

**TRINITY**  
COLLEGE LONDON

# SINGING SAMPLE BOOKLET

A selection of songs and exercises  
for Trinity College London exams  
2018-2022

HIGGINSON

RIGHINI

SKEMPTON

CRAWLEY

DEBUSSY

NOT FOR SALE

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## Trinity's Singing syllabus

Our 2018-2022 Singing syllabus has performance at its heart. It offers the choice and flexibility to allow singers to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

### **The music you want to sing**

Learners can progress in their own musical style by choosing from extensive and varied lists of songs carefully selected by our singing experts.

### **The performer you want to be**

Our performance-grounded technical work and supporting tests are specifically designed to develop learners' skills through the music they perform.

### **The support you need**

Digital learner and teacher support resources are available at [trinitycollege.com/singing-resources](http://trinitycollege.com/singing-resources). Join us via our website and social media for the full music experience and to find out when new resources are available.

### **The recognition you deserve**

Learners are assessed through an externally regulated and internationally recognised exam system, with a 140-year heritage you can trust.

## The 2018-2022 syllabus

- Refreshed repertoire of over 1,000 songs allows singers to perform in a range of styles and languages
- Revised song groupings let singers specialise in their preferred musical styles with enough choice to ensure they become versatile performers
- A choice of four supporting tests and flexible performance options, including using backing tracks up to Grade 3 and no requirement to perform from memory, give singers the flexibility to demonstrate their individual strengths
- Specially designed technical exercises allow singers to develop vocal technique through performance
- New graded songbooks, with teaching notes, translations, recordings of the piano accompaniments, and audio pronunciation guides, provide singers with exciting repertoire for every level
- A book of newly composed vocal exercises supports singers to develop correct vocal technique across pitch and tone, rhythm, and diction

## Recognition and UCAS points

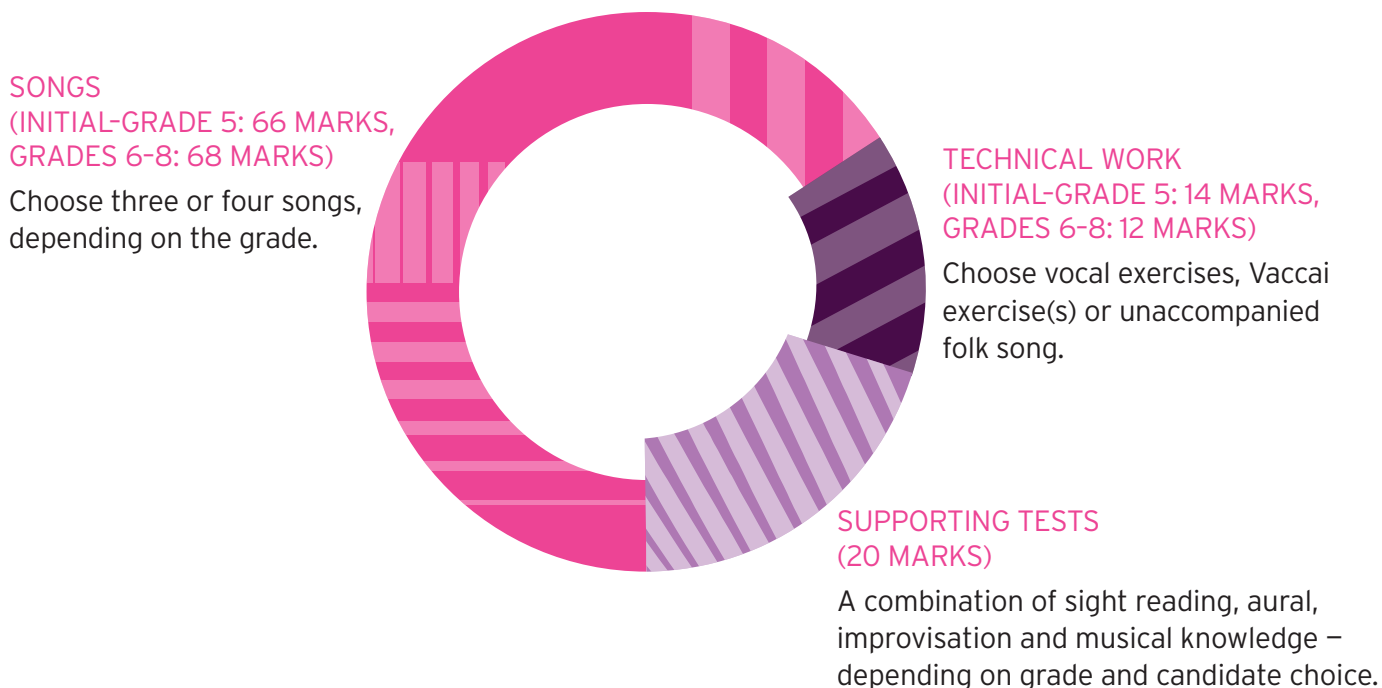
Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS points for those applying to colleges and universities.

**DOWNLOAD OUR SINGING SYLLABUS 2018-2022:**  
[trinitycollege.com/singing](http://trinitycollege.com/singing)

## About the exam

Each exam has three components: songs, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.



## Songs

Candidates can demonstrate their individual musical identity by choosing songs from extensive repertoire lists.

Flexible performance options are available: backing tracks can be used up to Grade 3, there's no requirement to sing from memory, songs can be sung in any key (except opera/oratorio), and candidates can perform an own composition in place of one of the listed songs.

### INITIAL-GRADE 5

Candidates choose three songs from the lists. Except at Initial, songs are divided into groups based on style and genre. There are few restrictions on song choice: up to two songs can be chosen from any group and there are no compulsory groups. The lists include repertoire from musical theatre and film, as well as a wide range of songs and folk songs, and options to sing in other languages.

### GRADES 6-8

Candidates choose four songs from the lists. Songs are divided into groups based on style and genre, with few limitations on choice. 'Group A: Songs in a dramatic context' encompasses songs ranging from 17th century opera through to tunes from the latest West End and Broadway shows. Other groups cover songs in English, as well as German Lied, French mélodie and songs in other languages.

## Technical work

This section of the exam builds an assured vocal proficiency by developing specific skills progressively through the grades. Each option also encourages musical and expressive singing, as the techniques are embedded within pieces of music which have words that need to be communicated effectively.

### VOCAL EXERCISES

Vocal exercises focus on the mastery of pitch accuracy and dynamic gradation, rhythmic precision and careful diction, with a contemporary feel to the language and musical idiom.

### VACCAI EXERCISE(S)

The Vaccai exercises focus on strengthening the core of the voice, developing confidence in managing intervals and encouraging clarity and accuracy of articulation and diction in the Italian language.

### UNACCOMPANIED FOLK SONG

The unaccompanied folk songs focus on control of pitch and pulse, ensuring that key centre and flow are maintained while conveying a specific story, character or mood.

## Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests. At Initial to Grade 5, candidates choose two supporting tests from sight reading, aural, improvisation and musical knowledge. At Grades 6-8, candidates are assessed in sight reading, and choose either aural or improvisation for their second supporting test.

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.

### SIGHT READING

*Designed to be musically intuitive and natural, preparing candidates for performance contexts*

Candidates perform a previously unseen musical extract, at a level approximately two grades lower than the exam being taken.

### AURAL

*Supports the development of candidates' abilities in musical perception and understanding*

At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style.

### IMPROVISATION

*Develops creative musicianship skills that unlock a variety of musical styles and technical ability*

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus, which can be stylistic, motivic or harmonic at the candidate's choice.

### MUSICAL KNOWLEDGE

*Encourages candidates to understand the wider musical context of the songs they perform, as well as to develop their knowledge of notation and the voice*

The examiner asks carefully graded questions based on the candidate's chosen songs.

## Mark scheme

### INITIAL-GRADE 5 Maximum marks

SONG 1 **22**

---

SONG 2 **22**

---

SONG 3 **22**

---

TECHNICAL WORK **14**

---

ONE of the following:

- Vocal exercises
- Vaccai exercise
- Unaccompanied folk song

SUPPORTING TESTS **20**

---

Any TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

**TOTAL 100**

---

### GRADES 6-8 Maximum marks

SONG 1 **17**

---

SONG 2 **17**

---

SONG 3 **17**

---

SONG 4 **17**

---

TECHNICAL WORK **12**

---

ONE of the following:

- Vocal exercises
- Vaccai exercise(s)
- Unaccompanied folk song

SUPPORTING TEST 1 **10**

---

Sight reading

SUPPORTING TEST 2 **10**

---

ONE of the following:

- Aural
- Improvisation

**TOTAL 100**

---

MARK	BAND
87-100	DISTINCTION
75-86	MERIT
60-74	PASS
45-59	BELOW PASS 1
0-44	BELOW PASS 2

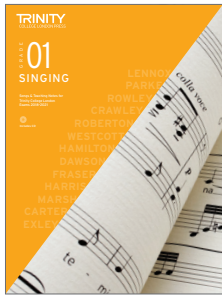
## Trinity's graded songbooks

Trinity's graded songbooks offer a complete solution for the repertoire part of the exam, providing singing candidates with attractive and contrasting songs with which to form a programme. Please refer to the current syllabus for the full list of songs.



### Singing: Initial (Trinity TCL 016805\*)

ANDERSON	Winter
BARRATT	Elephant
COOMBES	Whales – Swimming Free
COURT	Korimako, Bellbird
CRAWLEY	Food (from <i>Ev'ryday Things</i> )
GRITZ	My Mother Said
LEE	Earth Folk
PITT arr. MARSH	Two Little Men in a Flying Saucer
RITCHIE	Albatross Flying So High
STROGERS	Cradle Song
TRAD.	Bound for South Australia
TRAD.	My Father's Garden
TRAD. arr. DÉDIS	Oats and Beans and Barley Grow
TRAD. arr. LONG	Sur le pont d'Avignon
TRAD. arr. WRIGHT	I Know Where I'm Going



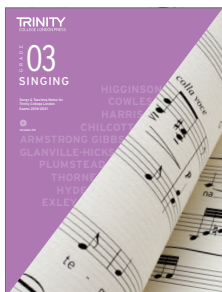
## Singing: Grade 1 (Trinity TCL 016812\*)

CARTER	One More Step Along the World I Go
CRAWLEY	We Can Make a Difference
DAWSON	The Magic Night
EXLEY	Hop Bird (from <i>Four Small Songs</i> )
FRASER	Fishing
HAMILTON	Cakes (from <i>Just Desserts</i> )
HARRIS	My Uncle Rumbold
LENNOX	Albatross (Toroa)
MARSH	Seagull
PARKE	Over the Hills and Far Away
ROBERTON	The Cat and the Fiddle
ROWLEY	The Grandfather Clock
TRAD.	The Overlander
TRAD. arr. ELKIN	The Bouquet of Rosemary
WESTCOTT	Twinkle, Twinkle, Little Star



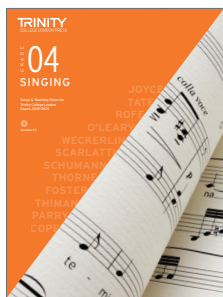
## Singing: Grade 2 (Trinity TCL 016829\*)

ANDERSON	Evening in Autumn
BAYNON	The Spanish Main
BURTCH	The World's End
COGHLAN & COGHLAN	Rocking in Rhythm
CRAWLEY	Abdul, the Magician
CRAWLEY	Grizelda
EXLEY	A Fly
HAMILTON	Chocolate (from <i>Just Desserts</i> )
NELSON	Ghosts in the Belfry
ROBERTON	Westering Home
SKEMPTON	Pigs Could Fly
TELFER	On the Back of an Eagle
THIMAN	The Skylark
TRAD. arr. O'NEILL	Farewell, Lad
VINE	Love Me Sweet



## Singing: Grade 3 (TCL 016836\*)

ARMSTRONG GIBBS	When I Was One-and-Twenty
CHILCOTT	Irish Blessing
COWLES	Lurking in the Pond
EXLEY	Peacocks
GLANVILLE-HICKS	Come Sleep
HARRIS	Villanelle
HIGGINSON	From a Railway Carriage
HYDE	The Apple Tree
PLUMSTEAD	Close Thine Eyes
THORNE	Cool Cat (from <i>The Cat's Whiskers</i> )
TRAD. arr. WRIGHT	El vito
TRAD. arr. WRIGHT	The Gartán Mother's Lullaby



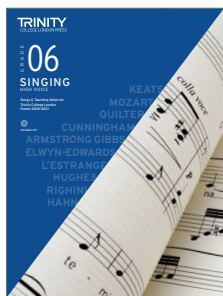
## Singing: Grade 4 (TCL 016843\*)

COPE	Shiny
FOSTER	Jeannie with the Light Brown Hair
PARRY	Career Paths
ROFE	Dinah's Song
SCARLATTI	O cessate di piagarmi
SCHUMANN	Schneeglöckchen (Snowdrops), op. 79 no. 27
THIMAN	The Man in the Moon
THORNE	Nine Lives (from <i>The Cat's Whiskers</i> )
TRAD. arr. JOYCE	The Leprehaun
TRAD. arr. O'LEARY	Moreton Bay
TRAD. arr. TATE	The Lark in the Clear Air
TRAD. arr. WECKERLIN	Jeune fillette



## Singing: Grade 5 (TCL 016850\*)

BOULANGER	Cantique
BULLARD	Come Live with Me and Be My Love
CAMPION	Fair, If You Expect Admiring
HIGGINSON	Fear No More the Heat o' the Sun (from <i>Cymbeline</i> )
MENDELSSOHN	Der Blumenstrauß (The Nosegay)
MOZART	Oiseau, si tous les ans (Ariette, K. 307 (284d))
QUILTER	By the Sea (from <i>Songs of the Sea</i> , op. 1)
REGER	Waldeinsamkeit (The Quiet of the Woods), op. 76 no. 3
STOVE	Lullaby
TRAD. arr. HARTY	My Lagan Love
VIVALDI arr. HOLLOWAY	Vieni, vieni o mio diletto
WILSON	The Phoenix



## Singing: Grade 6 (TCL 016867\* [high voice], TCL 017949\* [low voice])

ARMSTRONG GIBBS	The Cherry Tree
CUNNINGHAM	Summer
ELWYN-EDWARDS	Gaeaf (Winter)
HAHN	Quand je fus pris au pavillon
KEATS	The Lamb
L'ESTRANGE	Now Sleeps the Crimson Petal
MOZART	Das Veilchen
RIGHINI	T'intendo, si, mio cor
TRAD. arr. HUGHES	She Moved through the Fair
TRAD. arr. QUILTER	Over the Mountains





## Singing: Grade 7

(TCL 016874\* [high voice], TCL 017956\* [low voice])

BENNETT	Jewels
DRING	Crabbed Age and Youth
IRELAND	If There Were Dreams to Sell
MENDELSSOHN	Schilflied, op. 71 no. 4
MENDELSSOHN-HENSEL	Nachtwanderer
ROE	Stop All the Clocks ('Funeral Blues')
ROREM	The Nightingale
SAINT-SAËNS	Chanson triste
STANFORD	The Fairy Lough
STOVE	Love Song



## Singing: Grade 8

(TCL 016881\* [high voice], TCL 017963\* [low voice])

ARGENTO	Dirge (from <i>Six Elizabethan Songs</i> )
CHABRIER	Villanelle des petits canards
DEBUSSY	Nuit d'étoiles
DRING	A Bay in Anglesey
GURNEY	Spring
MCDOWALL	If There Are Angels
MENDELSSOHN	Herbstlied
OBRADORS	Del cabello más sutil (from <i>Dos cantares populares</i> )
SCHOENBERG	Arie aus dem Spiegel von Arcadien
VILLETTE	Il est des mots d'amour, op. 11

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# Sample songs

## Initial



# Cradle Song

Anon.

Nicholas Strogers  
(16th century)

**Lilting** ♩ = 112

*p*

My lit - tle sweet

5

dar - ling, my com - fort and joy, Sing lul - la - by, lul - la.

10

*mf*

In beau - ty sur - pass - ing the prin - ces of Troy, Sing

*p*

15 *poco cresc.*

lul - la-by, lul - la. Now hush child, now sleep child, thy

20 *mf* *mp*

mo - ther's sweet boy, Sing lul - la-by, lul - la. The

25

gods bless and keep thee from cru - el an - noy, Sing lul - la, lul - la,

30 *rit. dim.*

lul - la, Sweet ba - by, lul - la, lul - la, Sweet ba - by, lul - la-by, lul - la.

Grade 2



# Pigs Could Fly

Words and music by  
Howard Skempton  
(b. 1947)

*Spiritoso* ♩ = 124

Pigs could fly Gi-ven half a chance. There's no way

8

I could dance I-rish flings With a house-dog. Give me a hog With wings, with

13

wings. Peo - ple stare As he takes to the air. That swine of mine

20

Has real\_ flair. I would-n't pine For a po-lar bear. Or bill and coo With a

26

ca-ri-bou, Or fall off a log For a whale that sings. Give me a hog With wings, with

33

wings. La la la la la la la, La la la la la la la,

40

La la la la la la la, La la la la la la la.

Grade 3



# Lurking in the Pond

Kathleen Cowles

Colin Cowles  
(b. 1940)

**Fast swing** ♩ = 88 (♩ = ♩<sup>3</sup>)

*p*

1. Frogs and toads and  
2. Dra - gon - flies with

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment starts with a fortissimo (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The system concludes with a piano (*p*) dynamic marking.

4

crest - ed newts, stomp - ing in their wel - lie boots,  
gau - zy wing, lit - tle warb - ling birds that sing, -

*sim.*

The second system continues the vocal line with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment features a *sim.* (simile) marking, indicating it should continue with the same character as the previous section. The system ends with a fermata over the final note of the vocal line.

7

*mp*

Leap a - bout in bliss sub - lime care in the mud and  
But - ter - flies with - out a care fly - ing here and

*mp*

The third system begins with a mezzo-piano (*mp*) dynamic. The vocal line starts with a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment also begins with a mezzo-piano (*mp*) dynamic, featuring a melodic line in the right hand and a bass line in the left hand. The system concludes with a fermata over the final note of the vocal line.

10

*p*

in the slime, Am - phi - bi - ans of ha - bits so dank  
 fly - ing there, Oh you who fly so high in the air don't

13

liv - ing on the wa - ter - y bank,  
 see the fun that's go - ing on there,

15

*mp*

flip - ping and flop - ping, jump - ing and hop - ping,

*mp*

17

{ where the weeds are hang - ing lank,  
 come and join them if you dare.

19a 1. *mf*

Come a - long\_\_\_ and join in our song!\_\_\_ We'll

21a

splish splash splish splash all the day long.\_ How they swim\_ and

24a

how they do hop!\_\_\_ The frogs and newts and

26a

toads\_\_\_ ne - ver stop!\_\_\_



19b *2. mf*

Oh yeah, oh yeah,

*mf*

Detailed description: This system contains measures 19b through 21b. The vocal line starts with a whole note 'Oh' followed by a half note 'yeah', then another whole note 'oh' followed by a half note 'yeah'. The piano accompaniment features a melodic line in the right hand and a bass line with chords in the left hand. A *mf* dynamic marking is present in the piano part.

22b

oh yeah - Come and see what

Detailed description: This system contains measures 22b and 23b. The vocal line continues with 'oh yeah -' followed by 'Come and see what'. The piano accompaniment continues with a melodic line and chords. A fermata is placed over the final note of the piano part in measure 23b.

24b

fun it can be: the pond is here for

Detailed description: This system contains measures 24b and 25b. The vocal line continues with 'fun it can be: the pond is here for'. The piano accompaniment continues with a melodic line and chords. Fermatas are placed over the final notes of the piano part in both measures.

26b

you and for me. (Boo, boo, bi, doo.)

*p* *p* *sfz*

Detailed description: This system contains measures 26b through 28b. The vocal line continues with 'you and for me.' followed by '(Boo, boo, bi, doo.)'. The piano accompaniment includes a triplet in the right hand. Dynamic markings *p* and *sfz* are present in the piano part.

Grade 6 – High voice



# T'intendo, sì, mio cor

*I feel it, my heart your fast beat! I know you want to groan, the lover that you are.  
Ah! Conceal your pain. Ah! Bear your torture. Withhold, and do not be unfaithful to my feelings!*

Pietro Metastasio  
(1698-1782)

Vincenzo Maria Righini  
(1756-1812)

**Larghetto un poco grave** ♩ = 36 *p legato*

T'in - ten - do, sì, mi - o cor,  
con tan - to pal - - pi - tar so che ti vuoi la -  
-gnar che a - man - te se - i. ah! ta - ci il tuo do -  
-lor, ah! sof - fri il tuo mar - tir, ta - ci lo, e non tra -

9 *f* *p* *f* *p*

- dir \_\_\_\_\_ gli af-fet-ti mie - - i. ah! ta - ci il tuo do -

11 *pp*

-lor, ah! <sup>6</sup>sof - fri il tuo mar - tir, ta - ci lo, e non tra -

13 *f* *p*

- dir \_\_\_\_\_ gli af-fet-ti mie - - i.

15

Grade 8 – Low voice



# Nuit d'étoiles

*Starry night, beneath your veils, beneath your scented breeze, a sad lyre sighs, I dream of past love.  
Serene melancholy reaches the depth of my heart, and I hear my beloved's soul trembling in the dreamy wood.*

*At our fountain I see once more your eyes, blue like the sky.*

*This rose is your breath and the stars are your eyes.*

Théodore de Banville  
(1823-1891)

Claude Debussy  
(1862-1918)

**Allegro** ♩ = 68 *mf*

Nuit d'é - toi - les, Sous tes

7  
vo - les, Sous ta brise et tes par-fums, Tris - te ly -

14  
- re Qui sou - pi - re, Je rêve aux a - mours dé - funts,

20 *dim.* *un peu animé*

Je rêve aux a - mours dé - funts. La se - rei - ne mé - lan - co - li - e Vient é -

27

- clore au fond de mon cœur, Et j'en - tends l'â - me de ma mi - e Tre - sail-

*sim.*

32 un poco rit.

lir - dans le bois rê - veur.

37 *p* **a tempo**

Nuit d'é - toi - les, Sous tes voi - les, Sous ta

42

brise et tes par-fums, Tris - te ly - -

47

- re Qui sou - pi - re, Je rêve aux a - mours dé - funts,

53 *animé*

Je rêve aux a - mours dé - funts. Je re - vois à no - tre fon - tai - ne Tes re -

60 *sempre cresc.* *f*

- gards bleus com - me les cieux; Cet - te ro - se, c'est ton ha - lei - ne,

65

Et ces é - toi - les sont tes yeux.

70 *pp*

Nuit d'é - toi - les, Sous tes voi - les,

*pp*  
*una corda*

75 *diminuendo*

Sous ta brise et tes par - fums, Tris - te

80

ly - - - re Qui sou - pi - - - re, Je

*8<sup>va</sup>*

84 *morendo jusqu'à la fin* *ritenuto*

rêve aux a - mours dé - funts, Je rêve aux a - mours dé - funts.

*loco*  
*dim.*

## Sample exercises

Trinity's *Vocal Exercises (Initial-Grade 8)* from 2018 provides singers with exercises across three areas: pitch and tone, rhythm, and diction. The exercises help develop key performance-based technical skills needed by vocalists.

### Grade 1

#### a. Spooky! – pitch and tone (3rds)

Deliberately ♩ = 142 *mf*

In the old house up the at - tic

stairs, creak - ing noi - ses, bet - ter be a - ware.



**b. Riding the Waves** – rhythm (quavers, crotchets and dotted crotchets)

*Allegretto* ♩ = 56 *mf*

I know where we are go-ing,  
o - ver seas and ri - ding the waves, to and fro, to and fro.

Detailed description: This musical score is for the piece 'Riding the Waves'. It is in 6/8 time and marked 'Allegretto' with a tempo of ♩ = 56. The key signature has two flats (B-flat and E-flat). The score consists of a vocal line and a piano accompaniment. The vocal line starts with a rest for two measures, then enters with the lyrics 'I know where we are go-ing,'. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The piece concludes with a double bar line.

**c. Swallows Flying** – diction (crisp consonants with neat articulation)

*Adagio* ♩ = 60 *mf*

Dip - ping and div - ing the swal - lows are glid - ing  
high as they fly up a - bove in the dark - en - ing sky.

Detailed description: This musical score is for the piece 'Swallows Flying'. It is in 6/8 time and marked 'Adagio' with a tempo of ♩ = 60. The key signature has two sharps (F# and C#). The score consists of a vocal line and a piano accompaniment. The vocal line starts with a rest for two measures, then enters with the lyrics 'Dip - ping and div - ing the swal - lows are glid - ing'. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The piece concludes with a double bar line.

Grade 6 – High voice

a. The Sleeping Giant – pitch and tone (7ths)

Adagio ♩ = 70

Si - lence the sleep - ing giant;\_

5 *p* *f* *p* *mf* *ff*  
no fire\_\_ burns bright - ly, no smoke yet ri - ses,

9 *mf* *rit.* *pp*  
but could it be to - - - night?

## Contributors

Trinity works with a range of contributors when creating new syllabuses and accompanying books and audio. A panel of experts makes sure that all chosen songs match the criteria, and are engaging and varied. For this syllabus, the panel was led by Luise Horrocks.

After studies at Oxford University and the Royal College of Music, **Luise Horrocks'** career as a professional soloist (soprano) took her across the UK, Europe, America and South Africa. She has held teaching positions in both the Junior and Senior departments of the Birmingham Conservatoire and as a visiting lecturer at Birmingham University. She runs an extensive private teaching practice and works as a vocal coach on residential courses. She has also trained and conducted the Wyre Forest Young Voices choir and has adjudicated for The British and International Federation of Festivals. Luise is a consultant and senior examiner for Trinity.

*To produce the accompanying piano recordings, we worked with Pamela Lidiard (Initial-Grade 5) and Yulia Chaplina (Grades 6-8):*

**Pamela Lidiard** is deputy head of keyboard studies at the Guildhall School of Music & Drama. As well as teaching and coaching pianists and singers, she co-ordinates the postgraduate course for accompanists. She is a past editor of the EPTA UK magazine *Piano Professional*, and has been involved with Trinity's piano exams for several years in various roles.

**Yulia Chaplina** gave her debut performance aged seven, performing Bach's *Keyboard Concerto in F minor* with the Rostov State Symphony Orchestra. Since then, she has performed extensively all over the world, including as a soloist at the Berlin Philharmonie, and she has won first prize in piano competitions in Poland, France, Andorra, Ukraine and Russia. She has received awards from the Menuhin and Hindemith Foundations in Germany and the Mstislav Rostropovich Foundation in Russia. Yulia was a Mills Williams Junior Fellow at the Royal College of Music in 2012/2013.

*Christopher Dixon was an adviser on the recording of these accompaniments. He also recorded many of the pronunciation guides included on the accompanying CDs:*

**Christopher Dixon** read Modern and Medieval Languages at Clare College, Cambridge before studying Opera Performance at the Royal Academy of Music and the National Opera Studio. He has sung the title role in Tchaikovsky's *Eugene Onegin* for Welsh National Opera at Cardiff's Millennium Centre, and the title role in Mozart's *Don Giovanni* conducted by the late Sir Colin Davis. He has also sung solo roles for Glyndebourne Festival Opera, Scottish Opera and the BBC Proms. Christopher is a freelance opera and concert singer and an experienced singing teacher.

*The exercises featured in Vocal Exercises (Initial-Grade 8) from 2018 were written and composed for this syllabus by Emily Barden and Jeff Leach:*

**Emily Barden** is a singer-songwriter, composer and performer who runs many adult community choirs, as well as working with national music organisations providing vocal consultancy to music hubs and teachers.

**Jeff Leach** is an accomplished pianist, keyboard player, producer and arranger. He has worked with a variety of artists, touring and recording.

## Certificate and theory exams

Trinity's certificate exams, for solo singers and choirs, provide an alternative to graded music exams, focusing solely on performance. Structured as a mini-recital, the candidate is given the choice and flexibility to put together a programme from a wide repertoire list and can include own-choice songs and their own compositions. Certificate exams are available at Foundation, Intermediate and Advanced levels. Visit [trinitycollege.com/music-certificates](http://trinitycollege.com/music-certificates) for full details.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at [trinitycollege.com/theory](http://trinitycollege.com/theory)

## Repertoire books and support publications

Trinity offers high-quality publications to support candidates through the entire learning process. Find these, as well as publications by other publishers, at [trinitycollege.com/shop](http://trinitycollege.com/shop)

### Singing: Exam Songs & Teaching Notes 2018-2022

Available for singing for the first time, these books contain a selection of songs carefully chosen, graded and edited by a panel of experts. Teaching notes are included for each song, giving valuable insights to help with exam preparation. Also included is a CD with recordings of all the piano accompaniments, as well as a spoken pronunciation guide for all song texts.

Encompassing a wide range of styles and genres at every grade, this progressive series provides a wealth of engaging repertoire for any singer.

### Vocal Exercises (Initial-Grade 8)

Written by vocalist Emily Barden, with accompaniments composed and performed by pianist Jeff Leach, our new vocal exercises have been specially written to develop vocal technique across three areas: pitch and tone, rhythm, and diction.

These short, fun songs target the techniques specifically required of vocalists in a performance-based context, making them ideal preparation for the exam and stage performances.

### Sing Musical Theatre

This series for Foundation and Intermediate levels features songs from a range of shows, with background and performance notes, singing tips and exercises. The books also include a backing track CD.



## Join us online

Get the full music experience online at [trinitycollege.com/singing-resources](http://trinitycollege.com/singing-resources)

Digital resources are available to support learning, including advice and content on:

- Songs, performance and technique
- Supporting tests
- Technical work

You can access:

- Bite-sized videos to support the syllabus
- Practice resources for learners
- Tips for teachers

You can contact the music support team at Trinity's central office at [music@trinitycollege.com](mailto:music@trinitycollege.com), or find the contact details of your local representative at [trinitycollege.com/worldwide](http://trinitycollege.com/worldwide)