

Choral Singing Syllabus

(a) This syllabus is offered to provide choirs with a professional assessment by examiners with extensive choral experience. It aims to encourage young singers and to help improve choral standards.

(b) There is a special entry form for Choral Singing, containing further information about submitting entries and making arrangements for these examinations. The form is available from Representatives, most music sellers and direct from the Board's office in London.

(c) Choral Singing examinations are available in the UK and Republic of Ireland (ROI) and in a limited number of other countries. They are held at premises provided by the Applicant and visited by the examiner in accordance with the regulations and requirements for Visits (see Reg. 7 in the *Examination Information & Regulations*). They may either be held independently of other examinations or as part of a larger examination entry that includes other subjects/grades. An examiner attendance fee is payable in addition to the entry fee if the examiner is attending purely for Choral Singing examinations and the total examining time is less than 3 hours. For examiner attendance and entry fees, see the current UK and ROI entry form or, for other countries, the relevant Dates and Fees leaflet.

(d) *UK and ROI:* Examinations can take place on any day except Sundays and Bank Holidays. Information about closing dates for entries is given in the Choral Singing entry form. The Applicant is asked to specify three preferred examination dates/times and the Board then books an examiner, taking these preferences into account wherever possible. *Other countries:* Examinations may be scheduled to take place on any day during the Practical examination period(s). Information about examination periods and closing dates for entries is given on the Dates and Fees leaflet for the country in question. The Applicant may make a request on the entry form concerning the days and times of the examination(s), but the Board cannot guarantee that any such preferences can be met.

(e) There are three levels of examination:

Initial: for choirs who have reached the standard approximately equivalent to that required for solo singing in Grades 1–3

Intermediate: for choirs who have reached the standard approximately equivalent to that required for solo singing in Grades 4–5

Advanced: for choirs who have reached the standard approximately equivalent to that required for solo singing in Grades 6–8.

All choirs must comprise more than one voice to a part. The minimum number of parts, as well as requirements on performing from memory and unaccompanied items, are specified on pages 3–5.

(f) The examination should last up to 20 minutes for Initial level, 22 minutes for Intermediate level and 25 minutes for Advanced level. These timings include 5 minutes' platform time which is allowed for each choir for setting up, and approximately 5 minutes which is allowed for the performance of the initial vocal exercises.

(g) The preliminary vocal exercises at each level should be presented as an informal working session to help put the choir at their ease and as a preparation for the performance to follow. They should consist of typical examples of the warm-up exercises used by the choir, similar to the suggested examples given on pages 6 and 7.

(h) All choirs are expected to sing a programme of at least three items, contrasting in style and tempo and following the specifications set for each level, chosen either from the suggested list of works (given as a guideline to expected standards) or from any other works, published or unpublished, of the choir's own choice, provided they are similar in standard and have serious musical aims. Wherever possible, vocal scores of all works performed should be made available for the use of the examiner. All works may be sung in any language; a short translation should be provided for the examiner when words other than English are used.

(i) The making or use of photocopies (or other kinds of copies) of copyright works is not permitted. For further details, see para *k* of 'Examination Music and Performance Requirements' in the *Examination Information & Regulations*.

(j) The examiner will award an overall grading, rather than a mark, for the vocal exercises and programme performed, taking into account the following elements of the performance:

- 1 *Vocal exercises*: breathing, posture, intonation, vocal range and flexibility, tone and vowel sounds
- 2 *Prepared performance*: (i) technical competence (including unanimity, security of technique, consistency of intonation, diction, vocal quality and balance)
(ii) artistic merit (including communication, interpretation, presentation and dress, choice and balance of programme).

(k) The gradings are as follows:

A: an outstanding performance, with little reservation

B: a very good performance, but with some reservation

C: a competent performance, but with significant reservation

F: failure to reach the standard required to pass.

(l) The examiner's notes and grading are sent to the applicant named on the entry form. For choirs obtaining a C grading or above, a special certificate is issued to the applicant, together with a certificate for each member of the choir present at the examination.

Vocal Exercises: consisting of warm-up exercises. See page 6 for suggested examples.

Prepared Performance: a programme with a minimum of three contrasted items lasting in total between 7 and 10 minutes which may include any of the suggested works listed below, any appropriate item from the current Singing syllabus Grades 1–3, or any alternatives of the choir's own choice which are similar in standard. The programme must include at least one item to be sung from memory *and* one work of two or more parts:

Anon. This little light of mine. *SA, SAA or SAB: 4 Jazz Spirituals, arr. Arch (Faber)*

F. Roy Bennett The Wind Sings on the Mountain. *Unison (Ashdown/Music Sales)*

Richard Rodney Bennett The Aviary: any one song. *Unison (Universal/MDS)*

Britten The Salley Gardens. *Unison (Boosey & Hawkes/MDS) or TTBB: Britten 3 Folksong Arrangements (Boosey & Hawkes/MDS)*

Andrew Carter Badgers and Hedgehogs: no.1 from 'Bless the Lord' (or no.4 from 'Benedicite'). *SSA (OUP)*

Bob Chilcott The Child. *Unison (OUP)*

Douglas Coombes Whales (Swimming Free). *Unison or SS (Lindsay Music)*

Cecil Cope Fire or Shiny: from 'Two Songs from *The Wandering Moon*'. *Unison (Roberton/Goodmusic)*

Copland Ching-a-ring Chaw. *Unison (Boosey & Hawkes/MDS)*

Franck Panis Angelicus. *SS, SSA, SATB or TTBB (Ashdown/Music Sales)*

Gershwin I got plenty o' nuttin' (from 'Porgy and Bess'). *Unison: Porgy and Bess song album (Warner Bros/Faber) or SAB or SATB: arr. Stickle (IMP Choral Archive/Banks)*

Gibbs Five Eyes. *SA (Boosey & Hawkes/MDS)*

Hazel Hudson Linstead Market. *SS (Ashdown/Music Sales)*

Kabalevsky Good Night, arr. Rao. *SS (Boosey & Hawkes/MDS)*

Peter Rose and Anne Conlon Forest People: from 'Yanomamo'. *SS: vocal score (Weinberger/Faber)*

John Rutter Angels' Carol. *SS or SA (OUP)*

Catherine and Alan Simmons Butterfly: from 'A Clang and A Clatter!'. *SS (Simmons Music)*

Vaughan Williams Linden Lea. *SS, SSA or SATB (Boosey & Hawkes/MDS)*

Vocal Exercises: consisting of warm-up exercises. See page 6 for suggested examples.

Prepared Performance: a programme with a minimum of three contrasted items lasting in total between 9 and 12 minutes which may include any of the suggested works listed below, or any alternatives of the choir's own choice which are similar in standard. The programme must include at least one item to be sung from memory, one unaccompanied work, and one work of three or more parts:

Anon. All my Trials. *SSA: 4 Negro Spirituals, arr. Arch (Boosey & Hawkes/MDS)*

Anon. Didn't it rain, arr. Neaum. *SSA (Roberton/Goodmusic)*

Anon. Joshua fought the Battle of Jericho, arr. Dexter. *SS (Ashdown/Music Sales)*

Anon. Siyahamba, arr. Rao. *SSS unaccompanied (Boosey & Hawkes/MDS)*

Anon. This train/The gospel train. *SA, SAA or SAB: Get on board! – Favourite Gospel Choruses, arr. Arch (Faber)*

Anon. Water of Tyne, arr. Neaum. *SSA (Roberton/Goodmusic)*

Anon. Spanish A la rurrú nino. *SSA: 2 Spanish Traditional Songs, arr. Neaum (Roberton/Goodmusic)*

Campion Never weather-beaten sail. *SATB (Stainer & Bell)*

Andrew Carter Two for the Price of One. *SS (Banks)*

Elgar Ave verum corpus, Op.2 no.1. *SATB (Novello/Music Sales)*

Fauré In Paradisum: no.7 from Requiem, Op.48. *SSA edn. of vocal score, arr. Ratcliffe (Novello/Music Sales)*

Alan Jay Lerner and Frederick Loewe Ascot Gavotte (from 'My Fair Lady'), arr. Duro. *SA (IMP Choral Archive/Banks)*

Andrew Lloyd Webber Macavity, the Mystery Cat (from 'Cats'). *SA, SAA or SAB: Favourites from 'Cats', arr. Hare (Faber)*

Mozart Ave verum corpus, K.618. *SATB (Novello/Music Sales)*

Pergolesi Stabat Mater dolorosa: no.1 from 'Stabat Mater'. *SA: vocal score (Novello/Music Sales)*

Purcell Thou knowest, Lord, the secret of our hearts. *SATB (Novello/Music Sales)*

Tallis If ye love me. *SATB (Novello/Music Sales)*

Vaughan Williams O taste and see. *SATB (OUP)*

arr. Vaughan Williams The Turtle Dove. *Unison (Curwen/Music Sales)*

Charles Wood The ride of the witch (The hag). *SA: English Edwardian Partsongs for Upper Voices (Faber)*

Vocal Exercises: consisting of warm-up exercises. See page 7 for suggested examples.

Prepared Performance: a programme with a minimum of three contrasted items lasting in total between 12 and 15 minutes which may include any of the suggested works listed below, or any alternatives of the choir's own choice which are similar in standard. The major part of the programme must comprise works of three or more parts, *and* must include at least two items to be sung from memory and one unaccompanied work:

Richard Rodney Bennett What Sweeter Music. *SATB a cappella (Universal/MDS)*

Brahms Ave Maria, Op.12. *SSA: vocal score (Peters EP 66136)*

Britten There is no Rose or This little Babe: no.3 or no.6 from 'A Ceremony of Carols', Op.28.

SSS or SSA: separately or vocal score (Boosey & Hawkes/MDS)

Britten Adam lay i-bounden: no.10 from 'A Ceremony of Carols', Op.28. *SSS or SSA: vocal score*

(Boosey & Hawkes/MDS)

Britten Gloria: no.2 from Missa Brevis in D, Op.63. *SSS or SSA: vocal score (Boosey & Hawkes/MDS)*

Mervyn Burtch The Lantern Festival: any one song. *SSA: vocal score (Banks)*

Byrd Ave verum corpus. *SATB (Stainer & Bell)*

Fauré Madrigal, Op.35. *SATB: French Chansons (Faber)*

Gershwin It ain't necessarily so (from 'Porgy and Bess'), arr. Stickles. *SATB (IMP Choral*

Archive/Banks)

Gibbs The Song of Shadows. *SSA (Boosey & Hawkes/MDS)*

Kern Can't help lovin' dat man (from 'Show Boat'). *SSA, SATB or TTBB: Show Boat Medley, arr.*

Varnick (IMP Choral Archive/Banks)

Kodály Ave Maria. *SSA a cappella (Universal/MDS)*

Kodály Dancing Song. *SSA a cappella (OUP)*

Kodály Ladybird (Katalinka). *SSA (Boosey & Hawkes/MDS)*

Kodály See the gipsies. *SSAA or SATB a cappella (OUP)*

Philip Lane It was a lover and his lass. *SSA (Roberton/Goodmusic)*

Mendelssohn Lift thine eyes (from 'Elijah'). *SSA a cappella (Novello/Music Sales)*

Poulenc Salve Regina. *SATB (Salabert/UMP)*

Purcell Thou knowest, Lord, the secrets of our hearts. *SATB (Novello/Music Sales)*

Imant Raminsh White Feathers. *SS (Boosey & Hawkes/MDS)*

Schubert The Twenty-third Psalm. *SSAA: Schubert 3 Partsongs for Upper Voices (Faber)*

Verdi Chorus of the Hebrew Slaves (from 'Nabucco'). *SATB or TTBB (Boosey & Hawkes/MDS) or*

SATB (OUP)

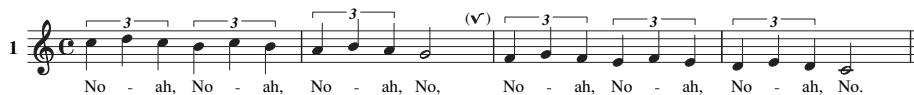
Vivaldi Gloria in excelsis Deo: no.1 from Gloria, RV 589. *SSA edn. of vocal score, arr. Ratcliffe*

(Novello/ Music Sales)

Vocal Exercise Examples

The following examples are designed to show the types of warm-up exercises choirs may choose to offer.

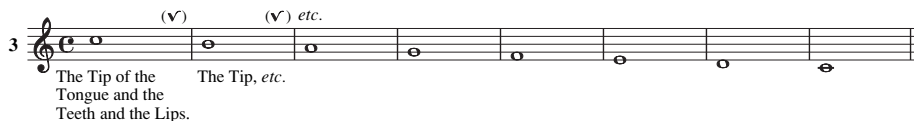
INITIAL

1 

No - ah, No - ah, No - ah, No, No - ah, No - ah, No - ah, No.

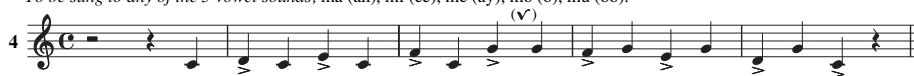
2 

To - ny, To - ny, To - ny. To - ny, To - ny, To - ny, To - ny, To - ny.


3 

The Tip of the Tongue and the Teeth and the Lips. The Tip, etc.

To be sung to any of the 5 vowel sounds, ma (ah), mi (ee), me (ay), mo (o), mu (oo).

4 

INTERMEDIATE

1 

No - ah, No - ah, No - ah, No, No - ah, No - ah, No - ah, No.

2 

Ma _____ Me _____ etc.

3 


Oo _____ Si _____ Fa _____ etc.

4 

Ya _____ Ya _____ Ya _____ Ya _____

ADVANCED

To be sung to all vowels

1 

Legato octave leaps

2 
Oo - oo - oo. Oo - oo - oo. Oo - oo - oo. etc.

To be sung to any vowel

3 
Ma Ma Ma Ma etc.

To be sung to any vowel

4 

Obtaining Examination Music

All the music listed in Associated Board syllabuses should be available from good music retailers worldwide, who should always be contacted in the first instance. Every effort has been made to ascertain that the set music will remain available for the duration of each syllabus. In case of difficulty obtaining any titles, please contact the Associated Board's referral service, Chamberlain Music (tel. +44 (0)1428 658806; fax +44 (0)1428 658807; e-mail abrsm@chamberlainmusic.com; www.chamberlainmusic.com/abrsm). **Please note that the Associated Board does not supply any music from the publishers/distributors listed below.**

Publishers/Distributors

Listed below are all the publishers (or their UK distributors) featured in this syllabus leaflet:

Banks Music Publications: The Old Forge, Sand Hutton, York YO41 1LB; tel. +44 (0)1904 468472; fax +44 (0)1904 468679; e-mail banksmusic@tiscali.co.uk; www.banksmusicpublications.co.uk

Boosey & Hawkes Music Publishers Ltd: *see* MDS

Faber Music Ltd: 3 Queen Square, London WC1N 3AU; tel. +44 (0)20 7833 7900; fax +44 (0)20 7833 7939; e-mail sales@fabermusic.com; www.fabermusic.com

Goodmusic: P.O. Box 100, Tewkesbury, Glos., GL20 7YQ; tel. +44 (0)1684 773883; fax +44 (0)1684 773884; e-mail sales@goodmusicpublishing.co.uk; www.goodmusicpublishing.co.uk

Lindsay Music: 23 Hitchin Street, Biggleswade, Beds., SG18 8AX; tel. +44 (0)1767 316521; fax +44 (0)1767 317221; e-mail office@lindsaymusic.co.uk; www.lindsaymusic.co.uk

MDS – Music Distribution Services Ltd: 7–12 Raywood Office Complex, Leacon Lane, Charing, Ashford, Kent, TN27 0EN; tel. +44 (0)1233 712233; fax +44 (0)1233 714948; e-mail orders.uk@mds-partner.com

Music Sales Ltd: Newmarket Road, Bury St Edmunds, Suffolk, IP33 3YB; tel. +44 (0)1284 702600; fax +44 (0)1284 768301; e-mail music@musicsales.co.uk; www.musicsales.com

Novello & Co. Ltd: *see* Music Sales

OUP – Oxford University Press: Music Department, Great Clarendon Street, Oxford OX2 6DP; tel. +44 (0)1865 556767; fax +44 (0)1865 353749; e-mail music.enquiry.uk@oup.com; www.oup.com

Peters Edition Ltd: 10–12 Baches Street, London N1 6DN; tel. +44 (0)20 7553 4000; fax +44 (0)20 7490 4921; e-mail info@uk.edition-peters.com; www.edition-peters.com

Alan Simmons Music: P.O. Box 7, Scissett, Huddersfield HD8 9YZ; tel. +44 (0)1924 848888; fax +44 (0)1924 849999; e-mail mail@alansimmonsmusic.com; www.alansimmonsmusic.com

Stainer & Bell Ltd: P.O. Box 110, Victoria House, 23 Grunaisen Road, London N3 1DZ; tel. +44 (0)20 8343 3303; fax +44 (0)20 8343 3024; e-mail post@stainer.co.uk; www.stainer.co.uk

UMP – United Music Publishers Ltd: 33 Lea Road, Waltham Abbey, Essex, EN9 1ES; tel. +44 (0)1992 703110; fax +44 (0)1992 703189; e-mail info@ump.co.uk; www.ump.co.uk

Universal Edition: *see* MDS

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