

London College of Music Examinations

Classical Singing Recorded Exams

Qualification specifications for:

Grades, Recital Grades and Leisure Play

Valid from:

2026 until further notice

updated 01.09.2026

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Classical Singing Recorded Exam Requirements

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London College of Music Examinations
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Contents

1. Information and general guidelines	2
1.1 Introduction	3
1.2 Validity	3
1.3 Exam entry	3
1.4 Exam options	4
1.5 Assessment and results	4
1.6 Performance guidelines	5
1.7 Recording requirements	5
2. Recorded	6
Exam requirements	6
2.1 Recorded Grade Exams	7
2.2 Recorded Recital Grades	8
2.3 Leisure Play	9
2.4 Grade 1	10
2.5 Grade 2	11
2.6 Grade 3	12
2.7 Grade 4	14
2.8 Grade 5	16
2.9 Grade 6	18
2.10 Grade 7	20
2.11 Grade 8	22

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Classical Singing Recorded Requirements

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1. Information and general guidelines

1.1 Introduction

This document outlines the requirements for Recorded Grades, Recital Grades and Leisure Play in Classical Singing from Grade 1 to Grade 8, including technical work, set repertoire, and discussion questions. For information about in-person exams, the full performance guidelines and assessment criteria, please refer to the current [Classical Singing Syllabus](#).

Recorded Exams

Recorded exams provide the opportunity for the assessment of musical performance through the submission of a video recording, rather than attendance at an examination venue. Performances are assessed by trained LCME examiners using the same standards and criteria as for in-person examinations.

1.2 Validity

These specifications apply to Recorded Classical Singing exams (Grades, Recital Grades and Leisure Play) from 1 September 2026 until further notice.

1.3 Exam entry

Submission guidelines

Details of fees and how to book a digital exam are available on our website: lcme.uwl.ac.uk

Recording requirements

Details of what to include and how to film and upload recorded exams are available on our website: lcme.uwl.ac.uk

Age groups and requirements for prior learning

LCME graded exams are open to all and there are no minimum age restrictions. No prerequisite qualifications are required for entering any exam; candidates can enter at any level provided they have the required knowledge, skills and understanding.

Equity, Reasonable Adjustments and Special Consideration

Information on assessment, examination and entry requirements for candidates with specific needs is published in the Equity, Reasonable Adjustments and Special Consideration policy available on our website: lcme.uwl.ac.uk

1.4 Exam options

	Grades	Recital Grades	Leisure Play
Technical Work	✓	x	x
Performance	3 songs	4 or 5 songs	4 or 5 songs
Discussion	✓	Optional for Component 2	x
Structure	Grades 1 to 8	Grades 1 to 8	Grades 1 to 8
Prerequisites	x	x	x
Assessment	Digital Recorded	Digital Recorded	Digital Recorded
Grading	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%	Distinction: 85–100% Merit: 75–84% Pass: 65–74%
Regulation	✓	✓	✓
UCAS points	Grades 6 to 8	Grades 6 to 8	Grades 6 to 8

1.5 Assessment and results

Assessment

Exams are assessed according to the same standards and criteria as for LCME's graded exams. Refer to the details listed in the assessment and regulations section in the current [Classical Singing Syllabus](#).

Marking

Qualifications are awarded by the University of West London (UWL). Exams are conducted by trained examiners. Candidates will be assessed on their technical accomplishment, musical knowledge, musicality and communication. In awarding marks, examiners will take into account the extent to which each of these assessment objectives is demonstrated within each exam component.

Issue of results

Candidates will be informed of the results of examinations as soon as possible. Results are available soon after the examination and certificates for successful candidates are normally dispatched within eight weeks of the date of the examination.

Enquiries, complaints and appeals

Information on how to make an enquiry, complaint or appeal is available on our website: lcme.uwl.ac.uk

Exam regulations

Full details of all general exam regulations are published in the Regulations and Information document available on our website: lcme.uwl.ac.uk

1.6 Performance guidelines

Refer to the relevant details listed in the current [Classical Singing Syllabus](#).

1.7 Recording requirements

Please refer to the relevant guidance on our website: lcme.uwl.ac.uk. This covers essential information on how to film your exam, as well as advice on preparation, equipment, and recording quality.

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Classical Singing Recorded Requirements

2. Recorded Exam requirements

2.1 Recorded Grade Exams

This overview outlines the components that candidates will encounter in the exam. For detailed information, please refer to the requirements on the following pages.

Recorded Grades 1–8

- **Component 1: Technical Work**

Performance of the exercises listed as per the requirements of the grade.

- **Component 2: Performance**

Performance of a number of songs according to the grade. At least one song must be from the relevant grade list.

- **Component 3: Discussion**

The candidate responds to a given set of topics about the music performed including techniques applied in the performance, as appropriate to the grade.

Component weightings

Technical Work	Performance 1	Performance 2	Performance 3	Discussion
15%	25%	25%	25%	10%

Regulation

LCME's Recorded Grade exams are regulated in England by Ofqual, and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 1, 2 and 3 and attract UCAS points accordingly.

2.2 Recorded Recital Grades

Recorded Recital Grades 1–8

Recital grades are performance-focused graded exams, using the same repertoire and supplementary test requirements, with the format set out below.

• Component 1: Performance

Candidates perform four songs. At least one song must be from the relevant grade list.

• Component 2: Performance or Discussion

Candidates choose one of the following options:

- Option 1: Performance of an additional song from any list of the same grade
- Option 2: Discussion, as per the corresponding grade

Component weightings

Performance 1	Performance 2	Performance 3	Performance 4	Performance 5
20%	20%	20%	20%	20%

If discussion is selected in component 2 weightings are as follows:

Performance 1	Performance 2	Performance 3	Performance 4	Discussion
22%	22%	22%	22%	12%

Regulation

LCME's Recorded Recital exams are regulated in England by Ofqual, and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 1, 2 and 3 and attract UCAS points accordingly.

2.3 Leisure Play

Leisure Play Grades 1–8

• Component 1: Performance

Candidates perform four songs selected from the set list of the equivalent grades. At least one of these songs are to be selected from the set lists for the relevant LCME grade.

Component weightings

Performance 1	Performance 2	Performance 3	Performance 4
25%	25%	25%	25%

Regulation

LCME's Recorded Leisure Play exams are regulated in England by Ofqual, and by the corresponding authorities in Wales (Qualifications Wales) and Northern Ireland (CCEA). They have been placed on the Regulated Qualifications Framework (RQF) at Levels 1, 2 and 3 and attract UCAS points accordingly.

Grade 1

Component 1: Technical Work

15 marks

Performance of one Vaccai vocal exercise in Italian or German, and two verses of a simple, unaccompanied Folk or Traditional song (candidate's choice) in any language.

Vaccai Exercise

Nicola Vaccai Lesson 1 – The Scale

Vaccai: Metodo Pratico (Peters)

Component 2: Performance

75 marks

Performance of three contrasting songs from memory. One verse from a hymn, carol or similar strophic song of the candidate's choice. Two further songs, at least one song must be from the following list.

Composer	Title	Publication
Arthur Benjamin	Callers	(Boosey & Hawkes)
Richard Rodney Bennett	The Fly	The Insect World (Universal UE14167)
Carey Blyton	The Stork	Three Bird Songs (Roberton 75367 / Goodmusic)
Johannes Brahms	The Lady Bird	Seven Children's Songs (Roberton 75388 / Goodmusic)
Frank Bridge	A Spring Song	(OUP Archive / Banks)
Robert Graves	Little Blue Apron	(J Curwen / Music Sales)
Peter Hurford	Litany to the Holy Spirit	(OUP)
Anthony Milner	The Cupboard	(Universal UE12919)
Douglas Parke	The Travellers	By Winding Roads (Roberton 06505 / Goodmusic)
Nina Perry	Old Mister Noah	(OUP Archive / Banks)
Betty Roe	Song of the Crab or Song of the Cake	Ten Songs of Ponder & William (Thames Publishing / Music Sales)
Alec Rowley	Candlelight	(Roberton 75074 / Goodmusic)
Alec Rowley	The Fairy Weavers	(Leslie Choral Series / Goodmusic)
Alec Rowley	The Friendly Cow	(Roberton 72540 / Goodmusic)
Alec Rowley	The Grandfather Clock	(Roberton 75077 / Goodmusic)
Stanley Taylor	A Shepherd's Purse	(J Curwen / Music Sales)
Eric H. Thiman	The Path to the Moon	(Boosey & Hawkes 2813)

Component 3: Discussion

10 marks

All questions should be answered after the performance section:

- Which of the songs you sang is your favourite and why?
- What is the mood of this song?
- Choose one song and explain what the text is about

Grade 2

Component 1: Technical Work

15 marks

Performance of one Vaccai vocal exercise in Italian or German, and two verses of a simple, unaccompanied Folk or Traditional song (candidate's choice) in any language.

Vaccai Exercise

Nicola Vaccai Lesson 1 – Skips of Thirds

Vaccai: Metodo Pratico (Peters)

Component 2: Performance

75 marks

Performance of three contrasting songs from memory. Two verses from a hymn, carol or similar strophic song of the candidate's choice. Two further songs, at least one of which must be taken from the list below.

Composer	Title	Publication
William Henry Anderson	A Child's Prayer	(Roberton 752621 / Goodmusic)
Anne Baynon	The Spanish Main	(Novello NOV160123 / Music Sales)
Richard Rodney Bennett	Glowworms	The Insect World (Universal UE14167)
Andrew Beswick	Twilight	Pick 'n' Choose (Universal UE16393)
Clive Boyle	Rejoice and be Merry	(Basil Ramsey 1104 / Banks)
Johannes Brahms	Die Henne (The Hen)	Fourteen Children's Folk Songs (Peters EP3696)
Johannes Brahms	Wiegenlied (Lullaby)	30 Selected Songs (Peters EP8170)
Benjamin Britten	A New Year Carol	Friday Afternoons (Boosey & Hawkes)
Edward Bullock	Song in the Valley of Humiliation	(OUP Archive / Banks)
Peter Jenkins	Little Spanish Town	(Novello / Music Sales)
John Longmire	Piper of Summer	(Leonard Gould & Boltler / Music Exchange)
W A Mozart	Wiegenlied (Cradle Song)	(Peters P4699 or 100 Best Short Songs Book 3)
Havelock Nelson	Ghosts in the Belfry	(Roberton 75147 / Goodmusic)
Douglas Parke	The Fairy Tree	By Winding Roads (Roberton 06505 / Goodmusic)
Mary Plumstead	Close Thine Eyes	(Roberton 75080 / Goodmusic)
Elizabeth Poston	The Dormouse's Carol	(J Curwen / Music Sales)
Roger Quilter	Have a Friend	Four Songs of the Sea (Forsyth)
John Rutter	Carol of the Children	(OUP)
Franz Schubert	Evensong (Abendlied)	(J Curwen / Music Sales)
Martin Shaw	Cuckoo	(J Curwen / Music Sales)
William Smith	The Scarecrow	(J Curwen / Music Sales)
Charles Wood	The Trees in England	(IMP Choral Archive / Banks)
Leslie Woodgate	The Watchmaker's Shop	(Paterson / Music Sales)

Component 3: Discussion

10 marks

All questions should be answered after the performance section:

- Which of the songs you sang is your favourite and why?
- What is the mood of this song?
- Choose one song and explain what the text is about

Grade 3

Component 1: Technical Work

15 marks

Performance of one Vaccai vocal exercise in Italian or German, and two verses of an unaccompanied Folk or Traditional song (candidate's choice) in any language.

Vaccai Exercise

Nicola Vaccai Lesson 2 – Skips of Fourths

Vaccai: Metodo Pratico (Peters)

Component 2: Performance

75 marks

Performance of three contrasting songs from memory. At least one song must be from the following list; one Anthem, Sacred song, or similar item with subject matter of a serious nature, and two further songs.

Composer	Title	Publication
William Henry Anderson	The Old Shepherd's Prayer	(Roberton 75316 / Goodmusic)
Michael Arne	Care Flies from the Lad	(J Curwen / Music Sales)
Richard Benger	Stargazing	Sky Songs (Edwin Ashdown / Music Sales)
Richard Rodney Bennett	The Birds Lament	The Aviary (Universal)
Johannes Brahms	Sonntag (Sunday)	30 Selected Songs (Peters EP8170)
Benjamin Britten	I Must be Married on Sunday	Friday Afternoons (Boosey & Hawkes)
Mervyn Burtch	The World's End	(Roberton 75297 / Goodmusic)
William Byrd	Cradle Song	(Stainer and Bell)
Peter Cornelius	The Christmas Tree	The Oxford Book of Carols No.191 (OUP)
Thomas Dunhill	Elsie Marley	Sing Together (OUP)
Roger Fiske	Weathers	(OUP)
Eric Fogg	Carol of the Little King	(Bosworth / Music Sales)
Eva Fovargue	The Kings of Old	(Edwin Ashdown / Music Sales)
Michael Head	When Sweet Ann Sings	(Boosey & Hawkes)
Antony Hopkins	A Melancholy Song	(Chester / Music Sales)
John Ireland	Alpine Song	(J Curwen / Music Sales)
William Jackman	The Dorset Pedlar	(Boosey & Hawkes)
Ernest John Moeran	The Jolly Carter	(OUP Archive / Banks)
Dorothy Parke	The House and the Road	(Roberton 01052 / Goodmusic)
Henry Purcell	Nymphs and Shepherds	26 Classical Songs (Novello / Music Sales)
Alec Rowley	From a Railway Carriage	(Roberton 72538 / Goodmusic)
Franz Schubert	The Wild Rose (Heidenröslein)	35 Selected Songs (Peters EP8250a)
Charles Villiers Stanford	I'll Rock You to Rest	(Boosey & Hawkes Archives)
Pyotr Ilyich Tchaikovsky	A Legend	(Chester / Music Sales)
Eric H. Thiman	I Love all Graceful Things	First Book of Soprano Solos (G. Schirmer / Music Sales)
Eric H. Thiman	The Man in the Moon	(J Curwen / Music Sales)
Malcolm Williamson	Sweet and Low	Six English Lyrics (Weinberger / Elkin)

Component 3: Discussion

10 marks

All questions should be answered after the performance section:

- Which of the songs you sang is your favourite and why?
- Explain the different moods of the songs you've chosen
- Choose one song and explain what the text is about

Grade 4

Component 1: Technical Work

15 marks

Performance of one Vaccai vocal exercise in Italian or German, two other exercises from Vaccai Lessons 1 and 2 and an unaccompanied Folk or Traditional song (candidate's choice) in any language.

Vaccai Exercise

Nicola Vaccai

Lesson 2 – Skips of Fifths

Vaccai: Metodo Pratico (Peters)

Component 2: Performance

75 marks

Performance of three contrasting songs from memory. At least one song must be from the following list; one Anthem, Sacred song, or similar item with subject matter of a serious nature, and two further songs.

Composer	Title	Publication
Michael Arne	The Lass with the Delicate Air	26 Classical Songs (Novello / Music Sales)
Richard Rodney Bennett	Clock-a-Clay	The Insect World (Universal UE 14167)
W. Sterndale Bennett	May Dew	26 Classical Songs (Novello Archive / Music Sales)
Aubrey Beswick	The Nightingale Bird	Pick 'n' Choose (Universal UE16393)
Benjamin Britten	Fishing Song	Friday Afternoons (Boosey & Hawkes)
Benjamin Britten	The Birds	(Boosey & Hawkes)
Henry Carey	Pastoral	The Hundred Best Short Songs Book 1 (Paterson / Music Sales)
Thomas Dunhill	April	(Cramer / Boosey & Hawkes)
Thomas Dunhill	Three Jovial Welshmen	(Robertson 75289 / Goodmusic)
George Dyson	Boot, Saddle, to Horse	(Banks)
Cecil Armstrong Gibbs	You Spotted Snakes	(Novello / Music Sales)
Cecil Armstrong Gibbs	Padraic the Fiddler	(J Curwen / Music Sales)
Michael Head	Sweet Chance	(Boosey & Hawkes)
Michael Head	The Little Road to Bethlehem	(Boosey & Hawkes)
Ashley Heenan	The Bank of the Arkansaw	Four American Folk Songs (J Curwen / Music Sales)
Ashley Heenan	Jennie Jenkins	Four American Folk Songs (J Curwen / Music Sales)
Herbert Howells	A Girl's Song	A Girl's Song from Song Album (Boosey & Hawkes)
John Ireland	Spring Sorrow	(Boosey & Hawkes)
Frederick Keel	A Christmas Carol	(Cramer / Boosey & Hawkes Archive)
Christopher Le Fleming	Smuggler's Song	(OUP)
Desmond MacMahon	Wicklow Donkeys	(J Curwen / Music Sales)
Cuthbert E. Osmond	The Owl	(OUP / Banks)
Roger Quilter	Dream Valley	(Boosey & Hawkes)
Reginald Redman	The Crow	(OUP / Banks)
Robert Schumann	Im Mai	Dichterliebe (Peters P9537)
Mátyás Seiber	The Handsome Butcher	Three Hungarian Folksongs (J Curwen / Music Sales)

Martin Shaw	Heffle Cuckoo Fair	<i>(J Curwen / Music Sales)</i>
Arthur Somervell	This Joyful Eastertide	<i>(Boosey & Hawkes Archive)</i>
Charles Villiers Stanford	Windy Nights	<i>(J Curwen / Music Sales)</i>
Ralph Vaughan Williams	Spring	Three Children's Songs <i>(OUP)</i>
Meredith Willson	My White Knight	The Music Man <i>(Music Sales)</i>

Component 3: Discussion

10 marks

All questions should be answered after the performance section:

- Which of the songs you sang is your favourite and why?
- What do you know about the composers of your songs?
- Explain your approach to learning your songs and any difficulties you had when learning them
- Choose one song and explain the relationship between the text and the music

Grade 5

Component 1: Technical Work

15 marks

Performance of one Vaccai vocal exercise in Italian or German, two other exercises from Vaccai Lessons 1 and 2 and an unaccompanied Folk or Traditional song (candidate's choice) in any language.

Vaccai Exercise

Nicola Vaccai

Lesson 3 – Skips of Sixths

Vaccai: Metodo Pratico (Peters)

Component 2: Performance

75 marks

Performance of three contrasting songs from memory. At least one song must be from the following list; one Aria from an Opera and two further songs.

Composer	Title	Publication
Anonymous	Have You Seen but a White Lily Grow?	The Hundred Best Short Songs Book 1 (Peterson / Music Sales) or Celebrate Songs Book 1 (Chester/Music Sales)
Michael Arne	Under the Greenwood Tree	Celebrated Songs Book 1 (Chester / Music Sales)
Johann Sebastian Bach	Come, Let us All this Day	26 Classical Songs (Chester / Music Sales)
Charles Gounod and Johann Sebastian Bach	Ave Maria	(Edwin Ashdown / Music Sales)
Vincenzo Bellini	La Farfalletta	15 Composizioni da Camera (Ricordi / Boosey & Hawkes 123282)
George Butterworth	Is My Team Ploughing?	A Shropshire Lad (Stainer & Bell)
Cecil Cope	Sir Walter Raleigh's Pilgrimage	(OUP / Banks)
Madeleine Dring	Come Away Death	Seven Shakespeare Songs (Thames Publishing / Music Sales)
Gabriel Fauré	Lydia	Thirty Songs (IMC) or The Art of French Song Vol.1 (Peters EP7519)
Ivor Gurney	Tears	Tears from Five Elizabethan Songs (Boosey & Hawkes)
George Frideric Handel	O Lord Whose Mercies	(OUP / Banks)
George Frideric Handel	Silent Worship	Celebrated Songs Book 1 (Chester / Music Sales)
George Frideric Handel	Spring	(Curwen / Elkin)
Herbert Hughes	I Have a Bonnet	(Boosey & Hawkes Archives)
John Ireland	Her Song	(Cramer / Boosey & Hawkes)
John Ireland	I Have Twelve Oxen	(Boosey & Hawkes)
Christopher Le Fleming	If it's Ever Spring Again	(Chester / Music Sales)
Felix Mendelssohn	On Wings of Song	(Edwin Ashdown / Music Sales)
Robin Milford	The Gipsy Girl	(OUP / Banks)
Robin Milford	The Fiddler of Dooney	(OUP / Banks)
Henry Purcell	Lead Me to Some Peaceful Gloom	40 Songs (IMC2071 / MDS)
Henry Purcell	The Knotting Song	40 Songs (IMC2071 / MDS)
Roger Quilter	Now Sleeps the Crimson Petal	(Boosey & Hawkes)
Max Reger	The Virgin's Slumber Song	(Chappell Archives)

John Rutter	All Things Bright and Beautiful	(OUP)
Robert Schumann	Der Nussbaum	(Peters) or Celebrated Songs Book 2 (Chester / Music Sales)
Déodat de Séverac	Ma Poupée Chérie	The Art of French Song Vol.1 (Peters EP7519)
Martin Shaw	I Know a Bank	(Cramer / Boosey & Hawkes)
Arthur Sullivan	Orpheus with his Lute	(Cramer / Boosey & Hawkes Archives)
Ralph Vaughan Williams	Linden Lea	(Boosey & Hawkes)

Component 3: Discussion

10 marks

All questions should be answered after the performance section:

- Which of the songs you sang is your favourite and why?
- Which historical period this song comes from?
- Explain your approach to learning your songs and any difficulties you had when learning them
- Choose one song and explain the relationship between the text and the music
- What is the form of this song?

Grade 6

Component 1: Technical Work

15 marks

Performance of two Vaccai vocal exercises in Italian or German, two other exercises from Vaccai Lessons 1, 2 and 3 and an unaccompanied Folk or Traditional song (candidate's choice) in any language.

Vaccai Exercises

Nicola Vaccai Lesson 4 – Skips of Sevenths or Skips of Octaves

Vaccai: Metodo Pratico (Peters)

Nicola Vaccai Lesson 5 - Semitones

Vaccai: Metodo Pratico (Peters)

Component 2: Performance

75 marks

Performance of three contrasting songs from memory (unless from Oratorio). At least one song must be from the following list; one Aria from an Opera (may be sung in English) or Oratorio, and two further songs.

Composer	Title	Publication
Johann Sebastian Bach	Bist Du Bei Mir	(Schott)
Arnold Bax	The White Pease	Seven Bax Songs (Chester / Music Sales)
John Blow	The Self-banished	(Schott)
Antonio Caldara	Sebben crudele	24 Italian Songs and Arias (G. Schirmer / Music Sales)
Isla Diack	Little Polly Flinders	(Paterson / Music Sales)
John Dowland	Fine Knacks for Ladies	50 Songs Book 1 (Stainer & Bell)
Madeleine Dring	Under the Greenwood Tree	Seven Shakespeare Songs (Thames Publishing / Music Sales)
Armstrong Gibbs	Five Eyes	(Boosey & Hawkes)
Maurice Greene	O Praise the Lord	Seven Sacred Solos (Bosworth / Music Sales)
Edvard Grieg	Ich Liebe Dich	Album of 60 Selected Songs (Peters EP8170)
George Frideric Handel (already complete)	Recit: O Filial Piety AND Aria: No, No Cruel Father	Saul (Tenor) (Novello / Music Sales)
Hamilton Harty	Sea Wrack	(Boosey & Hawkes Archive)
Leslie Hely-Hutchinson	Old Mother Hubbard	(Paterson / Music Sales)
Jean-Baptiste Lully	Sombre Woods	One Hundred Best Short Songs Book 4 (Paterson / Music Sales)
Masse	Souvenirs	The Art of French Song Vol.2 (Peters EP7520)
Felix Mendelssohn	O Rest in the Lord	Elijah (Novello / Music Sales)
Wolfgang Amadeus Mozart	Der Vogelfanger Bin Ich Ja	The Magic Flute (Boosey & Hawkes or G. Schirmer / Music Sales)
Joaquín Rodrigo	(Any song)	Cuatro Madrigales Amatorios (Chester / Music Sales)
Giuseppe Sarti	Lungi dal Caro Bene	First Book of Baritone/Bass Solos (G. Schirmer / Music Sales)
Franz Schubert	Der Lindenbaum	Winterreise from Lieder Vol. 1 (Peters)
Franz Schubert	Die Forelle (The Trout)	(Peters)
Franz Schubert	An die Laute	(Peters)

Franz Schubert	Litany	The Hundred Best Short Songs Book 4 (<i>Paterson / Music Sales</i>)
Arthur Sullivan	A Magnet Hung in a Hardware Shop	Patience (<i>G. Schirmer / Music Sales</i>)
Peter Warlock	As Ever I Saw	Warlock Song Album (<i>Boosey & Hawkes</i>)
Hugo Wolf	In Dem Schatten Locken	<i>Selected Lieder</i> (<i>Peters EP4290</i>)
Hugo Wolf	Die Soldatenbraut	<i>Selected Lieder</i> (<i>Peters EP4290</i>)

Component 3: Discussion

10 marks

All questions should be answered after the performance section:

- Which of the songs you sang is your favourite and why? Do you find it challenging or rewarding to sing?
- Which historical period does this song come from?
- Discuss your approach to learning the music including certain techniques and aspects of improvisation
- What was the hardest thing about learning this song and how did you overcome the difficulty
- What is the form of this song?

Grade 7

Component 1: Technical Work

15 marks

Performance of two Vaccai vocal exercises in Italian or German, three other exercises from Vaccai Lessons 1-5 and an unaccompanied Folk or Traditional song (candidate's choice) in any language.

Vaccai Exercises

Nicola Vaccai Lesson 6 – Skips of Syncopes

Vaccai: Metodo Pratico (Peters)

Nicola Vaccai Lesson 7 – Introduction to Roulades (runs)

Vaccai: Metodo Pratico (Peters)

Component 2: Performance

75 marks

Performance of three contrasting songs from memory (unless from Oratorio). At least one song must be from the following list; at least one Aria from an Opera or Oratorio in the original language, and two further songs.

Composer	Title	Publication
Johann Sebastian Bach	Give Me Back My Lord	St Matthew Passion (Bass) (Novello / Music Sales)
Granville Bantock	Praise Ye the Lord (Bass)	(Cramer Archives)
Georges Bizet	Toreador's Song	Carmen (Bass) (Cramer / Boosey & Hawkes)
William Boyce	Tell Me Lovely Shepherd	(OUP)
Frank Bridge	Go Not Happy Day	Bridge Song Album (Boosey & Hawkes)
Benjamin Britten	I Know a Bank	Midsummer Night's Dream Opera Arias - Mezzo (Boosey & Hawkes)
Aaron Copland	Any Song	Twelve Emily Dickinson Songs (Boosey & Hawkes)
Claude Debussy	Voici que le Printemps	43 Songs (IMC)
Madeleine Dring	Song of a Nightclub Proprietress	Five Betjeman Songs (Weinberger / Elkin)
Francesco Durante	Vergin tutto amor	24 Italian Songs and Arias (G. Schirmer / Music Sales)
Gabriel Fauré	En Prière	(UMP)
Gabriel Fauré	Hostias et Preces Tibi	Requiem (Offertorium) (Novello / Music Sales or UMP)
Gabriel Fauré	Le Secret	The Art of French Song Vol.2 (Peters EP7520)
Christoph Willibald Gluck	Che farò senza Euridice	Orfeo e Euridice (Ricordi / Boosey & Hawkes)
Charles Gounod	Le Soir	The Art of French Song Vol.2 (Peters EP7520)
Enrique Granados	El Majo Discreto	Eleven Songs (IMC)
Enrique Granados	Amor y Odio	Eleven Songs (IMC)
George Frideric Handel	Droop Not Young Lover	New Imperial Bass Songs (Boosey & Hawkes)
George Frideric Handel	Recit: I Rage, I Melt, I Burn and Aria: O Ruddier than the Cherry	Acis and Galatea (Novello / Music Sales)
George Frideric Handel	Recit: Thy Rebuke hath Broken his Heart and Aria: Thou Didst not Leave His Soul in Hell	Messiah (Novello / Music Sales)
Joseph Haydn	Recit: And God Said 'Let There be Light' and Aria: On Mighty Pens Lifted	The Creation (Novello / Music Sales)

Joseph Haydn	She Never Told Her Love	Canzonettas and Songs (<i>Peters P1351a</i>)
Michael Head	Why Have You Stolen My Delight?	(<i>Boosey & Hawkes</i>)
Felix Mendelssohn	If With All Your Hearts	Elijah (<i>G. Schirmer / Music Sales</i>)
W A Mozart	O Isis und Osiris	Die Zauberflöte (<i>sep. Stainer and Bell</i>)
W A Mozart	Voi che sapete	Le Nozze di Figaro (<i>sep. Ricordi / Boosey & Hawkes</i>)
Modest Mussorgsky	Lullaby	Songs and Dances of Death (<i>IMC</i>)
Francis Poulenc	Any song	Airs Chantés (<i>Salabert / UMP</i>)
Henry Purcell	Thanks to These Lonesome Glade	Dido and Aeneas (<i>Novello / Music Sales</i>)
Henry Purcell	Next winter comes slowly	The Fairy Queen (<i>Novello / Music Sales</i>)
Franz Schubert	Nachtviolen	Lieder Vol. 7 (<i>Peters</i>)
Franz Schubert	Seligkeit	Lieder Vol. 7 (<i>Peters</i>)
Robert Schumann	Lied der Suleika	Lieder Vol. 1 (<i>Peters</i>)

Component 3: Discussion

10 marks

All questions should be answered after the performance section:

- Which of the songs you sang is your favourite and why? Do you find it challenging or rewarding to sing?
- Which historical period does this song come from?
- Discuss your approach to learning the music including certain techniques and aspects of improvisation
- What was the hardest thing about learning this song and how did you overcome the difficulty?
- What is the form of this song?

Grade 8

Component 1: Technical Work

15 marks

Performance of one Vaccai vocal exercise in Italian or German, five other exercises from Vaccai Lessons 1- 7 (at least 2 from 5,6 and 7) and an unaccompanied Folk or Traditional song (candidate's choice) in any language.

Vaccai Exercises

Nicola Vaccai

Lesson 8 – The Appoggiatura from Above and Below

Vaccai: Metodo Pratico (Peters)

Component 2: Performance

75 marks

Performance of four contrasting songs, one each from Baroque, Classical, Romantic and Modern periods. All must be sung from memory (unless from Oratorio). At least one song should be chosen from the list below. The programme must contain at least one Recitative and Aria from an Opera or Oratorio (in the original language), and at least one Art song or Lieder (not in English).

Composer	Title	Publication
Cathy Berberian	Stripsody	(Peters P66164)
Georges Bizet	Pastorale	The Art of French Song Vol.1 (Peters EP7519)
Johannes Brahms	Vergebliches Ständchen	(Peters Vol.1) or 20 Famous Songs (Schauer)
Claude Debussy	Mandoline	(sep. UMP)
Léo Delibes	Chanson Espagnole	The Art of French Song Vol.1 (Peters EP7519)
Gabriel Fauré	Après un Rêve or Fleur jetée	30 Songs (IMC / MDS)
Gabriel Fauré	Le Papillon et la Fleur	Melodies Completes (UMP)
Armstrong Gibbs	Why Do I Love?	New Imperial Soprano Songs (Boosey & Hawkes)
Charles Gounod	Air de Faust No. 7: Ballade du le Roi de Thule	(G. Schirmer / Music Sales)
Jesús Guridi	No.1 or No.6	Seis Canciones Castellanas (Union Musical Ediciones / Music Sales)
George Frideric Handel	Leave Me from Semele	(Belwin / Boosey & Hawkes)
George Frideric Handel	O had I Jubal's Lyre	Joshua (Novello / Music Sales)
George Frideric Handel	Total Eclipse	Samson (Novello / Music Sales)
Michael Head	Money O!	(Boosey & Hawkes)
Xavier Montsalvatge	No. 2, 3, 4 or 5	Cinco Canciones Negras (Southern Music Publishing Co / Elkin)
Giovanni Battista Pergolesi	Cujus Animam Gementem	Stabat Mater (OUP)
Henry Purcell	Music for a while	Songs Vol.1 (Schott)
Ottorino Respighi	Any Song	Eight Songs (Masters Music Pub. / Music Forte)
Arnold Schoenberg	Mein Herz das ist ein Tiefer Schacht	Seven Early Songs (Faber)
Franz Schubert	Nacht und Träume	Lieder Vol. 1 (Peters)
Robert Schumann	Widmung	Lieder Vol. 1 (Peters)
Richard Strauss	Morgen	(Schott / Universal)
Ralph Vaughan Williams	The Water Mill	(OUP)

William Walton	Old Sir Faulk	A Walton Song Album (<i>OUP</i>)
Hugo Wolf	Der Gartner	Selected Lieder (<i>Peters EP4290</i>)

Component 3: Discussion

10 marks

All questions should be answered after the performance section:

- Which of the songs you sang is your favourite and why? Do you find it challenging or rewarding to sing?
- What do you know about the composers of your chosen songs? Which other songs do you know by the same composers?
- Discuss the historical and stylistic context of one song
- Discuss your approach to learning one song including certain techniques and aspects of improvisation
- What was the hardest thing about learning this song and how did you overcome the difficulty?
- What is the form of this song?



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