

Sparkling Diamonds

Moulin Rouge!

Words & Music by Jule Styne, Leo Robin, Peter Brown & Robert S. Rans

Freely

The French are glad to die for love.

A

A kiss on the hand may be

quite con - ti-nen-tal but dia-monds are a girl's best friend. A

Bm7

kiss may be grand but it won't pay the ren - tal on your hum- ble flat or

Detailed description: This is a musical score for the song 'Sparkling Diamonds' from the musical 'Moulin Rouge!'. It is arranged for a female vocal and piano. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The tempo/style marking is 'Freely'. The vocal line consists of four lines of music with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs). Chord diagrams are provided for the guitar: A (x02220), E (022100), and Bm7 (x24232). The lyrics are: 'The French are glad to die for love. A kiss on the hand may be quite con - ti-nen-tal but dia-monds are a girl's best friend. A kiss may be grand but it won't pay the ren - tal on your hum- ble flat or'.

You've Got The Love

Florence + The Machine

Words & Music by Anthony Stephens, John Bellamy,
Arnecia Harris & John Truelove

♩ = 108

A^bm



G^b



Some-times I feel_ like throw-ing my hands up in_ the air_

D^b



D^bsus⁴



D^b



A^bm



I know_ I can count on you. Some-times I feel_ like say-ing

G^b



D^b



“Lord, I just don’t care.”_ But you’ve got the love_ I need to see me through.

Group E: Stylistic Studies

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

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

Stylistic Study | Pop and Musical Theatre

Dramatic dynamics and inflections / Sustains with vibrato

♩=75 Musical Theatre

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

Stylistic Study | Soul and R'n'B

Long melisma / Register flips

♩=75 RnB

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

General Musicianship Questions

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

Part 1 | General Music Knowledge

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

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

You will be asked to *identify and explain*:

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

Part 2 | Improvisation

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

Part 3 | Your Voice And The Microphone

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

You will be asked:

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