2022 VCE Music Prescribed list of notated solo works: Voice Contemporary Popular

This list must be used in conjunction with information provided in the following documents:

* [VCE Music Study Design 2017–2022](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music/Pages/Index.aspx)
* VCE Music Performance Examination Specifications and Assessment Criteria (both 2017–2022), available via the [Music Performance Units 3–4](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music-performance/Pages/unit3-4.aspx) webpage of the VCAA website
* VCE Music Investigation Examination Specifications and Assessment Criteria (both 2017–2022), available via the [Music Investigation Units 3–4](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music-investigation/Pages/index.aspx) webpage of the VCAA website
* [Notices to Schools](https://www.vcaa.vic.edu.au/administration/schooladministration/notices/Pages/index.aspx) and the [*VCAA Bulletin*](https://www.vcaa.vic.edu.au/news-and-events/bulletins-and-updates/bulletin/Pages/index.aspx), both available via the webpage of the VCAA website.

An assessment report is published annually and provided on the VCAA website.

Students may not perform the same work in more than one examination across VCE Music Performance, VCE Music Investigation and/or VCE VET Music. This rule applies for studies undertaken in the same, previous and/or subsequent years.

Study design requirements

Music Investigation

Compliance requirements

Students must base their Investigation Topic on, and their examination program must include, one work selected from a current VCE Music Prescribed list. The examination program must include at least four contrasting works that relate to the Investigation Topic.

Music Performance

Compliance requirements

Students who select to perform as a soloist for Units 3 and 4 and select Voice Contemporary Popular as their instrument must choose all solo works for Units 3 and 4 Outcome 1 from this list. All works performed in the end-of-year performance examination must also be selected from this list or be approved as alternative works.

The program for the Music Performance end-of year performance examination for Voice Contemporary Popular must consist of at least six works including:

* one work from the Vocalise category, to be sung as an expressive song
* at least five (5) other songs, each from five (5) other categories. Additional works (beyond Vocalise and 5 songs from 5 other categories) may be selected from any category
* at least two works with live accompaniment from a single instrument such as piano, keyboard, guitar, bass or synthesiser. Different works in the program may be accompanied by a different instrument
* at least one work performed unaccompanied – suitable works are marked with an asterisk. Works that are not marked with an asterisk may also be performed unaccompanied
* no more than three works accompanied by pre-recorded backing track.

Sample programs

Sample programs for Music Performance are provided as advice only. The works need not be performed in the order listed. Sample programs for Voice Contemporary Popular are provided at the end of this list.

Music Investigation and Music Performance

2022 update

* Each title listed constitutes one work.
* Editions listed are for identification purposes only. Any recognised edition is acceptable. Before using an alternative edition, students and teachers should check that it is in fact an edition of the listed work; that is, it is not a simplified version or an arrangement of the work.
* Students should use information provided in the music by the composer, arranger and/or an editor appropriately. Details added to the original score by an editor, such as such dynamics, may be varied to achieve the student’s intended interpretation of the work.
* The closing date for alternative works and alternative instrument applications is Wednesday
23 February 2022.
* The Prescribed List is published only for 2022. Music Studies are currently under review, and a new Study Design will commence in 2023, together with new examination specifications and lists of works. These will be made available during the Implementation period later in 2022.

Categories

* Vocalise (compulsory)
* Blues
* Gospel, R’n’B and Soul
* Swing
* Jazz Ballad
* Latin
* Contemporary Ballad
* Rock/Pop
* Country
* Folk
* Music Theatre, Cabaret and Film.

Performance of songs

* The entire ‘Music Performance: Solo, Voice Contemporary popular’ performance examination must be performed from memory.
* All works must be performed in a key appropriate to the voice and vocal development of the student. This may involve transposing the work from the original key.
* All songs may be performed by all students. Minor changes may be made to the lyrics as required.
* Sections of songs without voice, such as introductions and instrumental breaks, should be kept to a minimum length. These sections may be deleted.
* Repeat verses are optional. When repeating a verse, students may embellish or ornament the melody in a way that is appropriate to the style of the song.
* Students may sing more than one song from the same category.

Choosing a program

The selected program should provide the student with an opportunity to demonstrate the highest level of performance. Care must be taken to choose an appropriate program that ensures the health of the student’s developing voice.

Using the list

The following information is provided for each song on the list, the composer/arranger, publication details for sheet music and, except for Vocalises, a reference recording. Both the notation and the recording may be used to develop an interpretation of the song.

Developing interpretations of songs

Students should use the relevant examination assessment criteria as a guide when making decisions about how they will interpret each work in their program. Other considerations include the following:

* Songs should be interpreted in a way that is consistent with the conventions of the listed style, for example, a song listed in the ‘Jazz Ballad’ category should be interpreted as a Jazz Ballad.
* Notation for many contemporary works is lacking in detail and in many cases does not accurately reflect the style of the work.
* Using the sheet music and reference recording in combination allows students to make decisions about how they will interpret specific elements of music. The reference recording should be used as a guide in determining the form and style in which the student performs the work. Students should not directly copy the recording, but should find their own interpretation of the work. An alternative reference recording may be used if the track is identical to that listed. For example, the same recorded track is often found on numerous recordings of the same artist, such as a compilation album. Some identical CDs are distributed with different catalogue numbers but have the same CD title. Use the catalogue number as a guide for selection. Students may also listen to other recordings of the work to enhance their understanding of interpretive possibilities for the song.
* Improvisation as appropriate to the style the student has chosen for the interpretation may be incorporated into the performance of songs. Where a student chooses to incorporate improvisation, the original material should be presented first, for example in the first verse followed by improvisation in the second verse. The assessment will be based on performance skills demonstrating an understanding of styles rather than the nature of the musical ideas arising within the improvised sections. The improvised material should embellish the performance rather than demonstrate an open-ended concept of improvisation.
* Works from the Vocalise category must be performed as ‘expressive songs’. Students may use sounds (vowels/diphthongs) in the print music or other sounds, as appropriate. The vocalise may be accompanied by a single instrument or a backing track (without melody line) may be used. Performing a vocalise without accompaniment is not recommended.

Accompaniments

The accompaniment may be provided live by a single instrument such as piano, guitar, bass, synthesiser, or another keyboard. Different works in the program may be accompanied by a different instrument. Alternatively, students may use a recorded accompaniment. A maximum of three (3) works may be presented with pre-recorded accompaniment. The content of the accompaniment will not be assessed in the performance. Students may accompany themselves, for example, using guitar, keyboard/piano or a percussion instrument. When they are deciding whether to accompany themselves or not, students should consider whether or not their focus as a singer will be disrupted by their focus on performing the accompaniment.

The accompaniment must not include the melody line being performed by the student. Accompanists may need to omit this line from the accompaniment provided in sheet music. For backing tracks, it may be necessary to use a ‘pan’ function on the play-back equipment to ensure that the melody line cannot be heard. Some backing-track CDs offer a choice – one track with the melody line that can be used for learning and another without the melody, which should be selected for the performance.

The notation of accompaniments in some editions is lacking detail and in many cases does not accurately reflect the style of the work. The accompanying instrumentalist should provide a suitable accompaniment within the style of the composition. The accompanist should present an interpretation of the work that is consistent with the interpretation being presented by the singer. The reference recording may assist accompanists to develop an appropriate accompaniment for the song.

Recorded accompaniments may include the sounds of one or more instruments. These may be purchased as a pre-recorded backing track or students may present their own pre-recorded accompaniment. Students should ensure that all backing tracks are of a high quality, altering the volume to suit the acoustics of the room. All backing tracks including click tracks used during the recital performance must be audible to assessors.

Unaccompanied works should be completely unaccompanied – no percussion or body percussion.

Voice Contemporary Popular

Vocalise (compulsory)

The program must contain at least one work from this category. Students may use sounds (vowels/ diphthongs/words) in the print music or other sounds as appropriate.

|  |  |  |
| --- | --- | --- |
| Composer/arranger | Title | Publisher |
| GEORGE, L and VERTIGAN, S | ‘Evolution’, CD 2 Tracks 39 or 42or‘What’s More’, CD 2 Track 56 (must be performed at full tempo)From *The Greatest Ever Improve Your Singing Book … For Contemporary Vocalists* Backing track available on accompanying CDStudents may use a different vowel sound to the one used in the sheet music when performing these vocalises. | Encore Music |
| PECKHAM, Anne | *Vocal Workouts for the Contemporary Singer*, any one ofJazz Ballad Etude (page 98),* R&B Pentatonic Workout (page 92)
* Latin Vocalise (page 76).

The works must be performed with live accompaniment. Repeats may be performed but are not required. | Berklee Press |
| STOLOFF, Bob | *Blues Scatitudes*, any one of:* ‘Blues for the Bean’
* ‘Blues for Mr. Hardy’
* ‘Columbo Blues’

‘Blues for Mr Mason’ | Gerard & Sarzin Publishing Co |

Blues

Works marked with an asterisk (\*) are suitable to be performed unaccompanied.

|  |  |  |  |
| --- | --- | --- | --- |
| Title | Composer/Songwriter | Reference Artist/s and Recording/s | Notation |
| ‘Backwater Blues’ | SMITH, B | Bessie Smith, *Woman’s Trouble Blues*,Recall RecordsGeorge Melly, *The Ultimate Melly*,Candid Production | *Real Book of Blues*,Music Sales |
| ‘Come On in My Kitchen’ | JOHNSON, R  | *The Best of Blue Note,* Blue Note, 2014 | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Drown in My Own Tears’ | CHARLES, R | Aretha Franklin, *Respect,* Warner/BMG | Digital download, [www.onlinesheetmusic.com/ill-drown-in-my-own-tears-p383390.aspx](http://www.onlinesheetmusic.com/ill-drown-in-my-own-tears-p383390.aspx) |
| ‘Every Day I Have the Blues’  | SPARKS, A and SPARKS, M | John Mayer, *Where the Light Is: John Mayer Live in Los Angeles,* Sony 2008 | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Green River’ | FOGARTY, J | Ian Moss, *Six Strings*, Liberation Music, 2005 | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Heartbreak Hotel’**\*** | PRESLEY, E, DURDEN, T and AXTON, MB | Elvis Presley, *Number One Hits* BMG/RCA Jill Johnson, *Heartbreak Hotel*,Lionheart Records | *100 Greatest Hits*, Music Sales |
| ‘I’d Rather Drink Muddy Water’ | MILLER, E | Lou Rawls, *Live (Remastered),* Blue Note Records | Digital download, [www.onlinesheetmusic.com/id-rather-drink-muddy-water-p291339.aspx](http://www.onlinesheetmusic.com/id-rather-drink-muddy-water-p291339.aspx) |
| ‘Love Me Like a Man’ | RAITT, B  | *Bonnie Raitt Collection,* Warner, 1990 | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘My Babe’ | WALTER, L | *The Very Best of Little Walter,* Burning Fire, 2008 | [www.virtualsheetmusic.com](http://www.virtualsheetmusic.com) |
| ‘Sun Dirt Water’ | THORN, V | Sun Dirt Water*, The Waifs,* Jarrah Records 2007 | <https://cheapmusicbooks.com.au>Sasha Song Folio No.2, Hits of 2007/2008 |
| ‘When Love Comes to Town’ | Bono and U2 | U2 and BB King, *Rattle and Hum, Island* | *BB King Anthology*, Music Sales[www.musicnotes.com](http://www.musicnotes.com) |

Gospel, R’n’B Soul

Works marked with an asterisk (\*) are suitable to be performed unaccompanied.

|  |  |  |  |
| --- | --- | --- | --- |
| Title | Composer/Songwriter | Reference Artist/s and Recording/s | Notation |
| ‘Compared to What’ | Eugene McDaniels, (sometimes credited to Les McCann) | *Roberta Flack, The First Take,* WEA, 1995 | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Heading in the Right Direction’ | PUNCH, M and PAIGE, G | Renee Geyer, *Renee Geyer: Best Of*, Mushroom, B000008813 | *Great Australian Songbook*,Expanded Ed.*,* Music Sales  |
| ‘His Eye is on the Sparrow’ \* | GABRIEL, Charles Hutchinson | Marvin Gaye, *Gold,* Motown Records Lauren Hill, *Sister Act 2,* Hollywood records | Digital download, www.musicnotes.com |
| ‘How Come You Don’t Call Me (Anymore)’ | PRINCE | *The Hits/The B Sides,* Prince, NPG/Warner Bros (note, other tracks include explicit language) or Alicia Keys, *Unplugged,* 2005, RCA/Jive Label Group, | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘I Can’t Stand the Rain’ | BRYANT, D and PEEBLES, A | *Ann Peebles, I Can’t Stand the Rain,* 1974, Hi Records or Guy Sebastian, *The Memphis Album,* 2007, Sony BMG | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘If I Aint’ Got You’ | Alicia Keys | *If I Ain’t Got You,* J Records, 2004 | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘If You Don’t Know Me By Now’ | GAMBLE, K and HUFF L | Harold Melvin, *Harold Melvin and The Blue Notes,* SonySimply Red, *It’s Only Love*, Warner | *The Love Songs Big Book,* Alfred 27698 |
| ‘I’ve Been Loving You Too Long’  | REDDING, O and BUTLER, J | Guy Sebastian, *The Memphis Album*, Sony BMG, 2007Melissa Etheridge, *Memphis Rock and Soul*, MLE Music Inc., 2016 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘River Deep – Mountain High’ | BARRY, J, GREENWICH, E and SPECTOR, P | Tina Turner, *Simply the Best,* Capitol orJimmy Barnes, *Soul Deep,* Liberation | Digital download, www.musicnotes.com |
| ‘Someday We’ll All Be Free’ | HATHAWAY, D and HOWARD, E | Donny Hathaway, *Extension of a Man,* Atlantic Records | Digital download, [www.sheetmusicplus.com/title/Someday-We-ll-All-Be-Free/19410100](http://www.sheetmusicplus.com/title/Someday-We-ll-All-Be-Free/19410100) |
| ‘Something’s Got a Hold on Me’ | KIRKLAND, L, and WOODS, P | Etta James, *Etta James: Her Best,* Geffen Records orChristina Aguilera, *Burlesque,* soundtrack, Screen Gems  | Digital download, [www.sheetmusicdirect.com/se/ID\_No/78358/Product.aspx](http://www.sheetmusicdirect.com/se/ID_No/78358/Product.aspx) |
| ‘Stop’ | BROWN, S, SUTTON, G and BRODY, B | Sam Brown, *Stop!,* A&M  | Digital download, [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Take a Bow’  | ERIKSEN, M, HERMANSEN, E and SMITH, S | Rihanna, *Good Girl Gone Bad*, The Island Def Jam Music Group | Digital download, [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Up to the Mountain’ (MLK Song) | GRIFFIN, Patty | Patty Griffin, *Live from the Artists Den,* Artists Den Records | Digital download, [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘You Send Me’  | COOKE, S | *Sam Cooke, Portrait of a Legend* 1951–1964, Abcko, B00009N1ZVAretha Franklin, *Aretha Now*, Atlantic | Sam Cooke, Portrait of a Legend 1951–1964, Warner Bros.  |

Swing

Works marked with an asterisk (\*) are suitable to be performed unaccompanied.

|  |  |  |  |
| --- | --- | --- | --- |
| Title | Composer/Songwriter | Reference Artist/s and Recording/s | Notation |
| ‘All or Nothing at All’  | LAWRENCE, Jack and ALTMAN, Arthur | Diana Krall, *The Very Best of Diana Krall,* Verve | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘All That I Need Is Love’  | GARDOT, Melody | Melody Gardot, *Worrisome Heart,* Melody Gardot/Universal Classics and Jazz | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Basin Street Blues’ | WILLIAMS, S | *Dean Martin – 100 Greatest Vocal Classics,* Classic Music InternationalRay Charles, *The Genius Hits the Road*, Rhino/WEAEva Cassidy, *Live at Blues Alley,* Blix Street | Digital download, [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) |
| ‘Be Good’ (Lion’s Song) | PORTER, G | Gregory Porter, *Be Good*, Motema, 2012 | Digital download, [www.sheetmusicdirect.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.sheetmusicdirect.com) |
| ‘Blue Skies’ | BERLIN, I | *Ella Fitzgerald Gold,* Universal Classics & Jazz | *Blue Skies,* Hal Leonard, 5014 |
| ‘Dance Me to the End of Love’  | COHEN, Leonard | Madeline Peyroux, *Careless Love,* Rounder Records Corp. |  |
| ‘How High the Moon’  | ELLINGTON, D | *Pure Ella – The very Best of Ella Fitzgerald*,Verve, B00000690NSarah Vaughan, *Diva,* Verve/UMG | *All Woman Jazz*, PVG,International Music Publishers *Definitive Jazz Collection*,PVG, Hal Leonard 359571 |
| ‘Joyspring’  | Brown, Clifford | Jenny Davis, *It Amazes Me,* Jenny Davis | Digital download[www.learnjazzstandards.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.learnjazzstandards.com) |
| ‘I’ve Got Love to Keep Me Warm’  | BERLIN, Irving | Cécile McLoren Salvant, *Cecile,* Cécile McLoren Salvant | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Nothing I Do’  | CULLUM, J | Jamie Cullum, *Catching Tales*, Universal Classics & Jazz | Digital download, [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Oh Lady Be Good’  | GERSHWIN, George | Dianne Reeves, *We All Love Ella,* Verve | *The Gershwin Collection*, Warner Bros. |
| ‘The Best Is Yet To Come’  | BENNETT, Tony | Stacey Kent, *The Boy Next Door,* Candid Productions | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘The Frim Fram Sauce’ | RICARDEL, J | Diana Krall, *The Very Best of Diana Krall,* Verve Music Group | *The Frim Fram Sauce,* Amsco/Hal Leonard |
| ‘There Will Never Be Another You’  | WARREN, Harry | Chet Baker, *Chet Baker Sings,* Blue Note Records | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘What a Little Moonlight Can Do’ | WOODS, Harry M | Dianne Reeves, *A Little Moonlight,* Blue Note Records  | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |

Jazz Ballad

Works marked with an asterisk (\*) are suitable to be performed unaccompanied.

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| --- | --- | --- | --- |
| Title | Composer/Songwriter | Reference Artist/s and Recording/s | Notation |
| ‘Blame It On My Youth’ | HEYMAN, E | Kurt Elling, *Flirting with Twilight,* Blue Note Records | [www.sheetmusicplus.com/title/Blame-It-On-My-Youth/19576792](http://www.sheetmusicplus.com/title/Blame-It-On-My-Youth/19576792) |
| ‘God Bless the Child’ | HERZOG, A Junior and HOLIDAY, B | Billie Holiday, *God Bless the Child*, MCA Special Products 767520254 2  | Single sheet copy*,* Hal Leonard, 357202  |
| ‘I Can’t Get Started’ | DUKE, V | Jamie Callum, *Pointless Nostalgic,* 2002, Candid Productions | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘It’s Not Easy Being Green’ | RAPOSO, Joe | Gabriela Beltriamo, *Senses,* Gabriela BeltriamoSophie Milman, *Her Best … So Far,* Linus Entertainment | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Lush Life’ | STRAYHORN, B | John Coltrane and Johnny Hartman, *The Very Best of Coltrane*, The Verve Music GroupNatalie Cole, *Unforgettable: With Love,* Concord Music Group 1991 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘My One and Only Love’ | WOOD, G and MELLIN, Robert | Frank Sinatra, 1996, *The Complete Capitol Singles Collection,* Capitol Records or Inga Swearingen, *Reverie,* 2005,Rhythome, | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘My Romance’  | RODGERS, R and HART, L | Emma Pask, *Emma,* WarnerJames Taylor, *That’s Why I’m Here*, Sony*Ella Fitzgerald Sings the Rodgers and Hart Songbook,* Verve | *The New Real Book*, *C and Vocal Version*, Vol. 1, Sher Music, ISBN 0-9614701-4-3, page 229 *150 of Most Beautiful Songs Ever*, third edition, Hal Leonard |
| ‘Never Let Me Go’ | Jay LIVINGSTON and Ray EVANS | Tierney Sutton, *Blue in Green,* 2001, Telarc International | [www.onlinesheetmusic.com](http://www.onlinesheetmusic.com) |
| ‘Orange Blossoms in Summertime’ | LUNDY, Curtis and ELLING, Kurt | Kurt Elling, *Flirting with Twilight*, Blue Note Records | *Sing Jazz: Leadsheets for 76 Jazz Vocals*, Hal Leonard |
| ‘Round Midnight’  | WILLIAMS, Cootie  | *Round Midnight*, Linda Ronstadt, Sony, B00005B58WJulie London, *The Ultimate Collection,* EMI | *100 Jazz and Blues Greats,* Music Sales, 0801714066  |
| ‘A Time For Love’  | MANDEL, J | Jane Monheit, *Surrender*, Concord Music Group, 2007Jamie Cullum, *Pointless Nostalgic*, Candid Productions 2002 | Digital download, [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘The Beauty of all Things’ | ELLING, Kurt | Kurt Elling, *The Messenger*, Blue Note Records, B000005H6S | *All Jazz Real Book,* C edition, Sher Music, Hal Leonard |

Latin

Works marked with an asterisk (\*) are suitable to be performed unaccompanied.

|  |  |  |  |
| --- | --- | --- | --- |
| Title | Composer/Songwriter | Reference Artist/s and Recording/s | Notation |
| ‘Carnival’ (Theme from *Black Orpheus*), also known as‘*Manha De Carnaval*’ (‘A Day in the Life of a Fool’)  | BONFA, L | Astrud Gilberto*,* Silver *Collection,* Polygram, B0000046W3Haia, Soya ProductionsAdam Lopez, *Till the End of Time*, Australian Broadcasting Corporation (English) | *The New Real Book, Vol. 2, C and Vocal Version,* Sher Music |
| ‘Corner of the Earth’ | KAY, J and HARRIS, R | Jamiroquai, *A Funk Odyssey*, Sony | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Crickets Sing for Anamaria’, (Los Grilos), may be sung in Portuguese or English | Marcos VALLE, | Astrid Gilberto, *Talking Verve,* 1998, UMG | Digital download, [www.musicroom.com.au](http://www.musicroom.com.au)  |
| ‘How Insensitive’, may be sung in Portuguese or English | JOBIM, Antonio Carlos  | *Francis Albert Sinatra and Antonio Carlos Jobim,* 2009, Frank Sinatra Enterprises | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘If You Never Come to Me’, (Inutil Paisagem), may be sung in Portuguese or English | JOBIM, Antonio Carlos | *Francis Albert Sinatra and Antonio Carlos Jobim,* 2009, Frank Sinatra Enterprises,  | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘In These Shoes’  | MacColl, Kirsty | Claudio Acuna and Arturo O’Farrill *In These Shoes,* Zoho, 2008 or Bette Midler, *Bette,* Warner Bros 2000  | Digital download, [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Mas Que Nada’ | BEN, Jorge | Elza Soares, *Blue Note Trip 2: Sunset/Sunrise,* EMI | Digital download, [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Quizas Quizas Quizas’, must be sung in Spanish | FARRES, Oswaldo  | Laura Fygi, *The Latin Touch*, Mercury Records  | Digital download, [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘The Look of Love’ | BACHARACH, Burt  | Dionne Warwick, *Dionne Warwick’s Greatest Motion Picture Hits*, RhinoDusty Springfield, *The Universal Masters*, *Classic Dusty Springfield*, Mercury Records | Digital download, [www.onlinesheetmusic.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.onlinesheetmusic.com)  |
| ‘Waters of March’, may be sung in Portuguese or English | JOBIM, Antonio Carlos | *A Twist of Jobim,* The Island Def Jam Music Group, 1997 | [www.musicnotes.com](http://www.musicnotes.com) |

Contemporary Ballad

Works marked with an asterisk (\*) are suitable to be performed unaccompanied.

|  |  |  |  |
| --- | --- | --- | --- |
| Title | Composer/Songwriter | Reference Artist/s and Recording/s | Notation |
| ‘All of Me’ | STEPHENS, J and GAD, T | John Legend, *Love In The Future*, Columbia Records, 2013 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Breathe Me’ | Sia | *Colour the Small One,* 2004, Systematic Ltd | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Burning’ | SMITH, S | Sam Smith, The Thrill Of It All, Capitol Records, 2017 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Emperor’s Box’\* | NOONAN, K | Katie Noonan and The Captains, *Emperor’s Box*, Sony | Katie Noonan, *Songbook,* [katienoonan.com](http://katienoonan.com) |
| ‘Everyone’s Waiting’ | HIGGINS, M and WILSON, D | Missy Higgins, *The Ol’ Razzle Dazzle*, Missy Higgins Productions, 2012 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Fall at your Feet’ | FINN, N | Clare Bowditch, *She Will Have Her Way,* Capitol, EMIBoy and Bear, *He Will Have His Way, Songs of Neil and Tim Finn* | Digital download, [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Human’ | JOHNSTON, M and PERRI, C | Cristina Perri, Human, Atlantic Recording Corporation 2013 | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘I Can’t Make You Love Me’] | REID, M and SHAMBLIN, A | Justin Vernon (Bon Iver), *Calgary*, SC DistributionSOAK*, I Can’t Make You Love Me*, Rough Trade Records 2016[Updated2019] | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘I Hope I Never’  | FINN, N | Split Enz, *History Never Repeats: the Best of Split Enz*,Festival Records, B0000ST07E | *Great Australian Songbook*, Music Sales  |
| ‘Kissing You’ | ATACK, Tim | Des’ree, *Supernatural,* 1998, Sony, | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Love’ | BLANCO, B, DEL REY, L, HAYNIE E and NOWELS, R | Lana Del Rey, *Lust For Life,* Polydor, 2017 | [www.musicnotes.com](http://www.musicnotes.com/) |
| ‘Love’s My Song for You’ | NOONAN, K | Katie Noonan, *Songbook, Kin Music* or *Skin*, Mushroom Records | Katie Noonan, *Songbook,* [katienoonan.com](http://katienoonan.com) |
| ‘Make You Feel My Love’ | DYLAN, B | Adele, *19*, XL Recordings 2008Shane Filan, *Love Always*, Ocean Wave Records 2017 | [www.musicnotes.com](http://www.musicnotes.com/) |
| ‘Motion Waltz’, (Emotional Commotion) | WAINWRIGHT, Rufus | *Meet the Robinsons,* soundtrack, 2007, Disney Enterprises | [www.onlinesheetmusic.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.onlinesheetmusic.com) |
| ‘Nature of Power’  | JONES, Vince | Vince Jones, *The Complete,* intuition | <http://australianjazzrealbook.com/artists/vince-jones/> |
| ‘Not About Angels’  | Van Den BOGAERDE, J | Birdy, *Not About Angels*, Atlantic Recording Corporation 2014 | <http://australianjazzrealbook.com/artists/vince-jones/> |
| ‘Nothing Compares 2 U’ | PRINCE | Prince and the New Power Generation, 2006 NPG Records or Sinead O’Connor, *I Do Not Want What I Haven’t Got,* 1990 Chrysalis Records, | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Perfect’\* | SHEERAN, E | Ed Sheeran, Divide, Asylum Records 2017 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Praying’ | SEBERT, K, JOSLYN, A, LEWIS, R and ABRAHAM, B | Kesha, *Rainbow*, Kemosabe Records | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Sign of the Times’ | STYLES, H, BHASKER, J, SALIBIAN, A, et al. | Harry Styles, *Harry Styles*, Erskine Records Ltd, 2017 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘The Man with the Child in his Eyes’ | BUSH, K | Kate Bush, *Whole Story,* Toshiba EMI, B000BD3620 Tina Arena, *Songs of Love and Loss*,EMI | *Kate Bush Complete*,International Music Publishers |
| ‘The Last Day on Earth’ | MILLER HEIDKE, Kate | *Curiouser,* 2008, Sony BMG Music | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |

Rock/Pop

Works marked with an asterisk (\*) are suitable to be performed unaccompanied.

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| --- | --- | --- | --- |
| Title | Composer/Songwriter | Reference Artist/s and Recording/s | Notation |
| ‘Après Moi’  | SPEKTOR, Regina  | Regina Spektor, *Begin to Hope,* WEA International | [www.jellynote.com](http://www.jellynote.com) |
| ‘Believer’  | REYNOLDS, D, SERMON, D, McKEE, B, et al. | Imagine Dragons, *Evolve*, Interscope Records, 2018 | [www.musicnotes.com](http://www.musicnotes.com/) |
| ‘Chains’ | ARENA, Tina, RESWICK, Pam and WERFEL, Steve | Tina Arena, *Don’t Ask,* Sony, 1994 | [www.sheetmusicplus.com](http://www.sheetmusicplus.com/) |
| ‘Dear Life’ | GOODREM, Delta | *Wings of the Wild,* Mushroom Records, 2016 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Dog Days Are Over’ | WELCH, F and SUMMERS, I | Florence + The Machine, *Lungs*, Universal Island Records, 2011 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Don’t Stop Me Now’ | MERCURY, Freddie | Queen, *Greatest Hits,* Queen Productions*,* 2014 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Hide and Seek’ | HEAP, Imogen | *Songs for Tibet*, The Art of Peace Foundation | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘If You’re over Me’ | THORNTON, O, RALPH, M and MAC, S | Years & Years, *Palo Sante*, Universal Music, 2018 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘In My Blood’ | MENDES, S, WARBURTON, G, GEIGER, T and HARRIS, S | Shawn Mendes, *Shawn Mendes*, Island Records, 2018 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Misery Business’ | WILLIAMS, H and FARRO, J | Paramore, RIOT!, Atlantic Recording Company, 2007 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘O Vertigo’ | MILLER HEIDKE, Kate | Kate Miller Heidke, *O Vertigo,* Kate Miller Heidke/Cooking Vinyl | <http://katemillerheidke.bigcartel.com/category/sheet-music> |
| ‘The Greatest View’ | JOHNS, Daniel | Silverchiar *Diorama,* Eleven: A Music Company, 2002 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘The Middle’ | JOHNSTON, S, TREWARTHA, M, JOHNSON J, et al | Zedd, Maron Morris, Grey, *The Middle*, Interscope Records, 2018 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘This Ain’t Goodbye’ | MONAHAN, P and TEDDERM, R | Train, *Save Me San Francisco,* Sony | Digital download, [www.sheetmusicdirect.com/se/ID\_No/76175/Product.aspx](http://www.sheetmusicdirect.com/se/ID_No/76175/Product.aspx) |
| ‘We Got Love’ | EGIZII, A, MUSUMECI, D and MAUBOY, J | Jessica Mauboy, *We Got Love*, Sony Music, 2018 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Wolves’ | GOMEZ, S, ROSEN, C, WOTMAN, A et al. | Selena Gomez, *Wolves*, Interscope Records, 2017 | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |

Country

Works marked with an asterisk (\*) are suitable to be performed unaccompanied.

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| --- | --- | --- | --- |
| Title | Composer/Songwriter | Reference Artist/s and Recording/s | Notation |
| ‘Before He Cheats’ | KEAR, Josh and TOMPKINS, Chris | Carrie Underwood, *Some Hearts,* 2005, 19 Recordings | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Born To Fly’ | EVANS, Sara, HUMMON, Marcus and SCOTT, Darrell | *Sarah Evans Greatest Hits,* 2007 BMG Music | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Country Is’or‘Dream Out Loud’ | CASSAR-DALY, Troy | Troy Cassar-Daly, *Home,* 2011, Liberation MusicTroy Cassar-Daly, *Beyond the Dancing,* 2013, Liberation Music | *Troy Cassar-Daly Songbook*<https://www.troycassardaley.com.au/product/songbook/> |
| ‘Fly’ | DYE, Taylor, MARLOW, Maddie and VARTANYAN, Tiffany | *Maddie and Tae*, EP, 2014, Republic Records | [www.sheetmusic.com](http://www.sheetmusic.com) |
| ‘If Tomorrow Never Comes’ | BLAZY, Kent and BROOKS, Garth | *Have Guitar Will Travel,* 2006, Kent Blazy | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘I Walk the Line’ | CASH, John R | *Johnny Cash: The Hits,* 1997, Mercury Records | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Jesus, Take the Wheel’  | UNDERWOOD, Carrie | Carrie Underwood, *Some Hearts,* 2005, 19 Recordings Limited | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Mean’ | SWIFT, Taylor | Taylor Swift, *Speak Now* | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Middle Of A Memory’ | GORLEY, Ashley and CROWELL, Zach | Cole Swindell, *You Should Be Here,* 2015, Warner Music | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Not Ready To Make Nice’ | MAINES, Natalie, MAGUIRE, Marty, WILSON, Dan and ROBISON, Emily | The Dixie Chicks *Taking the Long Way,* 2006, Sony | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Oh Atlanta’ | RALPHS, Mick | Alison Krauss, *Now That I’ve Found You,* Rounder | *Now That I’ve Found You,* Alfred AP.PG9642 |
| ‘Runaway Train’  | CHAMBERS, Casey and WERCHON, Worm | Casey Chambers, 2001, *Barricades & Brickwalls* | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Somebody Like You’ | URBAN, Keith | Keith Urban, *Keith Urban Greatest Hits,* Capitol Records, Nashville | *Keith Urban Greatest Hits,* Cherry Lane Music |
| ‘Stay’ | NETTLES, Jennifer | Sugarland, *Enjoy the Ride,* 2006, Mercury Records | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Trapeze’ | GRIFFIN, Patty | Patty Griffin, *Children Running Through,* 2007, Shock Records | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Trying to Find Atlantis’  | O’NEAL, Jamie | Jamie O’Neal, *Brave,* Capitol Records | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Where I Come From’ | KERNAGHAN, Lee | Lee Kernaghan, *The New Bush,* Mirabi | Cool Country Guys, Alfred  |
| ‘White Liar’ | LAMBERT, Miranda and HEMBY Natalie | Miranda Lambert *Revolution,* 2009, Sony | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Witchita Lineman’ | WEBB, Jimmy  | Sheila Southern, *Didn’t We: The Jimmy Webb Songbook* | www.justsheetmusic.com/sheet-music/jimmy-webb-wichita-lineman/ |

Folk

Works marked with an asterisk (\*) are suitable to be performed unaccompanied.

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| --- | --- | --- | --- |
| Title | Composer/Songwriter | Reference Artist/s and Recording/s | Notation |
| ‘All My Trials Soon Be Over’ | TRADITIONAL. ARR. BAEZ, Joan | *Joan Baez,* Vanguard | *All American Folk,* Creative Concepts/Hal Leonard |
| ‘Bedouin Song’ | LIOR | Lior, *Doorways of My Mind, 2006,* Mushroom Music Australia | Digital download, [www.sheetmusicdirect.com](http://www.sheetmusicdirect.com) |
| ‘Black is the Colour’\* | TRADITIONAL | Luka Bloom *Turf,* 1994, Reprise Records, or Celtic Woman *Believe,* 2012, Celtic Woman Records | [www.sheetmusicplus.com/title/celtic-woman-believe-sheet-music/19792982](http://www.sheetmusicplus.com/title/celtic-woman-believe-sheet-music/19792982) |
| ‘Big Yellow Taxi’or‘Both Sides Now’ | MITCHELL, Joni | Joni Mitchell, *Hits,* 1996, Reprise Records | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘False, False’ \* | TRADITIONAL | Cara Dillon, *Hill of Thieves,* 2008, Charcoal Records or Lisa Winn *Out From Under,* 2003, Lisa Winn, | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Let Her Go’  | ROSENBERG, Mike | Passenger, *All the Little Lights* | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘My Father’s House’ \* | TRADITIONAL, arr. Bruce SPRINGSTEIN | Emmylou Harris, *Thirteen,* 1986, Warner Bros. or Bruce Springsteen, *Nebraska* | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘One of These Things First’Or ‘Pink Moon’ | DRAKE, Nick | Nick Drake, *Bryter Layter,* 1970, Island RecordsNick Drake, *Pink Moon,* 1972, Island Records | Digital download, [www.sheetmusicdirect.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.sheetmusicdirect.com) |
| ‘Puff the Magic Dragon’ | Yarrow, Peter and Lipton, Leonard | Peter, Paul and Mary, *Moving,* Peter Audio | [www.musicnotes.com](http://www.musicnotes.com)  |
| ‘Scarborough Fair/Canticle’ \* | TRADITIONAL | Simon & Garfunkel, *Parsley, Sage, Rosemary & Thyme,* SONY B00005NKKXB00005NKKX or Simon & Garfunkel, *Greatest Hits*,SONY B0000024YLorHayley Westenra, *Celtic Treasure,* Decca | Paul Simon, *Anthology Album*, Music Sales |
| ‘She Moved/Moves Through the Fair’ | TRADITIONAL | Hayley Westenra *Odyssey,* 2005 Decca | [www.musicnotes.com](http://www.musicnotes.com) |
| ‘Slumber my Darling’\* | FOSTER, Stephen | Heartland: An Appalachian Anthology, Sony BMG | Digital download, [www.traditionalmusic.co.uk/foster-songs/](http://www.traditionalmusic.co.uk/foster-songs/) |
| ‘The Parting Glass’\*  | TRADITIONAL | Cara Dillon, *Hill of Thieves,* Charcoal Records | Digital download, [www.musicnotes.com](http://www.musicnotes.com) |
| ‘The Water is Wide’ | TRADITIONAL | Eva Cassidy*, American Tune,* Blix Street Records 2003 [Updated2019] | *The Joan Baez Songbook,* Amsco PublicationsFrom *The Greatest Ever Improve Your Singing Book … For Contemporary Vocalists* with CD including backing tracks |
| ‘The Voice’ | GRAHAM, Brendan | Celtic Woman *A New Journey,* 2007 Celtic Woman | [www.musicnotes.com](http://www.musicnotes.com/) |
| ‘Took the Children Away’ | ROACH, A | Archie Roach, *Took the Children Away*, Mushroom | [www.musicnotes.com](file:///E%3A/Music%20lists%20to%20update%20for%202020/www.musicnotes.com) |
| ‘Woodstock’ \* | MITCHELL, Joni | *Joni Mitchell Hits,* 1996, Reprise Records | [www.musicnotes.com](http://www.musicnotes.com) |

Music, Theatre, Cabaret and Film

Only one song from any single musical, cabaret or film may be performed in a Music Performance examination program. Works marked with an asterisk (\*) are suitable to be performed unaccompanied.

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| --- | --- | --- | --- |
| Composer/arranger/performer | Title | Film/show/anthology and publisher | CD |
| ABAIRE, David-Lindsay and TESORI, Janine  | ‘When Words Fail’ | *Shrek the Musical*, Cherry Lane | Brian D’Arcy James, Original Cast Recording, 2008, Decca |
| BAREILLES, Sara | ‘She Used to be Mine’ (Jessie Mueller) or ‘Never Ever Getting Rid of Me’  | *WaitressSongs from Waitress,* Hal Leonard | Original Cast Recording, 90 Live, Inc & Waitress LLC |
| BROWN, J Robert | ‘I’m Not Afraid of Anything’‘A Part of That’ ‘Still Hurting’‘‘Mr Hopalong Heartbreak’ | *Songs for A New World*,Hal Leonard, 313188*The Last 5 Years*, Hal Leonard, 313206*Urban Cowboy,* Hal Leonard, Digital Download, HX.138065 | *1996 Original New York Cast*, RCA, Victor Broadway, B000003G5U*2002 Off Broadway Cast*, Ghostlight*Raise the Curtain, Caroline* Sheen, 2010, SimG Records |
|  |  |  |  |
| FLAHERTY, Stephen  | ‘Times Like This’‘The Phone Call’ | *Lucky Stiff,* <http://www.musicnotes.com/sheetmusic/> digital downloads  | *Lucky Stiff,* The York Theatre Production, JAY Productions,  |
| HOWARD, Jason | ‘Astonishing’ | *Little Women*[www.musicnotes.com/](http://www.musicnotes.com/) | Sutton Foster, Original Broadway Cast Recording, 2005, Ghostlight Records |
| David JAVERBAUM and Adam SCHLESINGER, | ‘Screw Loose’ | *Cry Baby: The Musical*[www.sheetmusic.com](http://www.sheetmusic.com) | Alli Mauzey, Original Studio Cast Recording, 2015, Broadway Records, |
| KOOMAN, Michael and DIMOND, Chris | ‘Out of My Head’ | [www.koomandimond.com/store.html#sheet](http://www.koomandimond.com/store.html#sheet) (male key or female key available) | *Out of Our Heads, the music of Michael Kooman and Chris Dimond,* 2011 |
| LARSON, Jonathon | ‘One Song Glory’‘Out Tonight’ | *Rent*, EMIor*The Big Book of Broadway*, third edition, PVG 311658 | *1996 Original Broadway Cast*, Dreamworks, B00000SALT |
| LIPPA, Andrew | ‘Fight the Dragons’‘My New Philosophy’‘Pulled’ | *Big Fish,* [www.musicnotes.com/](http://www.musicnotes.com/)*You’re a Good Man Charlie Brown,* [www.musicnotes.com/](http://www.musicnotes.com/)*The Addams Family,* [[www.musicnotes.com/](http://www.musicnotes.com/)](http://www.musicnotes.com) | Norbert Leo Butz, Original Cast Recording, 2014, Broadway RecordsKristin Chenoweth, Musical Cast Recording, 1999, BMGKrysta Rodriguez, Soundtrack from the Musical, 2010, Decca Label Group |
| LOPEZ, R and MARX, J | ‘There’s a Fine, Fine Line’‘Purpose’ | *Avenue Q,* PVG, Hal Leonard 313269 | *Avenue Q 2003 Original Broadway Cast*,RCA Victor Broadway |
| MENKEN, A | ‘Dentist!’ | *Little Shop of Horrors,* digital download, [www.musicnotes.com](http://www.musicnotes.com) | Broadway Cast, DRG Records  |
| MINCHIN, Tim | ‘Quiet’ | *Roald Dahl’s Matilda – The Musical* Wise Publications, AM1005642 | Original London Cast Recording, 2011 RSC Enterprises Ltd |
| MIRANDA, Lin-Manuel  | ‘Inutil’ (Useless)‘You’ll Be Back’ (Jonathon Groff) or ‘Burn’ (Phillipa Soo) | *In the Heights,* [www.musicnotes.com/](http://www.musicnotes.com/)*Hamilton: An American Musical,* [www.musicnotes.com/](http://www.musicnotes.com/) | Carlos Gomez, Original Cast Recording, 2008, Ghostlight RecordsOriginal Broadway Cast Recording, 2015, Hamilton Uptown, (note, other tracks include explicit language)  |
| MORRISON, G and LAMBERT, L | ‘Show Off’ | *The Drowsy Chaperone,* PVG, Hal Leonard 313361 | *The Drowsy Chaperone (Original Broadway Cast Recording),* Sh-K-Boom Records |
| PARKER, Trey, LOPEZ, Robert and STONE, Matt | ‘I Believe' (Andrew Rannells)  | *The Book of Mormon,* [www.musicnotes.com/](http://www.musicnotes.com/) | Original Broadway Cast Recording, 2011, Ghostlight Records |
| ROBINSON, Matthew Lee | 'The Girl Next Door' (Verity Hunt Ballard) from Metro Streetor‘No One Will Bruise’ (Patrice Tipoki) from Atlantis or ‘I Will Run’ (Scott Morris) | sheet music and recordings, [www.matthewleerobinson.com](http://www.matthewleerobinson.com) |  |
| SCHWARTZ, S | ‘Dancing Through Life’‘Lion Tamer’ | *Wicked,* Piano Vocal Selections, Hal Leonard, 313267*The Magic Show*, [www.onlinesheetmusic.com/](http://www.onlinesheetmusic.com/) | *Wicked 2003 Original Broadway Cast,* Decca BroadwayAnnabelle Beechley, *Close Your Eyes*, SimG Records 2009 |
| SONDHEIM, S | ‘Giants In the Sky’‘I Know Things Now’‘Last Midnight’‘On the Steps of the Palace’ | *Into the Woods,* Warner Bros., [www.musicnotes.com/](http://www.musicnotes.com/) | *Barbara Cook Sings Mostly Sondheim,* Stephen SONDHEIM, *Original Broadway Cast*,RCA, BOOOOO2WABKim Crosby*19871987 Original Broadway Cast*,RCA, BOOOOO2WAB |
| SONDHEIM, S | ‘Everybody Says Don’t’or‘There Won’t be Trumpets’  | *Everyone Can Whistle,* Vocal Selections, Hal Leonard, 312010 | *Mandy Patinkin Sings Sondheim,* Nonesuch Records or *Broadway Cast Recording,* Sony BMG, (Harry Guardino) Lee Remick, Broadway Cast Recording1963 and 2003, Sony BMG |
| YESTON, Maury | ‘Guido’s Song’ | *Nine*, vocal selections, Cherry Lane Music, HL.2502895 | Antonio Banderos, New Broadway Cast Recording, *Nine*, 2003 PS Classics, 2003 Edition |

Sample programs

No. 1

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| --- | --- | --- |
| Vocalise | ‘Blues for Hardy’ | Bob Stoloff |
| Gospel/RnB/Soul | ‘How Come You Don’t Call Me Anymore’ | Prince |
| Contemporary Ballad | ‘Kissing you’ | Tim Atack |
| Folk | ‘Woodstock’ (unaccompanied)  | Traditional |
| Rock/Pop | ‘Wolves’ | Selena Gomez |
| Music Theatre | *‘*On the Steps of the Palace’ | Stephen Sondheim |

No. 2

|  |  |  |
| --- | --- | --- |
| Vocalise | ‘Evolution’ | George & Vertigan |
| Blues | ‘Green River’ | Ian Moss |
| Jazz Ballad | ‘My One and Only Love | Frank Sinatra |
| Latin | ‘Waters of March’  | Jobim |
| Country | ‘Not Ready to Make Nice’ | Dixie Chicks |
| Folk | ‘Black is the Colour’ (unaccompanied) | Traditional |
| Music Theatre | ‘Quiet’ from *Matilda* | Tim Minchin |