

Come What May

Moulin Rouge!

Words & Music by David Baerwald & Kevin Gilbert

Rather slow

Chord diagrams: C, D7, Fadd9

Chord diagrams: C, Dsus4, D7, Fadd9

(M.) Nev-er knew I could feel___ like this,_ like I've_ nev-er seen_ the sky__

Chord diagrams: C, Em, Am7, Dsus4, D7

be - fore. Want to van - ish in - side___ your kiss;_

I Guess That's Why They Call It The Blues

Elton John

Words & Music by Elton John, Bernie Taupin & Davey Johnstone

♩ = 80

C Em7 F C Em7

This system shows the first three measures of the piece. It includes guitar chord diagrams for C, Em7, F, C, and Em7. The piano accompaniment features a 12/8 time signature with a bass line of eighth notes and a treble line of chords and eighth notes.

F G

1. Don't wish it a - way, don't
2. Just stare in - to space,
(3rd Instrumental)

This system contains the first two vocal lines and an instrumental section. The guitar chords are F and G. The piano accompaniment continues with the 12/8 time signature, featuring a steady bass line and a treble line with chords and melodic lines.

Em F C F/C C F/C

look at it like it's for - ev - er.
pic - ture my face in your hands.

This system contains the final vocal lines and piano accompaniment. The guitar chords are Em, F, C, F/C, C, and F/C. The piano accompaniment continues with the 12/8 time signature, featuring a steady bass line and a treble line with chords and melodic lines.

Technical Exercises

Group A: Scales

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

Group B: Arpeggios

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

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

C augmented arpeggio

Group C: Intervals

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

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

Major 3rd and major 2nd intervals

Minor 3rd and minor 2nd intervals

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 an octave between two adjacent notes. (You will need to state major, minor or perfect).

Part 2 | Improvisation

You will be asked to briefly *describe and demonstrate* – with reference to melody, rhythm, phrasing, dynamics and expression – 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 type of exercise might you use to practise ‘flipping between registers’, including the pitches you would use in the exercise for your voice?
- Give two examples of vocal effects that you might employ while singing in the rock style.
- Explain the difference between ‘warm-ups’ and ‘technical practice’, including one example of the type of exercise used for each.
- What equalization settings might you use to correct a singer with a very ‘nasal’ sound?