

Grades

1-3



SINGING FOR MUSICAL THEATRE

Syllabus

ABRSM Grades 1-3

WELCOME to

ABRSM Singing for Musical Theatre exams!

Our new Singing for Musical Theatre exams 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 graded qualifications, starting from January 2019.

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 IN THE EXAM?

SONGS

Each grade - **1**, **2** and **3** - 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 are planning to expand this list each year to include new shows, please see 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 another 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. It could help you to, for example, join in with a variety of ensembles/choirs or step into a new role at short notice.

The exam tests - 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 consisting of the final bars of the test you will then sing. The piano part either doubles (Grades 1-2) or closely supports (Grade 3) the melody line throughout, so you can use your 'musical ear' and 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 include clapping, singing back echoes, identifying changes, and answering questions about music played to you by the examiner.

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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 27.

ONE UNACCOMPANIED SONG: from memory, chosen from the songs from any list marked with a ★ below. For further details see page 29.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see page 29.

AURAL TESTS: administered by the examiner from the piano. For further details see pages 6 and 31.

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**
(omitting first repeat)

➤ Songs from The Aristocats (Hal Leonard)
C (B3-D5)

Bambi

Churchill & Morey

A:3 **Little April Shower**

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

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** ★
(omitting repeat)

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

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
(omitting repeat)

★ Can be performed as an Accompanied or Unaccompanied Song
PG May contain mature themes
See page 27 for more details

Hans Christian Andersen

F. Loesser

A:7 **The Inch Worm** ★
 (melody line only; omitting repeat)

➤ Junior Songscape: Stage and Screen (Faber)
F (B♭3–D5)

Jack and the Beanstalk

Matthew White & Ana Sanderson

A:8 **Crock of Gold** ★
 (omitting 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)

Oliver!

Bart

A:11 **Where is love?**
 (omitting 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 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♭ (D4–C5)
 ➤ The Rodgers & Hammerstein Collection (Williamson)
B♭

LIST B

Bugsy Malone

Paul Williams

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

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

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

La La Land

Justin Hurwitz, Benj Pasek & Justin Paul

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

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

Mamma Mia!

Benny Andersson, Björn Ulvaeus & Stig Anderson

B:6 **Honey, honey** PG
 (omitting spoken section)

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

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** ★
 (omitting 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)

Pete's Dragon

Al Kasha & Hirschhorn

B:10 **Candle on the Water** ★
 (omitting repeat)

➤ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
 C (C4-A4)

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** ★
 (omitting repeat)

➤ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
 D (A4-B5)

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-D♭5)

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)

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'lly**
 (omitting repeat)

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

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

Cinderella

David, Hoffman & Livingston

C:4 **The Work Song**

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

Dr Dolittle

Leslie Bricusse

C:5 **Talk to the Animals**
(ending at b. 70)

- Talk to the Animals
www.musicnotes.com/sheetmusic/MN0054692
B♭ (B3–D5)

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)

Mary Poppins

Richard & Robert Sherman

C:7 **Let's Go Fly a Kite** ★

- Mary Poppins: film vocal selections (Hal Leonard)
B♭ (B3–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♭

Oliver!

Bart

C:8 **Oom-pah-pah** PG ★

- Oliver!: film vocal selections (Lakeview Music)
F (C4–D5)
(omitting 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'** ★
(omitting 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** ★
(omitting repeat)

- ▶ The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
G (D4–E5)

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
(omitting repeat)
- ▶ Musical Theatre Collection for Young Women Singers (Hal Leonard)
E min/G
- ▶ Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
E min/G
(omitting repeat)

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 may be omitted; 70th Anniversary Deluxe Songbook not suitable for exam use)
- ▶ The ABRSM Songbook Plus, Grade 1 (ABRSM)
C
(omitting 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

- 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.
- 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.
- 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 27.

ONE UNACCOMPANIED SONG: from memory, chosen from the songs from any list marked with a ★ below. For further details see page 29.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see page 29.

AURAL TESTS: administered by the examiner from the piano. For further details see pages 16 and 31.

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** ★
(omitting 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
(omitting repeat)

★ Can be performed as an Accompanied or Unaccompanied Song
PG May contain mature themes
See page 27 for more details

Cinderella

Rodgers & Hammerstein

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

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

Funny Face

G. & I. Gershwin

A:6 **'S Wonderful**
(refrain only; omitting repeat)

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

Girl Crazy

G. & I. Gershwin

A:7 **But Not for Me** ★
(refrain only; omitting 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

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
- Stage & Screen - The Black Book (Wise)
G

A:14 **Stay Awake** ★

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

A:15 **Supercalifragilisticexpialidocious** ★
(omitting 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

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♭

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 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–D5)

Beautiful

King & Goffin

B:3 **The Loco-Motion**
 (omitting 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**  

- ▶ 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** 
 (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; omitting DS)

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

Grease

Casey & Jim Jacobs

B:8 **Beauty School Dropout** 
 (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**
 (omitting 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
(omitting 4th–11th bars on final page)
- ▶ Junior Songscape (Faber)
B♭
(ending b. 45; melody line only; omitting top F in b. 29)

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)

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 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)

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**
 (ending on 9th bar of p. 29)

- 📌 Tangled: vocal selections (Hal Leonard)
C (G3-C5)

B:18 **I've Got a Dream**
 (ending on 2nd bar of p. 22)

- 📌 Tangled: vocal selections (Hal Leonard)
E (B3-E5)

Watership Down

Mike Batt

B:19 **Bright Eyes**
 (omitting repeats; straight to coda)

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

Whistle Down the Wind

Andrew Lloyd Webber & Jim Steinman

B:20 **No Matter What**
 (melody line only; omitting repeats)

- 📌 Junior Songscape (Faber)
G (B3-E5)

LIST C

42nd Street

Warren & Dubin

C:1 **Forty-Second Street**

- Ready to Sing...Broadway (Alfred)
D min (D4-D5)
(this version only)

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 **Everybody 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)
- Songs from The Aristocats (Hal Leonard)
C min
- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
E 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)

- Bugsy 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)

Dumbo

O. Wallace & Washington

C:6 **When I See an Elephant Fly** ★

- The New Illustrated Treasury of Disney Songs (6th edition) (Hal Leonard)
E♭ (B♭3-F5)
(pp. 58-60; omitting 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♭ (B♭3-C5)

Half a Sixpence

Heneker

C:8 **Flash, Bang, Wallop!** ★

- Junior Songscape: Stage and Screen (Faber)
F (C4–C5)
(omitting 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
(omitting DS)

Kiss Me, Kate

C. Porter

C:9 **Brush Up Your Shakespeare** PG
(omitting repeats)

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

Little Johnny Jones

George M. Cohan

C:10 **Give my regards to Broadway**
(omitting 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)
- Under the Sea
www.musicnotes.com/sheetmusic/MN0056952
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)
C (C4–C5)

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 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 27.

ONE UNACCOMPANIED SONG: from memory, chosen from the songs from any list marked with a ★ below. For further details see page 29.

SIGHT-SINGING: a short piece of previously unseen music, accompanied by the examiner at the piano. For further details see page 29.

AURAL TESTS: administered by the examiner from the piano. For further details see pages 25 and 31.

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)
(omitting repeat)
- The Singer's Musical Theatre Anthology, Mezzo-Soprano/Belter Vol. 3 (Hal Leonard–Faber)
E♭
(ending p. 25 b.3)

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–E♭5)
- 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)
B♭ (A3–D5)
(bb. 25–80)
- Camelot: vocal score (revised edition) (Faber)
B♭
(ending b. 95)

★ Can be performed as an Accompanied or Unaccompanied Song
PG May contain mature themes
See page 27 for more details

Cinderella

Rodgers & Hammerstein

A:5 **Impossible**

- Cinderella: vocal selections (revised edition) (Williamson)
G (C4-C5)
- Impossible
www.musicnotes.com/sheetmusic/MN0107297
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; omitting '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)
E♭ (B♭3-E♭5)

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**
(omitting repeat)

- I've never been in love before
www.musicnotes.com/sheetmusic/MN0070060
B♭ (B♭3-E♭5)

The King and I

Rodgers & Hammerstein

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

- 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)

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'** ★
(omitting repeats)

- Oh, What a Beautiful Mornin' (Williamson)
E♭ (D4–E♭5)

Pal Joey

Rodgers & L. Hart

A:18 **Bewitched** 
(from b. 21; omitting 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)

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 \flat /B (B \flat 3-D#5)

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

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

Seven Brides for Seven Brothers

de Paul & Mercer

A:24 **Bless yore beautiful hide** ★

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

State Fair

Rodgers & Hammerstein

A:25 **It's a grand night for singing**
(omitting the Interlude)

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

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 \flat 3-D5)

Anastasia

Stephen Flaherty & Lynn Ahrens

B:2 **Once Upon a December** ★
(omitting 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 \flat (B \flat 3-D5)
- Kids' Musical Theatre Collection, Vol. 1 (Hal Leonard)
B \flat
(omitting 2nd repeat)
- More Audition Songs for Kids (Wise)
A \flat

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, omitting 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; omitting repeat)

Cats: vocal selections (Faber)
C min (A3-C5)

Charlie and the Chocolate Factory

Marc Shaiman & Scott Wittman

B:7 **Almost Nearly Perfect**
 (omitting repeat)

Charlie and the Chocolate Factory: The New Musical: vocal selections
 (Hal Leonard)
F (A3-D5)

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)

Enchanted

Alan Menken & Stephen Schwartz

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

Enchanted: vocal selections (Hal Leonard)
D (G#3-D5)

Finding Neverland

Eliot Kennedy & Gary Barlow

B:10 **Neverland**
 (omitting 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 Greatest Showman

Pasek & Paul

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

A Million Dreams
www.musicnotes.com/sheetmusic/MN0180249
G (E3-C5)

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 \flat /B \flat (A \flat 3-E \flat 5)

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)

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 \sharp min (G \sharp 3-B4)

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:21 **There's Me**

- ▶ There's Me
www.musicnotes.com/sheetmusic/MN0095004
B \flat (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 \flat 5)

LIST C

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 \flat min (A \flat 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; omitting repeat)

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

Calamity Jane

Fain & Webster

C:4 **The Deadwood Stage** ★

- Calamity Jane: vocal score (Faber)
A \flat (C4-E \flat 5)
(from 4 bars before fig. 3 to fig. 7)
- The Best of Singing, Grades 1-3 (high voice) (Faber)
A \flat
- The Best of Singing, Grades 1-3 (low voice) (Faber)
G
- Stage & Screen - The White Book (Wise)
G
(omitting repeat)

Chicago

John Kander & F. Ebb

C:5 **Funny Honey** PG ★
(may be sung 8ve lower; omitting repeats)

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

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)

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 \flat

Hello, Dolly!

Jerry Herman

C:9 **Hello, Dolly!** ★

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

The Life

C. Coleman & Ira Gasman

C:10 **Easy Money** 
(omitting 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**
(omitting 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 (Bb3-A4)

Matilda The Musical

Tim Minchin

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

- ▶ Matilda The Musical: vocal selections (Wise)
G (D#4-E5)

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; observing repeat)

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

Oliver!

Bart

C:16 **My Name** 

- ▶ 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** 
(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)
B♭ (C4–D5)

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)

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).

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

ENTERING FOR AN EXAM

Currently, there are three grades of Singing for Musical Theatre exams. The syllabus for higher grades will be available from Autumn 2019. Candidates may be entered for any grade and do not need to have taken any other grade in Singing for Musical Theatre.

Access: We aim to make our exams accessible to all candidates by providing access arrangements and reasonable adjustments to exam requirements. We publish guidelines for candidates with specific needs at www.abrsm.org/specificneeds. Where a candidate has specific needs that are not covered by our guidelines, we consider each case individually. Further information is available from the Access Coordinator (accesscoordinator@abrsm.ac.uk) or from www.abrsm.org/specificneeds.

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

SECTIONS OF THE EXAM

ABRSM graded Singing for Musical Theatre exams consist of: three Accompanied songs; one Unaccompanied song; Sight-singing; and Aural tests.

Marking scheme: Exams are marked out of 150. 100 marks are required for a Pass, 120 for a Merit and 130 for a Distinction. Candidates do not need to pass each section to pass overall. See p. 32 for the marking criteria used by examiners.

The marks are allocated as follows:

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

ACCOMPANIED SONGS

Programme planning: Candidates must perform three Accompanied songs (and an Unaccompanied song, see p. 29). 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.

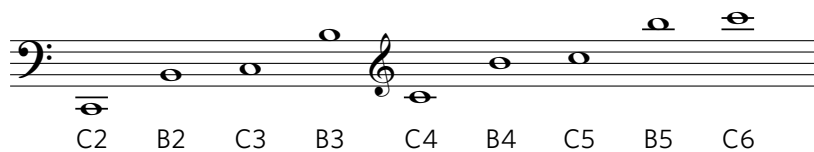
There is a broad range of songs set on the syllabus, to suit different voices and to appeal to candidates of different ages and backgrounds. Not every song will be suitable for every candidate because of vocal range, content (themes, lyrics) or the wider context (historical, cultural, subject

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 (PG) is shown in the syllabus list where the content of the song or musical may have some mature themes.

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

Keys: 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:



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.

Exam music & editions: Candidates may use any edition of their choice (in- or out-of-print or downloadable). 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 observing standard repeats and DS/DC markings, with the following exceptions:

- where the syllabus listing specifies 'omitting repeats' (this applies to standard repeats) or 'omitting 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 indicated in the score but words and music are exactly the same, in which case the repeat should be omitted.

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.

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 only while accompanying. 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.

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

UNACCOMPANIED 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.

The Unaccompanied Song may be sung in any language and in any key. 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

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

The tests for Grades 1–3 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.

Specimen Tests: For practice purposes, a book of sample Sight-singing tests (Grades 1–3) is available to purchase from music retailers and from www.abrsm.org/shop.













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 bar where the voice part begins. 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 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.

Parameters: The table on p. 30 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 are printed above the singer's staff. Titles and tempo/character indications are in English.

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">     (at end of bars only)  (at end only) f and p <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 12	2	4/4 3/4	A, E, D minors no accidentals in vocal part for minors	about an octave, within the range of: 	<ul style="list-style-type: none"> diatonic major/minor 3rds 	<ul style="list-style-type: none">  /  mf and mp 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							

AURAL TESTS

These tests are the same for all ABRSM Grades 1–3 instrumental and singing exams. Full details of the content are given in each grade section.

In the exam: The tests are administered by the examiner from the piano. For any test that requires a sung response, pitch rather than vocal quality is being assessed. The examiner will be happy to adapt to the vocal range of the candidate, whose responses may be sung to any vowel (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 p. 32.

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

IN THE EXAM

Examiners: Generally, there will be one examiner in the exam room; however a second examiner may be present for training or quality assurance purposes. Examiners may ask to look at the accompanist's copy of the music before or after the performance of an accompanied song. Examiners may stop the performance of a song when they have heard enough to make a judgment. They 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.

Song list: Candidates should provide the examiner with a list of the songs they will be performing. The exam programme & running order form on p. 33 can be used for this purpose.

Order of the exam: The candidate can choose to take the sections of the exam in any order, although it is preferable for accompanied songs to be performed one after another.

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

ASSESSMENT

The tables on p. 32 show the marking criteria used by examiners. Examiners balance the extent to which the qualities and skills listed on p. 32 (broadly categorized by pitch, time, tone, shape and performance) are demonstrated and contribute towards the overall musical outcome in the exam.

OBTAINING EXAM MUSIC

Exam music is available from music retailers and online, including at the ABRSM music shop: www.abrsm.org/shop. We aim to make sure that all 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. All questions about the music that are not about exam requirements (e.g. editorial, availability) should be addressed to the relevant publisher: contact details are listed at www.abrsm.org/publishers.

REGULATION

ABRSM graded music exams, Music Medals and diplomas are regulated in England by the Office of Qualifications and Examinations Regulation (Ofqual) and the corresponding regulatory authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA Regulation). They are part of the Regulated Qualifications Framework (RQF) in England and Northern Ireland. For further information, see www.abrsm.org/regulation.

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

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

Syllabus

Singing for Musical Theatre Syllabus **Grades 1-3**



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