

The Hartt School Community Division

Vocal Achievement Days May 18 – 24, 2019

Saturday, May 18, 2019 from 10 a.m. – 3:00 p.m. Bliss Music Room
(No Sunday, May 19, 2019)

Monday, May 20, 2019 from 3:00 – 8:00 Bliss and room 201

Tuesday, May 21, 2019 from 3:00 – 8:00 Bliss and room 201

Wednesday, May 22, 2019 from 3:00 – 8:00 p.m. Bliss and room 201

Thursday, May 23, 2019 from 3:00 – 6:30 p.m. Bliss and room 201

Friday, May 24, 2019 from 3:00 – 8:00 p.m. Bliss Music Room

Our HCD Vocal Achievement Day requirements are designed to meet the needs and learning preferences of each individual voice student. Our voice teachers plan lessons and assign exercises and repertoire to help each student develop their technical, musical, and performance skills. Reading musical notation and sight-reading are critical musical skills for every musician and have been included in our Achievement Day requirements.

Our voice faculty recognizes that many vocal students have interests outside music in the classical style. However, we would like to emphasize the importance of developing a basic vocal technique and traditional repertoire as a foundation for singing in any vocal musical style. Vocal Achievement Day requirements are designed to be as flexible and student-centered as possible. The repertoire recommendations listed below serve as a guide to help teachers and students as they choose songs to sing for Achievement Days. Teachers will help their students find the selections listed below or similar repertoire.

Musical Skills Evaluation - Level 1

1. Scale: Students may sing an ascending C major scale or major scale of their choice (starting on any comfortable pitch) at their own tempo *a cappella* and by memory. Singers may use solfege, note names, numbers, or a neutral syllable.

Sample: The C Major Scale:



Please note: There are no Sight-reading requirement for Level 1

Song Evaluation - Level 1

Students may prepare an age-appropriate song with a comfortable range with stepwise movement, small intervals, and simple rhythms. Songs should be performed by memory. Students should be prepared to sing with a piano accompanist at the adjudication. Music for the accompanist should be presented in the correct key in a book or hole-punched in a binder in a form that is easy to read.

Vocal Achievement Days are modeled on the Royal Conservatory of Music (RCM) and Associated Board of the Royal Schools of Music (ABRSM) evaluation syllabus. Sample songs from RCM and ABRSM Preparatory Level and Level One include: *Au clair de la lune* (Underneath the Moonlight), Traditional French song,]; *Michael Row the Boat Ashore*, African American spiritual, [arranged by Donkin, Christine]; *Suse, liebe Suse* (Susie, Little Susie), German folk song, [arranged by Chatman, Stephen]; *When the Saints Go Marching In*, African American Spiritual, [arranged by Kinney, Akiko and Forrest]; *Dites-Moi* (Tell Me Why), [Rodgers, Richard]; *This Land Is Your Land*, F Major [Guthrie, Woody] Simple Folk Songs, Easier songs from musicals such as *Mary Poppins*, *Oliver*, *Cinderella*, *The Sound of Music*, etc. **The songs are listed as suggestions but are not required. This list serves as a guide to choosing Level 1 VAD repertoire.**

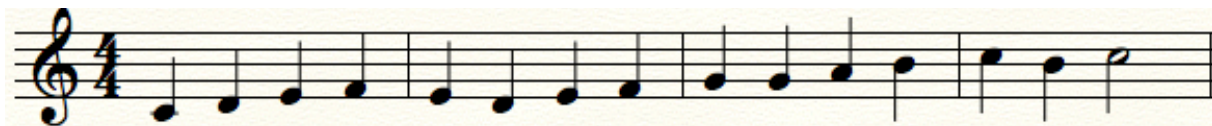
Musical Skills Evaluation - Level 2

- 1. Scale:** Students may sing a C major scale or major of their choice (starting on any comfortable pitch) ascending and descending at their own tempo *a cappella* and by memory. Singers may use solfège, numbers, or a neutral syllable.



- 2. Sight-reading:** Students will be given 4 measures of SR in C major in treble clef: diatonic pitches may move stepwise motion in 4/4 meter using quarter notes, half notes, or whole notes and corresponding rests. Students will be given the starting pitch: C = do

Sample: Level 2 Sight-reading



Song Evaluation - Level 2

Students should prepare a beginning level song in comfortable range with stepwise movement and a variety of intervals. This live performance should show evidence of developing vocal technique such as posture, breath support, tone quality, and flexibility. Songs should be performed by memory. Students should be prepared to sing with a piano accompanist at the adjudication. Music for the accompanist should be presented in the correct key in a book or hole-punched in a binder in a form that is easy to read.

Vocal Achievement Days are modeled on the Royal Conservatory of Music (RCM) and Associated Board of the Royal Schools of Music ABRSM evaluation syllabus. Sample songs from Level Two RCM and ABRSM lists

include: *All Through the Night*, Traditional Welsh melody; *Gruss (Greeting)*, Op. 19a, No. 5, [Mendelssohn, Felix]; *The Gypsy Rover*, Irish folk song; *The winter it is past* [Trad. Scottish]; *Happiness*, from *You're a Good Man, Charlie Brown* [Gesner, Clark]; *To the sky – Strommen*. **The songs are listed as suggestions but are not required. This list serves as a guide to choosing Level 2 VAD repertoire.**

Musical Skills Evaluation - Level 3

- 1. Scale:** C major scale and triplet arpeggio *a cappella* and by memory as found in supporting materials and in the CT Middle School and High School Regional audition packets. If scale is too high or too low for the student, they student may ask for a more comfortable starting pitch. Singers may use solfège or a neutral syllable.



- 2. Sight-reading:** Students will be given 8 measures of SR in C major in treble or bass clef with diatonic pitches moving in stepwise motion, and in a variety of small intervals. SR may be in 2/4, 3/4, or 4/4 meter using eighth notes, quarter notes, half notes, whole notes, or dotted half notes and corresponding rests. Students will be given the starting pitch: C = do.

Sample: Level 3 Sight-reading



Song Evaluation - Level 3

Students should prepare a level appropriate song in comfortable range with stepwise movement and a variety of intervals. See repertoire list for sample songs. This performance should show evidence of developing vocal technique including posture, breath support, flexibility, range, and tone quality. Songs should be sung with expression from memory, if possible. Students should be prepared to sing with a piano accompanist at the adjudication. Music for the accompanist should be presented in the correct key in a book or hole-punched in a binder in a form that is easy to read.

Vocal Achievement Days are modeled on the Royal Conservatory of Music (RCM) and Associated Board of the Royal Schools of Music ABRSM evaluation syllabus. Sample songs from Level Three RCM and ABRSM lists include: *An die Laute (To the Lute)*, D 905, C Major [Schubert, Franz]; *If You Become the Moon*, G Major [Helppie & Kinney]; *Blue Moon* [Richard Rodgers / Lorenz Hart]; *The Girl I Mean to Be*, from *The Secret Garden* [Lucy Simon / Marsha Norman]; *Aupres de ma blonde (It's Good to Be in Love)*, French Canadian Folk Song, G Major [arranged by Kinney, Akiko and Forrest]. **The songs are listed as suggestions but are not required. This list serves as a guide to choosing Level 3 VAD repertoire.**

Musical Skills Evaluation - Level 4

1. **Scale: C major scale and triplet arpeggio a cappella** and by memory as found in supporting materials and in the CT Middle School and High School Regional audition packets. If scale is too high or too low for the student, they student may ask for a more comfortable starting pitch. Singers may use solfege or a neutral syllable.



2. **Sight-reading: Students will be given 8 measures of SR in F major in treble clef or bass clef with diatonic pitches moving in stepwise motion, and a variety of small intervals.** Students may choose to read treble or bass clef. SR may be in 2/4, 3/4, or 4/4 meter using eighth notes, quarter notes, half notes, whole notes, or dotted half notes and corresponding rests. Students will be given the starting pitch: F = do.

Sample: Level 4 Sight-reading



Song Evaluation - Level 4

Students should prepare a level appropriate song in comfortable range with stepwise movement and a variety of intervals. See repertoire list for sample songs. This performance should show evidence of developing vocal technique including posture, breath support, flexibility, range, tone quality and appropriate style. Songs should be sung with expression from memory, if possible. Students should be prepared to sing with a piano accompanist at the adjudication. Music for the accompanist should be presented in the correct key in a book or hole-punched in a binder in a form that is easy to read.

Vocal Achievement Days are modeled on the Royal Conservatory of Music (RCM) and Associated Board of the Royal Schools of Music ABRSM evaluation syllabus. Sample songs from Level Four RCM and ABRSM lists include: *A la nanitanana (Hush pretty baby hush)* [Trad. Spanish]; *Over the Rainbow*, from *The Wizard of Oz* [Edgar Yipsel Harburg / Harold Arlen]; *Flow Gently, Sweet Afton*, F Major [Spilman, J. E.]; *Secret Love*, from *Calamity Jane* [Sammy Fain / Paul Francis Webster]; *How Lucky You Are*, from *Seussical the Musical* [Stephen Flaherty / Lynn Ahrens]; *Softly sighing to the river*, from *The Pirates of Penzance* [W. S. Gilbert / Arthur Sullivan]; *Naughty*, from *Matilda* [Tim Minchin]; *We'll Meet Again* [Ross Parker / Hughie Charles] *Fruhlingslied*, D 398, E Major [Schubert, Franz] **The songs are listed as suggestions but are not required. This list serves as a guide to choosing Level 4 VAD repertoire.**

Musical Skills Evaluation- Level 5

1. **Scale: C major scale and triplet arpeggio *a cappella*** and by memory as found in supporting materials and in the CT Middle School and High School Regional audition packets. If scale is too high or too low for the student, they student may ask for a more comfortable starting pitch. Singers may use solfege or a neutral syllable.



2. **Sight-reading: 8 measures of SR in G major. Students may ask for treble or bass clef:** diatonic pitches will move stepwise and may have intervals of thirds, fourths, and fifths and octaves and do – mi – sol patterns in 2/4, 3/4, or 4/4 meter using whole, half, dotted half, quarter notes, eighth notes, and corresponding rests. Students will be given the starting pitch: G = do.

Sample: Level 5 Sight-Reading



Song Evaluation - Level 5

Students should perform a song that demonstrates their developing resonance, extended range and flexibility when changing registers (singing in the *passaggio*, voice transition, or bridge). “Legit”, “belt”, and “mixed” production may be explored if the student is ready. Songs should be sung with expression from memory, if possible. Students should be able to discuss their subtext for the song. Music should be presented to the accompanist in a book or hole-punched in a binder. Those singing songs in foreign languages should bring a word-for-word translation for the members of the jury.

Vocal Achievement Days are modeled on the Royal Conservatory of Music (RCM) and Associated Board of the Royal Schools of Music ABRSM evaluation syllabus. Sample songs from Level Five RCM and ABRSM lists include: *Ave, maris stella (Hail, of seas the bright star)* [Edvard Grieg] *Star vicino (Being Near to You)* [Anon. Italian]; *The water is wide* [Anon.]; *Lachen und Weinen (Laughing and Crying), D. 777* [Franz Schubert]; *Ah! How Pleasant 'Tis to Love, Z. 353*, [Purcell, Henry]; *Morning Has Broken*, Traditional Gaelic melody, [arranged by Kinney, Akiko and Forrest]; *Sorge il sol! Che fai tu?*, [Donaudy, Stefano]; *I Got the Sun in the Morning*, [Berlin, Irving]; *Jazz-Man*, [Britten, Benjamin]; *My House*, [Bernstein, Leonard]; *Volksliedchen, Op. 51, No. 2*, [Schumann, Robert]; **The songs are listed as suggestions but are not required. This list serves as a guide to choosing repertoire for Level 5.**

Musical Skills Evaluation - Level 6

1. **Scale: C major scale and triplet arpeggio *a cappella*** and by memory as found in supporting materials and in the CT Middle School and High School Regional audition packets. If scale is too high or too low for the student, they student may ask for a more comfortable starting pitch. Singers may use solfege or a neutral syllable.



2. **Sight-reading: 8 measures of SR in D major. Students may ask for treble or bass clef:** diatonic pitches will move stepwise and may have intervals of thirds, fourths, and fifths and octaves including do – mi – sol patterns in 2/4, 3/4, or 4/4 meter using whole, half, dotted half, quarter notes, eighth notes, and corresponding rests. Students will be given the starting pitch: D = do.

Sample: Level 6 Sight-reading:



Song / Aria Evaluation – Level 6

Students should explore vocal repertoire in variety of genres, styles, and languages. A song or aria should be chosen that shows the singer’s ability to perform with the support needed for longer phrases in an extended range with flexibility and agility. Attention should be given to expression, diction, and depth of meaning. Songs should be sung with expression from memory, if possible. Students should be able to discuss their subtext for the song. Music should be presented to the accompanist in a book or hole-punched in a binder. Those singing songs in foreign languages should bring a word-for-word translation for the members of the jury.

Vocal Achievement Days are modeled on the Royal Conservatory of Music (RCM) and Associated Board of the Royal Schools of Music ABRSM evaluation syllabus. Sample songs from the Level Six RCM list include: *A Blackbird Singing*, [Head, Michael]; *Auf dem Rhein*, Op. 51, No. 4, [Schumann, Robert]; *Cazando Mariposas*, [Bidaola, Jesus Guridi]; *Così, Amor, mi fai languir*, [Stradella, Alessandro]; *Frage*, Op. 9, No. 1, [Mendelssohn, Felix]; *Homeward Bound*, [Keen, Marta] *How Can I Keep From Singing?*, [Lowry, R.] [arranged by Kinney, Akiko and Forrest]; *In the Alley – Ives*; *Little Maid of Arcadee*, [Sullivan, Arthur]; *Oh, What a Beautiful Mornin'*, [Rodgers, Richard]; *Martini : Plaisir d'amour* [Martini]; *Shenandoah*, American folk song, [arranged by Mrozinski, Mark]; *Singin' the Blues*, [Rhodenizer, Donna] **The songs are listed as suggestions but are not required. This list serves as a guide to choosing repertoire for Level 6.**

Musical Skills Evaluation - Level 7

1. **Scale: C major scale and triplet arpeggio a cappella** and by memory as found in supporting materials and in the CT Middle School and High School Regional audition packets. If scale is too high or too low for the student, they student may ask for a more comfortable starting pitch. Singers may use solfege or a neutral syllable.



2. **Sight-reading: 8 measures of SR in B flat major.** Students may ask for treble or bass clef: diatonic pitches will move stepwise and may have intervals of thirds, fourths, and fifths and octaves and do – mi – sol patterns in inversion in 2/4, 3/4, or 4/4 meter using whole, half, dotted half, quarter notes, eighth notes, and corresponding rests. Students will be given the starting pitch: B flat = do.

Sample: Level 7 Sight-reading



Song / Aria Evaluation – Level 7

Students should explore vocal repertoire in variety of genres, styles, and languages. A song or aria should be chosen that shows the singer’s ability to perform with the support needed for longer phrases in an extended range with flexibility and agility. Attention should be given to expression, diction, and depth of meaning. Songs should be sung with expression from memory, if possible. Students should be able to discuss their subtext for the song. Music should be presented to the accompanist in a book or hole-punched in a binder. Those singing songs in foreign languages should bring a word-for-word translation for the members of the jury.

Vocal Achievement Days are modeled on the Royal Conservatory of Music (RCM) and Associated Board of the Royal Schools of Music ABRSM evaluation syllabus. Sample songs from the Level Seven RCM list include:

Come and Trip It, [Handel, George Frideric]; *Con amores, la mi madre* [Obradors, Fernando]; *Danny Boy*, Traditional Irish Air;; *Der Alpenjager*, D 524, [Schubert, Franz]; *Der Jager*, Op. 95, No. 4, Brahms, Johannes]; *Dolente immagine di Fille mia*, [Bellini, Vincenzo]; *Fairest Isle*, [Purcell, Henry]; *Far from the Home I Love* [Bock, Jerry]; *Fine Knacks for Ladies*, [Dowland, John]; *Le papillon et la fleur*, Op. 1, No. 1, [Faure, Gabriel]; *Music, When Soft Voices Die*, Op. 25, No. 5, [Quilter, Roger]; *Non giova il sospirar*, [Vaccai, Nicolo]; *Soon It's Gonna Rain* [Schmidt, Harvey]; *The Green Dog*, [Kingsley, Gershon]; *The Willow Song*, [Sullivan, Arthur]; *Under the Greenwood Tree*, [Arne, Thomas]; *Van gli effluvi de le rose*, [Tosti, Francesco Paolo]. **The songs are listed as suggestions but are not required. This list serves as a guide to choosing repertoire for Level 7.**

Musical Skills Evaluation - Level 8

1. **Scale: C major scale and triplet arpeggio a cappella** and by memory as found in supporting materials and in the CT Middle School and High School Regional audition packets. If scale is too high or too low for the student, they student may ask for a more comfortable starting pitch. Singers may use solfege or a neutral syllable.



2. **Sight-reading: 8 measures of SR in E flat major.** Students may ask for treble or bass clef: diatonic pitches will move stepwise and may have intervals of thirds, fourths, and fifths and octaves and do – mi – sol patterns in inversion in 2/4, 3/4, 4/4, or 6/8 meter using whole, half, dotted half, quarter notes, dotted quarter notes, eighth notes, eighth note triplets and corresponding rests. Students will be given the starting pitch: E flat = do.

Sample: Level 8 Sight-reading

A piano accompaniment sample for Level 8 Sight-reading. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb) and the time signature is 3/4. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a simple accompaniment of eighth and quarter notes.

Song / Aria Evaluation – Level 8

Students should explore vocal repertoire in variety of genres, styles, and languages. A song or aria should be chosen that shows the singer's ability to perform with the support needed for longer phrases in an extended range with flexibility and agility. Attention should be given to expression, diction, and depth of meaning. Songs should be sung with expression from memory, if possible. Students should be able to discuss their subtext for the song. Music should be presented to the accompanist in a book or hole-punched in a binder. Those singing songs in foreign languages should bring a word-for-word translation for the members of the jury.

Vocal Achievement Days are modeled on the Royal Conservatory of Music (RCM) and Associated Board of the Royal Schools of Music ABRSM evaluation syllabus. Sample songs from the Level Eight RCM list include: *Amor sin esperanza*, [Caballero, Manuel Fernandez]; *Bel piacere*, [Handel, George Frideric]; *Bois epais*, [Lully, Jean Baptiste]; *Cancion del grumete*, [Rodrigo, Joaquin]; *Come Ready and See Me*, [Hundley, Richard]; *Das verlassene Magdlein*, [Wolf, Hugo]; *Il zeffiro*, Bellini, Vincenzo]; *Intorno all'idol mio*, [Cesti, Antonio]; *La charme*, Op. 2, No. 2, F major [Chausson, Ernest]; *Me voglio fa 'na casa*, [Donizetti, Gaetano]; *My Mother Bids Me Bind My Hair (Die Mutter sagt)*, Hob. XXVI a:27, [Haydn, Franz Josef]; *Oh, Better Far to Live and Die*, [Sullivan, Arthur]; *Only Love*, [Wildhorn, Frank]; *Romance*, [Debussy, Claude]; *Strike the Viol*, *Touch the Lute*, [Purcell, Henry]; *The Wanderer (Der Wanderer)*, Hob XXVI a:32, [Haydn, Franz Josef]; *Wenn mein Bastien einst im Scherze (Bastien Often Stole My Flowers)*, [Mozart, Wolfgang Amadeus] **The songs are listed as suggestions but are not required. This list serves as a guide to choosing repertoire for Level 8.**

Musical Skills Evaluation - Level 9

1. **Scale: C major scale and triplet arpeggio *a cappella*** and by memory as found in supporting materials and in the CT Middle School and High School Regional audition packets. If scale is too high or too low for the student, they student may ask for a more comfortable starting pitch. Singers may use solfege or a neutral syllable.
2. **Sight-reading: 8 measures of SR in A major. Students may ask for treble or bass clef:** diatonic pitches will



move stepwise and may have intervals of thirds, fourths, and fifths and octaves and do – mi – sol patterns in inversion in 2/4, 3/4, 4/4, or 6/8 meter using whole, half, dotted half, quarter notes, dotted quarter notes, eighth notes, eighth note triplets and corresponding rests. Students will be given the starting pitch: A = do.

Sample: Level 9 Sight-reading



Song / Aria Evaluation – Level 9

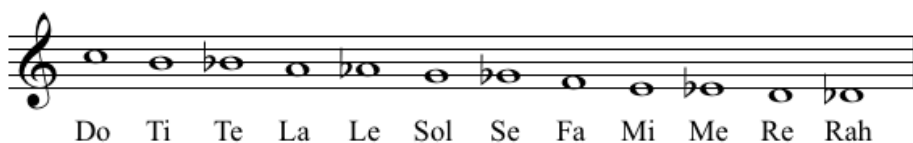
Students at this level will be exploring vocal repertoire in variety of genres, styles, and languages. A song or aria should be chosen that shows the singer's developing musical skills. Attention should be given to expression, diction, and depth of meaning. Songs should be sung with expression from memory whenever possible. Students should be able to discuss their subtext for the song. Music should be presented to the accompanist in a book or hole-punched in a binder. Those singing songs in foreign languages should bring a word-for-word translation for the members of the jury.

Vocal Achievement Days are modeled on the Royal Conservatory of Music (RCM) and Associated Board of the Royal Schools of Music ABRSM evaluation syllabus. An extensive list of songs for Level Nine singers may be found on the RCM Syllabus beginning on page 59. Some songs recommended on the RCM site include: *Beau Soir* [Debussy]; *Domine Deus* [Vivaldi]; *Bist du bei mir* [Bach]

https://www.rcmusic.com/sites/default/files/files/S35_Voice_Syllabus_2016_online_SECURED.pdf

Musical Skills Evaluation - Level 10

1. **Scale: C chromatic scale with solfege syllables – *a cappella*** and by memory. Student will be given starting pitch and may sing at any tempo in even quarter notes: do-di-re-ri-mi-fa-fi-sol-si-la-li-ti-do do-ti-te-la-le-sol-se-fa-mi-me-re-ra-do or a neutral syllable.



2. **Sight-reading with chromatic pitches: 8 measures** in the Key of C with accidentals in 2/4, 3/4 or 4/4, or 6/8 meter with durations: whole, half and quarter notes, eighth notes, sixteenth notes, dotted half notes and dotted quarter notes, quarter note triplets, eighth note triplets, dotted eighth notes, sixteenth notes, and corresponding rests. Students will be given the starting pitch and tempo.

Sample Level 10 SR:



Do Re Me Sol Fa Sol Le Sol Do Te Le Sol Do Me Re Do Sol
Le Sol Me Re Do Sol La Ti Do Ti Do Te Le Sol Fa Me Re Do Sol Do

Song / Aria Evaluation – Level 10

Student at this level will perform more technically advanced vocal repertoire demonstrating advanced knowledge of vocal production. Attention should be given to phrasing, interpretation and dynamics.

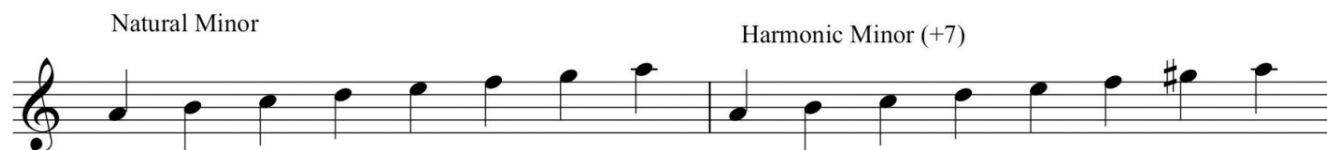
Repertoire may be in any style or language. The singer should demonstrate an understanding of the style and performance practice appropriate to their selection. Music should be presented to the accompanist in a book or hole-punched in a binder. Students singing songs in foreign languages should bring a word-for-word translation for the members of the jury.

Vocal Achievement Days are modeled on the Royal Conservatory of Music (RCM) and Associated Board of the Royal Schools of Music ABRSM evaluation syllabus. An extensive list of songs for Level Ten singers may be found on the RCM Voice Syllabus beginning on page 70.

https://www.rcmusic.com/sites/default/files/files/S35_Voice_Syllabus_2016_online_SECURED.pdf

Musical Skills Evaluation- Level 11


Scale: “a” natural / pure minor scale or harmonic minor scale with “A” as “La” *a cappella* ascending and descending by memory. Student may choose the tempo.



Natural Minor Harmonic Minor (+7)

Sight-reading: A short song

(similar to this sample) in the A minor in 2/4, 3/4 or 4/4, or 6/8 meter with durations: whole, half and quarter notes, eighth notes, sixteenth notes, dotted half notes and dotted quarter notes, quarter note triplets, eighth note triplets, dotted eighth notes, sixteenth notes, and corresponding rests. Students will be given the pitch for “La”.



On De-cem-ber five and twen-ty fum, fum, fum. On De-cem-ber five and twen-ty, fum, fum
fum. Oh, a child was born this night So ro - sy white, so ro - sy white Son of
Ma - ry, vir - gin ho - ly In a sta - ble, mean and low - ly, fum, fum, fum.

Song / Aria Evaluation – Level 11

The song or aria chosen should demonstrate a high degree of technical proficiency. Students are encouraged to sing arias, art songs, chanson, lieder, etc. appropriate to a more advanced level. Music should be presented to the accompanist in a book or hole-punched in a binder. Students singing songs in foreign languages should bring a word-for-word translation for the members of the jury. An extensive list of songs for Level 11 & 12 singers may be found on the RCM Voice Syllabus beginning on page 85.

https://www.rcmusic.com/sites/default/files/files/S35_Voice_Syllabus_2016_online_SECURED.pdf

Musical Skills Evaluation - Level 12 - Level 12 Sight reading optional.

Song / Aria Evaluation – Level 12 - Song or Aria performance should demonstrate a high degree of musical and technical proficiency. Performers should show ability to communicate musical and textual ideas freely with the audience. An extensive list of songs for Level 11 & 12 singers may be found on the RCM Voice Syllabus beginning on page 85. https://www.rcmusic.com/sites/default/files/files/S35_Voice_Syllabus_2016_online_SECURED.pdf