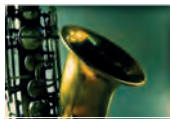




# Examination Syllabus

Singing  
Theory of Music



# 2022-24

# Foreword

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

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

Modern and classical syllabuses are currently available for pianoforte, organ, guitar, singing, trumpet and flute, as well as contemporary syllabuses for mandolin, bass, ukulele, drum kit, trombone, clarinet, saxophone, accordion, recorder, strings and theory of music. Group examinations are offered for practical examinations from Grades One to Four, in addition to the String Quartet (four levels) and Piano Duet (seven levels) syllabuses.

Other syllabus options include the Performance syllabus option for most instruments, and the Jazz Syllabus (five levels) for brass, woodwind and piano. Both Jazz and Performance examinations are assessed on four pieces only, with no other requirements or requisites. In Performance examinations, modern and classical works from standard ANZCA lists may be freely mixed.




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

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

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# General Information

**REGISTERED OFFICE:** Postal Address: P.O. Box 3277, Nunawading Business Hub Vic. 3131, Australia  
 Office: 3/33 Heatherdale Road, Ringwood Vic. 3134, Australia  
 A.B.N. 12 006 692 039  
 Phone: (03) 9434 7640  
 Email: [admin@anzca.com.au](mailto:admin@anzca.com.au) Web: [www.anzca.com.au](http://www.anzca.com.au)  
 ANZCA Limited  [www.youtube.com/user/ANZCALimited](http://www.youtube.com/user/ANZCALimited)  
 ANZCA Music Examinations  
 Office hours: 8:30 am to 4:30 pm AEST/AEDT, Monday to Friday.

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<i>New Zealand, Sth.</i>	<b>DIANNE OFFICER, Dunedin</b>	PH. 027 504 9450
<i>Malaysia/Brunei/ Singapore</i>	<b>AUDREY CHIN, Time &amp; Tune, Kota Kinabalu</b>	PH. 012 828 5111
<i>Indonesia</i>	<b>PT. SINTANADA MUSIC EDUCATION, Jakarta</b>	PH. (21) 451 6762
<i>Thailand</i>	<b>PANADDA HONGSAKUL, Bmas International Music and Performing Arts Academy</b>	PH. 081 621 4307

## **AUSTRALIAN STATE AND TERRITORY REPRESENTATIVES:**

<i>A.C.T.</i>	<b>GISELLE ROBERTS, Wanniasa</b>	PH. 0412 982 708
<i>N.S.W.</i>	CONTACT THE ANZCA OFFICE	
<i>N.T.</i>	<b>ANDREW ARTHUR, Nightcliff</b>	PH. 0428 153 355
<i>Qld.</i>	<b>CYNTHIA DELANEY, Whitsundays</b>	PH. 0407 035 963
<i>S.A.</i>	<b>LESLEY GENTILIN, Port Lincoln</b>	PH. 0427 186 874
<i>Tas.</i>	CONTACT THE ANZCA OFFICE	
<i>W.A.</i>	<b>TRACY GROOM, Eaton</b>	PH. 0408 933 219

**LOCAL REPRESENTATIVES:**

<i>N.S.W.</i>	<b>SANDRA CONWELL, Illawong</b>	PH. 0425 281 231
	<b>SHARYN MACDONALD, Maclean</b>	PH. 0429 153 023
	<b>JULIE POTTS, Newcastle area</b>	PH. 0405 448 704
	<b>ANNE RUSSELL, Port Macquarie</b>	PH. 0412 071 162
<i>Qld.</i>	<b>VERA DI BELLA, Ingham/Magnetic Island/Burdekin area</b>	PH. 0418 870 899
	<b>CLARE ELLIOTT, Sunshine Coast (co-rep)</b>	PH. 0420 277 695
	<b>PAM GARVEN, Rockhampton</b>	PH. 0439 766 710
	<b>KAREN HENDERSON, Redlands &amp; surrounds</b>	PH. 0438 546 614
	<b>JANET JACKSON, Mackay &amp; Western Districts</b>	PH. 0421 707 740
	<b>MELISSA MITCHELL, Gladstone to Gympie</b>	PH. 0407 543 669
	<b>MICHAELEEM MONSOUR, Sunshine Coast (co-rep)</b>	PH. 0411 207 391
	<b>HELEN SEDMAN, Whitsundays/Bowen area</b>	PH. 0428 859 882
	<b>HEATHER SMITH (The Keyboard Shop), Townsville</b>	PH. 07 4724 1800
	<b>NICOLE TOBIN, Cairns</b>	PH. 0418 772 258
	<b>KERRY VANN-LEEFLANG, Brisbane &amp; surrounds, and Gold Coast</b>	PH. 0409 494 279
<i>S.A.</i>	<b>LESLEY GENTILIN, Port Lincoln</b>	PH. 0427 186 874
<i>Tas.</i>	<b>LEONIE WATSON-PETERS, Devonport</b>	PH. 0400 847 378
<i>Vic.</i>	<b>SALLY BELLINGHAM, Bendigo</b>	PH. 0417 558 379
	<b>HEATHER MILES, Wangaratta</b>	PH. 0403 884 348
<i>W.A.</i>	<b>VALORIE GULDBAEK, Perth</b>	PH. 0406 608 862
<i>New Zealand</i>	<b>DIANE DRAVITSKI, New Plymouth</b>	PH. 027 330 1583
	<b>MIRIAM DU FEU, Tauranga</b>	PH. (07) 578 6479
	<b>JOCELYN LUDLOW, Hastings</b>	PH. 027 515 1678
	<b>SANDRA LYNCH, Auckland</b>	PH. 021 256 1760
	<b>MARGARET RANSLEY, Hamilton/Waikato region</b>	PH. 021 181 8796

**EXAMINERS:*****New South Wales***

**Heather Boyd**, B.Mus., FTCL, LTCL, A.Mus.A.  
**Sandra Conwell**,  
 Cert.M.T.(NSW Con.), ADMT(NSW Con.), ATCL(T)  
**Kerrie O'Connor-Brown**, FTCL, LTCL, ATCL, A.Mus.A.  
**Mark Quarmby**, B.Mus., F.Dip.A., LTCL, A.Mus.A.  
**Robert Woodward**, Ph.D., B.Mus.(Hons.)

---

***Queensland***

**Jodie Davis**, Grad.Cert.Mus.(Qld Con), Grad.Dip.Mus.(QUT)  
**Cynthia Delaney**, ATDA, A.T.Mus.A., Cert. Kodaly Ed.  
**Caryn Eastman**,  
 B.Ed., Dip.Mus.T., Dip.T., LTCL, ATCL, A.Mus.A., A.Mus.TCL  
**Joanna Gibson**,  
 M.Mus., B.Mus.(Hons.), L.Mus.A., A.Mus.A., C.Mus.A.  
**Karen Henderson**, B.Mus., LYMF  
**Jack Ingram**,  
 M.Mus., FATD, FTCL, LTCL(Hons), A.Mus.A.(Piano), A.Mus.A.(Trumpet)  
**Janet Jackson**, A.Mus.A.  
**Josephine Jin**, Ph.D., M.Mus., B.Mus.(Hons.)  
**David Loveland**  
**Dorothy McCormack**,  
 FTCL, LTCL, M.Mus., B.Mus.Ed., A.Mus.A., FFCsME, DSME  
**Melissa Mitchell**, B.Ed.(F.E.T.)  
**Michaeleem Monsour**, A.Mus.A., FTCL, LTCL, ATCL  
**Jeanine Tegg**, B.Mus., FTCL, LTCL, L.Mus.A., A.Mus.A.  
**Kerry Vann-Leeflang**, Ph.D., M.Mus., B.Mus.(Hons.), B.A.,  
 Dip.Ed., FTCL, LTCL, ATCL, A.Mus.TCL, A.Mus.A.

---

***South Australia***

**Jennifer Campbell**, BMBS, B.Mus.(Perf.)(Hons.), L.Mus.A.,  
 A.Mus.A., Cert.Mus.(Accomp.), MIMT  
**Lesley Gentilin**, A.Dip.A.

---

***Victoria***

**Margaret Baker**, A.Mus.A., MIMT  
**Darryl Barron**,  
 Ad.Cert., B.Mus.Perf., B.Teach., A.Dip.A., LTCL, FTCL  
**Tony Betros**, F.Dip.A., A.Dip.A., MIMT  
**David Booth**  
**Stefanie Carter**, B.Mus.(Melb.), L.Dip.A., A.Dip.A., L.Mus.A.  
**Melissa Condello**, B.Ed., B.Mus.  
**Belinda Cook**, B.Mus.(Melb.)  
**Andrew Craggs**,  
 B.A.(La Trobe), A.Dip.A.(Piano), A.Dip.A.(Organ)

***Victoria (Continued)***

**Emmanuel Cuschieri**, B.Ed., A.Dip.A.(Hons.)  
**Gianna Galea**, B.Mus.(Melb.), A.Mus.A., PCTCL  
**May Gavin**, T.Mus.A., L.Mus.A., A.Mus.A.  
**Maureen Grieve**, AUA(Dip.Mus.), A.Mus.A., MIMT  
**Brendan Hains**, F.Dip.A.  
**Margaret Hooper**, B.Mus.(Voice)  
**Clarence Marshall**, F.Dip.A.(Hons.), Perf.Dip.(Hons.)  
**Maureen Milton**, OAM, A.Dip.A., A.Mus.A., MIMT  
**Mark Murphy**, A.Dip.A.  
**Michelle Nelson**,  
 B.Mus.(Hons.)(Melb.), L.Mus.A., A.Dip.A., A.Mus.A.  
**Joanne Roberts**, B.Mus.Ed., A.Mus.A., Cert.IV Mus.Perf.  
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**Greg Stone**,  
 A.Dip.A., LLCM, ALCM, DipLCM, LLCM(TD), ALCM(TD), DipLCM(TD)  
**Diana Wu**, B.Mus.Perf.(Melb.), Grad.Dip.Mus.Tech.(La Trobe),  
 B.Teach.(Hons.)(Melb.), M.Ed.(Melb.), A.Mus.A.(Piano), A.Mus.A.(Flute)

---

***Western Australia***

**Valorie Guldbaek**, A.Dip.A., PCMC, Grad.Cert.  
**Michelle McConnell**, Cert.Mus., ADPA(WA Con.), A.Mus.A.  
**Liane Molewyk**, B.A.(Secondary Ed.), B.Ed.(Hons.)  
**Jennifer Regterschot**, DMT  
**Gloria Underwood**

---

***New Zealand***

**Lynda Moorcroft**, Ph.D.(Sydney),  
 Diplom Stimmbildung (Vienna), B.Mus., Dip.Ed.,  
 L.Mus.A. (Piano & Singing)  
**Sharlene Penman**,  
 B.Mus., LTCL, ATCL, L.Mus.TCL, A.Mus.TCL., LRSM, AIRMT  
**Margaret Ransley**, ATCL, AIRMT

---

***Malaysia***

**Tay Cher Siang**, M.Mus.(WVU)  
**Grace Leong Zhe Fui**, MA, B.Mus.(Jazz Studies)  
**Tham Horng Kent**,  
 D.Mus.Perf., M.Mus.(Perf.), B.Mus.(Perf.), FTCL, LTCL

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**EXAMINATION AREAS, SERIES AND REGULATIONS:**

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

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

The *Examination Information and Handbook* is available free of charge either as a PDF download from [www.anzca.com.au](http://www.anzca.com.au), or in print from the ANZCA office by phoning 03 9434 7640 or emailing [admin@anzca.com.au](mailto:admin@anzca.com.au).

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### *Queensland Music Teachers' Association*

Phone: (07) 3870 4146 Email: [qmta@qmta.org.au](mailto:qmta@qmta.org.au)  
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[www.wamta.org.au](http://www.wamta.org.au)



## THEORY OF MUSIC – TERMINOLOGY

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- *The following is a list of the terms required for each grade. The Board considers the given meanings to be satisfactory English equivalents, but other accurate translations are acceptable.*

### Preliminary

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

### Grade One

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

### Grade Two

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

### Grade Three

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

**Grade Three**

(Continued)

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

**Grade Four**

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

**Grade Five**

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

**PRELIMINARY***Duration: 45 minutes**ANZCA publication relevant to this level:* • **ANZCA Music Theory – Pathway to Preliminary**

Pitch Treble or G clef, bass or F clef.

Names of the lines and spaces, middle C and the notes B and D either side of Middle C.  
The sharp, flat and natural.

Scales Recognition and writing of C major and A natural minor, ascending or descending, one octave only.

Positioning of tones and semitones (C major only); the writing of scale degree numbers under the notes.

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

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

Terminology As listed on page 8.

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

**GRADE ONE***Duration: 1 hour**ANZCA publication relevant to this level:* • **ANZCA Music Theory – Pathway to Grade One**

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

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

Time and Duration Recognition and writing of values as set for the previous grade, with the inclusion of the dotted crotchet (note only), quaver (note and rest) and whole bar of silence. Time signatures as for previous grade with the inclusion of the common time sign (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. Recognition and writing of tones and semitones.

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

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 Preliminary.

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

**GRADE TWO***Duration: 1½ hours**ANZCA publication relevant to this level:* • **ANZCA Music Theory – Pathway to Grade Two**

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

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

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

Intervals Recognition and writing (by quality and number) of the diatonic intervals, above the tonic note, in the keys set for this grade.

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

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***Duration: 2 hours**ANZCA publication relevant to this level:* • **ANZCA Music Theory – Pathway to Grade Three**

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

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

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

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

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

Melody Writing (*One of the following will be set*)

(a) To write a suitable rhythmic pattern to a given couplet of words.

(b) To write a melody to a given four-bar rhythm and harmonic progression (in Roman numerals), in a major key up to two sharps or flats. Harmony will consist of tonic, subdominant and dominant triads. The melody should be within a voice range of the candidate's choice, and include unessential notes.

**GRADE THREE** (Continued)

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

**Transposition** Transposition of a melody to one of the keys set for this grade. 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***Duration: 3 hours*

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

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

**Pitch** As for Grade Three.

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

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

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

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

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

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

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

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.

**GRADE FOUR** (Continued)

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

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

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

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

Signs and Ornaments As for the previous grades, with the addition of trill, turn, mordent and arpeggio chord. Writing in full the appoggiatura and acciaccatura (minim and crotchet value only).

**Classical Stream**Two-part

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

General Knowledge

To demonstrate an understanding of the style and features of the Baroque and Classical periods, including reference to the following for each:

- time frame;
- characteristics;
- common forms and types of composition, including main sections (but not modulations);
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of these periods. References to works must be limited to the following composers: Baroque – J. S. Bach, Handel, Purcell;  
Classical – Mozart, Beethoven (early), Haydn.

An understanding of rondo form.

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

**Modern Stream**Melodic Decoration

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

General Knowledge

The history and elements (eg. rhythm, form, style, instrumentation, etc.) of Ragtime and New Orleans styles up to 1920. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

- Ragtime – Scott Joplin, James Scott, Joseph Lamb;
- New Orleans – Louis Armstrong, Joe “King” Oliver, Johnny Dodds, Edward “Kid” Ory,  
Jelly Roll Morton.

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

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

**GRADE FIVE***Duration: 3 hours*

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

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

Pitch As for the previous grades, with the inclusion of the C clef (tenor and alto).

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

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

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

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

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

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

Harmony Harmonization of a melody or bass in four-part vocal style, using the vocabulary:

Major keys: I, ii, IV, V, vi; 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 relative major or minor.

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

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

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

***Classical Stream***Two-part

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

**GRADE FIVE** (Continued)**Classical Stream** (Continued)General Knowledge

To demonstrate an understanding of the style and features of the Romantic period, including reference to the following:

- time frame;
- external influences;
- characteristics;
- common forms and types of composition, including some detail in relation to the main sections and modulations, and compositional devices (where applicable);
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the main composers of this period. References to works must be limited to the following composers: Chopin, Grieg, Schumann, Mendelssohn.

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

**Modern Stream**Melodic Decoration

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

General Knowledge

The history and elements of Blues, Boogie, Spiritual and Gospel Song, and Jazz up to 1930. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

- Blues – Gertrude “Ma” Rainey, Bessie Smith, Charley Patton, Robert Johnson;
- Boogie – Jimmy Yancey, Clarence “Pinetop” Smith;
- Spiritual/Gospel Song – Mahalia Jackson;
- Jazz – as for Grade Four New Orleans, plus: Bix Beiderbecke, Gene Krupa, Duke Ellington, Benny Goodman.

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

**GRADE SIX**

*Duration: 3 hours*

*ANZCA publications relevant to this level: • From Blues to Bop and Beyond... – A. Cytrynowski*

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

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

I, II, III, IV, V, VI; Ib, IIb, IIIb, IVb, Vb, VIb, VIIb; Ic, IVc, Vc; V<sup>7</sup>, V<sup>7</sup>b, V<sup>7</sup>c, V<sup>7</sup>d.

Accented and unaccented passing notes and auxiliary notes; single suspensions.

Modulations to the dominant, subdominant and relative major or minor.



**GRADE SIX** (Continued)Melody Writing (*One of the following*)

(a) To write a melody to a four-line stanza, in a major or minor key up to four sharps or flats. The words must be written below the notes. The melody should be within a voice range of the candidate's choice, and include modulation (minimum of eight bars).

(b) To complete a four-phrase melody of which the first two bars are given (minimum of sixteen bars), in a major or minor key up to four sharps or flats. The melody should be within a voice range suitable to the given opening, and modulations are expected.

**Classical Stream**Two-part

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

Set Work

General knowledge (background, form, main themes, orchestration, etc.) of this work:  
2022–24 – HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1<sup>st</sup> and 2<sup>nd</sup> movements.

General Knowledge

To demonstrate an understanding of the styles and features of the post-Romantic/20<sup>th</sup> Century period, including reference to the following:

- time frame;
- external influences;
- characteristics;
- common forms and types of composition, including considerable detail of structure and compositional devices;
- common instrumentation, both solo and ensemble/orchestral;
- knowledge of the diverse range of composers of this period. References to works must be limited to the following composers: Early – Debussy, Strauss, Rachmaninov;  
Later – Stravinsky, Schönberg, Bartók, Britten.

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

**Modern Stream**Accompaniment

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

Jazz Analysis

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

General Knowledge

The history and elements of the principal Jazz and Latin styles up to 1960. A knowledge of the foremost exponents (and their well-known works where applicable) of each style, such as (but not limited to) the following:

Jazz – Glenn Miller, Miles Davis, Charlie Parker, Dave Brubeck, Lennie Tristano.

Latin – Tito Puente, Frank Grillo (“Machito”), A. C. Jobim, Stan Kenton.

General knowledge of the main percussion instruments of these styles.

**GRADE SEVEN***Duration: 3 hours per paper*

*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**

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

Diminished triads and 7<sup>ths</sup> on the leading note. Secondary 7<sup>ths</sup> V/IV, V/V, V/VI.

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

Harmonization of a melody or unfigured bass in three or four vocal parts.

Analysis of a section of a Bach chorale.

To complete a passage by means of modulation. The opening will be given.

To write a part above or below a given part in the style of Bach counterpoint.

**PART II**

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

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

General knowledge of the development of the concerto.

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

Set Work A concerto or part thereof will be set for study, on which general questions will be asked. Knowledge of main themes and orchestration will be required.

2022–24 – BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1<sup>st</sup> mvt.

**ASSOCIATE DIPLOMA** (A.Dip.A.)*Duration: 3 hours per paper*

*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**

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

The harmonization of a chorale melody. A diatonic common chord modulation and Neapolitan 6<sup>th</sup> chord will be expected.

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

**ASSOCIATE DIPLOMA** (Continued)

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

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

**PART II: History**

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

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

Discussion of a set work.

- 2022–24 – 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 Annie Warburton.

**LICENTIATE COMPOSITION DIPLOMA** (L.Dip.A.)

*Duration: 3 hours per paper*

*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**

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

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

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

**Original Composition**

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

**LICENTIATE COMPOSITION DIPLOMA** (Continued)**Original Composition** (Continued)

The folio must include three works:

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

**PART II** (Three hours)

Discussion of 20<sup>th</sup>-century compositional techniques used up to the 1950s, including modes (orchestral works of Vaughan Williams, Bartók, Copland), pantriadic technique (Vaughan Williams, Hindemith, Britten), quartal harmony (Bartók, Berg, Copland), pandiatonicism (Copland, Stravinsky), polychords (Stravinsky, Bartók), and serialism (Schoenberg, 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 Antartctica* – 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* – Schoenberg

Set works each year on application to the office.

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

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

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

**Section A** – Gregorian chant and secular song. Church music, the role of the church, and the Notre Dame School.

**Section B** – Renaissance sacred and secular music (vocal).

**Section C** – Renaissance instruments and instrumental music. Development of the suite.

**Section D** – Development of opera, circa late-16<sup>th</sup> to mid-18<sup>th</sup> century.

## GENERAL INFORMATION: SINGING

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### 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 requirements are listed and notated in the *ANZCA Technical Work – Singing* book (2020 edition), and 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 any pure Italian vowel, as listed in the *Technical Work* book.

### List Pieces

8. All solos must be performed from memory.
9. From Preparatory to Grade Two, Modern Singing candidates are required to perform one example of each section only (eg. verse, chorus, bridge/middle 8, etc.) in their list pieces. The arrangement should be of the minimum length required to demonstrate each section in a musically satisfying manner.
10. For all levels/grades (except Diplomas), the total time for all list pieces must not exceed 50% of the exam time, e.g. for a 20-minute Grade Two examination, the combined length of the four lists must not be more than ten minutes.
11. For both modern and classical streams, all works may be transposed to suit the voice, except for opera and oratorio arias.

### **List Pieces** (Continued)

12. From Grades Two to Seven, classical-stream candidates should be encouraged to perform songs in their original languages. From Grade Eight, the following number of items must be performed in a language other than English:
  - Grade Eight – at least one item;
  - Associate Performer – at least two items;
  - Licentiate and Fellowship Performer – at least three items.
13. From Grade Four to Grade Seven inclusive (modern stream), the level of improvisation included (where required by the syllabus) need not necessarily be elaborate, but should be governed by the style of the piece.
14. Minor changes to the lyrics of songs may be made to accommodate a performance by either gender, if necessary.

### **Free Choice Lists**

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

### **Accompaniment**

16. All list pieces must be accompanied, unless otherwise specified in the syllabus.
17. Technical work can be accompanied by recorded backing tracks (preferred; download from [www.anzca.com.au](http://www.anzca.com.au)) or an accompanist. Accompanists must play the piano parts given in the *ANZCA Technical Work* book without embellishment.
18. 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.
19. **Self-accompaniment.** (*Modern stream only*) From Grade Two, candidates may accompany themselves (eg. on piano/keyboard, guitar etc.) for **one** song.
20. Modern-stream Diploma candidates may be accompanied by a small group of musicians (eg. piano, bass, guitar). The candidate and/or individual musicians must provide all necessary equipment for such an accompaniment, excluding piano.

### **Use of Microphone**

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

### **Diploma Examinations**

22. Completed requisites must be included on the entry form.
23. Assessment: Honours, Pass or Not Satisfactory.
24. Further information on all diploma examinations is given in the *Diploma Examinations – Supplementary Information* booklet, available from the ANZCA office.

## SIGHT READING

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

**Preparatory** A four-bar, monotone passage in 2/4 time on the note G. Note values will include crotchet and minim notes only (no rests).

**Preliminary** A four-bar, monotone passage in 4/4 time on the note G. Note values will include crotchet, minim and semibreve notes, and crotchet and minim rests.

**Grade One** A four-bar passage in 4/4 time in the key of C major. Note values as for Preliminary. Starting note may be tonic or dominant, and intervals will mainly consist of major and minor seconds, with occasional thirds.

**Grade Two** As for the previous grade, but including 3/4 time, the mediant as the starting note, and quaver notes.

**Grade Three** As for the previous grade, but including intervals of a third, fourth, fifth and octave. Values may include the dotted minim (note only).

**Grade Four** As for the previous grade, but including 6/8 time. Keys will include C major and A minor. Intervals will include the sixth. Values will include the dotted crotchet note and rest, and the quaver rest.

**Grade Five** An eight-bar passage in major keys up to two sharps or flats, and minor keys up to one sharp or flat. Time signatures, rhythm values and intervals as for Grade Four. The passage may begin with an anacrusis.

**Grade Six** As for the previous grade, but including accidentals and ties.

**Grade Seven** As for the previous grade, but including staccato notes. Values will include triplets and semiquaver notes.

**Grade Eight** As for the previous grade, but including 3/2 and 6/4 time. Major keys will include up to three sharps or flats, and minor keys up to one sharp or flat. Values will include the dotted semibreve note.

## AURAL TESTS

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

### Preparatory

1. The candidate will, from sight, clap 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 either a single note or two simultaneous notes an octave apart, which the candidate will identify as (e.g.) “single note” or “octave”.
3. The candidate will state whether or not a two-bar melody, commencing on the tonic note, ends on the same tonic note. The examiner will play the passage twice, and the candidate may answer (e.g.) “same note” or “different note”.
4. The candidate will state whether a passage played twice by the examiner becomes softer or louder.

### Preliminary

1. The candidate will, from sight, clap 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 candidate will state whether four notes played twice by the examiner move by step or leap.
3. The examiner will play twice the interval of a perfect 5<sup>th</sup> (notes struck together). The candidate will then sing the higher or lower note, as requested by the examiner.
4. The candidate will state whether a passage played by the examiner ends with a legato or staccato phrase.

### Grade One

1. The candidate will, from sight, clap 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 candidate will:
  - (a) identify the intervals of a major 3<sup>rd</sup>, perfect 5<sup>th</sup> or perfect 8<sup>th</sup>, ascending or descending from any given note, as played twice by the examiner.
  - (b) sing any of the above intervals, ascending or descending from any given note, as requested by the examiner.
3. The examiner will play twice the interval of a major 3<sup>rd</sup> or perfect 5<sup>th</sup> (notes struck together). The candidate will then sing the higher or lower note, as requested by the examiner.
4. The candidate will state whether four notes played twice by the examiner move diatonically or chromatically.

### Grade Two

1. The candidate will, from sight, clap 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.



**AURAL TESTS** (Continued)**Grade Two** (Continued)

2. The candidate will:
  - (a) identify the intervals of a minor 3<sup>rd</sup>, major 3<sup>rd</sup>, perfect 5<sup>th</sup>, major 7<sup>th</sup> or perfect 8<sup>th</sup>, ascending or descending from any given note, as played twice by the examiner.
  - (b) sing any of the above intervals, ascending or descending from any given note, as requested by the examiner.
3. The candidate will:
  - (a) identify the quality of a chord played twice by the examiner as major or minor.
  - (b) sing the notes of the chord in root position, ascending.
4. The candidate will identify the quality of a scale played twice by the examiner as major or minor.

**Grade Three**

1. The candidate will, from sight, clap a four-bar rhythmic pattern in 3/4, 4/4 or 6/8 time, as presented by the examiner. Note values as for Grade Two. Rests may be included.
2. The candidate will:
  - (a) identify the intervals of a major 2<sup>nd</sup>, minor 3<sup>rd</sup>, major 3<sup>rd</sup>, perfect 4<sup>th</sup>, perfect 5<sup>th</sup>, major 6<sup>th</sup>, major 7<sup>th</sup> or perfect 8<sup>th</sup>, ascending or descending from any given note, as played twice by the examiner.
  - (b) sing any of the above intervals, ascending or descending from any given note, as requested by the examiner.
3. The candidate will:
  - (a) identify the quality of a chord played twice by the examiner as major, minor, dominant 7<sup>th</sup> or minor 7<sup>th</sup>.
  - (b) sing the notes of the chord in root position, ascending.
4. The candidate will identify the quality of a scale played three times by the examiner as major, minor or pentatonic.

**Grade Four**

1. The candidate will, from sight, clap a four-bar rhythmic pattern in 3/4, 4/4 or 6/8 time, as presented by the examiner. The passage may include triplet grouping, rests and syncopation.
2. The candidate will:
  - (a) identify any major or minor interval, ascending or descending from any given note, as played twice by the examiner.
  - (b) sing any of the above intervals, ascending or descending from any given note, as requested by the examiner.
3. The candidate will:
  - (a) identify the quality of a chord played twice by the examiner as major, minor, dominant 7<sup>th</sup>, minor 7<sup>th</sup> or diminished.
  - (b) sing the notes of the chord in root position, ascending.
4. The candidate will sing from memory the higher part (five notes only) of a two-bar, two-part progression in 4/4 time, as played twice by the examiner. Compass within one octave.

**AURAL TESTS** (Continued)**Grade Five**

1. The candidate will, from sight, clap a four-bar rhythmic pattern in 3/4, 4/4 or 6/8 time, as presented by the examiner. The passage may include a duplet, triplet, dotted quavers and semiquavers.
2. The candidate will:
  - (a) identify any major or minor interval or augmented 4<sup>th</sup>, ascending or descending from any given note, as played twice by the examiner.
  - (b) sing any of the above intervals, ascending or descending from any given note, as requested by the examiner.
3. The candidate will:
  - (a) identify the quality of a chord played twice by the examiner as major, minor, dominant 7<sup>th</sup>, minor 7<sup>th</sup>, diminished or augmented.
  - (b) sing the notes of the chord in root position, ascending.
4. The candidate will sing from memory the lower part (five notes only) of a two-bar, two-part progression in 4/4 time, as played twice by the examiner. Compass within one octave.

**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 examiner will play twice a two-bar melody, which the candidate will sing from memory a minor second higher.
3. The candidate will:
  - (a) identify the quality of a chord played twice by the examiner as major, minor, dominant 7<sup>th</sup>, minor 7<sup>th</sup>, diminished or augmented. The chord may be inverted, but the candidate does **not** need to identify the position.
  - (b) sing the notes of the chord in the given position, ascending or descending, as requested by the examiner.
4. The candidate will sing from memory the higher or lower part (as requested by the examiner) of a short two-part progression, as played twice by the examiner. Compass within one octave.

**Grade Seven**

1. Beginning on a note given by the examiner, the candidate will:
  - (a) sing from memory a two-bar pattern based on the first five notes of the major scale, as given in the *Aural Tests – Singing* book.
  - (b) continue this pattern for five more sets, with each set ascending chromatically.
2. The examiner will play twice a two-bar melody, which the candidate will sing from memory a minor second lower.
3. The candidate will:
  - (a) identify the quality of a chord played twice by the examiner as major, minor, dominant 7<sup>th</sup>, minor 7<sup>th</sup>, diminished or augmented. The chord may be inverted, but the candidate does **not** need to identify the position.

*Continued*

**AURAL TESTS** (Continued)**Grade Seven** (Continued)3. *Continued*

(b) sing any note of the chord (root, 3<sup>rd</sup>, 5<sup>th</sup> or 7<sup>th</sup>), as requested by the examiner.

4. The candidate will identify perfect and imperfect cadences as they occur in a passage (major or minor) played twice by the examiner. The tonic chord will precede each passage.

**Grade Eight**

1. Beginning on a note given by the examiner, the candidate will:
  - (a) sing from memory a two-bar pattern based on the major arpeggio, as given in the *Aural Tests – Singing* book.
  - (b) continue this pattern for five more sets, with each set ascending chromatically.
2. The candidate will state whether a passage in a major key played twice by the examiner modulates to the subdominant, dominant or relative minor. The tonic chord will precede each passage.
3. The candidate will:
  - (a) identify the quality of a chord played twice by the examiner as suspended 2<sup>nd</sup>, suspended 4<sup>th</sup>, 6<sup>th</sup> or added 9<sup>th</sup>.
  - (b) sing the notes of the chord in root position, ascending or descending, as requested by the examiner.
4. The candidate will identify a chord progression in a major key using tonic (I), supertonic (ii), subdominant (IV) and dominant (V) chords. The examiner will play the progression twice, preceded each time by the tonic chord.

## GENERAL KNOWLEDGE

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- *At all levels, candidates should give relevant, concise answers. Where background information (such as knowledge of composers and styles) is required, candidates should limit their answers to details which are relevant to music and the composer's musical career.*
- *Candidates at all levels must be able to name any signs, terms, time signatures etc. which occur in the music performed. This knowledge is not limited to that required at the corresponding theory level.*
- *General Knowledge questions may be asked on any List piece, including Free Choice pieces.*

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### Notes on the Format

The General Knowledge section of the examination will be presented in the format outlined below. This format is based on a set number of principal questions per level, and set wording for each question type.

- 1. Number of Questions.** At all levels, the examiner will ask **four** (4) main questions. Prompting or “follow-up” questions may be used if an answer is not adequate, with a possible deduction in marks. (Requests for a question to be repeated or clarified will **not** incur a penalty.)
- 2. Wording of Questions.** Questions will be asked using the wording given in the following level/grade list. This wording has been devised to cover all requirements for the respective level. Questions are cumulative from one level to the next, so that in each grade the “bank” of possible questions increases.

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

A hypothetical set of four questions for a Preparatory exam might consist of the examiner:

- pointing to a treble clef and asking, ‘What is this?’
- pointing to a note and asking, ‘What kind of note is this?’, then ‘How many beats is it worth?’
- asking of one List piece, ‘How many beats are in each bar?’
- pointing to an “*mp*” marking and asking, ‘What is this?’, then ‘What does it mean?’

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### Preparatory

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

*Continued*

**GENERAL KNOWLEDGE** (Continued)**Preparatory** (Continued)**Questions:**

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

**Preliminary**

**Knowledge required:** As for the previous grades, with the inclusion of a dot after a note, the function of any accidentals, the definition of a triplet if included in a piece presented, a full description of time signatures, and the main key of each piece. The candidate may be asked for a basic explanation of the terms warm up, diaphragm, and breath support.

**Questions:** As for the previous grades, with the addition of –

- The examiner will point to a dotted note and ask, ***‘What does the dot do to the note?’***
- ***‘Explain the time signature of this piece.’*** (The candidate’s answer should include the number of beats and the type of beats.)
- ***‘What is the main key of this piece?’***

**Grade One**

**Knowledge required:** As for the previous grades, including a basic definition or explanation of the title of any piece performed, and a basic explanation of the terms consonant, vowel, diction, and vibrato.

**Questions:** As for the previous grades, with the addition of –

- ***‘What does the title of this piece mean?’***

**Grade Two**

**Knowledge required:** As for the previous grades, with inclusion of the country of birth of the composer, and a basic explanation of the terms range, flat, sharp, and ballad.

**Questions:** As for the previous grades, with the addition of –

- ***‘In which country was the composer of this piece born?’***

**Grade Three**

**Knowledge required:** As for the previous grades, with the inclusion of metronome speed (if given), the main changes of key, and an understanding of soprano, mezzo soprano, alto, tenor, baritone and bass voices, including ranges.

**Questions:** As for the previous grades, with the addition of –

- ***‘Explain the metronome speed of this piece.’*** (The candidate’s answer should demonstrate an understanding of beats per minute, and include the meaning of “M.M.”)

*Continued*

**GENERAL KNOWLEDGE** (Continued)**Grade Three** (Continued)

- ***'Point to and name a key change in this piece.'*** (This will be asked only if the change occurs at the start of a new section or at a very obvious place in the piece.)

**Grade Four**

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

**Questions:** As for the previous grades, with the addition of –

- ***'Point to an example of syncopation in this piece, and explain what syncopation means.'***
- ***'Is this chord V or I?'*** (The examiner will point to a chord. V may include the seventh, but this need not be identified by the candidate.)
- ***'What is the form of this piece? Point to the main sections.'*** (If a recognised form is not appropriate, the candidate should describe the sections within the piece.)
- ***'Describe the style of this piece.'*** (The candidate will name the style where appropriate, and give a basic description of the characteristics.)

**Grade Five**

**Knowledge required:** As for the previous grades, with the inclusion of recognition of perfect and plagal cadences, and recognition in the pianoforte part of chords IV, V and I, in the tonic key of any piece performed. A knowledge of other works by the composer of any piece performed. A more detailed definition of the form and style of each piece performed. An understanding of the terms belt, marking, full voice, and tone.

**Questions:** As for the previous grades, with the addition of –

- ***'Identify a Perfect/Plagal cadence in this piece.'***
- ***'Is this chord IV, V or I?'*** (The examiner will point to a chord. Chords may include sevenths, but these need not be identified by the candidate.)
- ***'Name other works by this composer.'***

**Grade Six**

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

**Questions:** As for the previous grades, with the addition of –

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

**GENERAL KNOWLEDGE** (Continued)**Expectations in Grade Seven, Grade Eight and Associate Performer Diploma**

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

**Grade Seven**

**Knowledge required:** As for the previous grades, with the inclusion of imperfect and interrupted cadences (tonic key only). A knowledge of the background of the composer (if this information is available) of any piece performed. An understanding of the terms soft palate, larynx, and intonation.

**Questions:** As for the previous grades, with the addition of –

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

*Example* – If explaining the form of a popular song arrangement, the candidate should be able to talk about:

- the main sections, e.g. verse, chorus, bridge/middle 8, refrain, intro, coda etc., and how they are organized into an overall structure
- the structures of individual sections (if applicable), e.g. AABA, 12-bar blues
- the keys, and the effects of modulations within the composition

**Grade Eight**

**Knowledge required:** As for the previous grades, with a knowledge of other composers/exponents and the stylistic characteristics of the period or style of each piece performed. An understanding of the terms resonance, break, blend, and mask/zygomatic arch.

**Questions:** As for the previous grades, with the addition of –

- Modern • *‘Talk about the characteristics, origins and development of the style of this piece, including reference to the greatest exponents of this style.’*
- Classical • *‘Describe the stylistic characteristics of the [X] period, with reference to other composers from the same period.’*

**Associate Performer Diploma**

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

**Questions:** As for the previous grades, with the addition of –

- *‘Explain in detail the voice and how it is produced.’*

**PREPARATORY**

Duration: 15 minutes

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

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

As set in *ANZCA Technical Work – Singing*, pages 4–7.

**Notes on Lists**

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

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

JONES & SCHMIDT. The Fantasticks Try to Remember  
 LOESSER, F. Hans Christian Anderson Inchworm  
 RODGERS & HAMMERSTEIN. The Sound of Music Edelweiss  
 SHERMAN & SHERMAN. Mary Poppins Chim Chim Cher-ee; Let's Go Fly a Kite  
 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  
 WINGS. (McCARTNEY & LAINE) Mull of Kintyre

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

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

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

BURKE & MONACO. Sing a Song of Sunbeams  
 CHURCHILL & MOREY. Bambi Little April Shower  
 DIXON & HENDERSON. Bye Bye Blackbird  
 ENGLISH FOLK SONG. Early One Morning  
 FISHER, GOODWIN & SHAY. When You're Smiling  
 LOESSER, F. Hans Christian Anderson Thumbelina



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

PORTER, C. Can-Can I Love Paris  
 RODGERS & HAMMERSTEIN. Cinderella In My Own Little Corner  
 SEEKERS, The. (REYNOLDS, M.) Morningtown Ride  
 SHERMAN & SHERMAN. It's a Small World  
Mary Poppins Supercalifragilisticexpialidocious  
Winnie the Pooh Tigger Song  
 TEMPLE, Shirley. (HENDERSON, KOEHLER & CAESAR) Animal Crackers in My Soup  
 WILLSON, M. The Music Man The Wells Fargo Wagon  
 WRUBEL & GILBERT. Song of the South Zip-a-Dee-Doo-Dah

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**PRELIMINARY**

*Duration: 15 minutes*

*ANZCA publications relevant to this level:*

- ANZCA Technical Work – Singing
- ANZCA Sight Reading – Singing
- ANZCA Aural Tests – Singing

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

*As set in ANZCA Technical Work – Singing, pages 8–12.*

**Notes on Lists**

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

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

BERNSTEIN & SONDHEIM. West Side Story One Hand, One Heart  
 LINDSEY & SMITH. All Kinds of Everything  
 LIVINGSTON & EVANS. Que Sera, Sera (Whatever Will Be, Will Be)  
 LLOYD WEBBER, BLACK & HAMPTON. Sunset Boulevard Surrender  
 LOESSER, F. Hans Christian Anderson Wonderful Copenhagen  
 MCCARTHY & TIERNEY. Alice Blue Gown  
 MERCER & DE PAUL. Seven Brides for Seven Brothers Wonderful, Wonderful Day  
 MERRILL, B. Carnival! Love Makes the World Go 'Round  
 RODGERS & HAMMERSTEIN. The Sound of Music My Favorite Things  
 SIMON & GARFUNKEL. (TRADITIONAL) Scarborough Fair  
 SMITH & FEARIS. Little Sir Echo  
 STEVENS, Cat. (TRADITIONAL/FARJEON, E.) Morning has Broken

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

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

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

BART, L. Oliver! Who Will Buy?  
 BERLIN, I. Blue Skies  
 BRICUSSE, L. Doctor Dolittle Talk to the Animals  
 BRICUSSE & NEWLEY. Willy Wonka and the Chocolate Factory The Candy Man  
 CHARLAP & LEIGH. Peter Pan I Gotta Crow  
 COHAN, G. Little Johnny Jones Give My Regards to Broadway; The Yankee Doodle Boy  
 COLEMAN & LEIGH. Hey, Look Me Over  
 COMO, Perry. (VANCE & POCKRISS) Catch a Falling Star  
 DIAMOND, Neil. I'm a Believer  
 EVERLY BROTHERS, The. (BRYANT & BRYANT) Bye Bye Love  
 FARNHAM, John. (GILMORE, MADARA & WHITE) Sadie the Cleaning Lady  
 GILKYSON, T. The Jungle Book The Bare Necessities  
 JACKSON, Michael. (THOMAS & MCGINNIS) Rockin' Robin  
 KING, Elle. (KING & BASSETT) Ex's & Oh's  
 LERNER & LANE. On a Clear Day  
 LINCKE, P. Lysistrata The Glow-Worm  
 LLOYD WEBBER & RICE. Joseph and His Amazing Technicolor Dreamcoat Any Dream Will Do  
 MCKENZIE, B. The Muppets Life's a Happy Song  
 NELSON, Willie. On the Road Again  
 QUINN & PETERSON. High School Musical Bop to the Top  
 RODGERS & HAMMERSTEIN. Cinderella A Lovely Night  
 ROME, H. Fanny Be Kind to Your Parents  
 SHERMAN & SHERMAN. Chitty Chitty Bang Bang Truly Scrumptious  
 The Ugly Bug Ball

**PRELIMINARY** (Continued)**List C** (Continued)

STILES & DREWE. Mary Poppins Anything Can Happen  
 STROUSE & ADAMS. Bye Bye Birdie Put On a Happy Face  
 STYNE & SONDEHEIM. Gypsy Let Me Entertain You  
 TEMPLE, Shirley. (HENDERSON & HEYMAN) When I Grow Up  
 TRADITIONAL. Tzena Tzena

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**GRADE ONE**

*Duration: 15 minutes*

*ANZCA publications relevant to this level:*

- ANZCA Technical Work – Singing
- ANZCA Sight Reading – Singing
- ANZCA Aural Tests – Singing

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

As set in *ANZCA Technical Work – Singing*, pages 13–20.

**Notes on Lists**

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

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

ADAMSON & MCHUGH. It's a Most Unusual Day  
 AHERNS & FLAHERTY. Anastasia Once Upon a December  
 AURIC & ENGVICK. Moulin Rouge Where is My Heart  
 BART, L. Oliver! Oom-Pah-Pah  
 BRICUSSE & NEWLEY. Willy Wonka and the Chocolate Factory I Want It Now  
 CROCE, Jim. Time in a Bottle  
 FAIN & LAWRENCE. Sleeping Beauty Once Upon a Dream  
 GREEN & WYLE. May Each Day  
 GRUSIN & LEE. The Heart is a Lonely Hunter  
 HARNICK & LOEWE. Fiddler on the Roof Matchmaker  
 KANDER & EBB. Cabaret Tomorrow Belongs to Me  
 RASKIN & MERCER. Mirror, Mirror, Mirror

**GRADE ONE** (Continued)**List A** (Continued)

RODGERS & HAMMERSTEIN. Cinderella Ten Minutes Ago  
 SHERMAN & SHERMAN. Mary Poppins Feed the Birds  
 STYNE & SONDEHEIM. Gypsy If Momma was Married  
 WHITNEY & KRAMER. Far Away Places  
 WILDHORN, BRICUSSE & CUDEN. Jekyll & Hyde No One Knows Who I Am

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

BART, L. Oliver! I'd Do Anything  
 BAYER SAGER & FOSTER. Looking Through Your Eyes  
 BROCK, WEISS & HOLOFCENER. Mr Wonderful Mr Wonderful  
 CHAMBERS, Kasey. Pony  
 CHURCHILL & MOREY. Snow White and the Seven Dwarfs With a Smile and a Song  
 CYRUS, Miley. (SILVESTRI & BALLARD) Butterfly Fly Away  
 GERSHWIN & GERSHWIN. Girl Crazy But Not for Me  
 JET (CESTER, N.) Look What You've Done  
 JOHN & HALL. Billy Elliot Electricity  
 KANDER & EBB. New York, New York Happy Endings  
 KING, Carol. You've Got a Friend  
 LAUPER, Cyndi. (STEINBERG & KELLY) True Colours  
 LEIBER & STOLLER. Loving You  
 LENNON & MCCARTNEY. The Long and Winding Road  
 LERNER & LOEWE. My Fair Lady Wouldn't It Be Lovely  
 MANDEL, MANDEL & ANDREWS. Brave Touch the Sky  
 MENKEN & ASHMAN. The Little Mermaid Part of Your World  
 MENKEN & SLATER. Tangled Now I See the Light  
 OVERSTREET & SCHLITZ. When You Say Nothing at All  
 PINK. (ALLEN & MOZELLA) Cover Me in Sunshine  
 RIHANNA. (EKKO & PARKER) Stay  
 SHERMAN & SHERMAN. Bedknobs & Broomsticks The Age of Not Believing  
 STILES & DREWE. Honk! Different  
 STROUSE & CHARNIN. Annie Maybe  
 SWIFT, Taylor. (SWIFT & ROSE) White Horse  
 WINE & BAYER SAGER. Groovy Kind of Love

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

AVICII (BERGLING, POURNOURI et al). Hey Brother  
 BART, L. Oliver! Consider Yourself  
 BIEBER, Justin. (LUDACRIS, NASH, FLORES & STEWART) Baby  
 CYRUS, Miley. (KLEINMAN & CYRUS) Malibu  
 DE SYLVA, BROWN & HENDERSON. The Best Things in Life are Free  
 DE SYLVA, JOLSON & MEYER. California, Here I Come  
 DODDS & WATTS. High School Musical What I've Been Looking For  
 DYLAN, Bob. Blowin' in the Wind

**GRADE ONE** (Continued)**List C** (Continued)

FOGARTY, John. Bad Moon Rising  
 HILL, B. The Glory of Love (from *Beaches*)  
 JEPSON, Carly Rae. (RAMSAY, JEPSON & CROWE) Call Me Maybe  
 JOHN & RICE. The Lion King I Just Can't Wait to Be King  
 JUSTICE CREW. Que Sera  
 LENNON & McCARTNEY. All My Loving; Ob-La-Di, Ob-La-Da  
 LERNER & LOEWE. My Fair Lady On the Street Where You Live  
 MacLELLAN, G. Snowbird  
 MINCHIN, T. Matilda Naughty  
 MINOGUE, Kylie. (GOFFIN & KING) The Loco-Motion  
 NEWMAN, R. You've Got a Friend in Me (from *Toy Story*)  
 OWL CITY. (YOUNG, THIESSEN & LEE) Good Time  
 POSNER, Mike. Cooler than Me  
 POWTER, D. Bad Day  
 RAPOSO, J. Sing  
 RODGERS & HAMMERSTEIN. The King & I I Whistle a Happy Tune  
     South Pacific Happy Talk  
 SHAKIRA. (ERIKSEN, SIA & HERMANSEN) Try Everything  
 SHERMAN & SHERMAN. Chitty Chitty Bang Bang Chitty Chitty Bang Bang  
     The Jungle Book I Wanna Be Like You  
     Mary Poppins The Perfect Nanny; A Spoonful of Sugar  
 SMASH MOUTH. All Star (from *Shrek*)  
 STROUSE & CHARNIN. Annie You're Never Fully Dressed Without a Smile  
 SUPREMES, The. (DOZIER, HOLLAND & HOLLAND) You Can't Hurry Love  
 SWIFT, Taylor. Mean  
 WILLIAMS, Paul. Bugsy Malone Bad Guys  
 WILLIAMS, Pharrell. Happy

**Free Choice**

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**GRADE TWO**

Duration: 20 minutes

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

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

As set in *ANZCA Technical Work – Singing*, pages 21–31.

**Notes on Lists**

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

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

ALLEN, Peter. I Still Call Australia Home

BERNSTEIN & SONDHEIM. West Side Story I Feel Pretty

BROOKS, J. You Light Up My life

BROOKS, M. The Producers Der Guten Tag Hop-Clop

EAGLES, The. Take It to the Limit

FAIN, S. Calamity Jane It's Harry I'm Planning to Marry

KEIRN BREENAN & BALL. Let the Rest of the World Go By

LENNON & McCARTNEY. She's Leaving Home

LLOYD WEBBER & RICE. Joseph and His Amazing Technicolor Dreamcoat Close Every Door

MANCINI, H. Moon River

MENKEN & ASHMAN. Beauty and the Beast Gaston

MENKEN & SCHWARTZ. The Hunchback of Notre Dame God Help the Outcasts

MOORE, Mandy. Only Hope

PORTER, C. True Love

SAYER, Leo. (BAYER SAGER & HAMMOND) When I Need You

SHERMAN & SHERMAN. Mary Poppins I Love to Laugh

STERLING & MILLS. Meet Me in St Louis Meet Me in St Louis, Louis

SWIFT, Taylor. Dear John

YOUNG & ADAMSON. Around the World

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

ABBA. (ANDERSSON & ULVAEUS) I Have a Dream

ADAMS, Bryan. (ADAMS, KAMEN & LANGE) (Everything I Do) I Do It for You

ANDERSON-LOPEZ & LOPEZ. Frozen Do You Want to Build a Snowman?

BACHARACH & DAVID. Close to You; Raindrops Keep Falling on My Head

BART, L. Oliver! Oliver!

BEYONCÉ. Ave Maria

BIRDS OF TOKYO. Lanterns

**GRADE TWO** (Continued)**List B** (Continued)

BIRDY. (VAN DEN BOGAERDE) Not About Angels  
 BOYD, WALSH & BOYENS. The Last Goodbye (from *The Hobbit: The Battle of the Five Armies*)  
 CHAMBERS, Kasey. The Captain  
 COLDPLAY. The Scientist  
 CROWDED HOUSE. (FINN, N.) Better Be Home Soon  
 DUFFY. (DUFFY & BOOKER) Mercy  
 EILISH, Billie. idontwannabeyouanymore  
 FLAHERTY & AHRENS. Seussical It's Possible  
 HARBURG & ARLEN. The Wizard of Oz Over the Rainbow  
 HEYMAN & YOUNG. When I Fall in Love  
 DION, Celine. (HORNER & JENNINGS) My Heart Will Go On (from *Titanic*)  
 GOTYE. Somebody That I Used to Know  
 HUNTERS AND COLLECTORS. Throw Your Arms Around Me  
 IMAGINE DRAGONS. Radioactive  
 KAEMPFERT, SINGLETON & SNYDER. Strangers in the Night  
 KAY, GORDON & MATHIAS. That's Life (from *Smash*)  
 LAUPER, Cyndi. (LAUPER & HYMAN) Time After Time  
 LLOYD WEBBER & STEINMAN. Whistle Down the Wind Whistle Down the Wind  
 LONDON GRAMMAR. (REID, MAJOR & ROTHMAN) Strong  
 LOVATO, Demi. Catch Me  
 MENKEN, ASHMAN & RICE. Aladdin Proud of Your Boy; A Whole New World  
 MENKEN & SCHWARTZ. Pocohontas Colors of the Wind  
 MIDLER, Bette. (McBROOM, A.) The Rose  
 MURRAY, Anne. (GOODRUM, R.) You Needed Me  
 ONE DIRECTION. (HECTOR, RYAN, BUNETTA et al) History  
 PARKS, C. Somethin' Stupid  
 RODGERS & HAMMERSTEIN. The King and I Hello Young Lovers  
 SHEERAN, Ed. Perfect; Photograph  
 SMITH, Sam. (NAPIER, ERIKSEN & HERMANSEN) Too Good at Goodbyes  
 STYLES, Harry. Falling; Sign of the Times  
 SWIFT, Taylor. Our Song  
 TRAINOR, Meghan. (TRAINOR, SMITH & WEAVER) Like I'm Gonna Lose You  
 WEISS & THIELE. What a Wonderful World  
 WILLIAMS, P. Bugsy Malone My Name is Tallulah

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

AGUILERA, Christine. (SHEYNE, KIPNER & FRANK) Genie in a Bottle  
 ALLEN, Peter. When I Get My Name in Lights  
 ANDERSON-LOPEZ & LOPEZ. Frozen In Summer  
 BALLARD, P. Mister Sandman  
 BART, L. Oliver! Food  
 BIEBER, J. Ghost  
 BUBLÉ, Michael. (DEMETRIO & GIMBEL) Sway

**GRADE TWO** (Continued)**List C** (Continued)

CAROLE-SMITH, M. 10 Selected Songs for Children When I Dream  
 CREEDENCE CLEARWATER REVIVAL. (FOGARTY, J.) Proud Mary  
 ECHOSMITH. Cool Kids  
 FARRAR, J. Grease You're the One That I Want  
 FLAHERTY & AHRENS. Seussical All for You  
 GOMEZ, Selena. (RENEA & KIRIAKOU) Who Says  
 GREEN DAY. (ARMSTRONG, B.) Good Riddance (Time of Your Life)  
 HARNICK & BOCK. Fiddler On The Roof Fiddler On The Roof  
 HIGGINS, Missy. Scar  
 KAYS, Sara. Remember that Night?  
 LENNON & McCARTNEY. Lucy in the Sky with Diamonds  
 LOVATO, Demi. (WATTS & DODD) This is Me  
 MENKEN & ASHMAN. The Little Mermaid Under the Sea  
 MENKEN & SCHWARTZ. Pocohontas Just Around the Riverbend  
 MENKEN & SLATER. Tangled When Will My Life Begin  
 MINCHIN, T. Matilda Telly  
 MIRANDA, L.-M. Moana How Far I'll Go; You're Welcome  
 MONTANA, Hannah/CYRUS, Miley. (NEVIL, GERRARD & LANDERS) Who Said  
 ONE DIRECTION. Drag Me Down; Live While We're Young  
 OWL CITY. (YOUNG, A.) Fireflies  
 PATTERSON, BARTHOLOMEW et al. Everything is Awesome (from *The Lego Movie*)  
 PRESLEY, Elvis. (POMUS & SHUMAN) Viva Las Vegas  
 ROBIN & STYNE. Diamonds are a Girl's Best Friend  
 RODGERS & HAMMERSTEIN. The King & I Getting to Know You  
 RODGERS & HART. The Lady is a Tramp  
 SHAW, Sandie. (MARTIN & COULTER) Puppet on a String  
 SIMON, Carly. You're So Vain  
 SONDHEIM, S. Into the Woods Giants in the Sky  
 STING. Fields of Gold  
 STROUSE & CHARNIN. Annie Tomorrow  
 SWIFT, Taylor. Love Story  
 TONES AND I. Dance Monkey  
 WARREN & DUBIN. Lullaby of Broadway  
 WONDER, Stevie. (WONDER, GARRETT, HARDAWAY & WRIGHT) Signed, Sealed, Delivered

**Free Choice**

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*



**GRADE THREE**

Duration: 20 minutes

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

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

As set in *ANZCA Technical Work – Singing*, pages 32–42.

**Notes on Lists**

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

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

ANDERSSON, ULVAEUS & RICE. Chess Where I Want to Be

BENNETT, R. R. The Insect World no. 1 (Universal UE 14167)

FIELDS & COLEMAN. Sweet Charity There's Gotta Be Something Better Than This

FRIEDMAN, L. Let Me Call You Sweetheart

KEANE, R. Ten Songs for Young Singers A Fishy Story (Wits' End Mus WEM 00019)

KEYS, Alicia. If I Ain't Got You

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

LERNER & LOEWE. Paint Your Wagon I Still See Elisa

RODGERS & HAMMERSTEIN. Oklahoma! Oh, What a Beautiful Morning; Out of My Dreams

South Pacific A Wonderful Guy

SCOTT & MARLOW. A Taste of Honey

TRADITIONAL. Amazing Grace

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

WILDHORN, BRICUSSE & CUDEN. Jekyll & Hyde Sympathy, Tenderness

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

A FINE FRENZY. (SAMPLE & SUDOL) Near to You

ADELE. (ADELE & KURSTIN) Hello

AGUILERA, Christina. Loyal Brave True (from *Mulan*); You Lost Me

BACHELOR GIRL. Permission to Shine

BERNSTEIN & SONDHEIM. West Side Story Somewhere

CARMICHAEL & GORRELL. Georgia On My Mind

CAROLE-SMITH, M. 10 Selected Songs for Children Mary, Mary

CARPENTERS, The. (CARPENTER & BETTIS) Yesterday Once More

CHAMBERS, Kasey. Hollywood

CLARKSON, Kelly. Because of You; Breakaway

COHEN, Leonard. Hallelujah

COLDPLAY. Yellow

CROWDED HOUSE. (FINN, N.) Don't Dream It's Over

CYRUS, Miley. (LINDSEY & SHANKS) When I Look at You

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

DJ SAMMY. Heaven  
 ESTAFAN, Gloria. (ESTAFAN & WARREN) Reach  
 EVANESCENCE. My Immortal  
 FAITH, Paloma. (WARREN, D.) Only Love Can Hurt Like This  
 FERGIE. (FERGUSON, STEPHENS & RIDEL) Finally  
 FRASER, Brooke. Shadow Feet  
 GIMBEL & FOX. Killing Me Softly With His Song  
 GOODREM, Delta. Out of the Blue  
 GORDON, I. Unforgettable  
 HIGGINS, Missy. The Special Two  
 JESSIE J. (SIA, SMITH, GUZMAN et al) Flashlight  
 JEWEL. (KILCHER & POLTZ) You Were Meant for Me  
 JOHN & RICE. Aida I Know the Truth  
 KELLY, R. I Believe I Can Fly  
 LENNON, Julian. Saltwater  
 LERNER & LOEWE. Brigadoon Waiting for My Deary  
 LEWIS, STOCK & ROSE. Blueberry Hill  
 MADONNA. (MADONNA & FOSTER) You'll See  
 McLACHLAN, Sarah. When She Loved Me (from *Toy Story 2*)  
 MENKEN & RICE. Beauty and the Beast Home  
 MENKEN & ZIPPEL. Hercules Go the Distance  
 MOVING PICTURES. (SWAN & FROST) What About Me?  
 PARAMORE. (WILLIAMS & FARRO) The Only Exception  
 PERRI, Christina. The Lonely  
 SCHWARTZ, S. Godspell By My Side  
 SCOTT, Calum. (ROBYN & BERGER) Dancing on My Own  
 SEDAKA, Neil. (CODY & SEDAKA) Solitaire  
 SHAIMAN & WITTMAN. Smash Don't Forget Me  
 SHEIK & SLATER. Spring Awakening Mama Who Bore Me  
 SIA. (SIA, DIPLO et al) Elastic Heart  
 STREISAND, Barbara. (HAMLISCH) The Way We Were  
 THOMPSON, JAMES & CHRISTOPHER. Always On My Mind  
 TRENT & HATCH. My Country  
 WILDER & ZIPPEL. Mulan Reflection  
 WILDHORN & KNIGHTON. The Scarlet Pimpernel The Scarlet Pimpernel

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

AGUILERA, Christina. (PEIKEN & ROCHE) What a Girl Wants  
 BACHELOR GIRL. Buses and Trains  
 BANGLES, The. (STEINBERG, KELLY & HOFFS) Eternal Flame  
 BENNETT, R. R. The Insect World no. 2 (Universal UE 14167)  
 BRANCH, Michelle. All You Wanted; Everywhere  
 BUBLÉ, Michael. Haven't Met You Yet

**GRADE THREE** (Continued)**List C** (Continued)

CAROLE-SMITH, M. 10 Selected Songs for Children I Love to Sing  
 CARPENTERS, The. (CARPENTER & BETTIS) Top of the World  
 COLLINS, Phil. Tarzan Strangers Like Me  
 CREEDENCE CLEARWATER REVIVAL. (FOGARTY, J.)  
 Down On the Corner; Looking Out My Backdoor  
 DES'REE. You Gotta Be  
 DUFF, Hilary. (DioGUARDI & SHANKS) Fly  
 EVANESCENCE. Bring Me to Life  
 FURTADO, Nelly. I'm Like a Bird  
 GOODREM, Delta. A Little Too Late  
 HAWKER & RAYMONDE. I Only Want to Be With You  
 JOEL, Billy. Uptown Girl  
 KELLY, S. Dancing in the Moonlight  
 KING, Carole. Will You Love Me Tomorrow  
 LEIBER & SPECTOR. Spanish Harlem  
 LENNON & McCARTNEY. Penny Lane; World Without Love  
 LOVATO, Demi. (LOVATO & JONAS BROS.) Two Worlds Collide  
 MADONNA. (MADONNA & LEONARD) Like a Prayer  
 MELUA, Katie. Crawling Up That Hill  
 MENKEN & ZIPPEL. Hercules I Won't Say I'm in Love  
 NEWMAN, R. The Princess and the Frog Almost There  
 ONE DIRECTION. Story of My Life  
 POWDERFINGER. (FANNING, B.) Passenger  
 RODGERS & HAMMERSTEIN. The King and I Shall We Dance?  
 RODGERS & HART. Blue Moon  
 SANDÉ, Emeli. (SANDÉ, CHEGWIN, CRAZE & PAUL) Next to Me  
 SHAIMAN & WITTMAN. Hairspray Mama I'm a Big Girl Now  
Smash Big Finish  
 SHEERAN, Ed. Afterglow  
 TONES AND I. Fly Away  
 YOUNG, John Paul. (VANDA & YOUNG) Love is in the Air

**Free Choice**

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**GRADE FOUR**

Duration: 25 minutes

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

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

As set in ANZCA Technical Work – Singing, pages 43–59.

**Notes on Lists**

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

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

ADELE. Crazy for You; Someone Like You

ALBERT, M. Feelings

CAPALDI, Lewis. Someone You Loved

CAREY, Mariah. (CAREY & AFANASIEFF) Hero

CARPENTERS, The. (WILLIAMS & NICHOLS) We've Only Just Begun

CLAPTON, Eric. (CLAPTON & JENNINGS) Tears in Heaven

CLARKSON, Kelly. (TEDDER & CLARKSON) Already Gone

COLLINS, Phil. Tarzan You'll Be in My Heart

CRAWFORD, Randy. (SAMPLE & JENNINGS) One Day I'll Fly Away

CYRUS, Miley. Angels Like You

DIDO. (ARMSTRONG & HERMAN) Thank You

DION, Celine. (WARREN, D.) Because You Loved Me

EILISH, Billie. (O'CONNELL) When the Party's Over

FARRAR, J. Grease Hopelessly Devoted to You

FIELDS & COLEMAN. Sweet Charity Sweet Charity

HIGGINS, Missy. The Sound of White

KANDER & EBB. Chicago Roxy

New York, New York But the World Goes Around

Woman of the Year Sometimes a Day Goes By

KEYS, Alicia. Fallin'

LADY GAGA. (GAGA, HILARY & RONSON) Million Reasons

LEIGH & RICHARDS. Young at Heart

LENNON, John. Imagine

LENNON & McCARTNEY. Hey Jude

LONESTAR. (GREEN, MAYO & LINDSEY) Amazed

LOVATO, Demi. (LOVATO, POURKARIM & THORN) Stone Cold

LOVATO, Demi. (ROBBINS, GAD & KOIV) Skyscraper

PARTON, Dolly. I Will Always Love You

PERRI, Christina. Jar of Hearts

RODGERS & HART. My Funny Valentine

RODRIGO, Olivia. Drivers License

SIGMAN & LAI. (Where Do I Begin?) Love Story

**GRADE FOUR** (Continued)**List A** (Continued)

SONDHEIM, S. Evening Primrose I Remember  
 TURNER, Tina. (BRITTEN & LYLE) What's Love Got to Do With It  
 WILDHORN, BRICUSSE & CUDEN. Jekyll & Hyde Someone Like You  
 WILLIAMS, Vanessa. (GALDSTON, WALDMAN & LIND) Save the Best for Last

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

AMOROSI, Vanessa. Shine  
 CARPENTERS, The. (WILLIAMS & NICHOLS) I Won't Last a Day Without You  
 CARSON, W. The Letter  
 CLARK, R. The Shoop Shoop Song (It's in His Kiss)  
 CREEDENCE CLEARWATER REVIVAL. (FOGARTY, J.) Have You Ever Seen the Rain?  
 DERULO, Jason. Take You Dancing  
 DIAMOND, Neil. Song Sung Blue; Sweet Caroline  
 DUFF, Hilary. So Yesterday; Someone's Watching Over Me  
 GERSHWIN & GERSHWIN. Nice Work If You Can Get It  
 GOODREM, Delta. Be Strong; Born to Try; Mistaken Identity  
 HANLEY & CLARK. Second Hand Rose  
 HOWARD, B. Fly Me to the Moon  
 JACKSON 5, The. (GORDY, MIZELL, PERREN & RICHARDS) I Want You Back  
 LAMBERT & MORRISON. The Drowsy Chaperone Show Off  
 LENNON & McCARTNEY. From Me to You  
 MAROON 5. (LEVINE & VALENTINE) She Will be Loved  
 MENKEN & ZIPPEL. Hercules Zero to Hero  
 MRAZ, Jason. I'm Yours  
 NEWTON-JOHN, Olivia. (ROSTILL, J.) Let Me Be There  
 ORBISON, Roy. (ORBISON & MELSON) Blue Bayou  
 PERRY, Katie. Firework  
 PINK. (PINK & MANN) Glitter in the Air  
 QUEEN. (MERCURY, F.) Crazy Little Thing Called Love  
 SEEKERS, The. (DALE & SPRINGFIELD) Georgy Girl  
 SHEERAN, Ed. (GOSLING, LEONARD & SHEERAN) Lego House  
 SWIFT, Taylor. Everything has Changed  
 WINEHOUSE, Amy. (WINEHOUSE & HOGARTH) Help Yourself

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

ALLEN & PITCHFORD. The Boy from Oz Not the Boy Next Door  
 BERNSTEIN & SONDHEIM. West Side Story Tonight  
 BROOKS, M. The Producers When You Got It, Flaunt It  
 BROWN, J. R. 13, The Musical Get Me What I Need; The Lamest Place in the World  
 FLAHERTY, S. Anastasia Journey to the Past  
 HARNICK & BOCK. Fiddler On The Roof If I Were a Rich Man  
 HERMAN, J. Hello, Dolly! Hello, Dolly!  
 LERNER & LOEWE. Brigadoon Almost Like Being in Love

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

LERNER & LOEWE. 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  
 MENKEN & ASHMAN. Little Shop of Horrors Grow for Me  
 MILLS & ELLINGTON. Sophisticated Ladies It Don't Mean a Thing If It Ain't Got That Swing  
 MIRANDA, L.-M. Encanto Waiting on a Miracle  
 PASEK & PAUL. The Greatest Showman A Million Dreams  
 RADO, RAGNI & MacDERMOT. Hair Aquarius  
 RODGERS & HAMMERSTEIN. Flower Drum Song  
 I Enjoy Being a Girl (*sheet music version*); Love, Look Away  
Oklahoma! The Surrey with the Fringe on Top  
Sound of Music, The Sixteen Going On Seventeen; The Sound of Music  
South Pacific Bali Ha'i; Younger Than Springtime  
 SCHWARTZ, S. Wicked Popular  
 SONDHEIM, S. Into the Woods I Know Things Now  
 STYNE & SONDHEIM. Gypsy Some People  
 TESORI & LINDSAY-ABAIRE. Shrek, The Musical More to the Story; Who I'd Be  
 WILDHORN, BRICUSSE & CUDEN. Jekyll & Hyde A New Life; In His Eyes  
 WILLIS, RUSSELL & BRAY. The Color Purple Miss Celie's Pants  
 WILLSON, M. The Music Man Till There was You  
 WRIGHT & FOREST. Kismet Stranger in Paradise

**List D** (14 marks)

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**GRADE FIVE**

Duration: 25 minutes

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

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

As set in *ANZCA Technical Work – Singing*, pages 60–73.

**Notes on Lists**

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

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

ABBA. (ANDERSSON & ULVAEUS) The Winner Takes It All  
 BATT, M. Bright Eyes  
 BAYER SAGER & ALLEN. Don't Cry Out Loud  
 BEE GEES, The. Too Much Heaven  
 CASSIDY, Eva. (HARBURG & ARLEN) Over the Rainbow (Eva Cassidy arrangement)  
 COLDPLAY. Fix You  
 CYRUS, Miley. Wrecking Ball  
 DENVER, John. Annie's Song  
 ESTAFAN, Gloria. (WARREN, D.) Show Me the Way Back to Your Heart  
 FIELDS & COLEMAN. Sweet Charity Too Many Tomorrows  
 4 NON BLONDES. (PERRY, L.) What's Up?  
 GORDON & WARREN. At Last  
 HIGGINS, Missy. Ten Days  
 HILL & MAN. Sometimes When We Touch  
 HUDAK, Jes. (HUDAK & KRIKES) Different Worlds  
 JACKSON, Michael. (BAHLER, T.) She's Out of My life  
 JAY Z & KEYS, Alicia. Empire State of Mind  
 JOHN, Elton. (JOHN & TAUPIN) Your Song  
 KADISON, Joshua. Beautiful in My Eyes  
 KASHA & HIRSCHHORN. The Morning After (from *The Poseidon Adventure*)  
 LADY GAGA. I'll Never Love Again (from *A Star is Born*); You and I  
 LEGEND, John. (STEPHENS & GAD) All of Me  
 LENNON, John. Woman  
 LOVATO, Demi. (GOLDSTEIN, ROBBINS, KIRIAKOU & LOVATO) Warrior  
 MANILOW, Barry. (KERR & ENGLISH) Mandy  
 MANN & KOVER. Somewhere Out There (from *An American Tale*)  
 McLACHLAN, Sarah. Angel  
 McLEAN, Don. And I Love You So  
 MICHELE, Lea. (ANDERS, HASSMAN & ÅSTRÖM) Get It Right (from *Glee*)  
 MIDLER, Bette. (HENLEY & SILBAR) The Wind Beneath My Wings

**GRADE FIVE** (Continued)**List A** (Continued)

MILLER, Jamie. Here's Your Perfect  
 RICHIE, Lionel. Endless Love; Hello  
 SCHWARTZ, S. Wicked I'm Not That Girl  
 SILVER & DAVIS. With These Hands  
 SINATRA, Frank. (REVAUX, FRANCOIS & THIBANT) My Way  
 STONE, Joss. (STONE, WRIGHT & CHILD) Right to Be Wrong  
 STREISAND, Barbra. (MERRILL & STYNE) People  
 TWAIN, Shania. From this Moment  
 TYLER, Bonnie. (STEINMAN, J.) Total Eclipse of the Heart  
 WILLIAMS, Robbie. Better Man  
 WITHERS, Bill. Ain't No Sunshine

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

ABBA. (ANDERSSON & ULVAEUS)  
 Dancing Queen; Money, Money, Money; The Name of the Game  
 BACHARACH & DAVID. I Say a Little Prayer  
 BAREILLES, Sara. King of Anything  
 BERGMAN & LEGRAND. The Windmills of Your Mind  
 BJÖRK. (LANG & MEDER) It's Oh So Quiet  
 BONFA, L. Carnival (theme from *Black Orpheus*)  
 CHER. (POWELL, McLENNAN, HIGGINS, GRAY & COLLINS) Believe  
 CHICAGO. (PANKOW, J.) Color My World  
 COHN, Marc. Walking in Memphis  
 DeLUGG & STEIN. Orange Colored Sky  
 DESTINY'S CHILD. (FOSTER & FOSTER-GILLIES) Stand Up for Love  
 GOODREM, Delta. (DIOGUARDI, GOODREM & ROGERS) Predictable  
 JACKSON, Janet. Together Again  
 MARTIKA. (MARTIKA, JAY & MORROW). More Than You Know  
 JOBIM & de MORAES. The Girl from Ipanema  
 JOEL, Billy. My Life; Piano Man  
 KEYS, Alicia. (KEYS, BROTHERS & HARRY) No One  
 LANG, K. D. (LANG & MINK) Constant Craving  
 LIPA, Dua. Don't Start Now; Love Again  
 LUHRMANN, B. Lake Lost I'm Losing You  
 MURDEN & MILLER. For Once in My Life  
 ORBISON, Roy. (ORBISON & DEES) Pretty Woman  
 PARAMORE. (WILLIAMS & YORK) Still Into You  
 PINK. (PINK, MAC & McDAID) What About Us  
 POMUS & SHUMAN. Save the Last Dance for Me  
 SCHWARTZ, S. Godspell All God's Gifts  
 SWIFT, Taylor. (SWIFT & ROSE) You Belong with Me  
 TRADITIONAL. Wayfarin' Stranger  
 WILLIAMS, S. Basin St. Blues



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

WINEHOUSE, Amy. You Know I'm No Good  
 WONDER, Stevie. I Wish; Superstition

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

BART, L. Oliver! As Long as He Needs Me  
 BERNSTEIN & SONDHEIM. West Side Story Maria  
 DARION & LEIGH. Man of La Mancha Man of La Mancha  
 DUBIN & WARREN. Broadway Gondolier Lulu's Back in Town  
 GOLDENBERG & BERGMAN. Ballroom Fifty Percent  
 GORE & GORE. Fame Out Here On My Own  
 GROSSMAN & HACKADY. Minnie's Boys Mama, a Rainbow  
 HAMLISCH & KLEBAN. A Chorus Line What I Did for Love  
 HARBURG & LANE. Finian's Rainbow How are Things in Glocca Mora?; Look to the Rainbow  
 HARNICK & BOCK. Fiddler On The Roof Sunrise, Sunset  
 IRGLOVA, M. Once If You Want Me  
 KANDER & EBB. Chicago Roxie  
 LARSON, J. Rent One Song Glory  
 LERNER & LOEWE. Camelot Camelot; I Loved You Once in Silence  
My Fair Lady I Could Have Danced All Night; I've Grown Accustomed to Her Face  
Paint Your Wagon Wand'r'in' Star  
 LLOYD WEBBER & BLACK. Song and Dance Unexpected Song  
 LLOYD WEBBER, BLACK & HAMPTON. Sunset Boulevard With One Look  
 LLOYD WEBBER & RICE. Aspects of Love Chanson d'Enfance  
 LOPEZ & MARX. Avenue Q There's a Fine Fine Line  
 MENKEN & RICE. Beauty and the Beast Evermore  
 RODGERS & HAMMERSTEIN. Carousel If I Loved You  
Oklahoma! Many a New Day; People Will Say We're in Love  
Sound of Music, The Climb Ev'ry Mountain; The Lonely Goatherd  
South Pacific Cock-Eyed Optimist; Honey Bun  
 SCHÖNBERG & BOUBLIL. Les Misérables I Dreamed A Dream  
 SONDHEIM, S. Follies Broadway Baby  
A Funny Thing Happened On the Way to the Forum Love, I Hear  
 WILDHORN & MURPHY. Wonderland: A New Alice Finding Wonderland; Home

**List D** (14 marks)

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**GRADE SIX**

Duration: 30 minutes

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

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

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

As set in *ANZCA Technical Work – Singing*, pages 74–85.

**Notes on Lists**

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

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

ADELE. (ADELE & JESSO) When We Were Young

ADELE. (ADELE & KURSTIN) Easy on Me

BEE GEES, The. Emotion; How Deep Is Your Love

BEYONCÉ. (THE-DREAM, STEWART & BEYONCÉ) 1+1

BRYSON, Peabo & FLACK, Roberta. (MASSER & GOFFIN) Tonight I Celebrate My Love for You

BURKE & GARNER. Misty

CHER. (WARREN, D.) You Haven't Seen the Last of Me (from *Burlesque*)

CLARKSON, Kelly. (NOBLE, K.) If No One Will Listen

COCKER, Joe. (PRESTON, FISHER & WILSON) You Are So Beautiful

GROBAN, Josh. (LØVLAND & GRAHAM) You Raise Me Up

HAM & EVANS. Without You

KEYS, Alicia. (KEYS, REMI, BHASKER & SQUIER) Girl on Fire

KEYS, Alicia. (KEYS & ROSE) A Woman's Worth

KOSMER & PREVERT. Autumn Leaves

KRAVITZ, Lenny. (KRAVITZ, HIRSCH, PASCH & KRIZAN) Stand By My Woman

LADY GAGA. Always Remember Us this Way (from *A Star is Born*)

LENNON & McCARTNEY. Help

LEVIN & SCHAFFER. Drat! The Cat! He Touched Me

MARX, Richard. Right Here Waiting

MORRISON, Van. Have I Told You Lately

MURRAY, Anne. (HERBSTTRITT, DORFF, SKLEROV & LLOYD) I Just Fall in Love Again

NEWTON-JOHN, Olivia. (ALLEN & BARRY) I Honestly Love You

QUEEN. (MERCURY, F.) Love of My Life

RICHIE, Lionel. Say You, Say Me; Truly

RIMES, LeAnn. (WARREN, D.) How Do I Live

SCHWARTZ. Prince of Egypt When You Believe

SHAIMAN & WITTMAN. Smash Second Hand White Baby Grand

SHEERAN, Ed. Thinking Out Loud

SPEKTOR, Regina. Samson

**GRADE SIX** (Continued)**List A** (Continued)

STREISAND, Barbra. (GIBB & GIBB) Woman in Love  
 WALKER & ARNOLD. You Don't Know Me  
 WASHINGTON & KAPER. On Green Dolphin Street  
 WILDER & ZIPPEL. Mulan I'll Make a Man Out of You  
 WILLIAMS & REINHARDT. It's the Bluest Kind of Blues  
 WRIGHT & LEWIS. When a Man Loves a Woman  
 XSCAPE. (WARREN, D.) The Arms of the One Who Loves You  
 YOUMANS, ROSE & ELISCU. Without a Song

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

AVICII. (BERGLING, POURNOURI et al) Addicted to You  
 BAREILLES, Sara. (BAREILLES, BLYNN & HARPER) I Choose You  
 CARLTON, Vanessa. A Thousand Miles  
 DAVENPORT & COOLEY. Fever  
 DELANEY, T. The Jazz Me Blues  
 DIXIE CHICKS. (JOHNSON & MORGAN) Some Days You Gotta Dance  
 DUBLIN & WARREN. 42<sup>nd</sup> Street  
 ELLINGTON & RUSSELL. Don't Get Around Much Anymore  
 FARNHAM, John. (QUNTA, THOMPSON, REID & RYDER) You're the Voice  
 GAYE, HUNTER & STEVENSON. Dancing in the Street  
 GREEN, MITCHELL, JACKSON & LENSSEN. Let's Stay Together  
 JACKSON, Michael. The Way You Make Me Feel  
 JAFFE & BOLLAND. The Gypsy in My Soul  
 JOEL, Billy. Just the Way You Are  
 JOHN & RICE. The Lion King Circle of Life  
 LAMBERT, Adam. (PINK, MARTIN & SHELLBACK) Whataya Want from Me  
 LOESSER, F. Luck Be a Lady  
 MAX, Ava. My Head & My Heart  
 SHAKIRA. (SHAKIRA, MITCHELL & ESTAFAN) Whenever, Wherever  
 SPEKTOR, Regina. Fidelity  
 STEINBERG & KELLY. I Drove All Night  
 UNDERWOOD, VERGES & DEAN. Crazy Dreams (from *Smash*)  
 WALLER & BROOKS. Ain't Misbehavin'  
 WONDER, Stevie. I Just Called to Say I Love You

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

ANDERSON-LOPEZ & LOPEZ. Frozen II Show Yourself  
 ANDERSSON, ULVAEUS & RICE. Chess Anthem  
 BAREILLES, S. Waitress She Used to Be Mine  
 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  
 FLAHERTY, S. Anastasia The Neva Flows  
 GERSHWIN, GERSHWIN & HEYWARD. Porgy and Bess I Got Plenty o' Nuttin'

**GRADE SIX** (Continued)**List C** (Continued)

HARNICK & BOCK. Fiddler On The Roof Far From the Home I Love  
 HERMAN, J. Mame Mame  
 JOHN & RICE. Aida Every Story is a Love Story  
 KANDER & WEBB. Cabaret Cabaret; Maybe This Time  
 LARSON, J. Rent Out Tonight  
 LEHÁR, F. The Merry Widow Vilia  
 LERNER & LOEWE. Camelot If Ever I Would Leave You  
 LLOYD WEBBER, A. Aspects of Love Love Changes Everything  
 MIRANDA, L.-M. In the Heights Breathe  
 RODGERS & HAMMERSTEIN. The Sound of Music I Have Confidence in Me  
 ROMBERG & HAMMERSTEIN. The New Moon Softly, as in a Morning Sunrise  
 SCHÖNBERG & BOUBLIL. Les Misérables Empty Chairs at Empty Tables  
 SCHWARTZ, S. Godspell Day by Day  
 SHAIMAN & WITTMAN. Hairspray Good Morning Baltimore  
 YESTON, M. Nine My Husband Makes Movies

**List D** (14 marks)

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**GRADE SEVEN***Duration: 40 minutes*

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

*ANZCA publications relevant to this level:*

- ANZCA Technical Work – Singing
- ANZCA Sight Reading – Singing
- ANZCA Aural Tests – Singing

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

As set in *ANZCA Technical Work – Singing*, pages 86–93.

**Notes on Lists**

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

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

BAERWALD & GILBERT. Come What May (from *Moulin Rouge!*)  
 BAREILLES, Sara. Gravity  
 BAY, James. Scars  
 BURKE & HAGGART. What's New?  
 BURKE & WEBSTER. Black Coffee  
 CARLILE, Belinda. (HANSEROTH, P.) The Story  
 CLARKSON, Kelly. (CLARKSON & KURSTIN) Piece by Piece (*American Idol Live* version)  
 CLARKSON, Kelly. (ELOFSSON & REID) A Moment Like This  
 FARNHAM, John. (GOBLE, G.) Please Don't Ask Me  
 GILLESPIE & COOTS. You Go to My Head  
 HEART. (STEINBERG & KELLY) Alone  
 HUPFIELD, H. As Time Goes By  
 JOEL, Billy. Always a Woman  
 JOHN & RICE. Aida My Strongest Suit  
The Lion King Can You Feel the Love Tonight  
 LLOYD WEBBER & HART. The Phantom of the Opera Wishing You Were Somehow Here Again  
 LLOYD WEBBER & RICE. Evita Don't Cry For Me Argentina  
 LOVATO, Demi. Dancing with the Devil  
 MATTHEWS, Wendy. (BATSON & MALE) The Day You Went Away  
 MIDLER, Bette. (GOLD, J.) From a Distance  
 RAITT, Bonnie. (REID & SHAMBLIN) I Can't Make You Love Me  
 SCHÖNBERG & BOUBLIL. Les Misérables Bring Him Home  
 SCHÖNBERG, BOUBLIL & MALTBY. Miss Saigon The Movie in My Mind; Why, God, Why?  
 SHAIMAN & WITTMAN. Smash Don't Forget Me  
 SONDHEIM, S. A Little Night Music Send in the Clowns  
 STREISAND, Barbra. (WONDER, S.) All in Love is Fair  
 STREISAND & WILLIAMS. A Star is Born Evergreen  
 WILDHORN & KNIGHTON. The Scarlet Pimpernel When I Look at You

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

AGUILERA, Christina. (AGUILERA, HOFFMAN & HOLLEY) Soar  
 AMOROSI, Vanessa. Power  
 ANDERSON-LOPEZ & LOPEZ. Frozen For the First Time in Forever  
Frozen II Into the Unknown  
 BAREILLES, S. Waitress I Didn't Plan It  
 BERLIN, I. Blues Skies (in the style of Eva Cassidy, Etta James, etc.)  
 CLARKSON, Kelly. Miss Independent  
 COLEMAN, C. Sweet Charity Hey Big Spender  
 COWARD, N. Don't Put Your Daughter on the Stage, Mrs Worthington  
 CREWE & NOLAN. Lady Marmalade  
 DENVER, John. Perhaps Love  
 GAYE, Marvin. (WHITFIELD & STRONG) I Heard It Through the Grape Vine  
 KANDER & EBB. New York, New York New York, New York

**GRADE SEVEN** (Continued)**List B** (Continued)

MERRILL & STYNE. Funny Girl I'm the Greatest Star  
 MORRISON, Van. Moondance  
 NATHANIEL. (HARRIS, WILLEMSE et al.) Live Louder  
 PARTON, Dolly. 9 to 5  
 PORTER, C. You're the Tops  
Jubilee Begin the Beguine  
 ROLLING STONES, The. (JAGGER & RICHARDS) It's Only Rock and Roll  
 ROMBERG & HAMMERSTEIN. The New Moon Lover, Come Back to Me  
 SIA. (SIA, ADELE & JESSO) Alive  
 STEPHENS, BELLAMY, HARRIS & MAXWELL. You've Got the Love  
 STYNE & SONDEHEIM. Gypsy Everything's Coming Up Roses  
 TRENT & LASRY. Beyond the Sea

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

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

**List D** (14 marks)

**Free choice** – One modern-style piece of at least Grade Seven standard. (See page 21, point 15.)

**Sight Reading** (10 marks) *See page 22***Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**GRADE EIGHT**

Duration: 50 minutes

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

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

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

As set in *ANZCA Technical Work – Singing*, pages 94–101.

**Notes on Lists**

- All songs to be performed from memory.
- At least one song **must** contain substantial improvisation.
- **One** song may be self-accompanied (e.g. on piano/keyboard, guitar etc.).
- Students studying senior secondary or tertiary music can apply to sing other pieces, provided they fulfil the criteria set for the grade (i.e. one work suitable for each list).
- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

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

ADELE. (ADELE, MARS, LAWRENCE & BROWN) All I Ask  
 ANDERSON-LOPEZ & LOPEZ. Frozen Let It Go  
 CAREY, Mariah. (CAREY & MARGULIES) Vision of Love  
 ENYA. Evening Falls  
 FARNHAM, John. (BUCKLE, FARNHAM & FRAZER) Burn for You  
 FLACK, Roberta. (MacCOLL, E.) The First Time Ever I Saw Your Face  
 FLAHERTY & AHERNS. Ragtime Your Daddy's Son  
 FOGELBERG, Dan. Longer  
 FOSTER, BAYER SAGER, TESTA & RENIS. The Prayer  
 GATES, David. If  
 GROBAN, Josh. Let Me Fall  
 HILL, Faith. (WARREN, D.) There You'll Be  
 HOUSTON, Whitney. (WILDHORN & JACKSON) Where Do Broken Hearts Go  
 JOEL, Billy. New York State of Mind  
 KERN & HAMMERSTEIN. Show Boat Old Man River  
 KRIEGER & EYEN, et al. 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  
 LABRINTH. (McKENZIE, T.) Jealous  
 LLOYD WEBBER & HART. The Phantom of the Opera All I Ask of You  
 LOVATO, Demi. Anyone  
 MARS, Bruno. (MARS, LAWRENCE, LEVINE & WYATT) When I Was Your Man  
 MENDE, DeROUGE, RUSH & APPLGATE. The Power of Love  
 MIRANDA, L.-M. Hamilton Burn  
In the Heights Everything I Know

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

NORMAN & SIMON. The Secret Garden How Could I Ever Know?  
 PASEK & PAUL. The Greatest Showman Never Enough  
 PORTER, C. Ev'ry Time We Say Goodbye; Miss Otis Regrets (She's Unable to Lunch Today)  
 QUEEN (MERCURY, F.) We Are the Champions  
 ROBINSON, Smokey. Who's Lovin' You  
 SCAGGS, Boz. We're All Alone  
 SCHWARTZ, S. Pippin Corner of the Sky  
 SONDHEIM, S. Into the Woods Children Will Listen  
 STREISAND, Barbra. (LEGRAND, BERGMAN & BERGMAN) Papa, Can You Hear Me? (from *Yentl*)  
 WILLIS, RUSSELL & BRAY. The Color Purple I'm Here; What About Love?  
 WRIGHT & FORREST. Kismet And This is My Beloved

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

BOLTON, Michael. (AFANASIEFF, BOLTON & GOLDMARK) Save Me  
 CLARKSON, Kelly. (ELOFSSON, TAMPOSI, GAMSON & KURSTIN) Stronger  
 FAIN, S. Calamity Jane Windy City  
 FIELDS & COLEMAN. Sweet Charity Where Am I Going?  
 FRANKLIN, Aretha. (COVAY, D.) Chain of Fools  
 GERSHWIN, G. Girl Crazy I Got Rhythm  
Lady Be Good Fascinating Rhythm  
 KRIEGER & EYEN, et al. 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  
 MENKEN, ASHMAN & SLATER. The Little Mermaid (Stage Musical) Beyond My Wildest Dreams  
 MERRILL & STYNE. Funny Girl Don't Rain on My Parade  
 NITZSCHE, SAINT-MARIE & JENNINGS. Up Where We Belong  
 PORTER, C. Night and Day  
 PRESLEY, Elvis. (DAVIS & STRANGE) A Little Less Conversation  
 RADO, RAGNI & MacDERMOT. Hair Good Morning Starshine  
 SCHÖNBERG & BOUBLIL. Les Misérables On My Own; Stars  
 SHAIMAN & WITTMAN. Smash Let Me Be Your Star; They Just Keep Moving the Line  
 SIA. (SIA & SHATKIN) Chandelier  
 SONDHEIM, S. Anyone Can Whistle Everybody Says Don't  
Into the Woods Stay With Me  
Sunday in the Park with George Putting It Together  
 STYNE & SONDHEIM. Gypsy All I Need is the Girl  
 WEBB, Jimmy. MacArthur Park  
 WRIGHT & FORREST. Kismet Baubles, Bangles and Beads

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

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

FISHER & ROBERTS. That Ole Devil Called Love  
 HAMILTON, A. Cry Me A River



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

HEYMAN, SOUR, EYTON & GREEN. Body and Soul  
 JORDAN & FOSTER. I'd Rather Go Blind  
 KERN & HAMMERSTEIN. Showboat Can't Help Lovin' Dat Man  
 KERN & HARBACH. Roberta Smoke Gets in Your Eyes  
 KOEHLER & ARLEN. Stormy Weather  
 McHUGH & FIELDS. I'm in the Mood for Love  
 MERCER & ARLEN. That Old Black Magic  
 NEWLEY & BRICUSSE. Feeling Good

**List D** (14 marks)

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

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

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Five ANZCA Theory with a Credit or higher. Prerequisite details must be included with the entry. The practical examination must be passed within five years of the theory prerequisite.
- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- All songs to be performed from memory.
- At least one song **must** contain substantial improvisation.
- **One** song may be self-accompanied (e.g. on piano/keyboard, guitar etc.).
- This examination consists of four List pieces and General Knowledge only.
- **Note:** an alternative to this examination is the Singing Performance Diploma, details of which can be found on pages 90–91.

**List A** Slow Tempo *One to be chosen*

ANDERSSON, ULVAEUS & RICE. Chess Heaven Help My Heart  
 BOLTON, Michael. (WARREN, D.) Time, Love and Tenderness  
 COLLINS, Phil. Against All Odds  
 EAGLES, The. Desperado  
 ELLINGTON, MILLS, et al. Mood Indigo; Sophisticated Lady  
 HOUSTON, Whitney. (MASSER & JENNINGS) Didn't We Almost Have It All

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

JOEL, Billy. *Honesty*  
 JOHN, Elton. (JOHN & TAUPIN) *I Guess That's Why They Call It the Blues*  
 KAPER & WEBSTER. *Invitation*  
 MENKEN & SLATER. *Sister Act, the Musical* *The Life I Never Led*  
 QUEEN (MAY, B.) *No-One But You (Only the Good Die Young)*  
 QUEEN (MERCURY, F.) *Bohemian Rhapsody*  
 ROGERS & HAGEN. *Harlem Nocturne*  
 SCHÖNBERG, BOUBLIL & MALTBY. *Miss Saigon*  
*I'd Give My Life for You; Now That I've Seen Her*  
 SEAL. *Kiss from a Rose*  
 SONDHEIM, S. *Company* *Being Alive*  
*Sweeney Todd* *Pretty Women*  
 STREISAND, Barbra & GIBB, Barry. (GIBB & GALUTON) *What Kind of Fool*  
 WILDHORN, BRICUSSE & CUDEN. *Jekyll & Hyde* *This is the Moment*  
 WILDHORN & KNIGHTON. *The Scarlet Pimpernel* *You Are My Home*  
 WRIGHT & FORREST. *Kismet* *Bored*

**List B** *Brighter Tempo One to be chosen*

BACHARACH & DAVID. *Promises, Promises* *Promises, Promises*  
 BERNSTEIN & SONDHEIM. *West Side Story* *Something's Coming*  
 FIELDS & KERN. *The Way You Look Tonight*  
 GAYNOR, Gloria. (PERREN & FEKARIS) *I Will Survive*  
 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*  
 SCHÖNBERG & BOUBLIL. *Les Misérables* *In My Life*  
 SCHWARTZ, S. *Wicked* *Defying Gravity*  
 WILDHORN, BRICUSSE & CUDEN. *Jekyll & Hyde* *I Need to Know*  
 WRIGHT & FORREST. *Kismet* *Not Since Nineveh*

**List C** *One to be chosen*

- This selection **must** contain elaborate Jazz-style improvisation.

ARLEN & KOEHLER. *Ill Wind*  
 BERNIE, PINKARD & CASEY. *Sweet Georgia Brown*  
 BRENT & BROWN. *Love is Where You Find It*  
 CANNON, H. (Won't You Come Home) Bill Bailey  
 GOODMAN, SAMPSON, PROFIT & HIRSCH. *Lullaby in Rhythm*  
 PORTER, C. *I Get A Kick Out of You; I've Got You Under My Skin*  
 RODGERS & HART. *Babes in Arms* *The Lady is a Tramp*  
 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. (See page 21, point 15.)

**General Knowledge** See page 30

**ASSOCIATE TEACHER DIPLOMA** (ATDA)

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Eight ANZCA Modern Singing **and** Grade Five ANZCA Theory with a Credit or higher in each. Prerequisite details must be included with the entry.
- The examination consists of two sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 18 years.
- Maximum marks for each part: 100.  
Honours: 85% average over both parts.  
Pass: 75% average over both parts, with neither part having a mark lower than 70%.  
The candidate must re-enter for either part where 70% is not attained.

This Diploma level covers teaching of students from beginner to Grade Six.

**PART I: 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 II: Practical**1. **Folio of works**

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

**ASSOCIATE TEACHER DIPLOMA** (Continued)

can be submitted as a PDF file, or as a printed and bound hard copy. In the latter case, a second copy of the final submission must be provided; one copy will be handed back to the candidate at the practical examination, with the other copy being retained by ANZCA.

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

2.
  - Technical work – As set for all levels up to Grade Six inclusive.
  - Aural Tests – As set for all levels up to Grade Six inclusive.
  - 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.
3. 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.)

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1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. **Prerequisite:** Before entering for this examination, the candidate must complete Grade Six ANZCA Theory with a Credit or higher. Prerequisite details must be included with the entry. The practical examination must be passed within five years of the theory prerequisite.
3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
4. The programme must include at least four Licentiate-standard pieces, each of a different style or period, of which one may be self-accompanied; a well-balanced programme is expected. The balance of the performance time may be fulfilled with pieces of a lower standard, any of which may be self-accompanied.
5. All pieces must be performed from memory.
6. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
7. Performance time: 60 minutes.
8. A concert standard of performance will be expected.
9. Knowledge of public performance procedure and professional concert dress will be expected.

## LICENTIATE TEACHER DIPLOMA (LTDA)

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- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Eight ANZCA Modern Singing **and** Grade Six ANZCA Theory with a Credit or higher in each. Prerequisite details must be included with the entry.
- The examination consists of two sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 19 years.
- Maximum marks for each part: 100.  
Honours: 85% average over both parts.  
Pass: 75% average over both parts, with neither part having a mark lower than 70%.  
The candidate must re-enter for either part where 70% is not attained.

This Diploma level covers teaching of students from Grade Seven to A.Dip.A.

### **PART I: 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 special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.
2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.
3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.
4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of computers and other technology.

### **PART II: Practical**

#### 1. **Folio of works**

As for Associate Teacher, but only covering Grade Seven to A.Dip.A. 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.
  - Aural Tests – As set for Grades Seven and Eight of the practical syllabus.
  - 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.
3. 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.)

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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 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 ANZCA.
3. Minimum age: 18 years.
4. A proposed recital programme, including a sample recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period, of which one may be self-accompanied. The balance of the performance time may be fulfilled with pieces of a lower standard, any of which may be self-accompanied.
6. At least one Licentiate-standard piece must be performed with minimal accompaniment.
7. The candidate must be seen to be the principal performer at all times.
8. All pieces must be performed from memory.
9. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
10. 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.
11. Programme time: at least 75 minutes, including a 15-minute interval.
12. Knowledge of public performance procedure and professional concert dress will be expected.
13. Candidates who do not pass this examination may not re-enter within a 12-month period.

**GRADE TWO**

Duration: 20 minutes

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

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

As set in ANZCA Technical Work – Singing, pages 21–31.

**Notes on Lists**

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

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

CONCONE. 50 Lessons, Op. 9 no. 1, 2 or 3

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

FLIES, B. (formerly attributed to Mozart) *Wiegenlied*<sup>3</sup> – *any two verses*

(SE: *Mozart - 50 Selected Lieder*, Peters Q4699B)

HANDEL, G. F. *O Lovely Peace*<sup>3</sup>

HAYDN, F. J. *Die Landlust*<sup>1</sup> (SE: *35 Canzonettas and Songs*, Peters EP1351A)

MOZART, W. A. *Zufriedenheit (Was frag ich viel nach Geld und Gut)*<sup>3</sup> – *any two verses*

**Note:** not to be confused with *Die Zufriedenheit (Wie sanft, wie ruhig...)*

(SE: *Mozart - 50 Selected Lieder*, Peters Q4699B)

PURCELL, H. *In These Delightful Pleasant Groves*<sup>3</sup>

SCHUBERT, F. *Der Leiermann (no.24 from Winterreise)*<sup>3</sup> (SE: *200 Songs for Voice and Piano, Vol. 1*, IMC)

TRAD. *A L’Ombre D’um Chêne*

TRAD. *Amid the New-Mown Hay*

TRAD. *Carol of Beauty (Quelle est cette odeur agréable?)* – *any two verses*

(SE: *The Oxford Book of Carols* (Carol no.164), OUP)

TRAD. *Love is Come Again (Noel nouvelet)* – *any two verses*

(SE: *The Oxford Book of Carols* (Carol no.149), OUP)

TRAD. *Still, Still, Still*

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

BRAHMS, J. *Marienwürmchen (Ladybird)*<sup>3</sup>

GIBBS, C. A. *Five Eyes*

GILBERT & SULLIVAN. H.M.S. Pinafore *I’m Called Little Buttercup*<sup>3</sup>

GRANADOS, E. *El Majo Timido* (SE: *The First Book of Mezzo-Soprano/Alto Solos Part 1*, Schirmer)

JAMES, W. Australian Bush Songs *Bush Night Song* (Ricordi)

TRAD. *Peppinetta*

TRAD. *Poveretto*

TRAD. *Rocking*<sup>3</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)

TRAD. *Sah ein Knab ein Röslein stehn*

TRAD. *Skye Boat Song*

VAUGHAN WILLIAMS, R. *Wither’s Rocking Hymn*<sup>3</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)

**GRADE TWO** (Continued)**List C** (Continued)**or**

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**GRADE THREE***Duration: 20 minutes*

*ANZCA publications relevant to this level:*

- ANZCA Technical Work – Singing
- ANZCA Sight Reading – Singing
- ANZCA Aural Tests – Singing

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

As set in *ANZCA Technical Work – Singing*, pages 32–42.

**Notes on Lists**

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

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

CONCONE. 50 Lessons, Op. 9 no. 4-7 *Any one*

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

BACH, J. S. Abschied<sup>3</sup>; Bitte um ein seliges Sterben<sup>3</sup> (SE: *Sacred Songs*, IMC 944)

BYRD, W. Cradle Song<sup>3</sup> (SE: *Sing Solo Christmas*, ed. Case, OUP)

MOZART, W. A. Im Frühlingsanfang<sup>3</sup> – *any two verses* (SE: *Mozart – 50 Selected Lieder*, Peters Q4699B)

PAISIELLO, G. Nel cor più non mi sento<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

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

STRADELLA, A. Se nei ben<sup>3</sup> (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

TRAD., arr. WECKERLIN. L'Étoile du matin<sup>3</sup> (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

VIVALDI, A. Plango, gemo<sup>3</sup> (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

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

BRAHMS, J. Op.14, no.7 Ständchen<sup>3</sup>

Op.49, no.4 Wiegenlied<sup>1</sup>

WoO 31, no.4 Sandmännchen<sup>3</sup>



**GRADE THREE** (Continued)**List C** (Continued)

- GILBERT & SULLIVAN. Ruddigore If somebody there chanced to be<sup>1</sup>  
The Yeoman of the Guard When maiden loves<sup>2</sup>
- HOLLAND, D. Australian Poems Set to Music Lullaby<sup>2</sup>; The Whistling Man<sup>1</sup> (AMPD E50462)
- MENDELSSOHN, F. Op.99, no.3 Lieblingsplätzchen<sup>3</sup>
- NILES, J. J. The Carol of the Birds (SE: *The First Book of Mezzo-Soprano/Alto Solos Book 2*, Schirmer)
- ROE, B. Life is Full of Other People A Little River<sup>2</sup> (Thames TH978231/Music Sales)
- SCHUBERT, F. An mein Klavier<sup>3</sup>; Das Rosenband<sup>3</sup> (SE: *Selected Songs*, Peters)  
 Seligkeit<sup>3</sup> (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)  
 Wiegenlied (Schlafe, schlafe, holde süsse Knabe)<sup>3</sup>
- SCHUMANN, R. O ihr Herren<sup>1</sup> (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)
- TRAD. The Cherry Tree Carol<sup>3</sup> (SE: *Pentatonic Song Book, Volume 2*, Schott ED11344)
- TRAD. The Infant King<sup>3</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)
- TRAD. Le Jardin D’Amour
- TRAD. Lullaby<sup>3</sup> (SE: *Pentatonic Song Book, Volume 2*, Schott ED11344)
- TRAD. Searching for Lambs
- TRAD. The Spring is Coming
- TRAD. Sussex Carol<sup>3</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)
- TRAD. To the Maypole Haste Away
- TRAD. The Two Shepherd Boys<sup>3</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)
- TRAD. The Wee Cooper O’Fife<sup>3</sup> (SE: *A Garland of Folksongs*, Betty Roe, Thames/Music Sales)
- TRAD. Es wollt ein Schneider wandern
- TRAD., arr. WILSON. Come Let’s Be Merry<sup>3</sup> (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

**or**

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

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

**Aural Tests** **General Knowledge** (8 marks each) See pages 23–30

**GRADE FOUR**

Duration: 25 minutes

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

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

As set in ANZCA Technical Work – Singing, pages 43–59.

**Notes on Lists**

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

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

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

40 Lessons, Op. 17 no. 1–20 *Any one*

HANDEL, G. F. Scipione Pensa, oh bella, all mia speme<sup>3</sup>

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*

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

ARNE, T. Blow, blow thou winter wind<sup>3</sup> (SE: *Songs of England*, Boosey & Hawkes/Hal Leonard HL48011292)

Under the greenwood tree<sup>1</sup> (SE: *Celebrated Songs Book 1*, Chester CH55317)

When daisies pied<sup>3</sup> (SE: *Art of Song Grades 1-5, Book 2*, Peters)

BACH, J. S. Gebet<sup>1</sup>; Jesu, du bist mein<sup>1</sup> (SE: *Sacred Songs*, IMC 944)

CAMPION, T. So sweet is thy discourse<sup>1</sup> (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)

DOWLAND, J. Come again sweet love<sup>1</sup> (SE: *Baritone Songs*, Boosey & Hawkes/Hal Leonard HL48008370)

Come away, come sweet love<sup>3</sup> (SE: *Celebrated Songs Book 2*, Chester CH55318)

Who ever thinks or hopes of love<sup>1</sup> (SE: *Mezzo-Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008367)

GIORDANI, G. Caro mio ben<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

HANDEL, G. F. Sorge nel petto<sup>3</sup> (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

Vouchsafe O Lord<sup>2</sup> (SE: *Sing Solo Baritone*, ed. Case, OUP)

HAYDN, F. J. My mother bids me bind my hair<sup>1</sup> (SE: *Mezzo-Soprano Songs*, B&H/Hal Leonard HL48008367)

MONTEVERDI, C. Maledetto<sup>1</sup> (SE: *Celebrated Songs Book 3*, Chester CH55319)

PURCELL, H. Hear! ye Gods of Britain – Purcell<sup>2</sup> (SE: *Bass Songs*, B&H/Hal Leonard HL48008371)

I attempt from love’s sickness<sup>1</sup> (SE: *Celebrated Songs Book 3*, Chester CH55319)

Nymphs and shepherds<sup>1</sup> (SE: *Mezzo-Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008367)

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

TRAD. Drinking<sup>2</sup> (SE: *Bass Songs*, Boosey & Hawkes/Hal Leonard HL48008371)

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

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

WoO 33, no.15 Schwesterlein<sup>3</sup>

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

FRANZ, R. Stille Sicherheit<sup>1</sup> (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)

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

- FRANZ, R. Widmung<sup>3</sup> (SE: *32 Songs for Voice and Piano*, IMC)  
 MENDELSSOHN, F. But the Lord is Mindful (SE: *Sing Solo Contralto*, ed. Shacklock, OUP)  
 SCHUBERT, F. An die Laute<sup>1</sup> (SE: *Celebrated Songs Book 1*, Chester CH55317)  
 Heidenröslein<sup>1</sup> (SE: *Mezzo-Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008367)  
 Op.25, no.1 Das Wandern<sup>3</sup> (SE: *Complete Song Cycles*, Dover)  
 Op.59, no.4 Lachen und Weinen<sup>3</sup> (SE: *Selected Songs*, Peters)  
 SCHUMANN, R. Volksliedchen<sup>1</sup> (SE: *55 Songs for High Voice*, Schirmer/Hal Leonard HL50252860)

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

- ATKINSON, R. Ave Maria<sup>3</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)  
 BRUMBY, C. Because the Rose  
 GERMAN & HOOD. Merrie England Dan Cupid hath a garden<sup>1</sup>; She had a letter from her love<sup>1</sup>  
 GILBERT & SULLIVAN. The Mikado The sun whose rays<sup>1</sup>  
The Yeoman of the Guard Free from his fetters<sup>1</sup>  
 GRAINGER, P. Died for Love<sup>3</sup>  
 KEANE, R. Three Songs from Shakespeare's "Twelfth Night"  
 Come Away, Death; O Mistress Mine!; When That I Was... (Wits' End Music WEM 0017)  
 KEATS & MACKENZIE. The Little Birdling in the Tree<sup>1</sup> (Wirripang: www.australiancomposers.com.au)  
 LE GALLIENNE, D. Solveig's Song<sup>3</sup> (SE: *Australian Composers in Song*, Allans 0801132140)  
 MOERAN, E. Oh Fair Enough<sup>2</sup> (SE: *Celebrated Songs Book 2*, Chester CH55318)  
 NIELSEN, C. Bow thy Corolla<sup>3</sup> (SE: *Celebrated Songs Book 3*, Chester CH55319)  
 ROE, B. Life is Full of Other People Wartime Child<sup>3</sup> (Thames TH978231/Music Sales)  
 SEAMAN, B. Gabriel's Greeting<sup>3</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)  
 TATE, P. The lark in the clear air<sup>2</sup> (SE: *Sing Solo Baritone*, ed. Tear, OUP)  
 TRAD. Barbara Allen<sup>2</sup> (SE: *Arnold Book of Old Songs*, ed. R. Quilter, Boosey & Hawkes/Hal Leonard HL48018791)  
 TRAD. Cantilena Del "Maggio"  
 TRAD. Drink to Me Only With Thine Eyes<sup>2</sup>  
 (SE: *Arnold Book of Old Songs*, ed. R. Quilter, Boosey & Hawkes/Hal Leonard HL48018791)  
 TRAD. The Jolly Miller<sup>2</sup> (SE: *Arnold Book of Old Songs*, ed. R. Quilter, B&H/Hal Leonard HL48018791)  
 TRAD. The Lass from the Low Countree<sup>3</sup> (SE: *A Garland of Folksongs*, Betty Roe, Thames/Music Sales)  
 TRAD./JONSON. Have you seen but a white lily grow<sup>3</sup> (SE: *Celebrated Songs Book 1*, Chester CH55317)  
 TREGASKIS, A. Five Blake Songs Night (SE: *Collected Songs of Alan Tregaskis, Vol.1*, Allans/AMC)  
 VAUGHAN WILLIAMS, R. Linden Lea<sup>3</sup> (SE: *Vaughan Williams Song Album Vol.1*, Boosey & Hawkes)  
 She's like the Swallow<sup>1</sup> (SE: *Sing Solo Tenor*, ed. Tear, OUP)  
 WARLOCK, P. Balulalow<sup>2</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)

**or**

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**GRADE FIVE**

Duration: 25 minutes

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

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

As set in ANZCA Technical Work – Singing, pages 60–73.

**Notes on Lists**

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

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

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

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

MARCHESI. 24 Vocalises, Op. 2 no. 6–8 *Any one*

Melba Method Exercises on Intervals: pp. 19–20, no. 15, 16 or 17 – *any one*

SILVER, A. With these hands

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

ARNE, T. Bacchus, God of mirth and wine<sup>2</sup> (SE: *Bass Songs*, B&H/Hal Leonard HL48008371)

BUONONCINI, G. Love leads to battle<sup>2</sup> (SE: *Bass Songs*, B&H/Hal Leonard HL48008371)

CALDARA, A. Sebben, crudele<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

DURANTE, F. Vergin, tutt’amor<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

HANDEL, G. F. Alcina Verdi prati<sup>2</sup> (SE: *Celebrated Songs Book 2*, Chester CH55318)

Alexander Balus Here amid the shady woods<sup>1</sup> (SE: *Mezzo-Soprano Songs*, B&H/Hal Leonard HL48008367)

HANDEL, G. F. O Sleep Why Dost Thou Leave Me<sup>1</sup> (SE: *Celebrated Songs Book 3*, Chester CH55319)

Semele Where e’er you walk<sup>3</sup> (SE: *Sing Solo Tenor*, ed. Tear, OUP)

LULLY, J. Bois épais<sup>1</sup> (SE: *Celebrated Songs Book 1*, Chester CH55317)

MONTEVERDI, C. Arianna Lasciatemi morire!<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

MOZART, W. A. The Magic Flute Der Vogelfänger bin ich ja<sup>2</sup> (SE: *Sing Solo Baritone*, ed. Case, OUP)

The Marriage of Figaro Voi che sapete<sup>3</sup> (SE: *Sing Solo Contralto*, ed. Shacklock, OUP)

MUNRO, G. My Lovely Goddess Celia<sup>1</sup> (SE: *Celebrated Songs Book 3*, Chester CH55319)

PURCELL, H. Passing By

SCARLATTI, A. O dolcissima speranza<sup>3</sup> (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

TORELLI, G. Tu lo sai<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

TRAD. L’Amour de moi<sup>3</sup> (SE: *Classic Songs*, ed. Taylor, Alfred Pub.)

WECKERLIN, J. Jeunes fillettes<sup>3</sup> (SE: *Celebrated Songs Book 1*, Chester CH55317)

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

BELLINI, V. Dolente immagine di Fille mia; Vaga luna, che inargenti

BERLIOZ, H. La Captive<sup>3</sup> (SE: *Le Bel Age*, Faber)

**GRADE FIVE** (Continued)**List C** (Continued)

- BRAHMS, J. Das Mädchen spricht<sup>1</sup> (SE: *Elisabeth Schumann Favorite Songs - High Voice*, Universal UE009559)  
Sonntag<sup>3</sup> (SE: *Celebrated Songs Book 1*, Chester CH55317)  
Wie Melodien<sup>3</sup>
- DVOŘÁK, A. Biblical Songs Op.99, Vol.1 God is my shepherd; I'll sing a new song (Simrock)
- FAURÉ, G. Ici-bas<sup>3</sup> (SE: *Fauré – 30 Songs*, IMC)
- GRIEG, E. Op.48, no.6 Ein Traum  
En svane<sup>2</sup> (SE: *Sing Solo Contralto*, ed. Shacklock, OUP)  
The Princess<sup>1</sup> (SE: *Celebrated Songs Book 2*, Chester CH55318)
- REGER, M. Maria Wiegenlied<sup>3</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)
- SCHUBERT, F. Op.80, no.1 D.870 Der Wanderer an den Mond<sup>3</sup>  
 (SE: *200 Songs for Voice and Piano, Vol.2*, IMC)  
Op.106, no.4 An Sylvia  
Op.172, no.6 Die Vögel<sup>3</sup> (SE: *Elisabeth Schumann Favorite Songs - High Voice*, Universal UE009559)  
Die Forelle<sup>3</sup> (SE: *Selected Songs*, Peters)
- SCHUMANN, R. Op.25, no.1 Widmung<sup>1</sup>; Op.25, no.3 Der Nussbaum<sup>1</sup>;  
Op.42, no.1 Seit ich ihn gesehen<sup>1</sup> (SE: *55 Songs for High Voice*, Schirmer/Hal Leonard HL50252860)
- WOLF, H. Der Musikant<sup>3</sup> (SE: *Celebrated Songs Book 2*, Chester CH55318)

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

- BUCK, V. Full Sail<sup>2</sup> (SE: *Australian Composers in Song*, Allans 0801132140)
- CARR-BOYD & DOTY. Museum Garden Museum Garden<sup>1</sup>  
 (Wirripang: [www.australiancomposers.com.au](http://www.australiancomposers.com.au))
- DIXON & DICKINSON. Nature's Changes<sup>2</sup> (Wirripang: [www.australiancomposers.com.au](http://www.australiancomposers.com.au))
- DUNHILL, T. The Cloths of Heaven (Schirmer)
- ELGAR, E. 13 Songs Queen Mary's Song<sup>1</sup>
- GIBBS, A. Nod<sup>1</sup> (SE: *Celebrated Songs Book 1*, Chester CH55317)
- GILBERT & SULLIVAN. H.M.S. Pinafore Sorry her lot who loves too well<sup>1</sup>  
Patience Love is a plaintive song<sup>2</sup>  
The Sorcerer The pale young Curate<sup>2</sup>  
The Yeoman of the Guard Is life a boon?<sup>2</sup>
- GLANVILLE HICKS, P. Come Sleep<sup>3</sup> (SE: *Australian Composers in Song*, Allans 0801132140)
- HEAD, M. A Green Cornfield (SE: *Songs of the Countryside*, Boosey & Hawkes)
- HILL, M. My Bird Singing<sup>1</sup> (SE: *Australian Composers in Song*, Allans 0801132140)
- HYDE & ROSSETTI. Lullaby (Wirripang: [www.australiancomposers.com.au](http://www.australiancomposers.com.au))
- IRELAND, J. The Holy Boy<sup>3</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)  
I have twelve oxen<sup>3</sup> (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)
- KEATS. Bush Cradle Song<sup>1</sup> (Wirripang: [www.australiancomposers.com.au](http://www.australiancomposers.com.au))
- KEATS & WILDE. The Garden of Death<sup>1</sup> (Wirripang: [www.australiancomposers.com.au](http://www.australiancomposers.com.au))
- QUILTER, R. Love's Philosophy<sup>3</sup>; Now Sleeps the Crimson Petal; O mistress mine<sup>2</sup>  
 (SE: *Baritone Songs*, Boosey & Hawkes/Hal Leonard HL48008370)
- STANFORD, C. The Monkey's Carol<sup>3</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)
- TRAD., arr. GRAINGER. British Waterside<sup>1</sup>; Willow Willow<sup>3</sup> (SE: *13 Folksongs Book 1*, Thames)
- TRAD., arr. HARTY. My Lagan Love<sup>2</sup> (SE: *Bass Songs*, B&H/Hal Leonard HL48008371)
- TREGASKIS, A. Five Blake Songs Vision (SE: *Collected Songs of Alan Tregaskis, Vol.1*, Allans/AMC)

**GRADE FIVE** (Continued)**List D** (Continued)

VAUGHAN WILLIAMS, R. The sky above the roof<sup>3</sup>; The winter's willow<sup>1</sup>

(SE: *Vaughan Williams Song Album Vol.1*, Boosey & Hawkes)

WARLOCK, P. Passing By<sup>1</sup>

WILLIAMSON, M. A. From a Child's Garden A Good Boy<sup>1</sup>; The Lamplighter<sup>1</sup> (Weinberger)

**or**

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*

**GRADE SIX**

*Duration: 30 minutes*

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

*ANZCA publications relevant to this level:*

- ANZCA Technical Work – Singing
- ANZCA Sight Reading – Singing
- ANZCA Aural Tests – Singing

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

*As set in ANZCA Technical Work – Singing, pages 74–85.*

**Notes on Lists**

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

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

BACH, J. S. Mein gläubiges Herze<sup>1</sup> (SE: *Best of Recital Songs*, EMI/AMPD E70685)

BUONONCINI, G. Per la gloria d'adorarvi<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

CACCINI, G. Amarilli, mia bella<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

CARISSIMI, G. Vittoria, mio core!<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

DURANTE, F. Danza, danza, Fanciulla Gentile<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

FRESCOBALDI, G. Se l'auro spira<sup>3</sup> (SE: *La Flora: Arie etc. Antiche Italiane Vol.1*, ed. Jeppeson, Hansen WH26556)

HANDEL, G. F. Ezio Droop not young lover<sup>2</sup> (SE: *Bass Songs*, B&H/Hal Leonard HL48008371)

L'Allegro Let me wander not unseen<sup>1</sup> (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)

**GRADE SIX** (Continued)**List A** (Continued)

HANDEL, G. F. (Continued)

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 seeRinaldo Recit. **and** Aria: Lascia ch'io pianga<sup>1</sup>Theodora Recit.: O Worse than Death **and** Aria: Angels Ever Bright and FairSerse Recit.: Frondi tenere **and** Aria: Ombra mai fù<sup>2</sup> (SE: *Sing Solo Contralto*, ed. Shacklock, OUP);Non so se sia la speme<sup>3</sup> (SE: *La Flora: Arie etc. Antiche Italiane Vol.2*, ed. Jeppeson, Hansen WH26572)HUMFREY, P. A Hymn to God the Father<sup>1</sup> (SE: *Sing Solo Tenor*, ed. Tear, OUP)

MARTINI, J. Plaisir d'amour

PURCELL, H. The Fairy Queen Secresy's Song: One charming night gives more delight<sup>3</sup>(SE: *15 Songs and Airs Book 2*, Novello)SCARLATTI, A. Cara e dolce<sup>3</sup> (SE: *La Flora: Arie etc. Antiche Italiane Vol.1*, ed. Jeppeson, Hansen WH26556)Pirro e Demetrio Le Violette<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)Se Florindo è fedele<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)VIVALDI, A. Gloria Domine Deus<sup>1</sup> (SE: *Sing Solo Soprano*, ed. Allister, OUP)**List B** (14 marks) *One to be chosen*BEETHOVEN, L. van. Op.83, no.3 Mit einem gemalten Band<sup>1</sup>(SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)BOYCE, W. The Song of Momus to Mars<sup>2</sup> (SE: *Sing Solo Baritone*, ed. Case, OUP)Tell me lovely Shepherd<sup>1</sup> (SE: *Best of Recital Songs*, EMI/AMPD E70685)HAYDN, F. J. Piercing Eyes (Heller Blick)<sup>1</sup> (SE: *35 Canzonettas and Songs*, Peters EP1351A)HAYDN, F. J., arr. VIADOT-GARCIA. Night is Falling<sup>1</sup> (based on "Serenade" from String Quartet Op.3, no.5) (SE: *The First Book of Soprano Solos Part 1*, Schirmer/Hal Leonard)MOZART, W. A. Don Giovanni Deh vieni alla finestra<sup>2</sup> (SE: *20 Arias from Operas for Bass or Baritone Vol.1*, IMC 1686)The Magic Flute O Isis and Osiris; Papageno's SongDas Veilchen K.476<sup>1</sup> (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)

Un moto de gioia K.579

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

BELLINI, V. L'abbandono; Il fervido Desiderio

BRAHMS, J. Op.33, no.5 So willst du des armen<sup>1</sup> (SE: *Brahms – Complete Songs Vol.2*, Peters)Op.84, no.4 Vergebliches Ständchen<sup>1</sup>; Op.106, no.1 Ständchen<sup>3</sup> (SE: *Brahms – Complete Songs Vol.1*, Peters)DEBUSSY, C. Les Cloches<sup>3</sup>; Romance<sup>3</sup> (SE: *French Art Songs of the Nineteenth Century*, ed. Hale, Dover)DELIUS, F. Twilight Fancies<sup>3</sup> (SE: *Sing Solo Contralto*, ed. Shacklock, OUP)FAURÉ, G. Op.4, no.2 Lydia<sup>3</sup>; Op.18, no.1 Nelli<sup>3</sup>; Op.83, no.1 Prison<sup>3</sup>; En prière<sup>3</sup>  
(SE: *Fauré – 30 Songs*, IMC)FRANCK, C. Le mariage des roses<sup>1</sup> (SE: *French Art Songs of the Nineteenth Century*, ed. Hale, Dover)GONOUD, C. Faust Faites-lui mes aveuxHAHN, R. L'Heure exquise<sup>3</sup>

MASSENET, J. Elegie

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

**GRADE SIX** (Continued)**List C** (Continued)

- SCHUBERT, F. Op.20, no.2 Frühlingsglaube<sup>3</sup> (SE: *200 Songs for Voice and Piano, Vol.1*, IMC)  
 Op.25, no.2 Wohin?<sup>1</sup> **or** no.6 Der Neugierige<sup>1</sup> (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)  
 Op.88, no.4 An die Musik<sup>2</sup> (SE: *Celebrated Songs Book 2*, Chester CH55318)  
Schwanengesang, D.957 no.4 Ständchen<sup>3</sup> (SE: *200 Songs for Voice and Piano, Vol.1*, IMC)  
 SCHUMANN, R. Op.25, no.7 Die Lotosblume<sup>3</sup>  
 Op.127, no.2 Dein Angesicht<sup>3</sup> (SE: *55 Songs for High Voice*, Schirmer/Hal Leonard HL50252860)

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

- CARR-BOYD & DOTY. Museum Garden Squiggly Brushstrokes<sup>1</sup>  
 (Wirripang: www.australiancomposers.com.au)  
 DREYFUS, G. Non m'aje da<sup>1</sup> (SE: *Australian Composers in Song*, Allans 0801132140)  
 EDWARDS, R. The Hermit of the Green Light And no bird sings<sup>2</sup> (Universal)  
 ELGAR, E. 13 Songs The Shepherd's Song<sup>1</sup> (Thames)  
 GILBERT & SULLIVAN. The Gondoliers Take a pair of sparkling eyes<sup>1</sup>  
The Pirates of Penzance I am a Pirate King<sup>2</sup>  
The Yeoman of the Guard I've jibe and joke<sup>2</sup>; Were I thy bride<sup>2</sup>  
 HEAD, M. Money O!<sup>1</sup> (SE: *Bass Songs*, B&H/Hal Leonard HL48008371)  
 The Singer<sup>1</sup> (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)  
 HOLLAND, D. Australian Poems Set to Music Children of Terrigal<sup>3</sup> (AMPD E50462)  
 HYDE & WADDELL. The Lotus Pool<sup>1</sup> (Wirripang: www.australiancomposers.com.au)  
 JAMES, W. Bush Song at Dawn<sup>1</sup> (SE: *Australian Composers in Song*, Allans 0801132140)  
 KEATS & FURNISS. My Dark-Eyed Acushla (Wirripang: www.australiancomposers.com.au)  
 LEHÁR, F. The Merry Widow Vilia  
 PHILLIPS, L. Hands of Jade<sup>1</sup> (SE: *Australian Composers in Song*, Allans 0801132140)  
 QUILTER, R. Dream Valley<sup>3</sup> (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)  
 STRAUSS, R. Op.21, no.2 Du meines Herzens Krönelein<sup>3</sup> (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)  
 SUTHERLAND, M. For a Child<sup>3</sup>; In the Dim Counties<sup>3</sup> (SE: *Australian Composers in Song*, Allans 0801132140)  
 TREGASKIS, A. Six Songs Who Points the Swallow (SE: *Collected Songs of Alan Tregaskis, Vol.1*, Allans/AMC)  
 VAUGHAN WILLIAMS, R. Last Four Songs Tired<sup>2</sup> (OUP)  
 WARLOCK, P. The Lover's Maze<sup>1</sup>; Pretty Ring Time<sup>1</sup>  
 WILLCOCK, C. On the night train (AMC)  
 WILLIAMS, G. The Loom<sup>1</sup> (SE: *Sing Solo Soprano*, ed. Allister, OUP)

**or**

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

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

**Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30*



**GRADE SEVEN**

Duration: 40 minutes

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

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

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

As set in *ANZCA Technical Work – Singing*, pages 86–93.

**Notes on Lists**

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

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

BACH, J. S. Bist du bei mir<sup>1</sup> (SE: *Sing Solo Tenor*, ed. Tear, OUP)

Magnificat BWV 243 Quia fecit mihi magna<sup>2</sup>

St Matthew Passion BWV 244 Ich will dir mein Herze schenken<sup>1</sup>

BOYCE, W. Solomon Balmy sweetness ever flowing<sup>2</sup> (OUP)

By thy banks, gentle Stour<sup>1</sup> (SE: *Sing Solo Soprano*, ed. Allister, OUP)

CACCINI, G. Amor, io parto<sup>2</sup> (SE: *Le Nuove Musiche*, ed. Hitchcock, A-R Editions)

DOWLAND, J. Sweet stay awhile<sup>3</sup> (SE: *Fifty Songs Book 2* (High or Low voice), Stainer & Bell)

HANDEL, G. F. Acis and Galatea Where shall I seek the charming fair?<sup>1</sup>

Atalanta Care selve<sup>1</sup> (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)

Poro Aria **and** Recit.: Son confusa pastorella<sup>1</sup>

Samson Return, O God of Hosts<sup>2</sup>; Total eclipse<sup>1</sup>

Semele Endless pleasure, endless love<sup>1</sup> (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)

Veil your lightnings, O glances adored<sup>1</sup>

LEGRENZI, G. Che fiero costume<sup>3</sup> (SE: *26 Italian Songs & Arias*, Alfred Pub.)

MARCELLO, B. Recit: Il mio bel foco **and** Aria: Quella fiamma che m'accende<sup>3</sup>

(SE: *26 Italian Songs & Arias*, Alfred Pub.)

MONTEVERDI, C. Orfeo Rosa del ciel, vita del mondo<sup>1</sup>; Tu sé morta<sup>2</sup>

PURCELL, H. The Fairy Queen Epithalamium: Thrice happy lovers<sup>1</sup>

(SE: *15 Songs and Airs Book 1*, Novello)

Oedipus Music for a while<sup>3</sup> (SE: *15 Songs and Airs Book 2*, Novello)

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

BEETHOVEN, L. van. Op.75, no.1 Kennst du das Land<sup>2</sup> (SE: *Mezzo-Soprano Songs*, B&H/Hal Leonard HL48008367)

Op.75, no.4 The Song of the Flea<sup>2</sup> (SE: *Bass Songs*, B&H/Hal Leonard HL48008371)

Wonne der Vehmuth<sup>1</sup>

GLUCK, C. W. Paride ed Elena O del mio dolce ardor<sup>1</sup>

HAYDN, F. J. O tuneful Voice (O Stimme hold)<sup>1</sup>; Rükckerinnerung<sup>1</sup>

(SE: *35 Canzonettas and Songs*, Peters EP1351A)

**GRADE SEVEN** (Continued)**List B** (Continued)

- MOZART, W. A. Don Giovanni Dalla sua pace<sup>1</sup>; Madamina, il catalogo è questo;  
Vedrai, carino, se bei buonino<sup>1</sup>  
The Magic Flute Within these Holy Portals  
The Marriage of Figaro Non più andrai<sup>2</sup>; Vedro Mentr'io Sospiro  
Abendempfindung K.523<sup>1</sup> (SE: *Sing Solo Tenor*, ed. Tear, OUP)  
An Chloë K.524<sup>2</sup> (SE: *Mozart – 50 Selected Lieder*, Peters Q4699B)  
Ridente la calma K.210a<sup>1</sup> (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)

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

- BERLIOZ, H. Op.7, no.2 Villanelle<sup>1</sup> (SE: *French Art Songs of the Nineteenth Century*, ed. Hale, Dover)  
BRAHMS, J. Op.32, no.9 Wie bist du meine Königin<sup>1</sup> (Breitkopf)  
Op.47, no.1 Botschaft<sup>3</sup> (SE: *Baritone Songs*, Boosey & Hawkes/Hal Leonard HL48008370)  
BRAHMS, J. Die Mainacht<sup>3</sup>  
DONIZETTI, G. Don Pasquale Com'è gentil<sup>1</sup> (SE: *Celebrated Opera Arias for Tenor*, ed. Spicker, Music Sales)  
DVOŘÁK, A. Op.7, no.4 The Lark<sup>1</sup>  
Biblical Songs Op.99, Vol.1 Clouds and Darkness<sup>2</sup> (Simrock)  
Vol.2 By the waters of Babylon<sup>3</sup> (Simrock)  
Gipsy Melodies Op.55 no.2 Hark! How my triangle<sup>3</sup> (Lengnick)  
DUPARC, H. Chanson Triste (SE: *Dover Complete Songs of Duparc*, Dover)  
FAURÉ, G. Op.21, no.2 Toujours<sup>3</sup>; Op.39, no.4 Les Roses d'Ispahan<sup>3</sup>; Op.46, no.2 Clair de Lune<sup>3</sup> (SE: *Fauré – 30 Songs*, IMC)  
LISZT, F. Du bist wie eine Blume<sup>1</sup>; Der Fischerknabe<sup>1</sup>; S'il est un charmant gazon<sup>1</sup>;  
Wanderers Nachtlied<sup>1</sup> (SE: *30 Songs – Liszt*, Dover)  
MAHLER, G. Des Knaben Wunderhorn Wer hat dies Liedlein erdacht<sup>1</sup> (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)  
MARX, J. Marienlied<sup>1</sup> (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)  
SCHUBERT, F. An die Nachtigall<sup>2</sup> (SE: *Selected Songs*, Peters)  
Ave Maria (Ellens dritter Gesang)<sup>3</sup> (SE: *200 Songs for Voice and Piano*, Vol.1, IMC)  
Das Lied im Grünen<sup>1</sup> (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)  
Fischerweise<sup>3</sup> (SE: *200 Songs for Voice and Piano*, Vol.2, IMC)  
Im Frühling<sup>3</sup> (SE: *200 Songs for Voice and Piano*, Vol.3, IMC)  
Op.89, no.5 Der Lindenbaum<sup>2</sup> (SE: *Bass Songs*, Boosey & Hawkes/Hal Leonard HL48008371)  
Op.92, no.1 Der Musensohn<sup>3</sup> (SE: *Selected Songs*, Peters)  
SCHUMANN, R. Op.42, no.3 Er, der Herrlichste von Allen<sup>1</sup> (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)  
Dichterliebe, Op.48 no.7 Ich grolle nicht<sup>2</sup> (SE: *Baritone Songs*, B&H/Hal Leonard HL48008370)  
WOLF, H. Goethe Lieder Die Spröde<sup>3</sup>  
Verborgenheit

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

- ARMSTRONG GIBBS. Why Do I Love?  
BARBER, S. The Monk and his Cat<sup>3</sup>; The Secrets of the Old<sup>3</sup>; Sure on this Shining Night<sup>3</sup>  
BRUMBY, C. Jock o' dreams<sup>1</sup> (AMC)

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

- CARR-BOYD & DOTY. Museum Garden Italian Landscape<sup>1</sup>  
(Wirripang: www.australiancomposers.com.au)
- COOPER & ADAMSON. First Person Feminine<sup>1</sup> no. 2 or 3  
(Wirripang: www.australiancomposers.com.au)
- DREYFUS, K. Was it the sun that broke my dream?<sup>2</sup>  
(SE: *Australian Composers in Song*, Allans 0801132140)
- EDWARDS, R. The Hermit of the Green Light And no bird sings<sup>2</sup> (Universal)
- ELGAR, E. Like to a Damask Rose
- GERMAN & HOOD. Merrie England O who shall say that love is cruel<sup>1</sup>
- GIBBS, A. C. Ten Songs The Splendour Falls<sup>2</sup> (Thames)
- GILBERT & SULLIVAN. H.M.S. Pinafore A simple sailor lowly born<sup>1</sup>  
The Mikado Alone and yet alive<sup>2</sup>  
The Pirates of Penzance Poor wand'ring one<sup>1</sup>  
The Yeoman of the Guard Oh! a private buffoon<sup>2</sup>
- HILL, A. Mopoke<sup>1</sup> (SE: *Australian Composers in Song*, Allans 0801132140)
- HYDE, M. Before the Spring<sup>1</sup> (Wirripang: www.australiancomposers.com.au)
- IRELAND, J. Three Songs The Adoration<sup>1</sup>; The Rat<sup>2</sup> (Chester)
- MACKENZIE, R. Simeon's song<sup>1</sup> (SE: *Australian Composers in Song*, Allans 0801132140)
- OBRADORS, F. Classical Spanish Songs  
El Majo celoso<sup>2</sup>; Con amores, la mi madre<sup>2</sup>; Del Cabello más sutil<sup>2</sup> (IMC)
- RUTTER, J. Shepherd's Pipe Carol<sup>1</sup> (SE: *Sing Solo Christmas*, ed. J. C. Case, OUP)
- STRAUSS, R. All meine Gedanken<sup>1</sup> (SE: *Elisabeth Schumann Favorite Songs—High Voice*, Universal UE009559)
- TCHAIKOVSKY, P. I. 6 Songs, Op. 6 no. 6 None but the Lonely Heart
- TREGASKIS, A. Songs of Discovery Landfall (SE: *Collected Songs of Alan Tregaskis, Vol.1*, Allans/AMC)
- YATES & PEAKE. The Trouble with Geraniums<sup>1</sup> no. 4 (Wirripang: www.australiancomposers.com.au)
- VAUGHAN WILLIAMS, R. Dreamland<sup>1</sup> (SE: *Vaughan Williams Song Album Vol.1*, Boosey & Hawkes)  
Songs of Travel Any one<sup>2</sup> (Boosey & Hawkes)
- WARLOCK, P. Cradle Song<sup>1</sup>

**or**

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

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

**Aural Tests** **General Knowledge** (8 marks each) See pages 23–30

**GRADE EIGHT**

Duration: 50 minutes

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

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

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

As set in *ANZCA Technical Work – Singing*, pages 94–103.

**Notes on Lists**

- All songs to be performed from memory.
- At least one item must be performed in a language other than English.
- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Students studying senior secondary or tertiary music can apply to sing other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- Suggested editions are given in brackets for some entries, marked with the prefix "SE".

*Soprano and Mezzo Soprano:***List A** (14 marks) *One to be chosen*

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

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

HANDEL, G. F. Almira Recit. **and** Aria: Lusinghe più care<sup>1</sup>

Jephtha Recit.: Ye Sacred Priests **and** Aria: Farewell ye Limpid Springs

Joshua Oh! had I Jubal's Lyre

PURCELL, H. Dido and Aeneas Thy hand, Belinda **and** Aria: When I am laid in earth

The Fairy Queen Hark! How all things with one sound rejoice; Hark! the echo'ng air

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

TRAETTA, T. Dido Abbandonata Ma che vi costa, signor tutore?

(SE: *30 Arie, Collezione Complete, Ricordi*)

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

HAYDN, F. J. La Vera Costanza Con un tenero sospiro

L'Isola di Alcina Cavatina di Alcina

Stabat Mater Quis non posset (SE: ed. Robbins Landon, Faber)

MOZART, W. A. Don Giovanni Recit.: Masetto, senti un po'! (from Zerlina's final entry only:

"Ma se colpaio non ho,...") **and** Aria: Batti, batti

The Marriage of Figaro Non so più

Zaide Ruhe sanft, mein holdes Leben

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

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

BIZET, G. Carmen Habanera (Schirmer)

**GRADE EIGHT – Soprano and Mezzo Soprano** (Continued)**List C** (Continued)

- BRAHMS, J. Von Ewige Liebe  
Op.72, no.3 O kühler Wald (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)  
Op.86, no.2 Feldeinsamkeit
- DEBUSSY, C. Vocalises C'est L'extase
- FAURÉ, G. Après un rêve; En sourdine (SE: *Fauré – 30 Songs*, IMC)
- GRIEG, E. Spring (SE: *Celebrated Songs Book 3*, Chester CH55319)
- PUCCINI, G. La Bohème Mi chiamano Mimi (Ricordi)  
Manon Lescaut In quelle trine morbide (Ricordi)
- SAINT-SAËNS, C. Samson et Dalila Printemps qui commence (SE: *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)
- SCHUBERT, F. Op.43, no.2 Nacht und Träume (SE: *Selected Songs*, Peters)
- SCHUBERT, F. Die junge Nonne (SE: *200 Songs for Voice and Piano, Vol.1*, IMC)
- SCHUMANN, R. Op.24, no.9 Mit Myrthen und Rosen  
(SE: *55 Songs for High Voice*, Schirmer/Hal Leonard HL50252860)
- WEBER, C. Der Freischütz Trübe Augen (Peters)
- WOLF, H. Nachtzauber (Eichendorff Lieder no.8) (SE: *Ausgewählte Lieder*, Peters)  
Spanisches Liederbuch Der Gärtner; Epiphanias (Peters)

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

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

**or**

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

*Mezzo Soprano and Contralto:***List A** (14 marks) *One to be chosen*

- ALBINONI, T. Ruscelletto limpidetto  
(SE: *La Flora: Arie etc. Antiche Italiane Vol.2*, ed. Jeppeson, Hansen WH26572)

**GRADE EIGHT – Mezzo Soprano and Contralto** (Continued)**List A** (Continued)

BACH, J. S. Christmas Oratorio BWV 248

Recit.: Nun wird mein liebster Bräutigam **and** Aria: Bereite dich, Zion

Easter Oratorio BWV 249 Saget, saget mir geschwinde (Novello)

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

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

HANDEL, G. F. Messiah O thou that tellest

Rinaldo Recit.: Al valor del mio brando **and** Aria: Cara Sposo (SE: *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)

PIETRAGUA, C. L. Tortorella (SE: *La Flora: Arie etc. Antiche Italiane Vol.1*, ed. Jeppeson, Hansen WH26556)

PORPORA, N. Contemplar almen (SE: *La Flora: Arie etc. Antiche Italiane Vol.2*, ed. Jeppeson, Hansen WH26572)

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

VIVALDI, A. Gloria Qui sedes (Peters)

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

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

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

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

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

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

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

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

BRAHMS, J. Von Ewige Liebe

Op.86, no.2 Feldeinsamkeit

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

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

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

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

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

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

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

Litanei auf das Fest Aller Seelen (SE: *Selected Songs*, Peters)

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

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

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

Spanisches Liederbuch Epiphantias (Peters)

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

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

**GRADE EIGHT – Mezzo Soprano and Contralto** (Continued)**List D** (Continued)

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

**or**

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

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

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

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

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

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

- BRAHMS, J. Von Ewig Liebe  
 Op.72, no.3 O kühler Wald (SE: *Elisabeth Schumann Favorite Songs – High Voice*, Universal UE009559)  
 Op.86, no.2 Feldeinsamkeit  
 DELIBES, L. Lakmé Fantaisie aux divins mensonges (SE: *Celebrated Opera Arias for Tenor*, ed. Spicker, Music Sales)  
 DONIZETTI, G. L'Elisir d'Amore Una furtiva lagrima (SE: *Sing Solo Tenor*, ed. Tear, OUP)  
 FAURÉ, G. Après un rêve; En sourdine (SE: *Fauré – 30 Songs*, IMC)  
 FLOTOW, F. von. Martha M'appari  
 GOUNOD, C. Faust All hail thou dwelling (SE: *Celebrated Opera Arias for Tenor*, ed. Spicker, Music Sales)  
 GRIEG, E. Spring (SE: *Celebrated Songs Book 3*, Chester CH55319)  
 MENDELSSOHN, F. Hymn of Praise The sorrows of death (SE: *The Oratorio Anthology – Tenor*, Hal Leonard HL00747060)  
 SCHUBERT, F. Op.4, no.1 Der Wanderer (Ich komme vom Gebirge her) (SE: *Selected Songs*, Peters)  
 SCHUMANN, R. Op.24, no.7 Schöne Wiege meiner Leiden (SE: *55 Songs for High Voice*, Schirmer/Hal Leonard HL50252860)

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

- VERDI, G. Il Trovatore Ah, sì, ben mio; coll'essere (SE: *Celebrated Opera Arias for Tenor*, ed. Spicker, Music Sales)
- WOLF, H. Nachzauber (Eichendorff Lieder no.8) (SE: *Ausgewählte Lieder*, Peters)
- Spanisches Liederbuch Epiphantias (Peters)

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

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

**or**

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

*Baritone and Bass:***List A** (14 marks) *One to be chosen*

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

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

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

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

- BIZET, G. Carmen Votre toast, je peux vous le rendre
- BRAHMS, J. Op.86, no.2 Feldeinsamkeit (SE: *Bass Songs*, B&H/Hal Leonard HL48008371)
- Von Ewige Liebe
- DONIZETTI, G. L'Elisir d'Amoure Una furtiva lagrima (SE: *Sing Solo Tenor*, ed. Tear, OUP)
- FAURÉ, G. Après un rêve; En sourdine (SE: *Fauré – 30 Songs*, IMC)
- GOUNOD, C. Faust Even bravest heart (SE: *Celebrated Opera Arias for Tenor*, ed. Spicker, Music Sales)
- MASSENET, J. Nuit d'Espagne; Voix suprême (SE: *Massenet Méloides, Vol.1*, Music Knowledge)



**GRADE EIGHT – Baritone and Bass** (Continued)**List C** (Continued)

- SCHUBERT, F. Schwanengesang Der Doppelgänger (SE: *Baritone Songs*, B&H/Hal Leonard HL48008370)  
 Litanei auf das Fest Aller Seelen (SE: *Selected Songs*, Peters)
- SCHUMANN, R. Op.24, no.7 Schöne Wiege meiner Leiden (SE: *55 Songs for High Voice*, Schirmer/Hal Leonard HL50252860)  
 Op.49 Die beiden Grenadiere (SE: *Bass Songs*, B&H/Hal Leonard HL48008371)
- WOLF, H. Nachtzauber (Eichendorff Lieder no.8) (SE: *Ausgewählte Lieder*, Peters)  
Spanisches Liederbuch Epiphantias (Peters)

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

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

**or**

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

**Sight Reading** (10 marks) *See page 22***Aural Tests** **General Knowledge** (8 marks each) *See pages 23–30***ASSOCIATE PERFORMER DIPLOMA** (A.Dip.A.)*Duration: 60 minutes*

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Five ANZCA Theory with a Credit or higher. Prerequisite details must be included with the entry. The practical examination must be passed within five years of the theory prerequisite.
- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- This examination consists of four List pieces and General Knowledge only.
- All songs to be performed from memory.
- At least two items must be performed in a language other than English.
- Suggested editions are given in brackets for some entries, marked with the prefix "SE".
- **Note:** an alternative to this examination is the Singing Performance Diploma, details of which can be found on pages 90–91.

**ASSOCIATE PERFORMER DIPLOMA** (Continued)*Soprano and Mezzo Soprano:***List A**

BACH, J. S. St Matthew Passion BWV 244

Recit.: Er hat uns Allen wohlgethan **and** Aria: Aus Liebe will mein Heiland sterben

GIACOMELLI, G. Sposa son disprezzata

GLUCK, C. W. Alceste Divinités du Styx

Orfeo Che farò senza Euridice

(SE (both): *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)

HANDEL, G. F. Guilio Cesare Recit.: E pur così in un giorno **and** Aria: Piangerò

Jephtha Recit.: Rise Jephtha **and** Aria: Happy Iphis, shalt thou live

Judas Maccabaeus Recit.: O grant it, Heaven **and** Aria: So shall the lute and harp awake; **or**

Recit.: O let eternal honours crown His name **and** Aria: From mighty kings he took the spoil

PERGOLESI, G. Stabat Mater Vidit suum dulcem natum (SE: *The Oratorio Anthology – Soprano*, Hal Leonard HL747058)

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

SCARLATTI, A. Va per lo mare (IMC)

**List B**

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

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

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

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

Vesperae solennes de confessore K.339 Laudate Dominum (SE: *The Oratorio Anthology – Soprano*, Hal Leonard HL747058)

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

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

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

**List C**

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

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

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

SCHUBERT, F. Op.2, Gretchen am Spinnrade (SE: *Soprano Songs*, Boosey & Hawkes/Hal Leonard HL48008366)

VIARDOT, P. Haí Lulí

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

Weltliche Lieder Wenn du zu den Blumen gehst (Dover)

**List D**

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

**ASSOCIATE PERFORMER DIPLOMA – Soprano and Mezzo Soprano** (Continued)**List D** (Continued)

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)

STRAUSS, R. Op.27, no.2 *Cäcilie*

VAUGHAN WILLIAMS, R. The new ghost (OUP)

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

**or**

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

*Mezzo Soprano and Contralto:***List A**

BACH, J. S. St Matthew Passion BWV 244 *Erbarme dich, mein Gott*

CACCINI, G. *Fortunato augellino* (SE: *Le Nuove Musiche*, ed. Hitchcock, A-R Editions)

GLUCK, C. W. Alceste *Divinités du Styx*

Orfeo *Che farò senza Euridice*

(SE (both): *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)

HANDEL, G. F. Semele *Iris hence away* (Novello)

PURCELL, H. Harmonia Sacra (Three Divine Hymns) *Any one* (Boosey & Hawkes)

Te Deum *Vouchsafe, O Lord* (SE: *The Oratorio Anthology – Contralto/Mezzo-Soprano*, Hal Leonard HL747059)

SCARLATTI, A. *Io dissi* (SE: *La Flora: Arie etc. Antiche Italiane Vol.2*, ed. Jeppeson, Hansen WH26572)

**List B**

BIZET, G. Carmen *Chanson bohème (les tringles des sistres)*

DONIZETTI, G. Lucrezia Borgia *Il segreto per esser felice* (SE: *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)

GOUNOD, C. Sapho *O ma lyre immortelle* (SE: *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)

ROSSINI, G. Tancredi *Di tanti palpiti* (SE: *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)

SAINT-SAËNS, C. Samson et Dalila *Amour, viens aider* (SE: *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)

**List C**

BRAHMS, J. Op.43, no.2 *Die Mainacht* (SE: *Sing Solo Contralto*, ed. Shacklock, OUP)

5 Songs, Op.105 no.2 *Immer leiser wird mein Schummer*

9 Songs, Op.63 no.8 *Heimweh, II (O wüsst' ich doch den Weg zurück)* (Peters)

**ASSOCIATE PERFORMER DIPLOMA – Mezzo Soprano and Contralto** (Continued)**List C** (Continued)

- ELGAR, E. Sea Pictures, Op.37 no. 1 Sea Slumber Song (Boosey & Hawkes)  
 MAHLER, G. Rheinlegendchen (SE: *Gustav Mahler – Lieder aus Des Knaben Wunderhorn*, Universal)  
 POULENC, F. Banalités Any one (Eschig)  
 SCHUBERT, F. Op.19, no.3 Ganymed (SE: *Schubert's Songs to Texts by Goethe*, Dover)  
 SCHUMANN, R. Op.53, no.3 Der arme Peter (SE: *Selected Songs*, Peters)  
 WOLF, H. Italienisches Liederbuch, nach Paul Heyse Auch kleine Dinge (Dover)

**List D**

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

**or**

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

*Tenor:***List A**

- BACH, J. S. St Matthew Passion BWV 244  
 Recit.: Mein Jesus schweigt zu falschen Lügen stille **and** Aria: Geduld, wenn mich falsche Zungen stechen  
 GLUCK, C. W. Orfeo Che farò senza Euridice (SE: *Celebrated Opera Arias for Mezzo-Soprano and Alto*, ed. Spicker, Music Sales)  
 HANDEL, G. F. Ariodante Dopo notte (SE: *The Handel Opera Repertory Book*, Stainer & Bell)  
Athalia Gentle airs, melodious strains! (SE: *The Oratorio Anthology – Tenor*, Hal Leonard HL00747060)  
Jephtha Recit.: Deeper and deeper still **and** Aria: Waft her, Angels (SE: *Sing Solo Tenor*, OUP)  
 SCARLATTI, A. Senza il misero piacer (SE: *La Flora: Arie etc. Antiche Italiane Vol.2*, ed. Jeppeson, Hansen WH26572)

**List B**

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

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

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

**List D**

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

**or**

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

**Baritone and Bass:****List A**

- BACH, J. S. St Matthew Passion BWV 244 Gebt mir meinen Jesum wieder  
 CACCINI, G. Fortunato augellino (SE: *Le Nuove Musiche*, ed. Hitchcock, A-R Editions)  
 HANDEL, G. F. Alexander Balus Thrice happy the monarch (SE: *Baritone Songs*, Boosey & Hawkes/  
 Hal Leonard HL48008370)  
Belshazzar Behold, the monstrous human beast (SE: *The Oratorio Anthology – Baritone/Bass*,  
 Hal Leonard HL00747061)  
Joshua See the raging flames arise (SE: *The Oratorio Anthology – Baritone/Bass*, Hal Leonard HL00747061)  
 PORPORA, N. Senza il misero piacer (SE: *La Flora: Arie etc. Antiche Italiane Vol.2*, ed. Jeppeson, Hansen  
 WH26572)

**List B**

- GLUCK, C. W. Iphigénie en Tauride De noirs pressentiments (SE: *Celebrated Opera Arias for Bass*,  
 ed. Spicker, Music Sales)  
 GOUNOD, C. Faust Avant de quitter ces lieux (SE: *Celebrated Opera Arias for Tenor*, ed. Spicker, Music Sales)  
 HAYDN, F. J. Die Jahreszeiten Schon eilet froh der Akkermann  
 (SE: *The Oratorio Anthology – Baritone/Bass*, Hal Leonard HL00747061)  
 MENDELSSOHN, F. St Paul O God, have mercy (SE: *The Oratorio Anthology – Baritone/Bass*, Hal Leonard  
 HL00747061)

**ASSOCIATE PERFORMER DIPLOMA – Baritone and Bass** (Continued)**List B** (Continued)

- VERDI, G. Simon Boccanegra Il lacerato spirito (SE: *Celebrated Opera Arias for Baritone*, ed. Spicker, Music Sales)
- WAGNER, R. Die Meistersinger Wahn, Wahn (SE: *Celebrated Opera Arias for Bass*, ed. Spicker, Music Sales)
- Tannhäuser Blick ich umher (SE: *Celebrated Opera Arias for Baritone*, ed. Spicker, Music Sales)

**List C**

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

**List D**

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

**or**

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

**General Knowledge** See page 30**ASSOCIATE TEACHER DIPLOMA** (ATDA)

- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Eight ANZCA Classical Singing **and** Grade Five ANZCA Theory with a Credit or higher in each. Prerequisite details must be included with the entry.
- The examination consists of two sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 18 years.
- Maximum marks for each part: 100.  
Honours: 85% average over both parts.  
Pass: 75% average over both parts, with neither part having a mark lower than 70%.  
The candidate must re-enter for either part where 70% is not attained.

**ASSOCIATE TEACHER DIPLOMA** (Continued)

This Diploma level covers teaching of students from beginner to Grade Six.

**PART I: 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 two- and four-part harmony. 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 II: Practical****1. Folio of works**

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

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 can be submitted as a PDF file, or as a printed and bound hard copy. In the latter case, a second copy of the final submission must be provided; one copy will be handed back to the candidate at the practical examination, with the other copy being retained by ANZCA.

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

2. • Technical work – As set for all levels up to Grade Six inclusive.  
• Aural Tests – As set for all levels up to Grade Six inclusive.  
• 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.
3. Viva Voce – Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aurals and sight reading.

**LICENTIATE PERFORMER DIPLOMA** (L.Dip.A.)

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1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. **Prerequisite:** Before entering for this examination, the candidate must complete Grade Six ANZCA Theory with a Credit or higher. Prerequisite details must be included with the entry. The practical examination must be passed within five years of the theory prerequisite.
3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; a well-balanced programme is expected. The balance of the performance time may be fulfilled with pieces of a lower standard.
5. All pieces must be performed from memory.
6. At least three items must be performed in a language other than English.
7. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
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 (LTDA)

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- **Prerequisite:** Before entering for this examination, the candidate must complete Grade Eight ANZCA Modern Singing **and** Grade Six ANZCA Theory with a Credit or higher in each. Prerequisite details must be included with the entry.
- The examination consists of two sections, which should be undertaken over a two-year period and must be completed within four years.
- Minimum age: 19 years.
- Maximum marks for each part: 100.  
Honours: 85% average over both parts.  
Pass: 75% average over both parts, with neither part having a mark lower than 70%.  
The candidate must re-enter for either part where 70% is not attained.

This Diploma level covers teaching of students from Grade Seven to A.Dip.A.

### **PART I: 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 special-needs students and mature age students. The gifted child. Advantages and disadvantages of group tuition.
2. The planning of basic repertoire and recital programmes. Exercises and studies for developing stronger technique and rhythmic sense. Candidates must be able to quote opening bars of the exercises and studies.
3. The art of accompanying and ensemble performing. Encouraging improvisation and composition by students.
4. The role of music in the life of the individual and in the community. Advantages and disadvantages of music examinations. The use of computers and other technology.

### **PART II: Practical**

#### 1. **Folio of works**

As for Associate Teacher, but only covering Grade Seven to A.Dip.A. 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.
  - Aural Tests – As set for Grades Seven and Eight of the practical syllabus.
  - 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.
3. 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.)

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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 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 ANZCA.
3. Minimum age: 18 years.
4. A proposed recital programme, including a sample recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
6. At least one Licentiate-standard piece must be performed with minimal accompaniment.
7. The candidate must be seen to be the principal performer at all times.
8. All pieces must be performed from memory.
9. At least three items must be performed in a language other than English.
10. Programme notes for all pieces and a biography of the candidate must be submitted no later than four weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
11. 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.
12. Programme time: at least 75 minutes, including a 15-minute interval.
13. Knowledge of public performance procedure and professional concert dress will be expected.
14. Candidates who do not pass this examination may not re-enter within a 12-month period.

## GENERAL INFORMATION: SINGING PERFORMANCE

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### Overall

1. Examination entries for this syllabus must be submitted as “Singing Performance”.
2. The Performance syllabus covers Preparatory to Grade Eight, and the Performance Diploma.
3. For **Preparatory to Grade Eight**, each examination consists of **four (4)** pieces only. There are **no** Technical Work, General Knowledge, Sight Reading, Aural Tests or any other requirements.
4. The **Performance Diploma** (Perf.Dip.) consists of **four (4)** pieces and **programme notes** only. Entries for this exam must be submitted on the Grade Eight/Diploma entry form as “Perf.Dip.”.
5. There are **no** theory requisites or prerequisites at any level.
6. Exam times: Preparatory, Preliminary and Grade One – 10 minutes;  
 Grades Two and Three – 15 minutes;  
 Grades Four, Five and Six – 20 minutes;  
 Grades Seven and Eight – 30 minutes;  
 Performance Diploma – 60 minutes.

*Note: there are times allowed for each exam level, **not** required performing times.*

### Programme Requirements

7. List pieces must be chosen as follows:

**Preparatory to Grade Three:** A programme of three **contrasting** pieces chosen from the Classical and/or Modern Lists, and one *Free Choice* piece. **Four** pieces in total must be presented.

- **List A** must be **one** of the following: – chosen from List A of the Classical Singing syllabus;  
 – a song from a musical (from any Modern List);  
 – a traditional/folk song (from any Modern List).
- **Lists B and C** may be chosen from any combination of Classical-stream or Modern-stream Lists B and C. These pieces must be from two different Lists.
- **List D** is a *Free Choice* piece from any source (including the set Classical and Modern Lists).

*Example:* A Grade Three Singing Performance programme might consist of:

List A – *50 Lessons, Op. 9, no. 4* (Concone), from Classical Singing, List A.

List B – *Down on the Corner* (Fogerty), from Modern Singing, List C.

List C – *Hallelujah* (Cohen), from Modern Singing, List B.

List D – *The Whistling Man* (Holland), from Classical Singing, List C.

**Grade Four to Performance Diploma:** As above, but set Classical-stream List D pieces may also be chosen for List B, C or D. (Performance Diploma pieces must be chosen from the Associate Performer lists.) For Grade Eight and Diploma, the programme of pieces must be included with the entry.

8. **Performance Diploma** candidates must prepare concise but detailed programme notes, including the following information for each piece (where applicable):
- Biographical information (e.g. name, nationality, birth/death dates, etc.) of the composer.
  - Other works by the same composer.
  - The period or style.
  - Specific information on the work (e.g. keys, form, meter, meaning of title, etc.).
  - Other composers in the same period or style.
- The programme notes must also include a biography of the performer, and be submitted to the office **no later than four weeks** prior to the examination date.
9. Improvisation must be included where specified in the List requirements (e.g. Modern Singing List C, Grade Seven and above); otherwise it is encouraged, but not mandatory.

### **Assessment**

10. Grade exams are **marked out of 100**, and use the standard result divisions, i.e. 60–74 Pass, 75–84 Credit, 85–94 Honours, 95–100 First Class Honours.
11. Successful Diploma candidates are assessed as either Pass or Honours.
12. Each piece is assessed on **five criteria**. Each of the criteria is given an individual mark out of 5, to give a total mark out of 25 for each piece.
13. The criteria are:
- **Pitch/Notes**, including accuracy of note reading and performance, observance of key signature, and choice of notes/scales in improvisation or embellishment.
  - **Timing and Rhythm**, including accuracy of note values and rhythm reading, observance of the time signature and tempo, evenness and fluency, and sense of pulse.
  - **Tone and Dynamics**, including control and quality of tone, observance of written dynamics, and evidence of planned dynamic variation.
  - **Phrasing and Expression**, including observance of phrasing and articulation, shaping of phrases (including evidence of musical planning), and use of expression suitable to the style of the work.
  - **Style and Character**, including understanding of the characteristics of the style, level of musical involvement, and confidence in performance.
14. In addition, each piece is given an individual comment. A substantial comment on the overall performance is also included.
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*Also available:*

Pianoforte

Pianoforte Duet

Guitar/Bass/Mandolin

Drum Kit

Brass

String

Woodwind

Accordion

Organ



**Australian and New Zealand Cultural Arts Limited**  
A.B.N. 12 006 692 039

Email: [admin@anzca.com.au](mailto:admin@anzca.com.au) Web: [www.anzca.com.au](http://www.anzca.com.au)