

GRADE 2

THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below), with a total maximum programme time of five minutes. For further details see pages 9, 10 and 14.

ONE UNACCOMPANIED TRADITIONAL SONG: from memory, of the candidate's own choice. For further details see page 11.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see pages 12 and 13.

AURAL TESTS FOR THE GRADE: administered by the examiner from the piano. For further details see pages 88 and 89.

ACCOMPANIED SONG LISTS

LIST A

- 1 **del Campo** Mi caballo blanco (My White Horse) (omitting verse 3 and ending at b. 26; upper part in bb. 21-24).
D min (d' - bb''): No. 26 from *Junior Voiceworks 1: 33 Songs for Children (OUP) (Eng & Span)*
- 2 **arr. H. Hughes** Little Boats.
D min (d' - d''): *20th-Century Easy Song Collection (Boosey & Hawkes)*
D min: *The ABRSM Songbook, Book 2 (ABRSM)*
- 3 **MacLachlan** The Dark Island (verses 1 & 2).
F (bb - c''): arr. Barratt. *The ABRSM Songbook, Book 2 (ABRSM)*
- 4 **H. Robertson** Westering home.
A (c# - e''): publ. separately (*Robertson 72378*)
A: *Songs of Scotland (Boosey & Hawkes)*
A: *The ABRSM Songbook, Book 2 (ABRSM)*
- 5 **Trad. Brazilian** Repousa tranquilo, O meigo Jesus (Lullaby for Baby Jesus).
G min (d' - eb''): arr. Hargest Jones. *Songs of Christmas (Boosey & Hawkes) (Eng)*
- 6 **Trad. Canadian** Land of the silver birch.
D min (d' - d''): arr. Stannard. No. 23 from *Junior Voiceworks 1: 33 Songs for Children (OUP)*
D min: arr. Bullard. *The ABRSM Songbook Plus, Grade 2 (ABRSM)*
- 7 **Trad. English** A-roving.
F (c' - f''): arr. Hodge et al. No. 7 from *Strawberry Fair (Collins Music; formerly published by A & C Black)*
F: arr. Appleby and Fowler. No. 71 from *Sing Together! (OUP)*
F: arr. Turnbull. *Singing Time! Grade 2 (Bosworth BOE005029)*
- 8 **Trad. English** The Mermaid (omitting verse 3).
D (c# - d''): arr. Hargest Jones. *Songs of England (Boosey & Hawkes)*
D (d' - d''): arr. Hodge et al. No. 29 from *Strawberry Fair (Collins Music; formerly published by A & C Black)*
D (d' - d''): arr. Appleby and Fowler. No. 90 from *Sing Together! (OUP)*
C (b - c''): arr. Litten. *The ABRSM Songbook Plus, Grade 2 (ABRSM)*

- 9 **Trad. English** The Oak and the Ash.
F min (c' - eb''): arr. Appleby and Fowler. No. 86 from *Sing Together!* (OUP)
F min: arr. Bullard. *The ABRSM Songbook, Book 2* (ABRSM)
E min: arr. Hodge et al. No. 26 from *Strawberry Fair* (Collins Music; formerly published by A & C Black)
E min: arr. Turnbull. *Singing Time! Grade 2* (Bosworth BOE005029)
- 10 **Trad. English** Sussex Carol (On Christmas Night) (*this version only*).
Eb (d' - eb''): arr. Pegler and Wedgwood. *It's Never Too Late to Sing: Christmas* (Faber)
- 11 **Trad. Irish** Cockles and Mussels.
G (d' - d''): arr. Hargest Jones. *Songs of Ireland* (Boosey & Hawkes)
G: arr. Hodge et al. No. 6 from *Strawberry Fair* (Collins Music; formerly published by A & C Black)
G: arr. Appleby and Fowler. No. 64 from *Sing Together!* (OUP)
G: arr. Clark. *Songs You Think You Know* (Faber)
G: arr. Turnbull. *Singing Time! Grade 2* (Bosworth BOE005029)
G or *F*: arr. Wedgwood. *The Best of Singing, Grades 1-3 (high or low)* (Faber)
- 12 **Trad. Irish** I will walk with my love. (F)
Ab (eb' - f''): arr. Hughes. *Irish Country Songs (highlights edition)* (Boosey & Hawkes)
F: arr. Hughes. *The ABRSM Songbook, Book 2* (ABRSM)
Eb: arr. Hargest Jones. *Songs of Ireland* (Boosey & Hawkes)
- 13 **Trad. Irish** Let him go, let him tarry. (F)
Bb (d' - eb''): arr. Harrop. No. 48 from *Ta-ra-ra boom-de-ay* (Collins Music; formerly published by A & C Black)
Bb or *G*: arr. Pegler. *The Best of Singing, Grades 1-3 (high or low)* (Faber)
- 14 **Trad. Irish** The Mallow Fling.
E (d#1' - e''): arr. Appleby and Fowler. No. 92 from *Sing Together!* (OUP)
E: arr. Bullard. *The ABRSM Songbook, Book 2* (ABRSM)
D: arr. Hargest Jones. *Songs of Ireland* (Boosey & Hawkes)
- 15 **Trad. Italian** Ma bella bimba (How beautiful, the ballerina).
Bb (d' - d'') or *G*: arr. Pegler (*observing repeat*). *The Best of Singing, Grades 1-3 (high or low)* (Faber) (Ital/Eng)
G: arr. Moore. No. 7 from *Ready to Sing...Folk Songs* (Alfred 17173) (Ital/Eng)
- 16 **Trad. Italian/T. Cottrau** Santa Lucia.
C (d' - e'') or *Bb*: *The Language of Song: Elementary (high or low)* (Faber) (Ital)
C or *A*: *The Art of Song* (revised & expanded edition), *Grades 1-3 (high or medium-low)* (Peters EP 71761 or 71762) (Ital/Eng)
C or *Ab*: arr. Althouse (*omitting repeat*). No. 1 from *International Folk Songs for Solo Singers* (medium-high or medium-low) (Alfred 16959 or 16960) (Ital/Eng)
C: *Italian Songs & Arias* (Mel Bay MLB95480) (Ital/Eng)
- 17 **Trad. Scottish** Loch Lomond.
G (d' - e''): arr. Appleby and Fowler. No. 93 from *Sing Together!* (OUP)
F: arr. Wedgwood (*omitting verse 3*). *It's Never Too Late to Sing: Songbook* (Faber)
- 18 **Trad. Scottish** The winter it is past (*omitting verses 3 & 4*).
F (f' - f''): arr. Thorpe Davie. No. 57 from *The Saltire Scottish Song Book* (Hardie Press HP11)
D: arr. Blackwell. *The ABRSM Songbook Plus, Grade 2* (ABRSM)
- 19 **Trad. Welsh** Pan Gyfyd yr Heulwen (When Morning is Breaking).
A (e' - e''): arr. Hargest Jones. *Caneuon Cymru* (Boosey & Hawkes: *piano accomp.* available in *Songs of Wales*) (Welsh) or *Songs of Wales* (Boosey & Hawkes) (Eng)

LIST B

- 1 **W. H. Anderson** A Child's Prayer. *E* ($c\#'-e''$): publ. with B2 (*Roberton 75261*)
- 2 **W. H. Anderson** The Old Shepherd's Prayer.
F min ($e'-eb''$): publ. with B1 (*Roberton 75261*)
D min: publ. separately (*Roberton 1049*)
- 3 **W. H. Anderson** The Sweet Nightingale.
D ($d'-e''$): publ. separately (*Roberton 75332*)
D: *The ABRSM Songbook, Book 2* (*ABRSM*)
- 4 **Anon. Basque** Gabriel's Message (The Angel Gabriel) (*any two verses*).
A min ($e'-e''$): arr. *Hargest Jones*. *Songs of Christmas* (*Boosey & Hawkes*)
G min: arr. *Pegler and Wedgwood*. *It's Never Too Late to Sing: Christmas* (*Faber*)
- 5 **Anon. Cornish** Sans Day Carol (*verses 1 & 3*).
Eb ($d'-eb''$): arr. *Hargest Jones*. *Songs of Christmas* (*Boosey & Hawkes*)
Eb or *C*: arr. *Pegler*. *The Best of Singing, Grades 1-3 (high or low)* (*Faber*)
- 6 **Anon. English** The Coventry Carol.
G min ($f\#'-d''$): arr. *Shaw*. No. 22 (2nd version) from *The Oxford Book of Carols* (*OUP*)
G min: arr. *Shaw*. *Singing Time! Grade 2* (*Bosworth BOE005029*)
G min: *The ABRSM Songbook, Book 2* (*ABRSM*)
- 7 **Anon. Gaelic** Morning has broken (*verses 1 & 2*) or *Leanabh an aigh* (Child in the manger) (*verses 1 & 4*).
D ($d'-e''$): arr. *Turnbull*. *Singing Time! Grade 2* (*Bosworth BOE005029*) (*Eng*)
D♭: No. 30 from *Songs of Praise* (*OUP*) (*Eng*)
D♭: arr. *Barratt*. *The ABRSM Songbook, Book 2* (*ABRSM*) (*Scottish Gaelic/Eng*)
- 8 **Anon. Japanese** Japanese Snow Song (Yuki) (*omitting bb. 24-42*).
F ($f'-d''$) or *E♭*: arr. *Brounsey and Lantz*. No. 5 from *Songs of the Far East for Solo Singers* (*medium-high or medium-low*) (*Alfred 43490 or 43487*) (*Japanese & Eng*)
- 9 **Aubrey Beswick** Twilight: No. 2 from *Pick 'n' Choose*.
E♭ ($eb'-eb''$): *Aubrey Beswick Pick 'n' Choose 1* (*Universal UE 16393*)
E♭: *The ABRSM Songbook, Book 2* (*ABRSM*)
- 10 **Brahms** Erlaube mir, fein's Mädchen (My dear, into the garden permit me to go).
G ($d'-f\#''$) or *F*: No. 2 from *Brahms Deutsche Volkslieder, Vol. 1 (high or low)* (*IMC 1022 or 1115*) (*Ger/Eng*)
- 11 **Davis, Onorati & Simeone** The Little Drummer Boy (*verses 1 & 3*).
C/D ($c'-c''$): *It's Never Too Late to Sing: Christmas* (*Faber*)
- 12 **Eilers Bacak** Dreamer.
G ($b-d''$): No. 24 from *Junior Voiceworks 1: 33 Songs for Children* (*OUP*)
- 13 **Christopher Field** The Swing: No. 4 from *A Garland of Song*.
D ($d'-d''$): *Christopher Field A Garland of Song* (*Recital Music RM910*)
D: *The ABRSM Songbook Plus, Grade 2* (*ABRSM*)
- 14 **Jenkyns** The Little Spanish Town.
E min ($d\#'-e''$): publ. separately (*upper part in final 11 bars*) (*Novello NOV160071*)
E min: *Singing Time! Grade 2* (*upper part in final 11 bars*) (*Bosworth BOE005029*)
E min: *The ABRSM Songbook, Book 2* (*ABRSM*)
- 15 **Lin Marsh** The Cuckoo Clock: No. 1 from *Serendipity Solos*. *F* ($c'-eb''$): (*Faber*)
- 16 **Lin Marsh** Earth, Sea and Sky.
F ($c'-f''$): *Junior Songscape: Earth, Sea and Sky* (*any 2 verses; part 1 in final 4 bars*) (*Faber*)
F or *E♭*: *The Best of Singing, Grades 1-3 (high or low)* (*Faber*)
- 17 **Lin Marsh** Monsters!
A min ($e'-e''$): *The Graded Song Collection* (*Faber*)
A min: *The ABRSM Songbook Plus, Grade 2* (*ABRSM*)

- 18 **Nina Perry** The Frog.
D (d' - d''): publ. separately (*OUP*)
D: The ABRSM Songbook, Book 2 (ABRSM)
- 19 **Schubert** Wiegenlied 'Schlafe, schlafe, holder, süsßer Knabe' (Cradle Song/ Lullaby), Op. 98 No. 2, D. 498.
G (d' - e'') or *F: The Art of Song (revised & expanded edition), Grades 1-3 (high or medium-low) (Peters EP 71761 or 71762) (Ger/Eng)*
G or F: The Best of Singing, Grades 1-3 (high or low) (Faber) (Ger/Eng)
F: The ABRSM Songbook, Book 2 (ABRSM) (Ger/Eng)
- 20 **Schumann** Schmetterling (Butterfly), Op. 79 No. 2 (omitting verse 2).
D (f# - g'') or *Bb: The Art of Song (revised & expanded edition), Grades 1-3 (high or medium-low) (Peters EP 71761 or 71762) (Ger/Eng)*
Bb: Singing Time! Grade 2 (Bosworth BOE005029) (Eng)
- 21 **Alan Simmons** Roller Ghoster (upper part).
C (c' - d''): *Singing Sherlock, Book 2 (Boosey & Hawkes)*
- 22 **arr. Stanford** The Cuckoo (Der Kukkuk).
F (e' - c''): *20th-Century Easy Song Collection (Boosey & Hawkes) (Eng/Ger)*
- 23 **Trad. German** Guter Mond, du gehst so stille (Lovely Moon/Gentle moon, so peacefully shining).
E (e' - c#''): *arr. Farrar (1st voice) (Ashdown EA15662) (Eng/Ger)*
E: arr. Bullard. The ABRSM Songbook Plus, Grade 2 (ABRSM) (Ger/Eng)
- 24 **Trad. Korean** Arirang.
Ab/Bb (eb' - f'') or *F/G: arr. Poorman and Lim. No. 1 from Songs of the Far East for Solo Singers (medium-high or medium-low) (Alfred 43490 or 43487) (Korean/Eng)*

LIST C

- 1 **Bart** I'd do anything (*solo adaptation only*): from *Oliver!*
Bb (bb - d''): *Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard HL00230029-Music Sales)*
Bb: The ABRSM Songbook Plus, Grade 2 (ABRSM)
- 3 **Brown & Freed** Singin' in the Rain: from *Singin' in the Rain*.
G (d' - d''): vocal selections (50th Anniversary Edition) (*chorus only*) (*Alfred 26121*)
G: arr. Marsh (part 1 in final 6 bars). Junior Songscape: Stage and Screen (Faber)
G: arr. Marsh. The Faber Music Theatre Songbook (Faber)
G: The ABRSM Songbook Plus, Grade 2 (chorus only) (ABRSM)
G or F: The Best of Singing, Grades 1-3 (high or low) (Faber)
- 4 **Burke & van Heusen** Busy Doing Nothing (*chorus, any one verse, chorus and coda*).
G (d' - e''): *arr. Marsh. Junior Songscape: Children's Favourites (Faber)*
- 5 **Churchill & Morey** Love is a song that never ends (*chorus only, once through, with suitable intro.*): from *Bambi*.
G (d' - e''): publ. separately (*Campbell Connelly & Co. CC10505*)
G: Stage & Screen - The Black Book (Wise AM92249)
- 6 **George M. Cohan** Give my regards to Broadway (*omitting bb. 5-36*): from *Little Johnny Jones*.
G (d' - d''): *arr. Beck. No. 2 from Ready to Sing...Broadway (Alfred 35808)*
- 7 **Coots & Gillespie** Santa Claus is Comin' to Town (*without repeat*).
C (b - e''): *It's Never Too Late to Sing: Christmas (Faber)*

LIST C (cont.)

- 8 **Dacre** Daisy Bell (A Bicycle Built for Two) (verse 1). (M)
G (*d' - e''*): arr. Turner (upper line only). No. 22 from *Best of Children's Songs* (Schott ED 12948)
G: *100 Years of Popular Music: 1900* (Faber)
G or *F*: arr. Pegler. *The Best of Singing, Grades 1-3 (high or low)* (Faber)
F: No. 11 from *The National Songbook* (Novello NOV492393)
- 9 **Dicks & Rudge** A Windmill in Old Amsterdam (omitting verse 3).
G (*bb - e''*): *The ABRSM Songbook Plus, Grade 2* (ABRSM)
- 10 **Fain & Lawrence (after Tchaikovsky)** Once Upon a Dream: from *Sleeping Beauty*.
F (*d' - f''*): *The New Illustrated Treasury of Disney Songs (6th edition)* (Hal Leonard HL00313100-Music Sales)
- 11 **Flanders & Swann** The Hippopotamus (verses 1 & 2).
Bb (*bb - eb''*): *The ABRSM Songbook Plus, Grade 2* (ABRSM)
A: No. 40 from *Apusskidu: Songs for Children (second edition)* (Collins Music; formerly published by A & C Black)
A: arr. Marsh. *Junior Songscape: Children's Favourites* (Faber)
G: *The Songs of Michael Flanders & Donald Swann* (Faber)
G: *The Graded Song Collection* (Faber)
- 12 **Gay & Butler** The sun has got his hat on: from *Me and My Girl*.
C (*c' - e''*): arr. Marsh. *Junior Songscape: Children's Favourites* (Faber)
- 13 **Heneker** Flash, Bang, Wallop!: from *Half a Sixpence*.
G (*d' - d''*) or *F*: *The Best of Singing, Grades 1-3 (high or low)* (Faber)
F: arr. Marsh (omitting DS). *Junior Songscape: Stage and Screen* (Faber)
F: arr. Marsh (omitting DS). *The Faber Music Theatre Songbook* (Faber)
- 14 **Andrew Lloyd Webber & Tim Rice** Any Dream Will Do (omitting 4th-11th bars on final page): from *Joseph and the Amazing Technicolor Dreamcoat*.
A (*a - d''*): *Kids' Musical Theatre Collection, Vol. 1* (Hal Leonard HL00230029-Music Sales)
- 15 **Lin Marsh** Something Spooky: No. 5 from *Spooky Songs*.
G min (*d' - d''*): *Lin Marsh Spooky Songs* (Faber)
G min: *Singing Sherlock, Book 2* (Boosey & Hawkes)
- 16 **C. Porter** True Love: from *High Society*.
G (*c' - c''*): *The Best of Cole Porter* (Faber)
G: *Cole Porter 100th Anniversary* (Alfred VF1713)
G: No. 3 from *Everlasting Voices (medium-high or medium-low)* (Peters EP 72672a or 72672b)
- 17 **Rodgers & Hammerstein** Getting to know you: from *The King and I*.
C (*e' - e''*): vocal selections (Williamson HLW00312227)
C: *The Rodgers & Hammerstein Collection* (Williamson HL00313207)
A: *The Singer's Musical Theatre Anthology, Soprano Vol. 3* (Hal Leonard-Faber)
- 18 **Rodgers & Hammerstein** In my own little corner: from *Cinderella*. (F)
F (*d' - d''*): *The Rodgers & Hammerstein Collection* (Williamson HL00313207)
F: *The Broadway Ingénue: 37 Theatre Songs for Soprano (to end of p. 67)* (Hal Leonard-Faber)
F: *Kids' Book of Vocal Solos* (Hal Leonard HLE90001388-Music Sales)
F: *The Singer's Musical Theatre Anthology, Soprano Vol. 3 (to end of p. 35)* (Hal Leonard-Faber)
F: *Musical Theatre Collection for Young Women Singers* (Hal Leonard HLE90001476-Music Sales)
- 19 **Betty Roe** Poco Poppa Pizza and Mama Piccolo: from *The Most Wanted Faces*.
D (*c#' - d''*): *Songs from the Betty Roe Shows, Vol. 2* (Thames TH978633)
D: *The ABRSM Songbook, Book 2* (ABRSM)
- 20 **Peter Rose & Anne Conlon** The Jaguar (omitting repeat): from *Yanomamo*.
D min (*a - e''*): vocal score (Weinberger)
D min: *The ABRSM Songbook Plus, Grade 2* (ABRSM)

- 21 **Rose, Stock & Cavanaugh** The Umbrella Man.
C (b – d^{''}): No. 25 from *Harlequin* (Collins Music; formerly published by A & C Black)
- 22 **Claude-Michel Schönberg & Alain Boublil** Castle on a Cloud: from *Les Misérables*. (F)
A min (a – c^{''}): Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard HL00230029–Music Sales)
A min: stage vocal selections (Wise MF10149)
A min: film vocal selections (Wise MF10150)
- 23 **Stephen Schwartz** River Lullaby (from 'Deliver Us'): from *The Prince of Egypt*.
C/D (g – d^{''}): vocal selections (*pp. 9–12 with suitable intro. and ending*) (Cherry Lane Music Company CLM02500026)
C/D: *The ABRSM Songbook Plus, Grade 2* (ABRSM)
- 24 **Richard & Robert Sherman** The Beautiful Briny (*omitting repeat*): from *Bedknobs and Broomsticks*.
F (b – d^{''}): vocal selections (Campbell Connelly & Co CCA111970)
- 25 **Richard & Robert Sherman** Hushabye Mountain: from *Chitty Chitty Bang Bang*.
D min (c[#]' – e^b'') or *C min*: *The Best of Singing, Grades 1–3 (high or low)* (Faber)
C min: musical selections (Alfred TSF0070)
C min: stage selections (Alfred PFM0515)
- 26 **Richard & Robert Sherman** A Spoonful of Sugar (*any two verses*): from *Mary Poppins*.
G (c[#]' – d^{''}): film vocal selections (*not stage selections*) (Hal Leonard HLD00360439–Music Sales)
G: *The New Illustrated Treasury of Disney Songs (6th edition)* (Hal Leonard HL00313100–Music Sales)
G: *Stage & Screen – The Black Book* (Wise AM92249)
- 27 **Richard & Robert Sherman** Stay Awake: from *Mary Poppins*.
C (b – a^{''}): film vocal selections (*not stage selections*) (Hal Leonard HLD00360439–Music Sales)
- 28 **Warren & Dubin** Forty-Second Street (*this version only*): from *42nd Street*.
D min (d' – d^{''}): arr. Beck. No. 1 from *Ready to Sing...Broadway* (Alfred 35808)
- 29 **Woods** When the red, red robin.
F (d' – e^b''): No. 33 from *Ta-ra-ra boom-de-ay* (Collins Music; formerly published by A & C Black)
- 30 **Young & Heyman** When I fall in love: from *One Minute to Zero*.
E^b (bb – d^{''}): *The Definitive Jazz Collection (2nd edition)* (Hal Leonard–Faber)

SINGING GRADES: requirements and information

This section provides a summary of the most important points that teachers and candidates need to know when taking ABRSM graded Singing exams. Further details, as well as administrative information relating to the exams, are given in ABRSM's Information & Regulations (available at www.abrsm.org/regulations) which should be read before an exam booking is made.

Changes in the 2018 syllabus (Grades 6–8)

There are changes to the structure and some of the requirements at Grades 6–8. The changes are:

- The number of repertoire lists has been expanded (from four to five).
- Candidates perform three songs (rather than four), chosen from any three of the five lists.
- All songs are marked out of 30.
- Candidates are no longer required to sing in two languages or to sing certain songs in their original language.
- Any song may be sung by any voice type and in any key.

Entering for an exam

Eligibility: There are eight grades for Singing and candidates may be entered for any grade irrespective of age and without previously having taken any other grade in Singing. Candidates for a Grade 6, 7 or 8 exam must already have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a solo Jazz subject; for full details, including a list of accepted alternatives, see Regulation 1d at www.abrsm.org/examregulations.

Access: ABRSM endeavours to make its exams as accessible as possible to all candidates, regardless of sensory impairments, learning difficulties or particular physical needs. There is a range of alternative tests and formats as well as sets of guidelines for candidates with particular access needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered on an individual basis. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk).

Exam booking: Details of exam dates, venues, fees and how to book an exam are available online at www.abrsm.org/exambooking.

Elements of the exam

All ABRSM graded Singing exams comprise the following elements: three Accompanied songs; one Unaccompanied traditional song; Sight-singing; and Aural tests. In all grades, marks are allocated as follows:

Accompanied songs: 1	30
2	30
3	30
Unaccompanied traditional song	21
Sight-singing	21
Aural tests	18
Total	150

Marking scheme: 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. A Pass in each individual section is not required to pass overall. See pp. 100–101 for the marking criteria used by examiners.

Accompanied songs

Programme planning: In all grades, candidates must perform three Accompanied songs (as well as an Unaccompanied traditional song: see p. 11).

In Grades 1–5, candidates choose one song from each of the three Lists, A, B and C. In Grades 1–3, there is a total maximum programme time for the accompanied songs that must be observed: four minutes at Grade 1, five minutes at Grade 2, and six minutes at Grade 3.

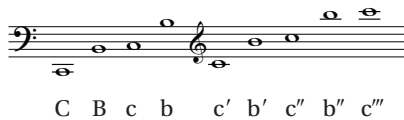
In Grades 6–8, candidates choose one song from any three of the five Lists, A, B, C, D and E.

Every effort has been made to ensure the syllabus lists feature a broad range of repertoire, with items to suit different voices and to appeal to candidates of differing ages and backgrounds. Not every song will be suitable for every candidate due to vocal range, content (themes, lyrics) or the wider context (historical, cultural, subject matter of the larger work from which it is drawn etc.). It is advised that songs selected are considered carefully for their appropriateness to each individual, which may require consultation between teachers and parents/guardians.

Languages: In all grades, all items may be sung either in their original language or in a singing translation in any other language. The syllabus details the languages/singing translations for all the listed editions (except for English-language songs that are published without singing translations).

Keys: The syllabus details the published keys and vocal ranges for all items (except for those items encompassing more than one key, for which only the vocal range is specified). Where the syllabus cites more than one edition for a particular song, keys are listed for all editions, and, where there are different keys, the edition in the highest key is presented first. The vocal range is given for the first-listed edition only (unless there are slight variants in range between editions).

The vocal ranges are presented using the Helmholtz system, i.e.:



All items may be sung by any voice and in any key, suited to the compass of the candidate's voice. Many songs are available published in different keys, and candidates/teachers may make their own transpositions.

(continued overleaf)

Exam music & editions: Whenever the syllabus requires a specific arrangement of a song, the edition listed in the syllabus must be used in the exam; in such cases the arranger's name is presented in bold type or the syllabus indicates 'this version only'. For all other songs, candidates may use any edition of their choice (in- or out-of-print or downloadable).

The listing of editions in this syllabus is given only for guidance and for the purposes of correct identification and is not intended to be comprehensive since many of the syllabus items are available in a large number of song collections and editions. The information on published keys, vocal ranges and translations is likewise given for guidance.

Songs marked (F) or (M) contain words that indicate or suggest a female or male singer, but this information need not be regarded as obligatory. Pronouns may be changed, at the candidate's discretion, as may other gender-specific words that are easily substituted.

Interpreting the score: Printed editorial suggestions such as phrasing, metronome marks, realization of ornaments etc. need not be strictly observed. Whether the piece contains musical indications or not, candidates are always encouraged to interpret the score in a stylistically appropriate manner. Ultimately, examiners' marking will be determined by consideration of pitch, time, tone, shape and performance, and how control of these contributes to the overall musical outcome.

Verses and repeats: Unless otherwise indicated in the syllabus, candidates should perform all items complete, although they may omit repeats of sections where the music and words are unchanged (and therefore little is added to the overall effect of the performance).

In verse/chorus songs, the choruses are required. All da capo and dal segno indications should be observed, unless the syllabus specifies otherwise.

Singing from memory: All items in all grades must be sung from memory, except for items from oratorios, cantatas and large-scale sacred works, where candidates are permitted to sing with score, if they wish, in accordance with accepted performance practice.

Accompaniment: All songs in Lists A, B, C, D and E must be performed with a live piano accompaniment. Candidates must provide their own accompanist, who may remain in the exam room only while accompanying. The candidate's teacher may act as accompanist but candidates are not permitted to accompany themselves. The examiner will not act as an accompanist (except in the Sight-singing test). If necessary, an accompanist may simplify any part of the piano accompaniment, provided the result is musically satisfactory.

In a Grade 6–8 exam, the accompanist is permitted to bring a page-turner to assist with any difficult page-turns in the piano part. Examiners are unable to help with page-turning.

Photocopies: Performing from unauthorized photocopies (or other kinds of copies) of copyright editions is not allowed. ABRSM may withhold the exam result where it has evidence of an illegal copy (or copies) being used. In the UK, copies may be used in certain limited circumstances – for full details, see the MPA's *Code of Fair Practice* at www.mpaonline.org.uk. In all other cases, application should be made to the copyright holder before any copy is made, and evidence of permission received should be brought to the exam.

Unaccompanied traditional song (folk song)

In all grades, candidates are required to perform an unaccompanied traditional (folk) song of their own choice, from memory. A traditional song is defined as a folk song originating among the people of a region and forming part of their culture. Folk songs are essentially colloquial and have no traceable composer, and they cover a broad range of topics, such as: the natural world and the cycle of life; love and romance; work and relaxation; historical events; and situations of hardship, suffering, inequality and rebellion.

The following genres are not suitable: hymns, carols, chants, plainsong; nursery rhymes; national anthems; stylized folk song arrangements (i.e. that would rely on their piano accompaniment for the full musical effect to be achieved).

The unaccompanied traditional song may be sung in any language. An English translation or short summary should be provided for the examiner when words other than English are used. The song may be sung in any key comfortable for the candidate, and, if required, the first note or key-chord may be played on the piano to establish the pitch. The candidate's unaccompanied traditional song must be different from the accompanied songs performed in the same exam.

Candidates must ensure that the unaccompanied traditional song fulfils the following timings:

	<i>minimum</i>	<i>maximum</i>
<i>Grades 1–4</i>	1 minute	2 minutes
<i>Grades 5–8</i>	1 minute	3 minutes

Possible sources: There are no 'set' songs for this part of the exam. Candidates are free to perform any song from any source or publication at any grade (provided the guidelines above are followed). The many available collections of traditional/folk songs include the following:

- The ABRSM Songbook, Books 1–5 (ABRSM) (*each album contains twelve unaccompanied traditional songs*)
- Best of Folk Songs: 40 British, Irish and American Songs (*available in melody-only and accompanied editions: Schott ED 12881 or 12880*)
- Folk Songs of England, Ireland, Scotland and Wales (*Alfred VF1880*)
- Folk Voiceworks: 30 Traditional Songs (*OUP*)
- The Language of Folk, Books 1 & 2 (*Faber Music*)
- The Library of Folk Songs (*Amsco AM 961521*)
- The New Penguin Book of English Folk Songs (*Penguin Classics*)
- The New Scottish Song Book (*Hardie Press HP14*)
- The Saltire Scottish Song Book (*Hardie Press HP11*)
- A Selection of Collected Folk Songs, Vols 1 & 2, arr. Sharp & Vaughan Williams (*Novello NOV190038 or NOV190040*)
- Sing Together (*available in melody-only and accompanied editions: OUP*)
- Strawberry Fair (*Collins Music; formerly published by A & C Black*)

Sight-singing

Useful information: Candidates will be asked to sing a short piece of music which they have not previously seen; this Sight-singing test will be accompanied by the examiner at the piano.

The tests for Grades 1–5 are printed without words and may be sung to any vowel (with or without consonant) or to sol-fa. The tests for Grades 6–8 are printed with clear, simple and singable words in English; candidates may use these or they may sing to any vowel or sol-fa, if they prefer (the choice will not affect the marking).








Separate bass-clef versions of tests are available for all grades: candidates should let the examiner know if they would prefer a bass-clef to a treble-clef test.

For practice purposes, two books of sample Sight-singing tests (Grades 1–5 and Grades 6–8) are available, published by ABRSM.

Preparation: Candidates will be given half a minute in which to look through and, if they wish, try out any part of the test (unaccompanied) before they are required to sing it for assessment. The examiner will play the key-chord and starting note before the preparation time and again before the actual assessment.

Accompaniments: None of the Sight-singing tests feature piano introductions and therefore it is the candidate who starts the performance, setting his or her own pulse and ‘shadowed’ by the examiner at the piano. In Grades 1 and 2 the piano accompaniments are minimal (occasional chords), with the top notes of the chords doubling the vocal line. In Grades 3–5 the accompaniments are slightly fuller, while in Grades 6–8 they are more akin to ‘real’ song accompaniments.

Parameters: The table on p. 13 shows the introduction of elements at each grade. Please note that these parameters are presented cumulatively, i.e. once introduced they apply for all subsequent grades (albeit within a logical progression of difficulty). Rests are provided at suitable breathing places and dynamic markings are printed above the vocalist’s stave. Italian and English descriptors are used (the Italian terms relating to the requirements of ABRSM’s Music Theory grades).

Grade	Length (bars)	Keys	Time	Vocal range	Intervals in vocal part	Other features that may be included	Texts
1	4	C, G & F majors	4/4	about a sixth, within the range of: 	<ul style="list-style-type: none"> major/minor 2nds only stepwise and diatonic no repeated notes 	<ul style="list-style-type: none">  $\dot{\zeta}$ <i>f</i> and <i>p</i> <i>cresc.</i> and <i>dim.</i> hairpins 	None
2		D major	3/4		<ul style="list-style-type: none"> rising major/minor 3rds within tonic chord 	<ul style="list-style-type: none">  <i>mf</i> and <i>mp</i> 	
3	8	B \flat major A minor		about an octave, within the range of: 	<ul style="list-style-type: none"> rising and falling major/minor 3rds cadential rising perfect 4ths repeated notes 	<ul style="list-style-type: none">  γ — slowing of tempo at end 	
4		A & E \flat majors E & D minors	6/8		<ul style="list-style-type: none"> rising perfect 4ths (or 4ths falling back to note of departure) rising and falling octaves 	<ul style="list-style-type: none"> semiquaver patterns, dotted rhythms 	
5		E major B & G minors			<ul style="list-style-type: none"> perfect 5ths falling perfect 4ths 	<ul style="list-style-type: none"> \circ ties phrase marks 	
6	8–10	A \flat major C minor			<ul style="list-style-type: none"> major/minor 6ths occasional chromatic notes 	<ul style="list-style-type: none"> <i>pp</i> slurs accents 	English (optional)
7		F \sharp minor			<ul style="list-style-type: none"> occasional minor 7ths chromatic semitones 	<ul style="list-style-type: none"> triplets semiquaver rests staccato slowing of tempo followed by <i>a tempo</i> pause sign 	
8	8–12	C \sharp & F minors			<ul style="list-style-type: none"> diminished 7ths 	<ul style="list-style-type: none"> <i>ff</i> 	

Aural tests

The requirements are the same for all subjects. Full details of the Aural tests are given on pp. 88–93.

In the exam

Examiners: Generally, there will be one examiner in the exam room; however, for training and quality assurance purposes, a second examiner may sometimes be present. Examiners may ask to look at the music (e.g. the accompanist's score – no additional copies are required) before or after the performance of an accompanied song. Examiners may stop the performance of a song when they have heard enough to form a judgment. They will not issue, or discuss, a candidate's result; instead, the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam.

Songlist: Candidates should provide the examiner with a list of the songs they will be performing, in particular the syllabus-number (e.g. A16) for each song in each list. Blank exam programme & running order forms are provided on pp. 103–109 and may be filled in for this purpose.

Order of the exam: The individual sections of the exam may be undertaken in any order, at the candidate's choice, although it is always preferable for accompanied songs to be performed consecutively.

Performance: Candidates are advised to direct their performance towards the examiner (the 'audience'), who will be listening even when he/she has to look down to write.

Assessment

The tables on pp. 100–101 show the marking criteria used by examiners. In each element of the exam, ABRSM operates the principle of marking from the required pass mark positively or negatively, rather than awarding marks by deduction from the maximum or addition from zero. In awarding marks, examiners balance the extent to which the qualities and skills listed on pp. 100–101 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

Obtaining exam music

Exam music is available from music retailers as well as online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to ensure that all the publications listed will remain available for the duration of the syllabus. Candidates are advised to obtain their music well in advance of the exam in case of any delays with items not kept in stock by retailers. Apart from queries relating to exams, all enquiries about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

AURAL TESTS: included in the Practical exams for all subjects

Listening lies at the heart of all good music-making. Developing aural awareness is fundamental to musical training because having a ‘musical ear’ impacts on all aspects of musicianship. Singing, both silently in the head and out loud, is one of the best ways to develop the ‘musical ear’. It connects the internal imagining of sound, the ‘inner ear’, with the external creation of it, without the necessity of mechanically having to ‘find the note’ on an instrument (important though that connection is). By integrating aural activities in imaginative ways in the lesson, preparation for the aural tests within an exam will be a natural extension of what is already an essential part of the learning experience.

In the exam

Aural tests are an integral part of all Practical graded exams.

The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is being assessed. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (or consonant followed by a vowel), hummed or whistled (and at a different octave, if appropriate).

Assessment

Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment.

Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate’s overall response in this section. The marking criteria for the aural tests are given on p. 101.

Specimen tests

Examples of the tests are given in *Specimen Aural Tests* and *Aural Training in Practice* (from 2011), available for purchase from music retailers and from www.abrsm.org/shop.

Deaf or hearing-impaired candidates

Deaf or hearing-impaired candidates may choose alternative tests in place of the standard tests, if requested at the time of entry. Further information, including the syllabus for the alternative tests, is available at www.abrsm.org/specificneeds.

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).