

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 amongst private music teachers for an examination system catering for a greater diversity of musical styles. In recognizing the vital role modern music plays, especially amongst the young, ANZCA has set out to design its syllabi to cater for both classical *and* modern streams.

ANZCA hopes to stimulate and excite musicians by providing syllabi that are at once refreshing and educational. All aspects of the syllabi, 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 syllabi are currently available for pianoforte, organ, guitar, singing, trumpet and flute, as well as contemporary syllabi for keyboard, mandolin, bass, drumset, 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).

The classical syllabi 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* list from Grade Four allows students to perform a modern piece if they choose. In the modern syllabi, students are encouraged to improvise and arrange pieces, and from Grade Four can elect to play a classical piece for the *Free Choice* section.

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 syllabi.

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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.

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.
 Andantino: slower or faster than an easy walking pace.
 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.
 Sostenuuto: 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.
 Tempo commodo: at a convenient speed.
 Tempo giusto: at a consistent speed.
 Sotto voce: softly, in an undertone.
 Stringendo: pressing on faster.

PRELIMINARY (45 minutes)

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 The recognition and writing of C major and A natural minor, ascending and descending, one octave only.

The 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 notes and rests: semibreve, minim and crotchet. Division of notes into those of lesser value.

Recognition and writing of the time signatures 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: bracket; bar line; double bar line; crescendo; diminuendo; legato slur; staccato; staff or stave.

GRADE ONE (One hour)

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

Keys and Scales The 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 notes and rests as set for the previous grade, with the inclusion of the dotted minim, quaver and whole bar silence.

Time signatures as for previous grade with the inclusion of 2/4 and the common time sign (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 tie, mezzo staccato and accent.

GRADE TWO (One and a half hours)

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 2/2, 3/2, 4/2 and 6/8, and the cut common time sign (ϕ).

Notes and rests will include the breve, dotted crotchet, semiquaver and demisemiquaver.

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 (Two hours) **Requisite for Grade Six practical*

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 all dotted notes and rests, and the time signatures 3/8, 4/8, 9/8 and 12/8. Understanding of the terms compound triple, compound quadruple and duplet. Double dotted notes and rests.

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 The 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 The 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. Accidentals 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 (Three hours) *Requisite for Grade Seven practical

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 6/4, 9/4, 6/16 and 5/8. 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 The 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 using the following vocabulary:

Major keys: I, ii, IV, V, vi; Ib, iib, IVb, Vb, vib, viib*.

Minor keys: i, iv, V, VI; ib, ivb, Vb, VIb, viib*.

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

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

Two-part *Classical stream

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.

GRADE FOUR (Continued)

Melodic Decoration *Modern stream

An eight-bar melody with chord symbols will be given. The key may be major or minor, and seventh chords may be included. The candidate is to add melodic fillers to the melody to create an interesting arrangement. A single note melody line only will be required.

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.

General Knowledge

*Classical stream A general knowledge of the form, time and character of the dances of the keyboard suites of the eighteenth century. An understanding of rondo form.

A general knowledge of the violin, viola, cello and double bass.

*Modern stream A general knowledge of the history and elements (eg. rhythm, form, style, etc.) of Ragtime and New Orleans styles up to 1920, and a knowledge of the foremost exponents, including their most important works, of each of these styles.

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

A general knowledge of the pianoforte, cornet, trombone and clarinet.

GRADE FIVE (Three hours)

*Requisite for Grade Eight and Associate Diploma; Part I of Associate Teacher Diploma

Pitch As for Grade Four.

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

Time and Duration Knowledge of all time signatures.

Intervals The 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).

GRADE FIVE (Continued)

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 chords on the tonic note (IVc), supertonic note (Vc) and dominant note (Ic), plus suitable chords to precede and follow the above. 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 The harmonization of a melody or bass in four-part vocal style, using the following vocabulary.

Major keys: I, ii, IV, V, vi; Ib, 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.

Two-part *Classical stream

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.

Melodic Decoration *Modern stream

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

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.

General Knowledge

*Classical stream The Minuet and Trio, Scherzo, Air with Variations, Recitative and Aria and composers of these forms. Knowledge of the woodwind instruments of the orchestra.

*Modern stream A general knowledge of the history and elements of Blues and Boogie, Spiritual and Gospel Song, and Jazz up to 1930. A general knowledge of the foremost exponents, including their most important works, of each of these styles.

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

GRADE SIX (Three hours)

*Requisite for the Licentiate Performer Diploma; Part I of Licentiate Teacher Diploma

Harmony The harmonization of a simple melody or unfigured bass in four-part vocal style, using the following vocabulary (major and minor keys).

I, II, III, IV, V, VI; Ib, 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.

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.

Two-part *Classical stream

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.

Accompaniment *Modern stream

To add a simple modern pianoforte accompaniment to a given sixteen-bar melodic line.

General Knowledge

*Classical stream A general knowledge of the development of the orchestra and its literature in the nineteenth century.

A general knowledge of programme and nationalistic composition 1850-1900. Composers to be studied are Antonín Dvořák, Edvard Grieg, Franz Liszt, Nikolay Rimsky-Korsakov, Camille Saint-Saëns, Jean Sibelius, Bedřich Smetana and Richard Strauss.

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 A general knowledge of the history and elements of the principal Jazz and Latin styles up to 1960. A general knowledge of the foremost exponents, including their most important works, of each of these styles.

A general knowledge of the main percussion instruments of these styles.

Set Work *Classical stream

A symphony or part of a symphony will be set for study, from which the candidate will be asked general questions. Knowledge of main themes and orchestration will be required. 2009/10 - HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1st and 2nd movements.

Jazz Analysis *Modern stream

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

GRADE SEVEN

Part One: October 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 (Three hours)

Vocabulary as given for the previous grade, with the following inclusions:

Diminished triads and 7th on the leading note. Secondary 7th V/IV, V/V, V/VI.

Notes of anticipation, appoggiaturas, changing notes, double suspensions, retardations and modulations to all related keys.

The 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 (Three hours)

A general knowledge of secular vocal music of the nineteenth century, and its composers.

A 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.

A general knowledge of the development of the Concerto.

A 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.

2009/10 - BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1st mvt.

ASSOCIATE DIPLOMA - A.Dip.A.

Part One: October 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 (Three hours)

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 6th chord will be expected.

A simple piano accompaniment to a melody for an orchestral instrument. (Candidates must 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.

ASSOCIATE DIPLOMA (Continued)

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 (Three hours)

A 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.

A general knowledge of the development of Oratorio, Mass, Opera and Cantata.

A discussion of a set work.

- 2009/10 - HANDEL, G. F. Excerpts from *Messiah**:
1. Overture
 2. Comfort Ye
 3. Ev'ry Valley
 4. For Unto Us a Child is Born.

*References: The Norton Scores, Vol. 1 and Analyses of Musical Classics Vol. 1 by Amie Warburton.

LICENTIATE COMPOSITION DIPLOMA - L.Dip.A.

Part One: October 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 (Three hours)

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.

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/Symphonic Band.

LICENTIATE COMPOSITION DIPLOMA (Continued)**PART II** (Three hours)

Discussion of twentieth century compositional techniques used up to the 1950s, including Modes (orchestral works of Vaughan Williams, Bartók, Copland), Patriadic 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.

LICENTIATE HISTORY AND LITERATURE DIPLOMA - L.Dip.A. (Three 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.

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, eg. for a 20-minute Grade Two examination, the combined length of the four lists must not be more than ten minutes.

Note: All examination times are listed under Regulations, which may be found in the *Examination Handbook and Information* and on the ANZCA website.

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

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 exercises given in the *ANZCA Singing Manual* as written, without any 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 recommended).
19. 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

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

Diploma Examinations

21. Completed prerequisites must be included on the entry form.
22. Assessment: Honours, Pass or Not Satisfactory.
23. Further information on all diploma examinations is given in the *Diploma Examination Handbook*, 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.

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.***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.

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 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, major 6th, major 7th or perfect 8th, 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 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, major 6th, minor 7th, major 7th or perfect 8th, 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 (Continued)**Preparatory**

The notes, rests, values, signs (including ornaments) and terms from the music presented for examination. The candidate will name the composer of each piece performed.

Preliminary

As for the previous grade, 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.

Grade One

As for the previous grade, including knowledge of the title of any piece performed.

Grade Two

As for the previous grade, with inclusion of the country of birth of the composer.

Grade Three

As for the previous grade, with the inclusion of metronome speed (if given), the main changes of key (from the piano part), and definition of a triplet.

Grade Four

As for the previous grade, with the inclusion of syncopation and accent. Recognition in the pianoforte part of chords V and I of the main key in piece performed. A basic definition of the form or style of each piece performed.

Grade Five

As for the previous grade, with the inclusion of perfect and plagal cadences; structure of each piece performed; recognition in the pianoforte part of chords IV, V and I of the tonic key only, in any piece performed. A knowledge of other works by the composer of any piece performed. A more detailed definition of the form or style of each piece performed.

Grade Six

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

Grade Seven

As for the previous grade, with the inclusion of imperfect and interrupted cadences. A knowledge of the background of the composer (if this information is available) of any piece performed.

Grade Eight

As for the previous grade, with a general knowledge of other composers and the stylistic characteristics of the period or style of each piece performed.

Associate Performer

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

PREPARATORY**Technical Work** (20 marks) *From memory*

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in the *ANZCA Singing Manual*.

Breathing (Unaccompanied; first note only given.)

To be **sung** in one breath: count to 10 on any given note, in crotchets. Tempo: MM ♩ = 60.

**Songs must be edited for examination purposes (for example, one verse and chorus only).*

*For further details, see **General Information**, p.19, point no. 9.*

**All songs to be performed from memory.*

**Editions listed are suggestions only.*

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

Big Book of Children's Movie Songs, The

Chim Chim Cher-ee; The Inch Worm; Let's Go Fly a Kite (Hal Leonard HL00310731)

JONES & SCHMIDT. **The Fantasticks** Try to Remember

McCARTNEY & LAINE. Mull of Kintyre

RODGERS & HAMMERSTEIN. **The Sound of Music** Edelweiss

WEBSTER & JARRE. Somewhere My Love (from *Dr Zhivago*)

WILKINS & KRISTOFFERSON. One Day at a Time

WILLIAMS & ASCHER. The Rainbow Connection

WILLSON, M. **The Music Man** Goodnight, My Someone

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

BEE GEES, The. Words

Big Book of Children's Movie Songs, The Beauty and the Beast; If I Had Words

(Hal Leonard HL00310731)

BRICUSSE & WILDHORN. **Jekyll & Hyde** Once Upon a Dream

COLAHAN, A. Galway Bay

DRAKE, GRAHAM, SHIRL & STILLMAN. I Believe

MERCER & MANCINI. Days of Wine and Roses

KRETZMER & SCHONBERG. **Les Miserables** 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

TRADITIONAL. Kum-ba-yah (Come My Way)

TRADITIONAL. Michael Row the Boat Ashore

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

Big Book of Children's Movie Songs, The

Animal Crackers in My Soup; Little April Showers; Supercalifragilisticexpialidocious;

Thumbelina; Zip-a-dee-doo-dah* (Hal Leonard HL00310731)

Also in **Kids' Stage & Screen Songs (Hal Leonard HL00740151)*

BURKE & MONACO. Sing a Song of Sunbeams

PREPARATORY (Continued)**List C** (Continued)

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

PORTER, C. **Can-Can** I Love Paris

REYNOLDS, M. Morning Town Ride

SHERMAN & SHERMAN. It's a Small World

Winnie the Pooh Tigger Song

WILLSON, M. **The Music Man** The Wells Fargo Wagon

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 22-25*

PRELIMINARY**Technical Work** (20 marks) *From memory*

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in the *ANZCA Singing Manual*.

Breathing (Unaccompanied; first note only given.)

To be **sung** in one breath: count to 12 on any given note, in crotchets. Tempo: MM ♩ = 60.

**Songs must be edited for examination purposes (for example, one verse and chorus only).*

*For further details, see **General Information**, p.19, point no. 9.*

**All songs to be performed from memory.*

**Editions listed are suggestions only.*

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

BERNSTEIN & SONDHEIM. **West Side Story** One Hand, One Heart

Big Book of Children's Movie Songs, The My Favorite Things (Hal Leonard HL00310731)

ENGLISH FOLK SONG. Scarborough Fair

FARJEON, E. Morning has Broken

LINDSEY & SMITH. All Kinds of Everything

LIVINGSTON & CHARLES. 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

SMITH & FEARIS. Little Sir Echo

Warner Bros. Presents Broadway Classics Love Makes the World Go 'Round

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

Big Book of Children's Movie Songs, The A Dream is a Wish Your Heart Makes;

Candle on the Water*; Someday; Where Is Love? (Hal Leonard HL00310731)

*Also in Kids' Stage & Screen Songs (Hal Leonard HL00740151).

BLACK & BARRY. Born Free

BLACK & SCHARF. Ben

CHAPLIN, PARSONS & TURNER. Smile

KASHA & HIRSCHHORN. We May Never Love Like This Again

LLOYD WEBBER & RICE. Evita You Must Love Me

LOESSER, F. Hans Christian Anderson Anywhere I Wander

PRESLEY & MATSON. Love Me Tender

Warner Bros. Presents Broadway Classics The Colors of My Life; He's Gone Away

Warner Bros. 75th Anniversary 60s & 70s How Are Things in Glocca Morra?

WASHINGTON & HARLINE. Pinocchio When You Wish Upon a Star

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

BERLIN, I. Blue Skies

Big Book of Children's Movie Songs, The

The Bare Necessities; The Candy Man; Who Will Buy? (Hal Leonard HL00310731)

BRYANT & BRYANT. Bye Bye Love

COHAN, G. Little Johnny Jones Give My Regards to Broadway; The Yankee Doodle Boy

COLEMAN & LEIGH. Hey, Look Me Over

FARNHAM, J. (performer). Sadie the Cleaning Lady

Kids' Stage & Screen Songs

Let Me Entertain You; Who Will Buy? (Hal Leonard HL00740151)

LERNER & LANE. On a Clear Day

LLOYD WEBBER & RICE. Joseph and His Amazing Technicolor Dreamcoat

Any Dream Will Do

NELSON, W. On the Road Again

SHERMAN & SHERMAN. The Ugly Bug Ball

TRADITIONAL. Tzena Tzena

VANCE & POCKRISS. Catch a Falling Star

Warner Bros. Presents Broadway Classics Put On a Happy Face

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-25***GRADE ONE****Technical Work** (20 marks) *From memory*

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in the *ANZCA Singing Manual*.

Breathing (Unaccompanied; first note only given.)

To be sung in one breath: count to 14 on any given note, in crotchets. Tempo: MM ♩ = 60.

***Songs must be edited** for examination purposes (for example, one verse and chorus only).

For further details, see General Information, p.19, point no. 9.

*All songs to be performed from memory.

*Editions listed are suggestions only.

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

ADAMSON & McHUGH. It's a Most Unusual Day

AURIC & ENGVICK. Moulin Rouge Where is My Heart

BART, L. Oliver! Oom-Pah-Pah

Big Book of Children's Movie Songs, The Ten Minutes Ago (Hal Leonard HL00310731)

BRICUSSE & WILDHORN. Jekyll & Hyde No One Knows Who I Am

CROCE, J. Time in a Bottle

EBB & KANDER. Cabaret Tomorrow Belongs to Me

GREEN & WYLE. May Each Day

HARNICK & LOEWE. Fiddler on the Roof Matchmaker

Kids' Stage & Screen Songs Feed the Birds (Hal Leonard HL00740151)

Warner Bros. 75th Anniversary 60s & 70s

The Heart is a Lonely Hunter; Mirror, Mirror, Mirror

WHITNEY & KRAMER. Far Away Places

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

BAYER SAGER & FOSTER. Looking Through Your Eyes

Big Book of Children's Movie Songs, The I'd Do Anything (from *Oliver!*);

Part of Your World (from *The Little Mermaid*) (Hal Leonard HL00310731)

CHAMBERS, K. Pony

EasiLearn Bumper Book - Piano People Get Ready (Encore)

EBB & KANDER. New York, New York Happy Endings

Hot Hits Gold 11 Look What You've Done (Wise MSO 4085)

Kids' Stage & Screen Songs Maybe (Hal Leonard HL00740151)

LENNON & McCARTNEY. The Long and Winding Road

SHERMAN & SHERMAN. Bedknobs & Broomsticks The Age of Not Believing

STOLLER & LEIBER. Loving You

Warner Bros. Presents Broadway Classics But Not for Me; Mr Wonderful

WINE & BAYER SAGER. Groovy Kind of Love

6 Hot Hits - Wedding When You Say Nothing at All (Wise MSO 3987)

45 Disney Classic Songs for Singers With a Smile and a Song

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

BART, L. Oliver! Consider Yourself
Big Book of Children's Movie Songs, The I Whistle a Happy Tune; The Lonely Goatherd;
 You've Got a Friend in Me (Hal Leonard HL00310731)
 DENVER, J. Take Me Home, Country Roads
 DYLAN, B. Blowin' in the Wind
 FOGARTY, J. Bad Moon Rising
 HILL, B. The Glory of Love (from *Beaches*)
 KEANE, R. Ten Songs for Young Singers Excuse Me, Mr Curlew!; Kingfisher;
 Look, Everything I Say is True (Wits' End Mus WEM 00019)
Kids' Stage & Screen Songs A Spoonful of Sugar (Hal Leonard HL00740151)
 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
 RAPOSO, J. Sing
 RODGERS & HAMMERSTEIN. South Pacific Happy Talk; I Whistle a Happy Tune
 SMASH MOUTH. All Star (from *Shrek*)
 STROUSE, CHARNIN & MEEHAN. Annie You're Never Fully Dressed Without a Smile

Sight Reading (10 marks) *See page 21***Aural Tests General Knowledge** (8 marks each) *See pages 22-25***GRADE TWO****Technical Work** (20 marks) *From memory*

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in the *ANZCA Singing Manual*.

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.

**Songs must be edited for examination purposes (for example, one verse and chorus only).*

For further details, see General Information, p.19, point no. 9.

**All songs to be performed from memory.*

**Editions listed are suggestions only.*

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

ALLEN, P. I Still Call Australia Home
 ASHMAN & MENKEN. Beauty and the Beast Gaston

GRADE TWO (Continued)**List A** (Continued)

BAYER SAGER & HAMMOND. When I Need You
 BERNSTEIN & SONDEHEIM. 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. Calamity Jane It's Harry I'm Planning to Marry
 FOSTER, S. Beautiful Dreamer
 KEANE, R. Ten Songs for Young Singers Windchime Song (Wits' End Mus WEM 00019)
 LERNER & LOEWE. Brigadoon Brigadoon
 LLOYD WEBBER & RICE. Joseph and His Amazing Technicolor Dreamcoat
 Close Every Door
 MANCINI, H. Moon River
 MENKEN & SCHWARTZ. The Hunchback of Notre Dame God Help the Outcasts
 MOORE, M. Only Hope
 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

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

ANDERSSON & ULVAEUS. I Have a Dream
 BACHARACH & DAVID. Close to You; Raindrops Keep Falling on My Head
 BART, L. Oliver! Oliver!
Big Book of Children's Movie Songs, The
 A Whole New World (from *Aladdin*) (Hal Leonard HL00310731)
 CHAMBERS, K. The Captain
 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*)
 *Available in Australian Idol Audition Book (Alfred 00-WCA70942).
 KAEMPFERT, SINGLETON & SNYDER. Strangers in the Night
 LIVINGSTON & EVANS. Mona Lisa
Love Songs of the '80s If We Hold On Together (Hal Leonard HL00310014)
 McBROOM, A. The Rose
 MELUA, K. Closest Thing to Crazy
 MENKEN & ASHMAN. Aladdin Proud of Your Boy; A Whole New World
 MENKEN & SCHWARTZ. Pocohontas Colors of the Wind
 RODGERS & HAMMERSTEIN. The King and I Hello Young Lovers
 WEISS & THIELE. What a Wonderful World
6 Hot Hits - Ballads Even When You're Sleeping (Wise MSO 4000)
6 Hot Hits - Love Something Stupid; Time After Time (Wise MSO 3999)
6 Hot Hits - Wedding (Everything I Do) I Do It for You (Wise MSO 3987)

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

BALLARD, P. Mister Sandman

BART, L. Oliver! FoodBig Book of Children's Movie Songs, The

Getting to Know You; Tomorrow; Under the Sea (Hal Leonard HL00310731)

CAROLE-SMITH, M. 10 Selected Songs for Children When I Dream

COULTER & MARTIN. Puppet on a String

FARRAR, J. Grease You're the One That I Want

FOGARTY, J. Proud Mary

HARNICK & BOCK. Fiddler On The Roof Fiddler On The RoofHIGGINS, M. The Sound of White Scar (Allans 08011 36340)KEANE, R. Ten Songs for Young Singers

The Bottlebrush; Bunyip Gully; Lucky Lukie (Wits' End Mus WEM 00019)

LERNER & LOEWE. My Fair Lady I Could Have Danced All NightMENKEN & SCHWARTZ. Pocohontas Just Around the Riverbend

POMUS & SHUMAN. Viva Las Vegas

ROBIN & STYNE. Diamonds are a Girl's Best Friend

RODGERS & HART. The Lady is a Tramp

SHEYE, FRANK & KIPNER. Genie in a Bottle*

*Available in Australian Idol Audition Book (Alfred 00-WCA70942).Showstoppers Forever Lullaby of Broadway

STING. Fields of Gold

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-25***GRADE THREE****Technical Work** (20 marks) *From memory*

*Technical work is set out in the ANZCA Singing Manual.

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

*All songs to be performed from memory.

*Editions listed are suggestions only.

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, TendernessEncyclopedia of Jazz Standards A Taste of HoneyFIELDS & COLEMAN. Sweet Charity There's Gotta Be Something Better Than ThisKEANE, R. Ten Songs for Young Singers A Fishy Story (Wits' End Mus WEM 00019)

KEYS, A. If I Ain't Got You

LAINE & MYERS. Cavatina (He/She Was Beautiful)

LERNER & LOEWE. Paint Your Wagon I Still See ElisaRODGERS & HAMMERSTEIN. Oklahoma!

Oh, What a Beautiful Morning; Out of My Dreams

RODGERS & HAMMERSTEIN. South Pacific A Wonderful Guy

TRADITIONAL. Amazing Grace

VINE, C. Love Me Sweet (Australian Music Centre)

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

BACHELOR GIRL. Permission to Shine

BERNSTEIN & SONDHEIM. West Side Story Somewhere

BETTIS & CARPENTER. Yesterday Once More

Big Book of Children's Movie Songs, TheGo the Distance (from *Hercules*); Reflection (from *Mulan*) (Hal Leonard HL00310731)

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 & SEDA. Solitaire

COHEN, L. Hallelujah

COLDPLAY. Yellow

DJ SAMMY. Heaven

ESTAFAN & WARREN. Reach

EVANESCENCE. My Immortal

GOODREM, D. Out of the Blue

HIGGINS, M. The Sound of White The Special Two (Allans 08011 36340)Ladies of Pop You'll See - Madonna (IMP AO 801527567)

LENNON, J. Saltwater

LERNER & LOEWE. Brigadoon Waiting for My Deary

LEWIS, STOCK & ROSE. Blueberry Hill

LOVELAND & BRANDON. You Raise Me Up

SWAN & FROST. What About Me?

GRADE THREE (Continued)**List B** (Continued)

THOMPSON, JAMES & CHRISTOPHER. Always On My Mind
 TRENT & HATCH. My Country
Warner Bros. Presents Broadway Classics By My Side (from *Godspell*)
 WILDHORN & KNIGHTON. The Scarlet Pimpernel The Scarlet Pimpernel
6 Hot Hits - Ballads Breathe (Wise MSO 4000)
6 Hot Hits - Wedding You Were Meant for Me (Wise MSO 3987)

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

All Woman Vol. 1 I Only Want to Be With You (IMP)
 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
Contemporary Disney Santa Fe (from *Newsies*) (Hal Leonard HL00313169)
 DES'REE You Gotta Be
 DUFF, H. 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
 JOEL, B. Uptown Girl
 KEANE, R. Ten Songs for Young Singers
 My Dog, Duggie; Windy Wendy, the Witch of Wits' End (Wits' End Mus WEM 00019)
Ladies of Pop Like a Prayer - Madonna (IMP AO 801527567)
 LEIBER & SPECTOR. Spanish Harlem
 LENNON & McCARTNEY. Penny Lane; World Without Love
 MELUA, K. Crawling Up a Hill
 ROCHE & PEIKEN. What a Girl Wants
 RODGERS & HAMMERSTEIN. The King and I Shall We Dance?
 SHAIMAN & WITTMAN. Hairspray Mama I'm a Big Girl Now
 STEINBERG, KELLY & HOFFS. Eternal Flame
 VANDA & YOUNG. Love is in the Air
 VERONICAS, The. 4 Ever
6 Hot Hits - Ballads Good Riddance (Time of Your Life) (Wise MSO 4000)
6 Hot Hits - Pop Dancing in the Moonlight; Passenger (Wise)

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-25***GRADE FOUR****Technical Work** (18 marks) *From memory***Technical work is set out in the ANZCA Singing Manual.*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.*Breathing (Unaccompanied; first note only given.)To be sung in one breath: count to 18 on any given note, in crotchets. Tempo: MM ♩ = 60.**All songs to be performed from memory.***Editions listed are suggestions only.***List A** Slow Tempo (14 marks) *One to be chosen***This selection must contain improvisation.*

ALBERT, M. Feelings
 BRICUSSE & WILDHORN. Jekyll & Hyde Someone Like 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
 HIGGINS, M. The Sound of White The Sound of White (Allans 08011 36340)
 KEYS, A. Fallin'
Ladies of Pop Because You Loved Me (IMP AO 801527567)
 LEIGH & RICHARDS. Young at Heart
 LENNON, J. Imagine
 LENNON & McCARTNEY. Hey Jude
 PARTON, D. I Will Always Love You
 RODGERS & HART. My Funny Valentine
 SIGMAN & LAI. Where Do I Begin
 WILLIAMS & NICHOLS. We've Only Just Begun
Warner Bros. Presents Broadway Classics Sometimes a Day Goes By
6 Hot Hits - Ballads Amazed; Throw Your Arms Around Me (Wise MSO 4000)
6 Hot Hits - Love Tears in Heaven (Wise MSO 3999)
6 Hot Hits - Wedding Hero* (Wise MSO 3987)

Also available in Australian Idol Audition Book (Alfred 00-WCA70942).*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)
 CLARKSON, K. Miss Independent
 DALE & SPRINGFIELD. Georgy Girl
 DIAMOND, N. Song Sung Blue; Sweet Caroline

GRADE FOUR (Continued)**List B** (Continued)

DUFF, H. So Yesterday; Someone's Watching Over Me
 FOGERTY, J. Have You Ever Seen the Rain?
 GOODREM, D. Be Strong; Born to Try; Mistaken Identity
 HANLEY & CLARK. Second Hand Rose
Hot Hits Gold 11 She Will be Loved (Wise MSO 4085)
Ladies of Pop Frozen (IMP AO 801527567)
 LENNON & McCARTNEY. From Me to You
 ORBISON & MELSON. Blue Bayou
 ROSTILL, J. Let Me Be There
 WILLIAMS & NICHOLS. I Won't Last a Day Without You

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

BERNSTEIN & SONDHEIM. West Side Story Tonight
 BRICUSSE & WILDHORN. Jekyll & Hyde A New Life; In His Eyes
 BROOKS, M. The Producers When I Got It I Flaunt It
 EBB & KANDER. Chicago Mister Cellophane
 HERMAN, J. Hello Dolly Hello Dolly
 LERNER & LOEWE. Brigadoon It's 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
 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 (*Available in Showstoppers Forever*)
 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. Wicked Popular
 WILLSON, M. The Music Man Seventy-Six Trombones
 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.

Sight Reading (10 marks) *See page 21*

Aural Tests General Knowledge (8 marks each) *See pages 22-25*

GRADE FIVE**Technical Work** (18 marks) *From memory*

**Technical work is set out in the ANZCA Singing Manual.*

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.*

Breathing (Unaccompanied; first note only given.)

To be sung in one breath: count to 20 on any given note, in crotchets. Tempo: MM ♩ = 60.

**All songs to be performed from memory.*

**Editions listed are suggestions only.*

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

**This selection must contain improvisation.*

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
 DENVER, J. Annie's Song
 FIELDS & COLEMAN. Sweet Charity Too Many Tomorrows
 HENLEY & SILBAR. The Wind Beneath My Wings
 HIGGINS, M. The Sound of White Ten Days (Allans 08011 36340)
 HILL & MAN. Sometimes When We Touch
 KASHA & HIRSCHHORN. The Morning After
 KERR & ENGLISH. Mandy
 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
 RICHIE, L. Hello
 TWAIN, S. From this Moment
6 Hot Hits Better Man (Wise)

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

ANDERSSON & ULVAEUS.

Dancing Queen; Money, Money, Money; The Name of the Game

BERGMAN & LEGRAND. The Windmills of Your Mind

BONFA, L. Carnival (theme from *Black Orpheus*)

HIGGINS. Believe

JAY & MORROW. More Than You Know

GRADE FIVE (Continued)**List B** (Continued)

JOBIM & de MORAES. The Girl from Ipanema
 JOEL, B. My Life; Piano Man
Ladies of Pop Together Again (IMP AO 801527567)
 LANG & MINK. Constant Craving
 MURDEN & MILLER. For Once in My Life
 ORBISON & DEES. Pretty Woman
 PANKOW, J. Color My World
 REVAUX, FRANCOIS & THIBANT. My Way
 SCHWARTZ, S. Godspell All God's Gifts
 WILLIAMS, S. Basin St. Blues

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

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
 GORE & GORE. Fame Out Here On My Own
 HAMLISCH & KLEBAN. A Chorus Line What I Did for Love
 HARNICK & BOCK. Fiddler On The Roof Sunrise, Sunset
 KRETZMER & SCHONBERG. Les Miserables I Dreamed A Dream
 LERNER & LOEWE. Camelot Camelot; I Loved You Once in Silence
My Fair Lady I've Grown Accustomed to Her Face
Paint Your Wagon Wand'rin' Star
 LLOYD WEBBER, BLACK & HAMPTON. Sunset Boulevard With One Look
 LLOYD WEBBER & RICE. Evita High Flying, Adored
 RODGERS & HAMMERSTEIN. Oklahoma! People Will Say We're in Love
Sound of Music. The Climb Ev'ry Mountain

List D (14 marks)

Free Choice - One piece of at least Grade Five standard in either a classical or modern style.

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-25***GRADE SIX**

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

Technical Work (18 marks) *From memory*

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

Melba Method (Chappell 9164)

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.
 Vocalise: p. 49, no. 9; p. 55, no. 10.

**All songs to be performed from memory.*

**Editions listed are suggestions only.*

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

**This selection must contain improvisation.*

ALLEN & BARRY. I Honestly Love You
 BURKE & GARNER. Misty
 BEE GEES, The. How Deep Is Your Love; Woman in Love
 COCKER, J. You Are So Beautiful
 HAM & EVANS. Without You *Available in Australian Idol Audition Book (Alfred 00-WCA70942).*
 HERBSTTRITT, DORFF, SKLEROV & LLOYD. I Just Fall in Love Again
 KEYS & ROSE. A Woman's Worth
 KRAVITZ, HIRSCH, PASCH & KRIZAN. Stand By My Woman
 LENNON & McCARTNEY. Help
 MARX, R. Right Here Waiting *Available in Australian Idol Audition Book (Alfred 00-WCA70942).*
 MASSER & GOFFIN. Tonight I Celebrate My Love for You
 RICHIE, L. Say You, Say Me; Truly
 SCHWARTZ. Prince of Egypt When You Believe
 WARREN, D. The Arms of the One Who Loves You; How Do I Live*
**Available in Australian Idol Audition Book (Alfred 00-WCA70942).*
 WASHINGTON & KAPER. On Green Dolphin Street
 WILLIAMS & REINHARDT. It's the Bluest Kind of Blues
 WRIGHT & LEWIS. When a Man Loves a Woman
6 Hot Hits - Love Emotion (Wise MSO 3999)
6 Hot Hits - Wedding Have I Told You Lately (Wise MSO 3987)

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

CARLTON, V. A Thousand Miles
 DAVENPORT & COOLEY. Fever
 DELANEY, T. The Jazz Me Blues
 DUBLIN & WARREN. 42nd Street
 ELLINGTON & RUSSELL. Don't Get Around Much Anymore
 JAFFE & BOLLAND. The Gypsy in My Soul
 JOEL, B. Just the Way You Are

GRADE SIX (Continued)**List B** (Continued)

JOHN & RICE. The Lion King Circle of Life
 LOESSER, F. Luck Be a Lady
 QUNTA, THOMPSON, REID & RYDER. You're the Voice
 WALLER & BROOKS. Ain't Misbehavin'
 WONDER, S. I Just Called to Say I Love You
6 Hot Hits - Pop Whenever, Wherever (Wise)

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
 HARNICK & BOCK. Fiddler On The Roof Far From the Home I Love
 HERMAN, J. Mame Mame
 KANDER & WEBB. Cabaret Cabaret
 KRETZMER & SCHONBERG. Les Miserables Empty Chairs at Empty Tables
 LEHÁR, F. The Merry Widow Vilia
 LERNER & LOEWE. Camelot If Ever I Would Leave You
 LLOYD WEBBER, A. Aspects of Love Love Changes Everything
 ROMBERG, S. New Moon Softly as in a Morning Sunrise
 SCHWARTZ, S. Godspell Day by Day

List D (14 marks)

Free Choice - One modern-style piece of at least Grade Six standard.

Sight Reading (10 marks) *See page 21***Aural Tests** **General Knowledge** (8 marks each) *See pages 22-25***GRADE SEVEN**

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

Technical Work (18 marks) *From memory*

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

Melba Method (Chappell 9164)

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.

Vocalise: p. 56, no. 11; p. 57, no. 12a; p. 58, no. 12b.

GRADE SEVEN (Continued)

**All songs to be performed from memory.*

**Editions listed are suggestions only.*

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

BAERWALD. Come What May (from *Moulin Rouge!*)
 BURKE & HAGGART. What's New? (*Available in Encyclopedia of Jazz Standards*)
 ENYA. On Your Shore
 GILLESPIE & COOTS. You Go to My Head
 GIMBEL & FOX. Killing Me Softly
 GOBLE, G. Please Don't Ask Me
 GOLD, J. From a Distance
 HUPFIELD, H. As Time Goes By
 JOEL, B. Always a Woman
 JOHN & RICE. The Lion King Can You Feel the Love Tonight
 KING, C. You've Got a Friend
 KRETZMER & SCHONBERG. Les Miserables Bring Him Home
 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
 RICHIE, L. Endless Love
 SONDHEIM, S. A Little Night Music Send in the Clowns
 STREISAND & WILLIAMS. A Star is Born Evergreen
(Available in Warner Bros. 75th Anniversary 60s & 70s)
 WILDHORN & KNIGHTON. The Scarlet Pimpernel When I Look at You

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

AMOROSI, V. Power
 COLEMAN, C. Sweet Charity Hey Big Spender
 CREWE & NOLAN. Lady Marmalade
 DENVER, J. Perhaps Love
 JAGGER & RICHARDS. It's Only Rock and Roll
 KANDER & EBB. New York, New York New York, New York
 KING, C. Will You Love Me Tomorrow
 LLOYD WEBBER & RICE. Evita Don't Cry For Me Argentina
 MERRILL & STYNE. Funny Girl I'm the Greatest Star
 PORTER, C. You're the Tops (*Available in Warner Bros. Presents Broadway Classics*)
Jubilee Begin the Beguine
 SONDHEIM & STYNE. Gypsy Everything's Coming Up Roses

List C Gershwin with Improvisation (14 marks) *One to be chosen*

**This selection must contain improvisation.*

George White's Scandals 1924 Somebody Loves Me

GRADE SEVEN (Continued)**List C** (Continued)

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*
 *Available in Australian Idol Audition Book (Alfred 00-WCA70942).
Show Girl Liza (All the Clouds'll Roll Away)
Strike Up the Band The Man I Love

List D (14 marks)

Free Choice - One modern-style piece of at least Grade Seven standard.

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 22-25*

GRADE EIGHT

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

Technical Work (18 marks) *From memory*

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

Melba Method (Chappell 9164)

Various Turns: p. 33, nos. 46, 47 and 48; p. 34, nos. 49 and 50.

Repeated Notes: p. 35, no. 53.

Vocalise: p. 59, no. 13; p. 63, no. 16.

**All songs to be performed from memory.*

**Editions listed are suggestions only.*

**A list of the pieces chosen must be submitted with the 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.*

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

BAYER SAGER & FOSTER. The Prayer
 BUCKLE, FARNHAM & FRAZER. Burn for You
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)

GORDON, I. Unforgettable
 JOEL, B. New York State of Mind
 KERN & HAMMERSTEIN. Show Boat Old Man River
 KRETZMER & SCHONBERG. Les Miserables Do You Hear the People Sing?
Ladies of Pop The Power of Love (IMP AO 801527567)
 LLOYD WEBBER & HART. The Phantom of the Opera All I Ask of You
 MacCOLL, E. The First Time Ever I Saw Your Face
 NORMAN & SIMON. The Secret Garden How Could I Ever Know?
 SCAGGS, B. We're All Alone
 SCHWARTZ, S. Corner of the Sky
 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)
 FIELDS & COLEMAN. Sweet Charity Where Am I Going?
 GERSHWIN, G. Girl Crazy I Got Rhythm
Lady Be Good Fascinating Rhythm
 KRETZMER & SCHONBERG. Les Miserables On My Own; Stars
Ladies of Pop Believe (IMP AO 801527567)
 LLOYD WEBBER & RICE. Evita Eva, Beware of the City
 MERRILL & STYNE. Funny Girl Don't Rain on My Parade
 RADO, RAGNI & MacDERMOT. Hair Good Morning Starshine
 SAINT-MARIE & NITZSCHE. Up Where We Belong
 SONDHEIM, S. Into the Woods Stay With Me
 SONDHEIM & STYNE. All I Need is the Girl
 STRANGE & DAVIS. A Little Less Conversation
 WRIGHT & FORREST. Kismet Baubles, Bangles and Beads

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

**This selection must include elaborate Blues-style improvisation.*

HAMILTON, A. Cry Me A River
 HEYMAN, SOUR, EYTON & GREEN. Body and Soul
 KERN & HAMMERSTEIN. Showboat Can't Help Lovin' Dat Man
 KERN & HARBACH. Roberta Smoke Gets in Your Eyes
 KOEHLER & ARLEN. Stormy Weather

GRADE EIGHT (Continued)**List C** (Continued)

McHUGH & FIELDS. I'm in the Mood for Love
 MERCER & ARLEN. That Old Black Magic
 RODGERS & HART. Blue Moon

List D (14 marks)

Free Choice - One modern-style piece of at least Grade Eight standard.

Sight Reading (10 marks) *See page 21***Aural Tests General Knowledge** (8 marks each) *See pages 22-25***ASSOCIATE PERFORMER DIPLOMA** - A.Dip.A.

Note: There are no prerequisites for this examination. To receive the award, the candidate must have completed Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

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.

Technical Work *From memory*

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

Melba Method (Chappell 9164)

Exercises for Staccato: p. 29, nos. 41 and 42; p. 30, no. 43.

The Trill: p. 32, no. 45.

Exercises on Major Thirds: p. 39, nos. 60 and 61.

Vocalise: p. 62, no. 15.

**All songs to be performed from memory.*

**Editions listed are suggestions only.*

List A Slow Tempo *One to be chosen*

ANDERSSON, RICE & ULVAEUS. Heaven Help My Heart

ASSOCIATE PERFORMER DIPLOMA (Continued)**List A** (Continued)

BRICUSSE & WILDHORN. Jekyll & Hyde This is the Moment
 COLLINS, P. Against All Odds
 ELLINGTON, D. Sophisticated Lady
 ELLINGTON, MILLS & BIGARD. Mood Indigo
 GIBB & GALUTON. What Kind of Fool
 HENLEY & FREY. Desperado
 JOEL, B. Honesty
 KELLY, R. I Believe I Can Fly
 KOEHLER & ARLEN. Ill Wind
 MASSER & JENNINGS. Didn't We Almost Have It All
 ROGERS & HAGEN. Harlem Nocturne
 WARREN, D. Time, Love and Tenderness
 WEBSTER & KAPER. Invitation
 WILDHORN & KNIGHTON. The Scarlet Pimpernel You Are My Home
(Available in Showstoppers Forever)
 WRIGHT & FORREST. Kismet Bored

List B Brighter Tempo *One to be chosen*

BACHARACH & DAVID. Promises, Promises Promises, Promises
(Available in Showstoppers Forever)
 BERNSTEIN & SONDHEIM. West Side Story Something's Coming
 BRICUSSE & WILDHORN. Jekyll & Hyde I Need to Know
 FEKARIS & PERREN. I Will Survive*
**Available in Australian Idol Audition Book (Alfred 00-WCA70942).*
 KRETZMER & SCHONBERG. Les Miserables At the End of the Day; In My Life
 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
 WRIGHT & FORREST. Kismet Not Since Nineveh

List C *One to be chosen*

**This selection must include 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*
**Available in Australian Idol Audition Book (Alfred 00-WCA70942).*
 TRADITIONAL. Frankie & Johnny
 WEILL & BRECHT. The Threepenny Opera Mack the Knife

ASSOCIATE PERFORMER DIPLOMA (Continued)**List D**

Free Choice - One modern-style piece of at least Associate standard.

General Knowledge See page 25

ASSOCIATE TEACHER DIPLOMA - A.T.D.A.

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 section: 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 October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 13-14 of this book.

PART II: Teaching Principles (October 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** (Series 2 only)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 Preparatory 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 Grades One to 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.

LICENTIATE PERFORMER DIPLOMA - L.Dip.A.

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. Prerequisites: Associate Performer Diploma (or equivalent) and a Credit (or higher) in Grade Six Theory. The entry must be for the same instrument and stream as the Associate Performer 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. 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.
6. Performance time: 60 minutes.
7. All pieces must be performed from memory.
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 - L.T.D.A.

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 section: 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.

LICENTIATE TEACHER DIPLOMA (Continued)**PART I: Theory** (May or October sitting)

One three-hour paper.

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

PART II: Teaching Principles (October sitting only)

One three-hour paper.

1. The principles of educational psychology. Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for handicapped 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 tapes, computers etc.

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.
3. Minimum age: 18 years.
4. A proposed recital programme, including a sample tape/CD 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. 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. 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.
8. Programme time: at least 75 minutes, including a 15-minute interval.
9. All pieces must be performed from memory.
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

This introductory examination is for a group of from 3 to 6 voices.

Marks will not be allotted for this grade; there will be an overall assessment only of First Class Honours, Honours, Credit, Pass or Not Satisfactory.

Technical Work

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in the *ANZCA Singing Manual*.

Breathing* (Unaccompanied; first note only given.)

To be sung in one breath: count to 16 on any given note, in crotchets. Tempo: MM $\text{♩} = 60$.

**These may be given randomly in groups of two, at the discretion of the examiner.*

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 24

Aural Tests See page 22

GRADE TWO**Technical Work** (20 marks) *From memory***Exercises** (Sung on either 'aa', 'ee' or 'oh'.) As set in the *ANZCA Singing Manual*.**Breathing** (Unaccompanied; first note only given.)To be **sung** in one breath: count to 16 on any given note, in crotchets. Tempo: MM ♩ = 60.**Studies and Songs** (18 marks each) *From memory**One to be selected from each of Lists A, B and C.***Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.***Students are encouraged to perform pieces in their original languages.***List A**CONCONE. 50 Lessons, Op. 9 no. 1, 2 or 3PERI, A. Vocalises and Exercises for Beginners no. 6 or 11 (Diva Pub./Encore)**List B**HANDEL, G. F. O Lovely Peace³PURCELL, H. In These Delightful Pleasant Groves³World of Folk Songs, A

Amid the New-Mown Hay; A L'Ombre D'um Chêne; Still, Still, Still (Diva Pub./Encore)

List CBRAHMS, J. Marienwürmchen (Ladybird)³ (Boosey & Hawkes)

GIBBS, C. A. Five Eyes (Boosey & Hawkes)

GILBERT & SULLIVAN. H.M.S. Pinafore I'm Called Little Buttercup³JAMES, W. Australian Bush Songs Bush Night Song (Ricordi)Sing Solo Christmas - Low Voice ed. J. C. Case. Rocking³; Rocking Hymn³ (OUP)World of Folk Songs, A

Peppinetta; Poveretto; Sah Ein Knab Ein Röslein Stehn; Skye Boat Song (Diva Pub./Encore)

Sight Reading (10 marks) *See page 21***Aural Tests General Knowledge** (8 marks each) *See pages 22-25***GRADE THREE****Technical Work** (20 marks) *From memory***Technical work is set out in the ANZCA Singing Manual.***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.***GRADE THREE** (Continued)**Breathing** (Unaccompanied; first note only given.)To be **sung** in one breath: count to 16 on any given note, in crotchets. Tempo: MM ♩ = 60.**Studies and Songs** (18 marks each) *From memory**One to be selected from each of Lists A, B and C.***Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.***Students are encouraged to perform pieces in their original languages.***List A**CONCONE. 50 Lessons, Op. 9 no. 4-7 *Any one*PERI, A. Vocalises and Exercises for Beginners no. 8, 9, 12 or 13 (Diva Pub./Encore)**List B**BACH, J. S. Sacred Songs Abschied³; Bitte um ein seliges Sterben³ (IMC 944)Celebrated Songs Book 1 ed. Leah. What then is Love - Rosseter¹ (Chester)Classic Songs ed. Taylor. L'Étoile du matin - arr. Weckerlin³; Plango, gemo - Vivaldi³;Se nei ben - Stradella³ (Alfred)Sing Solo Christmas - Low Voice ed. J. C. Case. Cradle Song - Byrd³ (OUP)26 Italian Songs & Arias - High and Low Voices Nel cor più non mi sento - Paisiello³

(Alfred)

List CAustralian Poems Lullaby - Holland²; The Whistling Man - Holland¹ (Allans)BRAHMS, J. Op. 14, no. 7 Ständchen³ (Lengnick)Classic Songs ed. Taylor. Come Let's Be Merry - arr. Wilson³ (Alfred)Elisabeth Schumann Favourite Songs - High Voice O ihr Herren¹; Seligkeit - Schubert³

(Universal)

GILBERT & SULLIVAN. Ruddigore If somebody there chanced to be¹Yeoman of the Guard, The When maiden loves²Mezzo-Soprano Songs Wiegenlied - Schubert¹ (Boosey & Hawkes)ROE, B. A Garland of Folksongs The Wee Cooper O'Fife³ (Thames)Life is Full of Other People A Little River² (Thames)SCHUBERT, F. Selected Songs An mein Klavier³; Das Rosenband³ (Peters)Second Pentatonic Song Book The Cherry Tree Carol³; Lullaby³ (Schott)Sing Solo Christmas - Low Voice ed. J. C. Case.The Infant King³; Sussex Carol³; The Two Shepherd Boys³ (OUP)Soprano Songs Wiegenlied - Brahms¹ (Boosey & Hawkes)World of Folk Songs, A Le Jardin D'Amour; Searching for Lambs; The Spring is Coming;

To the Maypole Haste Away; Es Wollt Ein Schneider Wandern (Diva Pub./Encore)

Sight Reading (10 marks) *See page 21***Aural Tests General Knowledge** (8 marks each) *See pages 22-25*

GRADE FOUR**Technical Work** (18 marks) *From memory*

**Technical work is set out in the ANZCA Singing Manual.*

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.*

Breathing (Unaccompanied; first note only given.)

To be sung in one breath: count to 18 on any given note, in crotchets. Tempo: MM ♩ = 60.

Studies and Songs (14 marks each) *From memory*

One to be selected from each of Lists A, B, C and D.

**Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.*

**Students are encouraged to perform pieces in their original languages.*

List A

CONCONE. 50 Lessons, Op. 9 no. 8-21 *Any one*

40 Lessons, Op. 17 no. 1-20 *Any one*

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*
(Chappell 9164)

PERI, A. Vocalises and Exercises for Beginners no. 14, 15 or 16 (Diva Pub./Encore)

List B

BACH, J. S. Sacred Songs Gebet¹; Jesu, du bist mein¹ (IMC 944)

Baritone Songs Come again sweet love - Dowland¹ (Boosey & Hawkes)

Bass Songs Down among the dead men²; Drinking²; Hear! ye Gods of Britain - Purcell²
(Boosey & Hawkes)

Celebrated Songs Book 1 ed. Leah. Under the Greenwood Tree - Arne¹

Book 2 Come Away, Come Sweet Love - Dowland³

Book 3 I attempt from love's sickness - Purcell¹; Maledetto - Monteverdi¹ (Chester)

Classic Songs ed. Taylor. Sorge nel petto - Handel³ (Alfred)

Mezzo-Soprano Songs My mother bids me bind my hair - Haydn¹;

Nymphs and Shepherds - Purcell¹; Who ever thinks or hopes of love - Dowland¹
(Boosey & Hawkes)

Sing Solo Baritone ed. J. C. Case. Vouchsafe O Lord - Handel² (OUP)

Soprano Songs So sweet is thy discourse - Campian¹ (Boosey & Hawkes)

26 Italian Songs & Arias - High and Low Voices Caro mio ben - Giordani³ (Alfred)

List C

Celebrated Songs Book 1 ed. Leah.

An die Laute - Schubert¹; Op. 31, no. 6 Like to a Linden Tree am I - Dvořák¹ (Chester)

Elisabeth Schumann Favourite Songs - High Voice Stille Sicherheit - Franz¹ (Universal)

GRADE FOUR (Continued)**List C** (Continued)

Mezzo-Soprano Songs Op. 19, no. 4 Der Schmied - Brahms¹; Heidenröslein - Schubert¹
(Boosey & Hawkes)

SCHUBERT, F. Complete Song Cycles Op. 25, no. 1 Das Wandern³ (Dover)

Selected Songs Op. 59, no. 4 Lachen und Weinen³ (Peters)

SCHUMANN, R. 55 Songs - High Voice Volksliedchen¹ (Kalmus)

Sing Solo Contralto ed. C. Shacklock. But the Lord is Mindful - Mendelssohn (OUP)

Treasury of Songs Vol. 8 Schwesterlein - Brahms³ (Allans)

List D

Australian Composers in Song Solveig's Song - Le Gallienne³ (Allans)

Celebrated Songs Book 1 ed. Leah. Have you seen but a white lily grow³

Book 2 Oh Fair Enough - Moeran²

Book 3 Bow thy Corolla - Nielsen³ (Chester)

GERMAN & HOOD. Merry England

Dan Cupid hath a garden¹; She had a letter from her love¹ (Chappell)

GILBERT & SULLIVAN. The Mikado The sun whose rays¹

The Yeoman of the Guard Free from his fetters¹

GRAINGER, P. Heritage of English Songs Vol. 1 Died for Love³ (Thames)

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 Tree¹ (Wirripang)

ROE, B. Life is Full of Other People Wartime Child³ (Thames)

Sing Solo Baritone ed. J. C. Case. The lark in the clear air - Tate²

Sing Solo Christmas - Low Voice ed. J. C. Case.

Ave Maria - Atkinson³; Balulalow - Warlock²; Gabriel's Greeting³

Sing Solo Tenor ed. R. Tear. She's like the Swallow - Vaughan Williams¹ (OUP)

World of Folk Songs, A Cantilena Del 'Maggio' (Diva Pub./Encore)

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 22-25*

GRADE FIVE**Technical Work** (18 marks) *From memory*

**Technical work is set out in the ANZCA Singing Manual.*

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.*

GRADE FIVE (Continued)

Breathing (Unaccompanied; first note only given.)

To be sung in one breath: count to 20 on any given note, in crotchets. Tempo: MM ♩ = 60.

Studies and Songs (14 marks each) *From memory*

One to be selected from each of Lists A, B, C and D.

**Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.*

**Students are encouraged to perform pieces in their original languages.*

List A

CONCONE. 50 Lessons, Op. 9 no. 22-50 *Any one*

40 Lessons, Op. 17 no. 22-30 *Any one*

MARCHESE. 24 Vocalises, Op. 2 no. 6-8 *Any one*

Melba Method Exercises on Intervals: pp. 19-20, no. 15, 16 or 17 *Any one* (Chappell 9164)

PERI, A. Vocalises and Exercises for Beginners no. 17 (Diva Pub./Encore)

PURCELL, H. Passing By

List B

Bass Songs Bacchus, God of mirth and wine - Arne²; Love leads to battle - Buononcini²
(Boosey & Hawkes)

Celebrated Songs Book 1 ed. Leah. Jeunes fillettes³; Bois épais - Lully¹

Book 2 Verdi prati (from *Alcina*) - Handel²

Book 3 My Lovely Goddess Celia - Munro¹; O Sleep Why Dost Thou Leave Me - Handel¹
(Chester)

Classic Songs ed. Taylor. L'Amour de moi³; O dolcissima speranza - Scarlatti³ (Alfred)

Mezzo-Soprano Songs Here amid the shady woods (from *Alexander Balus*) - Handel¹
(Boosey & Hawkes)

Sing Solo Baritone ed. Case. Der Vogelfänger bin ich ja (from *Die Zauberflöte*) - Mozart²

Sing Solo Contralto ed. C. Shacklock. Voi che sapete (from *Le Nozze di Figaro*) - Mozart³

Sing Solo Tenor ed. R. Tear. Where e'er you walk (from *Semele*) - Handel³ (OUP)

26 Italian Songs & Arias - High and Low Voices

Lasciatemi morire! (from *Arianna*) - Monteverdi³; Sebben, crudele - Caldara³;

Tu lo sai - Torelli³; Vergin, tutt'amor - Durante³ (Alfred)

List C

BRAHMS, J. Wie Melodien³

Celebrated Songs Book 1 ed. Leah. Sonntag - Brahms³

Book 2 Der Musikant - Wolf³; The Princess - Grieg¹ (Chester)

DVOŘÁK, A. Biblical Songs Vol. 1 God is my shepherd; I'll sing a new song (Lengnick)

Elisabeth Schumann Favourite Songs - High Voice

Das Mädchen spricht - Brahms¹; Op. 172, no. 6 Die Vögel - Schubert³ (Universal)

GRIEG, E. Ein Traum

Le Bel Age La Captive - Berlioz³ (Faber)

SCHUBERT, F. Selected Songs Die Forelle³ (Peters)

GRADE FIVE (Continued)

List C (Continued)

SCHUMANN, R. 55 Songs - High Voice¹ Op. 25, no. 3 Der Nussbaum;

Op. 42, no. 1 Seit ich ihn gesehen (from *Frauenliebe und Leben*) (Kalmus)

Sing Solo Christmas - Low Voice ed. J. C. Case. Maria Wiegenlied - Reger³

Sing Solo Contralto ed. C. Shacklock. En svane - Grieg² (OUP)

List D

Australian Composers in Song

Come Sleep - Glanville Hicks³; Full Sail - Buck²; My Bird Singing - Hill¹ (Allans)

Baritone Songs O mistress mine - Quilter² (Boosey & Hawkes)

Bass Songs My lagan love - arr. Harty² (Boosey & Hawkes)

CARR-BOYD & DOTY. Museum Garden Museum Garden¹ (Wirripang)

Celebrated Songs Book 1 ed. Leah. Nod - Gibbs¹ (Chester)

DIXON & DICKINSON. Nature's Changes² (Wirripang)

ELGAR, E. 13 Songs Queen Mary's Song¹

GILBERT & SULLIVAN. H.M.S. Pinafore Sorry her lot who loves too well¹

Patience Love is a plaintive song²

Sorcerer, The The pale young Curate²

GRAINGER, P. Heritage of English Songs Vol. 1 British Waterside¹; Willow Willow³
(Thames)

HYDE & ROSSETTI. Lullaby (Wirripang)

KEATS. Bush Cradle Song¹ (Wirripang)

KEATS & WILDE. The Garden of Death¹ (Wirripang)

QUILTER, R. Love's Philosophy³; Now Sleeps the Crimson Petal

Sing Solo Christmas - Low Voice ed. J. C. Case.

The Holy Boy - Ireland³; The Monkey's Carol - Stanford³ (OUP)

Soprano Songs I have twelve oxen - Ireland³ (Boosey & Hawkes)

VAUGHAN WILLIAMS, R. The sky above the roof³ (Boosey & Hawkes)

Vaughan Williams Song Album Vol. 1 The Winter's Willow¹ (Boosey & Hawkes)

WARLOCK, P. First Book of Songs, A Passing By¹ (OUP)

WILLIAMSON, M. Child's Garden, A A Good Boy¹; The Lamplighter¹ (Weinberger)

Sight Reading (10 marks) *See page 21*

Aural Tests **General Knowledge** (8 marks each) *See pages 22-25*

GRADE SIX

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

Technical Work (18 marks) *From memory*

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

Melba Method (Chappell 9164)

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; p. 55, no. 10 (Chappell 9164)

Songs (14 marks each) *From memory*

One to be selected from each of Lists A, B, C and D.

**Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.*

**Students are encouraged to perform pieces in their original languages.*

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

List A

Bass Songs Droop not young lover (from *Ezio*) - Handel²; Vittoria, mio core! - Carissimi²
(Boosey & Hawkes)

Best of Recital Songs Mein gläubiges Herze - Bach¹ (Allans)

HANDEL, G. F. 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

Theodora Recit.: O Worse than Death and Aria: Angels Ever Bright and Fair

La Flora: Arie etc. Antiche Italiene Vol. 1 ed. Jeppeson. Se l'auro spira - Frescobaldi³

Vol. 2 Non so se sia la speme - Handel³ (Hansen)

MARTINI, J. Plaisir d'amour

PURCELL, H. 15 Songs and Airs Bk. 2

Secesy's Song: One charming night gives more delight (from *The Fairy Queen*)³ (Novello)

Sing Solo Contralto ed. C. Shacklock.

Recit.: Frondi tenere and Aria: Ombra mai fù (from *Serse*) - Handel²

Sing Solo Soprano ed. J. Allister. Domine Deus (from *Gloria*) - Vivaldi¹

Sing Solo Tenor ed. R. Tear. A Hymn to God the Father - Humfrey¹ (OUP)

Soprano Songs Let me wander not unseen - Handel¹ (Boosey & Hawkes)

26 Italian Songs & Arias - High and Low Voices

Amarilli, mia bella - Caccini³; Le Violette (from *Pirroe Demetrio*) - Scarlatti³;

Per la gloria d'adorarvi - Bononcini³; Se Florindo è fedele - Scarlatti³ (Alfred)

GRADE SIX (Continued)**List B**

Best of Recital Songs Tell me lovely Shepherd - Boyce¹ (Allans)

Elisabeth Schumann Favourite Songs - High Voice

Das Veilchen - Mozart¹; Op. 83, no. 3 Mit einem gemalten Band - Beethoven¹ (Universal)

La Flora: Arie etc. Antiche Italiene Vol. 1 ed. Jeppeson. Cara e dolce - Scarlatti³ (Hansen)

MOZART, W. A. The Magic Flute O Isis and Osiris; Papageno's Song

Un moto de gioja K.579

Sing Solo Baritone ed. J. C. Case. The Song of Momus to Mars - Boyce² (OUP)

26 Italian Songs & Arias - High and Low Voices

Danza, danza, Fanciulla Gentile - Durante³ (Alfred)

List C

Celebrated Songs Book 2 ed. Leah.

Op. 88, no. 4 An die Musik - Schubert²; Op. 4, no. 2 Lydia - Fauré³ (Chester)

Complete Songs Series IV Op. 106, no. 1 Ständchen - Brahms³ (Dover)

Elisabeth Schumann Favourite Songs - High Voice

Op. 25, no. 2 Wohin? or no. 6 Der Neugierige - Schubert¹ (Universal)

FAURÉ, G. 30 Songs - High and Low Voice ed. Kagen.

Op. 18, no. 1 Nell³; Op. 83, no. 1 Prison³ (IMC)

French Art Songs of the Nineteenth Century ed. Hale.

Le mariage des roses - Franck¹; Les Cloches - Debussy³; Romance - Debussy³ (Dover)

GONOU, C. Faust Faites-lui mes aveux

HAHN, R. L'Heure exquise³

MASSENET, J. Elegie

SCHUMANN, R. Op. 25, no. 7 Die Lotosblume³

55 Songs - High Voice Op. 127, no. 2 Dein Angesicht³ (Kalmus)

Sing Solo Contralto ed. C. Shacklock. Twilight Fancies - Delius³

Sing Solo Soprano ed. J. Allister. En prière - Fauré³ (OUP)

Soprano Songs Op. 33, no. 5 So willst du des armen - Brahms¹;

Op. 84, no. 4 Vergebliches Ständchen - Brahms¹ (Boosey & Hawkes)

List D

Australian Composers in Song

Bush Song at Dawn - James¹; For a Child - Sutherland³; Hands of Jade - Phillips¹;

In the Dim Counties - Sutherland³; Non m'aje da - Dreyfus¹ (Allans)

Australian Poems Children of Terrigal - Holland³ (Allans)

Bass Songs Money O! - Head¹ (Boosey & Hawkes)

CARR-BOYD & DOTY. Museum Garden Squiggly Brushstrokes¹ (Wirripang)

EDWARDS, R. Hermit of the Green Light, The And no bird sings² (Universal)

ELGAR, E. 13 Songs The Shepherd's Song¹ (Thames)

Elisabeth Schumann Favourite Songs - High Voice

Du meines Herzens Krönelein - Strauss³ (Universal)

GRADE SIX (Continued)**List D** (Continued)

- GILBERT & SULLIVAN. Gondoliers, The Take a pair of sparkling eyes¹
Pirates of Penzance, The I am a Pirate King²
Yeoman of the Guard, The I've jibe and joke²; Were I thy bride²
 HYDE & WADDELL. The Lotus Pool¹ (Wirripang)
 KEATS & FURNISS. My Dark-Eyed Acushla (Wirripang)
 LEHÁR, F. The Merry Widow Vilia
Sing Solo Contralto ed. C. Shacklock. Twilight Fancies - Delius³
Sing Solo Soprano ed. J. Allister. The Loom - Williams¹ (OUP)
Soprano Songs Dream Valley - Quilter³; The Singer - Head¹ (Boosey & Hawkes)
 VAUGHAN WILLIAMS, R. Last Four Songs Tired² (OUP)
 WARLOCK, P. First Book of Songs, A The Lover's Maze¹; Pretty Ring Time¹ (OUP)

Sight Reading (10 marks) *See page 21*

Aural Tests General Knowledge (8 marks each) *See pages 22-25*

GRADE SEVEN

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

Technical Work (18 marks) *From memory*

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

Melba Method (Chappell 9164)

- 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; p. 58, no. 12b

Songs (14 marks each) *From memory*

One to be selected from each of Lists A, B, C and D.

**Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.*

**Students are encouraged to perform pieces in their original languages.*

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

List A

- BACH, J. S. Magnificat BWV 243 Quia fecit mihi magna²
St Matthew Passion BWV 244 Ich will dir mein Herze schenken¹

GRADE SEVEN (Continued)**List A** (Continued)

- BOYCE, W. Solomon Balmy sweetness ever flowing² (OUP)
 CACCINI, G. Le Nuove Musiche ed. H. W. Hitchcock. Amor, io parto² (A-R Editions)
 DOWLAND, J. Fifty Songs for High Voice Bk. 2 Sweet stay awhile¹
Fifty Songs for Low Voice Bk. 2 Sweet stay awhile² (Stainer & Bell)
 HANDEL, G. Acis and Galatea Where shall I seek the charming fair?¹
 MONTEVERDI, C. Orfeo Rosa del ciel, vita del mondo¹; Tu sé morta²
 PURCELL, H. 15 Songs and Airs Bk. 1
Epithalamium: Thrice happy lovers (from The Fairy Queen)¹
Bk. 2 Music for a while (from *Oedipus*)³ (Novello)
Sing Solo Contralto ed. C. Shacklock. Return, O God of Hosts (from Samson) - Handel²
Sing Solo Soprano ed. J. Allister. By thy banks, gentle Stour - Boyce¹
Sing Solo Tenor ed. R. Tear. Bist du bei mir - Bach¹ (OUP)
Soprano Songs Endless pleasure, endless love (from Semele) - Handel¹;
Care selve (from Atalanta) - Handel¹ (Boosey & Hawkes)
26 Italian Songs & Arias - High and Low Voices Che fiero costume - Legrenzi³;
Recit: Il mio bel foco and Aria: Quella fiamma che m'accende - Marcello³ (Alfred)

List B

- Bass Songs Op. 75, no. 4 The Song of the Flea - Beethoven² (Boosey & Hawkes)
 BEETHOVEN, L. van. Wonne der Vehmuth¹ (Boosey & Hawkes)
Celebrated Opera Arias for Bass ed. Spicker.
Non più andrai (from Le Nozze di Figaro) - Mozart² (Music Sales)
 HAYDN, J. Haydn Canzonettas and Songs Rückerinnerung¹ (Peters)
Mezzo-Soprano Songs Op. 75, no. 1 Kennst du das Land - Beethoven² (Boosey & Hawkes)
Mozart Leider An Chloë K.524² (Peters)
 MOZART, W. A. Don Giovanni Dalla sua pace¹; Madamina, il catalogo è questo
The Magic Flute Within these Holy Portals
The Marriage of Figaro Vedro Mentr'io Sospiro
Sing Solo Tenor ed. R. Tear. Abendempfindung K.523 - Mozart¹ (OUP)
Soprano Songs Ridente la calma K.210a - Mozart¹ (Boosey & Hawkes)

List C

- Baritone Songs Op. 48, no. 7 Ich grolle nicht (from Dichterliebe) - Schumann²;
 Op. 47, no. 1 Botschaft - Brahms³ (Boosey & Hawkes)
Bass Songs Op. 89, no. 5 Der Lindenbaum - Schubert² (Boosey & Hawkes)
 BRAHMS, J. Op. 32, no. 9 Wie bist du meine Königin¹ (Breitkopf)
Die Mainacht³
Celebrated Opera Arias for Tenor ed. Spicker.
Com' è gentil (from Don Pasquale) - Donizetti¹ (Music Sales)
 DUPARC, H. Dover Complete Songs of Duparc Chanson Triste (Dover)
 DVOŘÁK, A. Biblical Songs Vol. 1 Clouds and Darkness²
Vol. 2 By the waters of Babylon³

GRADE SEVEN (Continued)**List C** (Continued)

DVOŘÁK, A. Gipsy Melodies Op. 55 no. 2 Hark! How my triangle³ (Lengnick)

Elisabeth Schumann Favourite Songs - High Voice

Wer hat dies Liedlein erdacht (from *Des Knaben Wunderhorn*) - Mahler¹;

Das Lied im Grünen - Schubert¹; Marienlied - Marx¹ (Universal)

FAURÉ, G. 30 Songs - High and Low Voice ed. Kagen.

Op. 21, no. 2 Toujours³; Op. 39, no. 4 Les Roses d'Ispahan^{3*} (IMC)

**Also available in French Art Songs of the Nineteenth Century ed. Hale (Dover).*

French Art Songs of the Nineteenth Century ed. Hale.

Op. 7, no. 2 Villanelle - Berlioz¹ (Dover)

SCHUBERT, F. Selected Songs An die Nachtigall²; Op. 92, no. 1 Der Musensohn³ (Peters)

Soprano Songs Op. 42, no. 3 Er, der Herrlichste von Allen - Schumann^{1*} (Boosey & Hawkes)

**Also available in SCHUMANN, R. 55 Songs - High Voice (Kalmus).*

30 Songs - Liszt Du bist wie eine Blume¹; Der Fischerknabe¹; S'il est un charmant gazon¹;

Wanderers Nachtlied¹ (Dover)

50 Art Songs from the Modern Repertoire Op. 7, no. 4 The Lark - Dvořák¹ (Schirmer)

List D

ARMSTRONG GIBBS. Why Do I Love?

Australian Composers in Song Mopoke - Hill¹; Simeon's Song - Mackenzie¹;

Was it the sun that broke my dream? - Dreyfus² (Allans)

BARBER, S. From Samuel Barber: Collected Songs for High Voice or Low Voice

The Monk and his Cat; The Secrets of the Old; Sure on this Shining Night (Schirmer)

BRUMBY, C. Jock o' dreams¹ (AMC)

CARR-BOYD & DOTY. Museum Garden Italian Landscape¹ (Wirripang)

COOPER & ADAMSON. First Person Feminine¹ no. 2 or 3 (Wirripang)

EDWARDS, R. Hermit of the Green Light, The And no bird sings² (Universal)

ELGAR, E. Like to a Damask Rose

Elisabeth Schumann Favourite Songs - High Voice All meine Gedanken - Strauss¹ (Universal)

GERMAN & HOOD. Merry England O who shall say that love is cruel¹ (Chappell)

GIBBS, A. C. Ten Songs The Splendour Falls² (Thames)

GILBERT & SULLIVAN. H.M.S. Pinafore A simple sailor lowly born¹

The Mikado Alone and yet alive²

The Pirates of Penzance Poor wand'ring one¹

The Yeoman of the Guard Oh! a private buffoon²

HYDE, M. Before the Spring¹ (Wirripang)

IRELAND, J. Three Songs The Adoration¹; The Rat² (Chester)

OBRADORS. Classical Spanish Songs

El Majo celoso²; Con amores, la mi madre²; Del Cabello más sutil² (IMC)

Sing Solo Christmas - Low Voice ed. J. C. Case. Shepherds Pipe Carol - Rutter¹ (OUP)

TCHAIKOVSKY, P. I. 6 Songs, Op. 6 no. 6 None but the Lonely Heart

VAUGHAN WILLIAMS, R. Song Album Vol. 1 Dreamland¹

Songs of Travel Any one² (Boosey & Hawkes)

GRADE SEVEN (Continued)**List D** (Continued)

WARLOCK, P. First Book of Songs, A Cradle Song¹ (OUP)

YATES & PEAKE. The Trouble with Geraniums¹ no. 4 (Wirripang)

Sight Reading (10 marks) *See page 21*

Aural Tests General Knowledge (8 marks each) *See pages 22-25*

GRADE EIGHT

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

Technical Work (18 marks) *From memory*

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

Melba Method (Chappell 9164)

Various Turns: p. 33, nos. 46, 47 & 48; p. 34, nos. 49 & 50

Repeated Notes: p. 35, no. 53

One vocalise to be chosen from the following list.

Melba Method Vocalise: p p. 59, no.13; p. 63, no. 16

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

Songs (14 marks each) *From memory*

One to be selected from each of Lists A, B, C and D.

**At least one item must be performed in a language other than English.*

**A list of the pieces chosen must be submitted with the 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 examiner with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiner and destroyed.*

**Students studying Year 12 music can apply to play other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).*

Soprano and Mezzo Soprano:

List A

BACH, J. S. Christmas Oratorio BWV 248 Feinde schrecken nun; Nun mögt ihr stolzen

DOWLAND, J. Fifty Songs for High Voice Bk. 1 Flow my tears (Stainer & Bell)

PURCELL, H. The Fairy Queen Hark! the echo'ng air (Novello)

12 Songs from the Oratorios - Soprano Recit.: Ye Sacred Priests and

Aria: Farewell ye Limpid Springs (from *Jephtha*) - Handel (Novello)

15 Songs and Airs Bk. 1 Recit.: Thy hand, Belinda and

Aria: When I am laid in earth (from *Dido and Aeneas*) - Purcell;

Hark! How all things with one sound rejoice - Purcell (Schirmer)

GRADE EIGHT (Continued)**List A** (Continued)

30 Arie, Collezione Complete Se delitto è l'adorarvi - Scarlatti;
Ma che vi costa, signor tutore? (from *Dido Abbandonata*) - Traetta (Ricordi)

List B

Arias for Mezzo-Soprano and Soprano Non so più - Mozart (Schirmer)
HAYDN, F. J. La Vera Costanza Con un tenero sospiro
L'Isola di Alcina Cavatina di Alcina
Stabat Mater ed. Robbins Landon. Quis non posset (Faber)
MOZART, W. A. Don Giovanni Recit.: Masetto, senti un po'! (from Zerlina's final entry only: 'Ma se colpa non ho,...') and Aria: Batti, batti

List C

BIZET, G. Carmen Habanera (Schirmer)
BRAHMS, J. Von Ewige Liebe
Celebrated Opera Arias for Mezzo-Soprano and Alto ed. Spicker.
Printemps qui commence (from *Samson et Dalila*) - Saint-Saëns (Music Sales)
Celebrated Songs Bk. 3 ed. Leah. Spring - Grieg (Chester)
Elisabeth Schumann Favourite Songs - High Voice Op. 72, no. 3 O kühler Wald - Brahms (Universal)
PUCCINI, G. La Bohème Mi chiamano Mimi (Ricordi)
Manon Lescaut In quelle trine morbide (Ricordi)
RACHMANINOFF, S. Vocalises C'est L'extase
SCHUBERT, F. Selected Songs Op. 43, no. 2 Nacht und Träume (Peters)
SCHUMANN, R. 55 Songs - High Voice Op. 24, no. 9 Mit Myrthen und Rosen (Kalmus)
WEBER, C. Der Freischütz Trübe Augen (Peters)
WOLF, H. Spanisches Liederbuch Der Gärtner; Epiphantias (Peters)

List D

Australian Composers in Song La Musique - Kerry (Allans)
BAX, A. 5 Songs The Song in the Twilight (Thames)
BEATH & COX. In This Garden Sparrow (Wirripang)
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
HYDE & HAMMOND-SPENCER. The Wind in the Sedges (Wirripang)
Sing Solo Contralto ed. C. Shacklock. The Water Mill - Vaughan Williams (OUP)
STOVE & PARKER. Poets Alone Should Kiss and Tell Love Song (Wirripang)
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*
*All except Zueignung available in Elizabeth Schumann Favorite Songs (Universal UE9559).
STRAVINSKY, I. The Owl and the Pussycat (Boosey & Hawkes)
YATES, S. Four Epigrams no. IV (Wirripang)
WARLOCK, P. First Book of Songs, A And wilt thou leave me thus? (OUP)

GRADE EIGHT (Continued)**Contralto:****List A**

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. Le Nuove Musiche ed. H. W. Hitchcock. Belle rose porporine (A-R Editions)
Celebrated Opera Arias for Mezzo-Soprano and Alto ed. Spicker.
Recit.: Al valor del mio brando and Aria: Cara Sposo (from *Rinaldo*) - Handel (Music Sales)
DOWLAND, J. Fifty Songs for High Voice Bk. 1 Flow my tears (Stainer & Bell)
HANDEL, G. F. Messiah O thou that tellest
La Flora: Arie etc. Antiche Italiane Vol. 1 ed. Jeppesen. Tortorella - Pietragua
Vol. 2 Contemplar almen - Porpora; Ruscelletto limpido - Albinoni (Hansen)
VIVALDI, A. Gloria Qui sedes (Peters)
30 Arie, Collezione Complete Se delitto è l'adorarvi - Scarlatti (Ricordi)

List B

Arie Antiche: Anthology of Italian Song Vol. 1 Chi vuol comprar - Jommelli;
Recit.: Porro dunque morì and Aria: Se il ciel mi divide (from *Alessandro nelle Indie*)
- Piccini (Schirmer)
BEETHOVEN, L. van. Op. 75, no. 1 Mignon (Schirmer)
GLUCK, C. W. Orfeo ed Euridice Che puro ciel (Ricordi)
HAYDN, F. J. Stabat Mater ed. Robbins Landon. O quam tristis (Faber)

List C

Bass Songs To the forest - Tchaikovsky (Boosey & Hawkes)
BRAHMS, J. Von Ewige Liebe
Celebrated Opera Arias for Mezzo-Soprano and Alto ed. Spicker.
Connais-tu le pays? (from *Mignon*) - Thomas; Printemps qui commence (from *Samson et Dalila*) - Saint-Saëns; Voce di donna (from *La Gioconda*) - Ponchielli (Music Sales)
DVOŘÁK, A. Biblical Songs Vol. 1 Hear my prayer, O Lord (Lengnick)
ELGAR, E. Dream of Gerontius, The My work is done, My task is o'er (Novello)
FAURÉ, G. 30 Songs - High and Low Voice ed. Kagen. En sourdine (IMC)
Massenet Méloides, Vol. 1 Nuit d'Espagne; Voix suprême (Music Knowledge)
SCHUBERT, F. Selected Songs Litanei auf das Fest Aller Seelen (Peters)
WOLF, H. Spanisches Liederbuch Epiphantias (Peters)

List D

Australian Composers in Song Spring Ripple of Green (from *Towards the Source*) - Dreyfus (Allans)
DUPARC, H. Invitation au Voyage
Elisabeth Schumann Favourite Songs - High Voice Op. 27, no. 4 Morgen - Strauss (Universal)
GRANADOS, E. 11 Songs La maja dolorosa (International)
Sing Solo Contralto ed. C. Shacklock. The Water Mill - Vaughan Williams (OUP)

GRADE EIGHT (Continued)**List D** (Continued)

- WARLOCK, P. First Book of Songs, A Sleep (OUP)
 WILLIAMSON, M. A. A Child's Garden From a Railway Carriage (Weinberger)

Tenor:

List A

- BACH, J. S. Christmas Oratorio BWV 248 Nun mögt ihr stolzen Feinde schrecken nun
 DOWLAND, J. Fifty Songs for High Voice Bk. 1 Flow my tears (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. Complete Works Vol. 4 Doulz amis (Éditions de L'Oiseau-Lyre)
 MONTEVERDI, C. Orfeo Tu s'è morta (Novello)
30 Arie, Collezione Complete Se delitto è l'adorarvi - Scarlatti (Ricordi)

List B

- BEETHOVEN, L. van. Op. 46 Adelaide; Op. 75, no. 2 Neue Liebe, neues Leben (Schirmer)
 HAYDN, F. J. Stabat Mater ed. Robbins Landon. Vidit suum (Faber)
 MOZART, W. A. Don Giovanni Il mio tesoro
La Clemenza di Tito Del più sublime soglio (Peters)

List C

- BRAHMS, J. Von Ewige Liebe
Celebrated Opera Arias for Tenor ed. Spicker.
 Ah, si, ben mio; coll'essere (from *Il Trovatore*) - Verdi; All hail thou dwelling (from *Faust*)
 - Gounod; Fantaisie aux divins mensonges (from *Lakmé*) - Delibes (Music Sales)
Celebrated Songs Bk. 3 ed. Leah. Spring - Grieg (Chester)
Elisabeth Schumann Favourite Songs - High Voice Op. 72, no. 3 O kühler Wald - Brahms
 (Universal)
 FAURÉ, G. 30 Songs - High and Low Voice ed. Kagen. En sourdine (IMC)
Oratorio Anthology - Tenor, The
 The sorrows of death (from *Hymn of Praise*) - Mendelssohn (Hal Leonard HL00747060)
 SCHUBERT, F. Selected Songs
 Op. 4, no. 1 Der Wanderer (Ich komme vom Gebirge her) (Allans)
 SCHUMANN, R. 55 Songs - High Voice
 Op. 24, no. 7 Schöne Wiege meiner Leiden (Kalmus)
Sing Solo Tenor ed. R. Tear. Una furtiva lagrima (from *L'Elisir d'Amore*) - Donizetti (OUP)
 WOLF, H. Spanisches Liederbuch Epiphantias (Peters)

List D

- Australian Composers in Song La Musique - Kerry (Allans)
 DUPARC, H. Invitation au Voyage
Elisabeth Schumann Favourite Songs - High Voice Op. 27, no. 4 Morgen - Strauss;
 Op. 29, no. 1 Traum durch die Dämmerung - Strauss (Universal)

GRADE EIGHT (Continued)**List D** (Continued)

- Sing Solo Contralto ed. C. Shacklock. The Water Mill - Vaughan Williams (OUP)
 WARLOCK, P. A First Book of Songs And wilt thou leave me thus? (OUP)

Baritone and Bass:

List A

- Baritone Songs Revenge! Timotheus cries (from *Alexander's Feast*) - Handel (Boosey & Hawkes)
Bass Songs Arise, ye subterranean winds - Purcell (Boosey & Hawkes)
 BRAHMS, J. Von Ewige Liebe
 CACCINI, G. Le Nuove Musiche ed. H. W. Hitchcock. Belle rose porporine (A-R Editions)
Celebrated Opera Arias for Bass ed. Spicker.
 Monstre Affreux (from *Dardanus*) - Rameau (Music Sales)
 HANDEL, G. F. Alexander's Feast Revenge! Timotheus cries
Messiah Thou art gone up on high
 MACHAUT, G. de. Complete Works Vol. 4 Doulz amis (Éditions de L'Oiseau-Lyre)
 MONTEVERDI, C. Orfeo Tu s'è morta (Novello)
30 Arie, Collezione Complete Ah, non lasciarmi, no - Traetta (from *Dido Abbandonata*);
 Se delitto è l'adorarvi - Scarlatti; Toglietemi la vita ancor - Scarlatti (Ricordi)

List B

- Celebrated Opera Arias for Bass ed. Spicker.
 Se vuol ballare, signor contino (from *Le Nozze di Figaro*) - Mozart (Music Sales)
 HAYDN, F. J. Creation, The And God said, Let the waters and Rolling in foaming billows
 MOZART, W. A. Le Nozze di Figaro
 La vendetta, oh, la vendetta; Se vuol ballare, signor contino (Ricordi)

List C

- Baritone Songs Der Doppelgänger (from *Schwanengesang*) - Schubert (Boosey & Hawkes)
Bass Songs Op. 49 Die beiden Grenadiere - Schumann;
 Op. 86, no. 2 Feldeinsamkeit - Brahms (Boosey & Hawkes)
 BIZET, G. Carmen Votre toast, je peux vous le rendre
Celebrated Opera Arias for Baritone ed. Spicker.
 Votre toast, je peux vous le rendre (from *Carmen*) - Bizet
Celebrated Opera Arias for Tenor ed. Spicker.
 Even bravest heart (from *Faust*) - Gounod (Music Sales)
 FAURÉ, G. 30 Songs - High and Low Voice ed. Kagen. En sourdine (IMC)
Massenet Méloodies, Vol. 1 Nuit d'Espagne; Voix suprême (Music Knowledge)
 SCHUBERT, F. Selected Songs Litanei auf das Fest Aller Seelen (Peters or Allans)
 SCHUMANN, R. 55 Songs - High Voice
 Op. 24, no. 7 Schöne Wiege meiner Leiden (Kalmus)
Sing Solo Baritone ed. J. C. Case. Op. 86, no. 2 Feldeinsamkeit - Brahms
Sing Solo Tenor ed. R. Tear.
 Una furtiva lagrima (from *L'Elisir d'Amore*) - Donizetti (OUP)

GRADE EIGHT (Continued)**List C** (Continued)

WOLF, H. Spanisches Liederbuch Epiphany (Peters)

List D

DUPARC, H. Invitation au Voyage

Sing Solo Contralto ed. C. Shacklock. The Water Mill - Vaughan Williams (OUP)

STRAUSS, R. Allerseelen; Morgen; Nacht (Universal)

VAUGHAN WILLIAMS, R. Five Mystical Songs Any one (Stainer & Bell)

Four Last Songs Menelaus; Procris (OUP)

WARLOCK, P. First Book of Songs, A Sleep (OUP)

Sight Reading (10 marks) See page 21

Aural Tests **General Knowledge** (8 marks each) See pages 22-25

ASSOCIATE PERFORMER DIPLOMA - A.Dip.A.

Note: There are no prerequisites for this examination. To receive the award, the candidate must have completed Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

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.

Technical Work From memory

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

Melba Method (Chappell 9164)

Exercises for Staccato: p. 29, nos. 41 & 42; p. 30, no. 43

The Trill: p. 32, no. 45

Exercises on Major Thirds: p. 39, nos. 60 & 61

Vocalise: p. 62, no. 15

ASSOCIATE PERFORMER DIPLOMA (Continued)

*All songs to be performed from memory.

*At least two items must be performed in a language other than English.

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
Celebrated Opera Arias for Mezzo-Soprano and Alto ed. Spicker.

Che farò senza Euridice (from *Orfeo*)* or Divinités du Styx (from *Alceste*) - Gluck
(Music Sales) *Also available in Treasury of Songs (Allans).

HANDEL, G. F. Guilio Cesare Recit.: E pur così in un giorno and Aria: Piangerò
Jephtha Recit.: Rise Jephtha and Aria: Happy Iphis, shalt thou live

12 Songs from the Oratorios - Soprano Recit.: O let eternal honours crown His name and
Aria: From mighty kings he took the spoil (Novello)

Oratorio Anthology - Soprano, The

Bid the virtues, bid the graces (from *Come ye Sons of Art*) - Purcell;

Vidit suum dulcem natum (from *Stabat Mater*) - Pergolesi (Hal Leonard HL00747058)

SCARLATTI, A. Va per lo mare (IMC)

List B

Celebrated Opera Arias for Soprano ed. Spicker.

Il est doux, il est bon (from *Hérodiade*) - Massenet;

Und ob die Wolke sie verhülle (from *Der Freischütz*) - Weber;

Recit.: Me violà seule dans la nuit and Aria: Comme autrefois (from *Les Pêcheurs de perles*) - Bizet (Music Sales)

Elisabeth Schumann Favourite Songs - High Voice

L'amerò (from *Il re pastore*) - Mozart (Universal)

MOZART, W. A. Le Nozze di Figaro Porgi, amor;

Recit.: Giunse alfin il momento and Aria: Deh, vieni, non tardar (Ricordi)

Oratorio Anthology - Soprano, The

Laudate Dominum (from *Vesperae solennes de confessore* K.339) - Mozart
(Hal Leonard HL00747058)

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

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

List C

FAURÉ, G. 30 Songs - High and Low Voice ed. Kagen.

Mandoline (from *Cinq Mélodies de Verlaine*) (IMC)

Soprano Songs Op. 2, Gretchen am Spinnrade - Schubert*; Solvejg's Song - Grieg
(Boosey & Hawkes) *Also available in Schubert's Songs to Texts by Goethe (Dover).

WOLF, H. Italienisches Liederbuch, nach Paul Heyse Auch kleine Dinge

Weltliche Lieder Wenn du zu den Blumen gehst (Dover)

ASSOCIATE PERFORMER DIPLOMA (Continued)**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)
 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)
Sing Solo Christmas - Low Voice ed. J. C. Case. The Oxen - Vaughan Williams (OUP)
 STRAUSS, R. Op. 27, no. 2 Cäcilie
 VAUGHAN WILLIAMS, R. The new ghost (OUP)

*Contralto:***List A**

- BACH, J. S. St Matthew Passion BWV 244 Erbarme dich, mein Gott
 CACCINI, G. Le Nuove Musiche ed. H. W. Hitchcock. Fortunato augellino (A-R Editions)
Celebrated Opera Arias for Mezzo-Soprano and Alto ed. Spicker.
 Che farò senza Euridice (from *Orfeo*)* or Divinités du Styx (from *Alceste*) - Gluck
 (Music Sales) *Also available in Treasury of Songs (Allans).
 HANDEL, G. F. Semele Iris hence away (Novello)
 La Flora: Arie etc. Antiche Italiene Vol. 2 ed. Jeppeson. Io dissi - Scarlatti (Hansen)
Oratorio Anthology - Contralto/Mezzo-Soprano, The
 Vouchsafe, O Lord (from *Te Deum*) - Purcell (Hal Leonard HL00747059)
 PURCELL, H. Harmonia Sacra (Three Divine Hymns) *Any one* (Boosey & Hawkes)

List B

- BIZET, G. Carmen Chanson bohème (les tringles des sistres)
Celebrated Opera Arias for Mezzo-Soprano and Alto ed. Spicker.
 Amour, viens aider (from *Samson et Dalila*) - Saint-Saëns;
 Di tanti palpiti (from *Tancredi*) - Rossini;
 Il segreto per esser felice (from *Lucrezia Borgia*) - Donizetti;
 O ma lyre immortelle (from *Sapho*) - Gounod (Music Sales)

List C

- BRAHMS, J. 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)
 POULENC, F. Banalités *Any one* (Eschig)
 SCHUBERT, F. Schubert's Songs to Texts by Goethe Op. 19, no. 3 Ganymed (Dover)

ASSOCIATE PERFORMER DIPLOMA (Continued)**List C** (Continued)

- SCHUMANN, R. Selected Songs Op. 53, no. 3 Der arme Peter (Dover)
Sing Solo Contralto ed. C. Shacklock. Op. 43, no. 2 Die Mainacht - Brahms (OUP)
 WOLF, H. Italienisches Liederbuch, nach Paul Heyse Auch kleine Dinge (Dover)

List D

- Australian Composers in Song
 Deep mists of longing blur the land (from *Towards the Source*) - Dreyfus;
 Batter my heart, three person'd God (from *Four Divine Poems of John Donne*)
 - Le Gallienne (Allans)
 BARTÓK, B. Twenty Hungarian Folksongs no. 9, 10 or 13 (Boosey & Hawkes)
 BRITTEN, B. Tit for Tat (Faber)
 HOLLAND, D. Six Recital Songs Silence is Golden (EMI)
Sing Solo Christmas - Low Voice ed. J. C. Case. The Oxen - Vaughan Williams (OUP)

*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
Celebrated Opera Arias for Mezzo-Soprano and Alto ed. Spicker.
 Che farò senza Euridice (from *Orfeo*)* - Gluck (Music Sales)
 *Also available in Treasury of Songs (Allans).
Handel Opera Repertory Book, The Dopo notte (from *Ariodante*) (Stainer & Bell)
 La Flora: Arie etc. Antiche Italiene Vol. 2 ed. Jeppeson
 Senza il misero piacer - Scarlatti (Hansen)
Oratorio Anthology - Tenor, The
 Gentle airs, melodious strains! (from *Athalia*) - Handel (Hal Leonard HL00747060)
Sing Solo Tenor ed. R. Tear.
 Recit.: Deeper and deeper still and Aria: Waft her, Angels (from *Jephtha*) - Handel (OUP)

List B

- Celebrated Opera Arias for Soprano ed. Spicker.
 Romance (Je crois encore entendre) (from *Les Pêcheurs de perles*) - Bizet (Music Sales)
Celebrated Opera Arias for Tenor ed. Spicker.
 A Cielo e mar! (from *La Giaconda*) - Ponchielli;
 Dies Bildnis ist bezaubernd schön (from *Die Zauberflöte*) - Mozart;
 Lenski's aria (from *Eugene Onégin*) - Tchaikovsky;
 Siegmund's love song (from *Die Walküre*) - Wagner (Music Sales)
Oratorio Anthology - Tenor, The
 Sanctus (from *Messe Solenne de Ste. Cécile*) - Gounod (Hal Leonard HL00747060)

ASSOCIATE PERFORMER DIPLOMA (Continued)**List C**

- BRAHMS, J. Complete Songs Series 1
Any one from Six Songs for Soprano or Tenor, Op. 6 (Dover)
- DEBUSSY, C. Nuits d'étoiles (IMC)
- FAURÉ, G. 30 Songs - High and Low Voice ed. Kagen.
 Mandoline (from *Cinq Mélodies de Verlaine*) (IMC)
- SCHUMANN, R. Selected Songs
Any three consecutive songs from Dichterliebe, Op. 48 (Dover)
- WOLF, H. Italienisches Liederbuch, nach Paul Heyse Auch kleine Dinge
Weltliche Lieder Wenn du zu den Blumen gehst (Dover)
- 59 Favorite Songs Op. 20, no. 1 Sei mir gegrüsst - Schubert (Dover)

List D

- Australian Composers in Song The Charioteers - Phillips (Allans)
- BARBER, S. From Samuel Barber: Collected Songs for High Voice
 At St Patrick's Purgatory (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)
Sing Solo Christmas - Low Voice ed. J. C. Case. The Oxen - Vaughan Williams (OUP)
- STRAUSS, R. Op. 27, no. 2 Cäcilie

Baritone and Bass:

List A

- BACH, J. S. St Matthew Passion BWV 244 Gebt mir meinen Jesum wieder
Baritone Songs Thrice happy monarch - Handel (Boosey & Hawkes)
- CACCINI, G. Le Nuove Musiche ed. H. W. Hitchcock. Fortunato augellino (A-R Editions)
- La Flora: Arie etc. Antiche Italiene Vol. 2 ed. Jeppeson. Senza il misero piacer - Porpora (Hansen)
- Oratorio Anthology - Baritone/Bass, The
 Behold, the monstrous human beast (from *Belshazzar*) - Handel;
 See the raging flames arise (from *Joshua*) - Handel (Hal Leonard HL00747061)

List B

- Celebrated Opera Arias for Tenor ed. Spicker.
 Avant de quitter ces lieux (from *Faust*) - Gounod
- Celebrated Opera Arias for Baritone ed. Spicker. Blick ich umher (from *Tannhäuser*) - Wagner; Il lacerato spirito (from *Simon Boccanegra*) - Verdi
- Celebrated Opera Arias for Bass ed. Spicker.
 De noirs pressentiments (from *Iphigénie en Tauride*) - Gluck;
 Il lacerato spirito (from *Simon Boccanegra*) - Verdi;
 Wahn, Wahn (from *Die Meistersinger*) - Wagner (Music Sales)

ASSOCIATE PERFORMER DIPLOMA (Continued)**List B** (Continued)

- Oratorio Anthology - Baritone/Bass, The O God, have mercy (from *St Paul*) - Mendelssohn;
 Schon eilet froh der Akkermann (from *Die Jahreszeiten*) - Haydn (Hal Leonard HL00747061)

List C

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

List D

- Australian Composers in Song Batter my heart, three person'd God or Death be not proud
 (from *Four Divine Poems of John Donne*) - Le Gallienne (Allans)
- 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)
- Sing Solo Christmas - Low Voice ed. J. C. Case. The Oxen - Vaughan Williams (OUP)

General Knowledge See page 25

ASSOCIATE TEACHER DIPLOMA - A.T.D.A.

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 section: 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 October sitting)

One three-hour paper.

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 13-14 of this book.

ASSOCIATE TEACHER DIPLOMA (Continued)**PART II: Teaching Principles** (October 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 (Series 2 only)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 Preparatory 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 Grades One to 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.

LICENTIATE PERFORMER DIPLOMA - L.Dip.A.

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. Prerequisites: Associate Performer Diploma (or equivalent) and a Credit (or higher) in Grade Six Theory. The entry must be for the same instrument and stream as the Associate Performer 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.

LICENTIATE TEACHER DIPLOMA - L.T.D.A.

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 section: 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.

LICENTIATE TEACHER DIPLOMA (Continued)

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

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

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

1. The principles of educational psychology. Motivation, reinforcement, memory training, self image, teacher expectation and lesson planning for handicapped 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 tapes, computers etc.

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.

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.
3. Minimum age: 18 years.
4. A proposed recital programme, including a sample tape/CD 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.