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WELCOME TO THE ROCKSCHOOL REPERTOIRE SAMPLE BOOKLET FOR VOCALS

This interactive booklet is designed to give a flavour of the pieces of music contained within the graded music exam syllabus and information on the musical skills and understanding that have been benchmarked at each grade. This sits alongside the Syllabus Guide which provides full details of the graded examinations run by Rockschool for Vocals.

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If you are using Adobe Acrobat to view this document, you will be able to hear the sample audio alongside the sample repertoire pages. Alternatively, please visit the RSL shop pages linked at each Grade by clicking the "Buy Now" button to hear the audio previews.

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THE ROCKSCHOOL BOOKS ARE DIVIDED INTO THREE KEY SECTIONS:

PERFORMANCE PIECES:

Each graded exam book contains all the material you need to learn at each grade and has been benchmarked according to a set of criteria which are contained in this booklet.

The songs are also supported by Technical Guidance. These sections cover the song from the performers' perspective, focusing on the technical issues the learner will encounter as they navigate each track.

Each book also contains both a full mix and backing track to provide the learner with the ideal level of performance they need to aim for. Both versions have spoken count-ins at the beginning much like you would expect in a professional recording environment.

Please note: any solos played on the full mix versions are indicative only.

TECHNICAL EXERCISES:

There are between three and five groups of technical exercise, depending on the grade:

Candidates will perform prepared technical tests covering knowledge of scales, arpeggios and intervals (from Grade 1), and perform prepared studies and backing vocals (Grades 4 to 8).

Rockschool's Technical Exercises are designed to introduce a gradual increase of expressive techniques and ideas, that collectively enable each player to attain a true sense of musicality. Whether that's achieved in tone modification, ornamentation, or articulation; each technique can be freely applied to any specific style a player chooses to identify with.

SUPPORTING TESTS AND GENERAL MUSICIANSHIP QUESTIONS:

The candidate is required to undertake three kinds of unprepared, supporting test:

- 1a.** Debut to G5 - either sight reading OR improvisation and interpretation.
- 1b.** G6 to G8 - these are replaced with a quick study piece (QSP)
- 2a.** Debut to G3 - Melodic Recall and Rhythmic Recall
- 2b.** G4 to G8 - Melodic Recall and Harmony Vocals
- 3.** General Musicianship Questions (GMQs), which will be asked by the examiner at the end of each exam.

Each book features examples of the types of unprepared tests likely to appear in the exam. The examiner will give a different version in the exam.



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REPERTOIRE:

The pieces of music in the graded exam book have been carefully selected to cater for a wide range of musical tastes so please refer to the syllabus guide and our website for more details.

Learners also have the opportunity to use Free Choice Pieces alongside this specified repertoire and the benchmarking criteria in this booklet should be used to identify whether the piece they want to use meets the required standard for the grade chosen.

This is also available on our [website](#).

There are 10 “hit tune” arrangements of iconic rock, pop, and contemporary tracks from the world’s greatest artists.

Rockschool Vocals is no longer split into male and female syllabuses, introducing students to a broader range of repertoire and technical exercises. Gender and ethnicity are well represented throughout the grades, whilst the repertoire expands upon a range of genres and styles that will encourage students with popular modern songs as well as connecting them to an array of established songs that exemplify vocal performance. There are also new piano arrangements for each piece, making Rockschool Vocals the perfect audition and recital tool.

“
ALL THE PUPILS I TEACH WANT TO LEARN EVERYTHING ABOUT CONTEMPORARY MUSIC, WHICH ROCKSCHOOL PERFECTLY CATERS TO. IT’S AN IDEAL RESOURCE FOR WHAT MY STUDENTS WANT TO ACHIEVE.
”

ED BLACK, TEACHER OF ROCKSCHOOL

AUDIO:

Audio is provided for book pieces in the form of backing tracks, and for supporting tests is provided in the form of recorded examples where applicable. Audio files are supplied in MP3 format to enable playback on a wide range of compatible devices. Digital versions of the book include audio files in the download. Physical versions of the book include a code to download the audio at [rslawards.com/downloads](https://www.rslawards.com/downloads).

ADDITIONAL INFORMATION:

The books also contain information on exam procedures, including online examination entry, marking schemes, information on Free Choice Pieces and any improvisation, notation and tone requirements for each grade.



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EXAMS

RSL Awards graded music exams can be taken face-to-face at a local exam centre or online via a live-streamed or recorded digital submission. When they are ready, candidates can enter for the following types of exam:

Graded Music Exam

Candidates perform Three Pieces; a selection of Technical Exercises; and a series of Unseen Tests.

Performance Certificate

Candidates perform Five Pieces only.

Should your venue meet certain criteria, we can convene a private exam day at your venue for your students.

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ASSESSMENT:

Candidates are assessed against specific Learning Outcomes (L.O.) and Assessment Criteria which are detailed in full in the Syllabus Guide and on our [website](#).

We have also included a summary of the Assessment Criteria in this booklet.

LEARNING OUTCOMES:

There are three learning outcomes in Rockscool graded music exams:

1. Be able to perform music in popular musical styles.
2. Be able to demonstrate technical ability on an instrument/voice through responding to set technical demands.
3. Be able to demonstrate musical understanding through a range of set tests.

Graded Examinations reference all three learning outcomes, whereas Performance Certificates only require the first outcome to be met.

WHAT ARE ASSESSMENT CRITERIA?

Assessment Criteria are how we assess the learning outcomes.

- They are applied to evidence musical outcomes at progressing grades.
- Each criterion is equally weighted.
- Each is considered / marked separately.
- The combination gives the total mark for each piece/ supporting test.

ASSESSMENT CRITERIA:

1. Command of Instrument

The quality of the sound produced from the instrument, including the consistency of sound/tone, control of sound/tone commensurate with grade.

2. Sync or Pulse

Alignment of the performance to backing track, metronome or applied to a solo performance, observing notation markings. For unaccompanied pieces candidates should maintain a secure internal pulse and adjust the pulse where instructed within the music.

3. Accuracy and Understanding

Representing the written notation accurately, except by instruction through performance notes, or interpreting the written part with equivalent skills demonstrated. Secure understanding of musical structure evidenced through transitions of phrases, bars and sections.

4. Style and Expression

An expressive and commanding performance of the notated material dictated by the demands of the performance piece.

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SONGS FROM

- ONE DIRECTION
- LITTLE MIX
- POST MALONE
- JOHN LENNON
- BOB MARLEY
- ZOOTOPIA
- CAMILA CABELLO
- JUNIOR SENIOR
- THE CRYSTALS
- BILL WITHERS

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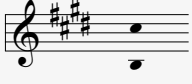
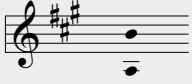
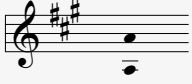
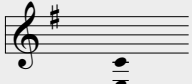

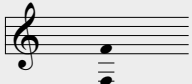



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Repertoire Overview

Song/Artist	Key & Range	Info	Key Features to Implement at this Grade
Try Everything from <i>Zootopia</i>		Genre: Soundtrack Key: D ^b major Tempo: ♩ = 115 Range: B ^b 3 to D ^b 5	<ul style="list-style-type: none"> Managing tone and intonation across a wider range Secure rhythmic phrasing to the backing track Maintaining a vocal line with backing vocals Clarity and articulation of the lyrics
Imagine John Lennon		Genre: Peace Anthem Key: C major Tempo: ♩ = 72 Range: E3 to G4 (†)	<ul style="list-style-type: none"> Managing tone quality in your upper range Secure intonation Secure rhythmic phrasing to the backing track Ability to articulate the lyrics clearly
Havana Camila Cabello		Genre: Pop Key: G minor Tempo: ♩ = 105 Range: G3 to D5	<ul style="list-style-type: none"> Ability to manage tone and intonation across a wider range Secure rhythmic phrasing to the backing track Ability to manage complex melodic riffs Clarity and articulation of the lyrics
That's What Makes You Beautiful One Direction		Genre: Pop Key: E major Tempo: ♩ = 120 Range: B3 to C#4 (‡)	<ul style="list-style-type: none"> Managing tone and intonation in chest voice and falsetto Secure rhythmic phrasing with triplet quarter-note timing Ability to manage longer phrases with breath support Clarity and articulation of the lyrics
Change Your Life Little Mix		Genre: Pop Key: F# minor Tempo: ♩ = 80 Range: A3 to B4	<ul style="list-style-type: none"> Managing tone and intonation at a wider range Secure rhythmic phrasing of spoken words Confident phrasing of the melody Clarity and articulation of the lyrics
Three Little Birds Bob Marley		Genre: Reggae Key: A major Tempo: ♩ = 75 Range: A3 to A4 (†)	<ul style="list-style-type: none"> Managing tone and intonation within an octave Secure rhythmic feel to backing track Applying staccato and legato expression Clarity and articulation of the lyrics
Only Wanna Be with You Post Malone (<i>Pokémon 25</i> Version)		Genre: Pop/Rock Key: G major Tempo: ♩ = 98 Range: E3 to C4 (†)	<ul style="list-style-type: none"> Managing tone and intonation in a single register Secure rhythmic phrasing to the backing track Ability to hold and support longer notes Clarity and articulation of the lyrics
Da Doo Ron Ron The Crystals		Genre: R&B Key: E ^b major Tempo: ♩ = 150 Range: B ^b 3 to G4	<ul style="list-style-type: none"> Managing tone and intonation in a single register Faster rhythmic phrasing to the backing track Managing breath support Clarity and articulation of the lyrics
Lean on Me Bill Withers		Genre: Soul Key: C major Tempo: ♩ = 72 Range: F3 to F4 (‡)	<ul style="list-style-type: none"> Managing melody in either chest, head voice or both Secure rhythmic and melodic phrasing Some dynamic changes between sections Communication and articulation of the lyrics
Move Your Feet Junior Senior		Genre: Dance-Pop Key: A minor Tempo: ♩ = 110 Range: F#4 to B4	<ul style="list-style-type: none"> Maintaining a strong tone quality on the sung parts Secure rhythmic phrasing of the rapped/spoken parts Ability to manage a leading line around a chorus line Clarity and articulation of the lyrics

† Range and notation in this table is displayed at actual pitch. The associated score is notated one octave higher than it sounds for legibility.

‡ These songs include optional vocal transpositions which are not reflected in the ranges displayed.

Imagine | John Lennon



Album: *Imagine*
Released: 1971
Label: Apple

Genre: Peace Anthem
Written by: John Lennon
Produced by: John Lennon, Yoko Ono and Phil Spector

Background Info



Written by John Lennon in 1971, 'Imagine' was a worldwide hit which conveyed themes of politics, religion and love. Lennon wrote the song at his home in Berkshire and was heavily influenced by the poetic works of his wife Yoko Ono, specifically her book *Grapefruit*. 'Imagine' was released in the US in late 1971 and peaked at number 3 on the Billboard Hot 100 chart. Although the single wasn't officially released in the UK at the time, the LP on which it featured (of the same name) reached the top of the UK album charts in November of that year.

Whether as a member of the Beatles or as a solo artist, John Lennon's influence both as an artist and peace activist was profound. His song 'Imagine' was inducted into the Rock and Roll Hall of Fame's *500 Songs that Shaped Rock and Roll*, and the track earned him a Grammy Hall of Fame Award.

Performance Notes



In this classic peace anthem ballad from the early '70s, we hear John Lennon managing his falsetto comfortably with a soft yet clear tone quality, making the song a good challenge at this entry level.

With this abridged arrangement you will be singing the first verse and pre-chorus to then move directly to the last chorus. The melody spans a little over an octave (E3-G4, written an octave higher on the score for legibility), and you should choose a key where you can reach the highest notes securely, with clarity and some projection.

Take time to study the rhythmic and melodic phrasing so you are secure on both intonation and timing when singing to the backing track. It is important to emphasise the lyrics via clear articulation, as this will help your overall phrasing and communication of the lyrical content.

'Key Features to Implement at this Grade' are shown in the *Repertoire Overview* on page 6

Audio Access

Audio for this book can be accessed via the **QR code** on the right (*requires a compatible smartphone or tablet*) or by using the **URL and download code** shown on page 5.



Imagine

Words and Music by John Lennon

John Lennon

♩ = 72 Peace Anthem

Piano

The first system of piano accompaniment is in 4/4 time. The right hand starts with a C major chord and plays a sequence of chords: C, F, C, F, C, F, C, F. The left hand plays a steady bass line of C notes. The dynamic is marked *mf*. The system ends with a fermata over the final chord.

With pedal

Note: Vocal sounds one octave lower than notated throughout

The second system of piano accompaniment continues the chord progression from the first system. It starts with a C major chord and ends with a fermata over the final chord. A measure rest of 3 is indicated at the beginning of the system.

The third system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a measure rest, followed by the lyrics "I - mag - ine there's no heav - en. —". The piano accompaniment continues with the same chord progression. The dynamic is marked *mf*. The system ends with a fermata over the final chord.

The fourth system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a measure rest, followed by the lyrics "It's eas - y if you — try. —". The piano accompaniment continues with the same chord progression. The dynamic is marked *mf*. The system ends with a fermata over the final chord.

Technical Exercises

Group A: Scale

In this group, you will be asked to perform the first five notes of a major scale, ascending and descending. The example below is shown from the starting note of A3, however, you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=80.

Major scale

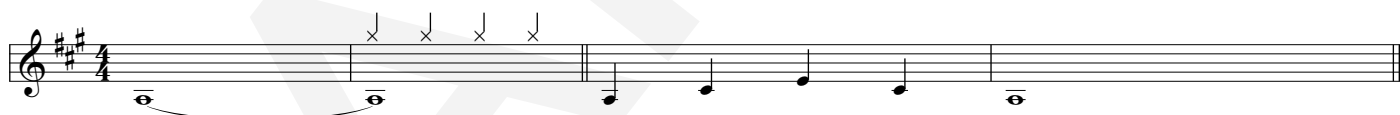


Group B: Arpeggio

In this group, the arpeggio needs to be prepared as shown below. The example is shown on the starting note of A3, but you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

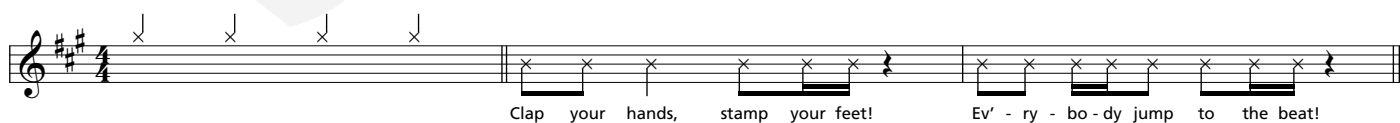
This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note followed by a one-bar (four click) count-in. You may perform this test using any vocal sound except humming or whistling. The tempo is ♩=80.

Major arpeggio



Group C: Rhythmic Study

In this group you will need to perform the rhythmic study shown below. The examiner will play the backing track (as found in the downloadable audio) and you will need to perform the test after the four-beat count-in. The tempo is ♩=80.



Sight Reading

In this section you have a choice between:

- *Either* – a Sight Reading test
- *Or* – an Improvisation & Interpretation test (see facing page).

The examiner will ask you which one you wish to choose before commencing. Once you have decided, you cannot change your mind.

The examiner will give you a four-bar rhythm on the note C4. You will be given 90 seconds to practise, after which you will perform the test. You may sing in any octave. The tempo is ♩=70.

During the practice time you will be given the choice of a metronome click throughout or a count-in of four beats at the beginning. Whichever option you choose, the practice time will start with the examiner playing the root note. You will receive the same choice when performing the test. The test will start with the root note.

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.

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SONGS FROM

- QUEEN
- RIHANNA
- LILY ALLEN
- KELVIN JONES
- BILLIE EILISH
- BEN E. KING
- OWL CITY
- MOANA
- THE GREATEST SHOWMAN
- EVERYBODY'S TALKING ABOUT JAMIE

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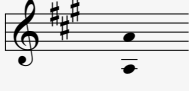

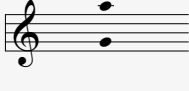
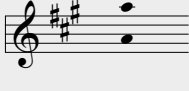
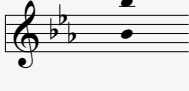
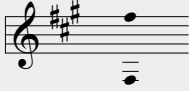
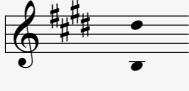
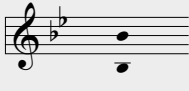
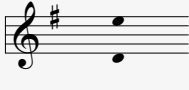
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Repertoire Overview

Song/Artist	Key & Range	Info	Key Features to Implement at this Grade
We Will Rock You Queen		Genre: Rock Key: E minor Tempo: ♩ = 80 Range: E3 to A4	<ul style="list-style-type: none"> Confident chest voice management with breath support Secure rhythmic phrasing of the melody line Dynamic variation between verses and chorus Clarity of the diction and articulation of the lyrics
Don't Stop the Music Rihanna		Genre: Dance-Pop Key: F# minor Tempo: ♩ = 115 Range: A3 to A4	<ul style="list-style-type: none"> Managing pitch and intonation in chest and head voice Secure rhythmic phrasing to the backing track Including dynamic variation in performance Confident and clear diction and articulation
A Million Dreams from <i>The Greatest Showman</i>		Genre: Musical Theatre Key: Eb major Tempo: ♩ = 148 Range: G3 to C5	<ul style="list-style-type: none"> Maintaining a suitable tone across the registers Secure rhythmic and melodic management Confident management of dynamic changes between sections Strong communication and articulation of the lyrics
I Love You Billie Eilish		Genre: Pop Key: C major Tempo: ♩ = 69 Range: G3 to A4 (†)	<ul style="list-style-type: none"> Secure control of tone colour and intonation Legato phrasing and dynamic variation Ability to support longer notes and phrases Clarity of the diction
Stand by Me Ben E. King		Genre: Soul Key: A major Tempo: ♩ = 118 Range: A3 to A4 (†)	<ul style="list-style-type: none"> Managing registers changes and falsetto/head voice Secure rhythmic and melodic phrasing Confident dynamic changes between sections Strong communication and articulation of the lyrics
Fireflies Owl City		Genre: Synth-pop Key: Eb major Tempo: ♩ = 90 Range: Bb3 to Bb4 (†)	<ul style="list-style-type: none"> Confident management of chest voice and falsetto Rhythmic phrasing with secure pitching Staccato and legato phrasing Strong clarity of articulation and diction
It Means Beautiful from <i>Everybody's Talking About Jamie</i>		Genre: Musical Theatre Key: F# minor Tempo: ♩ = 89 Range: F#3 to C#5	<ul style="list-style-type: none"> Competent management of chest and head voice Secure rhythmic and melodic detailing Confident breath support on phrases Clarity and communication of lyrical content
How Far I'll Go from <i>Moana</i>		Genre: Soundtrack Key: E major Tempo: Moderately Range: B3 to D5	<ul style="list-style-type: none"> Maintaining a suitable tone across the registers Secure melodic detailing and pitching Ability to manage longer notes and phrases Engaged articulation of the lyrics
Somewhere Only We Know Lily Allen		Genre: Pop Key: Bb major Tempo: ♩ = 84 Range: Bb3 to Bb4	<ul style="list-style-type: none"> Managing pitch and intonation in chest and head voice Secure rhythmic phrasing to the backing track Maintaining breath support on longer phrasing Clear and confident diction and articulation of the lyrics
Friends Kelvin Jones		Genre: Pop Key: G major Tempo: ♩ = 110 Range: D3 to E4 (†)	<ul style="list-style-type: none"> Managing tone in the upper chest voice and transition Secure phrasing with staccato and accents Ability to manage longer phrases with breath support Clarity and expression of the lyrics

† Range and notation in this table is displayed at actual pitch. The associated score is notated one octave higher than it sounds for legibility.

Don't Stop the Music | Rihanna



Album: *Good Girl Gone Bad*
Released: 2007
Label: Def Jam/SRP

Genre: Dance-Pop
Written by: Tor Erik Hermansen, Frankie Storm,
Mikkel Eriksen and Michael Jackson
Produced by: StarGate

Background Info



'Don't Stop the Music' is a song released by singer Rihanna. The track features on her third studio album *Good Girl Gone Bad*, and proved popular worldwide. The song topped the charts in several countries, and was certified 4x platinum in the US where it sold over 4 million copies.

Rihanna started releasing music in 2003 after she was discovered in her home country of Barbados. She then auditioned and was signed to Jay-Z's record label Def Jam in 2005. Rihanna has released eight studio albums, four of which have gone on to top the UK Album Chart. The singer has collaborated with many famous artists, including Kanye West, Eminem, Paul McCartney and Jay-Z. She has received nine Grammys, and holds six Guinness World Records.

Performance Notes



This up-tempo pop song demonstrates Rihanna's ability to create a vibrant and resonant tone colour, particularly in her chest voice.

You don't have to copy her tone quality; however, you should aim for a 'forward placement' of the tone, which means to direct/create resonance that vibrates in the harder and 'brighter' parts of the vocal tract. This positioning can help to produce a more contemporary vocal sound.

Aim to be rhythmically secure throughout with a confident entry on the lyrics 'Please don't stop the music'. You could add accents (stronger attacks) on the quarter notes in the chorus for dynamic emphasis on these words. In the pre-chorus make sure the melodic detailing of the note pitches and intonation is secure.

The lyrical content of the song calls for engaged communication and some demonstration of dynamic changes, particularly between the chorus and verses.

'Key Features to Implement at this Grade' are shown in the *Repertoire Overview* on page 6.

Audio Access

Audio for this book can be accessed via the **QR code** on the right (*requires a compatible smartphone or tablet*) or by using the **URL and download code** shown on page 5.





Don't Stop the Music

Words and Music by Tor Erik Hermansen, Frankie Storm,
Mikkel Eriksen and Michael Jackson

Rihanna

♩ = 115 Dance-pop
N.C.

Vocals

Please don't stop the mu - sic,

Piano

8^{vb}

8^{vb}

Please don't stop the mu - sic.

3

8^{vb}

8^{vb}

1.

Please don't stop the

6

8^{vb}

8^{vb}

2.

It's get - tin' late, I'm mak - in' my way o - ver to my

9

8^{vb}

8^{vb}

Technical Exercises

Group A: Scales

The major scale should be prepared as shown below. The example below is shown from the starting note of A3, however, you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=80.

Major scale



Group B: Arpeggios

In this group, *both* of the arpeggio patterns 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 examples are shown on the starting note of A3, but you may perform them *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=80.

A major arpeggio | Pattern 1



A major arpeggio | Pattern 2



Improvisation & Interpretation

The examiner will give you a four-bar chord sequence in the key of C major. You must improvise a melody over the backing track. The test will be based on chords I, IV and V and will start and finish on the root chord (C).

You will hear the backing track three times. The first and second time is for you to rehearse and the third time is for you to perform the final version for the exam. Each playthrough will begin with the root note and a four-beat count-in. The backing track is continuous throughout, so once the first playthrough has finished, the root note and count-in of the second and third playthroughs will start immediately. The tempo is ♩=70–80.

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

♩=75 Pop

C F G C

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

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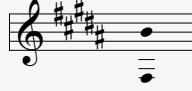
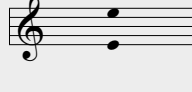

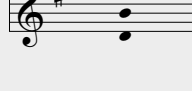
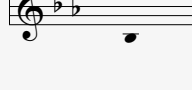
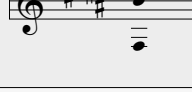

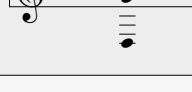
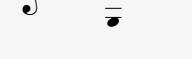
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Repertoire Overview

Song/Artist	Key & Range	Info	Key Features to Implement at this Grade
Can't Stop the Feeling! Justin Timberlake		Genre: Pop Key: C major Tempo: ♩ = 113 Range: G3 to E5 (†)	<ul style="list-style-type: none"> Secure management of chest voice, transition and falsetto Confident rhythmic and melodic detailing Dynamic variation between sections Clarity and communication of lyrical content
Afterglow Ed Sheeran		Genre: Pop Key: B major Tempo: ♩ = 113 Range: F#3 to B4 (†)	<ul style="list-style-type: none"> Secure use of chest voice and falsetto Confident rhythmic and melodic detailing Dynamic variation and breath control Clarity and communication of lyrical content
Summertime Ella Fitzgerald		Genre: Jazz Key: A minor Tempo: ♩ = 85 (swung 8ths) Range: E4 to E5	<ul style="list-style-type: none"> Management of chest and head tone quality Secure pitching/intonation through transition Confident melodic and rhythmic phrasing Expressiveness and lyrical communication
Sign of the Times Harry Styles		Genre: Pop Key: F major Tempo: ♩ = 60 Range: A3 to C5 (†)	<ul style="list-style-type: none"> Managing contrasting tone colours in the voice Confident rhythmic and melodic detailing Dynamic variations and breath support Clarity and communication of lyrical content
Seven Nation Army The White Stripes		Genre: Blues/Rock Key: E minor Tempo: ♩ = 124 Range: D4 to B4 (†)	<ul style="list-style-type: none"> Well-managed transition and falsetto Supporting softer notes with breath control Expressive variation of dynamics and tone colour Strong communication and expression of lyrics
Almost There from <i>The Princess and the Frog</i>		Genre: Soundtrack Key: Eb major Tempo: ♩ = 112 Range: Bb3 to Eb5	<ul style="list-style-type: none"> Managing suitable tone colours across the registers Secure rhythmic management of tempo changes Ability to hold long high notes Strong theatrical articulation of the lyrics
Don't Upset the Rhythm Noisettes		Genre: Indie Rock/Funk Key: G# minor Tempo: ♩ = 120 Range: F#3 to B4	<ul style="list-style-type: none"> Managing pitch and intonation in chest and head voice Secure rhythmic phrasing with accented notes Including dynamic variation in performance Clear communication and articulation of the lyrics
Your Song Ellie Goulding		Genre: Pop Key: Bb major Tempo: ♩ = 68 Range: F3 to C5 (†)	<ul style="list-style-type: none"> Managing pitch and intonation in the upper range Secure rhythmic phrasing against the backing track Expressive tone colours and dynamic changes Maintaining breath control on longer phrasing
I Try Macy Gray		Genre: Soul/Pop Key: D major Tempo: ♩ = 76 Range: D3 to G4	<ul style="list-style-type: none"> Confident intonation and clarity of lower register Secure melodic and rhythmic phrasing Expressive variation of tone colour Communication and articulation of lyrical content
Summertime Magic Childish Gambino		Genre: Contemporary R&B Key: A minor Tempo: ♩ = 100 Range: G3 to A4	<ul style="list-style-type: none"> Confident falsetto management with secure intonation Secure rhythmic phrasing of the melody line Expressive vocal line with and around the backing vocals Strong communication and articulation of the lyrics

† Range and notation in this table is displayed at actual pitch. The associated score is notated one octave higher than it sounds for legibility.

Afterglow | Ed Sheeran



Released: 2020
Label: Asylum

Genre: Folk Pop
Written by: Ed Sheeran, David Hodges and Fred Gibson
Produced by: Ed Sheeran, Parisi and Fred Gibson

Background Info



'Afterglow' is a song by British singer-songwriter Ed Sheeran. The track was released as a standalone single in 2020, after Ed Sheeran had an 18-month hiatus from music. 'Afterglow' peaked at number two on the UK Singles chart, giving Sheeran his 28th top ten single in the UK.

To date, Sheeran has released four studio albums and has sold more than 150 million records worldwide, making him one of the best-selling artists of all time. He has won four Grammy Awards and four Ivor Novello Awards. He has also been awarded an MBE in 2017 for his musical career and charity work. Ed Sheeran's fifth studio album is due to be released in 2021, and will follow the theme of using maths symbols for the album titles, taking '=' (*Equals*) as its official name.

Performance Notes



Ed Sheeran displays his wide range and falsetto quality in this beautiful ballad. You should choose a key that suits your voice type, so you can be confident with the transitions between chest to falsetto/head voice. It is fine to sing softly on the top notes, but you should still aim for clarity rather than breathiness. This will require good breath control, which you will also need to support the longer notes in the chorus.

Take some time to study the finer detailing of the rhythms and melodies. The second verse has some melodic variations that you can look to apply, and you are also free to add your own variations here if you wish. Pay attention to the clarity of every word in the verses, and aim to tell a convincing story with clear diction and projection throughout.

'Key Features to Implement at this Grade' are shown in the *Repertoire Overview* on page 6

Audio Access

Audio for this book can be accessed via the **QR code** on the right (*requires a compatible smartphone or tablet*) or by using the **URL and download code** shown on page 5.



Afterglow

Words and Music by Ed Sheeran, David Hodges and Fred Gibson

Ed Sheeran

$\text{♩} = 113$ Pop
B

Vocals

Stop the clocks; it's a - maz - ing.
The weath - er out - side's chang - ing.

Piano

Note: Vocal sounds one octave lower than notated throughout

Emaj⁹

You should see the way the light danc - es off your head.
The leaves are bur - ied un - der six inch - es of white.

F#sus⁴ G#m⁷add¹¹ Eadd²

A mil - lion col - ors of ha - zel, gold - en and red.
The ra - di - o is play - ing Iron and Wine.

B

Sat - ur - day morn - ing is fad - ing.
This is a new di - men - sion,

Technical Exercises

Group A: Scales

The natural minor scale should be prepared as shown below. The example below is shown from the starting note of A3, however, you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=80.

A natural minor scale



Group B: Arpeggios

In this group, *both* of the arpeggio exercises 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 examples are shown on the starting note of A3, but you may perform them *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=80.

A minor arpeggio | Pattern 1



A minor arpeggio | Pattern 2



Ear Tests

In this section, there are two ear tests:

- Test 1: Melodic Recall
- Test 2: Rhythmic Recall

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 first three notes of the C major scale and the first note will be the root note. You will hear the test twice. Each time the test is played, it is preceded by 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 ♩=85.

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 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.

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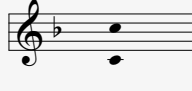
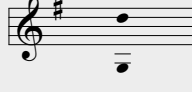
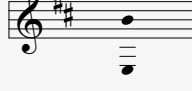
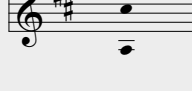

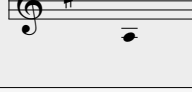

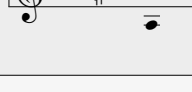
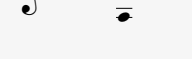
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Repertoire Overview

Song/Artist	Key & Range	Info	Key Features to Implement at this Grade
Valerie Amy Winehouse		Genre: Contemporary R&B/Soul Key: E ^b major Tempo: ♩=108 Range: G3 to B ^b 4	<ul style="list-style-type: none"> ▪ Confident management of register changes ▪ Secure rhythmic and melodic phrasing ▪ Dynamic changes and variation of tone colours ▪ Strong communication and articulation of lyrical content
Happy Pharrell Williams		Genre: Pop Key: F major Tempo: ♩=160 Range: C4 to C5 (‡)	<ul style="list-style-type: none"> ▪ Confident <i>falsetto</i> management with secure intonation ▪ Secure rhythmic phrasing of the melody line ▪ Expressive and dynamic variations ▪ Strong communication and articulation of the lyrics
22 Taylor Swift		Genre: Pop Key: G major Tempo: ♩=104 Range: G3 to D5	<ul style="list-style-type: none"> ▪ Confidence with tone quality and register management ▪ Secure rhythmic and melodic phrasing with accuracy of pitching ▪ Expressive dynamic variation and tone colours ▪ Secure communication to emphasize the lyrical content
Radioactive Imagine Dragons		Genre: Rock Key: B minor Tempo: ♩=136 Range: E3 to B4 (†)	<ul style="list-style-type: none"> ▪ Well-managed and projected chest voice and transition ▪ Sustained breath support for management of melodic phrasing ▪ Expressive variation of dynamics and tone colour ▪ Strong communication and expression
It's All Right Jon Batiste (from <i>Soul</i>)		Genre: Soundtrack/Soul Key: D major Tempo: ♩=104 Range: A3 to C [#] 5 (†)	<ul style="list-style-type: none"> ▪ Managing the <i>falsetto</i>/head voice with secure intonation ▪ Confident rhythmic phrasing with a 'swung' feel ▪ Exploring a range of tone colours in the voice ▪ Strong communication and articulation of the lyrics
Shotgun George Ezra		Genre: Pop Key: F major Tempo: ♩=116 Range: F2 to F4 (†)	<ul style="list-style-type: none"> ▪ Strong tone quality and register management ▪ Confidence in managing rhythms with accented notes ▪ Vocal effects on higher and lower notes ▪ Dynamic variation and communication of the lyrics
Colors of the Wind from <i>Pocahontas</i>		Genre: Soundtrack Key: D major Tempo: ♩=100 Range: A3 to D5	<ul style="list-style-type: none"> ▪ Maintaining a suitable tone across the registers ▪ Secure management of tempo changes and rhythms ▪ Secure dynamic changes between sections ▪ Strong communication and articulation of the lyrics
Marry You Bruno Mars		Genre: Pop Key: F major Tempo: ♩=145 Range: C4 to B ^b 4 (†)	<ul style="list-style-type: none"> ▪ Confidence in managing <i>falsetto</i>/head voice quality with secure intonation ▪ Secure rhythmic and melodic phrasing ▪ Expressive dynamics changes and breath support ▪ Strong communication of lyrical content
People Help the People Birdy		Genre: Chamber Pop Key: F [#] major Tempo: ♩=72 Range: A [#] 3 to A [#] 4 (†)	<ul style="list-style-type: none"> ▪ Secure management of both chest and head voice ▪ Secure rhythmic phrasing of the melody ▪ Longer phrases managed with secure breath support ▪ Confidence in articulation and delivery of the lyrical content
All of Me Billie Holiday		Genre: Jazz Key: F major Tempo: ♩=105 (Swung 8ths) Range: A3 to C5	<ul style="list-style-type: none"> ▪ Secure management of chest and head voice ▪ Attention to melodic and rhythmic details ▪ Stylistic shaping of tone colours ▪ Personal variation of the melody

† Range and notation in this table is displayed at actual pitch. The associated score is notated one octave higher than it sounds for legibility.

‡ Range and notation in this table is displayed at actual pitch. Lead vocal is notated one octave higher than it sounds for legibility, backing vocals are notated at pitch.

Happy | Pharrell Williams



Album: *Despicable Me 2: Original Motion Picture Soundtrack/Girl*

Released: 2013

Label: Back Lot Music/I Am Other/Columbia

Genre: Soul

Written by: Pharrell Williams

Produced by: Pharrell Williams

Background Info



'Happy' was written and performed by American producer and singer-songwriter Pharrell Williams. The track was released as part of the soundtrack for the 2013 animated film *Despicable Me 2* as the lead single, and later released on Pharrell's 2014 studio album *Girl*. 'Happy' topped the charts in multiple countries and sold millions of copies worldwide.

Pharrell Williams first achieved success as part of contemporary R&B duo The Neptunes, and hip hop rock band N.E.R.D. Since launching his solo career, he has released two studio albums and both have reached the top ten in the UK. Pharrell has also won 13 Grammy Awards and received two Academy Awards nominations.

Performance Notes



In this up-tempo soul/pop song Pharrell's flawless *falsetto* and intricate melodic phrasing creates a good challenge to aspire to at this grade.

The verses and chorus are sung in a soft *falsetto*/head voice quality and you will need to focus on this sounding as clear as possible with secure intonation and forward projection to avoid any breathiness on the tone.

Varying the dynamics will help you move into a more projected and strong tone quality in the bridge, and you can experiment with creating expressive changes that support the lyrical content.

The rhythmic feel is important and may be emphasised by *staccato* and accented phrasing, particularly for the verses. In the bridge section you are free to embellish and stylistically develop the line if you wish, whilst maintaining a secure delivery against the backing vocals on the backing track.

'Key Features to Implement at this Grade' are shown in the *Repertoire Overview* on page 6

Audio Access

Audio for this book can be accessed via the **QR code** on the right (*requires a compatible smartphone or tablet*) or by using the **URL and download code** shown on page 5.



Happy

from *DESPICABLE ME 2*
Words and Music by Pharrell Williams

Pharrell Williams

♩ = 160 Pop
F⁷ N.C.

Vocals

It might seem cra - zy what I'm 'bout to say:
Here come bad news, _____ talk - in' this and that.

Piano

mf

Note: Lead vocal sounds one octave lower than notated throughout. Backing vocals are notated at pitch.

B^b A^b6 B^b C B^b/A^b F⁷ N.C.

Sun - shine, — she's here;—
Well, gim - me all you got,—

4

F⁷ A^b6 B^b C B^b

— you can take a break. I'm a
— no — hold - ing back.

7

F⁷ N.C. F⁷ A^b6 B^b C

hot air bal - loon — that could go to space
Well, I should prob - 'bly warn — you, I'll be just — fine.

10

Technical Exercises

Group A: Scales

The major and natural minor scales should be prepared as shown below. The example below is shown from the starting note of A3, however, you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=90.

Major scale



Natural minor scale



Group B: Arpeggios

In this group, *both* of the arpeggio exercises 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 examples are shown on the starting note of A3, but you may perform them *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=90.

Major arpeggio



Minor arpeggio



Improvisation & Interpretation

The examiner will give you a chord sequence in the key of G major or E minor. You must improvise a melody over the backing track. You will hear the backing track three times. The first and second time is for you to rehearse and the third time is for you to perform the final version for the exam. Each playthrough will begin with the root note and a four-beat count-in. The backing track is continuous throughout, so once the first playthrough has finished, the root note and count-in of the second and third playthroughs will start immediately. The tempo is ♩=80–90.

Note: You may perform the improvised bars in this test using any vocal sound except humming or whistling.

♩=80 Pop



G Bm Am C G

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

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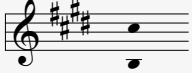

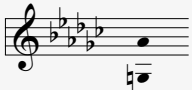
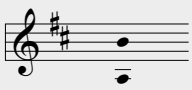

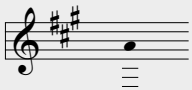
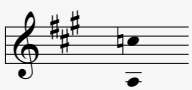
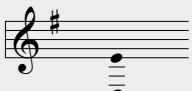

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Repertoire Overview

Song/Artist	Key & Range	Info	Key Features to Implement at this Grade
Someone Like You Adele		Genre: Pop Ballad Key: A major Tempo: ♩ = 67 Range: E3 to E5	<ul style="list-style-type: none"> Confident management of register changes and tone colours Secure rhythmic and melodic phrasing Dynamic variation and expression on phrasing and longer notes Communication and articulation of lyrical content
Dynamite BTS		Genre: K-Pop Key: C# minor Tempo: ♩ = 114 Range: B3 to C#5	<ul style="list-style-type: none"> Confident management of tone colours in chest voice and falsetto Fast rhythmic phrasing with secure pitching Expressive techniques including accented notes and spoken words Strong communication with clarity of articulation and diction
Ocean Eyes Billie Eilish		Genre: Pop/Electro Key: G major Tempo: ♩ = 73 Range: E3 to E5	<ul style="list-style-type: none"> Secure management of wide range and register changes Stylistic tone colours with breath support Ad-libs and melodic variations in the bridge section Clarity of the lyrics on lower and higher notes
Higher Ground Stevie Wonder		Genre: Funk/Pop Key: Eb minor Tempo: ♩ = 125 Range: G3 to Ab4	<ul style="list-style-type: none"> Confident blended/ higher chest voice management Stylistic phrasing and embellishment of the melody line Expressive variation with maintained breath support Strong communication of the lyrical content
Diamonds Rihanna		Genre: Pop Key: B minor Tempo: ♩ = 92 Range: A3 to B4	<ul style="list-style-type: none"> Stylistic management of tone colours across the range Secure rhythmic and melodic phrasing Confident breath support of longer notes and phrases Personalised communication with clear articulation and diction
Magic Coldplay		Genre: Alternative Pop/ Rock Key: E mixolydian Tempo: ♩ = 93 Range: E3 to D5 (†)	<ul style="list-style-type: none"> The rhythmic phrasing of the melody A melodic line that is manageable in your range Dynamic variation and expression between different sections Clarity of lyrical content
My Baby Just Cares for Me Nina Simone		Genre: Swing Key: A major Tempo: ♩ = 120 swing Range: D3 to A4	<ul style="list-style-type: none"> Confident management of lower register changes and tone colours Secure rhythmic phrasing and timing to accompaniment Range of expressive variations and techniques Communication and articulation of lyrical content
Teardrop Massive Attack		Genre: Trip Hop Key: A mixolydian/ A major Tempo: ♩ = 80 Range: A3 to C5	<ul style="list-style-type: none"> Confident use of higher register with changing tone colours Secure pitching and timing of melodic and rhythmic details Expressive techniques of legato phrasing and changing dynamics Stylistic understanding and communication of the lyrics
Let Her Go Passenger		Genre: Indie/Folk Key: G major Tempo: ♩ = 146 Range: D3 to E4 (†)	<ul style="list-style-type: none"> Confident tone quality and register management Developed melody line in 2nd verse and chorus Dynamic variation between verses and chorus Clarity of the diction and articulation of the lyrics
Another One Bites the Dust Queen		Genre: Rock Key: E minor Tempo: ♩ = 110 Range: E3 to G4 (†)	<ul style="list-style-type: none"> Confident chest voice management with secure breath support Secure rhythmic staccato phrasing of the melody line Expressive dynamic variation between verses and chorus Clarity of the diction and articulation of the lyrics

† Range and notation in this table is displayed at actual pitch. The associated score is notated one octave higher than it sounds for legibility.

Dynamite | BTS



Album: *Be*
Released: 2020
Label: Big Hit/Columbia/Sony Music

Genre: Dance-Pop/K-Pop
Written by: Jessica Agombar and David Stewart
Produced by: David Stewart

Background Info



'Dynamite' is a song performed by South Korean boy band BTS. It was the group's first song performed entirely in English and was met with critical acclaim, leading to BTS becoming the first South Korean act to top the US Billboard Chart. The song features on the group's ninth studio album *Be*. In its first week the single release of 'Dynamite' sold 265,000 digital copies, and had over 7 million streams on its first day on Spotify.

BTS are part of a genre of Korean pop music known as k-pop, and have developed a large fanbase both in South Korea and internationally. The group originally formed in 2013, signing with South Korean label Big Hit Entertainment. With more than 20 million records sold, BTS are now the best-selling Korean act of all time.

Performance Notes



This upbeat K-pop tune is a fun challenge for this grade with some complex rhythms and larger intervallic leaps. As the original song has four different voice types singing, you can use this to inspire your choice of tone colour; the aim is to sound confident and consistent in both your chest voice and falsetto.

There is a range of expressive techniques to implement with the accented *staccato* feel of the melody and you will need to focus on the articulation of the words in order for these to sound rhythmically secure against the backing track at all times.

The spoken style section (from bar 35) and on the end notes of some phrases is an important feature to include, and there is also scope for building up the 'Dy-na-na-ay' phrases dynamically for more expressive variation (from bar 37).

'Key Features to Implement at this Grade' are shown in the *Repertoire Overview* on page 6.

Dynamite

Words and Music by Jessica Agombar and David Stewart

BTS

♩ = 114 K-Pop

Vocals

C#m⁷ F#m⁷ B⁷sus⁴ E

'Cause I, I, I'm in the starts to-night. So watch me

Piano

The first system of the musical score for 'Dynamite' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "'Cause I, I, I'm in the starts to-night. So watch me". The piano accompaniment is in grand staff (treble and bass clefs). The first measure is a whole rest. The second measure has a C#m7 chord. The third measure has an F#m7 chord. The fourth measure has a B7sus4 chord. The fifth measure has an E chord. The piano part consists of chords in the right hand and a simple bass line in the left hand.

C#m⁷ F#m⁷ B⁷sus⁴ E

bring the fire, set the night a - light.

3

The second system continues the musical score. The vocal line has the lyrics: "bring the fire, set the night a - light.". The piano accompaniment continues with the same chord progression: C#m7, F#m7, B7sus4, and E. A triplet of eighth notes is marked with a '3' below the piano part.

C#m⁷ F#m⁷ B⁷sus⁴

Shoes on, I get up in the morn' cup - pa milk let's rock - 'n' - roll,

5

The third system continues the musical score. The vocal line has the lyrics: "Shoes on, I get up in the morn' cup - pa milk let's rock - 'n' - roll,",. The piano accompaniment continues with the same chord progression: C#m7, F#m7, and B7sus4. A measure rest is indicated by a '5' below the piano part.

E

King Kong, kick the drum_ roll - in' on like a Roll - in' Stone.

7

The fourth system concludes the musical score. The vocal line has the lyrics: "King Kong, kick the drum_ roll - in' on like a Roll - in' Stone.". The piano accompaniment continues with the E chord. A measure rest is indicated by a '7' below the piano part.

Technical Exercises

Group A: Scales

The major pentatonic scale should be prepared as shown below. The example below is shown from the starting note of A3, however, you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=80.

Group B: Arpeggios

In this group, *both* of the arpeggio exercises 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 examples are shown on the starting note of A3, but you may perform them *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=80.

A major arpeggio

A major arpeggio (ascending) and E⁷ arpeggio (descending)

Improvisation & Interpretation

The examiner will give you an eight-bar chord sequence in the key of either D major or B \flat major. At this grade, there is also an element of sight reading at the beginning of the test consisting of a two-bar section with lyrics. You will be given 30 seconds to practise, after which the examiner will play the backing track twice. The first time is for you to rehearse and the second time is for you to perform the final version for the exam. The backing track will begin with a root note and a four-beat count-in on both playthroughs. The backing track is continuous, so once the first playthrough has finished, the root note and count-in of the second playthrough will start immediately. The tempo is $\text{♩} = 90-100$.

During the practice time, you will be given the choice of a metronome click throughout or a count-in of four beats at the beginning. Whichever option you choose, the practice time will start with the examiner playing the root note.

Note: You may perform the improvised bars in this test using any vocal sound except humming or whistling.

$\text{♩} = 95$ Jazz $\text{♩} = \text{♩} = \text{♩} = \text{♩}$

Improvise melody

Dmaj7 Gmaj7 Bm7 A7

He does-n't want to get out of bed.

F#m7 Gmaj7 A7 Dmaj7

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

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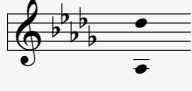


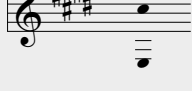
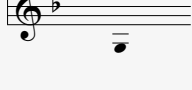
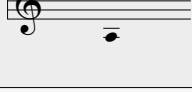
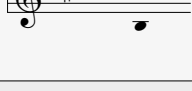
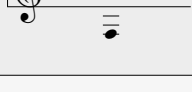

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Repertoire Overview

Song/Artist	Key & Range	Info	Key Features to Implement at this Grade
I'm Not the Only One Sam Smith		Genre: Pop/Soul Key: F major Tempo: ♩ = 82 Range: F3 to C5	<ul style="list-style-type: none"> Secure management of transition and falsetto/head voice Confident rhythmic phrasing, riffs and melismas Expressive techniques with change in tone colours Strong communication and engagement of the lyrical content
Don't Watch Me Cry Jorja Smith		Genre: Contemporary R&B Key: Bb minor Tempo: ♩ = 65 Range: Ab3 to Db5	<ul style="list-style-type: none"> Managing stylistic tone colours across the registers Detailed melodic and rhythmic phrasing Dynamic expression and variation Personalised riffs and communication of the lyrics
Chasing Pavements Adele		Genre: Pop Key: C minor Tempo: ♩ = 80 Range: Eb3 to C5	<ul style="list-style-type: none"> Confident management of tone colour across the range Rhythmical secure phrasing including time signature changes Melodic detailing with stylistic understanding Clear interpretation and articulation of lyrics
All of Me John Legend		Genre: Pop Key: F minor Tempo: ♩ = 126 Range: Eb3 to Bb4 (†)	<ul style="list-style-type: none"> Confident management of chest voice and falsetto/ head voice Secure melodic and rhythmic phrasing Expressive tone colour with changing dynamics Communication and articulation of lyrical content
What's Going On Marvin Gaye		Genre: Soul/R&B Key: E major Tempo: ♩ = 100 Range: E3 to C#5 (†)	<ul style="list-style-type: none"> Confident register changes with variation in tone colours Stylistic and rhythmic phrasing of the melody line Expressive and dynamic variation Strong communication and developed vocal line
Reflection from <i>Mulan</i>		Genre: Soundtrack Key: F major Tempo: ♩ = 88 Range: G3 to Eb5	<ul style="list-style-type: none"> Secure management of chest voice and transition in to head voice Confident breath support on melodic and rhythmic phrasing Use of expressive techniques incl. dynamic variations Strong communication of the lyrical content
Dream a Little Dream of Me Ella Fitzgerald		Genre: Jazz Key: C major Tempo: ♩ = 72 (swung) Range: A3 to A5	<ul style="list-style-type: none"> Stylistic tone colours with secure pitching Confident melodic and rhythmic phrasing Expressive techniques with lyrical communication Assured scat improvisation and development
Don't Stop Fleetwood Mac		Genre: Pop/Rock Key: E major Tempo: ♩ = 118 (swung) Range: B3 to B4	<ul style="list-style-type: none"> Confident register changes with maintained projection Secure rhythmic phrasing and melodic variations Expressive dynamic variations and tone colours Strong communication and articulation to convey lyrical content
Million Reasons Lady Gaga		Genre: Pop Key: C major Tempo: ♩ = 65 Range: F3 to E5	<ul style="list-style-type: none"> Secure management of lower notes and transition into head voice Clarity of phrasing with confident breath support Expressive techniques including crescendos/diminuendos Strong communication of the lyrical content
Use Somebody Kings of Leon		Genre: Alternative Rock Key: C major Tempo: ♩ = 135 Range: C4 to G4 (†)	<ul style="list-style-type: none"> Well-managed and projected chest voice and transition Sustained breath support for management of melodic phrasing Expressive variation of dynamics and tone colour Strong communication and expression

† Range and notation in this table is displayed at actual pitch. The associated score is notated one octave higher than it sounds for legibility.

Chasing Pavements | Adele



Album: *19*
Released: 2007
Label: XL/Columbia

Genre: Pop/Soul
Written by: Adele Adkins and Francis Eg White
Produced by: Francis Eg White

Background Info



'Chasing Pavements' was a hit single by British singer-songwriter Adele. Featuring on her debut solo album *19*, the song was released as the record's second single and peaked at number 2 in the UK singles chart. The track was met with critical acclaim and saw Adele make her mark as a songwriter, with Billboard likening her writing abilities to that of songwriting legend Carole King. 'Chasing Pavements' received three Grammy nominations at the 2009 awards ceremony and won Best Female Vocal Performance. The song has also been certified platinum in both the UK and the US.

Adele began her career after graduating from the BRIT school in 2006. She has released three UK number 1 albums and has sold more than 120 million records worldwide. She has won 15 Grammys, and in 2013 was awarded an MBE for her services to music. Her latest album *25*, broke the record for fastest-selling album in both the UK and US.

Performance Notes



This contemporary ballad is a fun challenge for an aspiring singer, and a good starting point would be to listen to Adele's expressive performance whilst studying the score.

You may find you need to adjust the key to maintain clarity and tone on the lower notes. However, make sure you can manage the top end of your chest voice and transition when moving into the chorus. Aim to project your voice with clear articulation throughout. Notice how the time signature changes to a $\frac{3}{4}$ bar in both verses and chorus and how this rhythmically shifts the feel of the next phrase – you need to make sure you are confident with all these entries.

When choosing to vary or develop any of the melodic details you need to show stylistic understanding within your performance – it will be helpful to explore other recordings (e.g. live versions) or songs by similar artists in this genre.

'Key Features to Implement at this Grade' are shown in the *Repertoire Overview* on page 6

Audio Access

Audio for this book can be accessed via the **QR code** on the right (*requires a compatible smartphone or tablet*) or by using the **URL and download code** shown on page 5.





Chasing Pavements

Words and Music by Adele Adkins and Francis Eg White

Adele

♩ = 80 Pop
Cm B^{b6}

Vocals

Piano *mp*

Pedal ad lib. throughout

Cm B^{b6} A^{b6}

made up my mind, — don't need to think it o - ver; if I'm wrong I am right, — don't

3

G⁷ A^{b6} B^{b6} B^{b7}

need to look no fur - ther. This ain't lust. I — know this is

6

E^b Cm⁷ Gm E^b

love. But if I tell the world, — I'll

9

Technical Exercises

Group A: Scales

The minor pentatonic scale should be prepared as shown below. The example below is shown from the starting note of A3, however, you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=80.

Minor pentatonic scale



Group B: Arpeggios

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

The exercise is shown on the starting note of A3, but you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 ♩=80.

Major arpeggio (on chord I) ascending, and dominant 7 arpeggio (on chord V) descending



Improvisation & Interpretation

The examiner will give you a chord sequence in the key of either D major, B \flat major, E minor or D minor. At this grade, there is also an element of sight reading at the beginning of the test consisting of a two-bar section with lyrics. You will be given 30 seconds to practise, after which the examiner will play the backing track twice. The first time is for you to rehearse and the second time is for you to perform the final version for the exam. The backing track will begin with a root note and a four-beat count-in on both playthroughs. The backing track is continuous, so once the first playthrough has finished, the root note and count-in of the second playthrough will start immediately. The tempo is $\text{♩} = 90-100$.

During the practice time, you will be given the choice of a metronome click throughout or a count-in of four beats at the beginning. Whichever option you choose, the practice time will start with the examiner playing the root note.

Note: You may sing *in any octave* and perform the improvised bars using any vocal sound except humming or whistling.

$\text{♩} = 100$ Rock

Take my mon - ey, take my pay.

Improvise melody

C Gm B \flat C Dm

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

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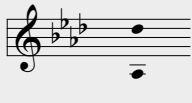





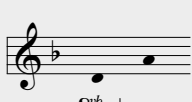

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Repertoire Overview

Song/Artist	Key & Range	Info	Key Features to Implement at this Grade
Halo Beyoncé		Genre: Pop Key: A major Tempo: ♩ = 80 Range: C#3 to E5 (‡)	<ul style="list-style-type: none"> ▪ Confident management of low chest voice, transition and head voice ▪ Confident breath control and support of tone quality ▪ Wide range of expressive and stylistic techniques ▪ Strong communication with a developed vocal line and ad libs.
Blinding Lights The Weeknd		Genre: Synthwave/Pop Key: C minor Tempo: ♩ = 171 Range: F3 to C5 (†)	<ul style="list-style-type: none"> ▪ Management of higher <i>tessitura</i> with clarity and intonation ▪ Melodic phrasing with rhythmic security ▪ Expressive techniques and development ▪ Strong communication and stylistic understanding
You Learn Alanis Morissette		Genre: Rock Key: Ab major Tempo: ♩ = 84 Range: Ab3 to Db5	<ul style="list-style-type: none"> ▪ Managing register changes with secure intonation ▪ Confident rhythmic and melodic phrasing ▪ Stylistic vocal effects like 'vocal fry' and 'flipped notes' ▪ Strong communication and articulation of the lyrics
Jealous Labrinth		Genre: Pop Key: Db major Tempo: ♩ = 86 Range: Bb2 to B4 (†)	<ul style="list-style-type: none"> ▪ Use of wider <i>tessitura</i> with confident register blending ▪ Confident rhythmic and melodic phrasing ▪ Intricate dynamic changes and tone colouring ▪ Strong communication and clarity of the lyrics
Tattooed Heart Ariana Grande		Genre: Pop/Contemporary R&B Key: G major Tempo: ♩ = 72 Range: D4 to F5	<ul style="list-style-type: none"> ▪ Management of higher register with clarity and intonation ▪ Melodic and rhythmic accuracy and understanding ▪ Secure use of breath control with a range of expressive techniques ▪ Personalised ad libs and development with stylistic conviction
Someone You Loved Lewis Capaldi		Genre: Pop Key: Db major Tempo: ♩ = 110 Range: Eb3 to Bb4 (†)	<ul style="list-style-type: none"> ▪ Personalised and maintained tone quality ▪ Secure rhythmic and melodic phrasing ▪ Confident display of dynamics changes and breath support ▪ Strong communication of the lyrical content
Collide Tiana Major9, EARTHGANG		Genre: Pop Key: C mixolydian Tempo: ♩ = 74 Range: G3 to G5	<ul style="list-style-type: none"> ▪ Well-managed register changes with secure pitching ▪ Variations of tone colour for stylistic effect ▪ Secure rhythmic and melodic phrasing with personalised riffs ▪ Dynamic expression to support the lyrical content
Lullaby of Birdland Sarah Vaughan		Genre: Jazz Key: B minor Tempo: ♩ = 120 Range: F#3 to E5	<ul style="list-style-type: none"> ▪ Stylistic tone colours with secure pitching/intonation ▪ Confident melodic and rhythmic phrasing ▪ Expressive techniques with lyrical communication ▪ Assured development and scat improvisation
Happier Marshmello ft. Bastille		Genre: Pop Key: D minor Tempo: ♩ = 100 Range: D3 to A4 (†)	<ul style="list-style-type: none"> ▪ Well-managed changing between chest and falsetto/head voice ▪ Effective breath support of the longer phrases and sections ▪ Expressive techniques of staccato/legato and dynamic changes ▪ Confident communication and articulation of the lyrics
I Heard It Through the Grapevine Marvin Gaye		Genre: Soul Key: D minor Tempo: ♩ = 118 Range: A3 to D5	<ul style="list-style-type: none"> ▪ Confident register changes with stylistic tone colours ▪ Stylistic and rhythmic phrasing of the melody line ▪ Expressive and dynamic variation ▪ Strong communication and developed vocal line

† Range and notation in this table is displayed at actual pitch. The associated score is notated one octave higher than it sounds for legibility.

‡ Range and notation in this table is displayed at actual pitch. This song ('Halo') is marked in places with octave transpositions, for legibility.

Halo | Beyoncé



Album: *I Am... Sasha Fierce*
Released: 2009
Label: Columbia

Genre: Pop/Contemporary R&B
Written by: Beyoncé Knowles, Evan Bogart
and Ryan Tedder
Produced by: Ryan Tedder and Beyoncé Knowles

Background Info



'Halo' is the fourth single from American pop icon Beyoncé's third studio album *I Am... Sasha Fierce*. The song was met with critical acclaim and received many awards, including the 2010 Grammy Award for Best Female Pop Vocal Performance. 'Halo' charted highly globally, peaking at number five in the US Billboard 100, and gaining triple-platinum status in the UK.

Throughout her career as a performer, both as a founding member of US girl group Destiny's Child and as a solo artist, Beyoncé has sold over 100 million records worldwide. Her achievements include 28 Grammys, five of which were earned for her album and singles from *I Am... Sasha Fierce*, and in 2020 she was included in Time magazine's list of 100 women who defined the 20th century.

Performance Notes



In this contemporary ballad, Beyoncé displays her wide range with powerful control and expression.

The melody for the first verse is written an octave higher than sung, whilst the rest is voiced where scored. When listening to the original recording, notice the clarity of the notes in the riffs and aim to maintain this level of detail in your performance. Strong breath support will be essential in order to manage the physical techniques and melodic phrasing, and you should aim to pace yourself with expressive techniques and dynamics so as not to become fatigued.

Use the backing vocals (in brackets) in the chorus to develop your lead vocal around them, and take time to prepare your own *ad lib.* parts from bar 61. For a successful performance, it is essential that you understand and convey the intensity of the lyrics, so as to perform with conviction and power.

'Key Features to Implement at this Grade' are shown in the *Repertoire Overview* on page 6.

Audio Access

Audio for this book can be accessed via the **QR code** on the right (*requires a compatible smartphone or tablet*) or by using the **URL and download code** shown on page 5.



Halo

Words and Music by Beyoncé Knowles,
Evan Bogart and Ryan Tedder

Beyoncé

♩ = 80 Pop

Piano

mf

A Bm F#m D

The first system of the piano introduction is in 4/4 time with a tempo of 80. It features a treble and bass clef. The treble clef has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass clef has a key signature of three sharps and a 4/4 time signature. The music starts with a half note chord in the treble and a half note chord in the bass. The chords are A, Bm, F#m, and D. The dynamics are marked *mf*.

A Bm

The second system of the piano introduction continues the melody from the first system. It features a treble and bass clef. The treble clef has a key signature of three sharps and a 4/4 time signature. The bass clef has a key signature of three sharps and a 4/4 time signature. The music starts with a half note chord in the treble and a half note chord in the bass. The chords are A and Bm. The dynamics are marked *mf*.

F#m D

The third system of the piano introduction continues the melody from the second system. It features a treble and bass clef. The treble clef has a key signature of three sharps and a 4/4 time signature. The bass clef has a key signature of three sharps and a 4/4 time signature. The music starts with a half note chord in the treble and a half note chord in the bass. The chords are F#m and D. The dynamics are marked *mf*.

A † Bm

Re - mem - ber those walls I built? — Well, ba - by, they're tum - bl - ing down, —

The first system of the vocal introduction is in 4/4 time with a tempo of 80. It features a treble and bass clef. The treble clef has a key signature of three sharps and a 4/4 time signature. The bass clef has a key signature of three sharps and a 4/4 time signature. The music starts with a half note chord in the treble and a half note chord in the bass. The chords are A and Bm. The dynamics are marked *mf*. The lyrics are "Re - mem - ber those walls I built? — Well, ba - by, they're tum - bl - ing down, —".

† Vocals written an octave higher than sung

F#m D

— and they did - n't e - ven put up a fight; — they did - n't e - ven make a sound. —

The second system of the vocal introduction continues the melody from the first system. It features a treble and bass clef. The treble clef has a key signature of three sharps and a 4/4 time signature. The bass clef has a key signature of three sharps and a 4/4 time signature. The music starts with a half note chord in the treble and a half note chord in the bass. The chords are F#m and D. The dynamics are marked *mf*. The lyrics are "— and they did - n't e - ven put up a fight; — they did - n't e - ven make a sound. —".

Technical Exercises

Group A: Scales

In this group, you will be asked to perform a blues scale. The example below is shown from the starting note of A3, however, you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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.



Group B: Arpeggios

In this group, the arpeggio exercise needs to be prepared as shown below. The example is shown on the starting note of C4, but you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 major arpeggio and C diminished arpeggio



Quick Study Piece

Pop and Musical Theatre | Higher-pitched example

$\text{♩} = 100$ Pop

Now is the
time. Do - in' it ev - 'ry day, feel - ing so fine.

[Vary melody - 4 bars]

[Improvise freely - 4 bars]

Chords: Dm, Gm, Dm, A, Dm, Gm, A, Dm

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

Pop and Musical Theatre | Lower-pitched example

(Vocal part sounds one octave lower than notated)

$\text{♩} = 100$ Pop

Now is the
time. Do - in' it ev - 'ry day, feel - ing so fine.

[Vary melody - 4 bars]

[Improvise freely - 4 bars]

Chords: Bm, Em, Bm, F#, Bm, Em, F#, Bm

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

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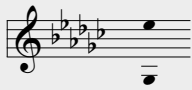

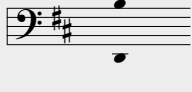

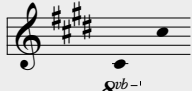
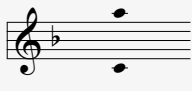
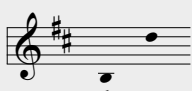



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Repertoire Overview

Song/Artist	Key & Range	Info	Key Features to Implement at this Grade
Ain't Nobody Chaka Khan		Genre: Contemporary R&B/Funk Key: E \flat minor Tempo: $\text{♩} = 104$ Range: G \flat 3 to E \flat 5	<ul style="list-style-type: none"> Effective use of resonators in transition and upper register Staccato phrasing and rhythmically secure note placement Confident expressive techniques and use of tone colour Individually developed lead around recorded backing vocals
Feeling Good Muse		Genre: Alternative Rock Key: G minor Tempo: $\text{♩} = 72$ Range: F3 to F5 (†)	<ul style="list-style-type: none"> Seamless management of falsetto/upper register Understanding of melodic phrasing and accuracy Advanced dynamic variation and control Sustained level of communication and expressiveness
Hey Laura Gregory Porter		Genre: Jazz/Soul Key: D major Tempo: $\text{♩} = 77$ Range: D2 to B3 (†)	<ul style="list-style-type: none"> Control of lower <i>tessitura</i> with secure intonation Confident breath support and stylistic tone colour Use of a range of advanced expressive techniques Clearly articulated lyrics and personalised communication
Invitation Sarah Vaughan		Genre: Jazz Key: G minor Tempo: $\text{♩} = 113$ Range: G3 to C5	<ul style="list-style-type: none"> Confident register management with secure intonation Secure understanding of melodic and rhythmic phrasing Use of dynamics and stylistic tone colours Personal development of melodic content
Movement Hozier		Genre: Alternative/Indie Key: C# minor Tempo: $\text{♩} = 71$ Range: C#3 to C#5 (†)	<ul style="list-style-type: none"> Confident use of wide <i>tessitura</i> Secure rhythmic phrasing and melodic detailing Extensive use of expressive techniques Individual communication of lyrical content
Bleeding Love Leona Lewis		Genre: Pop Key: F major Tempo: $\text{♩} = 105$ Range: C4 to A5	<ul style="list-style-type: none"> Confident management of higher register with clarity and intonation Accuracy and understanding with original as a reference point Use of a range of expressive techniques and effects Personalised development with stylistic conviction
Lover, You Should've Come Over Jeff Buckley		Genre: Alt-Rock Key: D major Tempo: $\text{♩} = 40$ Range: B2 to D5 (†)	<ul style="list-style-type: none"> Confident register changes including use of higher falsetto Secure $\frac{12}{8}$ and $\frac{9}{8}$ rhythmic phrasing and timing Extensive use of dynamics and tone colours Personalised riffs and communication of lyrical content
Something's Got a Hold on Me Etta James		Genre: R&B Key: D \flat major Tempo: $\text{♩} = 144$ Range: F3 to D \flat 5	<ul style="list-style-type: none"> Managing breath support for sustained projection Secure intonation of upper chest voice and transition Use of resonators to create stylistic tone colour(s) Singing with backing vocals and developing a lead line
Sunday Morning Hamzaa		Genre: Contemporary R&B/Soul Key: G# minor Tempo: $\text{♩} = 92$ Range: F#3 to B4	<ul style="list-style-type: none"> Complex melody lines, comprising challenging riffs and runs Secure and stylistic rhythmic phrasing to track Confident and varied expression of dynamics and tone colour Individual communication of the lyrical content and story
All Right Now Free		Genre: Rock Key: A major Tempo: $\text{♩} = 122$ Range: F#3 to C#5 (†)	<ul style="list-style-type: none"> Management of suitable tone colours across the registers Secure melodic phrasing with development on verses 16-bar vocal solo with stylistic and dynamic expression Clear and confident articulation of the lyrics

† Range and notation in this table is displayed at actual pitch. The associated score is notated one octave higher than it sounds for legibility.

Lover, You Should've Come Over | Jeff Buckley



Album: *Grace*
Released: 1994
Label: Columbia

Genre: Alternative Rock
Written by: Jeff Buckley
Produced by: Andy Wallace

Background Info



'Lover, You Should've Come Over' is a song by American singer-songwriter and guitarist Jeff Buckley. The track features on his studio album *Grace*, the only album he released before a drowning accident led to his untimely death. The song's popularity has led to it being covered by many artists, including John Mayer and Jamie Cullum.

Son of folk musician Tim Buckley, Jeff Buckley started his music career as an industry session musician, until eventually signing a record deal with Columbia in the early '90s. While initial sales for *Grace* weren't high, the album gained great critical acclaim, and received positive feedback from numerous musicians and celebrities including Bob Dylan and Robert Plant. To this day, *Grace* is still featured in 'best of' album lists and was included in *Rolling Stone* magazine's list of the 500 Greatest Albums of all Time, showing the album's continued musical influence. Long after his passing, Jeff Buckley's music still inspires songwriters and musicians.

Performance Notes



In this contemporary ballad, we hear Jeff Buckley's amazing ability to manage complex melodic phrasing with innate timing and clarity of his falsetto, including the higher improvised sections.

This song requires control of wide dynamic changes and expression, supported by strong management of tone colours. You should take your time to study the original melody with its intervallic leaps to ensure you can place the notes with secure intonation, particularly in the upper part of your register.

Also, notice the changes between $\frac{12}{8}$ and $\frac{6}{8}$ in the score, and be sure to work on your rhythmic feel within these compound time signatures for an effective performance. This arrangement is an abridged version of the original and for the vocal *ad lib.* section (from bar 30) you can either use the scored *ad lib.* phrases or create your own leading into the end.

'Key Features to Implement at this Grade' are shown in the *Repertoire Overview* on page 6.

Audio Access

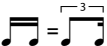
Audio for this book can be accessed via the **QR code** on the right (*requires a compatible smartphone or tablet*) or by using the **URL and download code** shown on page 5.




🔊 Lover, You Should've Come Over

Words and Music by Jeff Buckley

Jeff Buckley

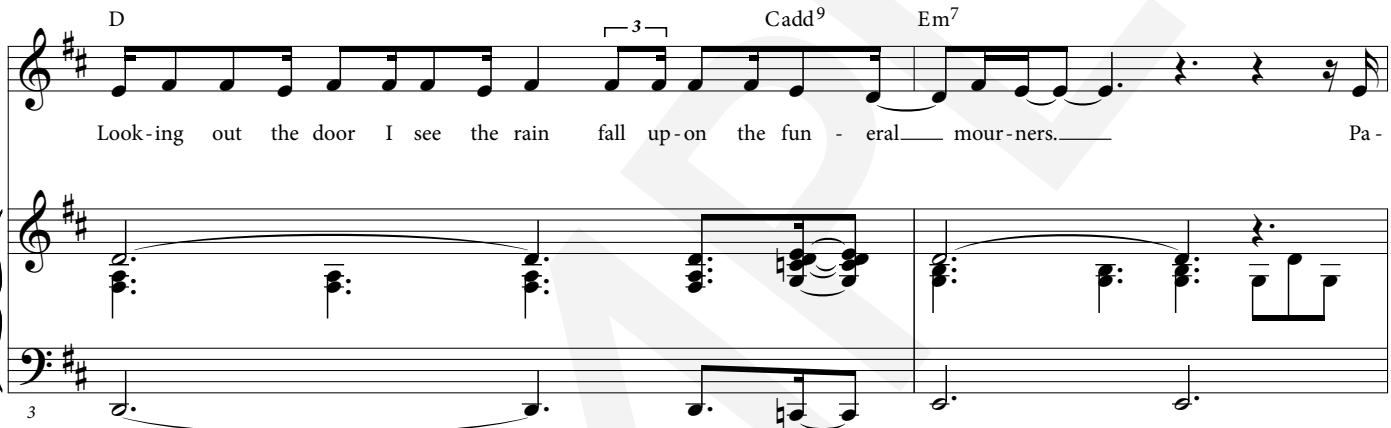
♩ = 60 Alternative Rock 

Piano *mp*



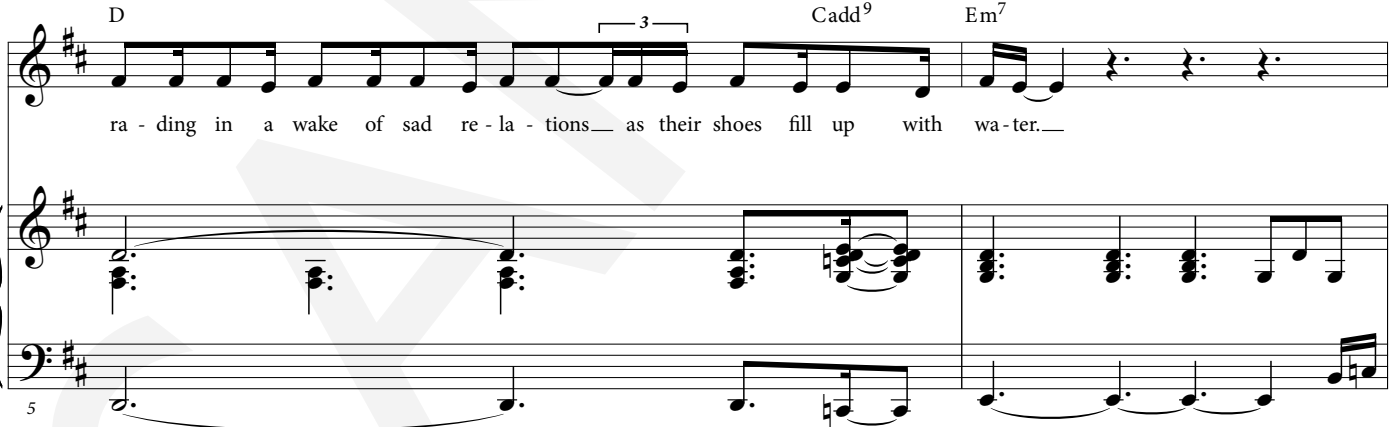
D Cadd⁹ Em⁷

Note: Vocal sounds one octave lower than notated throughout



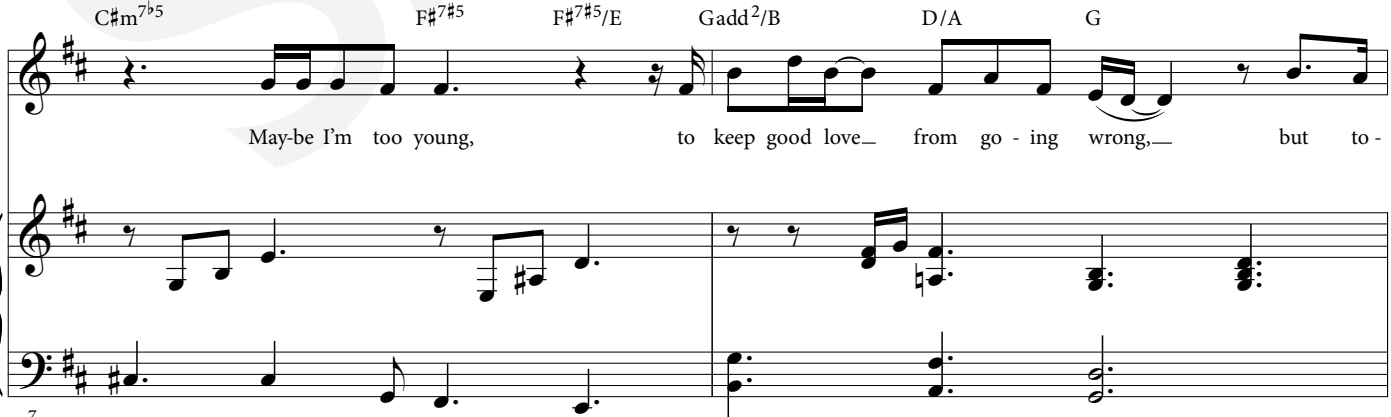
D Cadd⁹ Em⁷

Look - ing out the door I see the rain fall up - on the fun - eral — mour - ners. — Pa -



D Cadd⁹ Em⁷

ra - ding in a wake of sad re - la - tions — as their shoes fill up with wa - ter. —



C#m^{7b5} F#7#⁵ F#7#⁵/E Gadd²/B D/A G

May - be I'm too young, to keep good love — from go - ing wrong, — but to -

Technical Exercises

Group A: Scales

In this group, you will be asked to perform a harmonic minor scale. The example below is shown from the starting note of A3, however, you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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.



Group B: Arpeggios

In this group, the arpeggio exercise needs to be prepared as shown below. The example is shown on the starting note of C4, but you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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 augmented arpeggio



Ear Tests

In this section, there are two ear tests:

- Test 1: Melodic Recall (*The examiner will choose the scale, but you may sing back in any octave*)
- Test 2: Harmony Vocals (*You may choose either a higher-pitched or lower-pitched test. The examiner will select the key.*)

Examples of Test 1 and 2 are printed on the following pages. You will be given both Test 1 and Test 2 in the exam. Test 1 may be sung in any octave, Test 2 will need to be sung (a diatonic 3rd or 4th) above the highest-sounding part.

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 E natural minor scale (the examiner will decide which) and the first note will be the root note or the 5th. 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.



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

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 *in any octave*, using any vocal sound except humming or whistling.

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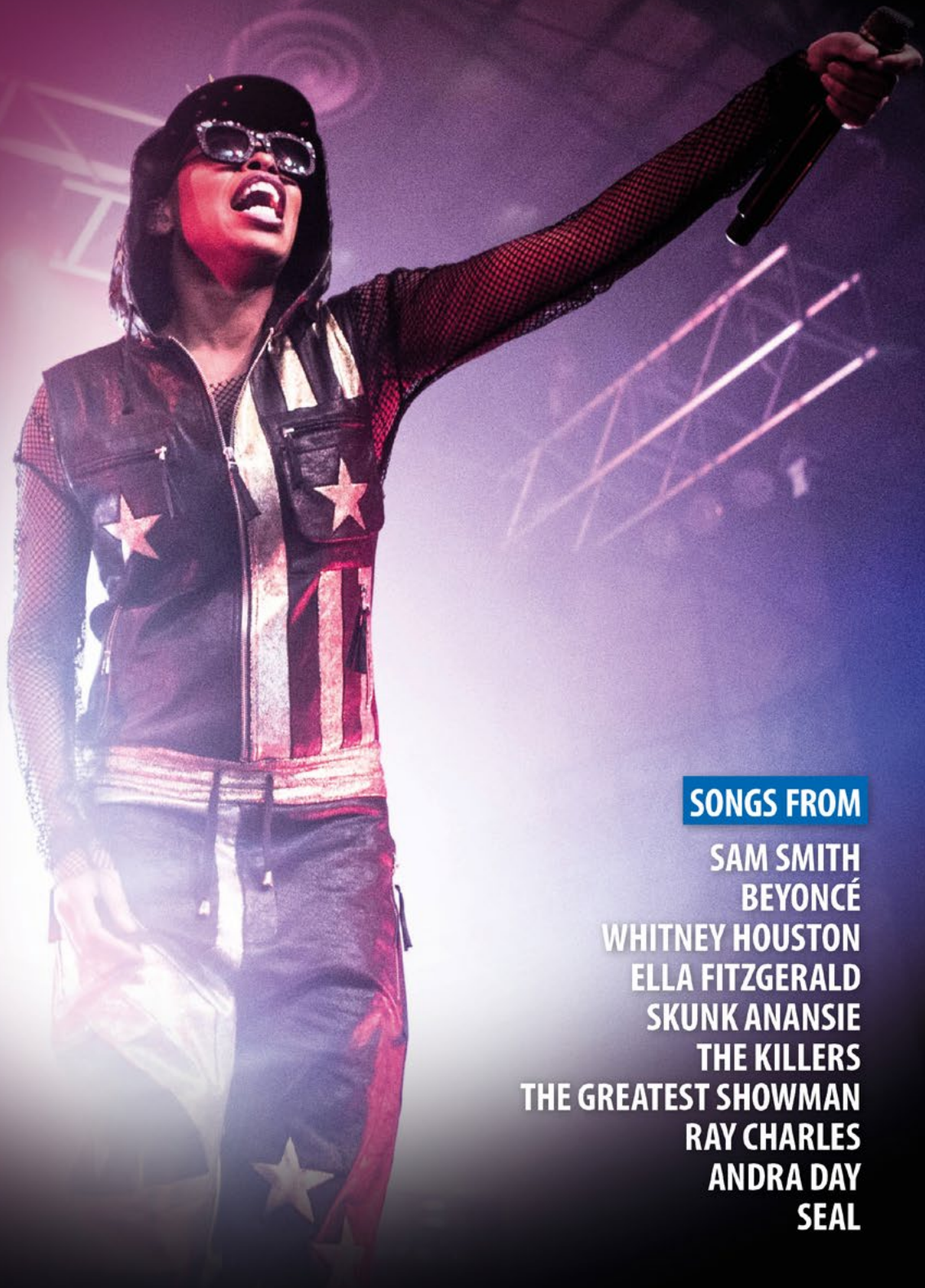
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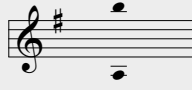
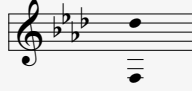


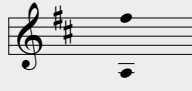
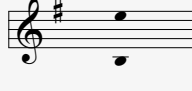

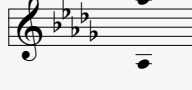


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Repertoire Overview

Song/Artist	Key & Range	Info	Key Features to Implement at this Grade
I Care Beyoncé		Genre: Contemporary R&B/Pop Key: G major Tempo: ♩=90 Range: A3 to B5	<ul style="list-style-type: none"> Well-managed falsetto and/or upper head voice with secure pitching Confident rhythmic placement to the backing track Variations of tone colour for stylistic effect Dynamic expression to support the lyrical content
Writing's on the Wall Sam Smith		Genre: Soundtrack Key: F minor Tempo: ♩=64 Range: F3 to D♭5 (†)	<ul style="list-style-type: none"> Well-managed falsetto and/or upper head voice with secure pitching Confident rhythmic placement to the backing track Variations of tone colour for stylistic effect Dynamic expression to support the lyrical content
When You Were Young The Killers		Genre: Alternative Rock Key: B major Tempo: ♩=128 Range: E3 to G♯4 (†)	<ul style="list-style-type: none"> Confident breath control and management of registers Use of stylistically appropriate vocal effects Sustained dynamic control and tone colouring Powerful and stylistic communication
A Night in Tunisia Ella Fitzgerald/ Chaka Khan		Genre: Jazz Key: B♭ minor Tempo: ♩=136 (swung) Range: F3 to A♭5	<ul style="list-style-type: none"> Confident management of registers with stylistic tone colours Rhythmic authority and understanding of timing changes Expressive techniques and sustained lyrical communication Extensive development and scat improvisation
This Is Me from <i>The Greatest Showman</i>		Genre: Pop Key: D major Tempo: ♩=96 Range: A3 to F♯5	<ul style="list-style-type: none"> Secure management of wide <i>tessitura</i> and projected tone quality Advanced demonstration of breath control and support Expressive techniques including wide-ranging dynamic changes Convincing communication of lyrical content with personalised ad-libs
Weak Skunk Anansie		Genre: Rock Key: E minor Tempo: ♩=100 Range: B3 to E5	<ul style="list-style-type: none"> Secure register blending with maintained projection Wide variations of dynamics and tone colour Use of stylistically appropriate vocal effects Individual development of the melodic content
A Song for You Ray Charles		Genre: Jazz Key: C minor Tempo: ♩=56 Range: A♭2 to C5 (†)	<ul style="list-style-type: none"> Use of wider <i>tessitura</i> with confident register changes Rhythmic and stylistic security to backing track Advanced development of the melodic content Use of a range of expressive techniques to convey lyrical content
Rise Up Andra Day		Genre: Pop Key: D♭ major Tempo: ♩=58 Range: A♭3 to A♭5	<ul style="list-style-type: none"> Well-managed register changes and use of wide <i>tessitura</i> Confident rhythmic phrasing to track Stylistic melodic phrasing with personalised riffs Strong communication of the lyrical content
Kiss from a Rose Seal			

Writing's on the Wall | Sam Smith



Released: 2015
Label: Capitol

Genre: Orchestral Pop
Written by: Sam Smith and James Napier
Produced by: James Napier, Steve Fitzmaurice
and Disclosure

Background Info



'Writing's on the Wall' was the theme song for the 24th James Bond feature film, *Spectre*. Performed and co-written by British singer-songwriter Sam Smith, the track was hugely successful and topped the UK singles chart on its release. Surprisingly, this was the first ever Bond theme to reach the number one spot in the UK – a record matched by Billie Eilish's 'No Time to Die' in 2020.

Sam Smith launched his career with several successful collaborations, including his performance on Naughty Boy's 'La La La' in 2013 which topped the charts on release and gave the singer his first number 1. He has since released three solo studio albums, two of which peaked at number 1 in the UK, and as of April 2021 his global sales surpassed 30 million (streaming equivalent).

'Writing's on the Wall' gained Sam Smith the 2016 Golden Globe and Oscar for Best Original Song.

Performance Notes



This soundtrack ballad displays the very best of Sam Smith's vocal abilities and demands a strong falsetto and register management with a powerfully supported upper chest voice into the transition. To exploit the 'falsetto style' resonance in the upper head voice, it may be useful to transpose the song to a different key, depending on your own vocal range. Studying Sam Smith's original rhythmic phrasing will help you to develop a stylistic performance that sits comfortably with the orchestral backing track.

For a powerful performance, remember to display emotional conviction to support the lyrics, using strong and clear diction throughout. You should also aim to show stylistic awareness in your delivery, leaning towards musical theatre without losing the contemporary pop feel.

'Key Features to Implement at this Grade' are shown in the *Repertoire Overview* on page 6.

Audio Access

Audio for this book can be accessed via the **QR code** on the right (*requires a compatible smartphone or tablet*) or by using the **URL and download code** shown on page 5.



Writing's on the Wall

from SPECTRE
Words and Music by Sam Smith and James Napier

Sam Smith

♩ = 64 Soundtrack

Slowly

Fmadd²

A^bmaj⁷

Piano

With pedal

Note: Vocal sounds one octave lower than notated throughout

Musical notation for the first system, measures 1-2. Chords: Fmadd², A^bmaj⁷. Includes piano accompaniment and vocal line.

Musical notation for the second system, measures 3-5. Chords: Fmadd², A^bmaj⁷, Fmadd². Includes piano accompaniment and vocal line with lyrics: "1. I've been here be-fore, but al-ways hit the floor."

Musical notation for the third system, measures 6-8. Chords: A^bmaj⁷, D^bmaj⁷, Csus⁴. Includes piano accompaniment and vocal line with lyrics: "I've spent a life - time run-ning, and I al-ways get a - way... But with"

Musical notation for the fourth system, measures 9-11. Chords: D^bmaj⁷, Csus⁴, C. Includes piano accompaniment and vocal line with lyrics: "you, I'm feel - ing some - thing that makes me want to stay..."

Technical Exercises

Group A: Scales

In this group, you will be asked to perform a chromatic scale. The example below is shown from the starting note of A3, however, you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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.

Chromatic Scale

♩=100

Group B: Arpeggios

In this group, the arpeggio exercise needs to be prepared as shown below. The example is shown on the starting note of C4, but you may perform it *from a starting note of your choice*. Please note: the examiner can play starting notes in the range A3–G#4, but you may sing *in any octave*.

This test is performed to a compulsory metronome click. The examiner will ask you which starting note you have chosen. You will hear the starting note 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.

Diminished⁷ arpeggio

♩=100

Ear Tests

In this section, there are two ear tests:

- Test 1: Melodic Recall (*The examiner will choose the scale, but you may sing back in any octave*)
- Test 2: Harmony Vocals (*You may choose either a higher-pitched or lower-pitched test. The examiner will select the key.*)

Examples of Test 1 and 2 are printed on the following pages. You will be given both Test 1 and Test 2 in the exam. Test 1 may be sung in any octave, test 2 will need to be sung (a diatonic 3rd or 4th) above the highest-sounding part.

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 E natural minor scale (the examiner will decide which) and the first note will be the root, 3rd or 5th. 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.



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

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 *in any octave*, using any vocal sound except humming or whistling.



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