

SINGING FOR
MUSICAL
THEATRE

PRACTICAL MUSIC GRADES

Syllabus

from 2021

ABRSM Grades 1-5

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WELCOME to

ABRSM Singing for Musical Theatre exams!

Our Singing for Musical Theatre Practical Music Grades allow you to perform the songs you love singing, supported by musical skills that will help you flourish in rehearsal, audition and performance situations. Musical theatre is a vibrant and energetic contemporary art form, popular with increasing numbers of performers, young and old. We are delighted to offer singers specialising in this dynamic genre the opportunity to gain internationally recognised qualifications at Grades 1-5.

At ABRSM we are passionate about music and aim to support students and teachers in every way we can. One way we do this is through our graded music exams. These assessments provide clear goals, reliable and consistent marking, and guidance for future learning. Taking an exam is an exciting challenge with many benefits. There's the boost to motivation which comes from working towards an exam. There's the opportunity to discover and perform fantastic music and to build new skills. And there's the sense of achievement which comes from successfully reaching a musical goal.

We do everything we can to make the exam experience positive and rewarding. We work closely with specialists, teachers and examiners to provide syllabuses of the highest quality with a wide variety of pieces and songs to choose from. We train our friendly, expert examiners to help candidates do their best in their exams. Using our clear, easy-to-understand marking criteria, examiners can assess all candidates reliably, objectively and consistently. Finally, candidates receive a mark form containing valuable feedback, with a celebratory certificate for everyone who passes.

Whether you plan to use your exam as a springboard for an audition, as preparation for performing on stage or because you just love singing songs from shows, we want to help you build the skills you need to be an all-round performer, and we've carefully designed the exam to support you to do your very best.

Best wishes for an enjoyable and successful exam!

WHAT'S NEW FOR JANUARY 2021?

In this syllabus:

- We have added more songs from recently-released shows and rediscovered favourites to Grades 1-5. No songs have been removed.
- We have added complete exam requirements for Grades 4 & 5 and new songs that you will not have seen in the Song List Preview (no songs have been removed).
- Newly added songs are marked with **NEW** in the syllabus and can be performed in exams from 1 January 2021.
- Unlike Grades 1-3, Grades 4 & 5 have slightly different Aural tests from other ABRSM subjects at these grades. Full details of the content are given in each grade section of the syllabus.
- We have made some updates to clarify exam requirements for all five grades.
- We have made some other updates to help clearly distinguish between the two suites of graded exam that are available since the introduction of our Performance Grades on 1 July 2020.

No overlap applies to this syllabus update as we have only added content and not removed any songs from Grades 1-3 or from the Grades 4 & 5 Song List Preview.

Occasional changes to publication details or other minor corrections will be posted at www.abrsm.org/syllabuscorrections.

DIVERSITY

ABRSM is committed to creating greater diversity, equality and inclusion in the field of music and we are actively working to achieve this across key areas of our operations, including the content of our syllabuses.

Musical Theatre has a long history, enriched by the range and depth of its composers and arrangers, characters, performers, cultures, intentions and themes. This complex nature currently makes it extremely difficult properly to represent a broad historical sweep of the genre without including pieces which contain outdated attitudes and cultural stereotypes.

We are working to reduce the significance of all such pieces within the syllabus. In the meantime, we draw attention to the nature of the contents of some pieces featured here - not simply as a warning to customers but so that we can learn from them too.

We will continue raising awareness of such issues as we make progress on our broader diversity commitments.

WHAT'S IN THE EXAM?

SONGS

Each grade consists of three accompanied songs and one unaccompanied song. The songs are arranged in three lists containing a variety of songs from shows dating from the 1920s to the present day, exploring different characters and styles of music – so there should be something for everyone. We expand this list each year to include new shows so please check in with us at www.abrsm.org/sfmt for updates.

Choosing one accompanied song from each list – A, B and C – gives you the opportunity to show the range of characters you can express through song. Having live piano accompaniment in the exam mirrors usual practice for concerts and auditions, and interacting with another musician is an important musical skill you build here.

Singing unaccompanied (a cappella) – choosing one of the songs marked ★ from any list – is an excellent way to train your ear, and really helps with holding your pitch and building your confidence. It's also great preparation for auditions, and your chance to shine solo.

SIGHT-SINGING

Sight-singing is a skill with many benefits. It helps you join in more easily, learn new songs more quickly, and can be a useful skill to demonstrate in auditions. For example, it could help you to join in with a variety of ensembles/choirs or step into a new role at short notice.

The Sight-singing you'll do in the exam – short pieces of music you haven't seen before – have been designed to be relevant to musical theatre singers. They are in attractive, accessible styles and include optional words in English. Each short piece starts with a piano introduction, which in Grades 1-3 will consist of the final bars of the test you will sing. The piano part either doubles (Grades 1-2), closely supports (Grade 3) or occasionally supports (Grades 4-5) the melody line throughout, so you can use your listening skills to find the tune, as well as reading it.

AURAL TESTS

Aural training develops your musical ear. Having strong listening skills enables you to feel a pulse, keep in time and recognise melody lines and harmonies – important skills when you have to pick up tunes quickly, with limited rehearsal time. Musical theatre singers are often very strong in this area, and our tests give you the chance to prove that. The tests at Grades 1-3 include clapping, singing back echoes, identifying changes, and answering questions about music played to you by the examiner. At Grades 4 & 5 you won't identify changes, but you'll still answer questions about the music and do a clapping test (this time you'll need to clap on a particular part of the bar). You will also sing back a melody and sing some intervals.

1. INTRODUCTION

ABOUT ABRSM

At ABRSM we aim to support learners and teachers in every way we can. One way we do this is through the provision of high quality and respected music qualifications. These exams provide clear goals, reliable and consistent marking, and guidance for future learning. They are a tried and tested way to inspire musical achievement and, with backing from four Royal Schools of Music in the UK, are valued and trusted around the world.

We offer a comprehensive portfolio of qualifications and assessments for a range of instruments (including singing) and genres, as well as for Music Theory and Practical Musicianship. Our syllabuses are based on core musical skills – listening, performing, reading, writing, musical knowledge and understanding, and improvising. Together these skills give learners a good foundation for their musical development and a range of different musical activities.

Whether you're a learner or teacher, we hope our syllabuses inspire and support your music learning or teaching. We wish you every success for your musical journey!

OUR MISSION

ABRSM's mission is to inspire musical achievement. We do this in partnership with four Royal Schools of Music: Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Royal Conservatoire of Scotland.

We are passionate about music, its value as an art form and the importance of music education. We believe that being involved with music gives people unique, positive experiences with life-long benefits.

Through our world-leading assessments, books and resources we provide people worldwide with the tools they need to teach, learn, make and enjoy music. Our scholarships, donations, sponsorship and partnerships create opportunities for people of all ages to discover music and fulfil their potential. Everything we do is designed to support learners and teachers on their musical journey.

WHO WE ARE

We are the Associated Board of the Royal Schools of Music (ABRSM), a company registered in England and Wales (company registration number 1926395) and a registered charity (charity registration number 292182). Our registered office is at 4 London Wall Place, London EC2Y 5AU.

Find out more at www.abrsm.org.

ABOUT THIS QUALIFICATION SPECIFICATION

WHAT IT COVERS

This specification provides all the relevant requirements and information teachers, candidates, parents and organisations need in order to prepare for the following qualifications in Singing for Musical Theatre:

- ABRSM Level 1 Award in Practical Music (Grades 1, 2 and 3)
- ABRSM Level 2 Certificate in Practical Music (Grades 4 and 5)

Reference is made to other qualifications that are not yet available for Singing for Musical Theatre.

It also provides information on how the exams will be assessed, their learning outcomes, and regulated qualification details.

Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations (www.abrsm.org/examregulations) which should be read before making an exam booking.

VALIDITY OF THIS SPECIFICATION

This specification is valid from 1 January 2021 until further notice.

We may update this specification from time to time, but will not make changes to the syllabus (Section 3) other than in exceptional circumstances. In such cases, advance notice of any changes will be posted on our website, as will advance notice of any planned syllabus refreshes. The latest version of this specification will be available from www.abrsm.org/exams.

ABOUT OUR PRACTICAL MUSIC QUALIFICATIONS

QUALIFICATION OBJECTIVES

Our Practical Music qualifications are designed for learners to demonstrate a combination of performance and other all-round musical skills and knowledge. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to develop and hone their musical skills.

Exams allow learners to receive formal recognition of the level of mastery they have achieved, and feedback to support their learning journey. Practical Music qualifications further allow learners to be rewarded and recognised for their skills in performing songs as well as technique, notation, listening and musical perception.

WHO THE QUALIFICATIONS ARE FOR

These qualifications are intended for learners who are interested in developing and demonstrating their all-round musical skills. Candidates may be entered at any age, but those who wish to progress in the future to Grades 6–8* must fulfil the prerequisite detailed on page 12.

Every effort has been made to feature a broad range of repertoire to suit and appeal to candidates of different ages, backgrounds and interests. We are committed to providing all candidates with fair access to our assessments by putting in place access arrangements and reasonable adjustments where required.

** currently under development for Singing for Musical Theatre*

STRUCTURE

Each Practical Music qualification has been carefully designed to assess all-round musical skills – technique, notation reading, listening and musical perception – as well as knowledge, understanding and creativity. At all grades, these creative skills are demonstrated through singing of repertoire and by completing the supporting tests. Collectively, these skills enable candidates to progress to higher grades, further education, employment and other qualifications in the creative arts sector.

Candidates are required to sing three Accompanied songs and one Unaccompanied song from set repertoire lists, and to respond to a previously unseen Sight-singing test and a series of Aural tests. Marks for each component are differently weighted (the three Accompanied songs are the same) and are awarded to each component individually.

PROGRESSION ROUTE

ABRSM Practical Music qualifications are available from Grades 1 to 8, and in some subjects, from Initial Grade. Each grade progresses from the previous in their level of demand. The syllabus in Section 3 of this specification details the grades available for Singing for Musical Theatre. It is not a requirement for any candidate to complete one grade before moving on to the next although there is a prerequisite for Singing for Musical Theatre candidates who, in the future, wish to enter for Practical Grade 6, 7 or 8 exams (see below).

Practical Music qualifications embed from early grades the importance of developing a wide range of musicianship skills, including performing repertoire, technique through singing unaccompanied, and responding to previously unseen Sight-singing and Aural tests.

Practical Music candidates may, during their learning journey, wish to focus on their performance skills and progress across to our Music Performance suite of qualifications. These new qualifications are designed for learners to demonstrate a combination of key performance-related skills such as singing technique and control, musical interpretation, communication, and delivery. Each grade is progressive and represents a new challenge for the learner, providing motivation and structure to hone and refine their performance skills. Music Performance qualifications further allow learners to be rewarded and recognised for their skills in delivering a whole performance, communicating musically over a sustained programme.

The nature of both sets of qualifications makes them an ideal platform from which to progress to ABRSM's diploma offer. The performance-only ARSM, which we will be developing for Singing for Musical Theatre learners, gives candidates greater flexibility and responsibility in programme building as well as providing further opportunity to develop performance technique and interpretative skills while extending their repertoire.

Through a combination of live and written components, candidates at DipABRSM (Music Performance), and the higher LRSM and FRSM levels, demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. DipABRSM progresses to LRSM level and LRSM to FRSM. Further details of these can be found in Section 6 of this specification and at www.abrsm.org/diplomas.

PREREQUISITE

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades. Our Music Theory graded exams assess candidates on their ability to identify, use and manipulate musical symbols, to study extracts and to answer questions about the elements of music. We also offer Practical Musicianship exams where, in developing their musicianship skills, candidates gain the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning. A pass at ABRSM Grade 5 or above is required in either Music Theory, Practical Musicianship or any Practical Music solo Jazz instrument before learners can enter for a Grade 6, 7 or 8 Practical Music or Music Performance exam.

REGULATION AND UCAS POINTS (UK)

OUR REGULATORS

ABRSM Practical Music, Music Performance and Music Theory grades, and higher-level qualifications (diplomas) are regulated in the UK by:

- Office of Qualifications and Examinations Regulation (Ofqual)
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation)

For further information, see www.abrsm.org/regulation.

THE REGULATED QUALIFICATIONS FRAMEWORK (RQF)

All our regulated qualifications can be found on the RQF. There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit <https://register.ofqual.gov.uk>.

ENTRY TO HIGHER EDUCATION

In the UK, ABRSM's Grades 6–8 in Practical Music and Music Performance can contribute towards entry into higher education through the allocation of UCAS points; the table below shows the UCAS Tariff value of these grades. For further information visit www.ucas.com.

Qualification/Level	Pass	Merit	Distinction
Grade 6	8	10	12
Grade 7	12	14	16
Grade 8	18	24	30

REGULATED QUALIFICATION DETAILS

QUALIFICATION TITLES

The table below shows the regulated titles and qualification numbers of our Practical Music qualifications. Further information can be found at <https://register.ofqual.gov.uk>.

Qualification Number*	Qualification Title*
603/6405/1	ABRSM Entry Level Award in Practical Music (Initial Grade) (Entry 3)
603/6406/3	ABRSM Level 1 Award in Practical Music (Grade 1)
603/6407/5	ABRSM Level 1 Award in Practical Music (Grade 2)
603/6408/7	ABRSM Level 1 Award in Practical Music (Grade 3)
603/6409/9	ABRSM Level 2 Certificate in Practical Music (Grade 4)
603/6410/5	ABRSM Level 2 Certificate in Practical Music (Grade 5)
603/6411/7	ABRSM Level 3 Certificate in Practical Music (Grade 6) †
603/6412/9	ABRSM Level 3 Certificate in Practical Music (Grade 7) †
603/6413/0	ABRSM Level 3 Certificate in Practical Music (Grade 8) †

* For qualifications taken before 1 October 2020, please see www.abrsm.org/regulation for the relevant regulated qualification numbers and titles.

† Currently under development for Singing for Musical Theatre

QUALIFICATION SIZE

The following table describes the size of the Practical Music qualifications by showing the amount of time that a candidate would typically need to spend preparing for them:

- Under the guidance of a teacher (Guided Learning Hours);
- Under the guidance of a teacher and time spent preparing independently (Total Qualification Time);

and:

- The assigned credit value (which denotes the size of the qualification).

Level	Guided Learning Hours* (GLH)	Total Qualification Time* (TQT)	Credits
Initial Grade	8	40	4
Grade 1	12	60	6
Grade 2	18	90	9
Grade 3	18	120	12
Grade 4	24	150	15
Grade 5	24	180	18
Grade 6	36	220	22
Grade 7	48	270	27
Grade 8	54	320	32

* The Guided Learning Hours and Total Qualification Time are estimates of the average amount of time that it might take a candidate to prepare for these qualifications, and should be used as guidance only; it is recognised that there will be variance dependent on each individual's level of experience and ability.

REGULATION (EUROPE)

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar.

The following table shows the level of each of ABRSM's Practical Music qualifications on the RQF and the EQF.

Qualification	RQF Level	EQF Level
Initial Grade	Entry Level (Level 3)	Level 1
Grade 1		
Grade 2	Level 1	Level 2
Grade 3		
Grade 4		
Grade 5	Level 2	Level 3
Grade 6		
Grade 7	Level 3	Level 4
Grade 8		

REGULATION (REST OF WORLD)

Information on how ABRSM exams are recognised in individual countries can be found at www.abrsm.org/regulation.

QUALIFICATION TITLE REFERENCING

The qualifications covered by this specification are 'ABRSM Level 1 Award in Practical Music' (Grades 1, 2 and 3) and 'ABRSM Level 2 Certificate in Practical Music' (Grades 4 and 5). For ease of reading, 'Practical Grade(s)' is used in place of the full qualification titles throughout the remainder of this document. Similarly, when referring to our other, new, suite of graded performance exams, 'Performance Grade(s)' is used in place of the full qualification titles.

2. PRACTICAL GRADES

SYLLABUSES

SYLLABUS VALIDITY

The Singing for Musical Theatre Practical Grades Syllabus is valid for exams from 1 January 2021 until further notice.

SYLLABUS AMENDMENTS

Any updates to the syllabus – e.g. changes to publication details or other minor corrections or clarifications – will be posted at www.abrsm.org/syllabuscorrections.

EXAM REGULATIONS

When preparing for an exam, it is important to read ABRSM's Exam Regulations, which set out the rules for completing the exams listed in this specification. This information is available at www.abrsm.org/examregulations.

MALPRACTICE AND MALADMINISTRATION

We are committed to inspiring achievement in music. Our qualifications are used by thousands of people to support their music learning or teaching. Many people also use them when applying to study at further and higher education institutions. It is therefore vital that our qualifications remain a valuable and reliable measure of a candidate's skills and knowledge. We take any form of malpractice or maladministration very seriously.

- **Malpractice** is defined as any act that compromises or is an attempt to compromise the assessment process, the integrity of any qualification or the validity of a result or certificate. This also includes any act that damages our reputation or credibility as an awarding organisation.
- **Maladministration** is defined as any act that breaches the regulations through a mismanagement of administrative processes, particularly where such a breach could compromise the integrity of a qualification or assessment.

Applicants and candidates must follow the requirements set out in the relevant specification, Exam Regulations and all other ABRSM policies about the delivery of our exams. In cases where applicants or candidates have committed malpractice, a sanction or penalty may be given. Further information about our Malpractice and Maladministration Policy can be found at www.abrsm.org/policies.

ENTRY REQUIREMENTS

There are currently five* grades of Practical Grade exams for Singing for Musical Theatre. Candidates may be entered for any grade at any age. They do not need to have taken any earlier grade(s) in Singing for Musical Theatre. To enter in the future for a Grade 6, 7 or 8 exam, candidates must already have passed one of the following:

- ABRSM Grade 5 (or above) in Music Theory
- ABRSM Grade 5 (or above) in Practical Musicianship
- ABRSM Grade 5 in any Practical Grades solo Jazz instrument

* Grades 6, 7 and 8 currently under development.

EXAM BOOKING

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

ACCESS (FOR CANDIDATES WITH SPECIFIC NEEDS)

We are committed to providing all candidates with fair access to our assessments by putting in place access arrangements and reasonable adjustments. There are a range of alternative tests and formats for Practical Grades as well as guidelines for candidates with specific needs (see www.abrsm.org/specificneeds). Where a candidate's needs are not covered by the guidelines, each case is considered individually. Further information is available from the Access Co-ordinator (accesscoordinator@abrsm.ac.uk) or from www.abrsm.org/specificneeds.

EXAM CONTENT

Practical Grades for Singing for Musical Theatre consist of six components – three Accompanied songs, one Unaccompanied song, Sight-singing and Aural tests. Information on how marks are allocated is given on page 78.

IN THE EXAM

EXAMINERS

Generally, there will be one examiner in the exam room for Practical Grades; however a second examiner may be present for training or quality assurance purposes.

Examiners may ask to look at the candidate's or accompanist's (where applicable) copy of the music before or after the performance of a song; a separate copy is not required.

Examiners may stop the performance of a song when they have heard enough to make a judgment.

ORDER OF THE EXAM

The individual Practical Grades exam components may be taken in any order, at the candidate's choice, although it is preferable for accompanied songs to be performed consecutively at the beginning of the exam.

PERFORMANCE

Candidates are advised to direct their performance towards the examiner (the 'audience'), who will be listening even when they have to look down to write.

INSTRUMENTS

ABRSM Public Venues provide an upright or grand piano.

EXAM TIMINGS

The timings in the table below show the approximate length of each Practical Grades Singing for Musical Theatre exam in minutes, including the candidate's entry and exit, and time for the examiner to finish the mark form between exams. Examiners may take more or less time than the given timings.

Grade	Grade 1	Grades 2 & 3	Grades 4 & 5
Time (in mins)	13	15	17

3. PRACTICAL GRADES SYLLABUS

GRADE 1

THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below). For further details see page 72.

ONE UNACCOMPANIED SONG: from memory, chosen from the songs from any list marked with a ★. Candidates are required to sing a 1-2 minute section(s) of their chosen song. For further details see page 73.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see page 74.

AURAL TESTS: given by the examiner from the piano. For further details see pages 23 and 76.

PARENTAL GUIDANCE: a PG symbol is shown in the song list where there is known potential for mature content or context in a song or show, but this is not exhaustive. We strongly advise that songs are chosen carefully for their appropriateness to each individual.

LIST A

Annie Get Your Gun

I. Berlin

A:1 **I got lost in his arms** PG ★
(from chorus)

• Annie Get Your Gun: vocal selections (Hal Leonard)
C (D4-E5)

The Aristocats

Richard & Robert Sherman

A:2 **Scales and Arpeggios**
(without first repeat)

• Songs from The Aristocats (Hal Leonard)
C (B3-D5)
• The ABRSM Singing for Musical Theatre Songbook, Grade 1
(ABRSM-Hal Leonard)
C

Bambi

Churchill & Morey

A:3 **Little April Shower**

• The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
C (B3-E5)
• The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
C

★ Can be performed as an Accompanied or Unaccompanied Song
PG May contain mature themes
See page 72 for more details

Chitty Chitty Bang Bang

Richard & Robert Sherman

A:4 **Doll on a Music Box** ★

- Chitty Chitty Bang Bang: musical selections (Alfred)
F (C4–D5)
- Chitty Chitty Bang Bang: stage selections (Alfred)
F

A:5 **Toot Sweets** ★
(without repeat)

- Chitty Chitty Bang Bang: musical selections (Alfred)
C (C4–D5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 1 (ABRSM–Hal Leonard)
C

A:6 **Truly Scrumptious** ★

- Chitty Chitty Bang Bang: musical selections (Alfred)
G (D4–D5)
(verse and children’s chorus)
- Chitty Chitty Bang Bang: stage selections (Alfred)
G
(verse and children’s chorus)
- The ABRSM Songbook Plus, Grade 1 (ABRSM)
G
(without repeat)

Cinderella

David, Hoffman & Livingston

A:16 **A dream is a wish your heart makes**

- Walt Disney’s Cinderella: vocal selections (Hal Leonard)
G (B3–D5)
- The ABRSM Songbook, Book 1 (ABRSM)
G
- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
G
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
G

Hans Christian Andersen

F. Loesser

A:7 **The Inch Worm** ★
(melody line only; without repeat)

- Junior Songscape: Stage and Screen (Faber)
F (B♭3–D5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 1 (ABRSM–Hal Leonard)
F
(from b. 22)

Jack and the Beanstalk

Matthew White & Ana Sanderson

A:8 **Crock of Gold** ★
(cut bb. 19–26; singing animals 1 part from b. 27)

- Roald Dahl’s Jack and the Beanstalk: A Gigantically Amusing Musical (Collins Music)
D (D4–D5)

A:9 **Off you go to market** ★
(animals 1 part)

- Roald Dahl’s Jack and the Beanstalk: A Gigantically Amusing Musical (Collins Music)
E min (B3–C5)

Mary Poppins

Richard & Robert Sherman

A:10 **The Perfect Nanny**

- Mary Poppins: film vocal selections (Hal Leonard)
F (C4–D5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 1 (ABRSM–Hal Leonard)
F

Oliver!

Bart

A:11 **Where is love?**
(without repeat)

- ▶ Oliver!: film vocal selections (Lakeview Music)
C (C4-D5)
- ▶ Oliver!: stage vocal selections (Lakeview Music)
C
(to b. 31)
- ▶ Oliver!: vocal score (Lakeview Music)
C
(to fig. C)
- ▶ Stage & Screen - The White Book (Wise)
C
- ▶ The ABRSM Songbook, Book 1 (ABRSM)
C

Seven Brides for Seven Brothers

de Paul & Mercer

A:12 **When you're in love** ★

- ▶ Seven Brides for Seven Brothers: vocal selections (Alfred)
F (C4-C5)

So Dear to My Heart

E. Daniel & L. Morey

A:13 **Lavender Blue** ★

- ▶ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
C (C4-D5)
- ▶ The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
C

The Sound of Music

Rodgers & Hammerstein

A:14 **Do-Re-Mi**
(ending b. 68)

- ▶ The Sound of Music: vocal selections (revised edition) (Williamson)
C (C4-C5)
- ▶ The Rodgers & Hammerstein Collection (Williamson)
C

A:15 **Edelweiss** ★
(ending with 2nd-time bar)

- ▶ The Sound of Music: vocal selections (revised edition) (Williamson)
B \flat (D4-C5)
- ▶ The Rodgers & Hammerstein Collection (Williamson)
B \flat

Wonderland

Frank Wildhorn & Jack Murphy

A:17 **Home**

- ▶ Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 1
(Hal Leonard)
C (A3-C5)
- ▶ Home
www.musicnotes.com/sheetmusic/MN0108173
C

LIST B

Bugsy Malone

Paul Williams

B:1 **Bad Guys**
(to b. 22)

- Bugsy Malone: vocal selections (Faber)
G (C#4-E5)

Coco

Germaine Franco & Adrian Molina

B:16 **Proud Corazón**

- Coco: vocal selections (Hal Leonard)
F (A3-C5)
(ending on 3rd bar of p. 38)

Gay Divorce

C. Porter

B:2 **Night and Day** ★
(chorus only, once through)

- The Best of Cole Porter (Faber)
C (G3-C5)

The Jungle Book

Richard & Robert Sherman

B:3 **Colonel Hathi's March**
(any two verses)

- The Jungle Book: vocal selections (Hal Leonard)
E♭ (D4-B♭4)

B:4 **I Wan'na Be Like You** ★
(any two verses)

- The Jungle Book: vocal selections (Hal Leonard)
C (E4-E5)
- Stage & Screen - The Black Book (Wise)
C
- The ABRSM Singing for Musical Theatre Songbook, Grade 1
(ABRSM-Hal Leonard)
C

La La Land

Justin Hurwitz, Benj Pasek & Justin Paul

B:5 **City of stars**
(cut bb. 21-34)

- La La Land: vocal selections (Faber)
D min (G3-A4)

Lava

James Ford Murphy

B:17 **Lava** ★

- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
C (G4-G5)

Mamma Mia!

Benny Andersson, Björn Ulvaeus & Stig Anderson

B:6 **Honey, honey** PG
(without spoken section)

- Play the Songs That Inspired Mamma Mia!: vocal selections (Alfred)
F (C4-C5)
- Honey, honey
www.musicnotes.com/sheetmusic/MN0042394
F

Mamma Mia! Here We Go Again

Benny Andersson, Björn Ulvaeus & Stig Anderson

B:18 **The Day Before You Came**

- The Day Before You Came
www.musicnotes.com/sheetmusic/MN0071130
C min (G3-C5)
(ending at first-time bar)

B:19 **Fernando** ★
(any one verse and chorus; verse and 3rd phrase of chorus may be sung 8ve lower)

- ▶ Fernando
www.musicnotes.com/sheetmusic/MN0070888
A (A3-A4)

Modern Times

Chaplin, Turner & Parsons

B:7 **Smile** ★

- ▶ The Songs of Charlie Chaplin (Bourne)
F (C4-D5)
- ▶ Stage & Screen - The Black Book (Wise)
F

Ocean Commotion

Debbie Campbell

B:8 **Ocean commotion** ★
(without verse 2)

- ▶ Ocean Commotion (Novello)
G min (B♭3-D5)

Pal Joey

Rodgers & L. Hart

B:9 **I Could Write a Book** PG ★
(from b. 24)

- ▶ Pal Joey: vocal selections (Hal Leonard)
C (D4-D5)

Pantastic

Matthew Crossey & Tom Kirkham, arr. Mark Place

B:20 **Higher and Higher** ★
(cut bb. 29-62)

- ▶ Pantastic (The School Musicals Company)
E (B3-C#5)
- ▶ Higher and Higher
www.theschoolmusicalscompany.com
E

Paws and Claws

Matthew Crossey & Tom Kirkham, arr. Mark Place

B:21 **Somewhere**
(cut bb. 27-40)

- ▶ Paws and Claws (The School Musicals Company)
E♭ (B♭3-C5)
- ▶ Somewhere
www.theschoolmusicalscompany.com
E♭

Pete's Dragon

Al Kasha & Hirschhorn

B:10 **Candle on the Water** ★
(without repeat)

- ▶ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
C (C4-A4)
- ▶ The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
C
- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 1 (ABRSM-Hal Leonard)
C

Pinocchio

Harline & Washington

B:11 **I've got no strings** ★

- ▶ Kids' Musical Theatre Collection, Vol. 2 (Hal Leonard)
F (C4-C5)
(this version only)

The Rescuers

Fain, Ayn Robbins & Carol Connors

B:12 **Someone's Waiting for You** ★

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
D (A4–B5)
(without repeat)
- The ABRSM Singing for Musical Theatre Songbook, Grade 1
(ABRSM–Hal Leonard)
F
(from end of b. 8)

School of Rock

Andrew Lloyd Webber & Glenn Slater

B:13 **Time to Play**
(ending at first-time bar (b. 33))

- School of Rock: The Musical (Hal Leonard)
C (B3–Db5)

Shrek

Neil Diamond

B:14 **I'm a Believer**
(straight to coda after b. 34)

- I'm a Believer
www.musicnotes.com/sheetmusic/MN0056872
E (C#4–E5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 1
(ABRSM–Hal Leonard)
E

Summer Magic

Richard & Robert Sherman

B:15 **The Ugly Bug Ball**

- Stage & Screen – The Black Book (Wise)
C (C4–D5)
- Great Songs for Children: The Gingerbread Man Book (Wise)
D

LIST C

Annie Get Your Gun

I. Berlin

C:1 **Doin' What Comes Natur'ly** PG
(without repeat)

- Annie Get Your Gun: vocal selections (Hal Leonard)
C (C4–D5)

Brave

Alexander L. Mandel & Mark Andrews

C:15 **Touch the Sky** ★

- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
D (A3–B4)
(with DS; end at 15th bar of p. 223)

Chitty Chitty Bang Bang

Richard & Robert Sherman

C:2 **The Roses of Success**
(any two verses)

- Chitty Chitty Bang Bang: musical selections (Alfred)
C (C4–D5)
- Chitty Chitty Bang Bang: stage selections (Alfred)
C

Cinderella

Rodgers & Hammerstein

C:3 **A lovely night** ★

- Cinderella: vocal selections (revised edition) (Williamson)
F (C4–C5)
- A Lovely Night
www.musicnotes.com/sheetmusic/MN0107035
F
- The Rodgers & Hammerstein Collection (Williamson)
F
- The ABRSM Singing for Musical Theatre Songbook, Grade 1 (ABRSM–Hal Leonard)
F

Cinderella

David, Hoffman & Livingston

C:4 **The Work Song**

- Walt Disney's Cinderella: vocal selections (Hal Leonard)
G (D4–E5)

Doctor Dolittle and the Monkey Mayhem

Matthew Crossey & Tom Kirkham, arr. Mark Place

C:16 **Not Having Me for Their Tea** ★

- Doctor Dolittle and the Monkey Mayhem (The School Musicals Company)
(E4–B4)
- Not Having Me for Their Tea
www.theschoolmusicalscompany.com

Dr Dolittle

Leslie Bricusse

C:5 **Talk to the Animals**

- Talk to the Animals
www.musicnotes.com/sheetmusic/MN0054692
B♭ (B♭3–D5)
(ending at b. 70)
- The ABRSM Singing for Musical Theatre Songbook, Grade 1 (ABRSM–Hal Leonard)
B♭
(without repeat, end at b. 73)

Gypsy

Styne & Stephen Sondheim

C:6 **Let me entertain you** PG

- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
B♭/C (A♯3–D5)
(this version only)

The Jungle Book

Matthew Crossey & Tom Kirkham, arr. Mark Place

NEW C:17 **Leader of the Pack** ★
(without repeat)

- The Jungle Book: A new musical adaptation: vocal selections (The School Musicals Company)
B♭ (B♭3–B♭4)
- Leader of the Pack
www.theschoolmusicalscompany.com
B♭

NEW C:18 **Snake Eyes** ★
(without repeat)

- The Jungle Book: A new musical adaptation: vocal selections (The School Musicals Company)
E min (D♯4–C5)
- Snake Eyes
www.theschoolmusicalscompany.com
E min

Mary Poppins

Richard & Robert Sherman

C:7 **Let's Go Fly a Kite** ★

- Mary Poppins: film vocal selections (Hal Leonard)
B♭ (B♭3-D5)
- The Best of Singing, Grades 1-3 (high voice) (Faber)
C
- The Best of Singing, Grades 1-3 (low voice) (Faber)
B♭
- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
B♭
- The ABRSM Singing for Musical Theatre Songbook, Grade 1 (ABRSM-Hal Leonard)
B♭

Oliver!

Bart

C:8 **Oom-pah-pah** PG ★

- Oliver!: film vocal selections (Lakeview Music)
F (C4-D5)
(without repeat)
- Oliver!: vocal score (Lakeview Music)
D
(from fig. c to fig. e)
- Oliver!: stage vocal selections (Lakeview Music)
D
(ending b. 42)

Seven Brides for Seven Brothers

de Paul & Mercer

C:9 **Goin' Co'tin'** ★
(without repeat)

- Seven Brides for Seven Brothers: musical selections (Alfred)
F (C4-C5)

C:10 **Lonesome Polecat** ★
(any two verses)

- Seven Brides for Seven Brothers: musical selections (Alfred)
C (G3-D5)

Snow White and the Seven Dwarfs

Churchill & Morey

C:11 **Heigh-Ho** ★
(without repeat)

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
G (D4-E5)
(7th edition not suitable for exam use)
- Heigh-Ho
www.musicnotes.com/sheetmusic/MN0073930
G

The Sound of Music

Rodgers & Hammerstein

C:12 **My Favorite Things** ★

- The Sound of Music: vocal selections (revised edition) (Williamson)
E min/G (B3-C5)
- The Rodgers & Hammerstein Collection (Williamson)
E min/G
- The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard-Faber)
E min/G
- Essential Audition Songs for Kids (Faber)
E min/G
(without repeat)
- Musical Theatre Collection for Young Women Singers (Hal Leonard)
E min/G
- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
E min/G
(without repeat)
- The ABRSM Singing for Musical Theatre Songbook, Grade 1 (ABRSM-Hal Leonard)
E min/G

South Pacific

Rodgers & Hammerstein

C:13 **Dites-moi** PG ★
(once through (either language))

- South Pacific: vocal selections (Williamson)
C (D4-C5)
- The Rodgers & Hammerstein Collection (Williamson)
C

The Wizard of Oz

Arlen & Harburg

C:14 **We're off to see the wizard** ★

- The Wizard of Oz: vocal selections (Alfred)
C (C4-E5)
(whistling optional; 70th Anniversary Deluxe Songbook not suitable for exam use)
- The ABRSM Songbook Plus, Grade 1 (ABRSM)
C
(without repeat)
- The Best of Singing, Grades 1-3 (high voice) (Faber)
C
- The Best of Singing, Grades 1-3 (low voice) (Faber)
B♭

AURAL TESTS

- a To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- b To sing as 'echoes' three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- c To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).
- d To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

GRADE 2

THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below). For further details see page 72.

ONE UNACCOMPANIED SONG: from memory, chosen from the songs from any list marked with a ★. Candidates are required to sing a 1-2 minute section(s) of their chosen song. For further details see page 73.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see page 74.

AURAL TESTS: given by the examiner from the piano. For further details see pages 35 and 76.

PARENTAL GUIDANCE: a **PG** symbol is shown in the song list where there is known potential for mature content or context in a song or show, but this is not exhaustive. We strongly advise that songs are chosen carefully for their appropriateness to each individual.

LIST A

Bambi

Churchill & Morey

A:1 **Love is a song that never ends** ★
(chorus only, once through, with suitable intro)

- Love is a Song (Campbell Connelly & Co)
G (D4-E5)
- Stage & Screen - The Black Book (Wise)
G

Chitty Chitty Bang Bang

Richard & Robert Sherman

A:2 **Chitty Chitty Bang Bang** ★
(without repeat)

- Chitty Chitty Bang Bang: musical selections (Alfred)
G (D4-D5)
- Chitty Chitty Bang Bang: stage selections (Alfred)
G

A:3 **Hushabye Mountain** ★

- Chitty Chitty Bang Bang: musical selections (Alfred)
C min (B3-D♭5)
- The Best of Singing, Grades 1-3 (high voice) (Faber)
D min
- The Best of Singing, Grades 1-3 (low voice) (Faber)
C min
- Chitty Chitty Bang Bang: stage selections (Alfred)
C min
- The ABRSM Singing for Musical Theatre Songbook, Grade 2
(ABRSM-Hal Leonard)
C min

★ Can be performed as an Accompanied or Unaccompanied Song
PG May contain mature themes
See page 72 for more details

Cinderella

Rodgers & Hammerstein

A:23 **Do I Love You Because You're Beautiful?**

- ▶ Cinderella: vocal selections (revised edition) (Williamson)
B♭ (D4–D5)
- ▶ The Rodgers & Hammerstein Collection (Williamson)
B♭
- ▶ The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 1 (revised edition) (Hal Leonard–Faber)
C

A:4 **In my own little corner** ★

- ▶ Cinderella: vocal selections (revised edition) (Williamson)
F (D4–D5)
- ▶ The Rodgers & Hammerstein Collection (Williamson)
F
- ▶ The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard–Faber)
F
(to end of p. 67)
- ▶ Kids' Book of Vocal Solos (Hal Leonard)
F
- ▶ The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard–Faber)
F
(to end of p. 35)
- ▶ Musical Theatre Collection for Young Women Singers (Hal Leonard)
F
- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 2 (ABRSM–Hal Leonard)
F

A:5 **Ten Minutes Ago** ★

- ▶ Cinderella: vocal selections (revised edition) (Williamson)
G (C#4–D5)
- ▶ The Rodgers & Hammerstein Collection (Williamson)
G
- ▶ The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard–Faber)
G

Dumbo

Washington & Churchill

A:24 **Baby mine**

- ▶ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
E♭ (D4–E♭5)
(cut bb. 14–27)
- ▶ The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
F
(without repeat)

Enchanted

Alan Menken & Stephen Schwartz

A:25 **True Love's Kiss**

- ▶ Enchanted: vocal selections (Hal Leonard)
C (A3–D5)
(from b. 9; cut bb. 35–58)
- ▶ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
C
(straight to coda after b. 32)
- ▶ The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
C
(cut bb. 20–42)

Funny Face

G. & I. Gershwin

A:6 **'S Wonderful**
(refrain only; without repeat)

- ▶ 50 Gershwin Classics (Alfred)
E♭ (E♭4–E5)

Girl Crazy

G. & I. Gershwin

A:7 **But Not for Me** ★
(refrain only; without repeat)

- 50 Gershwin Classics (Alfred)
E♭ (E♭4-F5)
- But Not For Me
www.musicnotes.com/sheetmusic/MN0016539
E♭

High Society

C. Porter

A:8 **True Love** ★

- The Best of Cole Porter (Faber)
G (C4-C5)
- Cole Porter 100th Anniversary (Alfred)
G
- Everlasting Voices (medium-high) (Peters)
G
- Everlasting Voices (medium-low) (Peters)
G

The King and I

Rodgers & Hammerstein

A:9 **Getting to know you** ★ ★

- The King and I: vocal selections (Williamson)
C (E4-E5)
- The Rodgers & Hammerstein Collection (Williamson)
C
- The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard-Faber)
A

A:10 **Shall We Dance?** ★

- The King and I: vocal selections (Williamson)
E♭ (C4-B♭4)
- The Rodgers & Hammerstein Collection (Williamson)
E♭

A:11 **We kiss in a shadow** PG

- The King and I: vocal selections (Williamson)
F (C4-D5)
- The Rodgers & Hammerstein Collection (Williamson)
F
- The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard-Faber)
G
(ending b. 38)

Les Misérables

Claude-Michel Schönberg & Alain Boublil

A:12 **Castle on a Cloud**

- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
A min (A3-C5)
- Les Misérables: stage vocal selections (Wise)
A min
- Les Misérables: film vocal selections (Wise)
A min
- The ABRSM Singing for Musical Theatre Songbook, Grade 2 (ABRSM-Hal Leonard)
A min

Mary Poppins

Richard & Robert Sherman

A:13 **A Spoonful of Sugar** ★
 (any two verses)

- ▶ Mary Poppins: film vocal selections (Hal Leonard)
G (D4-D5)
- ▶ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
G
- ▶ The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
G
- ▶ Stage & Screen - The Black Book (Wise)
G

A:14 **Stay Awake** ★

- ▶ Mary Poppins: film vocal selections (Hal Leonard)
C (B3-A4)

A:15 **Supercalifragilisticexpialidocious** ★
 (without repeat; one verse only (any))

- ▶ Mary Poppins: film vocal selections (Hal Leonard)
C (D4-D5)
- ▶ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
C
- ▶ The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
C

One Minute to Zero

Young & Heyman

A:16 **When I fall in love** ★

- ▶ The Definitive Jazz Collection (2nd edition) (Hal Leonard-Faber)
E♭ (B♭3-D5)

Peter Pan

Fain & Cahn

A:17 **The second star to the right**

- ▶ Peter Pan: film vocal selections (Hal Leonard)
F (C4-E5)
- ▶ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
E♭
- ▶ The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
C
- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 2
 (ABRSM-Hal Leonard)
E♭

The Princess and the Frog

Randy Newman

NEW A:26 **Ma Belle Evangeline**
 (without instrumental, straight to 3rd bar of coda after
 b.44)

- ▶ The Princess and the Frog: vocal selections (Hal Leonard)
E♭ (A3-F5)

Reuben Reuben

Blitzstein

A:18 **Never get lost**

- ▶ The Marc Blitzstein Songbook, Vol. 2 (Boosey & Hawkes)
D (C#4-D5)

Singin' in the Rain

Brown & Freed

A:19 **Singin' in the Rain** ★

- Singin' in the Rain: vocal selections (50th Anniversary Edition) (Alfred)
G (D4–D5)
(chorus only)
- Junior Songscape: Stage and Screen (Faber)
G
(part 1 in final 6 bars)
- The Faber Music Theatre Songbook (Faber)
G
- The ABRSM Songbook Plus, Grade 2 (ABRSM)
G
(chorus only)
- The Best of Singing, Grades 1–3 (high voice) (Faber)
G
- The Best of Singing, Grades 1–3 (low voice) (Faber)
F

Sleeping Beauty

Fain & Lawrence

A:20 **Once Upon a Dream**

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
F (D4–F5)
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
F

The Sound of Music

Rodgers & Hammerstein

A:21 **Something Good** ★

- The Sound of Music: vocal selections (revised edition) (Williamson)
F (B3–C5)
- The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard–Faber)
F

South Pacific

Rodgers & Hammerstein

A:22 **A Cock-eyed Optimist** PG

- South Pacific: vocal selections (Williamson)
G (B3–D5)
- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 1 (revised edition) (Hal Leonard–Faber)
F
- The Rodgers & Hammerstein Collection (Williamson)
G
- Musical Theatre Collection for Young Women Singers (Hal Leonard)
G

LIST B

Adventures in Love

Zina Goldrich & Marcy Heisler

B:1 **Beautiful You**
(ending b. 43)

- The Songs of Goldrich and Heisler (Hal Leonard)
D (A3–B4)
- Beautiful You
www.musicnotes.com/sheetmusic/MN0058163
D

Aladdin

Alan Menken & Tim Rice

B:2 **A Whole New World**

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
D (A3-F5)
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
D
- The ABRSM Singing for Musical Theatre Songbook, Grade 2 (ABRSM-Hal Leonard)
D

Amélie The Musical

Nathan Tysen & Daniel Messé

B:21 **Halfway** ★ (ending b. 36, with suitable ending)

- Amélie: A new musical: vocal selections (Hal Leonard)
C (G3-C5)

Beautiful

King & Goffin

B:3 **The Loco-Motion** (without repeats)

- Beautiful: The Carole King Musical: vocal selections (Hal Leonard)
E♭ (B♭3-C5)

Billy Elliot

Elton John & Lee Hall

B:4 **The Letter – Reprise** PG ★

- Billy Elliot: The Musical (Wise)
C (G3-D5)

Bugsy Malone

Paul Williams

B:5 **Bugsy Malone** ★ (ending b. 34)

- Bugsy Malone: vocal selections (Faber)
C (D4-D5)

B:6 **My name is Tallulah** PG (straight to coda after b. 46)

- Bugsy Malone: vocal selections (Faber)
C (A3-B4)

Cats

Andrew Lloyd Webber & T. S. Eliot

B:7 **Mr Mistoffelees** (any one verse; without DS)

- Cats: vocal selections (Faber)
F (C4-E5)

Godspell

Stephen Schwartz

B:22 **Day by day** (without repeats)

- Day by day
www.musicnotes.com/sheetmusic/MN0038917
F (C4-A4)

Grease

Casey & Jim Jacobs

B:8 **Beauty School Dropout** PG (bb. 16-47 only)

- Grease: vocal selections (20th Anniversary Edition) (IMP)
E♭ (B♭3-C5)
- Beauty School Dropout
www.musicnotes.com/sheetmusic/MN0069986
E♭

High School Musical 2

Tim James & Antonina Armato

B:9 **Bet on it**

(without repeats; cut bb. 35–62)

- Bet on it
www.musicnotes.com/sheetmusic/MN0058684
C min (G4–A♭5)

Joseph and the Amazing Technicolor Dreamcoat

Andrew Lloyd Webber & Tim Rice

B:10 **Any Dream Will Do**

- Joseph and the Amazing Technicolor Dreamcoat: vocal score (Really Useful Group)
C (C4–F5)
(ending at fig. Y; melody line only)
- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
A
(cut 4th–11th bars on final page)
- Junior Songscape (Faber)
B♭
(ending b. 45; melody line only; without top F in b. 29)

B:23 **Pharaoh Story** ★

(without repeat; one verse only; narrator line only)

- Joseph and the Amazing Technicolor Dreamcoat: vocal score (Really Useful Group)
E (B3–E5)

The Lion King

Elton John & Tim Rice

B:11 **Can You Feel the Love Tonight** ★

(bb. 12–36 only)

- The Lion King: Broadway selections (Hal Leonard)
G♭ (D♭4–E♭5)
- The Lion King: film vocal selections (Hal Leonard)
F

Mamma Mia!

Benny Andersson & Björn Ulvaeus

B:12 **I have a dream** ★

(cut bb. 33–61)

- Play the Songs That Inspired Mamma Mia!: vocal selections (Alfred)
D♭ (A♭3–D♭5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 2 (ABRSM–Hal Leonard)
D♭

Mamma Mia! / Mamma Mia! Here We Go Again

Benny Andersson & Björn Ulvaeus

B:24 **One of Us**

- One of Us
www.musicnotes.com/sheetmusic/MN0042397
G (A3–C5)
(from b. 11)
- Play the Songs That Inspired Mamma Mia!: vocal selections (Alfred)
G
(from b. 11)

Mary Poppins Returns

Marc Shaiman & Scott Wittman

B:25 **A Conversation** ★

(cut bb. 26–44)

- Mary Poppins Returns: vocal selections (Hal Leonard)
D (A3–B4)

Matilda The Musical

Tim Minchin

B:13 When I grow up

(straight to coda after b. 22; Matilda part from 14th bar of coda)

- Matilda The Musical: vocal selections (Wise)
F (C4–C5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 2 (ABRSM–Hal Leonard)
F

The Prince of Egypt

Stephen Schwartz

B:14 River Lullaby (from Deliver Us) ★

- The Prince of Egypt: vocal selections (Cherry Lane Music Company)
C/D (G3–D5)
(pp. 9–12 with suitable intro and ending)
- The ABRSM Songbook Plus, Grade 2 (ABRSM)
C/D

School of Rock

Andrew Lloyd Webber & Glenn Slater

B:15 If Only You Would Listen ★

(ending b. 55)

- School of Rock: The Musical (Hal Leonard)
F (A3–C5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 2 (ABRSM–Hal Leonard)
F

Seussical The Musical

Stephen Flaherty, Lynn Ahrens & Dr Seuss

B:16 It's Possible

(melody line)

- Seussical The Musical: vocal selections (Alfred)
D (D4–B4)

Tangled

Alan Menken & Glenn Slater

B:17 I See the Light

- Tangled: vocal selections (Hal Leonard)
C (G3–C5)
(ending on 9th bar of p. 29)
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
C
(ending on 9th bar of p. 213)

B:18 I've Got a Dream

- Tangled: vocal selections (Hal Leonard)
E (B3–E5)
(ending on 2nd bar of p. 22)

Watership Down

Mike Batt

B:19 Bright Eyes

(without repeats; straight to coda)

- Essential Audition Songs for Male Vocalists: Pop Ballads (IMP)
G (F#4–E5)

We Will Rock You

John Deacon

B:26 Another One Bites the Dust PG

- We Will Rock You: vocal selections (Hal Leonard)
E min (E3–D5)
(ending on 4th bar of p. 137; bb. 1–21 may be sung 8ve higher)
- Another One Bites the Dust
www.musicnotes.com/sheetmusic/MN0064174
E min
(any two verses; ending after 2nd-time bar)

Whistle Down the Wind

Andrew Lloyd Webber & Jim Steinman

B:20 **No Matter What**

(melody line only; without repeats)

- Junior Songscape (Faber)
G (B3–E5)

LIST C

42nd Street

Warren & Dubin

C:1 **Forty-Second Street**

(Andy Beck arrangement only)

- Ready to Sing...Broadway (Alfred)
D min (D4–D5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 2 (ABRSM–Hal Leonard)
D min

Annie

Charles Strouse & Martin Charnin

C:2 **You're Never Fully Dressed Without a Smile** ★

- You're Never Fully Dressed Without a Smile
www.musicnotes.com/sheetmusic/MN0069695
G (D4–E5)
- Annie: vocal selections (Faber)
G

The Aristocats

F. Huddleston & A. Rinker

C:3 **Ev'rybody wants to be a cat**

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
E min (B3–C5)
(ending at end b. 24)
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
C min
- Songs from The Aristocats (Hal Leonard)
C min
- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
E min
- The ABRSM Singing for Musical Theatre Songbook, Grade 2 (ABRSM–Hal Leonard)
C min

The Band's Visit

David Yazbek

C:19 **It Is What It Is**

- The Band's Visit: A new musical: vocal selections (Hal Leonard)
G# min (G#3–Gb4)
- It Is What It Is
www.musicnotes.com/sheetmusic/MN0184554
G# min

Bugsy Malone

Paul Williams

C:4 **So you wanna be a boxer**

(straight to coda after b. 30; bb. 38–39 may be sung 8ve higher)

- Buggy Malone: vocal selections (Faber)
G (G3/D4–D5)
- So you wanna be a boxer
www.musicnotes.com/sheetmusic/MN0101320
G

Cats

Andrew Lloyd Webber & T. S. Eliot

C:5 **Gus: The Theatre Cat**
(ending before DS on p. 61)

- ▶ Cats: vocal selections (Faber)
D (G#3/A3–D5)

Coco

Kristen Anderson-Lopez & Robert Lopez

C:20 **Remember Me**
(ending at b. 17)

- ▶ Coco: vocal selections (Hal Leonard)
D/E \flat (F#3–G5)
- ▶ The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
D/E \flat

Dumbo

O. Wallace & Washington

C:6 **When I See an Elephant Fly** ★

- ▶ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
E \flat (B \flat 3–F5)
(pp. 58–60; without repeat)
- ▶ The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
F
(with repeat)
- ▶ When I See an Elephant Fly
www.musicnotes.com/sheetmusic/MN0073951
F

Frozen

Kristen Anderson-Lopez & Robert Lopez

C:7 **Do you want to build a snowman?**
(finishing at b. 48 with suitable ending)

- ▶ Frozen: vocal selections (Hal Leonard)
E \flat (B \flat 3–C5)
- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 2
(ABRSM–Hal Leonard)
E \flat

Half a Sixpence

Heneker

C:8 **Flash, Bang, Wallop!** ★

- ▶ Junior Songscape: Stage and Screen (Faber)
F (C4–C5)
(without DS)
- ▶ The Best of Singing, Grades 1–3 (high voice) (Faber)
G
- ▶ The Best of Singing, Grades 1–3 (low voice) (Faber)
F
- ▶ The Faber Music Theatre Songbook (Faber)
F
(without DS)

Kiss Me, Kate

C. Porter

C:9 **Brush Up Your Shakespeare** PG
(without repeats)

- ▶ Kiss Me, Kate: vocal selections (Alfred)
F (B3–D5)

Little Johnny Jones

George M. Cohan

C:10 **Give my regards to Broadway**
(cut bb. 5–36)

- ▶ Ready to Sing... Broadway (Alfred)
G (D4–D5)

The Little Mermaid

Alan Menken & Ashman

C:11 **Under the Sea**

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
B♭ (C4-D5)
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
B♭
- Under the Sea
www.musicnotes.com/sheetmusic/MN0056952
B♭
(ending after 2nd-time bar)
- The ABRSM Singing for Musical Theatre Songbook, Grade 2 (ABRSM-Hal Leonard)
B♭
(ending after 2nd-time bar)

The Many Adventures of Winnie the Pooh

Richard & Robert Sherman

C:12 **Winnie the Pooh**

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
F (C4-C5)
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
F

Mary Poppins Returns

Marc Shaiman & Scott Wittman

C:21 **Can You Imagine That?**
(bb. 19-53 only)

- Mary Poppins Returns: vocal selections (Hal Leonard)
G (E3-G4)
- Can You Imagine That?
www.musicnotes.com/sheetmusic/MN0191832
G

Me and My Girl

Gay & Butler

C:13 **The sun has got his hat on**

- Junior Songscape: Children's Favourites (Faber)
C (C4-E5)

Oliver!

Bart

C:14 **Food, Glorious Food**

- Oliver!: film vocal selections (Lakeview Music)
F/C (B3-E5)

C:15 **I'd do anything** ★

- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
B♭ (B♭3-D5)
- The ABRSM Songbook Plus, Grade 2 (ABRSM)
B♭
- Oliver!: film vocal selections (Lakeview Music)
C
(twice through)

Peter Pan

Churchill & J. Lawrence

C:16 **Never smile at a crocodile** ★

- Peter Pan: film vocal selections (Hal Leonard)
F (C4-F5)
- Never smile at a crocodile
www.musicnotes.com/sheetmusic/MN0077629_D3
C

Pinocchio

Harline & Washington

C:17 **Hi-Diddle-Dee-Dee** ★

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
B \flat /E \flat (B \flat 3–F5)
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
B \flat /E \flat

The Princess and the Frog

Randy Newman

NEW

C:23 **Dig a Little Deeper**
(cut bb. 48–91 & 113–123)

- The Princess and the Frog: vocal selections (Hal Leonard)
C (G3–C5)

The Wind in the Willows

George Stiles & Anthony Drewe

C:22 **Messing About in a Boat**
(cut bb. 29–51; ending b. 93)

- Messing About in a Boat
www.stilesanddrewe.com/shop
D \flat (D \flat 4–F5)

The Wizard of Oz

Arlen & Harburg

C:18 **Ding Dong the Witch is Dead** ★
(chorus only)

- The Harold Arlen Songbook (Hal Leonard–Faber)
C (C4–E5)
- The Wizard of Oz: vocal selections (Alfred)
C

AURAL TESTS

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

GRADE 3

THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below). For further details see page 72.

ONE UNACCOMPANIED SONG: from memory, chosen from the songs from any list marked with a ★. Candidates are required to sing a 1-2 minute section(s) of their chosen song. For further details see page 73.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see page 74.

AURAL TESTS: given by the examiner from the piano. For further details see pages 47 and 76.

PARENTAL GUIDANCE: a **PG** symbol is shown in the song list where there is known potential for mature content or context in a song or show, but this is not exhaustive. We strongly advise that songs are chosen carefully for their appropriateness to each individual.

LIST A

Annie Get Your Gun

I. Berlin

A:1 **They Say It's Wonderful**
(chorus only)

- ▶ Annie Get Your Gun: vocal selections (Hal Leonard)
F (C4-D5)
(without repeat)
- ▶ The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 3 (Hal Leonard-Faber)
E♭
(ending p. 25 b.3)

Beauty and the Beast

Alan Menken & Ashman

A:26 **Beauty and the Beast**

- ▶ Beauty and the Beast: The Broadway Musical: vocal selections (Hal Leonard)
D/E (F#3-B4)
- ▶ The Faber Music Theatre Songbook (Faber)
F/G
- ▶ The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
E♭/F

Big River

R. Miller

NEW A:29 **Waitin' for the Light to Shine**

- ▶ The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 4 (Hal Leonard-Faber)
E (G#3-C#5)

★ Can be performed as an Accompanied or Unaccompanied Song
PG May contain mature themes
See page 72 for more details

Bye Bye Birdie

Charles Strouse & Lee Adams

A:2 **One Boy (Girl)**

- One Boy (Girl)
www.musicnotes.com/sheetmusic/MN0017766
C (C4-E5/G5)

Camelot

Lerner & Loewe

A:3 **Before I gaze at you again** ★

- The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard-Faber)
F (C4-Eb5)
- Camelot: vocal score (revised edition) (Faber)
F

A:4 **If ever I would leave you** PG

- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 1 (revised edition) (Hal Leonard-Faber)
Bb (A3-D5)
(bb. 25-80)
- Camelot: vocal score (revised edition) (Faber)
Bb
(ending b. 95)

Cinderella

Rodgers & Hammerstein

A:5 **Impossible**

- Cinderella: vocal selections (revised edition) (Williamson)
G (C4-C5)
- Impossible
www.musicnotes.com/sheetmusic/MN0107297
G
- The ABRSM Singing for Musical Theatre Songbook, Grade 3 (ABRSM-Hal Leonard)
G

A Damsel in Distress

G. & I. Gershwin

A:6 **A Foggy Day** ★
(refrain only)

- 50 Gershwin Classics (Alfred)
F (C4-F5)

Fanny

Rome

A:7 **Be Kind to Your Parents**

- Kids' Musical Theatre Collection, Vol. 2 (Hal Leonard)
F (B3-D5)

The Fantasticks

Harvey Schmidt & Tom Jones

A:8 **Try to remember** ★

- Try to Remember (Faber)
G (B3-D5)
(any two verses; without 'echo')
- Ready to Sing...Broadway (Alfred)
G

Fifty Million Frenchmen

C. Porter

A:9 **You Do Something to Me** ★
(refrain only)

- The Best of Cole Porter (Faber)
Eb (Bb3-Eb5)

Flower Drum Song

Rodgers & Hammerstein

NEW

A:30 **I am going to like it here**
(ending b. 54)

- I am going to like it here
www.sheetmusicdirect.com/ID_No/20527/Product.aspx
E♭ (B♭3–B♭4)

Frozen 2

Kristen Anderson-Lopez & Robert Lopez

A:28 **All is Found**

- All is Found
www.musicnotes.com/sheetmusic/MN0204442
C (G3–C5)

The Great Magoo

Arlen, Harburg & Billy Rose

A:10 **It's Only a Paper Moon** ★
(refrain only)

- The Harold Arlen Songbook (Hal Leonard–Faber)
G (D4–E5)

Guys and Dolls

F. Loesser

A:11 **I've never been in love before**

- I've never been in love before
www.musicnotes.com/sheetmusic/MN0070060
B♭ (B♭3–E♭5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 3 (ABRSM–Hal Leonard)
B♭

The King and I

Rodgers & Hammerstein

A:12 **I whistle a happy tune** ★
(whistling section may be vocalised)

- The King and I: vocal selections (Williamson)
B♭ (D4–D5)
- The Rodgers & Hammerstein Collection (Williamson)
B♭
- Kids' Book of Vocal Solos (Hal Leonard)
B♭
- The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition) (Hal Leonard–Faber)
B♭

Mary Poppins

Richard & Robert Sherman

A:13 **Feed the Birds** ★

- Mary Poppins: film vocal selections (Hal Leonard)
(G3/B3–D5)
- Kids' Book of Vocal Solos (Hal Leonard)
(G3/B3–D5)
- Musical Theatre Collection for Young Women Singers (Hal Leonard)
(G3/B3–D5)
- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
(G3/B3–D5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 3 (ABRSM–Hal Leonard)
(G3–D5)

Meet Me in St. Louis

K. Mills & A. B. Sterling

A:14 **Meet Me in St. Louis, Louis** ★
(any two verses)

- Meet Me in St. Louis, Louis
www.musicnotes.com/sheetmusic/MN0085026
C (C4–E5)

The Mermaid

Carl Davis & Hiawyn Oram

A:15 **Ride Out the Storm**

- Junior Songscape: Stage and Screen (Faber)
E min (D4-E5)
- The ABRSM Songbook Plus, Grade 3 (ABRSM)
E min

Night and Day

C. Porter

A:16 **What Is This Thing Called Love?** ★
 (refrain only)

- The Best of Cole Porter (Faber)
C (C4-F5)

Oklahoma!

Rodgers & Hammerstein

A:17 **Oh, What a Beautiful Mornin'** ★
 (without repeats)

- Oh, What a Beautiful Mornin' (Williamson)
E♭ (D4-E♭5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 3 (ABRSM-Hal Leonard)
E♭

Pal Joey

Rodgers & L. Hart

A:18 **Bewitched** 
 (from b. 21; without repeats)

- Pal Joey: vocal selections (Hal Leonard)
C (D4-D5/E5)

Peter Pan

L. Bernstein

A:19 **My House**

- The ABRSM Songbook, Book 3 (ABRSM)
(C4-F5)
- 20th-Century Easy Song Collection (Boosey & Hawkes)
(C4-F5)
- Leonard Bernstein Song Album (Boosey & Hawkes)
(C4-F5)

Pinocchio

Harline & Washington

A:20 **When you wish upon a star** ★

- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
C (G3/B3-D5)
(from b. 13)
- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
C (G3-D5)
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
C
(from b. 9)

Say It with Music

R. Noble

A:21 **Love is the Sweetest Thing**
 (from b. 15)

- Love is the Sweetest Thing
www.musicnotes.com/sheetmusic/MN0081131
D (C#4-E5)

The Secret Garden

Lucy Simon & Marsha Norman

A:22 **Round-Shouldered Man** ★

- The Secret Garden: vocal selections (Alfred)
B♭/B (B♭3-D#5)

A:23 **The Girl I Mean to Be**

- The Secret Garden: vocal selections (Alfred)
E♭ (A♭3–C5)
- The ABRSM Songbook Plus, Grade 3 (ABRSM)
E♭

Seven Brides for Seven Brothers

de Paul & Mercer

A:24 **Bless yore beautiful hide** ★

- Bless yore beautiful hide
www.musicnotes.com/sheetmusic/MN0051958
E♭ (B♭3–E♭5)
- Seven Brides for Seven Brothers: musical selections (Alfred)
E♭

State Fair

Rodgers & Hammerstein

A:25 **It's a grand night for singing**
(without the Interlude)

- State Fair: vocal selections (Williamson)
G (D4–E5)

Willy Wonka and the Chocolate Factory

Leslie Bricusse & Newley

A:27 **Cheer Up, Charlie**
(refrain only)

- Willy Wonka and the Chocolate Factory: film vocal selections (Hal Leonard)
E♭ (B♭3–E♭5)

LIST B

An American Tail

James Horner, Barry Mann & Cynthia Weil

B:1 **Somewhere Out There** ★
(straight to coda after b. 35)

- Somewhere Out There
www.musicnotes.com/sheetmusic/MN0041843
C (A♭3–D5)

Anastasia

Stephen Flaherty & Lynn Ahrens

B:2 **Once Upon a December**
(without Russian Chorus)

- Once Upon A December
www.musicnotes.com/sheetmusic/MN0026553
(B3–C#5)

Annie

Charles Strouse & Martin Charnin

B:3 **Maybe** ★

- Annie: vocal selections (Faber)
B♭ (B♭3–D5)
- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
B♭
(without 2nd repeat)
- More Audition Songs for Kids (Wise)
A♭

Beautiful



Carole King

B:4 **So far away**
(straight to coda after b. 5 2nd time)

- Beautiful: The Carole King Musical: vocal selections (Hal Leonard)
D

Blood Brothers

Willy Russell

B:5 **Easy Terms**  
 (straight to coda, without DS)

▶ Blood Brothers: vocal selections (Wise)
 (G3–A4)

Cats

Andrew Lloyd Webber & T. S. Eliot

B:6 **Macavity: The Mystery Cat**
 (cut bb. 13–49; without repeat)

▶ Cats: vocal selections (Faber)
C min (A3–C5)

Charlie and the Chocolate Factory

Marc Shaiman & Scott Wittman

B:7 **Almost Nearly Perfect**
 (without repeat)

▶ Charlie and the Chocolate Factory: The New Musical: vocal selections
 (Hal Leonard)
F (A3–D5)
 ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 3
 (ABRSM–Hal Leonard)
F

Children of Eden

Stephen Schwartz

B:8 **Children of Eden**
 (from b. 11)

▶ Children of Eden: vocal selections (Hal Leonard)
D♭ (A♭3–D♭5)
 ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 3
 (ABRSM–Hal Leonard)
D♭

Dear Evan Hansen

Benj Pasek & Justin Paul, arr. Alex Lacamoire

B:23 **Requiem**  
 (ending b. 34)

▶ Dear Evan Hansen: vocal selections (Hal Leonard)
C♯ min (B3–C♯5)
 ▶ Requiem
www.musicnotes.com/sheetmusic/MN0174557
C♯ min

Enchanted

Alan Menken & Stephen Schwartz

B:9 **Happy Working Song** 
 (cut bb. 24–41)

▶ Enchanted: vocal selections (Hal Leonard)
D (G♯3–D5)

Everybody's Talking About Jamie

Tom MacRae & Dan Gillespie Sells

B:24 **The Wall in My Head** 
 (ending b. 54)

▶ The Wall in My Head
www.musicnotes.com/sheetmusic/MN0193703
G (D4–G5)

Finding Neverland

Eliot Kennedy & Gary Barlow

B:10 **Neverland**
 (without repeat)

▶ Finding Neverland: vocal selections (Hal Leonard)
F (C4–E5)

B:11 **Something About this Night**

▶ Finding Neverland: vocal selections (Hal Leonard)
G (D4–A5)

B:12 **We're All Made of Stars**

- Finding Neverland: vocal selections (Hal Leonard)
G (G3–C5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 3 (ABRSM–Hal Leonard)
G

Frozen 2

Kristen Anderson-Lopez & Robert Lopez

B:28 **Lost in the Woods**
(melody line; ending at b. 49)

- Lost in the Woods
www.musicnotes.com/sheetmusic/MN0204447
(D#4–F#5)

The Greatest Showman

Pasek & Paul

B:13 **A Million Dreams**
(ending b. 55)

- A Million Dreams
www.musicnotes.com/sheetmusic/MN0180249
G (E3–C5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 3 (ABRSM–Hal Leonard)
G

High School Musical

Robbie Nevil & Matthew Gerrard

B:14 **We're All in This Together**
(first verse 8vb; cut from 7th bar p. 232 to 3rd bar p. 234)

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
G (C4–C5)

The Hunchback of Notre Dame

Alan Menken & Stephen Schwartz

B:15 **Someday**
(cut piano ending)

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
A♭/B♭ (A♭3–E♭5)
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
A♭/B♭

Mary Poppins The New Musical

George Stiles & Anthony Drewe

B:16 **Being Mrs Banks**

- Mary Poppins: The New Musical: vocal selections (Hal Leonard)
F (A3–D5)
(from 12th bar of p. 100)
- Being Mrs Banks
www.musicnotes.com/sheetmusic/MN0060629
F
(from 12th bar of p. 3)

Mary Poppins Returns

Marc Shaiman & Scott Wittman

B:25 **The Place Where Lost Things Go**
(ending b. 39)

- Mary Poppins Returns: vocal selections (Hal Leonard)
A (E3–A4)
- The Place Where Lost Things Go
www.musicnotes.com/sheetmusic/MN0191542
A

Next to Normal

Tom Kitt & Brian Yorkey

B:17 **There's a world** 

- Next to Normal (Alfred)
(G4–G5)

Once

Glen Hansard & Markéta Irglová

B:18 **The Hill**

(cut from 7th bar p. 62 to 13th bar p. 65)

- Once: vocal selections (Alfred)
G# min (G#3-B4)

Shrek The Musical

David Lindsey-Abaire & Jeanine Tesori

B:26 **I Know It's Today**

- Shrek The Musical: vocal selections (Cherry Lane Music Company)
D (A3-B4)
(ending on 5th bar of p. 40)
- Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 2 (Hal Leonard)
E
(finishing at the end of p. 133)

Spring Awakening

Duncan Sheik & Steven Sater

B:19 **All that's known**

- Spring Awakening: A New Musical: vocal selections (Hal Leonard)
G min (C4-E5)

B:20 **Mama who bore me**

- Spring Awakening: A New Musical: vocal selections (Hal Leonard)
C (G3-A4)

Starlight Express

Andrew Lloyd Webber & Richard Stilgoe

B:27 **Starlight Express**

(without repeat)

- The Andrew Lloyd Webber Anthology (revised edition) (Hal Leonard)
E♭/E (C4-F#5)

B:21 **There's Me**

- There's Me
www.musicnotes.com/sheetmusic/MN0095004
B♭ (F3-F5)

The Wedding Singer

Matthew Sklar & Chad Beguelin

B:22 **Someday**

(cut from b. 43 to piano gliss on p. 8)

- Someday
www.musicnotes.com/sheetmusic/MN0076101
(A3-E♭5)

LIST C

Aladdin

Alan Menken & Ashman

C:21 **Friend Like Me**

- Aladdin: Broadway vocal selections (Hal Leonard)
G min (B♭3-F5)
(bb. 22-72 only)
- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
D min
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
D min

Allegro

Rodgers & Hammerstein

C:1 **The Gentleman is a Dope**
(from b. 24)

- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 2 (revised edition) (Hal Leonard-Faber)
B♭ min (A♭3-C5)

Annie Get Your Gun

I. Berlin

C:2 **I Got the Sun in the Morning** ★

- Annie Get Your Gun: vocal selections (Hal Leonard)
F (C4-C5)
- I Got the Sun in the Morning
www.musicnotes.com/sheetmusic/MN0093374
F

Beauty and the Beast

Alan Menken & Ashman

C:3 **Gaston**
(from b. 30; without repeat)

- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 3 (Hal Leonard-Faber)
C (B3-E5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 3 (ABRSM-Hal Leonard)
C

Calamity Jane

Fain & Webster

C:4 **The Deadwood Stage** ★

- Calamity Jane: vocal score (Faber)
A♭ (C4-E♭5)
(from 4 bars before fig. 3 to fig. 7)
- The Best of Singing, Grades 1-3 (high voice) (Faber)
A♭
- The Best of Singing, Grades 1-3 (low voice) (Faber)
G
- Stage & Screen - The White Book (Wise)
G
(without repeat)

Chicago

John Kander & F. Ebb

C:5 **Funny Honey**  ★
(may be sung 8ve lower; without repeats)

- Funny Honey
www.musicnotes.com/sheetmusic/MN0043483
G (G4-A5)
- Chicago: movie vocal selections (Faber)
G

Coco

Germaine Franco & Adrian Molina

C:22 **Un Poco Loco**
(cut bb. 40-55; ending b. 73)

- Coco: vocal selections (Hal Leonard)
G/A (G3-B4)

Damn Yankees

R. Adler & J. Ross

C:6 **Heart**

- Ready to Sing...Broadway (Alfred)
F (C4-D5)

Enchanted

Alan Menken & Stephen Schwartz

C:7 **That's How You Know**
(from b. 19, cut bb. 60-75 finishing at the end of p. 26)

▶ Enchanted: vocal selections (Hal Leonard)
D (A3-C#5)

The Fantasticks

Harvey Schmidt & Tom Jones

C:23 **Plant a radish**
(without repeat)

▶ The Fantasticks: vocal selections (Alfred)
C (C4-E5)

Follow the Fleet

I. Berlin

C:8 **Let's Face the Music and Dance**

▶ The Best of Singing, Grades 1-3 (high voice) (Faber)
C (C4-E5)
▶ The Best of Singing, Grades 1-3 (low voice) (Faber)
B♭

Hello, Dolly!

Jerry Herman

C:9 **Hello, Dolly!** ★

▶ Hello, Dolly!: vocal selections (Hal Leonard)
B♭ (B♭3-E♭5)

In the Heights

Lin-Manuel Miranda

NEW C:27 **Piragua**

▶ Piragua
www.musicnotes.com/sheetmusic/MN0173440
A (E4-A5)

Legally Blonde The Musical

Laurence O'Keefe & Nell Benjamin

C:24 **Omigod You Guys**
(ending b. 46)

▶ Legally Blonde The Musical: vocal selections (Williamson)
E/C (G#3-E♭5)

The Life

C. Coleman & Ira Gasman

C:10 **Easy Money** **PG**
(without repeat)

▶ Easy Money
www.musicnotes.com/sheetmusic/MN0028009
G (A3-B4)
▶ The Life: vocal selections (Hal Leonard)
G

The Lion King

Elton John & Tim Rice

C:11 **Be Prepared**
(without spoken section)

▶ The Lion King: Broadway selections (Hal Leonard)
A min (A3-A4)
▶ The Lion King: film vocal selections (Hal Leonard)
A min

The Little Mermaid

Alan Menken & Ashman

C:12 **Les poissons**

▶ The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 3 (Hal Leonard-Faber)
G (B♭3-A4)

Mary Poppins Returns

Marc Shaiman & Scott Wittman

C:25 **Nowhere to Go but Up**
(cut bb. 57-188; may be sung 8ve lower from b. 192)

- ▶ Mary Poppins Returns: vocal selections (Hal Leonard)
F/B (D#3-Bb4)

Matilda The Musical

Tim Minchin

C:13 **Revolting Children**
(cut bb. 28-35)

- ▶ Matilda The Musical: vocal selections (Wise)
E min (D#4-E5)
- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 3 (ABRSM-Hal Leonard)
E min

My Fair Lady

Lerner & Loewe

C:14 **Wouldn't it be Lovely?**

- ▶ The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard-Faber)
F (C4-D5)
- ▶ My Fair Lady: film vocal selections (Faber)
F
(*F major section only, ending in 1st-time bar*)
- ▶ The Best of Singing, Grades 1-3 (high voice) (Faber)
G
- ▶ The Best of Singing, Grades 1-3 (low voice) (Faber)
F
- ▶ Essential Audition Songs for Kids (Faber)
F
- ▶ The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard-Faber)
F

Nine-Fifteen Revue

Arlen & Koehler

C:15 **Get Happy**
(from chorus; with repeat)

- ▶ The Harold Arlen Songbook (Hal Leonard-Faber)
Eb (Bb3-F5)

Oliver!

Bart

C:16 **My Name** PG

- ▶ Oliver!: vocal score (Lakeview Music)
D min (C#4-D5)
- ▶ Oliver!: stage vocal selections (Lakeview Music)
D min

C:17 **Pick a Pocket or Two** PG
(any three verses)

- ▶ Oliver!: film vocal selections (Lakeview Music)
F min (C4-G5)
- ▶ Oliver!: vocal score (Lakeview Music)
F min
- ▶ Oliver!: stage vocal selections (Lakeview Music)
G min

Singin' in the Rain


Brown & Freed

C:18 **Good Morning** ★

- ▶ Singin' in the Rain: vocal selections (50th Anniversary Edition) (Alfred)
Bb (C4-D5)
- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 3 (ABRSM-Hal Leonard)
Bb

Six The Musical

Toby Marlow & Lucy Ross, arr. Joe Beighton

C:26 **Don't Lose Ur Head**  (cut bb. 39-45; ending b. 62; all parts)

- ▶ Don't Lose Ur Head
www.fabermusicstore.com
F (C4-C5)

South Pacific

Rodgers & Hammerstein

C:19 **I'm gonna wash that man right outa my hair** ★

- ▶ South Pacific: vocal selections (Williamson)
F (C4-D5/F5)
(straight to final ending, stopping before interlude)
- ▶ I'm gonna wash that man right outa my hair
www.musicnotes.com/sheetmusic/MN0106025
F
(straight to coda after b. 38)
- ▶ The Rodgers & Hammerstein Collection (Williamson)
F
(straight to coda after b. 38)

The Wizard of Oz

Arlen & Harburg

C:20 **If I Only Had a Brain** ★

- ▶ The Harold Arlen Songbook (Hal Leonard-Faber)
F (C4-E5)
(any one character; chorus only, with suitable intro)
- ▶ Ready to Sing...Broadway (Alfred)
F
- ▶ The Wizard of Oz: vocal selections (Alfred)
F
(any one character; chorus only, with suitable intro; 70th Anniversary Deluxe Songbook not suitable for exam use)
- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 3 (ABRSM-Hal Leonard)
F
(any one character; chorus only, with suitable intro)

AURAL TESTS

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

GRADE 4

THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below). Candidates may choose a maximum of one song marked . For further details see page 72.

ONE UNACCOMPANIED SONG: from memory, chosen from the songs from any list marked with a ★. Candidates are required to sing a 1-2 minute section(s) of their chosen song. For further details see page 73.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see page 74.

AURAL TESTS: given by the examiner from the piano. For further details see pages 58 and 76.

PARENTAL GUIDANCE: a symbol is shown in the song list where there is known potential for mature content or context in a song or show, but this is not exhaustive. We strongly advise that songs are chosen carefully for their appropriateness to each individual.

LIST A

42nd Street

Warren & Dubin

A:1 **Lullaby of Broadway** ★
(without repeat)

- Ready to Sing... Broadway (Alfred)
C/F (C4-D5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
C/F

A Funny Thing Happened on the Way to the Forum

Stephen Sondheim

A:2 **Lovely** ★

- The Singer's Musical Theatre Anthology, Soprano Vol. 4 (Hal Leonard)
B (C#4-F5)

An American in Paris

G. & I. Gershwin

A:3 **Shall We Dance?**

- An American in Paris: vocal selections (Hal Leonard)
E♭ (B♭3-D♭5)

Beauty and the Beast

Alan Menken & Tim Rice

NEW A:24 **How Does a Moment Last Forever?** ★
(straight to coda after b. 51)

- Beauty and the Beast: film vocal selections (Hal Leonard)
B♭ (G3-E♭5)

★ Can be performed as an Accompanied or Unaccompanied Song
 A 'long' song; only one may be performed accompanied
 May contain mature themes
 See page 72 for more details

Calamity Jane

Fain & Webster

A:4 **My Secret Love** ★

- Stage & Screen – The White Book (Wise)
E♭ (B♭3–E♭5)
(refrain only, with suitable intro)
- The ABRSM Songbook Plus, Grade 4 (ABRSM)
E♭
(chorus only, with suitable intro)
- Calamity Jane: vocal score (Faber)
D
(figs 2–6 only)

Cover Girl

Kern & I. Gershwin

A:5 **Long ago and far away**

- The Essential Jerome Kern Song Book (Wise)
G (C4–F5)
- The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)
F
(refrain only)
- The ABRSM Songbook, Book 4 (ABRSM)
F

Fiddler on the Roof

Bock & Harnick

A:6 **Matchmaker** ★

- Fiddler on the Roof: vocal selections (Wise)
F (C4–F5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
F
- Stage & Screen – The Black Book (Wise)
F

Flower Drum Song

Rodgers & Hammerstein

NEW A:25 **My Best Love**

- My Best Love
www.sheetmusicdirect.com/ID_No/20552/Product.aspx
G (B3–C5)

For Me and My Gal

Meyer, Leslie & Goetz

A:7 **For Me and My Gal**

- 100 Years of Popular Music: 1900 (Faber)
G (C♯4–D5)
(without DC)
- The Best of Singing, Grades 4–5 (high voice) (Faber)
G
- The Best of Singing, Grades 4–5 (low voice) (Faber)
F

Half a Sixpence

Heneker (& Anthony Drewe)

NEW A:26 **I Know What I Am** ★

- Half a Sixpence: original vocal score (Faber)
G/D♭ (C4–B4)

A:8 **Long Ago** ★

- Half a Sixpence: vocal selections (Faber)
D (C♯4–B4)

Jekyll & Hyde

Frank Wildhorn & Leslie Bricusse

A:9 **No One Knows Who I Am** PG

- Jekyll & Hyde: vocal selections (Cherry Lane Music Company)
G min (C4-D5)

Jesus Christ Superstar

Andrew Lloyd Webber & Tim Rice

A:10 **Pilate's Dream**

- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 2 (Hal Leonard)
B♭ min (A3-B♭4)

The King and I

Rodgers & Hammerstein

A:11 **Hello, young lovers** PG D★

- The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard)
D (B3-D5)
- The King and I: vocal selections (Williamson)
C
- The Rodgers & Hammerstein Collection (Williamson)
C

Les Misérables

Claude-Michel Schönberg & Alain Boublil

A:12 **Drink with me**

- Les Misérables: stage vocal selections (Wise)
F (D4-E♭5)
- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 5 (Hal Leonard)
F

Nine

Maury Yeston

A:13 **Only With You**★
(without repeat)

- Nine: vocal selections (2003 edition) (Cherry Lane Music Company)
E♭ (A3-F5)

Pocahontas

Alan Menken & Stephen Schwartz

A:14 **Colors of the Wind**★

- Musical Theatre Collection for Young Women Singers (Hal Leonard)
D (A3-D5)
(cut bb. 39-57)

The Prom

Matthew Sklar & Chad Beguelin

A:15 **We Look to You**★

- We Look to You
www.sheetmusicdirect.com/ID_No/413300/Product.aspx
C (F♯3-C5)

Singin' in the Rain

Brown & Freed

A:16 **You Were Meant for Me**★

- Singin' in the Rain: vocal selections (50th Anniversary Edition) (Alfred)
F (C4-E♭5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
F

The Sound of Music

Rodgers & Hammerstein

A:17 **The Sound of Music** ★

- The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard)
G (E4-E5)
- The Sound of Music: vocal selections (revised edition) (Williamson)
F
- The Rodgers & Hammerstein Collection (Williamson)
F
- The Singer's Musical Theatre Anthology, Soprano Vol. 2 (revised edition) (Hal Leonard)
F

Top Hat

I. Berlin

A:18 **Cheek to Cheek** ★

- The Best of Singing, Grades 4-5 (high voice) (Faber)
C (B3-E5)
- The Best of Singing, Grades 4-5 (low voice) (Faber)
B♭

West Side Story

L. Bernstein & Stephen Sondheim

A:19 **I feel pretty** ★
(without repeat)

- I feel pretty (Boosey & Hawkes)
F (C4-G5)
- West Side Story: vocal selections (new edition) (Boosey & Hawkes)
F
- The ABRSM Songbook, Book 4 (ABRSM)
F

A:20 **One Hand, One Heart** ★
(without repeat)

- One Hand, One Heart (Boosey & Hawkes)
E♭ (E♭4-E♭5)
- Singing Time! Grade 4 (Bosworth)
E♭
- The ABRSM Songbook, Book 4 (ABRSM)
E♭
- West Side Story: vocal selections (new edition) (Boosey & Hawkes)
D
(up to key-change)

Whistle Down the Wind

Andrew Lloyd Webber & Jim Steinman

A:21 **Whistle down the wind** ★

- The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard)
D (D4-D5)

Willy Wonka and the Chocolate Factory/Charlie and the Chocolate Factory

Leslie Bricusse & Newley

A:22 **Pure Imagination**

- Willy Wonka and the Chocolate Factory: film vocal selections (Hal Leonard)
E♭ (B♭3-F5)
(without repeat)
- Charlie and the Chocolate Factory: The New Musical: vocal selections (Hal Leonard)
D
(ending b. 37)
- The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
D♭
(straight to coda after b. 26)

The Wizard of Oz

Arlen & Harburg

A:23 **Over the Rainbow** ★
(original Arlen version only)

- ▶ The Wizard of Oz: vocal selections (Alfred)
E \flat (C4-F5)
(chorus only, with suitable intro; 70th Anniversary Deluxe Songbook not suitable for exam use)
- ▶ Stage & Screen - The Black Book (Wise)
E \flat
(with suitable intro)
- ▶ The Harold Arlen Songbook (Hal Leonard-Faber)
E \flat
(chorus only, with suitable intro)
- ▶ The Best of Singing, Grades 4-5 (high voice) (Faber)
E \flat
- ▶ The Best of Singing, Grades 4-5 (low voice) (Faber)
C
- ▶ The ABRSM Songbook Plus, Grade 4 (ABRSM)
E \flat
(chorus only, with suitable intro)

LIST B

Baby

Richard Maltby Jr & David Shire

B:1 **I Chose Right** ★
(ending b. 40)

- ▶ The Singer's Musical Theatre Anthology, Tenor Vol. 6 (Hal Leonard)
G (D4-E5)

Bat Out of Hell The Musical

Jim Steinman

B:2 **Heaven can wait**
(pp. 1-6 with suitable ending)

- ▶ Heaven can wait
www.musicnotes.com/sheetmusic/MN0086767
G (D4-E5)

Billy Elliot

Elton John & Lee Hall

B:3 **Electricity** ★

- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
D (A3-B4)
- ▶ Electricity
www.musicnotes.com/sheetmusic/MN0196788
D

Blood Brothers

Willy Russell

B:4 **I'm Not Saying a Word** ★

- ▶ Blood Brothers: vocal selections (Wise)
A (E4-F#5)
- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
A

Everybody's Talking About Jamie

Tom MacRae & Dan Gillespie Sells

B:5 **It Means Beautiful** PG ★
(without DS, go to 2nd bar of coda)

- ▶ It Means Beautiful
www.musicnotes.com/sheetmusic/MN0190608
F# min (F#3-C#5)

B:6 **If I Met Myself Again** PG ★
(cut bb. 41-55)

▶ If I Met Myself Again
www.concordtheatricals.co.uk/s/64730
E♭ (E♭3-B♭4)

Fame The Musical

Lesley & Michael Gore

B:7 **Out Here on My Own**
(without repeat)

▶ Teen Pop Broadway Collection (Cherry Lane Music Company)
G (G3-C♯5)

Freaky Friday

Tom Kitt & Brian Yorkey

B:8 **After All of This and Everything** PG U ★

▶ After All of This and Everything
www.musicnotes.com/sheetmusic/MN0184853
A♭ (F3-D♭5)

B:9 **Just one day** ★
(ending b. 82)

▶ Just one day
www.musicnotes.com/sheetmusic/MN0184849
C (G3-C5)

Grease

Casey & Jim Jacobs

B:10 **Freddy, My Love** PG ★
(without verse 2)

▶ Grease: vocal selections (20th Anniversary Edition) (IMP)
D (C♯4-B4)

Groundhog Day The Musical

Tim Minchin

B:11 **Everything About You**

▶ Everything About You
www.musicnotes.com/sheetmusic/MN0202358
D (F♯3-G4)

Hercules

Alan Menken & David Zippel

B:12 **I Won't Say (I'm in Love)**

▶ Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 1
(Hal Leonard)
C (G3-C5)

High School Musical 2

David Lawrence & Faye Greenberg / Adam Watts & Andy Dodd

NEW B:25 **Fabulous**
(without repeat; cut bb. 47-54; ending b. 65)

▶ Fabulous
www.sheetmusicdirect.com/ID_No/59313/Product.aspx
C (G3-E♭5)

B:13 **Gotta Go My Own Way** ★

▶ Gotta Go My Own Way
www.musicnotes.com/sheetmusic/MN0058702
A (F♯3-E5)
(cut 3rd bar of p. 4 to 6th bar of p. 6)

La La Land

Justin Hurwitz, Benj Pasek & Justin Paul

B:14 **Audition (The Fools Who Dream)** U

▶ La La Land: vocal selections (Faber)
F (G3-B4)

The Lion King

Elton John & Tim Rice

B:15 **Circle of Life** ★

(once through; Lin Marsh arrangement only)

- Songscape: Stage and Screen (Faber)
A (B3–E5)
(melody line)
- The Faber Music Theatre Songbook (Faber)
A

The Little Mermaid

Alan Menken & Ashman / Alan Menken & Glenn Slater

B:16 **Part of Your World** 🕒★

- The Little Mermaid: film vocal selections (Hal Leonard)
F (C4–C5)

B:17 **The World Above**

- The Little Mermaid: stage vocal selections (Hal Leonard)
G (D4–D5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
G
- Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 1 (Hal Leonard)
G

Matilda The Musical

Tim Minchin

B:18 **Naughty**

(cut bb. 54–130)

- Matilda The Musical: vocal selections (Wise)
F (A3–D5)
- The ABRSM Songbook Plus, Grade 4 (ABRSM)
F

Pretty Woman The Musical

Bryan Adams & Jim Vallance

B:19 **This Is My Life** PG

- This Is My Life
www.musicnotes.com/sheetmusic/MN0193052
D (A3–D5)

The Princess and the Frog

Randy Newman

B:20 **Almost There**

- The Princess and the Frog: vocal selections (Hal Leonard)
C (G3–C5)

Sister Act

Alan Menken & Glenn Slater

B:21 **Sister Act** 🕒★

- Sister Act: vocal selections (Faber)
B♭ (F3–B4)
- The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
B♭

Song and Dance

Andrew Lloyd Webber & Don Black

B:22 **Take That Look off Your Face**

(without repeats)

- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 5 (Hal Leonard)
D♭ (G♭3–D♭5)
- Stage & Screen – The Black Book (Wise)
D

South Pacific

Rodgers & Hammerstein

NEW B:26 **Happy Talk** ★
(without verses 2 & 3)

- South Pacific: vocal selections (Williamson)
F (C4–D5)
- South Pacific: vocal score (Williamson)
D (A3–C5)

Toy Story

Randy Newman

NEW B:27 **You've Got a Friend in Me** ★

- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
E♭ (E♭4–F5)

When Midnight Strikes

Kevin Hammonds & Charles Miller

B:23 **I Never Learned to Type** ★
(cut bb. 22–37 & 83–90)

- I Never Learned to Type
www.sheetmusicdirect.com/ID_No/45775/Product.aspx
B♭ (F#3–B♭4)

The Wind in the Willows

George Stiles & Anthony Drewe

B:24 **A Place to Come Back To**
(from b. 22, cut bb. 75–110, ending b. 144)

- A Place to Come Back To
www.stilesanddrewe.com/shop
C (C4–F5)

LIST C

42nd Street

Warren & Dubin

C:1 **You're Getting to Be a Habit with Me** ★

- 42nd Street: vocal selections (Faber)
F (D4–E5)

A Funny Thing Happened on the Way to the Forum

Stephen Sondheim

C:2 **Comedy Tonight** ★

- The Best of Singing, Grades 4–5 (high voice) (Faber)
G (A3–E5)
- The Best of Singing, Grades 4–5 (low voice) (Faber)
F
- Songscape: Stage and Screen (Faber)
G
(melody line bb. 44–48)
- The Stephen Sondheim Collection (Hal Leonard)
G

The Addams Family

Andrew Lippa

C:3 **The Moon and Me** ★
(ending b. 65)

- The Addams Family: vocal selections (Hal Leonard)
C (C4–E5)

C:4 **What if**

- The Addams Family: vocal selections (Hal Leonard)
D (A3–D5)

Aladdin

Alan Menken & Chad Beguelin

NEW

C:23 **Somebody's Got Your Back**
(singing any part when lines divide)

- Aladdin: Broadway vocal selections (Hal Leonard)
C (C4-A5)

Annie

Charles Strouse & Martin Charnin

C:5 **Easy Street**

- Annie: vocal selections (Faber)
A min (G3-F5)
(all parts)
- The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
A min

Annie Get Your Gun

I. Berlin

C:6 **You Can't Get a Man with a Gun** ★
(without repeat)

- Annie Get Your Gun: vocal selections (Hal Leonard)
F (C4-D5)

Barnum

Coleman & Stewart

C:7 **Out There** ★

- Barnum: vocal selections (Hal Leonard)
C (B♭3-E♭5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
C

Calamity Jane

Fain & Webster

C:8 **(Just blew in from the) Windy City** ★
(cut figs 4-10; singing Calamity part from fig. 11)

- Calamity Jane: vocal score (Faber)
C (G3-C5)

Cinderella

Rodgers & Hammerstein

C:9 **Stepsisters' Lament** ★

- The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
C (C4-D5)
- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 1
(revised edition) (Hal Leonard)
C

Flower Drum Song

Rodgers & Hammerstein

C:10 **I Enjoy Being a Girl** 🎵 ★

- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 1
(revised edition) (Hal Leonard)
D (A3-C#5)

Kiss Me, Kate

C. Porter

C:11 **Always True to You in My Fashion** ★
(without repeat)

- Kiss Me, Kate: vocal selections (Alfred)
C (C4-D5)
- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 1
(revised edition) (Hal Leonard)
A
(from b. 17)

Legally Blonde The Musical

Laurence O'Keefe & Nell Benjamin

C:12 **Ireland**   

- Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 1 (Hal Leonard)
B (A3-B4)

Little Shop of Horrors

Alan Menken & Ashman

C:13 **Dentist!** 
(with spoken section; cut bb. 33-43)

- Little Shop of Horrors: film vocal selections (Alfred)
F (C4-E5)

My Fair Lady

Lerner & Loewe

C:14 **With a Little Bit of Luck** 

- My Fair Lady: vocal selections (Faber)
C (G3-E5)

Oklahoma!

Rodgers & Hammerstein

C:15 **The Surrey with the Fringe on Top**
(cut bb. 5-20; verse 1 or 2, once through)

- Oklahoma!: vocal selections (Williamson)
G (C#4-D5)
- The Rodgers & Hammerstein Collection (Williamson)
G

Oliver!

Bart

C:16 **Consider yourself** 

- Oliver! stage vocal selections (Lakeview Music)
G (A3-C5)
(up to key-change)
- Junior Songscape (Faber)
G
- The ABRSM Songbook, Book 4 (ABRSM)
G

 C:24 **It's a Fine Life**  
(all parts)

- Oliver! stage vocal selections (Lakeview Music)
Ab (Ab3-D5)

Seussical The Musical

Stephen Flaherty & Lynn Ahrens

C:17 **A Day for the Cat in the Hat**
(singing any part on pp. 32 & 33 where lines divide)

- Seussical The Musical: vocal selections (Alfred)
G (E4-E5)

C:18 **How Lucky You Are**

- Seussical The Musical: vocal selections (Alfred)
F (C4-F5)
- The ABRSM Songbook Plus, Grade 4 (ABRSM)
F
(upper line in bb. 23-25 & 40-41)
- Ready to Sing... Broadway (Alfred)
F (D4-F5)
(upper line in bb. 23-25 & 40-41)

Shall We Dance?

G. & I. Gershwin

C:19 **Let's Call the Whole Thing Off**

- The Best of George Gershwin and Ira Gershwin (Faber)
(D4-E5)
- The Great Songs of Gershwin (Alfred)
(D4-E5)
- George Gershwin: The Definitive Songbook (Faber)
(D4-E5)

South Pacific

Rodgers & Hammerstein

C:20 **There Is Nothin' Like a Dame** ★

- ▶ South Pacific: vocal selections (Williamson)
G (D4–G5)

Sweet Charity

C. Coleman & Fields

C:21 **If My Friends Could See Me Now**

- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 4 (ABRSM)
E (G#3–A4)
- ▶ If My Friends Could See Me Now
www.musicnotes.com/sheetmusic/MN0099686
E

The Wind in the Willows

George Stiles & Anthony Drewe

C:22 **A Friend Is Still a Friend**
(ending b. 58)

- ▶ A Friend Is Still a Friend
www.stilesanddrewe.com/shop
A (A3–D5)

The Wiz

Smalls


NEW C:25 **Don't Nobody Bring Me No Bad News**
(without DS)


- ▶ The Wiz: vocal selections (Alfred)
B♭ (G4–G5)

AURAL TESTS

- To sing from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. The melody will be played twice: once with a simple, chordal accompaniment, and then as a single melody line. First the examiner will play the key-chord and the starting note and then count in two bars. The candidate will respond unaccompanied.
- To sing four fully described intervals above a given, fixed note.** The intervals will be the major and perfect intervals up to a 5th, in a random order. The sung notes will be within the range B♭3–D5 or in an appropriate octave. First the examiner will name and play the fixed note and then name the interval and play the fixed note with each request.
- (i) **To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics, articulation, tempo, tonality; the second will be rhythm.
- (ii) **To clap on a set beat of the bar (other than the first beat), requested by the examiner, while the first four bars are played again.** First the examiner will state if the piece is in two time, three time or four time and then specify the beat to clap on and count in two bars before playing the first four bars. The candidate should clap on the specified beat from the first bar.


GRADE 5

THREE ACCOMPANIED SONGS: from memory, one chosen by the candidate from each of the three Lists, A, B and C (listed below). Candidates may choose a maximum of one song marked . For further details see page 72.

ONE UNACCOMPANIED SONG: from memory, chosen from the songs from any list marked with a . Candidates are required to sing a 1-2 minute section(s) of their chosen song. For further details see page 73.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see page 74.

AURAL TESTS: given by the examiner from the piano. For further details see pages 71 and 76.


PARENTAL GUIDANCE: a  symbol is shown in the song list where there is known potential for mature content or context in a song or show, but this is not exhaustive. We strongly advise that songs are chosen carefully for their appropriateness to each individual.

LIST A

The Addams Family

Andrew Lippa



A:1 **Happy/Sad** 
(cut bb. 47-66)

 The Addams Family: vocal selections (Hal Leonard)
D \flat (D \flat 4-D \flat 5)

Ain't Misbehavin'

Brooks, 'Fats' Waller & Razaf


A:2 **Ain't misbehavin'**

 The Definitive Jazz Collection (2nd edition) (Hal Leonard-Faber)
E \flat (E \flat 4-F5)
 Stage & Screen - The White Book (Wise)
C

An American in Paris

G. & I. Gershwin



A:3 **I've Got Beginner's Luck** 




 An American in Paris: vocal selections (Hal Leonard)
G \flat (D \flat 4-E \flat 5)

Anyone Can Whistle

Stephen Sondheim

A:4 **With so little to be sure of**

 The Stephen Sondheim Collection (Hal Leonard)
C (B3-E5)
(end at 13th bar of p. 18, with suitable ending)
 The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 5 (Hal Leonard)
C (C4-E5)

 Can be performed as an Accompanied or Unaccompanied Song
 A 'long' song; only one may be performed accompanied
 May contain mature themes
See page 72 for more details

Big Fish

Andrew Lippa

A:5 **I Don't Need a Roof**
(cut bb. 34-64)

- Big Fish: vocal selections (Hal Leonard)
C (G3-D5)

Blood Brothers

Willy Russell

NEW A:30 **Tell me it's not true** ★
(without DS, straight to 4th bar of coda)

- Blood Brothers: vocal selections (Wise)
F (F3-C5)

Calamity Jane

Fain & Webster

A:6 **Higher Than a Hawk**

- Calamity Jane: vocal score (Faber)
E♭ (B♭3-D5)

Can-Can

C. Porter

A:7 **I Love Paris**

- The Best of Cole Porter (Faber)
C4-E5
- Cole Porter 100th Anniversary (Alfred)
C4-E5

Evening Primrose

Stephen Sondheim

A:8 **I remember** 🕒

- The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard)
A min (C4-D5)

Evita

Andrew Lloyd Webber & Tim Rice

A:9 **Don't Cry for Me Argentina** ★
(ending b. 54)

- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 1 (revised edition) (Hal Leonard)
D♭ (A♭3-D♭5)
- Don't Cry for Me Argentina
www.sheetmusicdirect.com/ID_No/52772/Product.aspx
D♭

Flora, the Red Menace

Kander & Ebb

A:10 **A Quiet Thing**

- The Singer's Musical Theatre Anthology, Soprano Vol. 4 (Hal Leonard)
A (G#3-E5)

Flower Drum Song

Rodgers & Hammerstein

NEW A:31 **Love, Look Away** ★

- The Big Book of Broadway, 4th edition (Hal Leonard)
C (B3-E5)
- The Rodgers & Hammerstein Collection (Williamson)
C
- The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard)
E♭

George White's Scandals of 1922

G. Gershwin, I. Gershwin & DeSylva

A:11 **I'll Build a Stairway to Paradise**
(without repeats)

- The ABRSM Songbook Plus, Grade 5 (ABRSM)
C (C4-F5)

The Goldwyn Follies

G. & I. Gershwin

A:12 **Love Walked In**

- The Best of George Gershwin and Ira Gershwin (Faber)
E♭ (B♭3-F5)
- The Great Songs of Gershwin (Alfred)
E♭
- George Gershwin: The Definitive Songbook (Faber)
E♭
- The ABRSM Songbook, Book 5 (ABRSM)
E♭

The Happy Time

Kander & Ebb

A:13 **I don't remember you** ★

- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 3 (Hal Leonard)
D (A3-E5)

Hello, Dolly!

Jerry Herman

A:14 **Ribbons Down My Back**

- Hello, Dolly!: vocal selections (Hal Leonard)
D min (A3-D5)

The Hunchback of Notre Dame

Alan Menken & Stephen Schwartz

A:15 **God Help the Outcasts** ★
(without repeat; this version only)

- Kids' Musical Theatre Collection, Vol. 2 (Hal Leonard)
C/D (B3-D5)

Into the Woods

Stephen Sondheim

A:16 **No One Is Alone** ★

- The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
D♭ (B♭3-D♭5)
- The Stephen Sondheim Collection (Hal Leonard)
D♭

Jekyll & Hyde

Frank Wildhorn & Leslie Bricusse

A:17 **Lost in the darkness** PG

- Jekyll & Hyde: vocal selections (Cherry Lane Music Company)
G# min (G#3-E5)
- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 3 (Hal Leonard)
G# min

A:18 **Once Upon a Dream** PG Ⓣ

- Jekyll & Hyde: vocal selections (Cherry Lane Music Company)
E/F# (B3-C#5)
- The Singer's Musical Theatre Anthology, Soprano Vol. 3 (Hal Leonard)
E/G♭

The King and I

Rodgers & Hammerstein

A:19 **I have dreamed**

- The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard)
F (C4-G5)
- The King and I: vocal selections (Williamson)
E♭
- The Rodgers & Hammerstein Collection (Williamson)
E♭

Kismet

Wright & Forrest (based on Borodin)

NEW

A:32 **Baubles, Bangles and Beads**

- The Singer's Musical Theatre Anthology, Soprano Vol. 5 (Hal Leonard)
A♭ (E♭4–A♭5)
- Baubles, Bangles and Beads
www.musicnotes.com/sheetmusic/MN0072139
A♭

Lady in the Dark

Weill & I. Gershwin

A:20 **My Ship**

- Weill From Berlin to Broadway (Hal Leonard)
F (C4–F5)
- The Definitive Jazz Collection (2nd edition) (Hal Leonard–Faber)
F
- The ABRSM Songbook, Book 5 (ABRSM)
F

Marguerite

Legrand, Alain Boublil & Kretzmer

A:21 **China Doll** ★

- Marguerite: vocal selections (Hal Leonard)
E min (B3–D5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
E min

Me and Juliet

Rodgers & Hammerstein

A:22 **No Other Love**

- The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
C min (C4–F5)
- The Rodgers & Hammerstein Collection (Williamson)
C min

Me and My Girl

N. Gay

A:23 **Leaning on a lamp-post** ★

- Me and My Girl: vocal selections (Music Sales)
C (C4–E5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
C
- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 2 (Hal Leonard)
B♭
(first four pages only)

Minnie's Boys

Hackady & Larry Grossman

A:24 **Mama, a Rainbow** ★

- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 3 (Hal Leonard)
A (A3–E5)

My Fair Lady

Lerner & Loewe

A:25 **I could have danced all night** ★

- The Broadway Ingénue: 37 Theatre Songs for Soprano (Hal Leonard)
C (B3–G5)
- The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard)
C
- Stage & Screen – The Black Book (Wise)
C
(with repeat)

A:26 **On the Street Where You Live** ★

- The Singer's Musical Theatre Anthology, Tenor Vol. 1 (revised edition) (Hal Leonard)
C (C4-F5)
(without instrumental section on p. 150)

Nine

Maury Yeston

A:27 **Getting Tall** PG

- Nine: vocal selections (2003 edition) (Cherry Lane Music Company)
E♭ (B♭3-G5)

Singin' in the Rain

Brown & Freed

A:28 **Would You?**
(ending b. 51; final 2 bars may be sung 8ve higher)

- Singin' in the Rain: vocal selections (50th Anniversary Edition) (Alfred)
E♭ (B♭3-E♭5)

South Pacific

Rodgers & Hammerstein

NEW

A:33 **Bali Ha'i**
(with repeat, cut 8th-31st bars of refrain 2nd time)

- The Big Book of Broadway, 4th edition (Hal Leonard)
F (C4-D5)
- The Rodgers & Hammerstein Collection (Williamson)
F

Wonderful Town

L. Bernstein, Comden & Green

A:29 **A little bit in love**

- Wonderful Town: vocal selections (Boosey & Hawkes)
F (C4-C♯5)
(cut bb. 11-34)
- The Graded Song Collection (Faber)
F
(cut bb. 1-16)

LIST B

Amélie The Musical

Nathan Tysen & Daniel Messé

B:1 **Times Are Hard for Dreamers** 🕒 ★

- Amélie: A new musical: vocal selections (Hal Leonard)
E♭ (A♭3-D5)

The Band's Visit

David Yazbek

B:2 **Omar Sharif** 🕒

- The Band's Visit: A new musical: vocal selections (Hal Leonard)
B min (F♯3-C5)

Chess

Benny Andersson, Björn Ulvaeus & Tim Rice

B:3 **Someone Else's Story**
(cut bb. 20-35)

- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 2 (revised edition) (Hal Leonard)
G♭ (F3-C5)

The Color Purple

Brenda Russell, Willis & Stephen Bray

B:4 **Too Beautiful for Words**

- The Color Purple: vocal selections (Hal Leonard)
D♭ (E♭3–B♭4)
- The Contemporary Singing Actor, Women's Voices Vol.1 (3rd edition) (Hal Leonard)
D♭
- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 5 (Hal Leonard)
D♭

Dreamgirls

Henry Krieger & Eyen

NEW B:29 **Family** ★
(from b. 10)

- Dreamgirls: film vocal selections (Hal Leonard)
G (D4–E5)

Freaky Friday

Tom Kitt & Brian Yorkey

B:5 **No More Fear** PG U ★

- No More Fear
www.musicnotes.com/sheetmusic/MN0184854
A (A3–D5)

Frozen

Kristen Anderson-Lopez & Robert Lopez

B:6 **True Love**

- Frozen: stage vocal selections (Hal Leonard)
B♭ (F3–D5)

Grease

John Farrar / Scott Simon & Louis St. Louis

B:7 **Hopelessly Devoted to You** PG ★
(straight to coda after b. 48)

- Grease: vocal selections (20th Anniversary Edition) (IMP)
A (E3–D5)

B:8 **Sandy** PG ★

- Grease: vocal selections (20th Anniversary Edition) (IMP)
F (C4–B♭5)

Groundhog Day The Musical

Tim Minchin

B:9 **Night Will Come** ★
(any two verses)

- The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
F min (A♭3–E♭5)
- Night Will Come
www.musicnotes.com/sheetmusic/MN0202346
F min

Hairspray

Marc Shaiman & Scott Wittman

B:10 **It Takes Two** ★
(without first repeat)

- Hairspray: vocal selections (Hal Leonard)
A (E4–A5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
A

Honk!

George Stiles & Anthony Drewe

B:11 **Different** ★

- Honk!: vocal selections (Faber)
D♭ (D♭4–F5)
- Broadway Presents! Kids' Musical Theatre Anthology (Alfred)
B♭

James and the Giant Peach

Benj Pasek & Justin Paul

B:12 **On Your Way Home**

- ▶ On Your Way Home
www.musicnotes.com/sheetmusic/MN0149478
G (B3–G5)

Kinky Boots

Cynthia Lauper

B:13 **Step One**  
(cut bb. 33–59)

- ▶ Kinky Boots: vocal selections (Alfred)
D \flat (A \flat 4–A5)
- ▶ Step One
www.musicnotes.com/sheetmusic/MN0118967
D \flat

A Little Princess

Andrew Lippa & Brian Crawley

B:14 **Live Out Loud** 

- ▶ Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 2 (Hal Leonard)
A (A3–C#5)

Little Voice

Sara Bareilles

 B:30 **Little Voice** 

- ▶ Little Voice
www.sheetmusicdirect.com/ID_No/460780/Product.aspx
G (F#3–D5)

Mamma Mia!

Benny Andersson & Björn Ulvaeus

B:15 **Slipping through my fingers**
(bb. 1–47 only, without repeat)

- ▶ Mamma Mia! vocal selections (Wise)
(A3–C5)
- ▶ The ABRSM Songbook Plus, Grade 5 (ABRSM)
(A3–C5)

Mean Girls

Jeff Richmond & Nell Benjamin

B:16 **What's Wrong With Me?** 

- ▶ Mean Girls: vocal selections (Hal Leonard)
C (G3–E5)
- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
C
- ▶ What's Wrong With Me?
www.musicnotes.com/sheetmusic/MN0200197
C

Moana

Lin-Manuel Miranda

B:17 **How Far I'll Go**

- ▶ Moana: vocal selections (Hal Leonard)
E (B3–D5)

Moulin Rouge!

Will Jennings & Joe Sample

B:18 **One Day I'll Fly Away**  

- ▶ One Day I'll Fly Away
www.musicnotes.com/sheetmusic/MN0041654
B (F#3–D5)

Movin' Out

Billy Joel

B:19 **She's got a way** ★

- The Singer's Musical Theatre Anthology, Tenor Vol. 5 (Hal Leonard)
G (D4-G5)

Mulan

Matthew Wilder & David Zippel

B:20 **Reflection** ★

- Disney Ingénue Songbook (Hal Leonard)
F (G3-D♭5)

Pocahontas

Alan Menken & Stephen Schwartz

B:21 **Just around the Riverbend** ★

- The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
C (G3-E5)
- Disney Ingénue Songbook (Hal Leonard)
C

Pretty Woman The Musical

Bryan Adams & Jim Vallance

B:22 **Freedom** PG ★
(cut bb. 22-48)

- Freedom
www.sheetmusicdirect.com/ID_No/427388/Product.aspx
A♭ (E♭4-F5)

The Rocky Horror Show

Richard O'Brien

NEW B:31 **Hot Patootie - Bless My Soul** PG

- The Rocky Horror Show: vocal selections (40th Anniversary Songbook) (Hal Leonard)
A (F♯4-F♯5)

The Secret Garden

Lucy Simon & Marsha Norman

B:23 **Hold On** 🕒 ★

- The Secret Garden: vocal selections (Alfred)
C♯ min (F3-B4)
- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 2 (revised edition) (Hal Leonard)
C♯ min

Tangled

Alan Menken & Glenn Slater

B:24 **When Will My Life Begin?**

- Tangled: vocal selections (Hal Leonard)
E (G♯3-E5)
- Disney Ingénue Songbook (Hal Leonard)
E
- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
E

Toy Story 2

Randy Newman

B:25 **When She Loved Me** 🕒 ★

- The Illustrated Treasury of Disney Songs (7th edition) (Hal Leonard)
F (G3-F5)

Tuck Everlasting

Chris Miller & Nathan Tysen

B:26 **Everlasting** ★

- Tuck Everlasting: vocal selections (Hal Leonard)
B♭ (B♭3-D5)

When Midnight Strikes

Kevin Hammonds & Charles Miller

B:27 **Let Me Inside** 🕒★

- ▶ Let Me Inside
www.sheetmusicdirect.com/ID_No/46236/Product.aspx
C (A3-E♭5)

Wicked

Stephen Schwartz

B:28 **I'm Not That Girl** 🕒★

- ▶ Wicked: vocal selections (Hal Leonard)
A (E3-B4)
- ▶ Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 1 (Hal Leonard)
A

The Wiz

Smalls

NEW B:32 **What would I do if I could feel?**

- ▶ The Wiz: vocal selections (Alfred)
D (B3-F#5)

LIST C

The 25th Annual Putnam County Spelling Bee

William Finn

C:1 **My Friend, the Dictionary** **PG**
(cut bb. 59-73; sing p. 29 as one character; sing Olive part from p. 30)

- ▶ The 25th Annual Putnam County Spelling Bee: vocal selections (Alfred)
F (B3-D5)

9 to 5 The Musical

Dolly Parton

C:2 **Backwoods Barbie**

- ▶ 9 to 5 The Musical: vocal selections (Hal Leonard)
B (E3-C#5)
- ▶ The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
B

A Funny Thing Happened on the Way to the Forum

Stephen Sondheim

NEW C:22 **That'll Show Him** **PG**

- ▶ The Singer's Musical Theatre Anthology, Soprano Vol. 1 (revised edition) (Hal Leonard)
F (C4-G5)

The Addams Family

Andrew Lippa

NEW C:23 **In the Arms** ★
(Mal part)

- ▶ The Addams Family: vocal selections (Hal Leonard)
C (G3-F5)

Barnum

Coleman & Stewart

C:3 **Museum Song**

- ▶ Barnum: vocal selections (Hal Leonard)
C (C4-E5)

Beauty and the Beast

Alan Menken & Tim Rice

C:4 **Me** ★
(without spoken sections)

- ▶ The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 3 (Hal Leonard)
E (B3-F5)

The Boy Friend

Sandy Wilson

C:5 **It's Nicer in Nice** ★

- ▶ The Singer's Musical Theatre Anthology, Soprano Vol. 4 (Hal Leonard)
G (D4-G5)

Brenda Bly: Teen Detective

Kevin Hammonds & Charles Miller

NEW C:24 **Stu** ★

- ▶ Stu
www.sheetmusicdirect.com/ID_No/45793/Product.aspx
G (G3-D5)

Cabaret

Kander & Ebb

NEW C:25 **Cabaret** PG ★

- ▶ The Complete Cabaret Collection (Hal Leonard)
A (E3-C5)
(cut bb. 102-141)
- ▶ Cabaret
www.musicnotes.com/sheetmusic/MN0143371
A
(cut 1st bar of p. 6 to 5th bar of p. 8)
- ▶ Cabaret
www.musicnotes.com/sheetmusic/MN0068669
B♭ (F3-E5)
(cut 1st bar of p. 7 to 9th bar of p. 8)

Chicago

Kander & Ebb

NEW C:26 **Razzle Dazzle** PG
(without repeat; lower line in bb. 39-41)

- ▶ Chicago: movie vocal selections (Faber)
F (C4-F5)

C:6 **When You're Good to Mama** PG 🔄

- ▶ Chicago: movie vocal selections (Faber)
F min (F3-A♭4)

The Drowsy Chaperone

Lisa Lambert & Greg Morrison

NEW C:27 **Show Off** ★

- ▶ The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 5 (Hal Leonard)
B♭ (G3-C5)
- ▶ Show Off
www.sheetmusicdirect.com/ID_No/63247/Product.aspx
B♭

Fun Home

Jeanine Tesori & Lisa Kron

C:7 **Ring of Keys** PG

- ▶ Ring of Keys
www.musicnotes.com/sheetmusic/MN0196520
E (B3-E5)
- ▶ Ring of Keys
www.concordtheatricals.co.uk/s/64755
E

Just So

George Stiles & Anthony Drewe

C:8 **Thick Skin**
(from b. 31)

- Thick Skin
www.stilesanddrewe.com/shop/
A♭ (C3–G4)

Kicks: The Showgirl Musical

Alan Menken & Eyn

C:9 **I Wanna Be a Rockette** 🕒★

- Alan Menken Songbook (Hal Leonard)
C (G3–B4)

Kinky Boots

Cynthia Lauper

NEW C:28 **The History of Wrong Guys** 🕒
(cut bb. 59–84)

- Kinky Boots: vocal selections (Alfred)
B♭ (B♭3–D5)

Little Shop of Horrors

Alan Menken & Ashman

C:10 **Grow for Me** ★

- Little Shop of Horrors: film vocal selections (Alfred)
E♭ (B♭3–E♭5)

Meet Me in St Louis

Blane & Martin

C:11 **The Trolley Song** ★

- 100 Years of Popular Music: 40s Vol. 1 (Faber)
E♭ (D4–E♭5)
- The Best of Singing, Grades 4–5 (high voice) (Faber)
E♭
- The Best of Singing, Grades 4–5 (low voice) (Faber)
D♭

Moana

Lin-Manuel Miranda

C:12 **You're Welcome** 🕒
(rap optional; singing upper line bb. 73–89)

- Moana: vocal selections (Hal Leonard)
C (A3–A5)
- The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
C

Next to Normal

Tom Kitt & Brian Yorkey

C:13 **Everything Else** 🕒★

- Next to Normal: vocal selections (Alfred)
C (G3–C5)
- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 6 (Hal Leonard)
C

Oliver!

Bart

NEW C:29 **Reviewing the Situation** 🕒
(cut bb. 56–95)

- Oliver! stage vocal selections (Lakeview Music)
F min (C4–F5)

On the Town

L. Bernstein, Comden & Green

C:14 **Ya Got Me** ★

- On the Town: vocal selections (Alfred)
C min (G3–E♭5)

Once Upon a Mattress

Mary Rodgers & Barer

C:15 **Shy** 🎧★

- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 2 (revised edition) (Hal Leonard)
A (B3-C#5)

The Sound of Music

Rodgers

NEW C:30 **I Have Confidence**
(from b. 30)

- The Sound of Music: vocal selections (revised edition) (Williamson)
(B3-F5)

South Pacific

Rodgers & Hammerstein

C:16 **Honey Bun** ★

- South Pacific: vocal score (Williamson)
E♭ (B♭3-B♭4)
(cut bb. 45-80. end at b. 93)
- South Pacific: vocal selections (Williamson)
E♭
(once through; straight to 3rd ending)
- The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
E♭
(without repeat)

Street Scene

Weill & L. Hughes

NEW C:31 **Wouldn't you like to be on Broadway?** 🎧PG

(cut bb. 41-48)

- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 2 (Hal Leonard)
G (D4-F5)

Tuck Everlasting

Chris Miller & Nathan Tysen

C:17 **Good Girl Winnie Foster** 🎧

- Tuck Everlasting: vocal selections (Hal Leonard)
G♭ (G♭3-E♭5)

Whoop Dee Doo!

Gallagher & Mark Waldrop

C:18 **Last One Picked** 🎧★

- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 3 (Hal Leonard)
F (B♭3-E5)

The Wind in the Willows

George Stiles & Anthony Drewe

NEW C:32 **The Amazing Mr Toad**
(Toad part; cut bb. 121-180; ending b. 194)

- The Amazing Mr Toad
www.stilesanddrewe.com/shop
D (D4-A5)

Young Frankenstein

Mel Brooks

C:19 **Listen to Your Heart** 🎧★

- The Singer's Musical Theatre Anthology, Soprano Vol. 6 (Hal Leonard)
(B♭3-E♭5)

You're a Good Man, Charlie Brown

Gesner / Andrew Lippa

C:20 **The Kite**

- The ABRSM Singing for Musical Theatre Songbook, Grade 5 (ABRSM)
E♭ (B♭3-E♭5)
- The Singer's Musical Theatre Anthology, Baritone/Bass Vol. 4 (Hal Leonard)
E♭

C:21 **My New Philosophy**
 (without vamp sections; with short ending)

- ▶ Contemporary Musical Theatre for Teens, Young Women's Edition Vol. 2 (Hal Leonard)
 G (B3–D5)
- ▶ The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 3 (Hal Leonard)
 G

AURAL TESTS


- a To sing from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. The melody will be played twice: once with a simple, chordal accompaniment, and then as a single melody line. First the examiner will play the key-chord and the starting note and then count in two bars. The candidate will respond unaccompanied.
- b To sing four fully described intervals above a given, fixed note.** The intervals will be chosen from the major and perfect intervals up to a 7th, in a random order. The sung notes will be within the range B \flat 3–D5 or in an appropriate octave. First the examiner will name and play the fixed note and then name the interval and play the fixed note with each request.
- c(i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics, articulation, tempo, tonality, rhythm; the second will be character.
- c(ii) To clap on a set quaver of the bar (the 'and' of a beat), requested by the examiner, while the first four bars are played again.** First the examiner will state if the piece is in two time, three time or four time and then specify the quaver to clap on and count in two bars before playing the first four bars. The candidate should clap on the specified quaver from the first bar.


REQUIREMENTS AND INFORMATION

Here are the most important points that you need to know when taking or entering students for ABRSM Singing for Musical Theatre Practical Grade exams. Further details, as well as administrative information about the exams, are given in ABRSM's Exam Regulations which you should read before booking an exam (available at www.abrsm.org/examregulations).

ACCOMPANIED SONGS

Programme planning: Candidates must perform three Accompanied songs (and an Unaccompanied song, see page 73). Songs must be chosen from the syllabus lists for the grade being taken. Candidates choose one song from each of the three Lists, A, B and C. In the exam, they should provide the examiner with a list of songs they will be performing; the form on page 87 can be used for this purpose.

There are a number of songs marked  due to their length. Candidates are limited to including a maximum of one of these 'long' songs as one of their three Accompanied songs.

There is a broad range of songs set on the syllabus, to suit different voices and to appeal to candidates of different ages and backgrounds. Not every song will be suitable for every candidate because of vocal range, content (themes, lyrics) or the wider context (historical, cultural, subject matter of the show). We advise that songs are chosen carefully for their appropriateness to each individual, which may require consultation between teachers and parents/guardians. A parental guidance symbol () is shown in the syllabus list where the content and/or context of the song or musical may have some mature themes.

The song lists are the same as for ABRSM's Singing for Musical Theatre Performance Grades. Candidates may not present the same songs (in full or individually) for the same grade of both qualifications, irrespective of when the exams are taken. This restriction also applies to ABRSM Singing exams (Practical and Performance Grades).

Languages: Songs may be sung in their original language or in a singing translation in any other language.

Keys: All songs may be sung by any voice and in any key. Many songs are available published in different keys, and candidates/teachers may make their own transpositions. The key of each song should be chosen carefully to ensure it is appropriate for the candidate's voice.

For guidance, the syllabus shows the published keys and vocal ranges for all songs (except for songs that are in more than one key, in which case only the vocal range is shown). Keys are shown for all editions of songs listed. The vocal range is shown for the first-listed edition only (unless there are slight variants in range between editions).

The vocal ranges are presented according to the following scheme:



Exam music & editions: Candidates may use any edition of their choice; this includes editions that are downloaded. Editions have been listed for guidance only. Many of the songs are available in a large number of collections and editions.

Lyrics: All songs may be sung by singers of any gender, and candidates may change pronouns and gender-specific words. Some songs include parts for different characters in which case candidates should sing them straight through as a solo, unless we have specified a particular part in the lists. Candidates are welcome to adjust lyrics to make a multi-character song work as a solo.

Interpreting the score: Whether a song contains printed musical indications or not, candidates are encouraged to interpret the score in a musical and stylistic way.

Verses and repeats: Songs should be sung complete, including standard repeats and DS/DC markings, with the following exceptions:

- where the syllabus listing specifies 'without repeats' (this applies to standard repeats) or 'without DS/DC'. (If there are different lyrics, the candidate can choose which lyric to sing.)
- where the syllabus listing specifies cuts or other instructions.
- where there is a standard repeat mark (including first-time bars) indicated in the score but words and music are exactly the same, in which case the repeat should not be sung.

Where cuts are indicated in the syllabus, they are specified to make songs suitable for exam purposes. A suitably adjusted piano introduction, ending or bridging passage may be needed.

Ossias: Where an ossia (alternative musical line or note) occurs in the music, candidates may sing either option unless the syllabus listing specifies differently.

Singing from memory: All songs must be sung from memory.

Accompaniment: Accompanied songs must be performed with a live piano accompaniment. Candidates must provide their own accompanist, who may stay in the exam room but only while fulfilling that role. The candidate's teacher may accompany, but candidates may not accompany themselves. The examiner will not accompany. If necessary, an accompanist may simplify any part of the piano accompaniment. Recorded accompaniments are not allowed. Lengthy instrumental/piano solos should not be played unless specified in the syllabus.

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

Sourcing exam music: Exam music is available from music retailers and online, including at the ABRSM music shop: www.abrsm.org/shop. Every effort has been made to make sure that the publications listed will be available for the duration of the syllabus. We advise candidates to get their music well before the exam in case items are not kept in stock by retailers. Non-exam related questions about the music (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

UNACCOMPANIED SONG

Candidates are required to perform an Unaccompanied song. This should be chosen from the songs marked ★ from any list for the grade being taken. The candidate may not perform the same song accompanied and unaccompanied.

Candidates should make their own choice of a 1–2 minute section(s) of their chosen song. Listed song instructions and cuts do not need to be observed, and candidates may choose their 1–2 minute section of a song marked 🕒 even if they have already chosen one 'long' song to sing as an Accompanied song.

The Unaccompanied song may be sung in any language and in any key. Where there are key changes, candidates may continue in the same key. Full bars of silence, where an accompaniment would usually be played, may be cut.

The first note or key-chord may be played on the piano to establish the pitch. The Unaccompanied song must be performed from memory.

SIGHT-SINGING

Candidates will be asked to sing a short piece of music which they have not previously seen; this Sight-singing test will be accompanied by the examiner at the piano. Each piece starts with an introduction, which the candidate will hear before their preparation time.

The tests are printed with clear and simple words in English; candidates may use these or they may sing to any vowel (with or without consonant) or sol-fa. This choice will not affect the marking.

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

Preparation: In the exam, the examiner will play the key-chord and starting note, then give a two-bar count-in before playing the piano introduction, ending with the first chord of the first full bar of the voice part. The candidate will then be given half a minute to look through and, if they wish, try out any part of the test (unaccompanied).

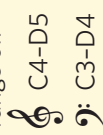







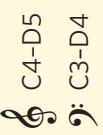






Test: The examiner will play the key-chord and starting note again, then give a two-bar count-in before playing the introduction for the actual test. The candidate should join in where the voice part begins, maintaining the pulse and continuing at the same tempo as the introduction.

Accompaniments: The Sight-singing tests have piano introductions and the examiner will set the tempo. In Grades 1-3 the introduction consists of the final bars of the test. In Grades 1 and 2 the texture of the piano accompaniments are minimal and double the vocal line. In Grade 3 the accompaniments are slightly fuller and closely support the vocal line. In Grades 4 & 5 the accompaniments are fuller still and occasionally support the vocal line.

Parameters: The table on page 75 shows the test parameters for each grade. Once a parameter is introduced, it applies to all higher grades. Rests are often given at suitable breathing places, and commas for breathing are occasionally used for guidance. Dynamic markings and tempo changes are printed above the singer's staff. Titles and tempo/character indications are in English.

Sample Tests: For practice purposes, books of sample Sight-singing tests (Grades 1-3 and Grades 4 & 5) are published by ABRSM. Purchasing these books is not a requirement.

Sight-singing parameters

Grade	Length (bars)		Time	Keys	Vocal range	Intervals in vocal part	Other features that may be included	Texts	Accompaniment
	Overall	Intro.							
1	6	2	4/4	C, G, F majors	up to a 6th, within the range of: 	<ul style="list-style-type: none"> repeated notes diatonic major/minor 2nds rising and falling minor 3rds (within tonic chord) 	<ul style="list-style-type: none">      <i>cresc.</i> and <i>dim.</i> hairpins 	English (optional)	<ul style="list-style-type: none"> doubles vocal line throughout introduction same as final bars examiner sets tempo (introduction)
		4							
2	6	2	4/4	A, E, D minors no accidentals in vocal part for minors		<ul style="list-style-type: none"> diatonic major/minor 3rds 	<ul style="list-style-type: none">  /  <i>mf</i> and <i>mp</i> comma for breathing 		
		4							
3	10 or 12	2 or 4	8	D, B \flat majors	about an octave, within the range of: 	<ul style="list-style-type: none"> rising perfect 4ths (dominant to tonic) 	<ul style="list-style-type: none">   ties simple syncopation slurs (on simple two-note melismas) slowing of tempo at end 		<ul style="list-style-type: none"> vocal line not always doubled
		4							
4	10-14	2 or 4	8-10	A, E \flat majors	about an octave, within the range of: 	<ul style="list-style-type: none"> rising and falling perfect 4ths 	<ul style="list-style-type: none"> anacrusis accidentals (within minor keys only) 		<ul style="list-style-type: none"> introduction not always same as final bars
		4							
5	10-14	2 or 4	8-10	G minor		<ul style="list-style-type: none"> perfect 5ths 	<ul style="list-style-type: none">    		
		4							

AURAL TESTS

For Grades 1–3 these tests are the same for all ABRSM Practical Grades instrumental and singing exams. For Grades 4 & 5 they are slightly different in order to be more relevant to the musical theatre genre. Full details of the content are given in each grade section.

In the exam: The tests are given by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is being assessed. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (with or without consonant), sol fa, hummed or whistled (and at a different octave, if appropriate).

Assessment: Some tests allow for a second attempt or for an additional playing by the examiner, if necessary. The examiner will also be ready to prompt, where helpful, although this may affect the assessment. Marks are not awarded for each individual test or deducted for mistakes; instead they reflect the candidate's overall response in this section. The marking criteria for the Aural tests are given on page 80.

Sample tests: For practice purposes, sample Aural tests are published by ABRSM. Examples of the Grades 1–3 tests are given in *Specimen Aural Tests* and *Aural Training in Practice*. Examples of the Grades 4 & 5 tests are given in *Singing for Musical Theatre Sample Aural Tests*. Purchasing these books is not a requirement.

4. ASSESSMENT AND MARKING

ASSESSMENT OBJECTIVES

The following tables describe the level of knowledge and skills required of candidates taking Practical Grades. They also show the assessment objectives and corresponding marking criteria that examiners use to assess the performances at each level. The full marking criteria used by examiners are available on page 80.

GRADES 1–3 (RQF LEVEL 1)

Assessment objectives	Marking criteria
Learners will:	Learners can:
Demonstrate musical skill, knowledge and understanding through performing Accompanied and Unaccompanied repertoire of elementary musical and technical demands, demonstrating control across the range of musical ingredients appropriate to straightforward repertoire and awareness of elementary characteristic features and performance conventions.	Perform elementary repertoire with: <ul style="list-style-type: none"> • Reliable pitch and intonation • Stable rhythm at a suitable tempo • Reliable tonal control and awareness • Musical shape and detail • Communication of character and style
Demonstrate notational and listening skills and understanding at elementary demand levels through responding to previously unseen music and prescribed aural tests.	Respond to straightforward musical notation with: <ul style="list-style-type: none"> • Overall security of notes, rhythm and continuity Respond to straightforward piano-based musical stimuli with: <ul style="list-style-type: none"> • Overall accuracy and reliable musical perception

GRADES 4–5 (RQF LEVEL 2)

Assessment objectives	Marking criteria
Learners will:	Learners can:
Demonstrate musical skill, knowledge and understanding through performing Accompanied and Unaccompanied repertoire of intermediate musical and technical demands, demonstrating control across the range of musical ingredients appropriate to moderately complex repertoire and awareness of comprehensive characteristic features and performance conventions.	Perform intermediate repertoire with: <ul style="list-style-type: none"> • Reliable pitch and intonation • Stable rhythm at a suitable tempo • Reliable tonal control and awareness • Musical shape and detail • Communication of character and style
Demonstrate notational and listening skills and understanding at intermediate demand levels through responding to previously unseen music and prescribed aural tests.	Respond to moderately complex musical notation with: <ul style="list-style-type: none"> • Overall security of notes, rhythm and continuity Respond to moderately complex piano-based musical stimuli with: <ul style="list-style-type: none"> • Overall accuracy and reliable musical perception

MARK ALLOCATION

Marks are allocated for each component of Practical Grades for Singing for Musical Theatre, as shown in the table below:

Exam section	Maximum marks	% of total mark
Accompanied song 1	30	20%
Accompanied song 2	30	20%
Accompanied song 3	30	20%
Unaccompanied song	21	14%
Sight-singing	21	14%
Aural tests	18	12%
Total	150	100%

RESULT CATEGORIES

The result categories for Practical Grades are set as follows. A Pass in each component of the exam is not required to pass overall.

Result category	Mark band
Distinction	130–150
Merit	120–129
Pass	100–119
Below Pass	50–99

SYNOPTIC ASSESSMENT

Synoptic assessment is a form of assessment that requires candidates to demonstrate that they can identify and effectively use a selection of skills, techniques, concepts and knowledge to carry out a key task. Practical Grades allow candidates to demonstrate their ability to draw together different skills, knowledge and understanding – theory, notation, vocal control, listening skills, creative interpretation – and apply these across the individual components of the exam.

AWARDING

An examiner's assessment of a song or any other component will be based on the performance given at that time towards the qualification for which the candidate has been entered. Prior performances of the same songs or other components will not be taken into account for the qualification, nor will marking appeals be accepted on that basis. The transfer of marks, at any grade, between Practical Grades and Performance Grades is not permitted.

Candidates may not perform the same repertoire (in full or individual songs) for both a Practical Grades and a Performance Grades qualification. If choosing to enter at the same grade for both qualifications, irrespective of when the exams are taken, the songs presented must be different.

MARKING CRITERIA

The table on page 80 shows the marking criteria used by examiners for Practical Grades in Singing for Musical Theatre. Examiners mark up or down from the pass mark for each component by balancing the extent to which the qualities and skills listed in the criteria (broadly categorised by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome.

MARKING CRITERIA

Grades 1-8	Songs <i>Pitch</i>	<i>Time</i>	<i>Tone</i>	<i>Shape</i>	<i>Performance</i>
Distinction 27-30	<ul style="list-style-type: none"> Highly accurate notes and intonation 	<ul style="list-style-type: none"> Fluent, with flexibility where appropriate Rhythmic character well conveyed 	<ul style="list-style-type: none"> Well projected Sensitive use of tonal qualities 	<ul style="list-style-type: none"> Expressive, idiomatic musical shaping and detail 	<ul style="list-style-type: none"> Assured Fully committed Vivid communication of character and style
Merit 24-26	<ul style="list-style-type: none"> Largely accurate notes and intonation 	<ul style="list-style-type: none"> Sustained, effective tempo Good sense of rhythm 	<ul style="list-style-type: none"> Mainly controlled and consistent Good tonal awareness 	<ul style="list-style-type: none"> Clear musical shaping, well-realised detail 	<ul style="list-style-type: none"> Positive Carrying musical conviction Character and style communicated
Pass 20-23	<ul style="list-style-type: none"> Generally correct notes Sufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> Suitable tempo Generally stable pulse Overall rhythmic accuracy 	<ul style="list-style-type: none"> Generally reliable Adequate tonal awareness 	<ul style="list-style-type: none"> Some realisation of musical shape and/or detail 	<ul style="list-style-type: none"> Generally secure, prompt recovery from slips Some musical involvement
Below Pass 17-19	<ul style="list-style-type: none"> Frequent note errors Insufficiently reliable intonation to maintain tonality 	<ul style="list-style-type: none"> Unsuitable and/or uncontrolled tempo Irregular pulse Inaccurate rhythm 	<ul style="list-style-type: none"> Uneven and/or unreliable Inadequate tonal awareness 	<ul style="list-style-type: none"> Musical shape and detail insufficiently conveyed 	<ul style="list-style-type: none"> Insecure, inadequate recovery from slips Insufficient musical involvement
13-16	<ul style="list-style-type: none"> Largely inaccurate notes and/or intonation 	<ul style="list-style-type: none"> Erratic tempo and/or pulse 	<ul style="list-style-type: none"> Serious lack of tonal control 	<ul style="list-style-type: none"> Musical shape and detail largely unrealised 	<ul style="list-style-type: none"> Lacking continuity No musical involvement
10-12	<ul style="list-style-type: none"> Highly inaccurate notes and/or intonation 	<ul style="list-style-type: none"> Incoherent tempo and/or pulse 	<ul style="list-style-type: none"> No tonal control 	<ul style="list-style-type: none"> No shape or detail 	<ul style="list-style-type: none"> Unable to continue for more than a short section
0	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered

Grades 1-8	Unaccompanied song	Sight-singing
Distinction 19-21	<ul style="list-style-type: none"> Excellent control of pitch and intonation Rhythmic character well conveyed Sensitive use of vocal qualities Expressive, idiomatic musical shaping Fully committed communication, vivid story-telling 	<ul style="list-style-type: none"> Fluent, rhythmically accurate Accurate notes/pitch/key Musical detail realised Confident presentation
Merit 17-18	<ul style="list-style-type: none"> Good control of pitch and intonation Rhythmic character conveyed Good use of vocal qualities Clear musical shaping Good musical involvement and story-telling 	<ul style="list-style-type: none"> Adequate tempo, usually steady pulse Mainly correct rhythm Largely correct notes/pitch/key Largely secure presentation
Pass 14-16	<ul style="list-style-type: none"> Generally reliable control of pitch and intonation Adequate sense of rhythmic character Sufficient use of vocal qualities Some musical shaping Some musical involvement and story-telling 	<ul style="list-style-type: none"> Continuity generally maintained Note values mostly realised Pitch outlines in place, despite errors Cautious presentation
Below Pass 11-13	<ul style="list-style-type: none"> Unreliable control of pitch and/or intonation Inadequate sense of rhythmic character Insufficient use of vocal qualities Lack of musical shaping Insufficient musical involvement and/or story-telling 	<ul style="list-style-type: none"> Lacking overall continuity Incorrect note values Very approximate notes/pitch/key Insecure presentation
7-10	<ul style="list-style-type: none"> Very unreliable control of pitch and/or intonation Lacking rhythmic character No use of vocal qualities No musical shaping Lacking musical involvement and/or story-telling 	<ul style="list-style-type: none"> No continuity or incomplete Note values unrealised Pitch outlines absent Very uncertain presentation
0	<ul style="list-style-type: none"> No work offered 	<ul style="list-style-type: none"> No work offered

Grades 1-8	Aural tests
Distinction 17-18	<ul style="list-style-type: none"> Accurate throughout Musically perceptive Confident response
Merit 15-16	<ul style="list-style-type: none"> Strengths significantly outweigh weaknesses Musically aware Secure response
Pass 12-14	<ul style="list-style-type: none"> Strengths just outweigh weaknesses Cautious response
Below Pass 9-11	<ul style="list-style-type: none"> Weaknesses outweigh strengths Uncertain response
6-8	<ul style="list-style-type: none"> Inaccuracy throughout Vague response
0	<ul style="list-style-type: none"> No work offered

5. AFTER THE EXAM

RESULTS

All candidates receive a copy of their mark form; successful candidates also receive a certificate that shows the qualification title as well as the subject and level that they have been examined in. We aim to release results for Practical Grades in line with the schedules on our website at www.abrsm.org/results; however, some results may take longer. Examiners will not issue or discuss a candidate's result; the mark form (and certificate for successful candidates) will be issued by ABRSM after the exam. Unless otherwise requested at the time of booking, mark forms and certificates are issued to the applicant, whose responsibility it is to pass them on to candidates.

EXAM FEEDBACK

Specific guidance for questions about the administration of the exam or the results awarded is available on our website. We also welcome feedback about other matters. All feedback is logged and plays a valuable part in our quality assurance procedures. For further information on our processes and deadlines for submitting feedback, please visit www.abrsm.org/send-exam-feedback.

6. OTHER ASSESSMENTS

ABRSM's other assessments for musical-theatre singers are Performance Grades, Performance Assessment and Ensembles.

In addition to the assessments described on the following pages, ABRSM offers a range of other assessments for instrumentalists, singers and groups:

- Music Medals
- Prep Test
- Performance Assessments
- Ensembles
- Choral Singing

Full information is available at www.abrsm.org/exams.

PERFORMANCE GRADES

ABRSM Performance Grades are our new progressive qualifications that allow learners to focus on and showcase their performance skills. They are available from Grade 1 to Grade 8*. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s) in the same subject. Full information, including the qualification specification, is available at www.abrsm.org/performancegrades.

** Grades 6-8 are available for Singing for Musical Theatre in this suite of exams*

ABOUT PERFORMANCE GRADES

Each Performance Grade has been carefully designed to assess synoptically the underpinning knowledge and understanding required for music performance. These creative skills are presented through the technical control of an instrument/voice, interpretation of repertoire, and the delivery and successful communication of a selected programme of repertoire. Collectively, these skills enable candidates to progress to higher grades and other qualifications in the creative arts sector.

The exams are made up of five components:

- four Pieces/Songs – three selected by candidates from set lists and one that is their own choice
- an assessment of the performance as a whole

Marks for each component are weighted evenly and are awarded to each component individually.

The exams are currently offered as remote assessments only. Candidates' performances are video recorded in one continuous take and submitted to ABRSM for assessment. The candidate/Applicant is responsible for organising a suitable venue and any equipment needed to run the exam.

Those entering for a Grade 6, 7 or 8 Performance Grades exam must first have passed ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument; for full details, including a list of accepted alternatives, see www.abrsm.org/prerequisite.

MUSIC THEORY

ABRSM Music Theory exams are available for Grades 1–8. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). Further information is available at www.abrsm.org/theory and the qualification specification (including the full syllabus) is available at www.abrsm.org/specifications.

ABOUT MUSIC THEORY

Developing musical literacy forms a key part of a rounded education for performers, composers and listeners of all kinds. Understanding how written symbols relate to the elements of music, and having the skills to interpret and translate them into sounds, empowers us to communicate and experience music in a meaningful way.

ABRSM's Music Theory grades give learners:

- a knowledge of the notation of western music, including commonly used signs and terminology
- an understanding of fundamental musical elements such as intervals, keys, scales and chords
- an ability to apply theoretical knowledge and understanding to score analysis
- skills in harmonic completion of extracts and melody writing (at Grades 6–8).

Candidates are assessed on their ability to identify, use and manipulate musical symbols, to study extracts and to answer questions about the elements of music according to the parameters detailed in the full syllabus at www.abrsm.org/theory.

GRADE 5 AS A PREREQUISITE

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore an ABRSM requirement that candidates must provide evidence of a pass at ABRSM Grade 5 or above in Music Theory, Practical Musicianship or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

PRACTICAL MUSICIANSHIP

ABRSM Practical Musicianship exams are available for Grades 1–8 and are open to singers and instrumentalists. Candidates may be entered for any grade at any age and do not need to have taken any earlier grade(s). The full syllabus is available at www.abrsm.org/practicalmusicianship.

ABOUT PRACTICAL MUSICIANSHIP

Musicianship is a broad concept that covers a complex range of musical abilities. For the purposes of this syllabus, it is loosely defined as the ability to ‘think in sound’. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, reading from notation, or through improvisation.

ABRSM’s Practical Musicianship grades encourage learners to develop their ability to ‘think in sound’ and perform spontaneously. While Practical Grades and Performance Grades focus on aspects of performance and/or supporting tests that are prepared in detail in advance, here the playing (or singing) is in response to immediate challenges and stimuli, presented both aurally and via notation.

The exams also cover the following key skills:

- the ability to internalise music and to reproduce it
- interpreting written music with a minimum of preparation
- exploring the possibilities inherent in a short motif
- the ability to detect differences between what is heard and what is written.

In developing their musicianship skills, learners will be gaining the understanding as well as the expressive and interpretative skills needed to master the musical language of the repertoire they are learning.

GRADE 5 AS A PREREQUISITE

We believe that a thorough understanding of the elements of music is essential for a full and satisfying performance at the higher grades.

It is therefore an ABRSM requirement that candidates must provide evidence of a pass at ABRSM Grade 5 or above in Practical Musicianship, Music Theory or a Practical Grades solo Jazz instrument before they can enter for a Grade 6, 7 or 8 Practical Grades or Performance Grades exam.

ARSM *

The ARSM diploma is available to instrumentalists and singers of any age. It is the first of our diploma qualifications and provides musicians with an opportunity to develop their performance technique and interpretative skills, while focusing on programme building and extending their repertoire.

KEY FEATURES

- Candidates present a balanced and varied programme, as follows:
 - the programme lasts 30 minutes
 - at least 20 minutes of the music is chosen from the repertoire list
 - the remaining programme time may be made up of own-choice repertoire, of Grade 8 standard or above
- There are no additional supporting tests or other requirements
- There are two assessment methods available:
 - in person - held at the same venues and during the same time periods as ABRSM's Practical Grades
 - remote - a video recorded performance submitted to ABRSM for assessment
- ARSM is a letter-bearing qualification. Candidates awarded the diploma can use the letters ARSM (Associate of the Royal Schools of Music) after their name.

Those entering for an ARSM diploma must first have passed ABRSM Grade 8 (or a listed alternative). Full details of the exam and entry requirements are available in the qualification specification at www.abrsm.org/arsmdiploma.

We update our syllabuses from time to time. Advance notice of any changes will be given at www.abrsm.org/exams. Please refer to the website for the most recent version of the ARSM syllabus.

** Not currently available for Singing for Musical Theatre*

DIPABRSM, LRSM, FRSM (MUSIC PERFORMANCE) *

These diplomas are available to instrumentalists and singers of any age. Through a combination of live and written components, candidates demonstrate their performance, communication and research skills, as well as their musical knowledge and understanding. Each diploma serves as a stepping stone to the next level.

KEY FEATURES

- Candidates:
 - present a recital programme
 - submit programme notes (DipABRSM & LRSM) or a written submission (FRSM)
 - undertake a viva voce, with questions covering the recital, programme notes/written submission as well as other aspects of performance
 - perform a short piece of unaccompanied and previously unseen music after five minutes' preparation time (quick study)
- These diploma exams take place at specific venues and times of the year
- Each diploma is a letter-bearing qualification. Candidates awarded a diploma can use the letters DipABRSM (Diploma of the Associated Board of the Royal Schools of Music), LRSM (Licentiate of the Royal Schools of Music) or FRSM (Fellowship of the Royal Schools of Music) after their name as appropriate.

Those entering for one of these diplomas must fulfil a specific ABRSM prerequisite (or a listed alternative). Full details of the exam and entry requirements are available at www.abrsm.org/diplomas and the qualification specification is available at www.abrsm.org/specifications.

We update our syllabuses from time to time. Advance notice of any changes will be given at www.abrsm.org/exams. Please refer to the website for the most recent versions of the diploma syllabuses.

Further diploma exams

DipABRSM, LRSM and FRSM diplomas are also available for Instrumental/Vocal Teaching and Music Direction. Full details are available at www.abrsm.org/diplomas.

** Not currently available for Singing for Musical Theatre*

EXAM RUNNING ORDER FORMS

Name _____

Subject Singing for Musical Theatre

Grade _____

Please write details of the songs you are performing in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!

List	Number	Show	Song

Unaccompanied song:

List	Number	Show	Song

09/18

Name _____

Subject Singing for Musical Theatre

Grade _____

Please write details of the songs you are performing in the order you are presenting them and hand this slip to the examiner. Best wishes for an enjoyable and successful exam!

List	Number	Show	Song

Unaccompanied song:

List	Number	Show	Song

09/18

SINGING FOR MUSICAL THEATRE

PRACTICAL MUSIC GRADES

Syllabus

from 2021

Singing for Musical Theatre Syllabus from 2021 **Practical Music Grades 1-5**



Supporting the teaching and learning of music
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Royal Northern College of Music | Royal Conservatoire of Scotland

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ABRSM