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NZMEB SYLLABUS FOR

Performance and Standard Musical Theatre

In compiling this syllabus, the New Zealand Music Examinations Board has endeavoured to use readily available and affordable editions as indicated in the text. The Board has used each book to the fullest extent possible, however any edition is acceptable. Editions are mentioned solely as a means of identification, and any standard edition will be accepted.

New Zealand music is available from SOUNZ, the Centre for New Zealand Music, Level 1, 39 Cambridge Terrace, Wellington, 6001. Tel 04-801 8602, Fax 04-801 8604, infor@sounz.org.nz

Examination Music

Entrants may Not use photocopies for performance (other than for facilitating page turns) in examinations, as this is prohibited by the Copyright Act. When Entrants enter the examination room they must hand copies of all pieces being performed, to the examiner, together with their examination slip. Prescribed music for examinations should be purchased from the publishers, sheet music dealers or the internet. Please note that where pieces are listed in the Syllabus, the publishers are given mainly as an aid to locating material, and are merely suggestions; other authoritative editions of the music will be equally acceptable. All pages downloaded from internet sites must be presented at examination including front page/s if any and the computer generated invoice showing the name of the purchaser and the name of the internet site the music was purchased from. It is important to note that not all music purchased/downloaded for free on the internet complies with international copyright laws. For any queries relating to this please contact the office@nzmeb.org.

Languages

Up to and including Grade 5 all songs may be sung in original language or English translation. From Grade 6, the original language must be employed, unless stated otherwise.

Memory Work

It is recommended that from the earliest grades entrants should be encouraged to perform the chosen songs from memory. With the exception of Oratorio/Cantata, memorisation of all Grade 8 and diploma programmes is required.

Keys

Except in the case of arias from Opera and Oratorio, songs may be transposed to any suitable key.

Technical work

The entrant's selected starting note or chord will be played before each scale, arpeggio or exercise.

Scales, arpeggios and exercises may be transposed to suit the range of the voice.

Metronome markings should be used as an approximation, a reasonable proximity to these markings will be acceptable.

Study List for Performance Musical Theatre Entrants: Samples of entrant's work for the year

From Grades 1 to Grade 7 all Performance Musical Theatre entrants must present other songs of their choice, as evidence of study beyond those presented for the examination. These should be at a similar level to those already in the syllabus and may come from the syllabus or from a source other than the lists below. Examiners, at their discretion, will ask entrants to demonstrate familiarity with these songs by performing the whole or any part of them during the examination. Entrants must bring a copy of the music to the examination room. The following minimum requirements apply: Grade 1 - one extra study song. Grades 2 to 7 - two extra study songs.

Accompaniments for pieces

Entrants must provide their own accompanists who remain in the room only while accompanying. A teacher may act as accompanist. Teachers are encouraged to put in a chordal accompaniment where none is in place, unless item is to be performed unaccompanied.

Backing tracks may be used up to and including Grade 3. The candidate is responsible for all technical requirements, and the equipment must be of a good standard, appropriate for the task.

Technical Work

Technical Work is progressive throughout the grades. Technical work may be transposed to suit the range of the entrant's voice. Entrants must select a starting note and that note or a chord will be played before each scale, arpeggio or exercise.

With the vocal exercises, the interval of transposition should stay the same. Therefore, if the first exercise is a tone lower than printed, then all others should be a tone lower.

Where no syllable is specified, entrants must be prepared to sing on any of the vowel sounds. For Level One and Two entrants, vowels may be preceded by a consonant. At Level Three and above, except where otherwise specified, vowels may not be preceded by a consonant. All printed technical exercises for the grade, need to be learnt and ready for presentation during the examination. Examiners may, at their discretion, choose to hear only a selection of these.

At Grade 5 and above the entrant must also present one of the vocal studies or an unaccompanied folk song as listed for the grade.

In all technical work, the International Phonetic Alphabet (IPA) has been used to indicate vowels and consonants on which to sing these exercises.

Teachers are encouraged to use all exercises in all Grades as a sequential vocal development tool, while concentrating on the exercises for the particular Grade for which the entrant is entered.

The unaccompanied folk song is a constant in Preliminary to Grade 4 as it allows personal choice to suit entrant's strengths, and is an excellent tool for assessing pitch, diction and communication skills.

NB. Unless otherwise stated, all exercises should be practiced on all vowels.

Goals and Outcomes of the technical work are to facilitate ways of keeping your voice fit and flexible. Technical exercises give you the vocal tools to sing your songs with enjoyment and confidence and that helps your audience to enjoy your singing too.

Entrants changing from Performance to Standard

Entrants in Performance Singing are permitted to swap to the Standard singing syllabus by presenting three pieces by different composers two of which must be in the Performance syllabus of the same grade. The third piece may be an own choice piece and should be at a similar level to those already in the syllabus. Entrants should advise the examiner of the change when they enter the examination room and mark the appropriate box on their examination slip.

Co-requisite theory for NZMEB Performance examinations

Co-requisites - to complete

Grade 6 Performance:	a Pass is required in NZMEB Grade 3 Theory
Grade 7 Performance:	a Pass is required in NZMEB Grade 4 Theory
Grade 8 Performance:	a Credit Pass is required in NZMEB Grade 4 Theory
AMusNZ:	a Credit Pass is required in NZMEB Grade 5 Theory
LMusNZ:	a Pass is required in NZMEB Grade 6 Theory

For acceptable equivalents, see the Theory syllabus

Entrants have 36 months in which to complete the co-requisite theory component.

CRITERIA

Introductory Level (Grades 1 and 2) and Level 1 (Grade 3)

Examiners will use these criteria in assessing all entrants.

- Appropriate posture
- Comfortable and well-balanced stance
- Beginning to acquire:
 - Developing formation of vowels and articulation of consonants
 - Developing management of breath flow
- Accurate performance from memory of all technical work
- Accurate and fluent performance of songs
- Developing awareness of underlying pulse in the songs
- Developing ability to sing in the range mp – f without forcing the tone and voice
- Developing awareness of the expressive interpretation of music and text
- Developing a sense of characterisation
- Developing a sense of movement within the context of the song
- Developing a sense of dance within the context of the song

Level 2 - Examiners will use these criteria in assessing all entrants (Grades 4 and 5)

- Appropriate posture
- Comfortable and well-balanced stance
- Technical facility, sufficient to allow:
 - Further development of clear formation of vowels and articulation of consonants
 - Further development of management of breath flow
- Accurate performance from memory of all technical work
- Accurate and fluent performance of songs
- Further development of awareness of underlying pulse in the songs
- Further development of the ability to sing in the range mp – f without forcing the tone
- Developing awareness of appropriate style and phrasing
- Awareness of the expressive interpretation of music and text
- At this level we encourage the use of the original language of texts
- Further development of characterisation
- Further development of movement within the context of the song
- Further development of dance within the context of the song

Grade 4 – if a song in Italian is chosen it must be sung in the original language.

Grade 5 – if a song in German is chosen it must be sung in the original language

Level 3 - Examiners will use these criteria in assessing all entrants (Grade 6)

- Appropriate posture
- Comfortable and well-balanced stance
- Technical facility, sufficient to allow:
 - Clear definition of vowels and articulation of consonants
 - Management of airflow
- Accurate performance from memory of all technical work
- Awareness of underlying pulse in the songs
- Accurate and fluent performance of songs
- Awareness and demonstration of dynamics, and tempi
- Awareness of tonal clarity and a clean onset and release
- Developing awareness of staccato and legato
- Awareness of the expressive relationship between music and text
- A developing sense of appropriate phrasing, style and ornamentation
- It is expected repertoire will be sung in the original language
- A deepening realisation and fuller awareness of characterisation
- A deepening realisation and fuller awareness of movement within the context of the song
- A deepening realisation and fuller awareness of dance within the context of the song

Level 4 - Examiners will use these criteria in assessing all entrants (Grades 7, 8 and Performance Certificate)

The criteria in the syllabus for level 4 state the vocal and musical standards which candidates are expected to demonstrate in their work. These are the criteria for both grades seven and eight; but grade eight candidates are expected to demonstrate a level of competency even better than the grade seven level of satisfactory. To achieve a pass grade within this level, the examination candidate must have good competency. Exercises must be sung at the dynamic and tempo markings given on the page.

In addition to those criteria at levels 1, 2, & 3 the entrants will demonstrate:

- Accurate and fluent performance
- Further development of intonation and consistency of pitch showing a well-developed aural awareness.
- Further development of formation of vowels and articulation of consonants
- Developing rhythmic stability and vitality
- Aiming for clear and even tone throughout the range
- Developing ability to control dynamics as specified
- Developing management of a range of tonal qualities for expressive purposes
- Developing a confident projection of the style and character of chosen works
- Developing expressive interpretation of music and text.
- Repertoire in a foreign should be sung in the original language showing an understanding of the pronunciation, translation and emphasis on important words in the text
- Full awareness of characterisation
- Full awareness of movement within the context of the song
- Full awareness of dance within the context of the song

Level 5 - Associate Diploma

Examiners will use these criteria in assessing all level 5 entrants.

From a programme of at least 30-35 minutes in length, the entrants will demonstrate the following:

- An understanding of the works as to their structure, musical content and their particular character
- A developing technical and stylistic mastery leading to a coherent, expressive performance
- A command of special effects appropriate to the instrument
- An ability to differentiate between a broad range of musical styles
- A developing sense of professional presentation, with attention to posture, appearance and normal performance conventions.

Level 7 - Licentiate Diploma

With the exception of Oratorio/Cantata, memorisation is expected.

Examiners will use these criteria in assessing all level 5 entrants.

From a programme of at least 40-45 minutes in length, the entrants will demonstrate the following:

- Their ability to build a varied and coherent programme worthy of public performance
- An understanding of the works as to their structure, musical content and their particular character
- A technical and stylistic mastery leading to a coherent, expressive performance,
- An ability to differentiate between a broad range of musical styles,
- A developing sense of professional presentation, with attention to posture, appearance and normal performance conventions
- The arias or songs may be sung in their original language
- Songs must be sung in the language in which the work is written
- Entrants must be able to translate the song for the examiner if requested to do so

DESCRIPTORS

Introductory Level – Grades 1 and 2

Processes are limited in range, repetitive and familiar, employing recall and a narrow range of knowledge and cognitive skills. These are applied in activities which are closely supervised by the teacher.

Level 1 - Grade 3

Processes are limited in range, repetitive and familiar, employing recall and a narrow range of knowledge and cognitive skills. These are applied in activities which are closely supervised by the teacher.

Level 2 - Grades 4 and 5

Processes are moderate in range, established and familiar, employing basic operational skills using readily available information. These are applied in directed activities which are supervised by the teacher. Learners have some responsibility for quantity and quality.

Level 3 - Grade 6

Processes require a range of developing skills within a range of familiar contexts. These are applied using relevant theoretical knowledge, interpretative skills, discretion and judgment within a range of known responses to familiar problems. Although activities are directed by the teacher, learners have significant responsibility for the quantity and quality of output.

Level 4 - Grades 7, 8 and Performers Certificate

Processes require a wide range of technical skills involving a considerable choice of procedures in a variety of familiar and un-familiar contexts. The learning demands a broad knowledge base incorporating some theoretical concepts and analytical interpretation of information. The learning demand requires informed judgment within a range of innovative responses to concrete but often unfamiliar problems. Learners have complete responsibility for the quantity and quality of output under broad guidance and evaluation from their teacher.

Level 5 - Diploma AMUSNZ

Processes require a wide range of specialised technical skills involving a wide choice of standard and non-standard procedures in a variety of routine and non-routine contexts. The learning demands a broad knowledge base with substantial depth in some areas, employing analytical interpretation and the determination of appropriate methods and procedures in response to a range of concrete problems, with some theoretical elements. Learners have full responsibility for the nature, quantity and quality of outcomes under broad general guidelines in self-directed and sometimes directive activity.

Level 7 - Diploma LMUSNZ

Learners will carry out processes that require a command of wide ranging highly specialised technical skills involving a wide choice of standard and non-standard procedures often in non-standard combinations. They are employed in highly variable routine and non-routine contexts. The learning demands employ a specialist knowledge base with depth in more than one area, employing the analysis and evaluation of a wide range of information and the formulation of appropriate responses to resolve both concrete and abstract problems. Learners have full responsibility in managing the learning processes and complete accountability for determining and achieving personal outcomes within broad parameters for defined activities.

SCALES AND EXERCISES

Musical Theatre: Scales and Exercises

Preliminary

Each exercise is to be sung twice. Once with a very soft accompaniment, with the piano playing the vocal line, and once unaccompanied

Exercise 1.

$\text{♩} = 84$

Gig - gle, gig - gle, gig - gle, gig - gle, ha

Exercise 2.

$\text{♩} = 60$

Gig - gly Gert - rude, gig - gly Gert - rude gig - gly Gert - rude gig - gly Gert

Exercise 3.

$\text{♩} = 60$

Yum, yum, yum, yum, yummm!

Grade 1

These exercises will be performed a cappella, beginning on a note of the entrant's choice.

Exercise 1.

$\text{♩} = 80$

mf ga ga ga ga ga gæ ga gæ ga ge ga ge gi

Exercise 2.

$\text{♩} = 60$

Ve - ry ve - ry nice. Ve - ry ve - ry nice. Ve - ry ve - ry nice.

Exercise 3.

za za za

Grade 2

These exercises will be performed a cappella, beginning on a note of the entrant's choice.

Exercise 1.

$\text{♩} = 60$

yo yo yo yo

Grade 2 (continued)

Exercise 2.

$\text{♩} = 64$

Bab - bling bab - bling bab - bling brook

Exercise 3.

$\text{♩} = 72$

o i æ o i æ o i æ o i æ

o i æ o i æ o i æ o i æ

Exercise 4.

$\text{♩} = 100$

Hap - py, hap - py, hap - py, hap - py day

Grade 3

These exercises will be performed a cappella, beginning on a note of the entrant's choice.

Exercise 1.

This exercise should be prepared using the following six vowel sounds: a æ e i o u

$\text{♩} = 72$

mf

Exercise 2.

$\text{♩} = 72$

mf

Exercise 3.

$\text{♩} = 80$

mf

Exercise 4.

$\text{♩} = 72$

mp

Fan - tail fly - ing quick - ly, fan - tail fly - ing quick - ly,
fan - tail fly - ing quick - ly, fan - tail fly - ing quick.

Grade 3 (continued)

Exercise 5.

mf o u i

Grade 4

These exercises will be performed a cappella, beginning on a note of the entrant's choice.

Exercise 1.

This exercise should be prepared using the following six vowel sounds: a æ e i o u

mf

Exercise 2.

mf vræ vræ vræ vræ vræ

Exercise 3.

This exercise should be prepared using the following six vowel sounds: a æ e i o u

f

Exercise 4.

mf The sky is blue

Exercise 5.

mf The night is dark

Grade 5

All these exercises should be prepared using the following six vowel sounds: a æ e i o u

Exercise 1. Agility

mf

Exercise 2. Staccato

mp

Grade 5 (continued)

Exercise 3. Major and minor arpeggios

$\text{♩} = 104$
mp



Exercise 4. Nine note major scale

$\text{♩} = 72$
mp



Exercise 5. Messa di voce - the placing of the voice

$\text{♩} = 144$
p *f* *p* *f* *p* *f*



Exercise 6. Melodic minor scale

$\text{♩} = 104$
mp



Grade 6

Exercises 1 to 4 should be prepared using the following nine vowel sounds: a æ ε e i ɔ o u y

Exercise 1. Ten note major scale

$\text{♩} = 80$
mf



Exercise 2. Ten note harmonic minor scale

$\text{♩} = 80$
mf



Exercise 3. Chromatic scale

$\text{♩} = 104$
mf



Exercise 4. Extended broken chords with changing tonality between major and minor

$\text{♩} = 44$
mp *f*



Exercise 5. Agility

$\text{♩} = 80$
mf

a æ ε e i ɔ u y

a ε e i ɔ o u y



Grade 7

Exercise 1. Eleven note major scale

This exercise should be prepared using the following nine vowel sounds: a æ ε e i ɔ o u y



Exercises 2 to 5 should be prepared using the same vowel sounds: a æ ε e i ɔ o u y

The examiner will nominate any two of these. The change in vowel sound will take place where indicated *

Exercise 2. Eleven note melodic and harmonic minor scales



Exercise 3. Chromatic scale



Exercise 4. Extended major and minor arpeggios with focus on dynamics



Exercise 5. Extended major arpeggio and dominant seventh with focus on articulation



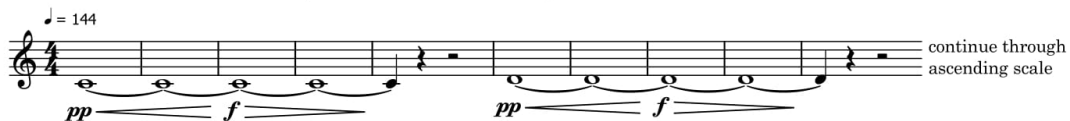
Exercise 6. Agility in ascending and descending triplet singing



Exercise 7. Messa di voce - the placing of the voice

This exercise should be prepared using the same vowel sounds: a æ ε e i ɔ o u y

The examiner will nominate any two of these. The change in vowel sound will alternate as the scale ascends



Grade 8

Exercises 1 to 3 should be prepared using all three examples (a, b and c)
The examiner will choose one

Exercise 1. Twelve note major scale

$\text{♩} = 88$

(a) i _____ a _____ u
(b) e _____ ɔ _____ y
(c) o _____ ɛ _____ æ

Exercise 2. Twelve note melodic minor scale

$\text{♩} = 88$

(a) i _____ a _____ u
(b) e _____ ɔ _____ y
(c) o _____ ɛ _____ æ

Exercise 3. Twelve note harmonic minor scale

$\text{♩} = 88$

(a) i _____ a _____ u
(b) e _____ ɔ _____ y
(c) o _____ ɛ _____ æ

Exercise 4. Chromatic scale

This exercise should be prepared using the following nine vowel sounds: a æ ɛ e i ɔ o u y

$\text{♩} = 76$

Exercise 5. Major and minor arpeggios

This exercise should be prepared using the same vowel sounds: a æ ɛ e i ɔ o u y
The examiner will nominate any two of these. The change in vowel sound will take place where indicated *

Exercise 7. Messa di voce - the placing of the voice

$\text{♩} = 72$

i _____ e _____ e _____ a _____ a _____ o _____ u _____
u _____ ɛ _____ ɛ _____ æ _____ æ _____ ɔ _____ y _____

MUSICAL KNOWLEDGE

In practical examinations examiners will ask entrants questions on the following aspects of list pieces (excluding study list)

Introductory Level – Grades 1 and 2, and Level One - Grade 3

- The notes, rests, signs, terms and titles of pieces.
- Keys or tonalities in which the pieces are written.

Level Two - Grades 4 and 5

- The notes, rests, signs, terms and titles of pieces.
- Keys or tonalities in which the pieces are written.
- Modulations which occur in the pieces at main cadence points.
- Broad formal structure of pieces.
- Name the period and give its time frame.
- Give the nationality of composers.

Level Three - Grade 6

- The notes, rests, signs, terms and titles of pieces.
- Keys or tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Broad formal structure and analysis of the pieces.
- Some knowledge of the period and stylistic characteristics.
- Some knowledge of the composers.

Level Four - Grades 7, 8 and Performance Certificate

- The notes, rests, signs, terms and titles of pieces.
- Keys and tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Broad knowledge of the structure and analysis of the pieces.
- Broad knowledge of the period and stylistic characteristics of the pieces.
- Some knowledge of the composers of the pieces presented for examination including range of repertoire and major contributions to the development of musical style.

Level Five - Associate Diploma

- The notes, rests, signs, terms and titles of pieces.
- Keys and tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Detailed knowledge of the structure and analysis of the pieces.
- Detailed knowledge of the period and stylistic characteristics of the pieces.
- Knowledge of other works by the composers of the pieces presented for examination with emphasis on the repertoire for the entrant's instrument/voice.
- Knowledge of the development of the entrant's instrument through the various musical periods, and how the development of the instrument affected the composer's writing.

Level Seven - Licentiate Diploma

- The notes, rests, signs, terms and titles of pieces.
- Keys and tonalities in which the pieces are written.
- Modulations which occur in the pieces.
- Detailed knowledge of the structure and analysis of the pieces.
- Detailed knowledge of the period and stylistic characteristics of the pieces.
- Knowledge of other works by the composers of the pieces presented for examination with special reference to their major works.
- Knowledge of the development of the entrant's instrument through the various musical periods, and how the development of the instrument affected the composer's writing.

MUSICIANSHIP

Grade 1

Test 1. Intervals (visual): The entrant will be shown three notes, and will be asked to identify the intervals as seconds and/or thirds. *For example:*



Test 2. Clapping: Entrants will be asked to clap a written rhythm in simple time. *For example:*



Test 3. To sing the same rhythmic pattern as a melody using only 2nds and 3rds within the compass of a sixth in the keys of C or G Major. Entrants will be given half a minute to sight the melody during which time they may try parts of the test. The examiner will play the tonic triad and the starting note before the entrant commences singing. *For example:*



Test 4. Intervals (aural): The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second or third. *For example:*

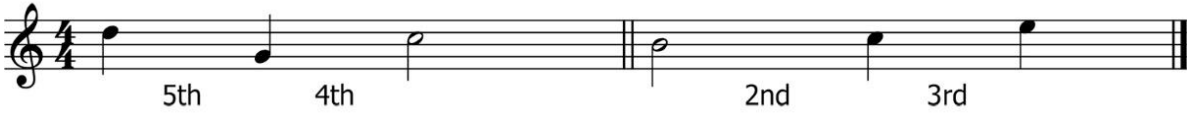


Test 5. Echo clap: The examiner will clap a short rhythm and the entrant is expected to clap the rhythm pattern back to the examiner. A second attempt will be allowed if necessary. *For example:*



Grade 2

Test 1. Intervals (visual): The entrant will be shown three notes, and will be asked to identify the intervals as either a second, third, fourth or fifth. *For example:*



Test 2. Clapping: Entrants will be asked to clap a written rhythm in simple time. *For example:*



Test 3. To sing the same rhythmic pattern as a melody in the keys of G or D Major. Entrants will be given half a minute to sight the melody during which time they may try parts of the test. The examiner will play the tonic triad and the starting note before the entrant commences singing. *For example:*

Musical notation in treble clef, G major (one sharp), 4/4 time. It consists of three systems. The first system shows a melody with a rhythmic pattern of quarter note, eighth note, eighth note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. The second system is identical to the first. The third system shows the melody continuing with the same rhythmic pattern, but with the letters 'A' and 'D' written above the notes. The notation ends with a double bar line.

Test 4. Intervals (aural): The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second, third, fourth or fifth. *For example:*

Musical notation in treble clef, 4/4 time. It consists of four measures. The first measure shows two notes: G4 and B4, with '4th' written below. The second measure shows two notes: G4 and A4, with '2nd' written below. The third measure shows two notes: G4 and C5, with '4th' written below. The fourth measure shows two notes: G4 and D5, with '5th' written below. The notation ends with a double bar line.

Test 5. Echo clap: The examiner will clap a short rhythm in simple time, and the entrant is expected to clap the rhythm pattern back to the examiner. *For example:*



Grade 3

Test 1. Intervals (visual): The entrant will be shown three notes, and will be asked to identify the intervals as either a second, third, fourth, fifth, sixth, seventh or octave. *For example:*



Test 2. Clapping: Entrants will be asked to clap a written rhythm in simple time. *For example:*



Test 3. To sing the same rhythmic pattern as a melody within the compass of an octave in the keys of D or A Major. Entrants will be given half a minute to sight the melody during which time they may try parts of the test. The examiner will play the tonic triad and the starting note before the entrant commences singing. *For example:*



Test 4. Intervals (aural): The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second, third, fourth or fifth. *For example:*



Test 5. Echo clap: The examiner will clap a short rhythm in simple time, and the entrant is expected to clap the rhythm pattern back to the examiner. *For example:*



TEACHING TIP

It is a good idea to get entrants to sit an early grade theory exam before they get up to Grade 6 in their practical work where Grade 3 is a co-requisite.

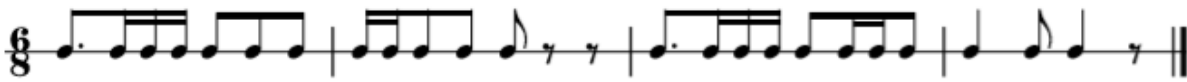


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Grade 4

Test 1. Clapping: Entrants will be asked to clap a written rhythm in simple or compound time. *For example:*



Test 2.

- To name the tonic key.
- To sing a given melody in the keys of A or F Major. Entrants will be given half a minute to sight the melody during which time they may try parts of the test. NB: Rhythmic pattern may differ from above at this level. The examiner will play the tonic triad and the starting note before the entrant commences singing.

For example:



Test 3. Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a second, third, fourth, fifth or sixth. *For example:*



Test 4. Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major or minor. *For example:*



Test 5. Echo clap: The examiner will clap a rhythm in simple time, and the entrant is expected to clap the rhythm pattern back to the examiner. *For example:*



Grade 5

Test 1. Clapping: Entrants will be asked to clap a written rhythm in simple or compound time. The rhythm may involve an anacrusis, tied notes and triplets. *For example:*



Test 2.

- To name the tonic key.
- To give the letter names for both triads of the final perfect cadence.
- To sing a given melody in the keys of B \flat major/G minor or E \flat major. Entrants will be given half a minute to sight the melody during which time they may try parts of the test. NB: Rhythmic pattern may differ from above at this level. The examiner will play the tonic triad and the starting note before the entrant commences singing *For example:*

Test 3. Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, perfect fifth, major sixth or major seventh. *For example:*

Minor 3rd Major 3rd Major 7th Perfect 5th

Test 4. Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major or minor. *For example:*

Major Minor Major Minor

Test 5. Echo clap: The examiner will clap a rhythm in simple or compound time, and the entrant is expected to clap the rhythm pattern back to the examiner. *For example:*

Grade 6

Test 1. Clapping: Entrants will be asked to clap an 8 bar written rhythm in simple or compound time. In addition to the rhythmic figures in previous grades, syncopation may be added. *For example:*



Test 2.

- To name the tonic key.
- To name the final cadence as perfect or plagal and to name the letter names for both triads.
- To sing a given melody in the keys of E \flat major/C minor or A \flat major. Entrants will be given half a minute to sight the melody during which time they may try parts of the test. The examiner will play the tonic triad before the entrant commences singing. NB: Rhythmic pattern may differ from above at this level *For example:*

Test 3. Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, perfect fifth, major or minor sixth, major seventh or octave. *For example:*

Minor 6th
Octave
Major 6th
Minor 6th

Test 4. Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major, minor or augmented. *For example:*

Major
Minor
Augmented
Minor

Grade 7

Test 1. Clapping: Entrants will be asked to clap a written rhythm in simple or compound time. *For example:*



Test 2.

- To name the tonic key.
- To identify the first cadence as imperfect or interrupted and the second cadence as perfect or plagal.
- To give the letter names of all triads forming cadences.
- To sing a given melody in the keys of A \flat major/F minor or E major/C \sharp minor. Entrants will be given half a minute to sight the melody during which time they may try parts of the test. The examiner will play the tonic triad before the entrant commences singing. NB: Rhythmic pattern may differ from above at this level *For example:*

Swing $\text{♩} = 100$

Test 3. Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, perfect fifth, major or minor sixth, major or minor seventh or octave. *For example:*

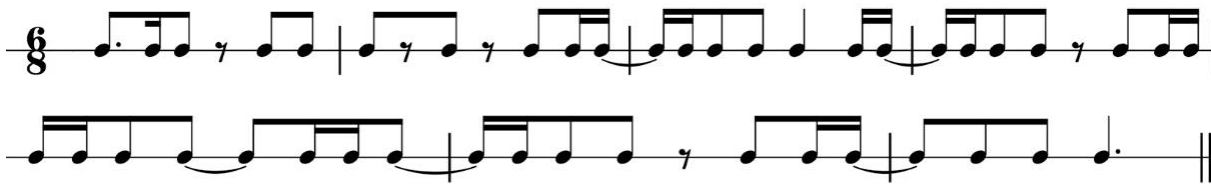
Minor 3rd Perfect 5th Major 7th Major 3rd

Test 4. Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major, minor, augmented or diminished. *For example:*

Major Minor Augmented Diminished

Grade 8

Test 1. Clapping: Entrants will be asked to clap a written rhythm in any time signature. *For example:*



Test 2.

- To name the tonic key and key changes throughout the given melody.
- To identify cadences and indicate where they fall.
- To give the letter names of all triads forming cadences.
- To sing the given melody with appropriate phrasing in keys up to three sharps or flats, Major or minor. Entrants will be given one minute to sight the melody during which time they may try parts of the test. NB: Rhythmic pattern may differ from above at this level. The examiner will play the tonic triad before the entrant commences singing *For example:*

Jazz waltz ♩ = 120

Test 3. Intervals: The examiner will play two notes, first separately and then together. The entrant is expected to recognize whether the interval is a major second, major or minor third, perfect fourth, augmented fourth (diminished fifth), perfect fifth, major or minor sixth, major or minor seventh or octave. *For example:*

Aug. 4th (Dim. 5th) Major 6th Perfect 5th Minor 3rd

Test 4. Chords: The examiner will play a chord twice, and the entrant is expected to tell the examiner whether it is major, minor, in either root position or first inversion, or augmented or diminished. *For example:*

Major root position Minor 1st inversion Augmented Diminished

EXAM REPERTOIRE/PIECES

INTRODUCTORY LEVEL

Grade 1

1. Technical work: For articulation examples refer to the examples provided.

PERFORMANCE SCALES AND EXERCISES	STANDARD SCALES AND EXERCISES
Exercises 1, 2 and 3	Exercises 1 and 2
STUDY LIST	STUDY LIST
An unaccompanied folk song of entrant's choice, not more than two verses.	An unaccompanied folk song of entrant's choice, not more than two verses.
TEMPO for both PERFORMANCE and STANDARD	
The tempo is expected to be the same for both Performance and Standard assessments	
Entrants are allowed up to two props for each piece. Characterisation, movement and dance are included in the assessment of the performance.	

2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
<p>3 pieces to be chosen, one from each list, plus 1 extra piece which may be chosen from the repertoire listed below OR may be chosen from the Singing Syllabus lists OR may be chosen by the student, but needs to be of a similar degree of difficulty. The list C piece may be substituted with a piece from list C in the Singing Syllabus of the same grade. The pieces should be contrasting in style and be by different composers.</p> <p>4 pieces in total.</p>	<p>3 pieces to be chosen by 3 different composers. Two pieces must be chosen from any list of the repertoire listed below. The third piece may be chosen from the repertoire listed below (any list) OR may be chosen from the Singing Syllabus lists (any list) OR may be chosen by the student, but needs to be of a similar degree of difficulty.</p> <p>3 pieces in total.</p>

Backing tracks may be used for this grade. The candidate is responsible for all technical requirements, and the equipment must be of a good standard, appropriate for the task.

Date	Song Title	Show	Composer & Librettist
List A	Grade 1		
1935	Animal Crackers In My Soup	Curly Top	Henderson, Koehler & Caesar
1937	With a Smile & a Song	Snow White and the Seven Dwarfs	Churchill & Morey
1939	Run Rabbit Run	The Little Dog Laughed	Gay & Butler
1942	Little April Showers	Bambi	Churchill & Morey
1946	Zip-a-Dee-Doo-Dah	Song of the South	Wrubel & Gilbert
1948	Lavender Blue (Dilly Dilly)	So Dear To my heart	Morey & Daniel
List B	Grade 1		
1951	I'm Late	Alice in Wonderland	Fain
1952	Ugly Duckling, The	Hans Christian Andersen	Loesser
1953	Never Smile at a Crocodile	Peter Pan	Churchill & Lawrence
1953	The Second Star to the Right	Peter Pan	Fain & Cahn
1956	Nellie the Elephant	n/a	Butler
1959	Doh-Re-Mi	The Sound of Music	Rodgers & Hammerstein
1959	Edelweiss	The Sound of Music	Rodgers & Hammerstein
1959	So long, Farewell	The Sound of Music	Rodgers & Hammerstein
1964	Feed the Birds	Mary Poppins	Sherman & Sherman

Date	Song Title	Show	Composer & Librettist
List C	Grade 1		
1971	The Candy Man	Willie Wonka & the Chocolate Factory	Bricusse & Newly
1977	Winnie the Pooh	The Many Adventures of Winnie the Pooh	Sherman & Sherman
1979	Rainbow Connection	The Muppet Movie	Ascher & Williams
1980	Castle on a Cloud	Les Misérables	Boublil & Schönberg
1980	Yesterday's News	Pardon Our Rubbish	Roe
1980	The Colours of My Life	Barnam	Coleman & Stewart
1993	Who's Afraid Of The Big Bad Wolf	Three Little Pigs	Churchill & Ronell

3. MUSICAL KNOWLEDGE: refer to this section page 61

4. MUSICIANSHIP: refer to this section page 62

Grade 2

1. Technical work: For articulation examples refer to the examples provided.

PERFORMANCE SCALES AND EXERCISES	STANDARD SCALES AND EXERCISES
Exercises 1, 2, 3 and 4	Exercises 1 and 3
STUDY LIST	STUDY LIST
An unaccompanied folk song of entrant's choice, not more than three verses.	An unaccompanied folk song of entrant's choice, not more than three verses.
TEMPO for both PERFORMANCE and STANDARD	
The tempo is expected to be the same for both Performance and Standard assessments	
Entrants are allowed up to two props for each piece.	
Characterisation, movement and dance are included in the assessment of the performance.	

2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
3 pieces to be chosen, one from each list, plus 2 extra pieces which may be chosen from the repertoire listed below OR may be chosen from the Singing Syllabus lists OR may be chosen by the student, but needs to be of a similar degree of difficulty. The list C piece may be substituted with a piece from list C in the Singing Syllabus of the same grade. The pieces should be contrasting in style and be by different composers. <u>5 pieces in total.</u>	3 pieces to be chosen by 3 different composers. Two pieces must be chosen from any list of the repertoire listed below. The third piece may be chosen from the repertoire listed below (any list) OR may be chosen from the Singing Syllabus lists (any list) OR may be chosen by the student, but needs to be of a similar degree of difficulty. <u>3 pieces in total.</u>

Backing tracks may be used for this grade. The candidate is responsible for all technical requirements, and the equipment must be of a good standard, appropriate for the task.

Date	Song Title	Show	Composer & Librettist
List A	Grade 2		
1910	When Father Papered the Parlour	(A Music Hall Standard)	Weston & Barnes
1937	Heigh Ho	Snow White and the Seven Dwarfs	Churchill & Morey
1940	When You wish Upon a Star	Pinocchio	Washington & Harline
1942	Love is a Song	Bambi	Churchill & Morey
1944	Meet Me in St Louis	Meet Me in St Louis	Sterling & Mills
1948	Bibbidi, Bobbidi Boo	Cinderella	David, Hoffman & Livingston
List B	Grade 2		
1955	Siamese Cat Song, The	Lady and the Tramp	Lee & Burke
1956	Wouldn't it be Lovely	My Fair Lady	Lerner & Loewe
1959	My Favourite Things	The Sound Of Music	Rodgers & Hammerstein
1960	Where is Love	Oliver!	Bart
1960	Who Will Buy?	Oliver!	Bart
1964	Chim Chim Cheree	Mary Poppins	Sherman & Sherman
1964	Let's Go Fly a Kite	Mary Poppins	Sherman & Sherman
1964	Spoonful of Sugar, A	Mary Poppins	Sherman & Sherman
List C	Grade 2		
1967	The Bare Necessities	Jungle Book	Gilkyson
1968	Any Dream Will Do	Joseph and the Amazing Technicolour Dreamcoat	Lloyd Webber & Rice
1968	Doll on a Music Box	Chitty Chitty Bang Bang	Sherman & Sherman
1970	Everybody Wants to Be a Cat	The Aristocats	Rinker & Huddleston
1977	The Wonderful Thing About Tiggers	The Many Adventures of Winnie the Pooh	Sherman & Sherman
1995	You've Got A Friend in Me	Toy Story	Newman
2000	All For You	Seussical	Flaherty & Ahrens

3. MUSICAL KNOWLEDGE: refer to this section page 61

4. MUSICIANSHIP: refer to this section page 63

TEACHING TIP

It is a good idea to get entrants to sit an early grade theory exam before they get up to Grade 6 in their practical work where Grade 3 is a co-requisite.



NEW ZEALAND
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LEVEL ONE

Grade 3

1. Technical work: For articulation examples refer to the examples provided.

PERFORMANCE SCALES AND EXERCISES	STANDARD SCALES AND EXERCISES
Exercises 1, 2, 3, 4 and 5	Exercises 1, 2 and 5
STUDY LIST	STUDY LIST
Choose 1 from the list below: a) An unaccompanied folk song of entrant's choice, not more than three verses. b) Vaccai Practical Italian Vocal Method Intervals of the 3 rd in English	a) An unaccompanied folk song of entrant's choice, not more than three verses.
TEMPO for both PERFORMANCE and STANDARD	
The tempo is expected to be the same for both Performance and Standard assessments	
Entrants are allowed up to two props for each piece.	
Characterisation, movement and dance are included in the assessment of the performance.	

2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
3 pieces to be chosen, one from each list, plus 2 extra pieces which may be chosen from the repertoire listed below OR may be chosen from the Singing Syllabus lists OR may be chosen by the student, but needs to be of a similar degree of difficulty. The list C piece may be substituted with a piece from list C in the Singing syllabus of the same grade. The pieces should be contrasting in style and be by different composers. <u>5 pieces in total.</u>	3 pieces to be chosen by 3 different composers. Two pieces must be chosen from any list of the repertoire listed below. The third piece may be chosen from the repertoire listed below (any list) OR may be chosen from the Singing Syllabus lists (any list) OR may be chosen by the student, but needs to be of a similar degree of difficulty. <u>3 pieces in total.</u>

Backing tracks may be used for this grade. The candidate is responsible for all technical requirements, and the equipment must be of a good standard, appropriate for the task.

Date	Song Title	Show	Composer & Librettist
List A	Grade 3		
1876	My Grandfather's Clock	(A Music Hall Standard)	Work
1892	Daisy Bell (Daisy, Daisy)	(A Music Hall Standard)	Dacre
1903	Little Yellow Bird	(A Music Hall Standard)	Murphy & Hargreaves
1925	I Want To Be Happy	No, no Nanette	Youmans
1937	Some Day My Prince Will Come	Snow White And The Seven Dwarfs	Churchill & Morey
1939	If I Only Had a Brain	The Wizard of Oz	Arlen & Harburg
1939	Over the Rainbow	The Wizard of Oz	Arlen & Harburg
1940	I Could Write a Book	Pal Joey	Rodgers & Hart
List B	Grade 3		
1946	I Got the Sun in the Morning and the Moon At Night	Annie Get Your Gun	Berlin
1950	Build My House	Peter Pan	Bernstein
1950	A Dream is a Wish Your Heart Makes	Cinderella	Hoffman & Livingston
1951	Getting to Know You	The King and I	Rodgers & Hammerstein
1951	I Whistle a Happy Tune	The King and I	Rodgers & Hammerstein
1952	Thumbelina	Hans-Christian-Andersen	Loesser
1953	You Can Fly	Peter Pan	Fain & Cahn
1956	Get Me to the Church on Time	My Fair Lady	Lerner & Loewe
1959	Once Upon A Dream	Sleeping Beauty	Fain & Lawrence
1960	Consider yourself	Oliver!	Bart
1960	Food Glorious Food	Oliver!	Bart

Date	Song Title	Show	Composer & Librettist
1960	I'd Do Anything	Oliver!	Bart
1960	Pick a Pocket or Two	Oliver!	Bart
1964	Perfect Nanny, The	Mary Poppins	Sherman & Sherman
List C	Grade 3		
1967	I Wanna Be Like You	Jungle Book	Sherman & Sherman
1967	Yo Ho	Pirates of the Caribbean	Bruns
1968	Chitty Chitty Bang Bang	Chitty Chitty Bang Bang	Sherman & Sherman
1976	'Orrible Little Blue Eyes	The Barnstormers	Roe
1977	Maybe	Annie	Strouse & Charnin
1977	Tomorrow	Annie	Strouse & Charnin
1978	Bright Eyes	Watership Down	Batt
1980	Little People	Les Misérables	Boublil & Schönberg
1987	Abdul the Magician	Magic in the Air	Crawley
1989	Part of your World	The Little Mermaid	Menken & Ashman
1991	Girl I Mean to Be, The	The Secret Garden	Simon & Norman
1992	A Whole New World	Aladdin	Menken
1994	Be our Guest	Beauty and the Beast	Menken & Ashman
1994	Beauty and the Beast	Beauty and the Beast	Menken & Ashman
1994	I Just Can't Wait to be King	The Lion King	John & Rice
1995	Colours of the wind	Pocahontas	Menken & Schwartz

3. MUSICAL KNOWLEDGE: refer to this section page 61

4. MUSICIANSHIP: refer to this section page 64

LEVEL TWO

Grade 4

1. Technical work: For articulation examples refer to the examples provided.

PERFORMANCE SCALES AND EXERCISES	STANDARD SCALES AND EXERCISES
Exercises 1, 2, 3, 4 and 5	Exercises 1, 2, 3 and 5
STUDY LIST	STUDY LIST
Choose 1 from the list below: a) An unaccompanied folk song of entrant's choice, not more than three verses. b) Vaccai Practical Italian Vocal Method Lesson 11. Intervals of the Fourth	a) An unaccompanied folk song of entrant's choice, not more than three verses.
TEMPO for both PERFORMANCE and STANDARD	
The tempo is expected to be the same for both Performance and Standard assessments	
Entrants are allowed up to two props for each piece. Characterisation, movement and dance are included in the assessment of the performance.	

2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
4 pieces to be chosen, one from each list, plus 2 extra pieces which may be chosen from the repertoire listed below OR may be chosen from the Singing Syllabus lists OR may be chosen by the student, but needs to be of a similar degree of difficulty. The pieces should be contrasting in style and be by different composers. <u>6 pieces in total.</u>	3 pieces to be chosen by 3 different composers. Two pieces must be chosen from any list of the repertoire listed below. The third piece may be chosen from the repertoire listed below (any list) OR may be chosen from the Singing Syllabus lists (any list) OR may be chosen by the student, but needs to be of a similar degree of difficulty. <u>3 pieces in total.</u>

Date	Song Title	Show	Composer & Librettist
List A	Grade 4		
1878	He Is An Englishman	H.M.S. Pinafore	Gilbert & Sullivan
1878	I'm called little Buttercup	H.M.S. Pinafore	Gilbert & Sullivan
1885	Boy I Love is Up in the Gallery	(A Music Hall Standard)	Ware
1885	On a Tree by the River (Tit willow)	The Mikado	Gilbert & Sullivan
1894	Love's Old Sweet Song (Just a Song at Twilight)	Victorian parlour song	Bingham & Molloy
1900	Why Am I Always the Bridesmaid?	(A Music Hall Standard)	Leigh
1906	Waiting At The Church	(A Music Hall Standard)	Pether
1907	Dream O' Day Jill	Tom Jones	German
1919	My Old Man (said follow the van)	(A Music Hall Standard)	Leigh & Collins
1926	Bye Bye Blackbird	(A Music Hall Standard)	Henderson & Dixon
1928	Mack The Knife	The Threepenny Opera	Weill & Brecht
1929	Singin' in the Rain	The Hollywood Revue	Brown & Freed
1930	Bidin' My Time	Girl Crazy	George & Ira Gershwin
1931	Goodbye	White Horse Inn	Stoltz
1935	Lullaby of Broadway	The Gold Diggers 1935 & 42nd Street	Warren & Dubin
1937	Leaning on a Lamp Post	Feather Your Nest	Rose, Furber & Gay
1938	Love Walked In	The Goldwyn Follies	George & Ira Gershwin
1940	There'll Always be an England	Merry England	Ross Parker
List B	Grade 4		
1943	Many A New Day	Oklahoma!	Rodgers & Hammerstein
1943	Oh, What a Beautiful Mornin'	Oklahoma!	Rodgers & Hammerstein
1948	I'ts A Most Unusual Day	A Date with Judy	Adamson & McHugh

Date	Song Title	Show	Composer & Librettist
1949	A Cock-eyed Optimist	South Pacific	Rodgers & Hammerstein
1950	Guys and Dolls	Guys and Dolls	Loesser
1951	Shall We Dance	The King and I	Rodgers & Hammerstein
1951	We Kiss in the Shadows	The King and I	Rodgers & Hammerstein
1957	Gary Indiana	The Music Man	Willson
1957	In My Own Little Corner	Cinderella	Rodgers & Hammerstein
1957	Seventy-Six Trombones	The Music Man	Willson
1959	The Sound of Music (The Hills are Alive)	The Sound of Music	Rodgers & Hammerstein
1959	Strollin'	Underneath the Arches	Reader
1960	As Long as He Needs Me	Oliver!	Bart
1960	It's a Fine Life	Oliver!	Bart
1960	Oom Pah Pah	Oliver!	Bart
1960	Reviewing the Situation	Oliver!	Bart
1962	Everybody Ought To Have A maid	A Funny Thing Happened On The Way To The Forum	Sondheim
1963	Flash, Bang, Wallop	Half a Sixpence	Heneker
1964	Far from the Home I Love	Fiddler on the Roof	Bock & Harnick
1964	Matchmaker	Fiddler on the Roof	Bock & Harnick
1964	Supercalifragilisticexpialidocious	Mary Poppins	Sherman & Sherman
List C	Grade 4		
1968	Truly Scrumptious	Chitty Chitty Bang Bang	Sherman & Sherman
1971	Grease Lightning	Grease	Jacobs & Casey
1975	Mamma Mia!	Mamma Mia!	Anderson & Ulvaeus
1976	My Name is Tallulah	Bugsy Malone	Williams
1977	Candle on the Water	Pete's Dragon	Hirschorn & Kasha
1977	Little Girls	Annie	Strouse & Charnin
1977	You're Never Fully Dressed without a Smile	Annie	Strouse & Charnin
1982	Walking in the Air	The Snowman	Blake
1989	Les Poissons	The Little Mermaid	Menken & Schwartz
1989	Under the Sea	The Little Mermaid	Menken & Ashman
List D	Grade 4		
1994	Can You Feel the Love Tonight	The Lion King	John & Rice
1994	Hakuna Matata	Lion King	John & Rice
1994	If I Can't Love Her	Beauty and the Beast	Menken & Rice
1996	Whistle Down the Wind	Whistle Down the Wind	Lloyd Webber & Steinman
1997	Once Upon a December	Anastasia	Flaherty & Ahrens
2003	I'm Not That Girl	Wicked	Schwartz
2007	Fabulous	High School Musical 2	Lawrence & Greenberg

3. MUSICAL KNOWLEDGE: refer to this section page 61

4. MUSICIANSHIP: refer to this section page 65

Grade 5

1. Technical work: For articulation examples refer to the examples provided.

PERFORMANCE SCALES AND EXERCISES	STANDARD SCALES AND EXERCISES
Exercises 1, 2, 3, 4, 5 and 6	Exercises 1, 2 and 6
STUDY LIST	STUDY LIST
Choose 1 from the list below: a) An unaccompanied folk song, entrant's choice, duration no more than three minutes. b) Dodds Exercises. Page 14 upper two lines, and page 18, Voice Placing and Training Exercises, (high or low) OUP c) Vaccai Vocal Study. Lesson IV Intervals of the seventh (Italian). Practical Method, (high medium or low) Schirmer 241 d) Concione Vocal Study. Any one of No's 28 to 50, Fifty Lessons Op.9 Peters 980A e) Marchesi Vocal Study. No.8 or 9, 24 Vocalises Op.2 Schirmer 391	Choose 1 from the list below: a) An unaccompanied folk song, entrant's choice, duration no more than three minutes. b) Dodds Exercises. Page 14 upper two lines, and page 18, Voice Placing and Training Exercises, (high or low) OUP c) Vaccai Vocal Study. Lesson IV Intervals of the seventh (Italian). Practical Method, (high medium or low) Schirmer 241 d) Concione Vocal Study. Any one of No's 28 to 50, Fifty Lessons Op.9 Peters 980A e) Marchesi Vocal Study. No.8 or 9, 24 Vocalises Op.2 Schirmer 391
TEMPO for both PERFORMANCE and STANDARD	
The tempo is expected to be the same for both Performance and Standard assessments	
Entrants are allowed up to two props for each piece. Characterisation, movement and dance are included in the assessment of the performance.	

2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
4 pieces to be chosen, one from each list, plus 2 extra pieces which may be chosen from the repertoire listed below OR may be chosen from the Singing Syllabus lists OR may be chosen by the student, but needs to be of a similar degree of difficulty. The pieces should be contrasting in style and be by different composers. 6 pieces in total.	3 pieces to be chosen by 3 different composers. Two pieces must be chosen from list A, B or C of the repertoire listed below. The third piece may be chosen from the repertoire listed below (any list) OR may be chosen from the Singing Syllabus lists (any list) OR may be chosen by the student, but needs to be of a similar degree of difficulty. 3 pieces in total.

Date	Song Title	Show	Composer & Librettist
List A Grade 5			
1882	The Sentry's Song	Iolanthe	Gilbert & Sullivan
1900	Burlington Bertie	(A Music Hall Standard)	Hargreaves
1919	My Morning Promenade	(A Music Hall Standard)	n/a
1924	Oh Lady Be Good	Lady Be Good	George & Ira Gershwin
1927	Bill	Show Boat	Kern & Hammerstein
1933	42nd Street	42nd Street	Warren & Dubin
1936	Oh the Rio Grande	Cowboy Songs	Weill
1936	When I'm Cleaning Windows	(A Music Hall Standard)	Formby
1937	Sun Has Got His Hat On, The	(A Music Hall Standard)	Rose, Furber & Gay
1939	Good Morning	Singin' in the Rain	Brown & Freed
List B Grade 5			
1941	When I see an Elephant Fly	Dumbo the Elephant	Wallace
1943	I'm Just A Girl Who Cain't Say No	Oklahoma!	Rodgers & Hammerstein
1943	Out of My Dreams	Oklahoma!	Rodgers & Hammerstein
1943	People Will Say We're in Love	Oklahoma!	Rodgers & Hammerstein
1943	The Surrey With A Fringe On The Top	Oklahoma!	Rodgers & Hammerstein
1947	How are things in Glocca Morra?	Finian's Rainbow	Lane & Harburg
1948	Brush Up Your Shakespeare	Kiss Me Kate	Porter
1948	Here I'll Stay	Love Life	Weill & Lerner
1949	Bali Hai	South Pacific	Rodgers & Hammerstein

Date	Song Title	Show	Composer & Librettist
1949	There is Nothing like a Dame	South Pacific	Rodgers & Hammerstein
1950	If I were a Bell	Guys and Dolls	Loesser
1951	Wand'ring Star	Paint Your Wagon	Lerner & Loewe
1952	That's Entertainment	The Band Wagon	Schwartz & Dietz
1954	The Heather on the Hill	Brigadoon	Lerner & Loewe
1954	Hernando's Hideaway	The Pajama Game	Adler & Ross
1955	Someone is Sending Me Flowers	Shoestring Revue	Harnick & Baker
1956	The Kite	You're a Good Man Charlie Borown	Gesner
1956	I Could Have Danced All Night	My Fair Lady	Lerner & Loewe
1956	On the Street Where You Live	My Fair Lady	Lerner & Loewe
1957	I Feel Pretty	West Side Story	Bernstein & Sondheim
1957	One Hand, One Heart	West Side Story	Bernstein & Sondheim
1957	I Enjoy Being a Girl	Flower Drum Song	Rodgers & Hammerstein
1959	Lonely Goatherd	The Sound of Music	Rodgers & Hammerstein
1960	The Gasman Cometh	At The Drop Of A Hat	Flanders & Swann
1960	If Ever I Would Leave You	Camelot	Lerner & Loewe
List C	Grade 5		
1964	If I were a Rich Man	Fiddler on the Roof	Bock & Harnick
1964	Sunrise, Sunset	Fiddler on the Roof	Bock & Harnick
1968	Pharaoh's Song	Joseph and the Amazing Technicolour Dreamcoat	Lloyd Webber & Rice
1968	Close Every Door	Joseph and the Amazing Technicolour Dreamcoat	Lloyd Webber & Rice
1968	Any Dream Will Do	Joseph and the Amazing Technicolour Dreamcoat	Lloyd Webber & Rice
1970	I Don't Know How to Love Him	Jesus Christ Superstar	Lloyd Webber & Rice
1971	Hopelessly Devoted to You	Grease	Jacobs & Casey
1971	There are Worse Things I Could Do	Grease	Jacobs & Casey
1975	I Can Do That	A Chorus Line	Hamlisch & Kleban
1975	The Music and the Mirror	A Chorus Line	Hamlisch & Kleban
1976	High Flying Adored	Evita	Lloyd Webber & Rice
1977	Only Love	The Scarlet Pimpernel	Wildhorn
1978	Sandy	Grease	St. Louis & Simon
1980	Macavity	Cats	Lloyd Webber & Eliot
1980	Mr Mistoffelees	Cats	Lloyd Webber & Eliot
1980	Skimbleshanks	Cats	Lloyd Webber & Eliot
1989	Kiss De Girl	The Little Mermaid	Menken & Ashman
List D	Grade 5		
1993	With One Look	Sunset Boulevard	Llyod Weber, Black & Hampton
1994	Change in Me	Beauty and the Beast	Menken & Rice
1994	Cirlce of Life	Lion King	John & Rice
1996	God Help The Outcasts	The Hunchback of Notre Dame	Menken & Schwartz
1996	Cruella De Vil	101 Dalmatians	Leven
1998	The Past is Another Land	Aida	John & Rice
2006	When There Was Me and You	High School Musical	Barsocchini
2011	My House	Matilda the Musical	Minchin

3. MUSICAL KNOWLEDGE: refer to this section page 61

4. MUSICIANSHIP: refer to this section page 66

LEVEL THREE

Grade 6

1. Technical work: For articulation examples refer to the examples provided.

PERFORMANCE SCALES AND EXERCISES	STANDARD SCALES AND EXERCISES
Exercises 1, 2, 3, 4 and 5	Exercises 1, 2 and 3
STUDY LIST	STUDY LIST
Choose 1 from the list below: a) An unaccompanied folk song, entrant's own choice, duration no more than four minutes b) Dodds Exercises. Page 14 lower two lines, and page 26 melodic minor only, Voice Placing and Training Exercises, (high or low) OUP c) Dodds Exercises. Page 19 with dynamics, and page 26 melodic minor only, Voice Placing and Training Exercises, (high or low) OUP d) Vaccai Vocal Study. Lesson V half-tones or semitones, in Italian. Practical Method, (high medium or low) Schirmer 241 e) Concone Vocal Study. Any one of No's 16 to 25 from Op.10 Peters	Choose 1 from the list below: a) An unaccompanied folk song, entrant's own choice, duration no more than four minutes b) Dodds Exercises. Page 14 lower two lines, and page 26 melodic minor only, Voice Placing and Training Exercises, (high or low) OUP c) Dodds Exercises. Page 19 with dynamics, and page 26 melodic minor only, Voice Placing and Training Exercises, (high or low) OUP d) Vaccai Vocal Study. Lesson V half-tones or semitones, in Italian. Practical Method, (high medium or low) Schirmer 241 e) Concone Vocal Study. Any one of No's 16 to 25 from Op.10 Peters
TEMPO for both PERFORMANCE and STANDARD	
The tempo is expected to be the same for both Performance and Standard assessments	
Entrants are allowed up to two props for each piece.	
Characterisation, movement and dance are included in the assessment of the performance.	

2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
4 pieces to be chosen, one from each list plus 2 extra pieces which may be chosen from the repertoire listed below OR may be chosen from the Singing Syllabus lists OR may be chosen by the student, but needs to be of a similar degree of difficulty. The pieces should be contrasting in style and be by different composers. 6 pieces in total.	3 pieces to be chosen by 3 different composers. Two pieces must be chosen from list A, B or C of the repertoire listed below. The third piece may be chosen from the repertoire listed below (any list) OR may be chosen from the Singing Syllabus lists (any list) OR may be chosen by the student, but needs to be of a similar degree of difficulty. 3 pieces in total.

Date	Song Title	Show	Composer & Librettist
List A	Grade 6		
1879	The Pirate King	The Pirates of Penzance	Gilbert & Sullivan
1919	Alice Blue Gown	Irene	Tierney
1924	The Man I love	Lady be Good	George & Ira Gershwin
1929	If Love Were All	Bitter Sweet	Coward
1929	The Tale of the Oyster	50 Million Frenchmen	Porter
1930	I Got Rhythm	Girl Crazy	George & Ira Gershwin
1931	It Don't Mean a Thing	Standard	Ellington & Mills
1931	Mad Dogs and Englishmen	Words and Music	Coward
1931	The Tale of the Oyster	Fifty Million Frenchmen	Porter
1934	Anything Goes	Anything Goes	Porter
1935	I Got Plenty of Nothing	Porgy and Bess	George & Ira Gershwin
1935	Mrs Worthington	Music Hall	Coward
1935	Summertime	Porgy and Bess	George & Ira Gershwin
1935	Top Hat, White Tie & Tails	Top Hat	Berlin
1936	Ridin' High	Red, Hot and Blue	Porter

Date	Song Title	Show	Composer & Librettist
1938	Love is Here To Stay	The Golgwyn Follies	George & Ira Gershwin
1940	Bewitched, Bothered & Bewildered	Pal Joey	Rodgers & Hart
List B	Grade 6		
1944	The Trolley Song	Meet Me in St. Louis	Martin & Blane
1945	Mister Snow	Carousel	Rodgers & Hammerstein
1945	You'll Never Walk Alone	Carousel	Rodgers & Hammerstein
1946	Puttin' On The Ritz	Blue Skys	Berlin
1947	Look to the Rainbow	Finian's Rainbow	Lane & Harburg
1949	I'm Gonna Wash That Man Right Out of My Hair	South Pacific	Rodgers & Hammerstein
1949	I'm In Love With A Wonderful Guy	South Pacific	Rodgers & Hammerstein
1949	Some Enchanted Evening	South Pacific	Rodgers & Hammerstein
1950	Adelaide's Lament	Guys and Dolls	Loesser
1950	If I were a Bell	Guys and Dolls	Loesser
1951	Hello Young Lovers	The King and I	Rodgers & Hammerstein
1951	Something Wonderful	The King and I	Rodgers & Hammerstein
1953	Cry Me a River	A Jazz Standard	Hamilton
1953	Diamonds Are A Girls Best Friend	Gentlemen Prefer Blondes	Robin & Styne
1953	Windy City	Calamity Jane	Berlin
1956	Just You Wait	My Fair Lady	Lerner & Loewe
1957	Cool	West Side Story	Bernstein & Sondheim
1957	Somewhere	West Side Story	Bernstein & Sondheim
1957	Tonight	West Side Story	Bernstein & Sondheim
1957	Till There Was You	The Music Man	Willson
1959	I Have Confidence	The Sound of Music	Rodgers & Hammerstein
1959	Poisoning Pigeons in the Park	n/a	Lehrer
1959	Sixteen Going On Seventeen	The Sound of Music	Rodgers & Hammerstein
List C	Grade 6		
1965	Do I Hear a Waltz?	Do I hear a Waltz?	Rodgers & Sondheim
1966	Charity's Soliloquy	Sweet Charity	Coleman & Fields
1966	If My Friends Could See Me Now	Sweet Charity	Coleman & Fields
1967	Easy to Be Hard	Hair	McDermot, Rado & Ragni
1972	Don't Tell Mama	Cabaret	Kander & Ebb
1975	One	A Chorus Line	Hamlisch & Kleban
1975	Razzle Dazzle	Chicago	Kander & Ebb
1976	Don't Cry for Me Argentina	Evita	Lloyd Webber & Rice
1976	I'd Be Surprisingly Good for You	Evita	Lloyd Webber & Rice
1977	Nobody Does it Better	Standard	Hamlisch & Kleban
1978	Fifty Percent	Ballroom	Goldenberg & Bergman
1980	Fame	Fame	Margoshes & Levy
1980	I Dreamed a Dream	Les Misérables	Boublil & Schönberg
1980	On My Own	Les Misérables	Boublil & Schönberg
1982	Dentist	Little Shop of Horrors	Menken & Ashman
1982	Grow for Me	Little Shop of Horrors	Menken & Ashman
1982	Somewhere that's Green	Little Shop of Horrors	Menken & Ashman
1983	Where is it Written?	Yentl	Legrand & Bergman
1984	Starlight Express	Starlight Express	Lloyd Webber & Stilgoe
1986	Wishing You Were Somehow Here Again	The Phantom of the Opera	Lloyd Webber & Hart
1988	Easy Terms	Blood Brothers	Russell

Date	Song Title	Show	Composer & Librettist
1988	Heaven Help My Heart	Chess	Andersson, Ulvaeus & Rice
1988	Where I Want to Be	Chess	Andersson, Ulvaeus & Rice
1989	Angels, Punks and Raving Queens	Elegies for Angels, Punks and Raving Queens	Russell & Hood
1989	Miss Byrd	Closer than Ever	Shire & Maltby
1989	The Movie In My Mind	Miss Saigon	Boublil & Schönberg
1989	My Brother Lives in San Francisco	Elegies for Angels, Punks and Raving Queens	Russell & Hood
List D	Grade 6		
1990	Gifts of Love	The Baker's Wife	Schwartz
1991	Hold On	The Secret Garden	Simon & Norman
1993	Christmas Lullaby	Songs for a New World	Brown
1996	I Will Be Loved Tonight	I Love You, You're Perfect, Now Change	Roberts & Di Pietro
1997	Someone Like You	Jekyll & Hyde	Bricusse & Wildhorn
1998	When You Believe	Prince of Egypt	Schwartz
2000	Good Morning Baltimore	Hairspray	Shaiman & Wittman
2000	Loose Ends	The Witches of Eastwick	Dempsey & Rowe
2002	A Fine, Fine Line	Avenue Q	Lopez & Marx
2002	Still Hurting	The Last Five Years	Brown
2003	Popular	Wicked	Schwartz

3. MUSICAL KNOWLEDGE: refer to this section page 61

4. MUSICIANSHIP: refer to this section 67

LEVEL FOUR

Grade 7

1. Technical work: For articulation examples refer to the examples provided.

PERFORMANCE SCALES AND EXERCISES	STANDARD SCALES AND EXERCISES
Exercises 1, 2, 3, 4 and 5	Exercises 1, 2 and 3
STUDY LIST	STUDY LIST
Choose 1 from the list below: a) An unaccompanied folk song, entrant's own choice, duration no more than four minutes b) Dodds Exercises. Page 24 and 25 all three lines, Voice Placing and Training Exercises, (high or low) OUP c) Dodds Exercises. Page 30, all three lines, Voice Placing and Training Exercises, (high or low) OUP d) Vaccai Vocal Study. Lesson VI syncopation in Italian. Practical Method, (high medium or low) Schirmer 241 e) Marchesi Vocal Study. Any one of No's 15 or 16 from Op.2 Allans	Choose 1 from the list below: a) An unaccompanied folk song, entrant's own choice, duration no more than four minutes b) Dodds Exercises. Page 24 and 25 all three lines, Voice Placing and Training Exercises, (high or low) OUP c) Dodds Exercises. Page 30, all three lines, Voice Placing and Training Exercises, (high or low) OUP d) Vaccai Vocal Study. Lesson VI syncopation in Italian. Practical Method, (high medium or low) Schirmer 241 e) Marchesi Vocal Study. Any one of No's 15 or 16 from Op.2 Allans
TEMPO for both PERFORMANCE and STANDARD	
The tempo is expected to be the same for both Performance and Standard assessments	
Entrants are allowed up to two props for each piece. Characterisation, movement and dance are included in the assessment of the performance.	

2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
4 pieces to be chosen: being 1 piece from each of the repertoire lists: A, B, C or D given below, or as a substitute for list D, 1 piece may be chosen from either list C or D from the Singing Syllabus of the same grade. Plus 2 extra pieces which may be chosen from the repertoire listed below OR may be chosen from the Singing Syllabus lists OR may be chosen by the student, but needs to be of a similar degree of difficulty. The pieces should be contrasting in style and be by different composers. 6 pieces in total.	3 pieces to be chosen by 3 different composers. Two pieces must be chosen from list A, B or C of the repertoire listed below. The third piece may be chosen from the repertoire listed below (any list) OR may be chosen from the Singing Syllabus lists (any list) OR may be chosen by the student, but needs to be of a similar degree of difficulty. 3 pieces in total.

Date	Song Title	Show	Composer & Librettist
List A	Grade 7		
1885	A Wand'ring Minstrel I	The Mikado	Gilbert & Sullivan
1885	The Sun Whose Rays	The Mikado	Gilbert & Sullivan
1889	Take a Pair of Sparkling Eyes	The Gondoliers	Gilbert & Sullivan
1889	When a Merry Maiden Marries	The Gondoliers	Gilbert & Sullivan
1924	Fascinating Rhythm	(A Jazz Standard)	George & Ira Gershwin
1926	Someone To Watch Over Me	Oh, Kay!	George & Ira Gershwin
1927	Can't Help Lovin' Dat Man	Show Boat	Kern & Hammerstein
1930	Embracable You	Girl Crazy	George & Ira Gershwin
1932	Night and Day	Gay Divorce	Porter
1933	Smoke Gets In Your Eyes	Roberta	Kern & Harbach
1933	Steppin' Out With My Baby	Easter Parade	Berlin
1933	Stormy Weather	Cotton Club Parade	Koehler & Arlen
1934	Good Thing Going	Merrily We Roll Along	Sondheim
1934	Je ne t'aime pas (I Don't Love You)	(A Popular Song)	Weill
1937	Nice Work if You Can Get It	A Damsel in Distress	George & Ira Gershwin
1937	Once You Lose Your Heart	Me And My Girl	Rose, Furber & Gay
1938	It Never Was You	Knickerbocker Holiday	Weill & Anderson

Date	Song Title	Show	Composer & Librettist
List B	Grade 7		
1944	New York New York	New York New York	Kander & Ebb
1945	If I Loved You	Carousel	Rodgers & Hammerstein
1949	Honey Bun	South Pacific	Rodgers & Hammerstein
1949	Younger than Springtime	South Pacific	Rodgers & Hammerstein
1950	I'll Know	Guys and Dolls	Loesser
1950	Luck Be My Lady Tonight	Guys and Dolls	Loesser
1959	Climb Every Mountain	The Sound of Music	Rodgers & Hammerstein
1959	Masochism Tango	n/a	Lehrer
1959	Everything's Coming Up Roses	Gypsy	Sondheim & Styne
List C	Grade 7		
1965	The Impossible Dream (The Quest)	Man of La Mancha	Leigh & Darion
1966	Mame	Mame	Herman
1966	Hey Big Spender	Sweet Charity	Coleman & Fields
1970	Another 100 People	Company	Sondheim
1971	One More Kiss	Follies	Sondheim
1973	Send in the Clowns	A Little Night Music	Sondheim
1975	All I Care About	Chicago	Kander & Ebb
1975	Maybe This Time	Chicago	Kander & Ebb
1975	Mister Cellophane	Chicago	Kander & Ebb
1975	Roxie	Chicago	Kander & Ebb
1976	Evergreen	A Star is Born	Streisand & Williams
1977	Where's the Girl	The Scarlet Pimpernel	Wildhorn
1980	Bring Him Home	Les Misérables	Boublil & Schönberg
1980	Empty Chairs and Empty Tables	Les Misérables	Boublil & Schönberg
1980	Master of the House	Les Misérables	Boublil & Schönberg
1980	Stars	Les Misérables	Boublil & Schönberg
1980	Memory	Cats	Lloyd Webber & Eliot
1982	Tell Me on a Sunday	Song & Dance	Lloyd Webber & Black
1986	Children Will Listen	Into the Woods	Sondheim
1989	Now That I've Seen Her	Miss Saigon	Boublil & Schönberg
List D	Grade 7		
1990	Where is the Warmth	The Baker's Wife	Schwartz
1991	In Pursuit of Excellence	Children of Eden	Schwartz
1991	Winter's On the Wing	The Secret Garden	Norman & Simon
1991	How Could I Ever Know Out There (Safe Behind These Windows)	The Secret Garden	Norman & Simon
1997	In His Eyes	The Hunchback of Notre Dame	Menken and Schwarz
1997	In His Eyes	Jekyll & Hyde	Bricusse & Wildhorn
1998	The Past is Another Land	Aida	John & Rice
2000	Loose Ends	The Witches of Eastwick	Dempsey & Rowe
2000	Another Night at Darryl's	The Witches of Eastwick	Dempsey & Rowe
2001	Come What May	Moulin Rouge	Baerwald & Gilbert
2003	Dancing Through Life	Wicked	Schwartz

3. MUSICAL KNOWLEDGE: refer to this section page 61

4. MUSICIANSHIP: refer to this section page 68

Grade 8

1. Technical work: for articulation examples refer to the examples provided.

PERFORMANCE SCALES AND EXERCISES	STANDARD SCALES AND EXERCISES
Exercises 1, 2, 3, 4 and 5	Exercises 1, 2 and 3
STUDY LIST	STUDY LIST
Choose 1 from the list below: a) An unaccompanied folk song, entrant's own choice, duration no more than four minutes b) Dodds Exercises. Page 28 and 29 all three lines, Voice Placing and Training Exercises, (high or low) OUP c) Concone Vocal Study, any one of Nos. 1 to 15, 25 Lessons Op.10 Peters	Choose 1 from the list below: a) An unaccompanied folk song, entrant's own choice, duration no more than four minutes b) Dodds Exercises. Page 28 and 29 all three lines, Voice Placing and Training Exercises, (high or low) OUP c) Concone Vocal Study, any one of Nos. 1 to 15, 25 Lessons Op.10 Peters
TEMPO for both PERFORMANCE and STANDARD	
The tempo is expected to be the same for both Performance and Standard assessments	
Entrants are allowed up to two props for each piece.	
Characterisation, movement and dance are included in the assessment of the performance.	

2. REPERTOIRE REQUIREMENTS

PERFORMANCE PIECES	STANDARD PIECES
4 pieces to be chosen: being 1 piece from each of the repertoire lists: A, B, C or D given below, or as a substitute for list D, 1 piece may be chosen from either list C or D from the Singing Syllabus of the same grade. The pieces should be contrasting in style and be by different composers.	3 pieces to be chosen: being 1 piece from each of the repertoire lists: A <u>and</u> B and 1 from either C <u>or</u> D given below. The pieces should be contrasting in style and be by different composers.
6 pieces in total.	3 pieces in total.

Date	Song Title	Show	Composer & Librettist
List A	Grade 8		
1879	Poor Wand'ring One	The Pirates of Penzance	Gilbert & Sullivan
1879	When Frederic Was a Little Lad	The Pirates of Penzance	Gilbert & Sullivan
1882	Iolanthe's Aria	Iolanthe	Gilbert & Sullivan
1888	I Keep My Silent Watch & Ward	The Yeomen of the Guard	Gilbert & Sullivan
1888	Were I Thy Bride	The Yeomen of the Guard	Gilbert & Sullivan
1888	When Maiden Loves	The Yeomen of the Guard	Gilbert & Sullivan
1905	Vilia	The Merry Widow	Lehar
1910	I Want to Sing in Opera	(A Music Hall Standard)	David & Arthurs
1927	Ol' Man River	Show Boat	Kern & Hammerstein
1928	Pirate Jenny	The Threepenny Opera	Weill & Brecht
1929	Surabaya Johnny	Happy End	Weill
1933	Twentieth Century Blues	Cavalcade	Coward
1935	It Ain't Necessarily So	Porgy and Bess	George & Ira Gershwin
1936	By Strauss	An American in Paris	George & Ira Gershwin
1936	Let's Face the Music and Dance	Follow the Fleet	Berlin
1937	The Lady is a Tramp	Babes in Arms	Rodgers & Hart
List B	Grade 8		
1941	One Life to Live	Lady in the Dark	Weill & I Gershwin
1941	The Princess of Pure Delight	Lady in the Dark	Weill & I Gershwin
1945	Soliloquy	Carousel	Rodgers & Hammerstein
1954	What More Do I Need?	Saturday Night	Sondheim
1954	Wonderful Day	Seven Brides for Seven Brothers	de Paul & Mercer
1956	Show Me	My Fair Lady	Lerner & Loewe

Date	Song Title	Show	Composer & Librettist
1957	Maria	West Side Story	Bernstein & Sondheim
1957	Something's Coming	West Side Story	Bernstein & Sondheim
1957	Ya Got Trouble	The Music Man	Willson
1962	Miss Marmelstein	I Can Get It For You Wholesale	Rome
List C	Grade 8		
1970	Being Alive	Company	Sondheim
1970	Ladies Who Lunch	Company	Sondheim
1971	Broadway Baby	Follies	Sondheim
1971	Leave You	Follies	Sondheim
1972	Mein Herr	Cabaret	Kander & Ebb
1975	All That Jazz	Chicago	Kander & Ebb
1975	I Can't Do It Alone	Chicago	Kander & Ebb
1975	Nothing	A Chorus Line	Hamlisch & Kleban
1975	What I Did For Love	A Chorus Line	Hamlisch & Kleban
1975	When You're Good to Mama	Chicago	Kander & Ebb
1976	I Never Do Anything Twice	The Seven Percent Solution	Sondheim
1979	By the Sea	Sweeney Todd	Sondheim
1979	Greenfinch and Linnet Bird	Sweeney Todd	Sondheim
1979	Johanna	Sweeney Todd	Sondheim
1980	Marry Me a Little	Marry Me a Little	Sondheim
1984	River In The Rain	Big River	Miller
1985	Song of Black Max	Cabaret Songs	Bolcolm & Weinstein
1986	No One is Alone	Into the Woods	Sondheim
1986	Steps of the Palace	Into the Woods	Sondheim
1986	Think of Me	The Phantom of the Opera	Lloyd Webber & Hart
1986	The Music of the Night	The Phantom of the Opera	Lloyd Webber & Hart
1988	Tell Me It's Not True	Blood Brothers	Russell
1989	I'd Give My Life for You	Miss Saigon	Boublil & Schönberg
1989	The Movie In My Mind	Miss Saigon	Boublil & Schönberg
1989	Why God Why?	Miss Saigon	Boublil & Schönberg
1989	With Every Breath I Take	City of Angels	Coleman & Zippel
1989	You Can Always Count On Me	City of Angels	Coleman & Zippel
List D	Grade 8		
1990	Meadowlark	The Baker's Wife	Schwartz
1991	In Whatever Time We Have	Children of Eden	Schwartz
1991	Where in the World	The Secret Garden	Simon & Norman
1992	Sand	Singing Out Loud	Sondheim
1993	I'm Not Afraid of Anything	Songs for a New World	Brown
1993	Stars and the Moon	Songs for a New World	Brown
1993	The Greatest Star of All	Sunset Boulevard	Llyod Weber, Black & Hampton
1994	Out Tonight	Rent	Larson
1997	This is the Moment	Jekyll & Hyde	Bricusse & Wildhorn
1998	Your Daddy's Son	Ragtime	Flaherty
1998	My Strongest Suit	Aida	John & Rice
1998	You Don't Know This Man	Parade	Brown
1999	How Did We Come to This?	The Wild Party	Lippa
1999	Life of the Party	The Wild Party	Lippa
1999	Maybe I Like It This Way	The Wild Party	Lippa

Date	Song Title	Show	Composer & Librettist
2002	A Part of That	The Last Five Years	Brown
2002	Purpose	Avenue Q	Lopez & Marx
2002	A Summer in Ohio	The Last Five Years	Brown
2003	Defying Gravity	Wicked	Schwartz
2003	No Good Deed	Wicked	Schwartz
2003	The Wizard and I	Wicked	Schwartz
2005	Whatever Happened To My Part?	Spamalot	Idle & Du Prez

3. MUSICAL KNOWLEDGE: refer to this section page 61

4. MUSICIANSHIP: refer to this section page 69

PERFORMANCE CERTIFICATE

1. REPERTOIRE CHOICE

The entrant will select a programme of pieces with a performance time of between 20 - 30 minutes. The programme must show a variety of styles with sufficient technical and musical challenges to fulfil the criteria for level Four. It is recommended that entrants include pieces from the grade 8 repertoire lists, A, B, C and D in the programme.

Entrants are allowed up to two props for each piece.
Characterisation, movement and dance are included in the assessment of the performance.

2. MUSICAL KNOWLEDGE refer to this section Page 61

NZMEB MUSICAL THEATRE DIPLOMAS

LEVEL FIVE

Associate Diploma AMUSNZ

A 30 to 35-minute programme of entrant's choosing in the song's original language. One selection must have a dance routine. The programme should enable the entrant to portray a wide range of characters. Entrants are allowed up to two props for each piece.

The repertoire must be approved by NZMEB before the entrant makes their application.

All the music must be presented to the examiner at the time of the examination.

1. The programme must include pieces from each of the following chronological periods: **8 in total:**

- Pre1941 - 2 pieces
- 1941 – 1964 - 2 pieces
- 1965 – 1989 - 2 pieces
- 1990 – current - 2 pieces

2. Musical Knowledge

- This directly relates to the repertoire being performed. Entrants should be able to demonstrate knowledge regarding the repertoire performed which may cover the following areas: composer, period, style, what the context of the piece is and the character of the role being portrayed, and to discuss the form and analysis of the pieces sung.

LEVEL SEVEN

Licentiate Diploma LMUSNZ

A 40 to 45-minute programme of entrant's choosing in the song's original language. One selection must have a dance routine. The programme should enable the entrant to portray a wide range of characters. Entrants are allowed up to two props for each piece.

The repertoire must be approved by NZMEB before the entrant makes their application.

All the music must be presented to the examiner at the time of the examination.

1. The programme must include pieces in each of the following chronological periods: **10 in total:**

- Pre1941 - 2 pieces
- 1941 – 1964 - 2 pieces
- 1965 – 1989 - 3 pieces
- 1990 – current - 3 pieces

2. Musical Knowledge

- This directly relates to the repertoire being performed. Entrants should be able to demonstrate an insightful and deep knowledge regarding the repertoire performed which may cover the following areas: composer, period, style, what the context of the piece is and the character of the role being portrayed, and to discuss the form and analysis of the pieces sung.