Side Story  Maria
DARION & LEIGH.  Man of La Mancha  Man of La Mancha
DUBIN & WARREN.  Broadway Gondolier  Lulu’s Back in Town
Egg & KANDER.  Chicago  Roxie
GOLDENBERG & BERGMAN.  Ballroom  Fifty Percent
GORE & GORE.  Fame  Out Here On My Own
GROSSMAN & HACKADY.  Minnie’s Boys  Mama, a Rainbow
HAMLISCH & KLEBAN.  A Chorus Line  What I Did for Love
HARBURG & LANE.  Finian’s Rainbow  How are Things in Glocca Mora?; Look to the Rainbow
HARNICK & BOCK.  Fiddler On The Roof  Sunrise, Sunset
IRGLOVA, M.  Once  If You Want Me
LERNER & LOEWE.  Camelot  Camelot; I Loved You Once in Silence
    My Fair Lady  I Could Have Danced All Night; I’ve Grown Accustomed to Her Face
    Paint Your Wagon  Wand’rin’ Star
LLOYD WEBBER & BLACK.  Song and Dance  Unexpected Song
LLOYD WEBBER, BLACK & HAMPTON.  Sunset Boulevard  With One Look
LLOYD WEBBER & RICE.  Aspects of Love  Chanson d’Enfance
**GRADE FIVE**  (Continued)

**List C**  (Continued)
LLOYD WEBBER & RICE. *Evita*  High Flying, Adored
LOPEZ & MARX. *Avenue Q*  There’s a Fine Fine Line
RODGERS & HAMMERSTEIN. *Carousel*  If I Loved You
   Oklahoma!  Many a New Day;  People Will Say We’re in Love
   *Sound of Music, The*  Climb Ev’ry Mountain;  The Lonely Goatherd
   *South Pacific*  Cock-Eyed Optimist
SCHÖNBERG & BOUBLIL. *Les Misérables*  I Dreamed A Dream
SONDHEIM, S. *Follies*  Broadway Baby

**List D**  (14 marks)
Free choice – One piece of at least Grade Five standard in either a classical or modern style.
(See page 21, point 15.)

**Sight Reading**  (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge**  (8 marks each)  *See pages 23-29*

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**GRADE SIX**  
*Duration: 30 minutes*

*Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.*

*ANZCA publications relevant to this level:*  • ANZCA Technical Work & Sight Reading – Singing
   • ANZCA Aural Tests – Singing

**Technical Work**  (18 marks)  *From memory*
- The following exercises are to be studied in full. The examiner will choose from any of these.
    - Exercises for the Development of Agility: p.23, nos. 24, 25, 26, 27 and 28 (key to suit voice).
    - Exercises on Arpeggios:  p. 25, nos. 35 and 36, 5 sets to be sung.
    - Exercises on a Chromatic Scale:  p. 27, no. 40.

*One vocalise to be chosen from the following list.*
   CHUA, S. *Vocalises Book 1*  Feeling Sultry in D;  Feeling Woozy in B flat
   Book 2  Feeling Dangerous in B  (Midnight Editions)
   Melba Method  Vocalise:  p. 49, no. 9;  p. 55, no. 10  (Warner/Chappell)
   SPIEWAK, T. ed. Quaife. *Vocalises for Modern Singers Book 1*  no. 8  (Reed Music)

**Notes on Lists**
- All songs to be performed from memory.
- At least one song must contain improvisation.
- One song may be self-accompanied (eg. on piano/keyboard, guitar etc.).  

*Continued*
Students studying senior secondary or tertiary music can apply to sing other pieces, provided they fulfill the criteria set for the grade (ie. one work suitable for each list).

**List A**  Slow Tempo  (14 marks)  *One to be chosen*

ALLEN & BARRY.  *I Honestly Love You*
BEE GEES, The.  *Emotion; How Deep Is Your Love; Woman in Love*
BEYONCÉ.  *1+1*
BURKE & GARNER.  *Misty*
HAM & EVANS.  *Without You*
HERBSTRITT, DORFF, SKLEROV & LLOYD.  *I Just Fall in Love Again*
KEYS & ROSE.  *A Woman’s Worth*
KOSMER & PREVERT.  *Autumn Leaves*
KRAVITZ, HIRSCH, PASCH & KRIZAN.  *Stand By My Woman*
LENNON & MCCARTNEY.  *Help*
LOVLAND & GRAHAM.  *You Raise Me Up*
MARX, R.  *Right Here Waiting*
MASSER & GOFFIN.  *Tonight I Celebrate My Love for You*
MORRISON, V.  *Have I Told You Lately*
PRESTON, FISHER & WILSON.  *You Are So Beautiful*
QUEEN (MERCURY, F.)  *Love of My Life*
RICHIE, L.  *Say You, Say Me; Truly*
SCHAFER, M.  *He Touched Me*
SCHWARTZ.  *Prince of Egypt*  *When You Believe*
SHAIMAN & WITTMAN.  *Smash*  *Second Hand White Baby Grand*
SHEERAN, E.  *Thinking Out Loud*
SPEKTOR, R.  *Samson*
WALKER & ARNOLD.  *You Don’t Know Me*
WARREN, D.  *The Arms of the One Who Loves You; How Do I Live; You Haven’t Seen the Last of Me Yet*
WASHINGTON & KAPER.  *On Green Dolphin Street*
WILLIAMS & REINHARDT.  *It’s the Bluest Kind of Blues*
WRIGHT & LEWIS.  *When a Man Loves a Woman*
YOUmans, ROSE & ELISCU.  *Without a Song*

**List B**  Brighter Tempo  (14 marks)  *One to be chosen*

AVICI (BERGLING, POURNOURI et al).  *Addicted to You*
CARLTON, V.  *A Thousand Miles*
DAVENPORT & COOLEY.  *Fever*
DELANEY, T.  *The Jazz Me Blues*
DIXIE CHICKS (JOHNSON & MORGAN).  *Some Days You Gotta Dance*
DUBLIN & WARREN.  *42nd Street*
ELLINGTON & RUSSELL.  *Don’t Get Around Much Anymore*
GAYE, HUNTER & STEVENSON.  *Dancing in the Street*
JACKSON, M.  *The Way You Make Me Feel*
GRADE SIX  (Continued)

List B  (Continued)
JAFFE & BOLLAND.  The Gypsy in My Soul
JOEL, B.  Just the Way You Are
JOHN & RICE.  The Lion King  Circle of Life
LOESSER, F.  Luck Be a Lady
MITCHEL & GREEN.  Let’s Stay Together
QUNTA, THOMPSON, REID & RYDER.  You’re the Voice
SHAKIRA, MITCHELL & ESTAFAN.  Whenever, Wherever
SPEKTOR, R.  Fidelity
STEINBERG & KELLY.  I Drove All Night
UNDERWOOD, VERGES & DEAN.  Crazy Dreams (from Smash)
WALLER & BROOKS.  Ain’t Misbehavin’
WONDER, S.  I Just Called to Say I Love You

List C  Songs from Stage Shows  (14 marks)  One to be chosen
ANDERSSON, RICE & ULVAEUS.  Chess  Anthem
BERLIN, I.  Annie Get Your Gun  There’s No Business Like Show Business
DARION & LEIGH.  Man of La Mancha  Dulcinea; The Impossible Dream
FIELDS & COLEMAN.  Sweet Charity  If My Friends Could See Me Now
GERSHWIN, GERSHWIN & HEYWARD.  Porgy and Bess  I Got Plenty o’ Nuttin’
HARNICK & BOCK.  Fiddler On The Roof  Far From the Home I Love
HERMAN, J.  Mame  Mame
KANDER & WEBB.  Cabaret  Cabaret; Maybe This Time
LEHÁR, F.  The Merry Widow  Vilia
LERNER & LOEWE.  Camelot  If Ever I Would Leave You
LLOYD WEBBER, A.  Aspects of Love  Love Changes Everything
RODGERS & HAMMERSTEIN.  Sound of Music, The  I Have Confidence in Me
ROMBERG, S.  New Moon  Softly as in a Morning Sunrise
SCHÖNBERG & BOUBLIL.  Les Misérables  Empty Chairs at Empty Tables
SCHWARTZ, S.  Godspell  Day by Day
YESTON, M.  Nine  My Husband Makes Movies

List D  (14 marks)
Free choice – One piece of at least Grade Six standard in either a classical or modern style.
(See page 21, point 15.)

Sight Reading  (10 marks)  See page 22
Aural Tests  General Knowledge  (8 marks each)  See pages 23-29
GRADE SEVEN

Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.

ANZCA publications relevant to this level: • ANZCA Technical Work & Sight Reading – Singing • ANZCA Aural Tests – Singing

Technical Work (18 marks) From memory
• The following exercises are to be studied in full. The examiner will choose from any of these.
  Exercises for the Development of Agility: p.23, nos. 29, 30, 31, 32 and 33 (key to suit voice).
  The Mordent and Pralltriller: p. 31, no. 44.
  Slurs: p. 36, nos. 55 and 56.
  Syncopation: p. 38, no. 59.

One vocalise to be chosen from the following list.
  CHUA, S. Vocalises Book 1 Feeling Eager in C
  Book 2 Feeling Itchy in C; Feeling Testy in C; Feeling Peculiar in G (Midnight Editions)
  Melba Method Vocalise: p. 56, no. 11; p. 57, no. 12a; p. 58, no. 12b. (Warner/Chappell)
  SPIEWAK, T. ed. Quaife. Vocalises for Modern Singers Book 1 no. 3 (Reed Music)

Notes on Lists
• All songs to be performed from memory.
• At least one song must contain improvisation.
• One song may be self-accompanied (eg. on piano/keyboard, guitar etc.).
• Students studying senior secondary or tertiary music can apply to sing other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A Slow Tempo (14 marks) One to be chosen
  BAERWALD. Come What May (from Moulin Rouge!)
  BAREILLES, S. Gravity
  BURKE & HAGGART. What’s New?
  CARLILE, B. (HANSEROTH, P.) The Story
  ENYA. On Your Shore
  GILLESPIE & COOTS. You Go to My Head
  GOBLE, G. Please Don’t Ask Me
  GOLD, J. From a Distance
  HEART (STEINBERG & KELLY) Alone
  HUPFELD, H. As Time Goes By
  JOEL, B. Always a Woman
  JOHN & RICE. Aida My Strongest Suit
  The Lion King Can You Feel the Love Tonight
  KING, C. You’ve Got a Friend
  LLOYD WEBBER & HART. The Phantom of the Opera Wishing You Were Somehow Here Again
  MALE & BATSON. The Day You Went Away
  REID & SHAMBLIN. I Can’t Make You Love Me
  SCHÖNBERG & BOUBLIL. Les Misérables Bring Him Home
  SCHÖNBERG, BOUBLIL & MALTBY. Miss Saigon The Movie in My Mind; Why, God, Why?
**GRADE SEVEN**  (Continued)

**List A**  (Continued)
SHAIMAN & WITTMAN.  *Smash*  Don’t Forget Me  
SONDHEIM, S.  *A Little Night Music*  Send in the Clowns  
STREISAND & WILLIAMS.  *A Star is Born*  Evergreen  
WILDHORN & KNIGHTON.  *The Scarlet Pimpernel*  When I Look at You

**List B**  Brighter Tempo  (14 marks)  *One to be chosen*
AGUILERA, C. et al.  *Soar*  
AMOROSI, V.  *Power*  
ANDERSON-LOPEZ & LOPEZ.  *Frozen*  For the First Time in Forever  
BERLIN, I.  *Blues Skies* (in the style of Eva Cassidy, Etta James, etc.)  
CLARKSON, K.  *Miss Independent*  
COLEMAN, C.  *Sweet Charity*  Hey Big Spender  
COWARD, N.  Don’t Put Your Daughter on the Stage, Mrs Worthington  
CREWE & NOLAN.  *Lady Marmalade*  
DENVER, J.  Perhaps Love  
GAYE, M.  (WHITFIELD & STRONG)  I Heard It Through the Grape Vine  
JAGGER & RICHARDS.  It’s Only Rock and Roll  
KANDER & EBB.  *New York, New York*  New York, New York  
LOYD WEBBER & RICE.  *Evita*  Don’t Cry For Me Argentina  
MERRILL & STYNE.  *Funny Girl*  I’m the Greatest Star  
MORRISON, V.  *Moondance*  
NATHANIEL (HARRIS, WILLEMSE et al.)  *Live Louder*  
PARTON, D.  9 to 5  
PORTER, C.  You’re the Tops  
Jubilee  Begin the Beguine  
ROMBERG & HAMMERSTEIN.  Lover, Come Back to Me  
SONDHEIM & STYNE.  *Gypsy*  Everything’s Coming Up Roses  
STEPHENS, BELLAMY, HARRIS & MAXWELL.  You(‘ve) Got the Love  
TRENT & LASRY.  Beyond the Sea

**List C**  Gershwin with Improvisation  (14 marks)  *One to be chosen*
Funny Face  ‘S Wonderful  
George White’s Scandals 1924  Somebody Loves Me  
Girl Crazy  Embraceable You  
Goldwyn Follies, The  Love Walked In  
Oh, Kay!  Someone to Watch Over Me  
Porgy and Bess  It Ain’t Necessarily So; Summertime  
Shall We Dance  They All Laughed  
Show Girl  Liza (All the Clouds’ll Roll Away)  
Strike Up the Band  I’ve Got a Crush on You; The Man I Love

**List D**  (14 marks)
*Free choice*  – One modern-style piece of at least Grade Seven standard. (See page 21, point 15.)
GRADE SEVEN  (Continued)

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 23-29

GRADE EIGHT

Certificate will not be issued until a pass in Grade Five ANZCA Theory is obtained.

ANZCA publications relevant to this level:  • ANZCA Technical Work & Sight Reading – Singing  • ANZCA Aural Tests – Singing

Technical Work  (18 marks)  From memory
• The following exercises are to be studied in full. The examiner will choose from any of these.
  Various Turns:  p. 33, nos. 46, 47 and 48;  p. 34, nos. 49 and 50.
  Repeated Notes:  p. 35, no. 53.
  One vocalise to be chosen from the following list.
  
  CHUA, S.  Vocalises Book 1  Feeling Delirious in E flat
  Book 2  Feeling Wobbly in C;  Feeling Cheeky in C  (Midnight Editions)
  Melba Method  Vocalise:  p. 59, no. 13;  p. 63, no. 16.  (Warner/Chappell)
  SPIEWAK, T.  ed. Quaife.  Vocalises for Modern Singers Book 1  no. 4  (Reed Music)

Notes on Lists
• All songs to be performed from memory.
• At least one song must contain substantial improvisation.
• One song may be self-accompanied (eg. on piano/keyboard, guitar etc.).
• A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
• Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

List A  Slow Tempo  (14 marks)  One to be chosen
  ANDERSON-LOPEZ & LOPEZ.  Frozen  Let It Go
  BAYER SAGER & FOSTER.  The Prayer
  BERGMAN, BERGMAN & LEGRAND.  Papa, Can You Hear Me?
  BUCKLE, FARNHAM & FRAZER.  Burn for You
  CAREY & MARGULIES.  Vision of Love
  Dreamgirls  And I Am Telling You I’m Not Going;  Family;  I Am Changing;  I Want You Baby;
  Listen;  One Night Only;  When I First Saw You  (Hal Leonard HL00313363)
  ENYA.  Evening Falls
  FOGELBERG, D.  Longer
  GATES, D.  If
GRADE EIGHT  (Continued)

List A  (Continued)
GROBAN, J.   Let Me Fall
JOEL, B.   New York State of Mind
KERN & HAMMERSTEIN.  Show Boat   Old Man River
LABRINTH (McKENZIE, T.)   Jealous
LLOYD WEBBER & HART.  The Phantom of the Opera   All I Ask of You
MacCOLL, E.   The First Time Ever I Saw Your Face
MARS, B. et al.   When I was Your Man
MENDE, DeROUGE, RUSH & APPLEGATE.   The Power of Love
NORMAN & SIMON.  The Secret Garden   How Could I Ever Know?
PORTER, C.   Ev’ry Time We Say Goodbye
QUEEN (MERCURY, F.)   We Are the Champions
ROBINSON, S.   Who’s Lovin’ You
SCAGGS, B.   We’re All Alone
SCHÖNBERG & BOUBLIL.  Les Misérables   Do You Hear the People Sing?
SCHWARTZ, S.   Pippin   Corner of the Sky
SONDHEIM, S.   Into the Woods   Children Will Listen
WARREN, D.   There You’ll Be
WILDHORN & JACKSON.   Where Do Broken Hearts Go?
WRIGHT & FORREST.  Kismet   And This is My Beloved

List B  Brighter Tempo  (14 marks)  One to be chosen
BOLTON, GOLDMARK & AFANASIEFF.   Save Me
CONVEY.   Chain of Fools
Dreamgirls   Cadillac Car;  Dreamgirls;  Fake Your Way to the Top;
   Hard to Say Goodbye, My Love;  Love You I Do;  Move;  Patience;
   Perfect World;  Steppin’ to the Bad Side  (Hal Leonard HL00313363)
FAIN, S.   Calamity Jane   Windy City
FIELDS & COLEMAN.   Sweet Charity   Where Am I Going?
GERSHWIN, G.   Girl Crazy   I Got Rhythm
   Lady Be Good   Fascinating Rhythm
LLOYD WEBBER & RICE.  Evita   Eva, Beware of the City
MERRILL & STYNE.  Funny Girl   Don’t Rain on My Parade
PORTER, C.   Night and Day
RADO, RAGNI & MacDERMOT.  Hair   Good Morning Starshine
SAINT-MARIE & NITZSCHE.   Up Where We Belong
SCHÖNBERG & BOUBLIL.  Les Misérables   On My Own;  Stars
SHAIMAN & WITTMAN.   Smash   Let Me Be Your Star;  They Just Keep Moving the Line
SONDHEIM, S.   Anyone Can Whistle   Everybody Says Don’t
   Into the Woods   Stay With Me
   Sunday in the Park with George   Putting It Together
SONDHEIM & STYNE.  All I Need is the Girl
STRANGE & DAVIS.   A Little Less Conversation
WEBB, J.   MacArthur Park
WRIGHT & FORREST.  Kismet   Baubles, Bangles and Beads
GRADE EIGHT  (Continued)

List C  (14 marks)  One to be chosen
• This selection must contain elaborate Blues-style improvisation.
  FISHER & ROBERTS.   That Ole Devil Called Love
  HAMILTON, A.   Cry Me A River
  HEYMAN, SOUR, EYTON & GREEN.   Body and Soul
  JORDAN & FOSTER.   I’d Rather Go Blind
  KERN & HAMMERSTEIN.   Showboat   Can’t Help Lovin’ Dat Man
  KERN & HARBACH.   Roberta   Smoke Gets in Your Eyes
  KOEHLER & ARLEN.   Stormy Weather
  McHUGH & FIELDS.   I’m in the Mood for Love
  MERCER & ARLEN.   That Old Black Magic
  NEWLEY & BRICUSSE.   Feeling Good

List D  (14 marks)
  Free choice – One modern-style piece of at least Grade Eight standard. (See page 21, point 15.)

Sight Reading  (10 marks)  See page 22

Aural Tests   General Knowledge  (8 marks each)  See pages 23-29

ASSOCIATE PERFORMER DIPLOMA  (A.Dip.A.)  Duration: 60 minutes

• Prerequisite: Before entering for this examination, the candidate must complete Grade Five
  ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry
  form. The practical examination must be passed within five years of the theory prerequisite.
• A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be
  changed prior to the actual examination, but notification must be given to the office within
  14 days of the examination date.
• Candidates must provide the examiners with photocopies of their list pieces at the beginning
  of the examination. These copies will be retained by the examiners and destroyed.
• All songs to be performed from memory.
• At least one song must contain substantial improvisation.
• One song may be self-accompanied (eg. on piano/keyboard, guitar etc.).
• This examination consists of four List pieces and General Knowledge only.

List A   Slow Tempo   One to be chosen
  ANDERSSON, RICE & ULVAEUS.   Heaven Help My Heart
  BRICUSSE & WILDHORN.   Jekyll & Hyde   This is the Moment
  COLLINS, P.   Against All Odds
  ELLINGTON, D.   Sophisticated Lady
ASSOCIATE PERFORMER DIPLOMA

List A (Continued)

ELLINGTON, MILLS & BIGARD. Mood Indigo
GIBB & GALUTON. What Kind of Fool
HENLEY & FREY. Desperado
JOEL, B. Honesty
JOHN & TAUPIN. I Guess That’s Why They Call It the Blues
KOEHLER & ARLEN. Ill Wind
MASSER & JENNINGS. Didn’t We Almost Have It All
MENKEN & SLATER. Sister Act, the Musical The Life I Never Led
QUEEN (MAY, B.) No-One But You (Only the Good Die Young)
QUEEN (MERCURY, F.) Bohemian Rhapsody
ROGERS & HAGEN. Harlem Nocturne
SCHÖNBERG, BOUBLIL & MALTBY. Miss Saigon
I’d Give My Life for You; Now That I’ve Seen Her
SEAL. Kiss from a Rose
SONDHEIM, S. Company Being Alive
Sweeney Todd Pretty Women
WARREN, D. Time, Love and Tenderness
WEBSTER & KAPER. Invitation
WILDHORN & KNIGHTON. The Scarlet Pimpernel You Are My Home
WRIGHT & FORREST. Kismet Bored

List B Brighter Tempo One to be chosen

BACHARACH & DAVID. Promises, Promises Promises, Promises
BERNSTEIN & SONDHEIM. West Side Story Something’s Coming
BRICUSSE & WILDHORN. Jekyll & Hyde I Need to Know
FEKARIS & PERREN. I Will Survive
FIELDS & KERN. The Way You Look Tonight
LLOYD WEBBER, BLACK & HAMPTON. Sunset Boulevard The Greatest Star of All
LLOYD WEBBER & HART. The Phantom of the Opera The Music of the Night; Think of Me
LLOYD WEBBER & RICE. Evita Buenos Aires; Rainbow High; She is a Diamond
NORMAN & SIMON. The Secret Garden
A Bit of Earth; Where in the World; Winter’s on the Wing
QUEEN (MERCURY, F.) We Will Rock You
SCHÖNBERG & BOUBLIL. Les Misérables At the End of the Day; In My Life
SCHWARTZ, S. Wicked Defying Gravity
WRIGHT & FORREST. Kismet Not Since Nineveh

List C One to be chosen

• This selection must contain elaborate Jazz-style improvisation.
BERNIE, PINKARD & CASEY. Sweet Georgia Brown
BRENT & BROWN. Love is Where You Find It
CANNON. Bill Bailey Won’t You Please Come Home
GOODMAN, SAMPSON, PROFIT & HIRSCH. Lullaby in Rhythm
PORTER, C. I Get A Kick Out of You; I’ve Got You Under My Skin
ASSOCIATE PERFORMER DIPLOMA  (Continued)

List C  (Continued)
RODGERS & HART.  Babes in Arms  The Lady is a Tramp
TRADITIONAL.  Frankie & Johnny
WEILL & BRECHT.  The Threepenny Opera  Mack the Knife

List D
Free choice – One modern-style piece of at least Associate standard. (See page 21, point 15.)

General Knowledge  See page 29

ASSOCIATE TEACHER DIPLOMA  (ATDA)

• The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
• Minimum age: 18 years.
• Maximum marks for each part: 100.
  Honours:  85% average over all parts.
  Pass:  75% average over all parts, with no one part having a mark lower than 70%.
  The candidate must re-enter for any part where 70% is not attained.

PART I:  Theory  (May or September sitting)
One three-hour paper.
This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 14-15 of this book.

PART II:  Teaching Principles  (September sitting only)
One three-hour paper.
1. Candidates will be expected to have an understanding of the role of the family, child growth and development, learning and personality, and the principles of elementary educational psychology. This will include motivation, reinforcement, memory training, self image, teacher expectation and lesson planning.
2. The technique of teaching phrasing, rubato, aural ability and sight reading.
   The teaching of theoretical rudiments, melody writing, elementary four-part harmony and melodic embellishment. Relevant up to and including Grade Five.
3. An outline of the concepts of the following: Tonic Sol-fa; Dalcroze, Kodály, Orff and Suzuki; a basic understanding of the Alexander Technique.
4. The mechanism, structure and history of the instrument pertaining to the candidate’s practical study.
ASSOCIATE TEACHER DIPLOMA (Continued)

PART III: Practical

1. **Folio of works**
   For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.

   Examiners may request at least one piece from each grade of the folio to be performed. A comprehensive discussion arguing the various means by which any difficulties may be overcome will be expected.

   * The folio must be submitted and passed by the office before entering for the practical examination. Candidates will be able to resubmit if necessary. The folio must be typed and bound, and a second copy of the final submission must be provided. One copy will be handed back to the candidate at the practical examination, with one copy being retained by ANZCA.

   The folio must show a thorough research of composers, styles and editing. Material and concepts used from text books etc. must be formally referenced and a bibliography included. Difficult passages under discussion must be included as extracts and referenced. Extracts of music must adhere to copyright regulations.

2. Technical work – As set for all levels up to Grade Six inclusive.

3. Two solos from different categories of the Associate Performer are to be performed. One piece must contain improvisation. A Credit-standard performance will be expected.

4. Aural Tests – As set for all levels up to Grade Six inclusive.

5. Viva Voce – Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aural and sight reading.
1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.

2. **Prerequisite:** Before entering for this examination, the candidate must complete Grade Six ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The practical examination must be passed within five years of the theory prerequisite.

3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.

4. The programme must include at least four Licentiate-standard pieces, each of a different style or period, of which one may be self-accompanied; a well-balanced programme is expected. The balance of the performance time may be fulfilled with pieces of a lower standard, any of which may be self-accompanied.

5. All pieces must be performed from memory.

6. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.

7. Performance time: 60 minutes.

8. A concert standard of performance will be expected.

9. Knowledge of public performance procedure and professional concert dress will be expected.
LICENTIATE TEACHER DIPLOMA (LTDA)

- The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 19 years.
- Maximum marks for each part: 100.
  Honours: 85% average over all parts.
  Pass: 75% average over all parts, with no one part having a mark lower than 70%.
  The candidate must re-enter for any part where 70% is not attained.

PART I: Theory  (May or September sitting)
One three-hour paper.

This section consists of the ANZCA Grade Six Theory examination, the requirements for which can be found on pages 15-16 of this book.

PART II: Teaching Principles  (September sitting only)
One three-hour paper.

1. The principles of educational psychology.
   Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.

2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.

3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.

4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of computers and other technology.

PART III: Practical  (Series 2 only)

1. Folio of works
   As for Associate Teacher, but only covering Grade Seven to Associate inclusive.
   The folio is to consist of four contrasting pieces from each grade.
   For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.

2. Technical work – As set for all grades of the practical syllabus.

3. Two Associate-level solos, each of a different style, are to be performed. One solo must include substantial improvisation. A Credit-standard performance will be expected.

4. Aural Tests – As set for all grades of the practical syllabus.

5. Viva Voce – As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each style and their works.
FELLOWSHIP PERFORMER DIPLOMA (F.Dip.A.)

1. The candidate must apply to the Board of Directors for approval before entering for this examination.

2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.


4. A proposed recital programme, including a sample recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.

5. The programme must include at least four Licentiate-standard pieces, each of a different style or period, of which one may be self-accompanied. The balance of the performance time may be fulfilled with pieces of a lower standard, any of which may be self-accompanied.

6. All pieces must be performed from memory.

7. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.

8. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.

9. Programme time: at least 75 minutes, including a 15-minute interval.

10. Knowledge of public performance procedure and professional concert dress will be expected.

11. Candidates who do not pass this examination may not re-enter within a 12-month period.
GRADE TWO – GROUP

Duration: 20 minutes

ANZCA publications relevant to this level: • ANZCA Technical Work & Sight Reading – Singing
• ANZCA Aural Tests – Singing

• This introductory examination is for a group of from 3 to 6 voices.
• Marks are given for this examination. The assessment will be one of the following: First Class Honours, Honours, Credit, Pass or Not Satisfactory.

Technical Work  (20 marks)
• All Technical Work will be given randomly in groups of two, at the discretion of the examiner.
Exercises (Sung on either “aa”, “ee” or “oh”). As set in ANZCA Technical Work & Sight Reading.
• For each unaccompanied exercise, the first three notes will be given.

Breathing (Unaccompanied; first note only given.)
To be sung in one breath: count to 16 on any given note, in crotchets. Tempo: MM ‏‏⁄‏= 60.

Rounds and Songs
Four pieces in all must be performed. The choice is fairly flexible, but one must be a round, and another an Australian folk or composed song. A maximum of two pieces may be selected from the Grade Two Modern Singing syllabus.

The following lists are suggestions of suitable works.

Rounds
Puffin Song Book, The Come Follow Me
Sing Care Away Vol. 1 Chairs to Mend
Songs of Many Nations Music Alone Shall Live
World Sings, The Gloria; All is Silent

Unison Songs
JAMES, William. Bush Night Song
KRIPS, Henry. Land of Mine
GIBBS, C. A. Five Eyes
GILBERT & SULLIVAN. H.M.S. Pinafore I’m Called Little Buttercup
HANDEL, G. F. O Lovely Peace
HOLST, G. I Vow to Thee My Country
HUTCHENS, F. Wind’s Song; The Pleasant Road
PURCELL, H. In These Delightful Pleasant Groves
WEELKES. Thus Sings My Dearest Jewell

General Knowledge  See page 25

Aural Tests  See page 23
GRADE TWO

Duration: 20 minutes

ANZCA publications relevant to this level:
- ANZCA Technical Work & Sight Reading – Singing
- ANZCA Aural Tests – Singing

Technical Work  (20 marks) From memory

Exercises  (Sung on either “aa”, “ee” or “oh”.) As set in ANZCA Technical Work & Sight Reading.
- For each unaccompanied exercise, the first three notes will be given.

Breathing  (Unaccompanied; first note only given.)
To be sung in one breath: count to 16 on any given note, in crotchets. Tempo: MM $\frac{3}{4} = 60$.

Notes on Lists
- All songs to be performed from memory.
- Voices are indicated as follows: 1 – High; 2 – Low; 3 – Multiple voice types.
- Students are encouraged to perform pieces in their original languages.
- Suggested editions are given in brackets for some entries, marked with the prefix “SE”.

List A  (18 marks) One to be chosen
CONCONE. 50 Lessons, Op. 9 no. 1, 2 or 3
PERI, A. Vocalises and Exercises for Beginners no. 6 or 11
(Encore Music Distributors: www.encoremusic.com.au)

List B  (18 marks) One to be chosen
FLIES, B. (formerly attributed to Mozart) Wiegenlied – any two verses
(SE: Mozart - 50 Selected Lieder, Peters Q4699B)
HANDEL, G. F. O Lovely Peace
HAYDN, F. J. Die Landlust 1 (SE: 35 Canzonettas and Songs, Peters EP1351A)
MOZART, W. A. Zufriedenheit (Was frag ich viel nach Geld und Gut) – any two verses
(Note: not to be confused with Die Zufriedenheit (Wie sanft, wie ruhig...))
(SE: Mozart - 50 Selected Lieder, Peters Q4699B)
PURCELL, H. In These Delightful Pleasant Groves
SCHUBERT, F. Der Leiermann no.24 from Winterreise 3 (SE: 200 Songs for Voice and Piano, Vol. 1, IMC)
TRAD. A L’Ombre D’um Chêne (SE: A World of Folk Songs, Diva Pub./Encore Music Distributors)
TRAD. Amid the New-Mown Hay (SE: A World of Folk Songs, Diva Pub./Encore Music Distributors)
TRAD. Carol of Beauty (Quelle est cette odeur agréable?) – any two verses
(SE: The Oxford Book of Carols (Carol no.164), OUP)
TRAD. Love is Come Again (Noel nouvelle) – any two verses
(SE: The Oxford Book of Carols (Carol no.149), OUP)
TRAD. Still, Still, Still (SE: A World of Folk Songs, Diva Pub./Encore Music Distributors)

List C  (18 marks) One to be chosen
BRAHMS, J. Marienwürmchen (Ladybird)
GIBBS, C. A. Five Eyes
GILBERT & SULLIVAN. H.M.S. Pinafore I’m Called Little Buttercup
GRANADOS, E. El Majo Timido (SE: The First Book of Mezzo-Soprano/Alto Solos Part 1, Schirmer)
JAMES, W. Australian Bush Songs Bush Night Song (Ricordi)
TRAD. Peppinetta (SE: A World of Folk Songs, Diva Pub./Encore Music Distributors)
TRAD. Poveretto (SE: A World of Folk Songs, Diva Pub./Encore Music Distributors)
GRADE TWO  (Continued)

List C  (Continued)

TRAD. Rocking ¹ (SE: Sing Solo Christmas, ed. J. C. Case, OUP)
TRAD. Sah ein Knab ein Röslein stehn  (SE: A World of Folk Songs, Diva Pub./Encore Music Distributors)
TRAD. Skye Boat Song  (SE: A World of Folk Songs, Diva Pub./Encore Music Distributors)
VAUGHAN WILLIAMS, R. Wither’s Rocking Hymn ³ (SE: Sing Solo Christmas, ed. J. C. Case, OUP)

or

Free choice – One classical or modern piece of at least Grade Two standard may be chosen for List C. (See page 21, point 15.)

Sight Reading  (10 marks) See page 22

Aural Tests  General Knowledge  (8 marks each) See pages 23-29

GRADE THREE  

Duration: 20 minutes

ANZCA publications relevant to this level:  • ANZCA Technical Work & Sight Reading – Singing  
• ANZCA Aural Tests – Singing

Technical Work  (20 marks) From memory

• Technical Work is set out in ANZCA Technical Work & Sight Reading.

Exercises  (Sung on either “aa”, “ee” or “oh”.)

Chromatic (unaccompanied): no. 1, 2, 3, 4, 5 or 6 – one only to be prepared.
Accompanied: no. 7.
Unaccompanied: nos. 8, 9, 10 and 11 – all; and no. 12 or 13 – either one.
• For each unaccompanied exercise, the first three notes will be given.

Breathing  (Unaccompanied; first note only given.)
To be sung in one breath: count to 16 on any given note, in crotchets. Tempo: MM $\downarrow = 60$.

Notes on Lists

• All songs to be performed from memory.
• Voices are indicated as follows: 1 – High; 2 – Low; 3 – Multiple voice types.
• Students are encouraged to perform pieces in their original languages.
• Suggested editions are given in brackets for some entries, marked with the prefix “SE”.

List A  (18 marks) One to be chosen

CONCONE. 50 Lessons, Op. 9  no. 4-7  Any one
PERI, A. Vocalises and Exercises for Beginners  no. 8, 9, 12 or 13

(Diva Publications/Encore Music Distributors: www.encoremusic.com.au)
**List B** (18 marks) *One to be chosen*

**BACH, J. S.** Abschied; Bitte um ein seliges Sterben  (SE: *Sacred Songs*, IMC 944)

**BYRD, W.** Cradle Song (SE: *Sing Solo Christmas*, ed. Case, OUP)

**MOZART, W. A.** Im Frühlingsanfang – any two verses  (SE: *Mozart – 50 Selected Lieder*, Peters Q4699B)

**PAISIELLO, G.** Nel cor piú non mi sento  (SE: *26 Italian Songs & Arias*, Alfred Pub.)

**ROSSETER, P.** What Then is Love?  (SE: *Celebrated Songs Book 1*, Chester CH55317)

**STRADELLA, A.** Se nei ben  (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

**TRAD., arr. WECKERLIN.** L’Étoile du matin  (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

**VIVALDI, A.** Plango, gemo  (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

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**List C** (18 marks) *One to be chosen*

**BRAHMS, J.** Op.14, no.7 Ständchen

Op.49, no.4 Wiegenlied

WoO 31, no.4 Sandmännchen

**GILBERT & SULLIVAN**. Ruddigore  If somebody there chanced to be

The Yeoman of the Guard  When maiden loves

**HOLLAND, D.** *Australian Poems Set to Music*  Lullaby; The Whistling Man  (AMPD E50462)

**MENDELSSOHN, F.** Op.99, no.3 Lieblingsplätzchen

**NILES, J. J.** The Carol of the Birds  (SE: *The First Book of Mezzo-Soprano/Alto Solos Book 2*, Schirmer)

**ROE, B.** Life is Full of Other People  A Little River  (Thames TH978231/Music Sales)

**SCHUBERT, F.** An mein Klavier; Das Rosenband  (SE: *Selected Songs*, Peters)

Seligkeit  (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)

Wiegenlied (Schlaf, schlaf, holde süße Knabe)

**SCHUMANN, R.** O ihr Herren  (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)

**TRAD.** The Cherry Tree Carol  (SE: *Pentatonic Song Book, Volume 2*, Schott ED11344)

**TRAD.** The Infant King  (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)

**TRAD.** Le Jardin D’Amour  (SE: *A World of Folk Songs*, Diva Pub./Encore Music Distributors)

**TRAD.** Lullaby  (SE: *Pentatonic Song Book, Volume 2*, Schott ED11344)

**TRAD.** Searching for Lambs  (SE: *A World of Folk Songs*, DivaPub./Encore Music Distributors)

**TRAD.** The Spring is Coming  (SE: *A World of Folk Songs*, DivaPub./Encore Music Distributors)

**TRAD.** Sussex Carol  (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)

**TRAD.** To the Maypole Haste Away  (SE: *A World of Folk Songs*, DivaPub./Encore Music Distributors)

**TRAD.** The Two Shepherd Boys  (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)

**TRAD.** The Wee Cooper O’Fife  (SE: *A Garland of Folksongs*, Betty Roe, Thames/Music Sales)

**TRAD.** Es wollt ein Schneider wandern  (SE: *A World of Folk Songs*, DivaPub./Encore Music Distributors)

**TRAD., arr. WILSON.** Come Let’s Be Merry  (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

**or**

**Free choice** – One classical or modern piece of at least Grade Three standard may be chosen for List C. (See page 21, point 15.)

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**Sight Reading**  (10 marks) *See page 22*

**Aural Tests**  **General Knowledge**  (8 marks each) *See pages 23-29*
GRADE FOUR

ANZCA publications relevant to this level:
• ANZCA Technical Work & Sight Reading – Singing
• ANZCA Aural Tests – Singing

Technical Work  (18 marks) From memory
• Technical Work is set out in ANZCA Technical Work & Sight Reading.
  
Exercises  (Sung on either “aa”, “ee” or “oh”).
Chromatic (unaccompanied): no. 1, 2, 3, 4 or 5 – one only to be prepared.
Unaccompanied: nos. 6 and 7 – both; and no. 8 or 9 – either one.
Accompanied: no. 10; and no. 11 or 12 – either one.
  
• For each unaccompanied exercise, the first three notes will be given.

Breathing  (Unaccompanied; first note only given.)
To be sung in one breath: count to 18 on any given note, in crotchets. Tempo: MM $\frac{4}{4} = 60$.

Notes on Lists
• All songs to be performed from memory.
• Voices are indicated as follows:  1 – High;  2 – Low;  3 – Multiple voice types.
• Students are encouraged to perform pieces in their original languages.
• Suggested editions are given in brackets for some entries, marked with the prefix “SE”.

List A  (14 marks) One to be chosen
CONCONE.  50 Lessons, Op. 9  no. 8-21  Any one
40 Lessons, Op. 17  no. 1-20  Any one
HANDEL, G. F.  Scipione  Pensa, oh bella, all mia speme
MARCHESI.  24 Vocalises, Op. 2  no. 1-5  Any one
Melba Method  Exercises for Developing Chest Notes:  p.18, no. 12, 13 or 14 – any one
(Warner/Chappell; available from www.zephyrmusic.com.au)
PERI, A.  Vocalises and Exercises for Beginners  no. 14, 15 or 16
(Diva Publications/Encore Music Distributors: www.encoremusic.com.au)

List B  (14 marks) One to be chosen
ARNE, T.  Blow, blow thou winter wind
  Under the greenwood tree
  When daisies pied
BACH, J. S.  Gebet; Jesu, du bist mein
CAMPION, T.  So sweet is thy discourse
DOWLAND, J.  Come again sweet love
  Come away, come sweet love
  Who ever thinks or hopes of love
GIORDANI, G.  Caro mio ben
HANDEL, G. F.  Sorge nel petto
  Vouchsafe O Lord
HAYDN, F. J.  My mother bids me bind my hair
MONTEVERDI, C.  Maledetto
PURCELL, H.  Hear! ye Gods of Britain – Purcell
  I attempt from love’s sickness
  Nymphs and shepherds
  (SE: Songs of England, Boosey & Hawkes/Hal Leonard HL48011292)
  (SE: Sacred Songs, IMC 944)
  (SE: Soprano Songs, Boosey & Hawkes/Hal Leonard HL48008366)
  (SE: Baritone Songs, Boosey & Hawkes/Hal Leonard HL48008370)
  (SE: Classic Songs, ed. Taylor, Alfred Pub.)
  (SE: Sing Solo Baritone, ed. Case, OUP)
  (SE: Mezzo-Soprano Songs, Boosey & Hawkes/Hal Leonard HL48008367)
  (SE: 26 Italian Songs & Arias, Alfred Pub.)
  (SE: Celebrated Songs Book 3, Chester CH55319)
  (SE: Bass Songs, B&H/Hal Leonard HL48008371)
  (SE: Celebrated Songs Book 3, Chester CH55319)
  (SE: Mezzo-Soprano Songs, Boosey & Hawkes/Hal Leonard HL48008367)
**List B** (Continued)

TRAD. Down among the dead men\(^2\)  (SE: *Bass Songs*, Boosey & Hawkes/Hal Leonard HL48008371)

TRAD. Drinking\(^2\)  (SE: *Bass Songs*, Boosey & Hawkes/Hal Leonard HL48008371)

**List C** (14 marks) *One to be chosen*

BRAHMS, J. Op.19, no.4 Der Schmied\(^1\)  (SE: *Mezzo-Soprano Songs*, B&H/Hal Leonard HL48008367)

WoO 33, no.15 Schwesterlein\(^3\)

DVOŘÁK, A. Op.31, no.6 Like to a Linden Tree am I\(^1\)  (SE: *Celebrated Songs Book 1*, Chester CH55317)

FRANZ, R. Stille Sicherheit\(^1\)  (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)

Widmung\(^3\)  (SE: *32 Songs for Voice and Piano*, IMC)

MENDELSSOHN, F. But the Lord is Mindful  (SE: *Sing Solo Contralto*, ed. Shacklock, OUP)

SCHUBERT, F. An die Laute\(^1\)  (SE: *Celebrated Songs Book 1*, Chester CH55317)

Heidenröslein\(^1\)  (SE: *Mezzo-Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008367)

Op.25, no.1 Das Wandern\(^3\)  (SE: *Complete Song Cycles*, Dover)

Op.59, no.4 Lachen und Weinen\(^3\)  (SE: *Selected Songs*, Peters)

SCHUMANN, R. Volksliedchen\(^1\)  (SE: *55 Songs for High Voice*, Schirmer/Hal Leonard HL50252860)

**List D** (14 marks) *One to be chosen*

ATKINSON, R. Ave Maria\(^3\)  (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)

BRUMBY, C. Because the Rose

GERMAN & HOOD. *Merrie England*  Dan Cupid hath a garden\(^1\); She had a letter from her love\(^1\)

GILBERT & SULLIVAN. *The Mikado*  The sun whose rays\(^1\)

The Yeoman of the Guard  Free from his fetters\(^1\)

GRAINGER, P. Died for Love\(^3\)

KEANE, R. Three Songs from Shakespeare’s “Twelfth Night”

Come Away, Death;  O Mistress Mine!;  When That I Was...  (Wits’ End Music WEM 0017)

KEATS & MACKENZIE. The Little Birdling in the Tree\(^1\)  (Wirriang: www.australiancomposers.com.au)

LE GALLIENNE, D. Solveig’s Song\(^3\)  (SE: *Australian Composers in Song*, Allans 0801132140)

MOERAN, E. Oh Fair Enough\(^2\)  (SE: *Celebrated Songs Book 2*, Chester CH55318)

NIelsen, C. Bow thy Corolla\(^3\)  (SE: *Celebrated Songs Book 3*, Chester CH55319)

ROE, B. Life is Full of Other People  Wartime Child\(^3\)  (Thames TH978231/Music Sales)

SEAMAN, B. Gabriel’s Greeting\(^3\)  (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)

TATE, P. The lark in the clear air\(^2\)  (SE: *Sing Solo Baritone*, ed. Tear, OUP)

TRAD. Barbara Allen\(^2\)  (SE: *Arnold Book of Old Songs*, ed. R. Quilter, Boosey & Hawkes/Hal Leonard HL48018791)

TRAD. Cantilena Del “Maggio”  (SE: *A World of Folk Songs*, Diva Pub./Encore Music Distributors)

TRAD. Drink to Me Only With Thine Eyes\(^2\)  (SE: *Arnold Book of Old Songs*, ed. R. Quilter, Boosey & Hawkes/Hal Leonard HL48018791)

TRAD. The Jolly Miller\(^2\)  (SE: *Arnold Book of Old Songs*, ed. R. Quilter, B&H/Hal Leonard HL48018791)

TRAD. The Lass from the Low Countree\(^3\)  (SE: *A Garland of Folksongs*, Betty Roe, Thames/Music Sales)

TRAD./JONSON. Have you seen but a white lily grow\(^3\)  (SE: *Celebrated Songs Book 1*, Chester CH55317)

TREGASKIS, A. Five Blake Songs  Night  (SE: *Collected Songs of Alan Tregaskis, Vol.1*, Allans/AMC)

VAUGHAN WILLIAMS, R. Linden Lea\(^3\)  (SE: *Vaughan Williams Song Album Vol.1*, Boosey & Hawkes)

She’s like the Swallow\(^1\)  (SE: *Sing Solo Tenor*, ed. Tear, OUP)

WARLOCK, P. Balulalow\(^2\)  (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)
GRADE FOUR  (Continued)

List D  (Continued)

or

Free choice – One classical or modern piece of at least Grade Four standard may be chosen for List D. (See page 21, point 15.)

Sight Reading  (10 marks)   See page 22

Aural Tests   General Knowledge  (8 marks each)   See pages 23-29

GRADE FIVE  

Duration: 25 minutes

ANZCA publications relevant to this level:  • ANZCA Technical Work & Sight Reading – Singing
• ANZCA Aural Tests – Singing

Technical Work  (18 marks)  From memory
• Technical Work is set out in ANZCA Technical Work & Sight Reading.

Exercises  (Sung on either “aa”, “ee” or “oh”.)
Chromatic (unaccompanied):  no. 1, 2, 3, 4 or 5 – one only to be prepared.
Unaccompanied:  nos. 6 and 7 – both; and no. 8 or 9 – either one.
Accompanied:  nos. 10 and 13 – both; and no. 11 or 12 – either one.
• For each unaccompanied exercise, the first three notes will be given.

Breathing  (Unaccompanied; first note only given.)
To be sung in one breath: count to 20 on any given note, in crotchets. Tempo: MM $\frac{\text{M}}{\text{M}} = 60$.

Notes on Lists
• All songs to be performed from memory.
• Voices are indicated as follows:  1 – High;  2 – Low;  3  – Multiple voice types.
• Students are encouraged to perform pieces in their original languages.
• Suggested editions are given in brackets for some entries, marked with the prefix “SE”.
• Students studying senior secondary or tertiary music can apply to sing other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A  (14 marks) One to be chosen
CONCONE.  50 Lessons, Op. 9  no. 22-50  Any one
40 Lessons, Op. 17  no. 22-30  Any one
MARCHESI.  24 Vocalises, Op. 2  no. 6-8  Any one
Melba Method  Exercises on Intervals:  pp. 19-20, no. 15, 16 or 17 – any one
(Warner/Chappell; available from www.zephyrmusic.com.au)
PERI, A.  Vocalises and Exercises for Beginners  no. 17
(Diva Publications/Encore Music Distributors:  www.encoremusic.com.au)
SILVER, A.  With these hands
## List B (14 marks) One to be chosen

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARNE, T.</td>
<td>Bacchus, God of mirth and wine</td>
<td>(SE: Bass Songs, B&amp;H/Hal Leonard HL48008371)</td>
</tr>
<tr>
<td>BUONONCINI, G.</td>
<td>Love leads to battle</td>
<td>(SE: Bass Songs, B&amp;H/Hal Leonard HL48008371)</td>
</tr>
<tr>
<td>CALDARA, A.</td>
<td>Sebben, crudelle</td>
<td>(SE: 26 Italian Songs &amp; Arias, Alfred Pub.)</td>
</tr>
<tr>
<td>DURANTE, F.</td>
<td>Vergin, tutt’amor</td>
<td>(SE: 26 Italian Songs &amp; Arias, Alfred Pub.)</td>
</tr>
<tr>
<td>HANDEL, G. F.</td>
<td>Alcina</td>
<td>Verdi prati</td>
</tr>
<tr>
<td>HANDEL, G. F.</td>
<td>O Sleep Why Dost Thou Leave Me</td>
<td>(SE: Celebrated Songs Book 3, Chester CH55319)</td>
</tr>
<tr>
<td>LULLY, J.</td>
<td>Bois épais</td>
<td>(SE: Celebrated Songs Book 1, Chester CH55317)</td>
</tr>
<tr>
<td>MONTEVERDI, C.</td>
<td>Arianna</td>
<td>Lasciatemi morire</td>
</tr>
<tr>
<td>MOZART, W. A.</td>
<td>The Magic Flute</td>
<td>Der Vogelfänger bin ich ja</td>
</tr>
<tr>
<td>PURCELL, H.</td>
<td>Passing By</td>
<td>(SE: Celebrated Songs Book 1, Chester CH55317)</td>
</tr>
<tr>
<td>SCARLATTI, A.</td>
<td>O dolcissima speranza</td>
<td>(SE: Classic Songs, ed. Taylor, Alfred Pub.)</td>
</tr>
<tr>
<td>TORELLI, G.</td>
<td>Tu lo sai</td>
<td>(SE: 26 Italian Songs &amp; Arias, Alfred Pub.)</td>
</tr>
<tr>
<td>TRAD.</td>
<td>L’Amour de moi</td>
<td>(SE: Classic Songs, ed. Taylor, Alfred Pub.)</td>
</tr>
<tr>
<td>WECKERLIN, J.</td>
<td>Jeunes fillettes</td>
<td>(SE: Celebrated Songs Book 1, Chester CH55317)</td>
</tr>
</tbody>
</table>

## List C (14 marks) One to be chosen

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BELLINI, V.</td>
<td>Dolente immagine di Fille mia; Vaga luna, che inargenti</td>
<td></td>
</tr>
<tr>
<td>BERLIOZ, H.</td>
<td>La Captive</td>
<td>(SE: Le Bel Age, Faber)</td>
</tr>
<tr>
<td>BRAHMS, J.</td>
<td>Das Mädchen spricht</td>
<td>(SE: Elisabeth Schumann Favorite Songs - High Voice, Universal UE009559)</td>
</tr>
<tr>
<td>GRIEG, E.</td>
<td>Op.48, no.6 Ein Traum</td>
<td>(SE: Sing Solo Contralto, ed. Shacklock, OUP)</td>
</tr>
<tr>
<td>HANDEL, G. F.</td>
<td>Alexander Balus</td>
<td>Here amid the shady woods</td>
</tr>
<tr>
<td>HANDEL, G. F.</td>
<td>O Sleep Why Dost Thou Leave Me</td>
<td>(SE: Celebrated Songs Book 3, Chester CH55319)</td>
</tr>
<tr>
<td>LULLY, J.</td>
<td>Bois épais</td>
<td>(SE: Celebrated Songs Book 1, Chester CH55317)</td>
</tr>
<tr>
<td>MONTEVERDI, C.</td>
<td>Arianna</td>
<td>Lasciatemi morire</td>
</tr>
<tr>
<td>MOZART, W. A.</td>
<td>The Magic Flute</td>
<td>Der Vogelfänger bin ich ja</td>
</tr>
<tr>
<td>MUNRO, G.</td>
<td>My Lovely Goddess Celia</td>
<td>(SE: Celebrated Songs Book 3, Chester CH55319)</td>
</tr>
<tr>
<td>PURCELL, H.</td>
<td>Passing By</td>
<td>(SE: Celebrated Songs Book 1, Chester CH55317)</td>
</tr>
<tr>
<td>SCARLATTI, A.</td>
<td>O dolcissima speranza</td>
<td>(SE: Classic Songs, ed. Taylor, Alfred Pub.)</td>
</tr>
<tr>
<td>TORELLI, G.</td>
<td>Tu lo sai</td>
<td>(SE: 26 Italian Songs &amp; Arias, Alfred Pub.)</td>
</tr>
<tr>
<td>TRAD.</td>
<td>L’Amour de moi</td>
<td>(SE: Classic Songs, ed. Taylor, Alfred Pub.)</td>
</tr>
<tr>
<td>WECKERLIN, J.</td>
<td>Jeunes fillettes</td>
<td>(SE: Celebrated Songs Book 1, Chester CH55317)</td>
</tr>
</tbody>
</table>

## List D (14 marks) One to be chosen

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>BUCK, V.</td>
<td>Full Sail</td>
<td>(SE: Australian Composers in Song, Allans 0801132140)</td>
</tr>
</tbody>
</table>
GRADE FIVE  (Continued)

List D  (Continued)

DUNHILL, T.  The Cloths of Heaven  (Schirmer)
ELGAR, E.  13 Songs  Queen Mary’s Song¹
GIBBS, A.  Nod¹  (SE:  Celebrated Songs Book 1, Chester CH55317)
GILBERT & SULLIVAN.  H.M.S. Pinafore  Sorry her lot who loves too well¹
  Patience  Love is a plaintive song²
  The Sorcerer  The pale young Curate²
  The Yeoman of the Guard  Is life a boon?²
GLANVILLE HICKS, P.  Come Sleep³  (SE:  Australian Composers in Song, Allans 0801132140)
HEAD, M.  A Green Cornfield  (SE:  Songs of the Countryside, Boosey & Hawkes)
HILL, M.  My Bird Singing³  (SE:  Australian Composers in Song, Allans 0801132140)
HYDE & ROSSETTI.  Lullaby  (Wirripang: www.australiancomposers.com.au)
IRELAND, J.  The Holy Boy³  (SE:  Sing Solo Christmas, ed. J. C. Case, OUP)
  I have twelve oxen³  (SE:  Soprano Songs, Boosey & Hawkes/Hal Leonard HL4808366)
KEATS.  Bush Cradle Song¹  (Wirripang: www.australiancomposers.com.au)
KEATS & WILDE.  The Garden of Death¹  (Wirripang: www.australiancomposers.com.au)
QUILTER, R.  Love’s Philosophy³
  Now Sleeps the Crimson Petal
  O mistress mine²  (SE:  Baritone Songs, Boosey & Hawkes/Hal Leonard HL4808370)
STANFORD, C.  The Monkey’s Carol³  (SE:  Sing Solo Christmas, ed. J. C. Case, OUP)
TRAD., arr. GRAINGER.  British Waterside¹  (SE:  13 Folksongs Book 1, Thames)
TRAD., arr. GRAINGER.  Willow, Willow³  (SE:  13 Folksongs Book 1, Thames)
TRAD., arr. HARTY.  My Lagan Love²  (SE:  Bass Songs, B&H/Hal Leonard HL4808371)
TREGASKIS, A.  Five Blake Songs  Vision  (SE: Collected Songs of Alan Tregaskis, Vol.1, Allans/AMC)
VAUGHAN WILLIAMS, R.  The sky above the roof³;  The winter’s willow¹
  (SE:  Vaughan Williams Song Album Vol.1, Boosey & Hawkes)
WARLOCK, P.  Passing By¹
WILLIAMSON, M. A.  From a Child’s Garden  A Good Boy³;  The Lamplighter¹  (Weinberger)
or
Free choice  – One classical or modern piece of at least Grade Five standard may be chosen for
List D.  (See page 21, point 15.)

Sight Reading  (10 marks)  See page 22

Aural Tests  General Knowledge  (8 marks each)  See pages 23-29
Classical Singing

Degree Six

Certificate will not be issued until a pass in Grade Three ANZCA Theory is obtained.

ANZCA publications relevant to this level:
• ANZCA Technical Work & Sight Reading – Singing
• ANZCA Aural Tests – Singing

Technical Work (18 marks) From memory

• The following exercises are to be studied in full. The examiner will choose from any of these.
  • Exercises for the Development of Agility: p.23, nos. 24, 25, 26, 27 and 28 (key to suit voice).
  • Exercises on Arpeggios: p. 25, nos. 35 and 36, 5 sets to be sung.
  • Exercises on a Chromatic Scale: p. 27, no. 40.

One vocalise to be chosen from the following list.
  • CONCONE. 40 Lessons no. 32-40 Any one
  • MARCHESI. 24 Vocalises no. 15-19 Any one
  • Melba Method Vocalise: p. 49, no. 9 or p. 55, no. 10 (Warner/Chappell)

Notes on Lists

• All songs to be performed from memory.
• Voices are indicated as follows: 1 – High; 2 – Low; 3 – Multiple voice types.
• Students are encouraged to perform pieces in their original languages.
• Suggested editions are given in brackets for some entries, marked with the prefix “SE”.
• Students studying senior secondary or tertiary music can apply to sing other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A (14 marks) One to be chosen

BACH, J. S. Mein gläubiges Herze¹ (SE: Best of Recital Songs, EMI/AMPD E70685)
BUONONCINI, G. Per la gloria d’adorarvi³ (SE: 26 Italian Songs & Arias, Alfred Pub.)
CACCINI, G. Amarilli, mia bella³ (SE: 26 Italian Songs & Arias, Alfred Pub.)
CARISSIMI, G. Vittoria, mio core!³ (SE: 26 Italian Songs & Arias, Alfred Pub.)
DURANTE, F. Danza, danza, Fanciulla Gentile³ (SE: 26 Italian Songs & Arias, Alfred Pub.)
HANDEL, G. F. Ezio Droop not young lover² (SE: Bass Songs, B&H/Hal Leonard HL48008371)
L’Allegro Let me wander not unseen¹ (SE: Soprano Songs, Boosey & Hawkes/Hal Leonard HL48008366)
Messiah Recit.: He was Cut off and Aria: But Thou Didst not Leave His Soul in Hell;
Recit.: Thy Rebuke hath Broken His Heart and Aria: Behold and see
Rinaldo Recit. and Aria: Lascia ch’io pianga¹
Theodora Recit.: O Worse than Death and Aria: Angels Ever Bright and Fair
Serse Recit.: Frondi tenere and Aria: Ombra mai fù² (SE: Sing Solo Contralto, ed. Shacklock, OUP);
Non so se sia la speme³ (SE: La Flora: Arie etc. Antiche Italiane Vol.2, ed. Jeppeson, Hansen WH26572)
HUMFREY, P. A Hymn to God the Father¹ (SE: Sing Solo Tenor, ed. Tear, OUP)
MARTINI, J. Plaisir d’amour
PURCELL, H. The Fairy Queen Secresy’s Song: One charming night gives more delight³
(SE: 15 Songs and Airs Book 2, Novello)
Pirro e Demetrio Le Violette³ (SE: 26 Italian Songs & Arias, Alfred Pub.)
Se Florindo è fedele³ (SE: 26 Italian Songs & Arias, Alfred Pub.)
VIVALDI, A. Gloria Domine Deus¹ (SE: Sing Solo Soprano, ed. Allister, OUP)
GRADE SIX  (Continued)

**List B**  (14 marks)  One to be chosen

**BEETHOVEN, L. van.**  Op.83, no.3  Mit einem gemalten Band
(SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE09559)

**BOYCE, W.**  The Song of Momus to Mars  (SE: *Sing Solo Baritone*, ed. Case, OUP)

Tell me lovely Shepherd
(SE: *Best of Recital Songs*, EMI/AMPD E70685)

**HAYDN, F. J.**  Piercing Eyes (Heller Blick)  (SE: *35 Canzonettas and Songs*, Peters EP1351A)

**HAYDN, F. J., arr. VIADOT-GARCIA.**  Night is Falling (based on “Serenade” from String Quartet Op.3, no.5)  (SE: *The First Book of Soprano Solos Part 1*, Schirmer/Hal Leonard)

**MOZART, W. A.**  Don Giovanni  Deh vieni alla finestra  (SE: *20 Arias from Operas for Bass or Baritone Vol.1*, IMC 1686)

The Magic Flute  O Isis and Osiris;  Papageno’s Song

Das Veilchen K.476  (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE09559)

Un moto de gioja K.579

**List C**  (14 marks)  One to be chosen

**BELLINI, V.**  L’abbandono;  Il fervido Desiderio

**BRAHMS, J.**  Op.33, no.5  So willst du des armen
(SE: *Brahms – Complete Songs Vol.2*, Peters)

Op.84, no.4  Vergebliches Ständchen;  Op.106, no.1  Ständchen
(SE: *Brahms – Complete Songs Vol.1*, Peters)

**DEBUSSY, C.**  Les Cloches;  Romance
(SE: *French Art Songs of the Nineteenth Century*, ed. Hale, Dover)

**DELIUS, F.**  Twilight Fancies  (SE: *Sing Solo Contralto*, ed. Shacklock, OUP)

**FAURÉ, G.**  Op.4, no.2  Lydia;  Op.18, no.1  Nell;  Op.83, no.1  Prison;  En prière
(SE: *Fauré – 30 Songs*, IMC)

**FRANCK, C.**  Le mariage des roses
(SE: *French Art Songs of the Nineteenth Century*, ed. Hale, Dover)

**GONOUD, C.**  Faust  Faites-lui mes aveux

**HAHN, R.**  L’Heure exquise

**MASSENET, J.**  Elegie

**MENDELSSOHN, F.**  Elijah  O Rest in the Lord  (SE: *The First Book of Mezzo-Soprano/Alto Solos Part 1*, Schirmer)


Op.25, no.2  Wohin? or no.6  Der Neugierige
(SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE09559)

Op.88, no.4  An die Musik
(SE: *Celebrated Songs Book 2*, Chester CH55318)

**SCHUMANN, R.**  Op.25, no.7  Die Lotosblume


**List D**  (14 marks)  One to be chosen

**CARR-BOYD & DOTY.**  Museum Garden  Squiggly Brushstrokes
(Wirripang: www.australiancomposers.com.au)

**DREYFUS, G.**  Non m’aje da  (SE: *Australian Composers in Song*, Allans 0801132140)

**EDWARDS, R.**  The Hermit of the Green Light  And no bird sings
( Universal)

**ELGAR, E.**  13 Songs  The Shepherd’s Song  (Thames)

**GILBERT & SULLIVAN.**  The Gondoliers  Take a pair of sparkling eyes

The Pirates of Penzance  I am a Pirate King

The Yeoman of the Guard  I’ve jibe and joke;  Were I thy bride
**GRADE SIX** (Continued)

**List D** (Continued)

HEAD, M. *Money O!* (SE: *Bass Songs*, B&H/Hal Leonard HL48008371)

HOLLAND, D. *Australian Poems Set to Music*   *Children of Terrigal* (AMPD E50462)


JAMES, W. *Bush Song at Dawn* (SE: *Australian Composers in Song*, Allans 0801132140)


LEHÁR, F. *The Merry Widow*   *Vilia*

PHILLIPS, L. *Hands of Jade* (SE: *Australian Composers in Song*, Allans 0801132140)

QUILTER, R. *Dream Valley* (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)

STRAUSS, R. *Op.21, no.2 Du meines Herzens Krönelein* (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)

SUTHERLAND, M. *For a Child*; *In the Dim Counties* (SE: *Australian Composers in Song*, Allans 0801132140)

TREGASKIS, A. *Six Songs*   *Who Points the Swallow* (SE: *Collected Songs of Alan Tregaskis, Vol.1*, Allans/AMC)

VAUGHAN WILLIAMS, R. *Last Four Songs*   *Tired* (OUP)

WARLOCK, P. *The Lover’s Maze*; *Pretty Ring Time*

WILLCOCK, C. *On the night train* (AMC)

WILLIAMS, G. *The Loom* (SE: *Sing Solo Soprano*, ed. Allister, OUP)

or

**Free choice** – One classical or modern piece of at least Grade Six standard may be chosen for List D. (See page 21, point 15.)

**Sight Reading** (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge** (8 marks each)  *See pages 23-29*
CLASSICAL SINGING

GRAND SEVEN

Certificate will not be issued until a pass in Grade Four ANZCA Theory is obtained.

ANZCA publications relevant to this level: • ANZCA Technical Work & Sight Reading – Singing
• ANZCA Aural Tests – Singing

Technical Work (18 marks) From memory
• The following exercises are to be studied in full. The examiner will choose from any of these.


Exercises for the Development of Agility: p.23, nos. 29, 30, 31, 32 and 33 (key to suit voice).
The Mordent and Pralltriller: p. 31, no. 44.
Slurs: p. 36, nos. 55 and 56.
Syncopation: p. 38, no. 59.

One vocalise to be chosen from the following list.
MARCHESI. 24 Vocalises nos. 20-24 Any one
Melba Method Vocalise: p. 56, no. 11, p. 57, no. 12a or p. 58, no. 12b (Warner/Chappell)

Notes on Lists
• All songs to be performed from memory.
• Voices are indicated as follows: 1 – High; 2 – Low; 3 – Multiple voice types.
• Students are encouraged to perform pieces in their original languages.
• Suggested editions are given in brackets for some entries, marked with the prefix “SE”.
• Students studying senior secondary or tertiary music can apply to sing other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

List A (14 marks) One to be chosen

BACH, J. S. Bist du bei mir1 (SE: Sing Solo Tenor, ed. Tear, OUP)
Magnificat BWV 243 Quia fecit mihi magna2
St Matthew Passion BWV 244 Ich will dir mein Herze schenken1
BOYCE, W. Solomon Balmy sweetness ever flowing2 (OUP)
By thy banks, gentle Stour1 (SE: Sing Solo Soprano, ed. Allister, OUP)
DOWLAND, J. Sweet stay awhile3 (SE: Fifty Songs Book 2 (High or Low voice), Stainer & Bell)
HANDEL, G. F. Acis and Galatea Where shall I seek the charming fair?1
Atalanta Care selve1 (SE: Soprano Songs, Boosey & Hawkes/Hal Leonard HL48008366)
Poro Aria and Recit.: Son confusa pastorella1
Samson Return, O God of Hosts2; Total eclipse1
Semele Endless pleasure, endless love1 (SE: Soprano Songs, Boosey & Hawkes/Hal Leonard HL48008366)
Veil your lightnings, O glances adored1
LEGRENZI, G. Che fiero costume3 (SE: 26 Italian Songs & Arias, Alfred Pub.)
MARCELLO, B. Recit: Il mio bel foco and Aria: Quella fiamma che m’accende3 (SE: 26 Italian Songs & Arias, Alfred Pub.)
MONTEVERDI, C. Orfeo Rosa del ciel, vita del mondo1; Tu sé morta2
PURCELL, H. The Fairy Queen Epithalamium: Thrice happy lovers1 (SE: 15 Songs and Airs Book 1, Novello)
Oedipus Music for a while3 (SE: 15 Songs and Airs Book 2, Novello)
List B (14 marks) One to be chosen

BEETHOVEN, L. van. Op.75, no.1 Kennst du das Land (SE: Mezzo-Soprano Songs, B&H/Hal Leonard HL48008367)

Op.75, no.4 The Song of the Flea (SE: Bass Songs, B&H/Hal Leonard HL48008371)

GLUCK, C. W. Paride ed Elena O del mio dolce ardor (SE: 35 Canzonettas and Songs, Peters EP1351A)

HAYDN, F. J. O tuneful Voice (O Stimme hold); Rückerinnerung (SE: 35 Canzonettas and Songs, Peters EP1351A)

MOZART, W. A. Don Giovanni Dalla sua pace; Madamina, il catalogo è questo; Vedrai, carino, se bei buonino (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)

The Magic Flute Within these Holy Portals

The Marriage of Figaro Non più andrai; Vedro Mentr’io Sospiro

Abendempfindung K.523 (SE: Sing Solo Tenor, ed. Tear, OUP)

An Chloë K.524 (SE: Mozart – 50 Selected Lieder, Peters Q4699B)

Ridente la calma K.210a (SE: Soprano Songs, Boosey & Hawkes/Hal Leonard HL48008366)

List C (14 marks) One to be chosen


BRAHMS, J. Op.32, no.9 Wie bist du meine Königin (Breitkopf)

Op.47, no.1 Botschaft (SE: Baritone Songs, Boosey & Hawkes/Hal Leonard HL48008370)

BRAHMS, J. Die Mainacht (SE: 30 Songs – Liszt, IMC)

DONIZETTI, G. Don Pasquale Com’ è gentil (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)

DVOŘÁK, A. Op.7, no.4 The Lark


Vol.2 By the waters of Babylon (Simrock)

Gipsy Melodies Op.55 no.2 Hark! How my triangle (Lengnick)

DUPARC, H. Chanson Triste (SE: Dover Complete Songs of Duparc, Dover)


LISZT, F. Du bist wie eine Blume; Der Fischerknabe; S’il est un charmant gazon;

Wanderers Nachtlied (SE: 30 Songs – Liszt, Dover)

MAHLER, G. Des Knaben Wunderhorn Wer hat dies Liedlein erdacht (SE: Elisabeth Schumann Favorite Songs – High Voice, Universal UE009559)

MARX, J. Marienlied (SE: Elisabeth Schumann Favorite Songs – High Voice, Universal UE009559)

SCHUBERT, F. An die Nachtgall (SE: Selected Songs, Peters)

Ave Maria (Ellens dritter Gesang) (SE: 200 Songs for Voice and Piano, Vol.1, IMC)

Das Lied im Grünern (SE: Elisabeth Schumann Favorite Songs – High Voice, Universal UE009559)


Im Frühling (SE: 200 Songs for Voice and Piano, Vol.3, IMC)

Op.89, no.5 Der Lindenbaum (SE: Bass Songs, Boosey & Hawkes/Hal Leonard HL48008371)

Op.92, no.1 Der Musensohn (SE: Selected Songs, Peters)


Dichterliebe, Op.48 no.7 Ich grolle nicht (SE: Baritone Songs, B&H/Hal Leonard HL48008370)
**GRADE SEVEN** (Continued)

**List C** (Continued)

WOLF, H.  *Goethe Lieder*  
Die Spröde
Verborgenheit

**List D** (14 marks) *One to be chosen*

ARMSTRONG GIBBS.  *Why Do I Love?*
BARBER, S.  *The Monk and his Cat*;  *The Secrets of the Old*;  *Sure on this Shining Night*  
BRUMBY, C.  *Jock o’ dreams*  (AMC)
CARR-BOYD & DOTY.  *Museum Garden*  Italian Landscape  
(Wirripang: www.australiancomposers.com.au)
COOPER & ADAMSON.  *First Person Feminine*  no. 2 or 3  
(Wirripang: www.australiancomposers.com.au)
DREYFUS, K.  *Was it the sun that broke my dream?*  
(SE: *Australian Composers in Song*, Allans 0801132140)
EDWARDS, R.  *The Hermit of the Green Light*  *And no bird sings*  (Universal)
ELGAR, E.  *Like to a Damask Rose*
GERMAN & HOOD.  *Merrie England*  *O who shall say that love is cruel*  
GIBBS, A. C.  *Ten Songs*  *The Splendour Falls*  (Thames)
GILBERT & SULLIVAN.  *H.M.S. Pinafore*  *A simple sailor lowly born*  
*The Mikado*  *Alone and yet alive*  
*The Pirates of Penzance*  *Poor wand’ring one*  
*The Yeoman of the Guard*  *Oh! a private buffoon*  
HILL, A.  *Mopoke*  (SE: *Australian Composers in Song*, Allans 0801132140)
IRELAND, J.  *Three Songs*  *The Adoration*;  *The Rat*  (Chester)
MACKENZIE, R.  *Simeon’s song*  (SE: *Australian Composers in Song*, Allans 0801132140)
OBRADORS, F.  *Classical Spanish Songs*  
*El Majo celoso*;  *Con amores, la mi madre*;  *Del Cabello más sutil*  (IMC)
RUTTER, J.  *Shepherd’s Pipe Carol*  (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)
STRAUSS, R.  *All meine Gedanken*  (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)
TCHAIOKOVSKY, P. I.  *6 Songs, Op. 6*  no. 6  *None but the Lonely Heart*
TREGASKIS, A.  *Songs of Discovery*  *Landfall*  (SE: *Collected Songs of Alan Tregaskis, Vol.1*, Allans/AMC)
VAUGHAN WILLIAMS, R.  *Dreamland*  (SE: *Vaughan Williams Song Album Vol.1*, Boosey & Hawkes)
*Songs of Travel*  *Any one*  (Boosey & Hawkes)
WARLOCK, P.  *Cradle Song*  

*or*

**Free choice** – One classical or modern piece of at least Grade Seven standard may be chosen for List D.  (See page 21, point 15.)

**Sight Reading** (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge**  (8 marks each)  *See pages 23-29*
GRADE EIGHT  

Certificate will not be issued until a pass in Grade Five ANZCA Theory is obtained.

ANZCA publications relevant to this level:  • ANZCA Technical Work & Sight Reading – Singing  
  • ANZCA Aural Tests – Singing

Technical Work  (18 marks)  From memory

• The following exercises are to be studied in full. The examiner will choose from any of these.
  

  Various Turns: p. 33, nos. 46, 47 and 48; p. 34, nos. 49 and 50.
  Repeated Notes: p. 35, no. 53.

  One vocalise to be chosen from the following list.

  Melba Method  Vocalise: p. 59, no.13  or  p. 63, no. 16  (Warner/Chappell)

  RACHMANINOFF, S.  Fourteen Songs, Op. 34  no. 14 Vocalise

Notes on Lists

• All songs to be performed from memory.
• At least one item must be performed in a language other than English.
• A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
• Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
• Suggested editions are given in brackets for some entries, marked with the prefix “SE”.

Soprano and Mezzo Soprano:

List A  (14 marks)  One to be chosen

BACH, J. S.  Christmas Oratorio  BWV 248  Feinde schrecken nun; Nun mögt ihr stolzen
DOWLAND, J.  Flow my tears  (SE: Fifty Songs Book 1 (High or Low voice), Stainer & Bell)
HANDEL, G. F.  Almira  Recit.  and  Aria: Lusinghe più care¹
  Jephtha  Recit.: Ye Sacred Priests  and  Aria: Farewell ye Limpid Springs
  Joshua  Oh! had I Jubal’s Lyre
PURCELL, H.  Dido and Aeneas  Thy hand, Belinda  and  Aria: When I am laid in earth
  The Fairy Queen  Hark! How all things with one sound rejoice; Hark! the echo’ng air
SCARLATTI, A.  Se delitto è l’adorarvi  (SE: 30 Arie, Collezione Complete, Ricordi)
TRAETTA, T.  Dido Abbandonata  Ma che vi costa, signor tutore?
  (SE: 30 Arie, Collezione Complete, Ricordi)

List B  (14 marks)  One to be chosen

HAYDN, F. J.  La Vera Costanza  Con un tenero sospiro
  L’Isola di Alcina  Cavatina di Alcina
  Stabat Mater  Quis non posset  (SE: ed. Robbins Landon, Faber)
MOZART, W. A.  Don Giovanni  Recit.: Masetto, senti un po’! (from Zerlina’s final entry only: “Ma se colpaio non ho,...”)  and  Aria: Batti, batti
  The Marriage of Figaro  Non so più
  Zaide  Ruhe sanft, mein holdes Leben
  Dans un bois solitaire  K.308  (SE: Mozart – 50 Selected Lieder, Peters Q4699B)
GRADE EIGHT – Soprano and Mezzo Soprano (Continued)

**List C** (14 marks) *One to be chosen*

- **BIZET, G.** *Carmen* Habanera (Schirmer)
- **BRAHMS, J.** Von Ewige Liebe
  - Op.72, no.3 O kühler Wald (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)
  - Op.86, no.2 Feldeinsamkeit
- **DEBUSSY, C.** *Vocalises* C’est L’extase
- **FAURÉ, G.** Après un rêve; En sourdine (SE: *Fauré – 30 Songs*, IMC)
- **GRIEG, E.** Spring (SE: *Celebrated Songs Book 3*, Chester CH55319)
- **PUCCINI, G.** *La Bohème* Mi chiamano Mimi (Ricordi)
  - Manon Lescaut In quelle trine morbide (Ricordi)
- **SAINT-SAËNS, C.** *Samson et Dalila* Printemps qui commence (SE: *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)
- **SCHUBERT, F.** Op.43, no.2 Nacht und Träume (SE: *Selected Songs*, Peters)
- **WEBER, C.** Der Freischütz Trübe Augen (Peters)
- **WOLF, H.** Nachtzauber (Eichendorff Lieder no.8) (SE: *Ausgewählte Lieder*, Peters)
  - Spanisches Liederbuch Der Gärtner; Epiphanias (Peters)

**List D** (14 marks) *One to be chosen*

- **BAX, A.** 5 Songs The Song in the Twilight (Thames)
- **BEATH & COX.** In This Garden Sparrow (Wirripang: www.australiancomposers.com.au)
- **BRANDMAN & REGINA.** Songs of Love and Desire Catch Me If You Can;
  - Don’t Flee From Me; Secrets of a Trembling Passion (Jazzem Music MMP 8040/Encore Music)
- **DUPARC, H.** Invitation au Voyage
- **KERRY, G.** La Musique (SE: *Australian Composers in Song*, Allans 0801132140)
- **STOVE & PARKER.** Poets Alone Should Kiss and Tell Love Song (Wirripang: www.australiancomposers.com.au)
- **STRAUSS, R.** Op.10, no.1 Zueignung; Op.17, no.2 Ständchen (Serenade);
  - Op.27, no.4 Morgen; Op.29, no.1 Traum durch die Dämmerung
- **STRAVINSKY, I.** The Owl and the Pussycat (Boosey & Hawkes)
- **YATES, S.** Four Epigrams no. IV (Wirripang: www.australiancomposers.com.au)
- **VAUGHAN WILLIAMS, R.** The Water Mill (SE: *Sing Solo Contralto*, ed. Shacklock, OUP)
- **WARLOCK, P.** A First Book of Songs And wilt thou leave me thus? (OUP)

**or**

**Free choice** – One classical or modern piece of at least Grade Eight standard may be chosen for List D. (See page 21, point 15.)

**Mezzo Soprano and Contralto:**

**List A** (14 marks) *One to be chosen*

List A (Continued)

BACH, J. S.  Christmas Oratorio  BWV 248  
Recit.: Nun wird mein liebster Bräutigam and Aria: Bereite dich, Zion  
Easter Oratorio  BWV 249  Saget, saget mir geschwinde  (Novello)

CACCINI, G.  Belle rose porporine  (SE: Le Nuove Musiche, ed. Hitchcock, A-R Editions)

DOWLAND, J.  Flow my tears  (SE: Fifty Songs Book 1 (High or Low voice), Stainer & Bell)

HANDEL, G. F.  Messiah  O thou that tellest  
Rinaldo  Recit.: Al valor del mio brando and Aria: Cara Sposo  (SE: Celebrated Opera Arias for Mezzo-Soprano and Alto, ed. Spicker, Music Sales)


SCARLATTI, A.  Se delitto è l’adorarvi  (SE: 30 Arie, Collezione Complete, Ricordi)

VIVALDI, A.  Gloria  Qui sedes  (Peters)

List B (14 marks) One to be chosen

BEETHOVEN, L. van.  Op.75, no.1 Mignon  (Schirmer)

GLUCK, C. W.  Orfeo ed Euridice  Che puro ciel  (Ricordi)

HAYDN, F. J.  Stabat Mater  O quam tristis  (SE: ed. Robbins Landon, Faber)

JOMMELLI, N.  Chi vuol comprar  (SE: Arie Antiche: Anthology of Italian Song Vol.1, Schirmer)

MOZART, W. A.  Dans un bois solitaire  K.308  (SE: Mozart – 50 Selected Lieder, Peters Q4699B)

PICCINI, N.  Alessandro nell’Indie  Recit.: Porro dunque morì and Aria: Se il ciel mi divide  
(SE: Arie Antiche: Anthology of Italian Song Vol.1, Schirmer)

List C (14 marks) One to be chosen

BRAHMS, J.  Von Ewige Liebe  
Op.86, no.2  Feldeinsamkeit

DVOŘÁK, A.  Biblical Songs Vol. 1  Hear my prayer, O Lord  (Lengnick)

ELGAR, E.  The Dream of Gerontius  My work is done, My task is o’er  (Novello)

FAURÉ, G.  Après un rêve;  En sourdine  (SE: Fauré – 30 Songs, IMC)

MASSENET, J.  Nuit d’Espagne;  Voix suprême  (SE: Massenet Mélodies, Vol.1, Music Knowledge)

PONCHIELLI, A.  La Gioconda  Voce di donna  (SE: Celebrated Opera Arias for Mezzo-Soprano and Alto, ed. Spicker, Music Sales)

SAINT-SAËNS, C.  Samson et Dalila  Printemps qui commence  (SE: Celebrated Opera Arias for Mezzo-Soprano and Alto, ed. Spicker, Music Sales)

SCHUBERT, F.  Die junge Nonne  (SE: 200 Songs for Voice and Piano, Vol.1, IMC)

TCHAIKOVSKY, P. I.  To the Forest  (SE: Bass Songs, Boosey & Hawkes/Hal Leonard HL48008371)

THOMAS, A.  Mignon  Connais-tu le pays?  (SE: Celebrated Opera Arias for Mezzo-Soprano and Alto, ed. Spicker, Music Sales)

WOLF, H.  Nachtausser (Eichendorff Lieder no.8)  (SE: Ausgewählte Lieder, Peters)

List D (14 marks) One to be chosen

DREYFUS, K.  Spring Ripple of Green  (SE: Australian Composers in Song, Allans 0801132140)

DUPARC, H.  Invitation au Voyage
GRADE EIGHT – Mezzo Soprano and Contralto

List D (Continued)

GRANADOS, E.  11 Songs  La maja dolorosa (International)
STRAUSS, R.  Op.27, no.4  Morgen (SE: Elisabeth Schumann Favorite Songs – High Voice, Universal UE009559)
VAUGHAN WILLIAMS, R.  The Water Mill (SE: Sing Solo Contralto, ed. Shacklock, OUP)
WARLOCK, P.  A First Book of Songs  Sleep (OUP)
WILLIAMSON, M. A.  From a Child’s Garden  From a Railway Carriage (Weinberger)

or

Free choice – One classical or modern piece of at least Grade Eight standard may be chosen for List D. (See page 21, point 15.)

Tenor:

List A (14 marks)  One to be chosen

BACH, J. S.  Christmas Oratorio BWV 248  Nun mögt ihr stolzen Feinde schrecken nun
DOWLAND, J.  Flow my tears (SE: Fifty Songs Book 1 (High or Low voice), Stainer & Bell)
HANDEL, G. F.  Alexander’s Feast  War is toil and trouble
   Joshua  Recit.: So long the memory shall last  and  Aria: While Kedron’s brook
MACHAUT, G. de.  Doulz amis (SE: Complete Works Vol.4, Éditions de L’Oiseau-Lyre)
MONTEVERDI, C.  Orfeo  Tu s’è morta (Novello)
SCARLATTI, A.  Se delitio è l’adorvari (SE: 30 Arie, Collezione Complete, Ricordi)

List B (14 marks)  One to be chosen

BEETHOVEN, L. van.  Op.46  Adelaide;  Op.75, no.2  Neue Liebe, neues Leben (Schirmer)
HAYDN, F. J.  Stabat Mater  Vidit suum (SE: ed. Robbins Landon, Faber)
MOZART, W. A.  Don Giovanni  Il mio tesoro
   La Clemenza di Tito  Del più sublime soglio (Peters)
   Dans un bois solitaire  K.308 (SE: Mozart – 50 Selected Lieder, Peters Q4699B)

List C (14 marks)  One to be chosen

BRAHMS, J.  Von Ewige Liebe
   Op.72, no.3  O kühler Wald (SE: Elisabeth Schumann Favorite Songs – High Voice, Universal UE009559)
   Op.86, no.2  Feldeinsamkeit
DELIBES, L.  Lakmé  Fantaisie aux divins mensonges (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)
DONIZETTI, G.  L’Elisir d’Amore  Una furtiva lagrima (SE: Sing Solo Tenor, ed. Tear, OUP)
FAURÉ, G.  Après un rêve;  En sourdine (SE: Fauré – 30 Songs, IMC)
FLOTOW, F. von.  Martha  M’apparri
GOUNOD, C.  Faust  All hail thou dwelling (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)
GRIEG, E.  Spring (SE: Celebrated Songs Book 3, Chester CH55319)
MENDELSSOHN, F.  Hymn of Praise  The sorrows of death (SE: The Oratorio Anthology – Tenor, Hal Leonard HL00747060)
SCHUBERT, F.  Op.4, no.1  Der Wanderer (Ich komme vom Gebirge her) (SE: Selected Songs, Peters)
GRADE EIGHT – Tenor  (Continued)

List C  (Continued)

VERDI, G.  Il Trovatore  Ah, sì, ben mio; coll’essere  (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)
WOLF, H.  Nachtzauber (Eichendorff Lieder no.8)  (SE: Ausgewählte Lieder, Peters)
Spanish Liederbuch  Epiphaniyas  (Peters)

List D  (14 marks)  One to be chosen

DUPARC, H.  Invitation au Voyage
KERRY, G.  La Musique  (SE: Australian Composers in Song, Allans 0801132140)
STRAUSS, R.  Op.27, no.4  Morgen; Op.29, no.1  Traum durch die Dämmerung  
(SE: Elisabeth Schumann Favorite Songs – High Voice, Universal UE009559)
VAUGHAN WILLIAMS, R.  The Water Mill  (SE: Sing Solo Contralto, ed. Shacklock, OUP)
WARLOCK, P.  A First Book of Songs  And wilt thou leave me thus?  (OUP)

or

Free choice – One classical or modern piece of at least Grade Eight standard may be chosen for List D. (See page 21, point 15.)

Baritone and Bass:

List A  (14 marks)  One to be chosen

CACCINI, G.  Belle rose porporine  (SE: Le Nuove Musiche, ed. Hitchcock, A-R Editions)
HANDEL, G. F.  Alexander’s Feast  Revenge! Timotheus cries
Messaiah  Thou art gone up on high
MACHAUT, G. de.  Doulz amis  (SE: Complete Works Vol.4, Éditions de L’Oiseau-Lyre)
MONTEVERDI, C.  Orfeo  Tu sè morta  (Novello)
PURCELL, H.  Arise, ye subterranean winds  (SE: Bass Songs, Boosey & Hawkes/Hal Leonard HL48008371)
RAMEAU, J.  Dardanus  Monstre Affreux  (SE: Celebrated Opera Arias for Bass, ed. Spicker, Music Sales)
SCARLATTI, A.  Se delitto è l’adorarvi; Toglietemi la vita ancor  (SE: 30 Arie, Collezione Complete, Ricordi)
TRAETTA, T.  Dido Abbandonata  Ah, non lasciarmi, no  (SE: 30 Arie, Collezione Complete, Ricordi)

List B  (14 marks)  One to be chosen

HAYDN, F. J.  The Creation  And God said, Let the waters and Rolling in foaming billows
MOZART, W. A.  Dans un bois solitaire  K.308  (SE: Mozart – 50 Selected Lieder, Peters Q4699B)
  The Marriage of Figaro  La vendetta, oh, la vendetta; Se vuol ballare, signor contino

List C  (14 marks)  One to be chosen

BIZET, G.  Carmen  Votre toast, je peux vous le rendre
Von Ewige Liebe
DONIZETTI, G.  L’Elisir d’Amore  Una furtiva lagrima  (SE: Sing Solo Tenor, ed. Tear, OUP)
FAURÉ, G.  Après un rêve; En sourdine  (SE: Fauré – 30 Songs, IMC)
GOUNOD, C.  Faust  Even bravest heart  (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)
MASSENET, J.  Nuit d’Espagne; Voix suprême  (SE: Massenet Mélodies, Vol.1, Music Knowledge)
GRADE EIGHT – Baritone and Bass  (Continued)

**List C**  (Continued)

SCHUBERT, F.  *Schwanengesang*  Der Doppelgänger  (SE: *Baritone Songs*, B&H/Hal Leonard HL48008370)
  Litanei auf das Fest Aller Seelen  (SE: *Selected Songs*, Peters)
WOLF, H.   Nachtzauber (Eichendorff Lieder no.8)  (SE: *Ausgewählte Lieder*, Peters)
  Spanisches Liederbuch  Epiphanias  (Peters)

**List D**  (14 marks)  *One to be chosen*

DUPARC, H.  *Invitation au Voyage*
STRAUSS, R.  Allerseelen;  Morgen;  Nacht  (Universal)
VAUGHAN WILLIAMS, R.  *Five Mystical Songs*  *Any one*  (Stainer & Bell)
  Four Last Songs  Menelaus;  Procris  (OUP)
  The Water Mill  (SE: *Sing Solo Contralto*, ed. Shacklock, OUP)
WARLOCK, P.  *A First Book of Songs*  Sleep  (OUP)

or

*Free choice* – One classical or modern piece of at least Grade Eight standard may be chosen for List D.  (See page 21, point 15.)

**Sight Reading**  (10 marks)  *See page 22*

**Aural Tests**  **General Knowledge**  (8 marks each)  *See pages 23-29*

**ASSOCIATE PERFORMER DIPLOMA**  (A.Dip.A.)  
*Duration: 60 minutes*

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Five ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The practical examination must be passed within five years of the theory prerequisite.
- A list of the pieces chosen must be submitted with the candidate’s entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- This examination consists of four List pieces and General Knowledge only.
- All songs to be performed from memory.
- At least two items must be performed in a language other than English.
- Suggested editions are given in brackets for some entries, marked with the prefix “SE”.
ASSOCIATE PERFORMER DIPLOMA (Continued)

Soprano and Mezzo Soprano:

**List A**

BACH, J. S.  *St Matthew Passion*  BWV 244  
Recit.: Er hat uns Allen wohlgethan  and  Aria: Aus Liebe will mein Heiland sterben  
GIACOMELLI, G.  Sposa son disprezzata  
GLUCK, C. W.  *Alceste*  Divinitiés du Styx  
Orfeo  Che farò senza Euridice  
(SE both: *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)

HANDEL, G. F.  *Guilio Cesare*  Recit.: E pur cosi in un giorno  and  Aria: Piangerò  
Jephtha  Recit.: Rise Jephtha  and  Aria: Happy Iphis, shalt thou live  
Judas Maccabaeus  Recit.: O grant it, Heaven  and  Aria: So shall the lute and harp awake; or  
Recit.: O let eternal honours crown His name  and  Aria: From mighty kings he took the spoil  
PERGOLESI, G.  *Stabat Mater*  Vidit suum dulcem natum  (SE: *The Oratorio Anthology – Soprano*, Hal Leonard HL747058)

PURCELL, H.  *Come ye Sons of Art*  Bid the virtues, bid the graces  (SE: *The Oratorio Anthology – Soprano*, Hal Leonard HL747058)

SCARLATTI, A.  Va per lo mare  (IMC)

**List B**

BIZET, G.  *Les Pêcheurs de perles*  Recit.: Me violà seule dans la nuit  and  Aria: Comme autrefois  
(MS: *Celebrated Opera Arias for Soprano*, ed. Spicker, Music Sales)

MASSENET, J.  *Hérodiade*  Il est doux, il est bon  (SE: *Celebrated Opera Arias for Soprano*, ed. Spicker, Music Sales)

MOZART, W. A.  *Il re pastore*  L’amèrò  (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)

The Marriage of Figaro  Porgi, amor; Recit.: Giunse alfin il momento  and  Aria: Deh, vieni, non tardar  

PUCCINI, G.  *Tosca*  Vissi d’arte, vissi d’amore  (Ricordi)

SMETANA, B.  *The Bartered Bride*  Ah, bitterness  (Boosey & Hawkes)

WEBER, C. M. von.  *Der Freischütz*  Und ob die Wolke sie verhülle  (SE: *Celebrated Opera Arias for Soprano*, ed. Spicker, Music Sales)

**List C**

FAURÉ, G.  *Cinq Mélodies de Verlaine*  Mandoline  (SE: *Fauré – 30 Songs*, IMC)

GRIEG, E.  *Solveig’s Song*  (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)

MAHLER, G.  Rheinlegendchen  (SE: *Gustav Mahler - Lieder aus Des Knaben Wunderhorn*, Universal)


VIARDOT, P.  Há Lulí

WOLF, H.  *Italienisches Liederbuch, nach Paul Heyse*  Auch kleine Dinge  
Weltliche Lieder  Wenn du zu den Blumen gehst  (Dover)

**List D**

BENJAMIN, A.  *A shepherd’s holiday*  *Any one*  (Boosey & Hawkes)

BRANDMAN & REGINA.  *Songs of Love and Desire*  
Desire; Do You Remember?; In Only One Glance  (Jazzem Music MMP 8040/Encore Music)
ASSOCIATE PERFORMER DIPLOMA – Soprano and Mezzo Soprano  (Continued)

List D (Continued)

BRITTEN, B.  On this Island  Any three  (Boosey & Hawkes)
FINZI, G.  Let us garlands bring  Fear no more the heat of the sun  (Boosey & Hawkes)
GOOSSENS, E.  Three Songs, Op.26  Any one  (Chester)
HEAD, M.  Over the rim of the moon  Any two  (Boosey & Hawkes)
HOLLAND, D.  Six Recital Songs  All’s well that ends well; Hope Springs Eternal;
Three may keep a secret if two of them are dead; Tomorrow is another day;
You cannot lose what you never had  (EMI)
STRAUSS, R.  Op.27, no.2  Cäcilie
VAUGHAN WILLIAMS, R.  The new ghost  (OUP)
   The Oxen  (SE: Sing Solo Christmas, ed. J. C. Case, OUP)

or

Free choice – One classical or modern piece of at least Associate standard may be chosen for
List D.  (See page 21, point 15.)

Mezzo Soprano and Contralto:

List A

BACH, J. S.  St Matthew Passion  BWV 244  Erbarme dich, mein Gott
GLUCK, C. W.  Alceste  Divinités du Styx
   Orfeo  Che farò senza Euridice  (SE (both): Celebrated Opera Arias for Mezzo-Soprano and Alto, ed. Spicker, Music Sales)
HANDEL, G. F.  Semele  Iris hence away  (Novello)
PURCELL, H.  Harmonia Sacra (Three Divine Hymns)  Any one  (Boosey & Hawkes)
   Te Deum  Vouchsafe, O Lord  (SE: The Oratorio Anthology – Contralto/Mezzo-Soprano, Hal Leonard HL747059)

List B

BIZET, G.  Carmen  Chanson bohème (les tringles des sistres)
DONIZETTI, G.  Lucrezia Borgia  Il segreto per esser felice  (SE: Celebrated Opera Arias for Mezzo-
   Soprano and Alto, ed. Spicker, Music Sales)
GOUNOD, C.  Sapho  O ma lyre immortelle  (SE: Celebrated Opera Arias for Mezzo-Soprano and Alto,
   ed. Spicker, Music Sales)
ROSSINI, G.  Tancredì  Di tanti palpiti  (SE: Celebrated Opera Arias for Mezzo-Soprano and Alto, ed. Spicker,
   Music Sales)
SAINT-SAËNS, C.  Samson et Dalila  Amour, viens aider  (SE: Celebrated Opera Arias for Mezzo-Soprano
   and Alto, ed. Spicker, Music Sales)

List C

BRAHMS, J.  Op.43, no.2  Die Mainacht  (SE: Sing Solo Contralto, ed. Shacklock, OUP)
   5 Songs, Op.105  no.2  Immer leiser wird mein Schlummer
   9 Songs, Op.63  no.8  Heimweh, II (O wüsst’ ich doch den Weg zurück)  (Peters)
ELGAR, E.  Sea Pictures, Op.37  no. 1  Sea Slumber Song  (Boosey & Hawkes)
MAHLER, G.  Rheinlegendchen  (SE: Gustav Mahler – Lieder aus Des Knaben Wunderhorn, Universal)
ASSOCIATE PERFORMER DIPLOMA – Mezzo Soprano and Contralto (Continued)

List C (Continued)

POULENC, F. Banalités Any one (Eschig)
SCHUBERT, F. Op.19, no.3 Ganymed (SE: Schubert’s Songs to Texts by Goethe, Dover)
SCHUMANN, R. Op.53, no.3 Der arme Peter (SE: Selected Songs, Peters)
WOLF, H. Italienisches Liederbuch, nach Paul Heyse Auch kleine Dinge (Dover)

List D

BARTÓK, B. Twenty Hungarian Folksongs no. 9, 10 or 13 (Boosey & Hawkes)
BRITTEN, B. Tit for Tat (Faber)
DREYFUS, K. Towards the Source Deep mists of longing blur the land (SE: Australian Composers in Song, Allans 0801132140)
HOLLAND, D. Six Recital Songs Silence is Golden (EMI)
LE GALLIENNE, D. Four Divine Poems of John Donne Batter my heart, three person’d God (SE: Australian Composers in Song, Allans 0801132140)
VAUGHAN WILLIAMS, R. The Oxen (SE: Sing Solo Christmas, ed. J. C. Case, OUP)

or

Free choice – One classical or modern piece of at least Associate standard may be chosen for List D. (See page 21, point 15.)

Tenor:

List A

BACH, J. S. St Matthew Passion BWV 244 Recit.: Mein Jesus schweigt zu falschen Lügen stille and Aria: Geduld, wenn mich falsche Zungen stechen
GLUCK, C. W. Orfeo Che farò senza Euridice (SE: Celebrated Opera Arias for Mezzo-Soprano and Alto, ed. Spicker, Music Sales)
HANDEL, G. F. Ariodante Dopo notte (SE: The Handel Opera Repertory Book, Stainer & Bell)
Jephtha Recit.: Deeper and deeper still and Aria: Waft her, Angels (SE: Sing Solo Tenor, ed. Tear, OUP)

List B

BIZET, G. Les Pêcheurs de perles Romance (Je crois encore entendre) (SE: Celebrated Opera Arias for Soprano, ed. Spicker, Music Sales)
GOUNOD, C. Messe Solenelle de Ste. Cécile Sanctus (SE: The Oratorio Anthology – Tenor, Hal Leonard HL00747060)
MOZART, W. A. The Magic Flute Dies Bildnis ist bezaubernd schön (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)
PONCHIELLI, A. La Giaconda A Cielo e mar! (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)
TCHAIKOVSKY, P. I. Eugene Onégin Lenski’s aria (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)
WAGNER, R. Die Walküre Siegmund’s love song (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)
ASSOCIATE PERFORMER DIPLOMA – Tenor  (Continued)

List C

BRAHMS, J. Six Songs for Soprano or Tenor, Op.6  Any one  (SE: Complete Songs Series 1, Dover)
DEBUSSY, C. Nuits d’étoiles  (IMC)
FAURÉ, G. Cinq Mélodies de Verlaine  Mandoline  (SE: Fauré – 30 Songs, IMC)
SCHUBERT, F. Op.20, no.1 Sei mir gegrüssst  (SE: 59 Favorite Songs, Dover)
SCHUMANN, R. Dichterliebe, Op.48  Any three consecutive songs  (Dover)
WOLF, H. Italienisches Liederbuch, nach Paul Heyse  Auch kleine Dinge
Weltliche Lieder  Wenn du zu den Blumen gehst  (Dover)

List D

BARBER, S. At St Patrick’s Purgatory  (SE: From Samuel Barber: Collected Songs for High Voice, Schirmer)
BARTÓK, B. Twenty Hungarian Folksongs  no. 11  (Boosey & Hawkes)
BENJAMIN, A. A shepherd’s holiday  Any one  (Boosey & Hawkes)
BRITTEN, B. Holy Sonnets of John Donne  Any one  (Boosey & Hawkes)
HOLLAND, D. Six Recital Songs  Hope Springs Eternal; Tomorrow is another day  (EMI)
PHILLIPS, L. The Charioteers  (SE: Selected Songs by Australian Composers, Allans)
QUILTER, R. Fair House of Joy
STRAUSS, R. Op.27, no.2 Cäcilie
VAUGHAN WILLIAMS, R. The Oxen  (SE: Sing Solo Christmas, ed. J. C. Case, OUP)

or

Free choice – One classical or modern piece of at least Associate standard may be chosen for List D. (See page 21, point 15.)

Baritone and Bass:

List A

BACH, J. S. St Matthew Passion  BWV 244  Gebt mir meinen Jesum wieder
HANDEL, G. F. Alexander Balus  Thrice happy the monarch  (SE: Baritone Songs, Boosey & Hawkes/
Hal Leonard HL48008370)
Belshazzar  Behold, the monstrous human beast  (SE: The Oratorio Anthology – Baritone/Bass,
Hal Leonard HL00747061)
Joshua  See the raging flames arise  (SE: The Oratorio Anthology – Baritone/Bass, Hal Leonard HL00747061)
WH26572)

List B

GLUCK, C. W. Iphigénie en Tauride  De noirs pressentiments  (SE: Celebrated Opera Arias for Bass,
ed. Spicker, Music Sales)
GOUNOD, C. Faust  Avant de quitter ces lieux  (SE: Celebrated Opera Arias for Tenor, ed. Spicker, Music Sales)
HAYDN, F. J. Die Jahreszeiten  Schon eilet froh der Akkermann  (SE: The Oratorio Anthology – Baritone/Bass, Hal Leonard HL00747061)
MENDELSSOHN, F. St Paul  O God, have mercy  (SE: The Oratorio Anthology – Baritone/Bass, Hal Leonard HL00747061)
VERDI, G. Simon Boccanegra  Il lacerato spirito  (SE: Celebrated Opera Arias for Baritone, ed. Spicker, Music Sales)
ASSOCIATE PERFORMER DIPLOMA — Baritone and Bass  (Continued)

List  B  (Continued)

  WAGNER, R.  Die Meistersinger  Wahn, Wahn (SE: Celebrated Opera Arias for Bass, ed. Spicker, Music Sales)
      Tannhäuser  Blick ich umher  (SE: Celebrated Opera Arias for Baritone, ed. Spicker, Music Sales)

List  C

  BRAHMS, J.  Op.43, no.2  Die Mainacht  (SE: Sing Solo Contralto, ed. Shacklock, OUP)
      9 Songs, Op.63  no.8  Heimweh, II (O wüsst’ ich doch den Weg zurück)  (Peters)
  POULENC, F.  Banalités  Any one  (Eschig)
  SCHUMANN, R.  Dichterliebe, Op.48  Any three consecutive songs  (Dover)
      Op.53, no.3  Der arme Peter  (SE: Selected Songs, Peters)
  WOLF, H.  Italienisches Liederbuch, nach Paul Heyse  Auch kleine Dinge  (Dover)

List  D

  BARTÓK, B.  Twenty Hungarian Folksongs  no. 9, 10 or 13  (Boosey & Hawkes)
  FINZI, G.  Let us garlands bring  Fear no more the heat of the sun  (Boosey & Hawkes)
  HOLLAND, D.  Six Recital Songs  Silence is Golden  (EMI)
  LE GALLIENNE, D.  Four Divine Poems of John Donne  Batter my heart, three person’d God;
      Death be not proud  (SE: Australian Composers in Song, Allans 0801132140)
  VAUGHAN WILLIAMS, R.  The Oxen  (SE: Sing Solo Christmas, ed. J. C. Case, OUP)

or

Free choice  – One classical or modern piece of at least Associate standard may be chosen for
List D.  (See page 21, point 15.)

General Knowledge  See page 29

ASSOCIATE TEACHER DIPLOMA  (ATDA)

• The examination consists of three sections, which should be undertaken over a two-year
  period and must be completed within four years.
• Minimum age: 18 years.
• Maximum marks for each part: 100.
  Honours: 85% average over all parts.
  Pass: 75% average over all parts, with no one part having a mark lower than 70%.
  The candidate must re-enter for any part where 70% is not attained.

Part I: Theory  (May or September sitting)

One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which
can be found on pages 14-15 of this book.
ASSOCIATE TEACHER DIPLOMA  (Continued)

PART II:  Teaching Principles  (September sitting only)
One three-hour paper.

1. Candidates will be expected to have an understanding of the role of the family, child
growth and development, learning and personality, and the principles of elementary
educational psychology. This will include motivation, reinforcement, memory training, self
image, teacher expectation and lesson planning.

2. The technique of teaching phrasing, rubato, aural ability and sight reading.
The teaching of theoretical rudiments, melody writing, elementary four-part harmony and
melodic embellishment. Relevant up to and including Grade Five.

3. An outline of the concepts of the following: Tonic Sol-fa; Dalcroze, Kodály, Orff and Suzuki;
a basic understanding of the Alexander Technique.

4. The mechanism, structure and history of the instrument pertaining to the candidate’s
practical study.

PART III:  Practical

1. Folio of works
For complete details of the requirements for the folio content, contact the ANZCA office for
a copy of the booklet Diploma Examinations – Supplementary Information.

Examiners may request at least one piece from each grade of the folio to be performed.
A comprehensive discussion arguing the various means by which any difficulties may be
overcome will be expected.

* The folio must be submitted and passed by the office before entering for the practical
examination. Candidates will be able to resubmit if necessary. The folio must be typed and
bound, and a second copy of the final submission must be provided. One copy will be
handed back to the candidate at the practical examination, with one copy being retained
by ANZCA.

The folio must show a thorough research of composers, styles and editing. Material and
concepts used from text books etc. must be formally referenced and a bibliography
included. Difficult passages under discussion must be included as extracts and referenced.
Extracts of music must adhere to copyright regulations.

2. Technical work – As set for all levels up to Grade Six inclusive.

3. Two solos are to be performed. One piece must be taken from List A and one from List D
of the Associate Performer. A Credit-standard performance will be expected.

4. Aural Tests – As set for all levels up to Grade Six inclusive.

5. Viva Voce – Candidates will be examined on the basic principles of performance; shaping of
phrases; methods of teaching; technique; form; aural and sight reading.
1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.

2. **Prerequisite:** Before entering for this examination, the candidate must complete Grade Six ANZCA Theory with a Credit or higher. Prerequisite details must be included on the entry form. The practical examination must be passed within five years of the theory prerequisite.

3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.

4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; a well-balanced programme is expected. The balance of the performance time may be fulfilled with pieces of a lower standard.

5. All pieces must be performed from memory.

6. At least three items must be performed in a language other than English.

7. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.

8. Performance time: 60 minutes.

9. A concert standard of performance will be expected.

10. Knowledge of public performance procedure and professional concert dress will be expected.
CLASSICAL SINGING

LICENTIATE TEACHER DIPLOMA (LTDA)

- The examination consists of three sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 19 years.
- Maximum marks for each part: 100.
  Honours: 85% average over all parts.
  Pass: 75% average over all parts, with no one part having a mark lower than 70%.
  The candidate must re-enter for any part where 70% is not attained.

PART I: Theory (May or September sitting)
One three-hour paper.

This section consists of the ANZCA Grade Six Theory examination, the requirements for which can be found on pages 15-16 of this book.

PART II: Teaching Principles (September sitting only)
One three-hour paper.

1. The principles of educational psychology.
   Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.

2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.

3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.

4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of computers and other technology.

PART III: Practical (Series 2 only)

1. Folio of works
   As for Associate Teacher, but only covering Grade Seven to Associate inclusive. The folio is to consist of four contrasting pieces from each grade.
   For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations – Supplementary Information.

2. Technical work – As set for all grades of the practical syllabus.

3. Two solos are to be performed. One piece must be taken from List B and one from List C of the Associate Performer. A Credit-standard performance will be expected.

4. Aural Tests – As set for all grades of the practical syllabus.

5. Viva Voce – As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each style and their works.
1. The candidate must apply to the Board of Directors for approval before entering for this examination.

2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.


4. A proposed recital programme, including a sample recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.

5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.

6. All pieces must be performed from memory.

7. At least three items must be performed in a language other than English.

8. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.

9. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.

10. Programme time: at least 75 minutes, including a 15-minute interval.

11. Knowledge of public performance procedure and professional concert dress will be expected.

12. Candidates who do not pass this examination may not re-enter within a 12-month period.
GENERAL INFORMATION: SINGING PERFORMANCE

Overall

1. Examination entries for this syllabus must be submitted as “Singing Performance”.

2. The Performance syllabus covers Grades One to Eight, and the Performance Diploma.

3. For Grades One to Eight, each examination consists of four (4) pieces only. There are no Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.

4. The Performance Diploma (Perf.Dip.) consists of four (4) pieces and programme notes only. Entries for this exam must be submitted on the Grade Eight/Diploma entry form as “Perf.Dip.”.

5. There are no theory requisites or prerequisites at any level.

6. Exam times: Grade One – 10 minutes;
   Grades Two and Three – 15 minutes;
   Grades Four, Five and Six – 20 minutes;
   Grades Seven and Eight – 30 minutes;
   Performance Diploma – 60 minutes.

Programme Requirements

7. List pieces must be chosen as follows:

   Grades One to Three: A programme of three contrasting pieces chosen from the Classical and/or Modern Lists, and one Free Choice piece. Four pieces in total must be presented.
   - List A must be one of the following: – chosen from List A of the Classical Singing syllabus;
   - a song from a musical;
   - a traditional/folk song.
   - Lists B and C may be chosen from any combination of Classical-stream Lists B and C and any Modern-stream category. These pieces must be from two different Lists/Categories.
   - List D is a Free Choice piece from any source (including the set Classical Lists and Modern Categories).

   Example: A Grade Three Singing Performance programme might consist of:
   List A – 50 Lessons, Op. 9, no. 4 (Concone), from Classical Singing, List A.
   List B – Down on the Corner (Fogerty), from Modern Singing, List C.
   List C – Hallelujah (Cohen), from Modern Singing, List B.
   List D – The Whistling Man (Holland), from Classical Singing, List C.

   Grade Four to Performer Diploma: As above, but set Classical-stream List D pieces may also be chosen for List B, C or D. (Performance Diploma pieces must be chosen from the Associate Performer lists.)

8. Performance Diploma candidates must prepare concise but detailed programme notes, including the following information for each piece (where applicable):
• Biographical information (e.g. name, nationality, birth/death dates, etc.) of the composer.
• Other works by the same composer.
• The period or style.
• Specific information on the work (e.g. keys, form, meter, meaning of title, etc.).
• Other composers in the same period or style.

The programme notes also must include a biography of the performer.

9. Improvisation must be included where specified in the List requirements (e.g. Modern Singing List C, Grade Seven and above); otherwise it is encouraged, but not mandatory.

Assessment

10. Grade exams are marked out of 100, and use the standard result divisions, i.e. 60-74 Pass, 75-84 Credit, 85-94 Honours, 95-100 First Class Honours.

11. Successful Diploma candidates are assessed as either Pass or Honours.

12. Each piece is assessed on five criteria. Each of the criteria is given an individual mark out of 5, to give a total mark out of 25 for each piece.

13. The criteria are:
   • **Pitch/Notes**, including accuracy of note reading and performance, observance of key signature, and choice of notes/scales in improvisation or embellishment.
   • **Timing and Rhythm**, including accuracy of note values and rhythm reading, observance of the time signature and tempo, evenness and fluency, and sense of pulse.
   • **Tone and Dynamics**, including control and quality of tone, observance of written dynamics, and evidence of planned dynamic variation.
   • **Phrasing and Expression**, including observance of phrasing and articulation, shaping of phrases (including evidence of musical planning), and use of expression suitable to the style of the work.
   • **Style and Character**, including understanding of the characteristics of the style, level of musical involvement, and confidence in performance.

14. In addition, each piece is given an individual comment. A substantial comment on the overall performance is also included.
Also available:
Pianoforte/Keyboard
Pianoforte Duet
Guitar/Bass/Mandolin
Drum Kit
Brass
String
Woodwind
Accordion
Organ/Keyboard

Examination Syllabus
Singing
Theory of Music

2015–17