

# Technical Exercises

## Group A: Scales

The chromatic scale should be prepared as shown below. You may select any starting note from A–E. You will be asked if you would like to sing along to a metronome click or hear four clicks before you start. Whichever option you choose, you will hear your chosen starting note before the count starts. You may perform this test using any vocal sound except humming or whistling. The tempo is ♩=100.

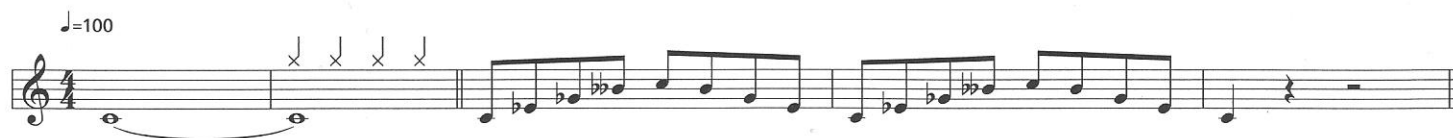


## Group B: Arpeggios

In this group, the arpeggio exercise needs to be prepared as shown below.

This test is performed to a metronome click track and you may select any starting note from C–G. You will hear the root note played on piano followed by a one-bar (four click) count-in. You may perform this test using any vocal sound except humming or whistling. The tempo is ♩=100.

C diminished<sup>7</sup> arpeggio

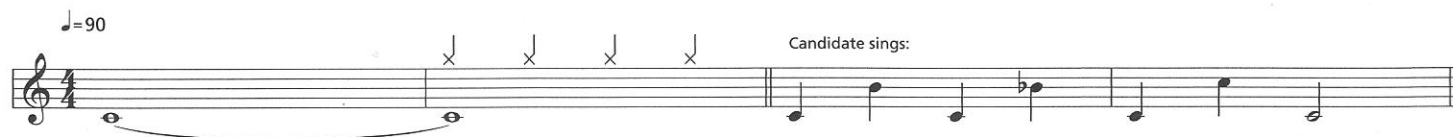


## Group C: Intervals

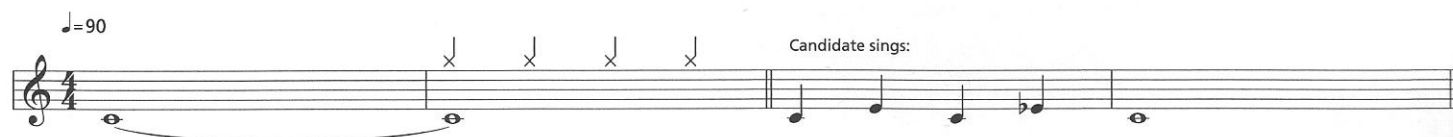
In this group, the two interval sequences need to be prepared as below. You will be asked to perform one of them in the exam, as chosen by the examiner.

The examiner will choose a starting note within the range A–C. You will hear this note followed by a four-beat count-in. You may perform this test using any vocal sound except humming or whistling. The tempo is ♩=90.

Major 7<sup>th</sup>, minor 7<sup>th</sup> and octave intervals



Major 3<sup>rd</sup> and minor 3<sup>rd</sup> intervals



## Group D: Backing Vocals

In this group, all three backing vocal parts need to be prepared as shown below. You will be asked to perform one of them in the exam, as chosen by the examiner. The chosen part must be sung alongside the other two parts on the recording. The backing tracks for these can be found on the download card.

**A**  $\text{♩} = 130$  *Rock*  
Gm E $\flat$  B $\flat$  F

Let's get down, it's time to get loud, we're the heart and\_\_\_ soul of this town.

**B**

Let's get down, it's time to get loud, we're the heart and\_\_\_ soul of this town.

**C**

Let's get down, it's time to get loud, we're the heart and\_\_\_ soul of this town.

Gm E $\flat$  F 3

Do it right now, do it right now we are the fu - ture.\_\_\_\_

Do it right now, do it right now we are the fu - ture.\_\_\_\_

Do it right now, do it right now we are the fu - ture.\_\_\_\_

## Group E: Stylistic Studies

You will need to choose *one* stylistic technical study from the group of styles listed below. Your choice will determine the style of the Quick Study Piece. If you choose the jazz and blues stylistic study, for example, the examiner will give you a QSP from the jazz and blues group.

- Pop and musical theatre
- Soul and R'n'B
- Jazz and blues
- Rock and indie

### Stylistic Study | Pop and Musical Theatre

*Dramatic dynamics and inflections / Sustains with vibrato*

$\text{♩} = 75$  Musical Theatre

Wait - ing for re - al - i - ty to dawn, in my wak - ing mind I  
 feel your pres - ence in my fad - ing dreams. Out, I must purge you like the de -  
 mon that you are... I can not let your mor - tal soul be free. So  
 I must fo - cus all my pow'r and send you to the dark - ness. Be - yond my dreams.

### Stylistic Study | Soul and R'n'B

*Long melisma / Register flips*

$\text{♩} = 75$  RnB

Filled with guilt and with fear. Now that you've gone and I need you  
 near. Don't look back, I'm mov - ing on... I will al - ways be  
 here, I will al - ways be near.

Stylistic Study | Jazz and Blues

Un-accompanied chromatic runs / Wide pitch jumps

*♩=82 Jazz*

With a lit-tle pat - ience I'm wil - ling to take you by the hand and

lead you on a mer - ry dance to find the won - der-land. I prom - ise you hap - pi - ness 'coz

that's the on - ly rule. But don't ig - nore my good ad - vice and treat me like a fool or you'll find your-self run-ning

out of luck and out of time. So grab your chance and fol - low me.

Stylistic Study | Rock and Indie

Slides to scream / Register flips

*♩=155 Rock*

Gon-na get you go - ing high, gon-na get you go - ing low. We don't want to know\_

we've come so Far. Woa

oh. Oo - oo - oh. Take, take, take, take

take all of your love.

# Quick Study Piece

At this grade you will be asked to prepare and perform a short Quick Study Piece (QSP). This will consist of four bars of melody and eight bars of improvisation. Bars 1–4 of the test will be a notated melody and you will need to sing all the written detail including lyrics. In bars 5–8, you will need to improvise a variation on bars 1–4, developing both the lyrics and melody as you feel appropriate. In bars 9–12, you will need to improvise with no requirement to reference bars 1–4. You may use any vocal sound except humming or whistling for these bars.

The examiner will give you the sheet music, then you will hear a full mix version of the track, including the notated parts. This first playthrough will be preceded by the root note and a one-bar count-in. After the full mix, you will have three minutes to practise. The root note will be played at the start of this practice time and then again after 90 seconds. During the practice time, you will be given the choice of a metronome click throughout or a one-bar count-in at the beginning.

At the end of three minutes, the backing track will be played twice more with the notated parts now absent. The first time is for you to rehearse and the second time is for you to perform the final version for the exam. Again, you will hear the root note and a one bar count-in before both playthroughs. The backing track is continuous, so once the first playthrough has finished, the root note and count-in of the second playing will start immediately. The tempo is ♩=70–160.

The QSP style will be from one of the following four groups. These match the groups of the stylistic studies in the Technical Exercises section.

- Pop and musical theatre
- Soul and R'n'B
- Jazz and blues
- Rock and indie

The style given to you in the exam will be from the same group as your choice of stylistic study. The examiner will decide which one, specifically (i.e. rock *or* indie).

## Quick Study Piece | Pop and Musical Theatre

Example test

♩=120 Pop

Let's do this now, can we

make it real? We're on the edge of some - thing, the edge of some - thing.

[Vary melody - 4 bars]

[Improvise freely - 4 bars]

## Quick Study Piece | Soul and R'n'B

Example test

♩=80 R'n'B

The score is in 4/4 time with a key signature of one sharp (F#). It consists of four staves. The first staff has a whole note rest followed by four eighth notes with 'x' marks above them. The second staff contains the melody with lyrics: "What you see, think of what it could be. I am watch - ing you and you're watch - ing me too." Chords Bm and E are indicated above the first two measures. The third staff is a four-measure improvisation section with a slash and the instruction "[Vary melody - 4 bars]". The fourth staff is another four-measure improvisation section with a slash and the instruction "[Improvise freely - 4 bars]".

## Quick Study Piece | Jazz and Blues

Example test

♩=120 Jazz

The score is in 4/4 time with a key signature of one flat (Bb). It consists of four staves. The first staff has a whole note rest followed by four eighth notes with 'x' marks above them. The second staff contains the melody with lyrics: "Stop right there, don't you move, I'm think - ing that I'm in love." Chords C, C#dim7, Dm7, A7#5, Dm7, and G7 are indicated above the notes. The third staff is a four-measure improvisation section with a slash and the instruction "[Vary melody - 4 bars]". The fourth staff is another four-measure improvisation section with a slash and the instruction "[Improvise freely - 4 bars]".

## Quick Study Piece | Rock and Indie

Example test

♩=120 Rock

The score is in 12/8 time with a key signature of one flat (Bb). It consists of four staves. The first staff has a whole note rest followed by four eighth notes with 'x' marks above them. The second staff contains the melody with lyrics: "Ly - ing a - wake and won - der - ing when I'm gon - na feel al - right, say - ing good - bye is mak - ing me die and I see the light." Chords C, Eb, Gm, Bb, and C are indicated above the notes. The third staff is a four-measure improvisation section with a slash and the instruction "[Vary melody - 4 bars]". The fourth staff is another four-measure improvisation section with a slash and the instruction "[Improvise freely - 4 bars]".



# Ear Tests

In this section, there are two ear tests:

- Melodic Recall
- Harmony Vocals

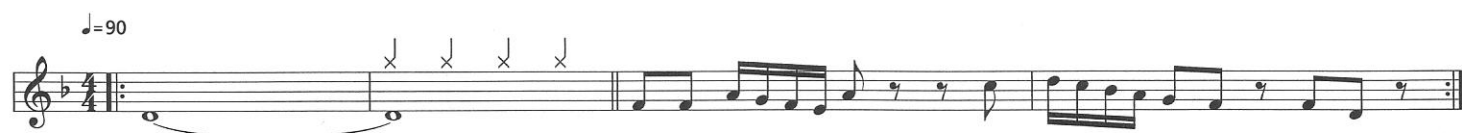
You will find one example of each type of test printed below and you will be given both of them in the exam.

## Test 1 | Melodic Recall

The examiner will play you a two-bar melody played to a drum backing. It will use the B major or D natural minor scales (the examiner will decide which) and the first note will be the root, 3<sup>rd</sup> or 5<sup>th</sup>. You will hear the test twice. Each time the test is played, it starts with the root note and a four-beat count-in. There will be a short gap for you to practise after each playthrough. Next, you will hear a **vocal** count-in, after which you should sing the melody to the drum backing. The tempo is ♩=90.

It is acceptable to sing over the track as it is being played as well as practising after the first two playthroughs. The length of time available after the second playthrough is pre-recorded on the audio track, so the vocal count-in may begin while you are still practising.

You may perform this test using any vocal sound except humming or whistling.



Please note: the test shown is an example. The examiner will give you a different version in the exam.

## Test 2 | Harmony Vocals

The examiner will play you a four-bar melody in the key of A major or B minor, based on any diatonic chords. The recorded vocal part will sing the root, 3<sup>rd</sup> or 5<sup>th</sup> of each chord. You will need to harmonise a diatonic 3<sup>rd</sup> or 4<sup>th</sup> above this part using the same rhythm. The examiner will give you the lyrics.

You will hear the test twice. Each time the test is played, it starts with the root note and a four-beat count-in. There will be a short gap for you to practise after each playthrough. Next, you will hear a **vocal** count-in, after which you should perform the harmony line. The tempo is ♩=90–130.

It is acceptable to sing over the track as it is being played as well as practising after the first two playthroughs. The length of time available after the second playthrough is pre-recorded on the audio track, so the vocal count-in may begin while you are still practising.

♩=130

Candidate hears: (You will not be shown this in the exam)

♩=130

Candidate sings: (you will not hear or be shown this in the exam)

Please note: the test shown is an example. The examiner will give you a different version in the exam.

# General Musicianship Questions

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In this part of the exam you will be asked five questions. Three of these will be about general music knowledge, the fourth will be about improvisation, and the fifth will be about your voice or the microphone.

## Part 1 | General Music Knowledge

The examiner will ask three music knowledge questions from the categories below. The questions will be based on one of the pieces (including Free Choice Pieces) as performed by you in the exam. You can choose which one.

If there are handwritten notes on the piece you have chosen, the examiner may ask you to choose an alternative.

You will be asked to *identify and explain*:

- Any notation used in the chosen piece;
- Recognition of intervals up to a 10<sup>th</sup> between two adjacent notes. (You will need to state major, minor or perfect.)

## Part 2 | Improvisation

You will also be asked to briefly *describe and demonstrate* – with reference to melody, rhythm, phrasing and dynamics – your approach to how you would improvise any part of your chosen song. You can choose the part.

## Part 3 | Your Voice And The Microphone

The examiner will also ask you one question about your voice or the microphone. Brief demonstrations to assist your answer would be acceptable.

You will be asked:

- What is 'melisma' and what exercises can help you develop it?
- Describe techniques you might employ to build emotional intensity in a soul/R&B style ballad.
- Give two examples of exercises designed to develop intensity/power in a singer's 'mix' voice.
- Explain the difference between a dynamic and a condenser microphone, including one example each of their uses.



# Grade 8 Technical Exercises



In this section, the examiner will ask you to perform the two exercises printed below. You do not need to memorise the exercises (and you may use the book in the exam) but the examiner will be looking for the speed and confidence of your response. The examiner will also give you credit for the level of your musicality in your attention to directions, including phrasing and dynamics.

## Exercise 1: Scales

Disc 2 Track 1

You will be asked to perform the following scale and arpeggio exercise beginning on any note between A-D. You will be asked to give the exercise *legato* or *staccato* and with *crescendo* and *diminuendo* as directed by the examiner

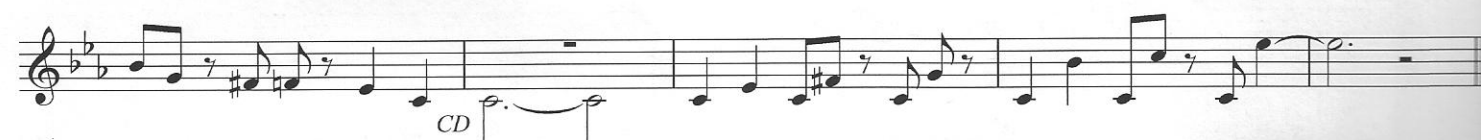
$\text{♩} = 126$

ascending	$\text{<}$	$\text{>}$	descending
or			
ascending	$\text{>}$	$\text{<}$	descending



Continues overleaf

✓



## Exercise 2: Backing Vocals

You should prepare all three parts of the following two backing vocal exercises. The examiner will select the part to be given against the other two parts on a backing track. Two examples will be selected.

♩ = 100 Seventies Funk

Disc 2 Track 2/3/4

Backing vocals

Cm<sup>7</sup> F<sup>7</sup> Cm<sup>7</sup>

The good\_\_ times,

Backing vocals

The good\_\_ times,

Backing vocals

The good\_\_ times,

F<sup>7</sup>

you know we had some good\_\_ times.

you know we had some good\_\_ times.

you know we had some good\_\_ times.

Cm<sup>7</sup> F<sup>7</sup>

The good\_\_ times, you know we had some good\_\_ times.

The good\_\_ times, you know we had some good\_\_ times.

The good\_\_ times, you know we had some good\_\_ times.

## Exercise 2: Backing Vocals (continued)

Disc 2 Track 5/6/7

♩ = 65 Very Smoothly

Backing vocals

B Em Am D B

What can\_ I say?\_ I don't want to wait. What can\_ I do\_

Backing vocals

What can\_ I say?\_ I don't want to wait. What can\_ I do\_

Backing vocals

What can\_ I say?\_ I don't want to wait. What can\_ I do\_

Em Am D B

\_ to tell you, to tell you? How can\_ you go,\_

\_ to tell you, to tell you? How can\_ you go,\_

\_ to tell you, to tell you? How can\_ you go,\_

Em Am<sup>7</sup> D B Em B

\_ leave me in\_ this way?\_ What can\_ I say?\_ What can\_ I say?\_

\_ leave me in\_ this way?\_ What can\_ I say?\_ What can\_ I say?\_

\_ leave me in\_ this way?\_ What can\_ I say?\_ What can\_ I say?\_