ANZCA
Limited

Australian and New Zealand Cultural Arts Limited

Examination Syllabus 2011-12

Singing

Foreword

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

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

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

The classical syllabi have been carefully compiled, with great attention being paid to setting interesting and musical pieces, especially at the junior levels. In most instruments, a *Free Choice* list from Grade Four allows students to perform a modern piece if they choose. In the modern syllabi, students are encouraged to improvise and arrange pieces, and from Grade Four can elect to play a classical piece for the *Free Choice* section.

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

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General Information

REGISTERED OFFICE: A.B.N. 12 006 692 039
Postal Address: P.O. Box 70, Greensborough, Vic., 3088 Australia
Office: 4/14 Yan Yean Road, Diamond Creek, Vic., 3089 Australia
Registered Office: 24 Albion Crescent, Greensborough, Vic., 3088 Australia
Phone: (03) 9434 7640 Fax: (03) 9434 1291
Email: admin@anzca.com Web: www.anzca.com.au
Office hours: 8.30 am to 4.30 pm, Monday to Friday.

BOARD DIRECTORS:
BARRY ARCHIBALD Chairperson
IVOR MORGAN Vice Chairperson
JUNE MCLEAN Director of Management
JOHN BREHAUT
MAUREEN GRIEVE
DOUGLAS MCGREGOR
MAUREEN MILTON

INTERNATIONAL REPRESENTATIVES:

New Zealand	**MRS DOREEN GARRATT,** *Rotorua*	PH. (07) 348 7626
W.Malaysia	**MS LAI MEI KUEN,** *The Talent Makers, Selangor*	PH. (03) 7874 8984
E.Malaysia/Brunei	**MS AUDREY CHIN,** *Time & Tune, Kota Kinabalu*	PH. (88) 213 111
Singapore	**MS RITA LIEW,** *Music Masters*	PH. 9635 2173
Hong Kong	**MR STEPHEN MAK,** *Brio Music*	PH. 852 2581
Indonesia	**PT. SINTANADA MUSIC EDUCATION,** *Jakarta*	PH. (21) 451 6762
Thailand	**MS PANADDA HONGSAKUL,** *Castle Intercontinental Music Co. Ltd., Bangkok*	PH. (02) 712 7940

AUSTRALIAN STATE AND TERRITORY REPRESENTATIVES:

A.C.T.	**MRS JUNE HEMMINGSEN,** *Macgregor*	PH. (02) 6254 4245
N.S.W.	*To be advised*	
N.T., North	**MR ANDREW ARTHUR,** *Nightcliff*	PH. (08) 8985 5355
N.T., South	**MRS NICOLA GILHAM,** *Alice Springs*	PH. (08) 8952 1885
Qld.	**MRS PATRICIA GOUGH,** *Upper Kedron*	PH. (07) 3851 0941
S.A., South/West	**MRS MARGARET COLWELL,** *West Lakes Shore*	PH. (08) 8242 6732
S.A., North/East	**MRS NORMA KNIGHT,** *Highbury*	PH. (08) 8265 5620
Tas.	**MR GLENN CLARK,** *Launceston*	PH. (03) 6331 8996
W.A.	**MRS JENNIFER REGTERSCHOT,** *Greenfields*	PH. 0402 014 147
W.A.	**MRS VALORIE GULDBAEK,** *Willetton*	PH. (08) 9457 7793

LOCAL REPRESENTATIVES:

N.S.W.	**BARRY JENKINS,** *Glen Innes/Inverell*	PH. (02) 6732 3968
	SHARYN MACDONALD, *Maclean*	PH. (02) 6645 4315
	JULIE POTTS, *Newcastle area*	PH. (02) 4982 7120
	ANNE RUSSELL, *Port Macquarie*	PH. (02) 6581 0123
Qld.	**CYNTHIA DELANEY,** *Mackay - Central/North Region*	PH. 0407 035 963
	PAM GARVEN, *Rockhampton*	PH. (07) 4926 6710
	MARK HOHNKE, *Toowoomba*	PH. (07) 4632 0906
	DOROTHY MCCORMACK, *Gold Coast*	PH. (07) 5531 7343
	MICHAELEEM MONSOUR, *Noosaville*	PH. (07) 5449 7526
	JEANINE RUSH, *Townsville*	PH. (07) 4772 2287
	NICOLE TOBIN-DONNELLY, *Cairns*	PH. (07) 4034 2219
Tas.	**LEONIE WATSON-PETERS,** *Devonport*	PH. (03) 6424 7378
Vic.	**JOHN BREHAUT,** *Bairnsdale*	PH. (03) 5152 6250
	MARGARET BROWN, *Bendigo*	PH. (03) 5447 7275
	ANTHONY MONEA, *Geelong*	PH. (03) 5229 6889
	TED MUSGROVE, *Echuca*	PH. (03) 5482 2009
	DOROTHY ROGERS, *Mildura*	PH. (03) 5023 3624
	MARGARET WARNER, *Bobinawarrah*	PH. (03) 5727 3204
W.A.	**SUSAN LEWIS,** *Busselton*	PH. (08) 9754 2501
	COLLEEN MCCAW, *Kalgoorlie*	PH. (08) 9091 5339
	HELEN ROACH, *Eaton*	PH. (08) 9725 1447
New Zealand	**DENISE DORE,** *Dunedin*	PH. (03) 488 0679
	DIANE DRAVITSKI, *New Plymouth*	PH. (06) 757 8511
	MIRIAM DU FEU, *Tauranga*	PH. (07) 578 6479
	JOCELYN LUDLOW, *Hastings*	PH. (06) 876 6470
	MARGARET RANSLEY, *Hamilton/Waikato region*	PH. (07) 843 6156
	CAROL WARD, *Trentham*	PH. (04) 971 7229

EXAMINERS:

New South Wales

Adrienne Alexander,
M.A., M.Mus.Ed., Grad.Dip., B.Mus.Ed.(Merit), A.Mus.A.
Mitzi Bee, A.Mus.A., Dip.Mus.Ed.(Sydney Con.)
Heather Boyd, B.Mus., FTCL, LTCL, A.Mus.A.
Joanne Callinan, M.Mus.(ACARMP), M.Mus.(NSW), Grad.Dip.Ed.(Dist.Syd.), DSCM(Syd.Con.), LTCL, A.Mus.A.(S), L.Mus.A., A.Mus.A.(Piano), Jacques-Dalcroze Lic.(T)
Sandra Conwell,
Cert.M.T.(NSW Con.), ADMT(NSW Con.), ATCL(T)
Lily Cowen, DSCM, ATCL, LTCL, DSME, FFCSME
Michael Forsyth, B.Mus., Dip.Ed., FTCL, LTCL, A.Mus.A.
Olivia Gauci, B.Mus.(Ed.)(Syd.), A.Dip.A., A.Mus.A.
Sr. Duchesne Lavin,
L.Mus.A., FTCL, LTCL, FLCM, M.Mus.Ed., LAGM, MIMT
Sharyn Macdonald, LLCM, ALCM, ATCL
Richard Morphew, L.Mus.A., A.Mus.A., Dip.SME, T.Cert.SMT
Kerrie O'Connor-Brown, FTCL, LTCL, ATCL, A.Mus.A.
Mark Quarmby, B.Mus., F.Dip.A., LTCL, A.Mus.A.
Cathy Russell, ADMT, A.Mus.A.
Suzanne Stein, BCA(Mus.Perf.)

Queensland

Ronlyn Adams, B.Mus.(Hons.)
Yvonne Anthony, A.Dip.A., A.Mus.A.
Denise Collins, ATCL, A.T.Mus.A., Ex.Cert.Music Guild, FACM
David Cotgreave, B.Mus.
Regis Danillon, M.Mus., ARCM(Hons.)
Cynthia Delaney, ATDA, A.T.Mus.A., Cert. Kodaly Ed.
Caryn Eastman Roberts,
B.Ed., Dip.Mus.T., Dip.T., LTCL, ATCL, A.Mus.A., A.Mus.TCL
Julie Eötvös, LTCL, L.Mus.A., T.Mus.A., A.Mus.A.
Patricia Gough, ATCL(T)
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.
Lynelle James, A.Dip.A., ATDA
Robert Keane, Ph.D.(London), M.Mus.(London), AQCM, A.Mus.A.
David Loveland
Dorothy McCormack,
FTCL, LTCL, M.Mus., B.Mus.Ed., A.Mus.A., FFCSME, DSME
Gillian McNamee, M.Ed., B.Mus., RULM, LTCL
Michaeleem Monsour, A.Mus.A., FTCL, LTCL, ATCL
Jeanine Rush, B.Mus., FTCL, LTCL, L.Mus.A., A.Mus.A.
Jacqueline Shevelling, ATCL(T), A.Mus.A.
Kerry Vann, Ph.D., M.Mus., B.Mus.(Hons.), B.A., Dip.Ed., FTCL, LTCL, ATCL, A.Mus.TCL, A.Mus.A.

South Australia

Margaret Colwell, LAGM, AGM(Lic.Ex.), ATCL(TD)
Samantha White, B.Mus., Grad.Dip.Ed.

Tasmania

Glenn Clark, LCMD, FCMD, L.Dip.A.
Craig Stenton, LTCL, Dip.T.

Victoria

Barry Archibald, B.A., B.Ed., M.Ed., DIPT, AAGM, MACE
Margaret Baker, A.Mus.A., MIMT
Anthony Betros, F.Dip.A., A.Dip.A., MIMT
David Booth
John Brehaut, B.Mus.Ed., TPTC, JMC(Yamaha)
Wendy Brentnall-Wood,
B.Mus.Ed.(Melb.), A.Mus.A., MIMT
Stefanie Carter, B.Mus.(Melb.), L.Dip.A., A.Dip.A., L.Mus.A.
Melinda Ceresoli,
B.Mus., Grad.Dip.Ed., Grad.Cert.Arts, A.Dip.A.
Cheryl Clark, B.Ed.(Music)
Andrew Craggs,
B.A.(Latrobe), A.Dip.A.(Piano), A.Dip.A.(Organ)
Anne Credlin, B.Mus., M.Ed., A.Mus.A., MACE
Abe Cytrynowski, B.A.(Melb.), Dip.Ed.(Melb.), A.Mus.A.
Teresa Filmer, F.Dip.A., LTCL, LRSM, A.Dip.A., Yamaha Gr.3
Gianna Galea, B.Mus.(Melb.), A.Mus.A., PCTCL
Von Gargan, LLCM, ALCM, A.Dip.A.
Tony Gould, Ph.D.(Latrobe), MA(Monash), B.Mus.(Melb.)
Maureen Grieve, AUA(Dip.Mus.), A.Mus.A., MIMT
Brendan Hains
Marlana McCarthy, M.Mus.Ed., B.Mus.(Melb.)
Douglas McGregor, B.Sc., Dip.Ed.
June McLean, B.A.(Latrobe), ALCM
Maureen Milton, OAM, A.Dip.A., A.Mus.A., MIMT
Patricia Mitchell, B.A.(Mus.), A.Mus.A.(Organ), Dip.Spec.Ed.
Ivor Morgan,
Mus.Bac.(Melb.), B.Ed.(Mon.), TPTC, STPC, MACE, MIMT
Belinda Motschall, B.Mus.(Melb.)
Mark Murphy, A.Dip.A.

Victoria (Continued)

Michelle Nelson,
B.Mus.(Hons.)(Melb.), L.Mus.A., A.Dip.A., A.Mus.A.
Rona Ractliffe, FLCM, LLCM, ALCM
Haydn Reeder,
Ph.D., B.Mus., Dip.Comp.(Vienna Acad.), M.A.(Latrobe)
David Reichman, B.Sc.(Hons.), M.Mus.(Phila.)
Michael Rochford, B.Ed.(Music)
Dorothy Rogers, A.Mus.A.
John Siranidis
Michael Smith, B.Ed.(Mus.), A.Mus.A., MIMT
Chris Sommervelle,
M.Mus., M.Teach., Dip.A., Pgrad.Dip.Teach., Grad.Cert.A.L.L.
David Urquhart-Jones, GTCL, LTCL, M.Mus.(Michigan)
Graeme Webster, B.Mus., B.Ed., A.Mus.A.
Kevin Williams, B.Mus., A.Mus.A., Dip.Ed., B.Sci.

Western Australia

Ian Catchpole
Valorie Guldbaek, A.Dip.A., PCMC, Grad.Cert.
Michelle McConnell, Cert.Mus., ADPA(WA Con.), A.Mus.A.
Jennifer Regterschot, DMT
Christina Trus, ATDA, A.Dip.A., A.Mus.A.
Gloria Underwood

New Zealand

Judith Field, LTCL, A.Mus.TCL, ATCL, FIRMT
Lynda Moorcroft, L.Mus.A. (Piano), L.Mus.A.(Singing), B.Mus.,
Dip.Ed., DOAMT, Diplom Stimmbildung (Vienna), Ph.D.(Sydney)
Sharlene Penman,
B.Mus., LTCL, ATCL, L.Mus.TCL, A.Mus.TCL., LRSM, AIRMT
Margaret Ransley, ATCL, AIRMT
Carol Ward, LTCL, ATCL, AIRMT

EXAMINATION AREAS, SERIES AND REGULATIONS:

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

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

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

THEORY OF MUSIC – TERMINOLOGY

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

Preliminary

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

Grade One

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

Grade Two

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

Grade Three

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

Grade Three
(Continued)

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

Grade Four

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

Grade Five

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

PRELIMINARY

Duration: 45 minutes

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

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

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

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

Terminology As listed on page 8.

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

GRADE ONE

Duration: 1 hour

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 notes and rests as set for the previous grade, with the inclusion of the dotted minim, quaver and whole bar silence.
Time signatures as for previous grade with the inclusion of 2/4 and the common time sign (𝄴).
Understanding of the terms simple duple, simple triple and simple quadruple.

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

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

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

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

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

GRADE TWO

Duration: 1½ hours

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

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

Time and Duration As for the previous grades, with the addition of 2/2, 3/2, 4/2 and 6/8, and the cut common time sign (𝄵).
Notes and rests will include the breve, dotted crotchet, semiquaver and demisemiquaver.
Understanding of the terms compound duple and triplet.

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

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

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

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

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

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

GRADE THREE

Duration: 2 hours

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

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

Time and Duration As for the previous grades, with the addition of all dotted notes and rests, and the time signatures 3/8, 4/8, 9/8 and 12/8. Understanding of the terms compound triple, compound quadruple and duplet. Double dotted notes and rests.

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

Triads 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., 8*va*, 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

- *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 6/4, 9/4, 6/16 and 5/8. Recognition and writing of syncopation.

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

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

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

Harmony Recognition and writing of the four principal cadences in four-part vocal style, in the keys set for this grade. Knowledge of suitable chords to precede these cadences.
The harmonization of a figured bass using the following vocabulary:

Major keys: I, ii, IV, V, vi; Ib, iib, IVb, Vb, vib, viib*.
Minor keys: i, iv, V, VI; ib, ivb, Vb, VIb, viib*.

*viib should be used in the context of I-viib-Ib and Ib-viib-I progressions (major and minor).
Terms used in harmony, together with a knowledge of common faults to be avoided.

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

GRADE FOUR (Continued)

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

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

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

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

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

Classical Stream

Two-part

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

General Knowledge

The form, time and character of the dances of the keyboard suites of the eighteenth century.
An understanding of rondo form. General knowledge of the 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, etc.) of Ragtime and New Orleans styles up to 1920, and a knowledge of the foremost exponents, including their most important works, of each of these styles.
An understanding of rondo form and the common Twelve Bar Blues form.
General knowledge of the pianoforte, cornet, trombone and clarinet.

GRADE FIVE

Duration: 3 hours

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

Pitch As for Grade Four.

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

Time and Duration Knowledge of all time signatures.

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).

GRADE FIVE (Continued)

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

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

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

Harmony 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 to the relative major or minor.

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

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

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

Classical Stream

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

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

Modern Stream

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 and Boogie, Spiritual and Gospel Song, and Jazz up to 1930. A general knowledge of the foremost exponents, including their most important works, of each of these styles.
A general knowledge of the trumpet, guitar, saxophone and string bass.

GRADE SIX

Duration: 3 hours

- *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^7, V^7b, V^7c, V^7d.
Accented and unaccented passing notes and auxiliary notes; single suspensions.
Modulations to the dominant, subdominant and relative major or minor.

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

Classical Stream

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

Set Work
A symphony or part thereof will be set for study, from which the candidate will be asked general questions. Knowledge of main themes and orchestration will be required.
2011/12 - HAYDN, F. J. Symphony no. 103 (The Drum Roll), 1st and 2nd movements.

General Knowledge
The development of the orchestra and its literature in the nineteenth century.

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

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

Modern Stream

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. General knowledge of the foremost exponents, including their most important works, of each of these styles.

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^{ths} on the leading note. Secondary 7^{ths} 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.
2011/12 - BRAHMS. Concerto in A minor Op. 102 for Violin, Cello and Orchestra, 1st 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 Neopolitan 6th chord will be expected.

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

ASSOCIATE DIPLOMA (Continued)

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

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

PART II: History

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

General knowledge of the development of Oratorio, Mass, Opera and Cantata.

Discussion of a set work.

2011/12 - 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/Symphonic Band.

PART II (Three hours)

Discussion of twentieth century compositional techniques used up to the 1950s, including Modes (orchestral works of Vaughan Williams, Bartók, Copland), Pantriadic technique (Vaughan Williams, Hindemith, Britten), Quartal harmony (Bartók, Berg, Copland), Pandiatonicism (Copland, Stravinsky), Polychords (Stravinsky, Bartók), and Serialism (Schönberg, Berg).

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

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

Set works each year on application to the office.

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.

GENERAL INFORMATION: SINGING

Level Expectations

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

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

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

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

Technical Work

5. All technical work must be performed from memory.

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

7. Exercises can be sung on either ‘aa’, ‘ee’ or ‘oh’.

List Pieces

8. All solos must be performed from memory.

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

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

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

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

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

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

***Free Choice* Lists**

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

Accompaniment

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

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

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

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

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

Use of Microphone

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

Diploma Examinations

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

23. Assessment: Honours, Pass or Not Satisfactory.

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

SIGHT READING

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

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

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

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

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

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

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

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

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

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

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

AURAL TESTS

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

Preparatory

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

Preliminary

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

Grade One

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

Grade Two

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

AURAL TESTS (Continued)

Grade Three

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

Grade Four

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

Grade Five

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

Grade Six

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

AURAL TESTS (Continued)

Grade Six (Continued)

3. The candidate will sing any major, minor or perfect interval, with the inclusion of the augmented 4th, above a note played by the examiner.
4. The candidate will sing all three notes of a major or minor triad (ascending or descending), in root position or inversion, as played by the examiner (notes struck together).

Grade Seven

1. The examiner will play a passage of not more than eight notes, and the candidate will sing this melody a major 2nd higher.
2. The candidate will sing from memory the higher or lower part (up to 8 notes only) of a two-part progression in 3/4 or 4/4 time, which may include passing notes in both parts. Compass within one octave.
3. The candidate will identify perfect and imperfect cadences as they occur in a passage (major or minor), as played by the examiner.
4. The candidate will sing all four notes of a dominant 7th or minor 7th chord (ascending or descending), in root position or inversion, as played by the examiner (notes struck together).

Grade Eight

1. The examiner will play a passage of not more than eight notes, and the candidate will sing this melody a major 2nd lower.
2. The candidate will sing from memory the higher or lower part of a two-part progression in 3/4, 4/4 or 6/8 time, which may include passing notes, auxiliary notes, changing notes, notes of anticipation or suspensions in both parts. Compass within one octave.
3. The candidate will identify perfect, imperfect, plagal and interrupted cadences as they occur in a passage (major or minor), as played by the examiner.
4. The candidate will state whether a passage played by the examiner (major key only) modulates to the subdominant, dominant or relative minor.

GENERAL KNOWLEDGE

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

GENERAL KNOWLEDGE (Continued)

Preparatory

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

Preliminary

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

Grade One

As for the previous grade, including a basic definition or explanation of the title of any piece performed.

Grade Two

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

Grade Three

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

Grade Four

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

Grade Five

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

Grade Six

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

Grade Seven

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

Grade Eight

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

Associate Performer

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

PREPARATORY

Duration: 15 minutes

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

Technical Work (20 marks) *From memory*

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in *ANZCA Technical Work & Sight Reading*.

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

Notes on Lists

- **Songs must be edited** for examination purposes (for example, one verse and chorus only). (See *General Information* Point 9, p.19 for further details.)
- All songs to be performed from memory.
- Editions listed are suggestions only.

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

Big Book of Children's Movie Songs, The
Chim Chim Cher-ee; The Inch Worm; Let's Go Fly a Kite (Hal Leonard HL00310731)
JONES & SCHMIDT. The Fantasticks Try to Remember
McCARTNEY & LAINE. Mull of Kintyre
RODGERS & HAMMERSTEIN. The Sound of Music Edelweiss
WEBSTER & JARRE. Somewhere My Love (from *Dr Zhivago*)
WILKINS & KRISTOFFERSON. One Day at a Time
WILLIAMS & ASCHER. The Rainbow Connection
WILLSON, M. The Music Man Goodnight, My Someone

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

BEE GEES, The. Words
Big Book of Children's Movie Songs, The Beauty and the Beast; If I Had Words
(Hal Leonard HL00310731)
BRICUSSE & WILDHORN. Jekyll & Hyde Once Upon a Dream
COLAHAN, A. Galway Bay
DRAKE, GRAHAM, SHIRL & STILLMAN. I Believe
MERCER & MANCINI. Days of Wine and Roses
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
TRADITIONAL. Kum-ba-yah (Come My Way)
TRADITIONAL. Michael Row the Boat Ashore

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

Big Book of Children's Movie Songs, The Animal Crackers in My Soup; Little April Showers; Supercalifragilisticexpialidocious; Thumbelina; Zip-a-dee-doo-dah* (Hal Leonard HL00310731)
**Also in* Kids' Stage & Screen Songs *(Hal Leonard HL00740151)*

PREPARATORY (Continued)

List C (Continued)

BURKE & MONACO. Sing a Song of Sunbeams
DIXON & HENDERSON. Bye Bye Blackbird
ENGLISH FOLK SONG. Early One Morning
FISHER, GOODWIN & SHAY. When You're Smiling
HARRIS, R. Tie Me Kangaroo Down, Sport
PORTER, C. Can-Can I Love Paris
REYNOLDS, M. Morning Town Ride
SHERMAN & SHERMAN. It's a Small World
Winnie the Pooh Tigger Song
WILLSON, M. The Music Man The Wells Fargo Wagon

Sight Reading (10 marks) *See page 21*

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

PRELIMINARY

Duration: 15 minutes

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

Technical Work (20 marks) *From memory*

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in *ANZCA Technical Work & Sight Reading*.

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

Notes on Lists

- **Songs must be edited** for examination purposes (for example, one verse and chorus only). (See *General Information* Point 9, p.19 for further details.)
- All songs to be performed from memory.
- Editions listed are suggestions only.

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

BERNSTEIN & SONDHEIM. West Side Story One Hand, One Heart
Big Book of Children's Movie Songs, The My Favorite Things (Hal Leonard HL00310731)
ENGLISH FOLK SONG. Scarborough Fair
LINDSEY & SMITH. All Kinds of Everything
LIVINGSTON & EVANS. Que Sera, Sera (Whatever Will Be, Will Be)
LLOYD WEBBER, BLACK & HAMPTON. Sunset Boulevard Surrender

PRELIMINARY (Continued)

List A (Continued)

LOESSER, F. Hans Christian Anderson Wonderful Copenhagen
McCARTHY & TIERNEY. Alice Blue Gown
MERCER & DE PAUL. Wonderful, Wonderful Day
MERRILL, B. Carnival! Love Makes the World Go 'Round
SMITH & FEARIS. Little Sir Echo
TRADITIONAL/FARJEON, E. Morning has Broken

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

Big Book of Children's Movie Songs, The A Dream is a Wish Your Heart Makes; Candle on the Water*; Someday; Where Is Love? (Hal Leonard HL00310731)
**Also in* Kids' Stage & Screen Songs *(Hal Leonard HL00740151).*
BLACK & BARRY. Born Free
BLACK & SCHARF. Ben
CHAPLIN, PARSONS & TURNER. Smile
COLEMAN & STEWART. Barnum The Colors of My Life
GESNER, C. You're a Good Man Charlie Brown Happiness
KASHA & HIRSCHHORN. We May Never Love Like This Again
LLOYD WEBBER & RICE. Evita You Must Love Me
LOESSER, F. Hans Christian Anderson Anywhere I Wander
PRESLEY & MATSON. Love Me Tender
TRADITIONAL. He's Gone Away
WASHINGTON & HARLINE. Pinocchio When You Wish Upon a Star

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

BERLIN, I. Blue Skies
Big Book of Children's Movie Songs, The
The Bare Necessities; The Candy Man; Who Will Buy? (Hal Leonard HL00310731)
BRYANT & BRYANT. Bye Bye Love
COHAN, G. Little Johnny Jones Give My Regards to Broadway; The Yankee Doodle Boy
COLEMAN & LEIGH. Hey, Look Me Over
DIAMOND, N. I'm a Believer
FARNHAM, J. (GILMORE, MADARA & WHITE) Sadie the Cleaning Lady
Kids' Stage & Screen Songs Let Me Entertain You; Who Will Buy? (Hal Leonard HL00740151)
LERNER & LANE. On a Clear Day
LLOYD WEBBER & RICE. Joseph and His Amazing Technicolor Dreamcoat Any Dream Will Do
NELSON, W. On the Road Again
SHERMAN & SHERMAN. The Ugly Bug Ball
STROUSE & ADAMS. Bye Bye Birdie Put On a Happy Face
TRADITIONAL. Tzena Tzena
VANCE & POCKRISS. Catch a Falling Star

Sight Reading (10 marks) *See page 21*

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

GRADE ONE

Duration: 15 minutes

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

Technical Work (20 marks) *From memory*

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in *ANZCA Technical Work & Sight Reading*.

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

Notes on Lists

- **Songs must be edited** for examination purposes (for example, one verse and chorus only). (See *General Information* Point 9, p.19 for further details.)
- All songs to be performed from memory.
- Editions listed are suggestions only.

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

ADAMSON & McHUGH. It's a Most Unusual Day
AURIC & ENGVICK. Moulin Rouge Where is My Heart
BART, L. Oliver! Oom-Pah-Pah
Big Book of Children's Movie Songs, The Ten Minutes Ago (Hal Leonard HL00310731)
BRICUSSE & WILDHORN. Jekyll & Hyde No One Knows Who I Am
CROCE, J. Time in a Bottle
EBB & KANDER. Cabaret Tomorrow Belongs to Me
GREEN & WYLE. May Each Day
GRUSIN & LEE. The Heart is a Lonely Hunter
HARNICK & LOEWE. Fiddler on the Roof Matchmaker
RASKIN & MERCER. Mirror, Mirror, Mirror
SHERMAN & SHERMAN. Mary Poppins Feed the Birds
WHITNEY & KRAMER. Far Away Places

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

BAYER SAGER & FOSTER. Looking Through Your Eyes
Big Book of Children's Movie Songs, The I'd Do Anything (from *Oliver!*);
Part of Your World (from *The Little Mermaid*) (Hal Leonard HL00310731)
BROCK, WEISS & HOLOFCENER. Mr Wonderful Mr Wonderful
CAILLAT, C. Bubbly
CHAMBERS, K. Pony
CHURCHILL & MOREY. Snow White and the Seven Dwarfs With a Smile and a Song
CYRUS, M. (SILVESTRI & BALLARD) Butterfly Fly Away
EasiLearn Bumper Book - Piano People Get Ready (Encore)
EBB & KANDER. New York, New York Happy Endings
GERSHWIN & GERSHWIN. Girl Crazy But Not for Me
JET (CESTER, N.) Look What You've Done
LEIBER & STOLLER. Loving You
LENNON & McCARTNEY. The Long and Winding Road

GRADE ONE (Continued)

List B (Continued)

MENKEN & SLATER. Tangled Now I See the Light
OVERSTREET & SCHLITZ. When You Say Nothing at All
SHERMAN & SHERMAN. Bedknobs & Broomsticks The Age of Not Believing
STROUSE & CHARNIN. Annie Maybe
WINE & BAYER SAGER. Groovy Kind of Love

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

BART, L. Oliver! Consider Yourself
BIEBER, J. (LUDACRIS, NASH, FLORES & STEWART) Baby
Big Book of Children's Movie Songs, The I Whistle a Happy Tune; You've Got a Friend in Me (Hal Leonard HL00310731)
DENVER, J. Take Me Home, Country Roads
DYLAN, B. Blowin' in the Wind
FOGARTY, J. Bad Moon Rising
HILL, B. The Glory of Love (from *Beaches*)
KEANE, R. Ten Songs for Young Singers Excuse Me, Mr Curlew!; Kingfisher; Look, Everything I Say is True (Wits' End Music WEM 00019)
LENNON & McCARTNEY. All My Loving; Ob-La-Di, Ob-La-Da
LERNER & LOEWE. My Fair Lady On the Street Where You Live
MacLELLAN, G. Snowbird
RAPOSO, J. Sing
RODGERS & HAMMERSTEIN. South Pacific Happy Talk; I Whistle a Happy Tune
SHERMAN & SHERMAN. Mary Poppins A Spoonful of Sugar
SMASH MOUTH. All Star (from *Shrek*)
STROUSE & CHARNIN. Annie You're Never Fully Dressed Without a Smile

Sight Reading (10 marks) *See page 21*

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

GRADE TWO

Duration: 20 minutes

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

Technical Work (20 marks) *From memory*

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in *ANZCA Technical Work & Sight Reading*.

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

GRADE TWO (Continued)

Notes on Lists

- **Songs must be edited** for examination purposes (for example, one verse and chorus only). (See *General Information* Point 9, p.19 for further details.)
- All songs to be performed from memory.
- **One** song may be self-accompanied (eg. on piano/keyboard, guitar etc.).
- Editions listed are suggestions only.

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

ALLEN, P. I Still Call Australia Home
ASHMAN & MENKEN. Beauty and the Beast Gaston
BAYER SAGER & HAMMOND. When I Need You
BERNSTEIN & SONDHEIM. West Side Story I Feel Pretty
BROOKS, J. You Light Up My life
BROOKS, M. The Producers Der Guten Tag Hop-Clop
EAGLES, The. Take It to the Limit
FAIN, S. Calamity Jane It's Harry I'm Planning to Marry
FOSTER, S. Beautiful Dreamer
KEANE, R. Ten Songs for Young Singers Windchime Song (Wits' End Mus WEM 00019)
LERNER & LOEWE. Brigadoon Brigadoon
LLOYD WEBBER & RICE. Joseph and His Amazing Technicolor Dreamcoat Close Every Door
MANCINI, H. Moon River
MENKEN & SCHWARTZ. The Hunchback of Notre Dame God Help the Outcasts
MOORE, M. Only Hope
PORTER, C. True Love
SHERMAN & SHERMAN. Mary Poppins I Love to Laugh
SPEKTOR, R. Samson
STERLING & MILLS. Meet Me in St Louis Meet Me in St Louis, Louis

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

ADAMS, KAMEN & LANGE. (Everything I Do) I Do It for You
ANDERSSON & ULVAEUS. I Have a Dream
BACHARACH & DAVID. Close to You; Raindrops Keep Falling on My Head
BART, L. Oliver! Oliver!
BEYONCÉ. Ave Maria
CHAMBERS, K. The Captain
CROWDED HOUSE (FINN, N.) Better Be Home Soon
DUFFY & BOOKER. Mercy
FLAHERTY & AHRENS. Seussical It's Possible
GOODRUM, R. You Needed Me
HARBURG & ARLEN. The Wizard of Oz Over the Rainbow
HEYMAN & YOUNG. When I Fall in Love
HORNER & JENNINGS. My Heart Will Go On (from *Titanic*)
HUNTERS AND COLLECTORS. Throw Your Arms Around Me
KAEMPFERT, SINGLETON & SNYDER. Strangers in the Night

GRADE TWO (Continued)

List B (Continued)

LAUPER & HYMAN. Time After Time
LIVINGSTON & EVANS. Mona Lisa
LOVATO, D. Catch Me
McBROOM, A. The Rose
MELUA, K. Closest Thing to Crazy
MENKEN, ASHMAN & RICE. Aladdin Proud of Your Boy; A Whole New World
MENKEN & SCHWARTZ. Pocohontas Colors of the Wind
PARKS, C. Somethin' Stupid
RODGERS & HAMMERSTEIN. The King and I Hello Young Lovers
WEISS & THIELE. What a Wonderful World

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

BALLARD, P. Mister Sandman
BART, L. Oliver! Food
Big Book of Children's Movie Songs, The Getting to Know You; Tomorrow; Under the Sea
(Hal Leonard HL00310731)
CAROLE-SMITH, M. 10 Selected Songs for Children When I Dream
COULTER & MARTIN. Puppet on a String
FARRAR, J. Grease You're the One That I Want
FLAHERTY & AHRENS. Seussical All for You
FOGARTY, J. Proud Mary
GIMBEL & RUIZ. Sway
GREEN DAY (ARMSTRONG, B.) Good Riddance (Time of Your Life)
HARNICK & BOCK. Fiddler On The Roof Fiddler On The Roof
HIGGINS, M. Scar
KEANE, R. Ten Songs for Young Singers The Bottlebrush; Bunyip Gully; Lucky Lukie
(Wits' End Music WEM 00019)
LOVATO, D. (WATTS & DODD) This is Me
MENKEN & SCHWARTZ. Pocohontas Just Around the Riverbend
MENKEN & SLATER. Tangled When Will My Life Begin
OWL CITY (YOUNG, A.) Fireflies
POMUS & SHUMAN. Viva Las Vegas
ROBIN & STYNE. Diamonds are a Girl's Best Friend
RODGERS & HART. The Lady is a Tramp
SHAIMAN & WITTMAN. Hairspray Good Morning Baltimore
SHEYE, FRANK & KIPNER. Genie in a Bottle
SWIFT, T. Love Story
STING. Fields of Gold
WARREN & DUBIN. Lullaby of Broadway

Sight Reading (10 marks) *See page 21*

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

GRADE THREE

Duration: 20 minutes

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

Technical Work (20 marks) *From memory*

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

Exercises (Sung on either 'aa', 'ee' or 'oh'.)
Chromatic (unaccompanied): no. 1, 2, 3, 4, 5 or 6 - *one only to be prepared.*
Accompanied: no. 7.
Unaccompanied: nos. 8, 9, 10 and 11 - *all*; **and** no. 12 or 13 - *either one.*

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

Notes on Lists

• All songs to be performed from memory.
• **One** song may be self-accompanied (eg. on piano/keyboard, guitar etc.).
• Editions listed are suggestions only.

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

ANDERSSON, RICE & ULVAEUS. Where I Want to Be
BENNETT, R. R. The Insect World no. 1 (Universal UE 14167)
BRICUSSE & WILDHORN. Jekyll & Hyde Sympathy, Tenderness
FIELDS & COLEMAN. Sweet Charity There's Gotta Be Something Better Than This
KEANE, R. Ten Songs for Young Singers A Fishy Story (Wits' End Mus WEM 00019)
KEYS, A. If I Ain't Got You
LAINE & MYERS. Cavatina (He/She Was Beautiful)
LERNER & LOEWE. Paint Your Wagon I Still See 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)

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

AGUILERA, C. You Lost Me
BACHELOR GIRL. Permission to Shine
BERNSTEIN & SONDHEIM. West Side Story Somewhere
BETTIS & CARPENTER. Yesterday Once More
Big Book of Children's Movie Songs, The
Go the Distance (from *Hercules*); Reflection (from *Mulan*) (Hal Leonard HL00310731)
CARMICHAEL & GORRELL. Georgia On My Mind
CAROLE-SMITH, M. 10 Selected Songs for Children Mary, Mary
CHAMBERS, K. Hollywood
CLARKSON, K. Because of You; Breakaway
CODY & SEDAKA. Solitaire

GRADE THREE (Continued)

List B (Continued)

COHEN, L. Hallelujah
COLDPLAY. Yellow
CROWDED HOUSE (FINN, N.) Don't Dream It's Over
CYRUS, M. (LINDSEY & SHANKS.) When I Look at You
DJ SAMMY. Heaven
ESTAFAN & WARREN. Reach
EVANESCENCE. My Immortal
FERGIE (FERGUSON, STEPHENS & RIDEL) Finally
GIMBEL & FOX. Killing Me Softly
GOODREM, D. Out of the Blue
GORDON, I. Unforgettable
HIGGINS, M. The Special Two
JEWEL (KILCHER & POLTZ) You Were Meant for Me
KELLY, R. I Believe I Can Fly
LENNON, J. Saltwater
LERNER & LOEWE. Brigadoon Waiting for My Deary
LEWIS, STOCK & ROSE. Blueberry Hill
MADONNA & FOSTER. You'll See
SCHWARTZ, S. Godspell By My Side
SHEIK & SLATER. Spring Awakening Mama Who Bore Me
SWAN & FROST. What About Me?
THOMPSON, JAMES & CHRISTOPHER. Always On My Mind
TRENT & HATCH. My Country
WILDHORN & KNIGHTON. The Scarlet Pimpernel The Scarlet Pimpernel

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

BACHELOR GIRL. Buses and Trains
BENNETT, R. R. The Insect World no. 2 (Universal UE 14167)
BETTIS & CARPENTER. Top of the World
BRANCH, M. All You Wanted; Everywhere
CAROLE-SMITH, M. 10 Selected Songs for Children I Love to Sing
DES'REE You Gotta Be
DUFF, H. Fly
EVANESCENCE. Bring Me to Life
FOGERTY, J. Down On the Corner; Looking Out My Backdoor
FURTADO, N. I'm Like a Bird
GOODREM, D. A Little Too Late
HAWKER & RAYMONDE. I Only Want to Be With You
JOEL, B. Uptown Girl
KEANE, R. Ten Songs for Young Singers
My Dog, Douggie; Windy Wendy, the Witch of Wits' End (Wits' End Music WEM 00019)
KELLY, S. Dancing in the Moonlight
KING, C. Will You Love Me Tomorrow

GRADE THREE (Continued)

List C (Continued)

LEIBER & SPECTOR. Spanish Harlem
LENNON & McCARTNEY. Penny Lane; World Without Love
MADONNA & LEONARD. Like a Prayer
MELUA, K. Crawling Up a Hill
NEWMAN, R. The Princess and the Frog Almost There
POWDERFINGER (FANNING, B.) Passenger
ROCHE & PEIKEN. What a Girl Wants
RODGERS & HAMMERSTEIN. The King and I Shall We Dance?
RODGERS & HART. Blue Moon
SHAIMAN & WITTMAN. Hairspray Mama I'm a Big Girl Now
STEINBERG, KELLY & HOFFS. Eternal Flame
VANDA & YOUNG. Love is in the Air
VERONICAS, The. 4 Ever

Sight Reading (10 marks) *See page 21*

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

GRADE FOUR

Duration: 25 minutes

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

Technical Work (18 marks) *From memory*

- Technical Work is set out in *ANZCA Technical Work & Sight Reading*.

Exercises (Sung on either 'aa', 'ee' or 'oh'.)
Chromatic (unaccompanied): no. 1, 2, 3, 4 or 5 - *one only to be prepared.*
Unaccompanied: nos. 6 and 7 - *both*; **and** no. 8 or 9 - *either one.*
Accompanied: no. 10; **and** no. 11 or 12 - *either one.*

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

Notes on Lists

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

GRADE FOUR (Continued)

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

ADELE & WILSON. Someone Like You
ALBERT, M. Feelings
BRICUSSE & WILDHORN. Jekyll & Hyde Someone Like You
CAREY & AFANASIEFF. Hero
CLAPTON & JENNINGS. Tears in Heaven
EBB & KANDER. New York, New York But the World Goes Around
FARRAR, J. Grease Hopelessly Devoted to You
FIELDS & COLEMAN. Sweet Charity Sweet Charity
GLADSTONE, LIND & WALDMAN. Save the Best for Last
GREEN, MAYO & LINDSEY. Amazed
HIGGINS, M. The Sound of White
KANDER & EBB. Chicago Roxy
Woman of the Year Sometimes a Day Goes By
KEYS, A. Fallin'
LEIGH & RICHARDS. Young at Heart
LENNON, J. Imagine
LENNON & McCARTNEY. Hey Jude
PARTON, D. I Will Always Love You
PERRI, C. Jar of Hearts
RODGERS & HART. My Funny Valentine
SIGMAN & LAI. Where Do I Begin
WARREN, D. Because You Loved Me
WILLIAMS & NICHOLS. We've Only Just Begun

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

AMOROSI, V. Shine
CARSON, W. The Letter
CLARK, R. The Shoop Shoop Song (It's in His Kiss)
DALE & SPRINGFIELD. Georgy Girl
DIAMOND, N. Song Sung Blue; Sweet Caroline
DUFF, H. So Yesterday; Someone's Watching Over Me
FOGERTY, J. Have You Ever Seen the Rain?
GOODREM, D. Be Strong; Born to Try; Mistaken Identity
HANLEY & CLARK. Second Hand Rose
LAMBERT & MORRISON. The Drowsy Chaperone Show Off
LENNON & McCARTNEY. From Me to You
LEVINE & VALENTINE. She Will be Loved
MADONNA, ORBIT & LEONARD. Frozen
MRAZ, J. I'm Yours
ORBISON & MELSON. Blue Bayou
PERRY, K. Firework
PINK & MANN. Glitter in the Air
ROSTILL, J. Let Me Be There

GRADE FOUR (Continued)

List B (Continued)

WILLIAMS & NICHOLS. I Won't Last a Day Without You
WINEHOUSE & HOGARTH. Help Yourself

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

BERNSTEIN & SONDHEIM. West Side Story Tonight
BRICUSSE & WILDHORN. Jekyll & Hyde A New Life; In His Eyes
BROOKS, M. The Producers When You Got It, Flaunt It
HERMAN, J. Hello Dolly Hello Dolly
KANDER & EBB. Chicago Mister Cellophane
LERNER & LOEWE. Brigadoon Almost Like Being in Love
My Fair Lady Without You
Paint Your Wagon I Talk to the Trees; I'm On My Way; They Call the Wind Maria
LLOYD WEBBER. Making the Grade No Matter What; Whistle Down the Wind (Chester)
LLOYD WEBBER, BLACK & HAMPTON. Sunset Boulevard As If We Never Said Goodbye
LLOYD WEBBER & NUNN. Cats Memory
LLOYD WEBBER & RICE. Jesus Christ Superstar I Don't Know How to Love Him
MILLS & ELLINGTON. Sophisticated Ladies It Don't Mean a Thing If It Ain't Got That Swing
RADO, RAGNI & MacDERMOT. Hair Aquarius
RODGERS & HAMMERSTEIN. Flower Drum Song
I Enjoy Being a Girl *(sheet music version)*; Love, Look Away
Oklahoma! The Surrey with the Fringe On Top
Sound of Music, The Sixteen Going On Seventeen; The Sound of Music
South Pacific Bali Ha'i; Younger Than Springtime
SCHWARTZ, S. Wicked Popular
WILLSON, M. The Music Man Seventy-Six Trombones
WRIGHT & FOREST. Kismet Stranger in Paradise

List D (14 marks)

Free choice - One piece of at least Grade Four standard in either a classical or modern style. (See page 20, point 15.)

Sight Reading (10 marks) *See page 21*

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

GRADE FIVE

Duration: 25 minutes

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

Technical Work (18 marks) *From memory*

- Technical Work is set out in *ANZCA Technical Work & Sight Reading*.

Exercises (Sung on either 'aa', 'ee' or 'oh'.)
Chromatic (unaccompanied): no. 1, 2, 3, 4 or 5 - *one only to be prepared.*
Unaccompanied: nos. 6 and 7 - *both*; **and** no. 8 or 9 - *either one.*
Accompanied: nos. 10 and 13 - *both*; **and** no. 11 or 12 - *either one.*

Breathing (Unaccompanied; first note only given.)
To be sung in one breath: count to 20 on any given note, in crotchets. Tempo: MM ♩ = 60.

Notes on Lists

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

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

ANDERSSON & ULVAEUS. The Winner Takes It All
BAHLER, T. She's Out of My life
BATT, M. Bright Eyes
BAYER SAGER & ALLEN. Don't Cry Out Loud
BEE GEES, The. Too Much Heaven
DENVER, J. Annie's Song
FIELDS & COLEMAN. Sweet Charity Too Many Tomorrows
GORDON & WARREN. At Last
HARBURG & ARLEN. Over the Rainbow (Eva Cassidy arrangement)
HENLEY & SILBAR. The Wind Beneath My Wings
HIGGINS, M. Ten Days
HILL & MAN. Sometimes When We Touch
KADISON, J. Beautiful in My Eyes
KASHA & HIRSCHHORN. The Morning After
KERR & ENGLISH. Mandy
LENNON, J. Woman
MANN & KOVER. Somewhere Out There (from *An American Tale*)
McLACHLAN, S. Angel
McLEAN, D. And I Love You So
MERRILL & STYNE. People
MICHELE, L. To Get It Right
REVAUX, FRANCOIS & THIBANT. My Way
RICHIE, L. Endless Love; Hello
SCHWARTZ, S. Wicked I'm Not That Girl

GRADE FIVE (Continued)

List A (Continued)

SILVER & DAVIS. With These Hands
TWAIN, S. From this Moment
WILLIAMS, R. Better Man
WITHERS, B. Ain't No Sunshine

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

ANDERSSON & ULVAEUS. Dancing Queen; Money, Money, Money; The Name of the Game
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
DeLUGG & STEIN. Orange Colored Sky
DESTINY'S CHILD (FOSTER & FOSTER-GILLIES) Stand Up for Love
JACKSON, J. Together Again
JAY & MORROW. More Than You Know
JOBIM & de MORAES. The Girl from Ipanema
JOEL, B. My Life; Piano Man
LANG & MINK. Constant Craving
LUHRMANN, B. Lake Lost I'm Losing You
MURDEN & MILLER. For Once in My Life
ORBISON & DEES. Pretty Woman
PANKOW, J. Color My World
SCHWARTZ, S. Godspell All God's Gifts
TRADITIONAL. Wayfarin' Stranger
WILLIAMS, S. Basin St. Blues

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
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
LERNER & LOEWE. Camelot Camelot; I Loved You Once in Silence
My Fair Lady I Could Have Danced All Night; I've Grown Accustomed to Her Face
Paint Your Wagon Wand'rin' Star
LLOYD WEBBER & BLACK. Song and Dance Unexpected Song
LLOYD WEBBER, BLACK & HAMPTON. Sunset Boulevard With One Look
LLOYD WEBBER & RICE. Aspects of Love Chanson d'Enfance
Evita High Flying, Adored

GRADE FIVE (Continued)

List C (Continued)

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
SCHÖNBERG & BOUBLIL. Les Misérables I Dreamed A Dream

List D (14 marks)

Free choice - One piece of at least Grade Five standard in either a classical or modern style. (See page 20, point 15.)

Sight Reading (10 marks) *See page 21*

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

GRADE SIX

Duration: 30 minutes

Certificate will not be issued until a pass in Grade Three ANZCA Theory (or an approved equivalent of Grade Five ABRSM or Trinity College Theory) is obtained.

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

Technical Work (18 marks) *From memory*

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

Melba Method (Warner/Chappell)
Exercises for the Development of Agility: p.23, nos. 24, 25, 26, 27 and 28 (key to suit voice).
Exercises on Arpeggios: p. 25, nos. 35 and 36, 5 sets to be sung.
Exercises on a Chromatic Scale: p. 27, no. 40.

One vocalise to be chosen from the following list.

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

Notes on Lists

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

GRADE SIX (Continued)

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

ALLEN & BARRY. I Honestly Love You
BURKE & GARNER. Misty
BEE GEES, The. Emotion; How Deep Is Your Love; Woman in Love
HAM & EVANS. Without You
HERBSTRITT, DORFF, SKLEROV & LLOYD. I Just Fall in Love Again
KEYS & ROSE. A Woman's Worth
KOSMER & PREVERT. Autumn Leaves
KRAVITZ, HIRSCH, PASCH & KRIZAN. Stand By My Woman
LENNON & McCARTNEY. Help
LOVLAND & GRAHAM. You Raise Me Up
MARX, R. Right Here Waiting
MASSER & GOFFIN. Tonight I Celebrate My Love for You
MORRISON, V. Have I Told You Lately
PRESTON, FISHER & WILSON. You Are So Beautiful
RICHIE, L. Say You, Say Me; Truly
SCHWARTZ. Prince of Egypt When You Believe
WALKER & ARNOLD. You Don't Know Me
WARREN, D. The Arms of the One Who Loves You; How Do I Live
WASHINGTON & KAPER. On Green Dolphin Street
WILLIAMS & REINHARDT. It's the Bluest Kind of Blues
WRIGHT & LEWIS. When a Man Loves a Woman
YOUMANS, ROSE & ELISCU. Without a Song

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

CARLTON, V. A Thousand Miles
DAVENPORT & COOLEY. Fever
DELANEY, T. The Jazz Me Blues
DUBLIN & WARREN. 42nd Street
ELLINGTON & RUSSELL. Don't Get Around Much Anymore
JACKSON, M. The Way You Make Me Feel
JAFFE & BOLLAND. The Gypsy in My Soul
JOEL, B. Just the Way You Are
JOHN & RICE. The Lion King Circle of Life
LOESSER, F. Luck Be a Lady
QUNTA, THOMPSON, REID & RYDER. You're the Voice
SHAKIRA, MITCHELL & ESTAFAN. Whenever, Wherever
WALLER & BROOKS. Ain't Misbehavin'
WONDER, S. I Just Called to Say I Love You

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

ANDERSSON, RICE & ULVAEUS. Chess Anthem
BERLIN, I. Annie Get Your Gun There's No Business Like Show Business
DARION & LEIGH. Man of La Mancha Dulcinea; The Impossible Dream

GRADE SIX (Continued)

List C (Continued)

FIELDS & COLEMAN. Sweet Charity If My Friends Could See Me Now
GERSHWIN, GERSHWIN & HEYWARD. Porgy and Bess I Got Plenty o' Nuttin'
HARNICK & BOCK. Fiddler On The Roof Far From the Home I Love
HERMAN, J. Mame Mame
KANDER & WEBB. Cabaret Cabaret; Maybe This Time
LEHÁR, F. The Merry Widow Vilia
LERNER & LOEWE. Camelot If Ever I Would Leave You
LLOYD WEBBER, A. Aspects of Love Love Changes Everything
ROMBERG, S. New Moon Softly as in a Morning Sunrise
SCHÖNBERG & BOUBLIL. Les Misérables Empty Chairs at Empty Tables
SCHWARTZ, S. Godspell Day by Day

List D (14 marks)

Free choice - One piece of at least Grade Six standard in either a classical or modern style. (See page 20, point 15.)

Sight Reading (10 marks) *See page 21*

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

GRADE SEVEN

Duration: 40 minutes

Certificate will not be issued until a pass in Grade Four ANZCA Theory (or an approved equivalent of Grade Six ABRSM or Trinity College Theory) is obtained.

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

Technical Work (18 marks) *From memory*

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

Melba Method (Warner/Chappell)

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

One vocalise to be chosen from the following list.

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

GRADE SEVEN (Continued)

Notes on Lists

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

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

BAERWALD. Come What May (from *Moulin Rouge!*)
BURKE & HAGGART. What's New?
ENYA. On Your Shore
GILLESPIE & COOTS. You Go to My Head
GOBLE, G. Please Don't Ask Me
GOLD, J. From a Distance
HUPFIELD, H. As Time Goes By
JOEL, B. Always a Woman
JOHN & RICE. The Lion King Can You Feel the Love Tonight
KING, C. You've Got a Friend
LLOYD WEBBER & HART. The Phantom of the Opera Wishing You Were Somehow Here Again
MALE & BATSON. The Day You Went Away
REID & SHAMBLIN. I Can't Make You Love Me
SCHÖNBERG & BOUBLIL. Les Misérables Bring Him Home
SCHÖNBERG, BOUBLIL & MALTBY. Miss Saigon The Movie in My Mind
SONDHEIM, S. A Little Night Music Send in the Clowns
STREISAND & WILLIAMS. A Star is Born Evergreen
WILDHORN & KNIGHTON. The Scarlet Pimpernel When I Look at You

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

AMOROSI, V. Power
CLARKSON, K. Miss Independent
COLEMAN, C. Sweet Charity Hey Big Spender
CREWE & NOLAN. Lady Marmalade
DENVER, J. Perhaps Love
GAYE, M. (WHITFIELD & STRONG) I Heard It Through the Grape Vine
JAGGER & RICHARDS. It's Only Rock and Roll
KANDER & EBB. New York, New York New York, New York
LLOYD WEBBER & RICE. Evita Don't Cry For Me Argentina
MERRILL & STYNE. Funny Girl I'm the Greatest Star
MORRISON, V. Moondance
PORTER, C. You're the Tops
Jubilee Begin the Beguine
ROMBERG & HAMMERSTEIN. Lover, Come Back to Me
SONDHEIM & STYNE. Gypsy Everything's Coming Up Roses

GRADE SEVEN (Continued)

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

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
Show Girl Liza (All the Clouds'll Roll Away)
Strike Up the Band The Man I Love

List D (14 marks)

Free choice - One modern-style piece of at least Grade Seven standard. (See page 20, point 15.)

Sight Reading (10 marks) *See page 21*

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

GRADE EIGHT

Duration: 50 minutes

Certificate will not be issued until a pass in Grade Five ANZCA Theory (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory) is obtained.

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

Technical Work (18 marks) *From memory*

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

Melba Method (Warner/Chappell)
Various Turns: p. 33, nos. 46, 47 and 48; p. 34, nos. 49 and 50.
Repeated Notes: p. 35, no. 53.

One vocalise to be chosen from the following list.

CHUA, S. Vocalises Book 1 Feeling Delirious in E flat
Book 2 Feeling Wobbly in C; Feeling Cheeky in C (Midnight Editions)
Melba Method Vocalise: p. 59, no. 13; p. 63, no. 16. (Warner/Chappell)
SPIEWAK, T. ed. Quaife. Vocalises for Modern Singers Book 1 no. 4 (Reed Music)

Notes on Lists

- All songs to be performed from memory.
- At least one song **must** contain substantial improvisation.
- **One** song may be self-accompanied (eg. on piano/keyboard, guitar etc.).
- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.

Continued

GRADE EIGHT (Continued)

- 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.
- Editions listed are suggestions only.

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

BAYER SAGER & FOSTER. The Prayer
BUCKLE, FARNHAM & FRAZER. Burn for You
Dreamgirls And I Am Telling You I'm Not Going; Family; I Am Changing; I Want You Baby; Listen; One Night Only; When I First Saw You (Hal Leonard HL00313363)
ENYA. Evening Falls
FOGELBERG, D. Longer
GATES, D. If
GROBAN, J. Let Me Fall
JOEL, B. New York State of Mind
KERN & HAMMERSTEIN. Show Boat Old Man River
LLOYD WEBBER & HART. The Phantom of the Opera All I Ask of You
MacCOLL, E. The First Time Ever I Saw Your Face
MENDE, DeROUGE, RUSH & APPLEGATE. The Power of Love
NORMAN & SIMON. The Secret Garden How Could I Ever Know?
SCAGGS, B. We're All Alone
SCHÖNBERG & BOUBLIL. Les Misérables Do You Hear the People Sing?
SCHWARTZ, S. Pippin Corner of the Sky
WARREN, D. There You'll Be
WILDHORN & JACKSON. Where Do Broken Hearts Go?
WRIGHT & FORREST. Kismet And This is My Beloved

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

BOLTON, GOLDMARK & AFANASIEFF. Save Me
CONVEY. Chain of Fools
Dreamgirls Cadillac Car; Dreamgirls; Fake Your Way to the Top; Hard to Say Goodbye, My Love; Love You I Do; Move; Patience; Perfect World; Steppin' to the Bad Side (Hal Leonard HL00313363)
FAIN, S. Calamity Jane Windy City
FIELDS & COLEMAN. Sweet Charity Where Am I Going?
GERSHWIN, G. Girl Crazy I Got Rhythm
Lady Be Good Fascinating Rhythm
LLOYD WEBBER & RICE. Evita Eva, Beware of the City
MERRILL & STYNE. Funny Girl Don't Rain on My Parade
RADO, RAGNI & MacDERMOT. Hair Good Morning Starshine
SAINT-MARIE & NITZSCHE. Up Where We Belong
SCHÖNBERG & BOUBLIL. Les Misérables On My Own; Stars
SONDHEIM, S. Into the Woods Stay With Me
SONDHEIM & STYNE. All I Need is the Girl
STRANGE & DAVIS. A Little Less Conversation
WRIGHT & FORREST. Kismet Baubles, Bangles and Beads

GRADE EIGHT (Continued)

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

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

HAMILTON, A. Cry Me A River
HEYMAN, SOUR, EYTON & GREEN. Body and Soul
KERN & HAMMERSTEIN. Showboat Can't Help Lovin' Dat Man
KERN & HARBACH. Roberta Smoke Gets in Your Eyes
KOEHLER & ARLEN. Stormy Weather
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 20, point 15.)

Sight Reading (10 marks) *See page 21*

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

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

- There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of the Practical examination date.
- Where the Theory requirement has been completed first, the Practical examination must be passed within a five-year period.
- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- All songs to be performed from memory.
- At least one song **must** contain substantial improvisation.
- **One** song may be self-accompanied (eg. on piano/keyboard, guitar etc.).
- This examination consists of four List pieces and General Knowledge only.

List A Slow Tempo *One to be chosen*

ANDERSSON, RICE & ULVAEUS. Heaven Help My Heart
BRICUSSE & WILDHORN. Jekyll & Hyde This is the Moment
COLLINS, P. Against All Odds
ELLINGTON, D. Sophisticated Lady

ASSOCIATE PERFORMER DIPLOMA (Continued)

List A (Continued)

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

List B Brighter Tempo *One to be chosen*

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

List C *One to be chosen*

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

BERNIE, PINKARD & CASEY. Sweet Georgia Brown
BRENT & BROWN. Love is Where You Find It
CANNON. Bill Bailey Won't You Please Come Home
GOODMAN, SAMPSON, PROFIT & HIRSCH. Lullaby in Rhythm
PORTER, C. I Get A Kick Out of You; I've Got You Under My Skin
RODGERS & HART. Babes in Arms The Lady is a Tramp
TRADITIONAL. Frankie & Johnny
WEILL & BRECHT. The Threepenny Opera Mack the Knife

List D

Free choice - One modern-style piece of at least Associate standard. (See page 20, point 15.)

ASSOCIATE PERFORMER DIPLOMA (Continued)

General Knowledge *See page 25*

ASSOCIATE TEACHER DIPLOMA (ATDA)

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

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

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

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

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

PART III: Practical

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

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

Continued

ASSOCIATE TEACHER DIPLOMA (Continued)

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

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

2. Technical work - As set for all levels up to Grade Six inclusive.
3. Two solos from different categories of the Associate Performer are to be performed. One piece must contain improvisation. A Credit-standard performance will be expected.
4. Aural Tests - As set for all levels up to Grade Six inclusive.
5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aurals and sight reading.

LICENTIATE PERFORMER DIPLOMA (L.Dip.A.)

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Six ANZCA Theory with a Credit or higher (or an approved equivalent of a Pass in Grade Eight ABRSM or Trinity College Theory) within 12 months of completing the Practical component.

   Where the Theory requirement has been completed first, the Practical examination must be passed within a five-year period.
3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
4. The programme must include at least four Licentiate-standard pieces, each of a different style or period, of which one may be self-accompanied; a well-balanced programme is expected. The balance of the performance time may be fulfilled with pieces of a lower standard, any of which may be self-accompanied.
5. All pieces must be performed from memory.
6. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.

LICENTIATE PERFORMER DIPLOMA (Continued)

7. Performance time: 60 minutes.
8. A concert standard of performance will be expected.
9. Knowledge of public performance procedure and professional concert dress will be expected.

LICENTIATE TEACHER DIPLOMA (LTDA)

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

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

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

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

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

PART III: Practical (Series 2 only)

1. **Folio of works**
   As for Associate Teacher, but only covering Grade Seven to Associate inclusive.

Continued

LICENTIATE TEACHER DIPLOMA (Continued)

The folio is to consist of four contrasting pieces from each grade.
For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations - Supplementary Information.

2. Technical work - As set for all grades of the practical syllabus.
3. Two Associate-level solos, each of a different style, are to be performed. One solo must include substantial improvisation. A Credit-standard performance will be expected.
4. Aural Tests - As set for all grades of the practical syllabus.
5. Viva Voce - As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each style and their works.

FELLOWSHIP PERFORMER DIPLOMA (F.Dip.A.)

1. The candidate must apply to the Board of Directors for approval before entering for this examination.
2. This public performance examination must take place in a Capital city, in a studio, hall or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers in the audience to cover costs, and to create the atmosphere of a public concert. A door fee will be collected by the Board.
3. Minimum age: 18 years.
4. A proposed recital programme, including a sample recording and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period, of which one may be self-accompanied. The balance of the performance time may be fulfilled with pieces of a lower standard, any of which may be self-accompanied.
6. All pieces must be performed from memory.
7. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
8. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.
9. Programme time: at least 75 minutes, including a 15-minute interval.
10. Knowledge of public performance procedure and professional concert dress will be expected.
11. Candidates who do not pass this examination may not re-enter within a 12-month period.

GRADE TWO – GROUP

Duration: 20 minutes

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

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

Technical Work (20 marks)

- All Technical Work will be given randomly in groups of two, at the discretion of the examiner.

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in *ANZCA Technical Work & Sight Reading*.

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

Rounds and Songs

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

The following lists are suggestions of suitable works.

Rounds

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

Unison Songs

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

General Knowledge *See page 24*

Aural Tests *See page 22*

GRADE TWO

Duration: 20 minutes

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

Technical Work (20 marks) *From memory*

Exercises (Sung on either 'aa', 'ee' or 'oh'.) As set in *ANZCA Technical Work & Sight Reading*.

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

Notes on Lists

- All songs to be performed from memory.
- Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.
- Students are encouraged to perform pieces in their original languages.

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

CONCONE. 50 Lessons, Op. 9 no. 1, 2 or 3
PERI, A. Vocalises and Exercises for Beginners no. 6 or 11 (Diva Pub./Encore)

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

HANDEL, G. F. O Lovely Peace[3]
PURCELL, H. In These Delightful Pleasant Groves[3]
World of Folk Songs, A Amid the New-Mown Hay; A L'Ombre D'um Chêne; Still, Still, Still (Diva Pub./Encore)

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

BRAHMS, J. Marienwürmchen (Ladybird)[3] (Boosey & Hawkes)
GIBBS, C. A. Five Eyes (Boosey & Hawkes)
GILBERT & SULLIVAN. H.M.S. Pinafore I'm Called Little Buttercup[3]
JAMES, W. Australian Bush Songs Bush Night Song (Ricordi)
Sing Solo Christmas - Low Voice ed. J. C. Case. Rocking[3]; Rocking Hymn[3] (OUP)
World of Folk Songs, A Peppinetta; Poveretto; Sah Ein Knab Ein Röslein Stehn; Skye Boat Song (Diva Pub./Encore)

Sight Reading (10 marks) *See page 21*

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

GRADE THREE

Duration: 20 minutes

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

Technical Work (20 marks) *From memory*

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

Exercises (Sung on either 'aa', 'ee' or 'oh'.)
Chromatic (unaccompanied): no. 1, 2, 3, 4, 5 or 6 - *one only to be prepared.*
Accompanied: no. 7.
Unaccompanied: nos. 8, 9, 10 and 11 - *all*; **and** no. 12 or 13 - *either one.*

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

Notes on Lists

• All songs to be performed from memory.
• Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.
• Students are encouraged to perform pieces in their original languages.

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

CONCONE. 50 Lessons, Op. 9 no. 4-7 *Any one*
PERI, A. Vocalises and Exercises for Beginners no. 8, 9, 12 or 13 (Diva Pub./Encore)

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

BACH, J. S. Sacred Songs Abschied[3]; Bitte um ein seliges Sterben[3] (IMC 944)
Celebrated Songs Book 1 ed. Leah. What then is Love - Rosseter[1] (Chester)
Classic Songs ed. Taylor. L'Étoile du matin - arr. Weckerlin[3]; Plango, gemo - Vivaldi[3]; Se nei ben - Stradella[3] (Alfred)
Sing Solo Christmas - Low Voice ed. J. C. Case. Cradle Song - Byrd[3] (OUP)
26 Italian Songs & Arias - High and Low Voices Nel cor più non mi sento - Paisiello[3] (Alfred)

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

Australian Poems Lullaby - Holland[2]; The Whistling Man - Holland[1] (Allans)
BRAHMS, J. Op. 14, no. 7 Ständchen[3] (Lengnick)
Classic Songs ed. Taylor. Come Let's Be Merry - arr. Wilson[3] (Alfred)
Elisabeth Schumann Favourite Songs - High Voice O ihr Herren[1]; Seligkeit - Schubert[3] (Universal)
GILBERT & SULLIVAN. Ruddigore If somebody there chanced to be[1]
Yeoman of the Guard, The When maiden loves[2]
Mezzo-Soprano Songs Wiegenlied - Schubert[1] (Boosey & Hawkes)
ROE, B. A Garland of Folksongs The Wee Cooper O'Fife[3] (Thames)
Life is Full of Other People A Little River[2] (Thames)
SCHUBERT, F. Selected Songs An mein Klavier[3]; Das Rosenband[3] (Peters)
Second Pentatonic Song Book The Cherry Tree Carol[3]; Lullaby[3] (Schott)
Sing Solo Christmas - Low Voice ed. J. C. Case.
The Infant King[3]; Sussex Carol[3]; The Two Shepherd Boys[3] (OUP)

GRADE THREE (Continued)

List C (Continued)

Soprano Songs Wiegenlied - Brahms[1] (Boosey & Hawkes)

World of Folk Songs, A Le Jardin D'Amour; Searching for Lambs; The Spring is Coming; To the Maypole Haste Away; Es Wollt Ein Schneider Wandern (Diva Pub./Encore)

Sight Reading (10 marks) *See page 21*

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

GRADE FOUR

Duration: 25 minutes

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

Technical Work (18 marks) *From memory*

- Technical Work is set out in *ANZCA Technical Work & Sight Reading*.

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

Chromatic (unaccompanied): no. 1, 2, 3, 4 or 5 - *one only to be prepared.*

Unaccompanied: nos. 6 and 7 - *both*; **and** no. 8 or 9 - *either one.*

Accompanied: no. 10; **and** no. 11 or 12 - *either one.*

Breathing (Unaccompanied; first note only given.)

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

Notes on Lists

- All songs to be performed from memory.
- Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.
- Students are encouraged to perform pieces in their original languages.

List A (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[3]

MARCHESI. 24 Vocalises, Op. 2 no. 1-5 *Any one*

Melba Method Exercises for Developing Chest Notes: p.18, no. 12, 13 or 14 - *any one* (Warner/Chappell)

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

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

BACH, J. S. Sacred Songs Gebet[1]; Jesu, du bist mein[1] (IMC 944)

Baritone Songs Come again sweet love - Dowland[1] (Boosey & Hawkes)

Bass Songs Down among the dead men[2]; Drinking[2]; Hear! ye Gods of Britain - Purcell[2] (Boosey & Hawkes)

GRADE FOUR (Continued)

List B (Continued)

Celebrated Songs Book 1 ed. Leah. Under the Greenwood Tree - Arne[1]
Book 2 Come Away, Come Sweet Love - Dowland[3]
Book 3 I attempt from love's sickness - Purcell[1]; Maledetto - Monteverdi[1] (Chester)
Classic Songs ed. Taylor. Sorge nel petto - Handel[3] (Alfred)
Mezzo-Soprano Songs My mother bids me bind my hair - Haydn[1];
Nymphs and Shepherds - Purcell[1]; Who ever thinks or hopes of love - Dowland[1]
(Boosey & Hawkes)
Sing Solo Baritone ed. J. C. Case. Vouchsafe O Lord - Handel[2] (OUP)
Soprano Songs So sweet is thy discourse - Campian[1] (Boosey & Hawkes)
26 Italian Songs & Arias - High and Low Voices Caro mio ben - Giordani[3] (Alfred)

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

Celebrated Songs Book 1 ed. Leah.
An die Laute - Schubert[1]; Op. 31, no. 6 Like to a Linden Tree am I - Dvořák[1] (Chester)
Elisabeth Schumann Favourite Songs - High Voice Stille Sicherheit - Franz[1] (Universal)
Mezzo-Soprano Songs Op. 19, no. 4 Der Schmied - Brahms[1]; Heidenròslein - Schubert[1]
(Boosey & Hawkes)
SCHUBERT, F. Complete Song Cycles Op. 25, no. 1 Das Wandern[3] (Dover)
Selected Songs Op. 59, no. 4 Lachen und Weinen[3] (Peters)
SCHUMANN, R. 55 Songs - High Voice Volksliedchen[1] (Kalmus)
Sing Solo Contralto ed. C. Shacklock. But the Lord is Mindful - Mendelssohn (OUP)
Treasury of Songs Vol. 8 Schwesterlein - Brahms[3] (Allans)

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

Australian Composers in Song Solveig's Song - Le Gallienne[3] (Allans)
BRUMBY, C. Because the Rose
Celebrated Songs Book 1 ed. Leah. Have you seen but a white lily grow[3]
Book 2 Oh Fair Enough - Moeran[2]
Book 3 Bow thy Corolla - Nielsen[3] (Chester)
GERMAN & HOOD. Merry England
Dan Cupid hath a garden[1]; She had a letter from her love[1] (Chappell)
GILBERT & SULLIVAN. The Mikado The sun whose rays[1]
The Yeoman of the Guard Free from his fetters[1]
GRAINGER, P. Heritage of English Songs Vol. 1 Died for Love[3] (Thames)
KEANE, R. Three Songs from Shakespeare's "Twelfth Night"
Come Away, Death; O Mistress Mine!; When That I Was... (Wits' End Music WEM 0017)
KEATS & MACKENZIE. The Little Birdling in the Tree[1] (Wirripang: www.australiancomposers.com.au)
ROE, B. Life is Full of Other People Wartime Child[3] (Thames)
Sing Solo Baritone ed. J. C. Case. The lark in the clear air - Tate[2]
Sing Solo Christmas - Low Voice ed. J. C. Case.
Ave Maria - Atkinson[3]; Balulalow - Warlock[2]; Gabriel's Greeting[3]
Sing Solo Tenor ed. R. Tear. She's like the Swallow - Vaughan Williams[1] (OUP)
World of Folk Songs, A Cantilena Del 'Maggio' (Diva Pub./Encore)

GRADE FOUR (Continued)

Sight Reading (10 marks) *See page 21*

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

GRADE FIVE

Duration: 25 minutes

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

Technical Work (18 marks) *From memory*

- Technical Work is set out in *ANZCA Technical Work & Sight Reading*.

Exercises (Sung on either 'aa', 'ee' or 'oh'.)
Chromatic (unaccompanied): no. 1, 2, 3, 4 or 5 - *one only to be prepared.*
Unaccompanied: nos. 6 and 7 - *both*; **and** no. 8 or 9 - *either one.*
Accompanied: nos. 10 and 13 - *both*; **and** no. 11 or 12 - *either one.*

Breathing (Unaccompanied; first note only given.)
To be sung in one breath: count to 20 on any given note, in crotchets. Tempo: MM ♩ = 60.

Notes on Lists

- All songs to be performed from memory.
- Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.
- Students are encouraged to perform pieces in their original languages.
- Students studying senior secondary or tertiary music can apply to sing other pieces, provided they fulfil the criteria set for the grade (ie. one work suitable for each list).

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

CONCONE. 50 Lessons, Op. 9 no. 22-50 *Any one*
40 Lessons, Op. 17 no. 22-30 *Any one*
MARCHESI. 24 Vocalises, Op. 2 no. 6-8 *Any one*
Melba Method Exercises on Intervals: pp. 19-20, no. 15, 16 or 17 *Any one* (Warner/Chappell)
PERI, A. Vocalises and Exercises for Beginners no. 17 (Diva Pub./Encore)
SILVER, A. With these hands

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

Bass Songs Bacchus, God of mirth and wine - Arne[2]; Love leads to battle - Buononcini[2]
(Boosey & Hawkes)
Celebrated Songs Book 1 ed. Leah. Jeunes fillettes[3]; Bois épais - Lully[1]
Book 2 Verdi prati (from *Alcina*) - Handel[2]
Book 3 My Lovely Goddess Celia - Munro[1]; O Sleep Why Dost Thou Leave Me - Handel[1]
(Chester)
Classic Songs ed. Taylor. L'Amour de moi[3]; O dolcissima speranza - Scarlatti[3] (Alfred)

GRADE FIVE (Continued)

List B (Continued)

Mezzo-Soprano Songs Here amid the shady woods (from *Alexander Balus*) - Handel[1] (Boosey & Hawkes)
PURCELL, H. Passing By
Sing Solo Baritone ed. Case. Der Vogelfänger bin ich ja (from *Die Zauberflöte*) - Mozart[2]
Sing Solo Contralto ed. C. Shacklock. Voi che sapete (from *Le Nozze di Figaro*) - Mozart[3]
Sing Solo Tenor ed. R. Tear. Where e'er you walk (from *Semele*) - Handel[3] (OUP)
26 Italian Songs & Arias - High and Low Voices
Lasciatemi morire! (from *Arianna*) - Monteverdi[3]; Sebben, crudele - Caldara[3]; Tu lo sai - Torelli[3]; Vergin, tutt'amor - Durante[3] (Alfred)

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

BELLINI, V. Dolente immagine di Fille mia; Vaga luna, che inargenti
BRAHMS, J. Wie Melodien[3]
Celebrated Songs Book 1 ed. Leah. Sonntag - Brahms[3]
Book 2 Der Musikant - Wolf[3]; The Princess - Grieg[1] (Chester)
DVOŘÁK, A. Biblical Songs Vol. 1 God is my shepherd; I'll sing a new song (Lengnick)
Elisabeth Schumann Favourite Songs - High Voice
Das Mädchen spricht - Brahms[1]; Op. 172, no. 6 Die Vögel - Schubert[3] (Universal)
GRIEG, E. Op. 48, no. 6 Ein Traum
Le Bel Age La Captive - Berlioz[3] (Faber)
SCHUBERT, F. Selected Songs Die Forelle[3] (Peters)
Op. 106, no. 4 An Sylvia
SCHUMANN, R. 55 Songs - High Voice[1] Op. 25, no. 1 Widmung; Op. 25 no. 3 Der Nussbaum; Op. 42, no. 1 Seit ich ihn gesehen (from *Frauenliebe und -leben*) (Kalmus)
Sing Solo Christmas - Low Voice ed. J. C. Case. Maria Wiegenlied - Reger[3]
Sing Solo Contralto ed. C. Shacklock. En svane - Grieg[2] (OUP)

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

Australian Composers in Song
Come Sleep - Glanville Hicks[3]; Full Sail - Buck[2]; My Bird Singing - Hill[1] (Allans)
Baritone Songs O mistress mine - Quilter[2] (Boosey & Hawkes)
Bass Songs My lagan love - arr. Harty[2] (Boosey & Hawkes)
CARR-BOYD & DOTY. Museum Garden Museum Garden[1] (Wirripang: www.australiancomposers.com.au)
Celebrated Songs Book 1 ed. Leah. Nod - Gibbs[1] (Chester)
DIXON & DICKINSON. Nature's Changes[2] (Wirripang: www.australiancomposers.com.au)
ELGAR, E. 13 Songs Queen Mary's Song[1]
GILBERT & SULLIVAN. H.M.S. Pinafore Sorry her lot who loves too well[1]
Patience Love is a plaintive song[2]
Sorcerer, The The pale young Curate[2]
Yeoman of the Guard, The Is life a boon?[2]
GRAINGER, P. Heritage of English Songs Vol. 1 British Waterside[1]; Willow Willow[3] (Thames)
HYDE & ROSSETTI. Lullaby (Wirripang: www.australiancomposers.com.au)
KEATS. Bush Cradle Song[1] (Wirripang: www.australiancomposers.com.au)

GRADE FIVE (Continued)

List D (Continued)

KEATS & WILDE. The Garden of Death[1] (Wirripang: www.australiancomposers.com.au)
QUILTER, R. Love's Philosophy[3]; Now Sleeps the Crimson Petal
Sing Solo Christmas - Low Voice ed. J. C. Case.
The Holy Boy - Ireland[3]; The Monkey's Carol - Stanford[3] (OUP)
Soprano Songs I have twelve oxen - Ireland[3] (Boosey & Hawkes)
VAUGHAN WILLIAMS, R. The sky above the roof[3] (Boosey & Hawkes)
Vaughan Williams Song Album Vol. 1 The Winter's Willow[1] (Boosey & Hawkes)
WARLOCK, P. First Book of Songs, A Passing By[1] (OUP)
WILLIAMSON, M. Child's Garden, A A Good Boy[1]; The Lamplighter[1] (Weinberger)

Sight Reading (10 marks) *See page 21*

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

GRADE SIX

Duration: 30 minutes

Certificate will not be issued until a pass in Grade Three ANZCA Theory (or an approved equivalent of Grade Five ABRSM or Trinity College Theory) is obtained.

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

Technical Work (18 marks) *From memory*

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

Melba Method (Warner/Chappell)
Exercises for the Development of Agility: p.23, nos. 24, 25, 26, 27 and 28 (key to suit voice).
Exercises on Arpeggios: p. 25, nos. 35 and 36, 5 sets to be sung.
Exercises on a Chromatic Scale: p. 27, no. 40.

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

Notes on Lists

- All songs to be performed from memory.
- Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.
- Students are encouraged to perform pieces in their original languages.
- 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).

GRADE SIX (Continued)

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

Bass Songs Droop not young lover (from *Ezio*) - Handel[2]; Vittoria, mio core! - Carissimi[2] (Boosey & Hawkes)

Best of Recital Songs Mein gläubiges Herze - Bach[1] (Allans)

HANDEL, G. F. Messiah

Recit.: He was Cut off ***and*** Aria: But Thou Didst not Leave His Soul in Hell;

Recit.: Thy Rebuke hath Broken His Heart ***and*** Aria: Behold and see

Rinaldo Recit. ***and*** Aria: Lascia ch'io pianga[1]

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

La Flora: Arie etc. Antiche Italiene Vol. 1 ed. Jeppeson. Se l'auro spira - Frescobaldi[3]

Vol. 2 Non so se sia la speme - Handel[3] (Hansen)

MARTINI, J. Plaisir d'amour

PURCELL, H. 15 Songs and Airs Bk. 2

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

Sing Solo Contralto ed. C. Shacklock.

Recit.: Frondi tenere and Aria: Ombra mai fù (from *Serse*) - Handel[2]

Sing Solo Soprano ed. J. Allister. Domine Deus (from *Gloria*) - Vivaldi[1]

Sing Solo Tenor ed. R. Tear. A Hymn to God the Father - Humfrey[1] (OUP)

Soprano Songs Let me wander not unseen - Handel[1] (Boosey & Hawkes)

26 Italian Songs & Arias - High and Low Voices

Amarilli, mia bella - Caccini[3]; Le Violette (from *Pirroe Demetrio*) - Scarlatti[3];

Danza, danza, Fanciulla Gentile - Durante[3];

Per la gloria d'adorarvi - Bononcini[3]; Se Florindo è fedele - Scarlatti[3] (Alfred)

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

Best of Recital Songs Tell me lovely Shepherd - Boyce[1] (Allans)

Elisabeth Schumann Favourite Songs - High Voice

Das Veilchen - Mozart[1]; Op. 83, no. 3 Mit einem gemalten Band - Beethoven[1] (Universal)

La Flora: Arie etc. Antiche Italiene Vol. 1 ed. Jeppeson. Cara e dolce - Scarlatti[3] (Hansen)

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

Un moto de gioja K.579

Sing Solo Baritone ed. J. C. Case. The Song of Momus to Mars - Boyce[2] (OUP)

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

BELLINI, V. L'abbandono; Il fervido Desiderio

Celebrated Songs Book 2 ed. Leah.

Op. 88, no. 4 An die Musik - Schubert[2]; Op. 4, no. 2 Lydia - Fauré[3] (Chester)

Complete Songs Series IV Op. 106, no. 1 Ständchen - Brahms[3] (Dover)

Elisabeth Schumann Favourite Songs - High Voice

Op. 25, no. 2 Wohin? or no. 6 Der Neugierige - Schubert[1] (Universal)

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

Op. 18, no. 1 Nell[3]; Op. 83, no. 1 Prison[3] (IMC)

French Art Songs of the Nineteenth Century ed. Hale.

Le mariage des roses - Franck[1]; Les Cloches - Debussy[3]; Romance - Debussy[3] (Dover)

GRADE SIX (Continued)

List C (Continued)

GONOUD, C. Faust Faites-lui mes aveux
HAHN, R. L'Heure exquise[3]
MASSENET, J. Elegie
SCHUMANN, R. Op. 25, no. 7 Die Lotosblume[3]
55 Songs - High Voice Op. 127, no. 2 Dein Angesicht[3] (Kalmus)
Sing Solo Contralto ed. C. Shacklock. Twilight Fancies - Delius[3]
Sing Solo Soprano ed. J. Allister. En prière - Fauré[3] (OUP)
Soprano Songs Op. 33, no. 5 So willst du des armen - Brahms[1];
Op. 84, no. 4 Vergebliches Ständchen - Brahms[1] (Boosey & Hawkes)

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

Australian Composers in Song Bush Song at Dawn - James[1]; For a Child - Sutherland[3];
Hands of Jade - Phillips[1]; In the Dim Counties - Sutherland[3]; Non m'aje da - Dreyfus[1] (Allans)
Australian Poems Children of Terrigal - Holland[3] (Allans)
Bass Songs Money O! - Head[1] (Boosey & Hawkes)
CARR-BOYD & DOTY. Museum Garden Squiggly Brushstrokes[1]
(Wirripang: www.australiancomposers.com.au)
EDWARDS, R. Hermit of the Green Light, The And no bird sings[2] (Universal)
ELGAR, E. 13 Songs The Shepherd's Song[1] (Thames)
Elisabeth Schumann Favourite Songs - High Voice Du meines Herzens Krönelein - Strauss[3]
(Universal)
GILBERT & SULLIVAN. Gondoliers, The Take a pair of sparkling eyes[1]
Pirates of Penzance, The I am a Pirate King[2]
Yeoman of the Guard, The I've jibe and joke[2]; Were I thy bride[2]
HYDE & WADDELL. The Lotus Pool[1] (Wirripang: www.australiancomposers.com.au)
KEATS & FURNISS. My Dark-Eyed Acushla (Wirripang: www.australiancomposers.com.au)
LEHÁR, F. The Merry Widow Vilia
Sing Solo Contralto ed. C. Shacklock. Twilight Fancies - Delius[3]
Sing Solo Soprano ed. J. Allister. The Loom - Williams[1] (OUP)
Soprano Songs Dream Valley - Quilter[3]; The Singer - Head[1] (Boosey & Hawkes)
VAUGHAN WILLIAMS, R. Last Four Songs Tired[2] (OUP)
WARLOCK, P. First Book of Songs, A The Lover's Maze[1]; Pretty Ring Time[1] (OUP)

Sight Reading (10 marks) *See page 21*

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

GRADE SEVEN

Duration: 40 minutes

Certificate will not be issued until a pass in Grade Four ANZCA Theory (or an approved equivalent of Grade Six ABRSM or Trinity College Theory) is obtained.

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

Technical Work (18 marks) *From memory*

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

Melba Method (Warner/Chappell)

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

One vocalise to be chosen from the following list.

MARCHESI. 24 Vocalises nos. 20-24 *Any one*
Melba Method Vocalise: p. 56, no. 11, p. 57, no. 12a ***or*** p. 58, no. 12b (Warner/Chappell)

Notes on Lists

- All songs to be performed from memory.
- Voices are indicated as follows: 1 - High; 2 - Low; 3 - High and Low.
- Students are encouraged to perform pieces in their original languages.
- 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. Magnificat BWV 243 Quia fecit mihi magna[2]
St Matthew Passion BWV 244 Ich will dir mein Herze schenken[1]
BOYCE, W. Solomon Balmy sweetness ever flowing[2] (OUP)
CACCINI, G. Le Nuove Musiche ed. H. W. Hitchcock. Amor, io parto[2] (A-R Editions)
DOWLAND, J. Fifty Songs for High Voice Bk. 2 Sweet stay awhile[1]
Fifty Songs for Low Voice Bk. 2 Sweet stay awhile[2] (Stainer & Bell)
HANDEL, G. F. Acis and Galatea Where shall I seek the charming fair?[1]
Poro Aria ***and*** Recit.: Son confusa pastorella[1]
Samson Total eclipse[1]
Veil your lightnings, O glances adored[1]
MONTEVERDI, C. Orfeo Rosa del ciel, vita del mondo[1]; Tu sé morta[2]
PURCELL, H. 15 Songs and Airs Bk. 1
Epithalamium: Thrice happy lovers (from *The Fairy Queen*)[1]
Bk. 2 Music for a while (from *Oedipus*)[3] (Novello)
Sing Solo Contralto ed. C. Shacklock. Return, O God of Hosts (from *Samson*) - Handel[2]
Sing Solo Soprano ed. J. Allister. By thy banks, gentle Stour - Boyce[1]
Sing Solo Tenor ed. R. Tear. Bist du bei mir - Bach[1] (OUP)
Soprano Songs Endless pleasure, endless love (from *Semele*) - Handel[1];
Care selve (from *Atalanta*) - Handel[1] (Boosey & Hawkes)

GRADE SEVEN (Continued)

List A (Continued)

26 Italian Songs & Arias - High and Low Voices Che fiero costume - Legrenzi[3];
Recit: Il mio bel foco ***and*** Aria: Quella fiamma che m'accende - Marcello[3] (Alfred)

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

Bass Songs Op. 75, no. 4 The Song of the Flea - Beethoven[2] (Boosey & Hawkes)
BEETHOVEN, L. van. Wonne der Vehmuth[1] (Boosey & Hawkes)
Celebrated Opera Arias for Bass ed. Spicker.
Non più andrai (from *Le Nozze di Figaro*) - Mozart[2] (Music Sales)
GLUCK, C. W. Paride ed Elena O del mio dolce ardor[1]
HAYDN, J. Haydn Canzonettas and Songs Rückerinnerung[1] (Peters)
Mezzo-Soprano Songs Op. 75, no. 1 Kennst du das Land - Beethoven[2] (Boosey & Hawkes)
Mozart Leider An Chloë K.524[2] (Peters)
MOZART, W. A. Don Giovanni Dalla sua pace[1]; Madamina, il catalogo è questo
The Magic Flute Within these Holy Portals
The Marriage of Figaro Vedro Mentr'io Sospiro
Sing Solo Tenor ed. R. Tear. Abendempfindung K.523 - Mozart[1] (OUP)
Soprano Songs Ridente la calma K.210a - Mozart[1] (Boosey & Hawkes)

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

Baritone Songs Op. 48, no. 7 Ich grolle nicht (from *Dichterliebe*) - Schumann[2];
Op. 47, no. 1 Botschaft - Brahms[3] (Boosey & Hawkes)
Bass Songs Op. 89, no. 5 Der Lindenbaum - Schubert[2] (Boosey & Hawkes)
BRAHMS, J. Op. 32, no. 9 Wie bist du meine Königin[1] (Breitkopf)
Die Mainacht[3]
Celebrated Opera Arias for Tenor ed. Spicker.
Com' è gentil (from *Don Pasquale*) - Donizetti[1] (Music Sales)
DUPARC, H. Dover Complete Songs of Duparc Chanson Triste (Dover)
DVOŘÁK, A. Biblical Songs Vol. 1 Clouds and Darkness[2]
Vol. 2 By the waters of Babylon[3]
Gipsy Melodies Op. 55 no. 2 Hark! How my triangle[3] (Lengnick)
Elisabeth Schumann Favourite Songs - High Voice
Wer hat dies Liedlein erdacht (from *Des Knaben Wunderhorn*) - Mahler[1];
Das Lied im Grünen - Schubert[1]; Marienlied - Marx[1] (Universal)
FAURÉ, G. 30 Songs - High and Low Voice ed. Kagen.
Op. 21, no. 2 Toujours[3]; Op. 39, no. 4 Les Roses d'Ispahan[3]* (IMC)
**Also available in* French Art Songs of the Nineteenth Century *ed. Hale (Dover).*
French Art Songs of the Nineteenth Century ed. Hale. Op. 7, no. 2 Villanelle - Berlioz[1] (Dover)
SCHUBERT, F. Selected Songs An die Nachtigall[2]; Op. 92, no. 1 Der Musensohn[3] (Peters)
Soprano Songs Op. 42, no. 3 Er, der Herrlichste von Allen - Schumann[1]* (Boosey & Hawkes)
**Also available in* SCHUMANN, R. 55 Songs - High Voice *(Kalmus).*
WOLF, H. Verborgenheit
30 Songs - Liszt Du bist wie eine Blume[1]; Der Fischerknabe[1]; S'il est un charmant gazon[1];
Wanderers Nachtlied[1] (Dover)
50 Art Songs from the Modern Repertoire Op. 7, no. 4 The Lark - Dvořák[1] (Schirmer)

GRADE SEVEN (Continued)

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

ARMSTRONG GIBBS. Why Do I Love?
Australian Composers in Song Mopoke - Hill[1]; Simeon's Song - Mackenzie[1];
Was it the sun that broke my dream? - Dreyfus[2] (Allans)
BARBER, S. From Samuel Barber: Collected Songs for HighVoice or Low Voice
The Monk and his Cat; The Secrets of the Old; Sure on this Shining Night (Schirmer)
BRUMBY, C. Jock o' dreams[1] (AMC)
CARR-BOYD & DOTY. Museum Garden Italian Landscape[1]
(Wirripang: www.australiancomposers.com.au)
COOPER & ADAMSON. First Person Feminine[1] no. 2 or 3
(Wirripang: www.australiancomposers.com.au)
EDWARDS, R. Hermit of the Green Light, The And no bird sings[2] (Universal)
ELGAR, E. Like to a Damask Rose
Elisabeth Schumann Favourite Songs - High Voice All meine Gedanken - Strauss[1] (Universal)
GERMAN & HOOD. Merry England O who shall say that love is cruel[1] (Chappell)
GIBBS, A. C. Ten Songs The Splendour Falls[2] (Thames)
GILBERT & SULLIVAN. H.M.S. Pinafore A simple sailor lowly born[1]
The Mikado Alone and yet alive[2]
The Pirates of Penzance Poor wand'ring one[1]
The Yeoman of the Guard Oh! a private buffoon[2]
HYDE, M. Before the Spring[1] (Wirripang: www.australiancomposers.com.au)
IRELAND, J. Three Songs The Adoration[1]; The Rat[2] (Chester)
OBRADORS. Classical Spanish Songs
El Majo celoso[2]; Con amores, la mi madre[2]; Del Cabello mäs sutil[2] (IMC)
Sing Solo Christmas - Low Voice ed. J. C. Case. Shepherds Pipe Carol - Rutter[1] (OUP)
TCHAIKOVSKY, P. I. 6 Songs, Op. 6 no. 6 None but the Lonely Heart
VAUGHAN WILLIAMS, R. Song Album Vol. 1 Dreamland[1]
Songs of Travel *Any one*[2] (Boosey & Hawkes)
WARLOCK, P. First Book of Songs, A Cradle Song[1] (OUP)
YATES & PEAKE. The Trouble with Geraniums[1] no. 4 (Wirripang: www.australiancomposers.com.au)

Sight Reading (10 marks) *See page 21*

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

GRADE EIGHT

Duration: 50 minutes

Certificate will not be issued until a pass in Grade Five ANZCA Theory (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory) is obtained.

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

Technical Work (18 marks) *From memory*

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

Melba Method (Warner/Chappell)
Various Turns: p. 33, nos. 46, 47 and 48; p. 34, nos. 49 and 50.
Repeated Notes: p. 35, no. 53.

One vocalise to be chosen from the following list.
Melba Method Vocalise: p. 59, no.13 ***or*** p. 63, no. 16 (Warner/Chappell)
RACHMANINOFF, S. Fourteen Songs, Op. 34 no. 14 Vocalise

Notes on Lists

- All songs to be performed from memory.
- At least one item must be performed in a language other than English.
- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.

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. Fifty Songs for High Voice Bk. 1 Flow my tears (Stainer & Bell)
HANDEL, G. F. Almira Recit. ***and*** Aria: Lusinghe più care[1]
PURCELL, H. The Fairy Queen Hark! the echo'ng air (Novello)
12 Songs from the Oratorios - Soprano Recit.: Ye Sacred Priests ***and***
Aria: Farewell ye Limpid Springs (from *Jephtha*) - Handel (Novello)
15 Songs and Airs Bk. 1
Recit.: Thy hand, Belinda ***and*** Aria: When I am laid in earth (from *Dido and Aeneas*) - Purcell;
Hark! How all things with one sound rejoice - Purcell (Schirmer)
30 Arie, Collezione Complete Se delitto è l'adorarvi - Scarlatti;
Ma che vi costa, signor tutore? (from *Dido Abbandonata*) - Traetta (Ricordi)

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

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

GRADE EIGHT (Continued)

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

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

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

Australian Composers in Song La Musique - Kerry (Allans)
BAX, A. 5 Songs The Song in the Twilight (Thames)
BEATH & COX. In This Garden Sparrow (Wirripang: 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)
Sing Solo Contralto ed. C. Shacklock. The Water Mill - Vaughan Williams (OUP)
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)
WARLOCK, P. First Book of Songs, A And wilt thou leave me thus? (OUP)

Contralto:

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

BACH, J. S. Christmas Oratorio BWV 248
Recit.: Nun wird mein liebster Bräutigam ***and*** Aria: Bereite dich, Zion
Easter Oratorio BWV 249 Saget, saget mir geschwinde (Novello)
CACCINI, G. Le Nuove Musiche ed. H. W. Hitchcock. Belle rose porporine (A-R Editions)
Celebrated Opera Arias for Mezzo-Soprano and Alto ed. Spicker.
Recit.: Al valor del mio brando ***and*** Aria: Cara Sposo (from *Rinaldo*) - Handel (Music Sales)
DOWLAND, J. Fifty Songs for High Voice Bk. 1 Flow my tears (Stainer & Bell)
HANDEL, G. F. Messiah O thou that tellest

GRADE EIGHT (Continued)

List A (Continued)

La Flora: Arie etc. Antiche Italiene Vol. 1 ed. Jeppesen. Tortorella - Pietragua
Vol. 2 Contemplar almen - Porpora; Ruscelletto limpidetto - Albinoni (Hansen)
VIVALDI, A. Gloria Qui sedes (Peters)
30 Arie, Collezione Complete Se delitto è l'adorarvi - Scarlatti (Ricordi)

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

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

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

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

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

Australian Composers in Song Spring Ripple of Green (from *Towards the Source*) - Dreyfus (Allans)
DUPARC, H. Invitation au Voyage
Elisabeth Schumann Favourite Songs - High Voice Op. 27, no. 4 Morgen - Strauss (Universal)
GRANADOS, E. 11 Songs La maja dolorosa (International)
Sing Solo Contralto ed. C. Shacklock. The Water Mill - Vaughan Williams (OUP)
STRAUSS, R. Op. 27, no. 4 Morgen
WARLOCK, P. First Book of Songs, A Sleep (OUP)
WILLIAMSON, M. A. A Child's Garden From a Railway Carriage (Weinberger)

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. Fifty Songs for High Voice Bk. 1 Flow my tears (Stainer & Bell)
HANDEL, G. F. Alexander's Feast War is toil and trouble
Joshua Recit.: So long the memory shall last ***and*** Aria: While Kedron's brook

GRADE EIGHT (Continued)

List A (Continued)

MACHAUT, G. de. Complete Works Vol. 4 Doulz amis (Éditions de L'Oiseau-Lyre)
MONTEVERDI, C. Orfeo Tu s'è morta (Novello)
30 Arie, Collezione Complete Se delitto è l'adorarvi - Scarlatti (Ricordi)

List B (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 ed. Robbins Landon. Vidit suum (Faber)
MOZART, W. A. Don Giovanni Il mio tesoro
La Clemenza di Tito Del più sublime soglio (Peters)

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

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

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

Australian Composers in Song La Musique - Kerry (Allans)
DUPARC, H. Invitation au Voyage
Elisabeth Schumann Favourite Songs - High Voice Op. 27, no. 4 Morgen - Strauss; Op. 29, no. 1 Traum durch die Dämmerung - Strauss (Universal)
Sing Solo Contralto ed. C. Shacklock. The Water Mill - Vaughan Williams (OUP)
STRAUSS, R. Op. 27, no. 4 Morgen
WARLOCK, P. A First Book of Songs And wilt thou leave me thus? (OUP)

Baritone and Bass:

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

Baritone Songs Revenge! Timotheus cries (from *Alexander's Feast*) - Handel (Boosey & Hawkes)
Bass Songs Arise, ye subterranean winds - Purcell (Boosey & Hawkes)
BRAHMS, J. Von Ewige Liebe
CACCINI, G. Le Nuove Musiche ed. H. W. Hitchcock. Belle rose porporine (A-R Editions)

GRADE EIGHT (Continued)

List A (Continued)

Celebrated Opera Arias for Bass ed. Spicker. Monstre Affreux (from *Dardanus*) - Rameau (Music Sales)

HANDEL, G. F. Alexander's Feast Revenge! Timotheus cries

Messiah Thou art gone up on high

MACHAUT, G. de. Complete Works Vol. 4 Doulz amis (Éditions de L'Oiseau-Lyre)

MONTEVERDI, C. Orfeo Tu s'è morta (Novello)

30 Arie, Collezione Complete Ah, non lasciarmi, no - Traetta (from *Dido Abbandonata*); Se delitto è l'adorarvi - Scarlatti; Toglietemi la vita ancor - Scarlatti (Ricordi)

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

Celebrated Opera Arias for Bass ed. Spicker.

Se vuol ballare, signor contino (from *Le Nozze di Figaro*) - Mozart (Music Sales)

HAYDN, F. J. Creation, The And God said, Let the waters ***and*** Rolling in foaming billows

MOZART, W. A. Le Nozze di Figaro

La vendetta, oh, la vendetta; Se vuol ballare, signor contino (Ricordi)

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

Baritone Songs Der Doppelgänger (from *Schwanengesang*) - Schubert (Boosey & Hawkes)

Bass Songs Op. 49 Die beiden Grenadiere - Schumann; Op. 86, no. 2 Feldeinsamkeit - Brahms (Boosey & Hawkes)

BIZET, G. Carmen Votre toast, je peux vous le rendre

Celebrated Opera Arias for Baritone ed. Spicker.

Votre toast, je peux vous le rendre (from *Carmen*) - Bizet

Celebrated Opera Arias for Tenor ed. Spicker. Even bravest heart (from *Faust*) - Gounod (Music Sales)

FAURÉ, G. 30 Songs - High and Low Voice ed. Kagen. En sourdine (IMC)

Massenet Mélodies, Vol. 1 Nuit d'Espagne; Voix suprême (Music Knowledge)

SCHUBERT, F. Selected Songs Litanei auf das Fest Aller Seelen (Peters or Allans)

SCHUMANN, R. 55 Songs - High Voice Op.24, no.7 Schöne Wiege meiner Leiden (Kalmus)

Sing Solo Baritone ed. J. C. Case. Op. 86, no. 2 Feldeinsamkeit - Brahms

Sing Solo Tenor ed. R. Tear. Una furtiva lagrima (from *L'Elisir d'Amore*) - Donizetti (OUP)

WOLF, H. Spanisches Liederbuch Epiphanias (Peters)

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

DUPARC, H. Invitation au Voyage

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

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

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

Four Last Songs Menelaus; Procris (OUP)

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

Sight Reading (10 marks) *See page 21*

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

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

- There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of the Practical examination date.
- Where the Theory requirement has been completed first, the Practical examination must be passed within a five-year period.
- A list of the pieces chosen must be submitted with the candidate's entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office within 14 days of the examination date.
- Candidates must provide the examiners with photocopies of their list pieces at the beginning of the examination. These copies will be retained by the examiners and destroyed.
- 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.

Soprano and Mezzo Soprano:

List A

BACH, J. S. St Matthew Passion BWV 244
Recit.: Er hat uns Allen wohlgethan ***and*** Aria: Aus Liebe will mein Heiland sterben
Celebrated Opera Arias for Mezzo-Soprano and Alto ed. Spicker.
Che farò senza Euridice (from *Orfeo*) ***or*** Divinitiés du Styx (from *Alceste*) - Gluck (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
12 Songs from the Oratorios - Soprano Recit.: O let eternal honours crown His name ***and*** Aria: From mighty kings he took the spoil (Novello)
Oratorio Anthology - Soprano, The
Bid the virtues, bid the graces (from *Come ye Sons of Art*) - Purcell;
Vidit suum dulcem natum (from *Stabat Mater*) - Pergolesi (Hal Leonard HL00747058)
SCARLATTI, A. Va per lo mare (IMC)

List B

Celebrated Opera Arias for Soprano ed. Spicker.
Il est doux, il est bon (from *Hérodiade*) - Massenet;
Und ob die Wolke sie verhülle (from *Der Freischütz*) - Weber;
Recit.: Me violà seule dans la nuit ***and*** Aria: Comme autrefois (from *Les Pêcheurs de perles*) - Bizet (Music Sales)
Elisabeth Schumann Favourite Songs - High Voice L'amerò (from *Il re pastore*) - Mozart (Universal)
MOZART, W. A. Le Nozze di Figaro Porgi, amor;
Recit.: Giunse alfin il momento ***and*** Aria: Deh, vieni, non tardar (Ricordi)
Oratorio Anthology - Soprano, The Laudate Dominum (from *Vesperae solennes de confessore* K.339) - Mozart (Hal Leonard HL00747058)
PUCCINI, G. Tosca Vissi d'arte, vissi d'amore (Ricordi)
SMETANA, B. The Bartered Bride Ah, bitterness (Boosey & Hawkes)

ASSOCIATE PERFORMER DIPLOMA (Continued)

List C

FAURÉ, G. 30 Songs - High and Low Voice ed. Kagen.
Mandoline (from *Cinq Mélodies de Verlaine*) (IMC)
Soprano Songs Op. 2, Gretchen am Spinnrade - Schubert; Solvejg's Song - Grieg (Boosey & Hawkes)
WOLF, H. Italienisches Liederbuch, nach Paul Heyse Auch kleine Dinge
Weltliche Lieder Wenn du zu den Blumen gehst (Dover)

List D

BENJAMIN, A. A shepherd's holiday *Any one* (Boosey & Hawkes)
BRANDMAN & REGINA. Songs of Love and Desire
Desire; Do You Remember?; In Only One Glance (Jazzem Music MMP 8040/Encore Music)
BRITTEN, B. On this Island *Any three* (Boosey & Hawkes)
FINZI, G. Let us garlands bring Fear no more the heat of the sun (Boosey & Hawkes)
GOOSSENS, E. Three Songs, Op. 26 *Any one* (Chester)
HEAD, M. Over the rim of the moon *Any two* (Boosey & Hawkes)
HOLLAND, D. Six Recital Songs All's well that ends well; Hope Springs Eternal;
Three may keep a secret if two of them are dead; Tomorrow is another day;
You cannot lose what you never had (EMI)
Sing Solo Christmas - Low Voice ed. J. C. Case. The Oxen - Vaughan Williams (OUP)
STRAUSS, R. Op. 27, no. 2 Cäcilie
VAUGHAN WILLIAMS, R. The new ghost (OUP)

Contralto:

List A

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

List B

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

ASSOCIATE PERFORMER DIPLOMA (Continued)

List C

BRAHMS, J. 5 Songs, Op. 105 no. 2 Immer leiser wird mein Schlummer
9 Songs, Op. 63 no. 8 Heimweh, II (O wüsst' ich doch den Weg zurück) (Peters)
ELGAR, E. Sea Pictures, Op. 37 no. 1 Sea Slumber Song (Boosey & Hawkes)
POULENC, F. Banalités *Any one* (Eschig)
SCHUBERT, F. Schubert's Songs to Texts by Goethe Op. 19, no. 3 Ganymed (Dover)
SCHUMANN, R. Selected Songs Op. 53, no. 3 Der arme Peter (Dover)
Sing Solo Contralto ed. C. Shacklock. Op. 43, no. 2 Die Mainacht - Brahms (OUP)
WOLF, H. Italienisches Liederbuch, nach Paul Heyse Auch kleine Dinge (Dover)

List D

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

Tenor:

List A

BACH, J. S. St Matthew Passion BWV 244
Recit.: Mein Jesus schweigt zu falschen Lügen stille ***and*** Aria: Geduld, wenn mich falsche Zungen stechen
Celebrated Opera Arias for Mezzo-Soprano and Alto ed. Spicker.
Che farò senza Euridice (from *Orfeo*) - Gluck (Music Sales)
Handel Opera Repertory Book, The Dopo notte (from *Ariodante*) (Stainer & Bell)
La Flora: Arie etc. Antiche Italiene Vol. 2 ed. Jeppeson. Senza il misero piacer - Scarlatti (Hansen)
Oratorio Anthology - Tenor, The Gentle airs, melodious strains! (from *Athalia*) - Handel (Hal Leonard HL00747060)
Sing Solo Tenor ed. R. Tear.
Recit.: Deeper and deeper still ***and*** Aria: Waft her, Angels (from *Jephtha*) - Handel (OUP)

List B

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

ASSOCIATE PERFORMER DIPLOMA (Continued)

List C

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

List D

Australian Composers in Song The Charioteers - Phillips (Allans)
BARBER, S. From Samuel Barber: Collected Songs for High Voice At St Patrick's Purgatory (Schirmer)
BARTÓK, B. Twenty Hungarian Folksongs no. 11 (Boosey & Hawkes)
BENJAMIN, A. A shepherd's holiday *Any one* (Boosey & Hawkes)
BRITTEN, B. Holy Sonnets of John Donne *Any one* (Boosey & Hawkes)
HOLLAND, D. Six Recital Songs Hope Springs Eternal; Tomorrow is another day (EMI)
Sing Solo Christmas - Low Voice ed. J. C. Case. The Oxen - Vaughan Williams (OUP)
STRAUSS, R. Op. 27, no. 2 Cäcilie

Baritone and Bass:

List A

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

List B

Celebrated Opera Arias for Tenor ed. Spicker.
Avant de quitter ces lieux (from *Faust*) - Gounod
Celebrated Opera Arias for Baritone ed. Spicker. Blick ich umher (from *Tannhäuser*) - Wagner; Il lacerato spirito (from *Simon Boccanegra*) - Verdi
Celebrated Opera Arias for Bass ed. Spicker.
De noirs pressentiments (from *Iphigénie en Tauride*) - Gluck;
Il lacerato spirito (from *Simon Boccanegra*) - Verdi;
Wahn, Wahn (from *Die Meistersinger*) - Wagner (Music Sales)
Oratorio Anthology - Baritone/Bass, The O God, have mercy (from *St Paul*) - Mendelssohn;
Schon eilet froh der Akkermann (from *Die Jahreszeiten*) - Haydn (Hal Leonard HL00747061)

ASSOCIATE PERFORMER DIPLOMA (Continued)

List C

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

List D

Australian Composers in Song Batter my heart, three person'd God ***or*** Death be not proud (from *Four Divine Poems of John Donne*) - Le Gallienne (Allans)
BARTÓK, B. Twenty Hungarian Folksongs no. 9, 10 or 13 (Boosey & Hawkes)
FINZI, G. Let us garlands bring Fear no more the heat of the sun (Boosey & Hawkes)
HOLLAND, D. Six Recital Songs Silence is Golden (EMI)
Sing Solo Christmas - Low Voice ed. J. C. Case. The Oxen - Vaughan Williams (OUP)

General Knowledge *See page 25*

ASSOCIATE TEACHER DIPLOMA (ATDA)

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

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

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

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

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

ASSOCIATE TEACHER DIPLOMA (Continued)

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

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

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

PART III: Practical

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

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

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

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

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

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

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

5. Viva Voce - Candidates will be examined on the basic principles of performance; shaping of phrases; methods of teaching; technique; form; aurals and sight reading.

LICENTIATE PERFORMER DIPLOMA (L.Dip.A.)

1. The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.
2. There are no prerequisites for this examination. To receive the award, the candidate must complete Grade Six ANZCA Theory with a Credit or higher (or an approved equivalent of a Pass in Grade Eight ABRSM or Trinity College Theory) within 12 months of completing the Practical component.

   Where the Theory requirement has been completed first, the Practical examination must be passed within a five-year period.
3. A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.
4. The programme must include at least four Licentiate-standard pieces, each of a different style or period; a well-balanced programme is expected. The balance of the performance time may be fulfilled with pieces of a lower standard.
5. All pieces must be performed from memory.
6. At least three items must be performed in a language other than English.
7. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by the Board.
8. Performance time: 60 minutes.
9. A concert standard of performance will be expected.
10. Knowledge of public performance procedure and professional concert dress will be expected.

LICENTIATE TEACHER DIPLOMA (LTDA)

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

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

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

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

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

PART III: Practical (Series 2 only)

1. **Folio of works**
   As for Associate Teacher, but only covering Grade Seven to Associate inclusive.
   The folio is to consist of four contrasting pieces from each grade.
   For complete details of the requirements for the folio content, contact the ANZCA office for a copy of the booklet Diploma Examinations - Supplementary Information.
2. Technical work - As set for all grades of the practical syllabus.
3. Two solos are to be performed. One piece must be taken from List B and one from List C of the Associate Performer. A Credit-standard performance will be expected.
4. Aural Tests - As set for all grades of the practical syllabus.
5. Viva Voce - As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers of each style and their works.

FELLOWSHIP PERFORMER DIPLOMA (F.Dip.A.)

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

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

3. Minimum age: 18 years.

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

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

6. All pieces must be performed from memory.

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

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

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

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

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

12. Candidates who do not pass this examination may not re-enter within a 12-month period.