



ABRSM

CHORAL EXAMINATIONS

18-19 MARCH 2019
IN COLLABORATION WITH
VOICES OF SINGAPORE FESTIVAL



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 exams. The form is available online at www.abrsm.org/choralsingingentry, from Representatives or from ABRSM's office in London.

(c) Choral Singing exams 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 *Exam Information & Regulations*). They may either be held independently of other exams or as part of a larger exam 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 exams 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:* Exams 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 exam dates/times and ABRSM then books an examiner, taking these preferences into account wherever possible. *Other countries:* Exams may be scheduled to take place on any day during the Practical exam period(s). Information about exam 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 exam(s), but ABRSM 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 exam 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 'Exam Music and Performance Requirements' in the *Exam 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 exam.

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 ABRSM's 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)*

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

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

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)*

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

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

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

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

Hazel Hudson Linstead Market. *SS (Ashdown)*

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

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

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)*

Choral Singing: INTERMEDIATE

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)*

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

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

Anon. Siyahamba, arr. Rao. *SSS unaccompanied (Boosey & Hawkes) (now out of print)*

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)*

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

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)*

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

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

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)*

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

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

Tallis If ye love me. *SATB (Novello)*

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

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

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)*

Brahms Ave Maria, Op.12. *SSAA: 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)

Britten Deo Gracias (Adam lay i-bounden): no.10 from 'A Ceremony of Carols', Op.28. *SSS or*

SSA: vocal score (Boosey & Hawkes)

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

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)*

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

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

Warnick (IMP Choral Archive)

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

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

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

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

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

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

Poulenc Salve Regina. *SATB (Salabert)*

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

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

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

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

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

(Novello)

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 
Ma, Me, etc.

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

Musical notation for exercise 1: A single melodic line in 2/4 time, consisting of two measures of eighth-note runs (G4-A4-B4-C5, D5-E5-F5-G5) and one measure of a half note G4. A slur connects the first two measures.

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

Musical notation for exercise 4: A single melodic line in 2/4 time, consisting of two measures of eighth-note runs with chromaticism (G4-A4-B4-C5, D5-E5-F5-G5) and one measure of a half note G4. A slur connects the first two measures.

Obtaining Exam Music

Information for teachers, parents and candidates

Exam music for ABRSM syllabuses is available from music retailers worldwide. We have made every effort to ensure that all the music listed in our syllabuses will remain available for the duration of each syllabus.

Contact details for publishers featured in this syllabus are listed below. Apart from queries specifically relating to ABRSM exams, all enquiries about exam music (e.g. editorial, availability) should be addressed to the relevant publisher.

Information for retailers

Please note that publishers often have different distributors across the world. In the list below, only UK distributors are given (where applicable). For details of distribution in other parts of the world, please contact the publisher directly.

Contact details	Distributor (UK)
Ashdown: <i>see Music Sales</i>	
Banks Music Publications: T +44 (0)1653 628545; F +44 (0)1653 627214; E info@banksmusicpublications.co.uk ; www.banksmusicpublications.co.uk	
Boosey & Hawkes Music Publishers Ltd: T +44 (0)20 7054 7200; F +44 (0)20 7054 7290; E marketing@boosey.com ; www.boosey.com	MDS
Curwen: <i>see Music Sales</i>	
De Haske Hal Leonard Ltd: T +44 (0)20 7395 0380; F +44 (0)20 7900 1812; E sales@dehaske.co.uk ; www.dehaske.com	
Faber Music Ltd: T +44 (0)20 7908 5310; F +44 (0)20 7908 5339; E sales@fabermusic.com ; www.fabermusic.com	FM Distribution
FM Distribution: T +44 (0)1279 828989; F +44 (0)1279 828990; E sales@fabermusic.com ; www.fabermusic.com	
Goodmusic: T +44 (0)1684 773883; F +44 (0)1684 773884; E sales@goodmusicpublishing.co.uk ; www.goodmusicpublishing.co.uk	
IMP Choral Archive: <i>see Banks</i>	
Lindsay Music: T +44 (0)1767 316521; F +44 (0)1767 317221; E office@lindsaymusic.co.uk ; www.lindsaymusic.co.uk	
MDS (Music Distribution Services Ltd): T +49 (0)6131 505 100; F +49 (0)6131 505 115; E order@mds-partner.com ; www.mds-partner.com	
Music Sales Ltd: T +44 (0)1284 702600; F +44 (0)1284 768301; E music@musicsales.co.uk ; www.musicsales.com	
Novello & Co. Ltd: T +44 (0)20 7612 7400; F +44 (0)20 7612 7545; E music@musicsales.co.uk ; www.musicsales.com	Music Sales

OUP (Oxford University Press): T +44 (0)1865 355067; F +44 (0)1865 355060; E music.enquiry.uk@oup.com; www.oup.com	
Peters Edition Ltd: T +44 (0)20 7553 4000; F +44 (0)20 7490 4921; E sales@editionpeters.com; www.editionpeters.com	
Roberton: T +44 (0)1684 773883; F +44 (0)1684 773884; E sales@goodmusicpublishing.co.uk; www.goodmusicpublishing.co.uk	Goodmusic
Salabert: T +44 (0)20 7395 0380; F +44 (0)20 7900 1812; E sales@dehaske.co.uk; www.dehaske.com	De Haske Hal Leonard
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Stainer & Bell Ltd: T +44 (0)20 8343 3303; F +44 (0)20 8343 3024; E post@stainer.co.uk; www.stainer.co.uk	
UMP (United Music Publishers Ltd): T +44 (0)1992 703110; F +44 (0)1992 767682; E info@ump.co.uk; www.ump.co.uk	
Universal Edition: T +44 (0)20 7292 9166; F +44 (0)20 7292 9165; E connell@universaledition.com; www.universaledition.com	MDS
Warner Bros–Faber: T +44 (0)20 7908 5310; F +44 (0)20 7908 5339; E sales@fabermusic.com; www.fabermusic.com	FM Distribution
Josef Weinberger: T +44 (0)20 7580 2827; F +44 (0)20 7436 9616; E general.info@jwmail.co.uk; www.josef-weinberger.com	FM Distribution

Entry form

Choral Singing: International



www.abrsm.org

Please use this entry form for

■ Choral Singing exams at all levels (Initial, Intermediate and Advanced)

When filling in this form please also refer to the following:

■ Choral Singing syllabus

■ Exam Information and Regulations (International edition)

If you need further information or guidance on completing this form please contact your local Representative.

This column gives brief guidance on completing each section of the form.

For office use only

1 Applicant information all Applicants

Please use **BLOCK CAPITALS**

A box should be left blank between names

Applicant
Number
if known

Title

for example Dr, Mr, Mrs, Mdme, Miss, Ms

Given name

Family name
(surname)

Family name
first

☐

optional

Degrees/
Diplomas
optional

Address
line 1

Address
line 2

Address
line 3

Address
line 4

Postcode

Country

Home
telephone

Work
telephone

Mobile
telephone

Fax

E-mail

The **Applicant** is the person (aged 18 or over) making the entry who acts on behalf of the choir. All communication will be with the person named as the Applicant.

If you do not know your **Applicant Number** or this is your first entry please give your full contact details and an Applicant Number will be sent to you in due course.

Family name first If you would like your Family name (surname) to appear first please write **Y** in this box.

The Applicant's details (Title, Given name, Family name (surname), Diplomas/Degrees) will be shown on the certificate as being the person who presented the choir unless you give other details in section 3. If the details given total more than 40 characters (including spaces) we may need to edit this information.

Communications regarding exams will normally be sent by mail. Please provide the other requested contact details you have as it is useful for us to have these on file.

Please send your completed form, along with the total fees due, to your Representative. If there is no Representative please send the form and fees direct to ABRSM, marking the envelope 'International Exams'.

2 Venue information all Applicants

Venue address line 1

Venue address line 2

Venue address line 3

Venue address line 4

Postcode

Telephone number

Please give the full address of the place where the exam(s) will be held, including the school's name, where appropriate.

Choral Singing exams are normally held at premises arranged by the applicant and not at ABRSM's public centres (please see paragraph (c) on p1 of the Choral Singing syllabus).

The venue and tuning of the piano must be arranged without cost to ABRSM.

3 Choir information all Applicants

The names given here will be shown on the certificate. A maximum of 45 characters in total (including spaces) is available for each choir's name.

If you wish someone other than the Applicant to be named on the certificate as having presented the choir (eg a school or institution) complete the **Presented by** box. A maximum of 40 characters (including spaces) is available.

Space is provided for up to two choirs. If more than two choirs are to be entered, please write the details on a separate sheet.

Choir name **Choir 1**

Presented by

Number of singers

Initial

Intermediate

Advanced

Choir name **Choir 2**

Presented by

Number of singers

Initial

Intermediate

Advanced

Where possible we will take into consideration any date and time preferences noted here when allocating exam appointments. However, we are not able to guarantee that your preference will be met.

Appointments may be given for any date(s) within the whole of the exam period subject to the availability of ABRSM examiners, so please ensure your candidates are ready for an exam from the first day of the exam period (see regulation 8).

4 Fees all Applicants

Please use this chart to calculate the fee required.

	Fee	No. of choirs	Total
Initial			.
Intermediate			.
Advanced			.
Total fees			.
Number of re-entry vouchers attached <div></div>	Total value of re-entry vouchers		.
Total fee enclosed			.

5 Declaration all Applicants

Please tick here and sign below to confirm your entry of the candidate(s) for the exam(s) upon the terms and conditions set out in ABRSM's Exam Regulations.

☐

Signature

Date

ddmmyy

This form must be signed and dated by the applicant (who must be 18 or over) as the person who enters into a contract with ABRSM upon the terms and conditions set out in ABRSM's Exam Regulations. It should not be signed by the candidate except if the candidate is 18 or over and wishes to enter the exam him or herself.

Data Protection

ABRSM will process personal data about individuals (including applicants, candidates and others) in accordance with the Data Protection Act 1998 (as amended or superseded, including from 25 May 2018 the General Data Protection Regulation) and other related legislation, including e-privacy rules about electronic direct marketing. We will process all such personal data in accordance with ABRSM's Privacy Policy, available here: www.abrsm.org/privacypolicy, and as set out in ABRSM's Exam Regulations, as each may be amended from time to time; in order to perform our obligations under any contract between you and us; and where otherwise reasonably necessary for ABRSM's purposes. We may also process personal data in order to comply with any court order, request from or referral to an appropriate authority, or legal, regulatory or good practice requirement.

ABRSM is registered as a data controller with the UK Information Commissioner's Office under registration number Z6618494.

We would like to keep you up-to-date with news and information about our exams and other services.
Please tick here if you do not wish to receive such information:

☐

If you are already an applicant, you can change your communications preferences at any time, online or by contacting us.