

Ain't No Sunshine

Bill Withers

Words & Music by Bill Withers

Slow rock-blues feel (♩ = 80)

1. Ain't no sun - shine when she's gone. It's not warm_ when_ she's a -

4

Em Am⁷ Em⁷

-way. Ain't no sun - shine when she's gone, _____ and she's al-ways gone too

7 Dm⁷ Am⁷ Em Am⁷

long an - y - time_ she goes a - way. 2. Won - der this_ time where she's

I Can't Quit You Baby

Led Zeppelin

Words & Music by Willie Dixon

Freely ♩ = 160
N.C.

1. Oh, _____ I can't quit you babe, _

This system contains the first two measures of the song. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The melody is a descending eighth-note scale: G#5, F#5, E5, D5, C#4, B3, A3, G#2. The piano accompaniment follows the same melody in the right hand, while the left hand plays whole notes: G#2, F#2, E2, D2, C#1, B1, A1, G#0.

so I'm gon-na put you down _ for a while. _

This system contains measures 3 and 4. Measure 3 features a D7 chord (xxo) and a triplet of eighth notes in the piano accompaniment. Measure 4 features an A7 chord (xoo) and a triplet of eighth notes in the piano accompaniment. The vocal line continues the melody. The piano accompaniment in the right hand follows the vocal line, while the left hand plays a steady eighth-note bass line.

I said, I can't quit you babe, _

This system contains measures 5 and 6. Measure 5 features a D7 chord (xxo). The vocal line continues the melody. The piano accompaniment in the right hand follows the vocal line, while the left hand plays a steady eighth-note bass line.

Technical Exercises

Group A: Scales

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



Group B: Arpeggios

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

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

C major arpeggio and C diminished arpeggio

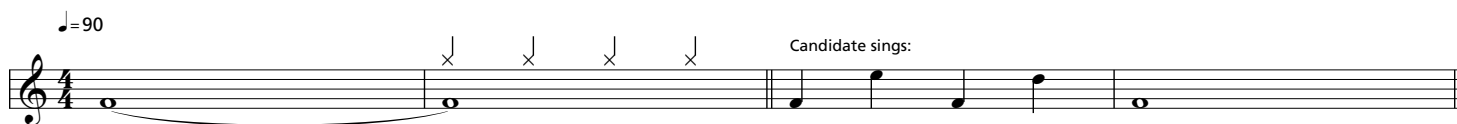


Group C: Intervals

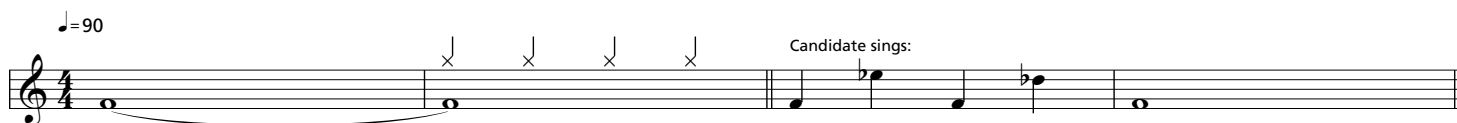
In this group, both the major and minor interval sequences need to be prepared as below. You will be asked to perform one of them in the exam, as chosen by the examiner.

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 7th and major 6th intervals



Minor 7th and minor 6th intervals



Ear Tests

In this section, there are two ear tests:

- Melodic Recall
- Harmony Vocals

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

Test 1 | Melodic Recall

The examiner will play you a two-bar melody played to a drum backing. It will use the E major or D natural minor scales (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.

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

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



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

Test 2 | Harmony Vocals

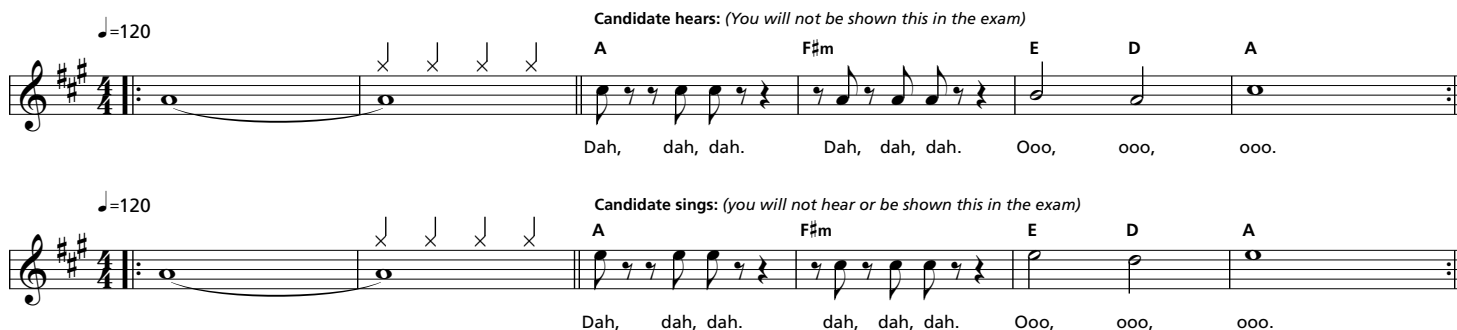
The examiner will play you a four-bar melody in the key of G major or A major, based on the I–IV–V–VI chords. The recorded vocal part will sing the root, 3rd or 5th of each chord, and you need to harmonise a diatonic 3rd or 4th above this part using the same rhythm. The examiner will give you the lyrics.

You will hear the test twice. Each time the test is played, it starts with the root note and a four-beat count-in. There will be a short gap for you to practise after each playthrough. Next, you will hear a **vocal** count-in, after which you should perform the harmony line. The tempo is ♩=90–120.

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.

♩=120

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

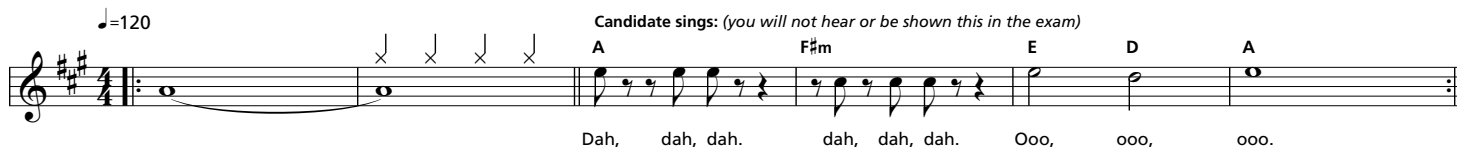


A F#m E D A

Dah, dah, dah. Dah, dah, dah. Ooo, ooo, ooo.

♩=120

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



A F#m E D A

Dah, dah, dah. dah, dah, dah. Ooo, ooo, ooo.

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